

MEDIAWEEK

#BXBBHL *****AUTO**3-DIGIT 078
 #006171484#P 20040621 ed1 ep 2 S30G
 LAURA JONES, ASSISTANT MGR
 WALDENBOOKS
 42 MOUNT PLEASANT AVE
 WHARTON NJ 07885-2120 163

NEWSPAPER



VOL. 12 NO. 23

THE NEWS MAGAZINE OF THE MEDIA

JUNE 10, 2002 \$3.95

Will Nets Win on Big Upfront?

Dash to record \$8.2 billion has left limited inventory for scatter sales **PAGE 4**

THE MARKETPLACE

Second Upfront Wave Building

Syndication seen at \$2 bil, cable may reach \$4.4 bil

PAGE 5

LOCAL TV

Meredith Sees Improvement

O'Brien: Group's stations are boosting shares

PAGE 6

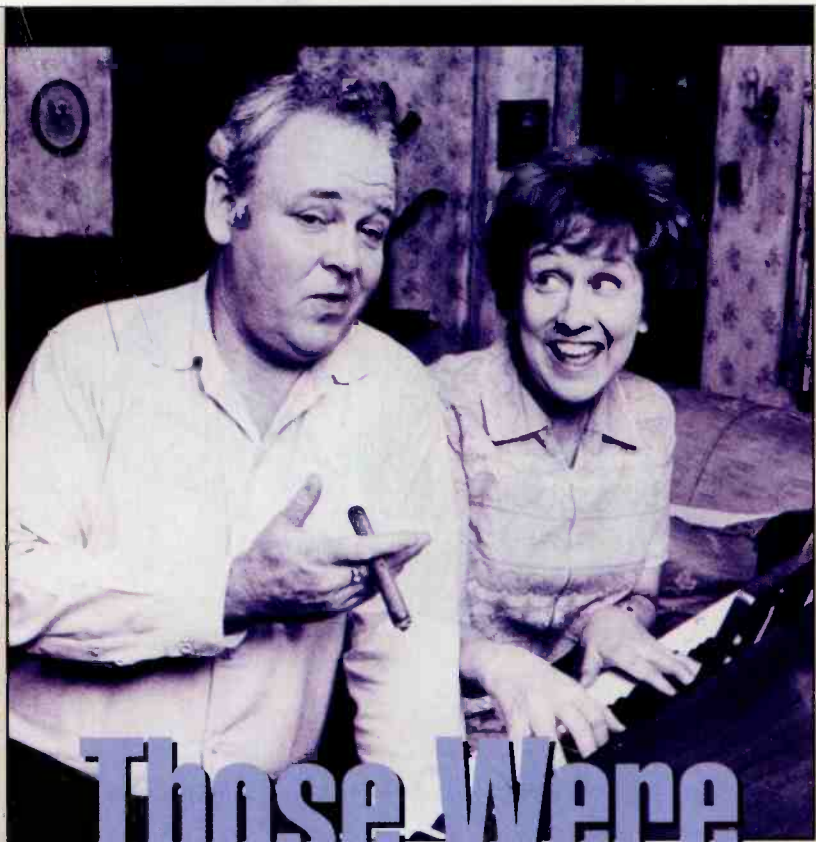
MAGAZINES

Teen Vogue to Go to the Prom

Condé Nast to launch bimonthly in early '03

PAGE 8

Mediaweek Magazine Monitor **PAGE 42**



Those Were The Days

The broadcast networks used to have big hits on Saturday nights. Why doesn't that happen anymore?

BY ALAN JAMES FRUTKIN **PAGE 28**

All in the Family's Carroll O'Connor and Jean Stapleton in 1974

MARKET INDICATORS

NATIONAL TV: CALM
With a record of nearly \$8.3 billion committed for next season in the broadcast upfront, buyers are now turning their attention to cable and syndication buys.

NET CABLE: HEATING
Upfront buying will start in earnest this week. Total dollar volume is expected to be up around 10 percent over last year. CPM changes range widely among networks, from double-digit declines to single-digit gains.

SPOT TV: ACTIVE
Local stations are expecting some trickle-down from the strong broadcast upfront. Automotive, retail and political business is putting pressure on stations' inventory.

RADIO: TIGHTENING
Demand is strong from auto, fast food, beverages and entertainment. East Coast and Texas are very tight. Network radio is near sell-out conditions through July.

MAGAZINES: HOLDING
Many publishers report that advertisers are remaining cautious with their budgets as they wait for the economy to stabilize.

0 54968 89931 2 23

HULTON/ARCHIVE BY GETTY IMAGES



A dozen EFFIES®. That's the most won by any agency this year. And who do we have to thank? The greatest clients in the world, who partner with us to produce the freshest ideas in the marketplace. These are ideas that turn brand buyers into true brand believers. And the results, well they speak for themselves.

Thank you, Altoids, Disney Cruise Line®, P&G Gain, Handspring™, Heinz, Kellogg Company, Nintendo of America, Polaroid, Tampax® and U.S. Army.

Leo Burnett

At Deadline

■ PRINCIPAL SIGNS WITH TIME INC., TURNER

The Principal Financial Group, a leading financial services firm, and AOL Time Warner have sealed a multimillion-dollar cross-platform deal that includes ads in Time Inc.'s *Money*, *Fortune*, *Mutual Funds* and *Business 2.0*; spots on business-related CNN programs; and online ads on CNN.com and money.com. The deal was negotiated by Optimedia and Publicis Mid America. The Principal package will target franchise issues, including "list" editions such as *Money's* "Best Places to Retire." Also, leading up to each list issue, Principal will run exclusive on-air sponsorship segments on CNN, CNNfn and Headline News.

■ TAUZIN, UPTON TARGET CROSS-OWNERSHIP

U.S. Rep. Billy Tauzin (R-La.), chairman of the House Commerce Committee, and Rep. Fred Upton (R-Mich.), who heads a telecommunications subcommittee, in a letter asked the Federal Communications Commission to speed its review of the cross-ownership rule and to jettison the regulation. Last September, the FCC began reconsidering the rule, which bars ownership of a newspaper and a broadcast TV station in the same market.

■ FCC SETS SPECTRUM TASK FORCE

The Federal Communications Commission last week launched a task force to study changes in spectrum policy. Chairman Michael Powell said the body would help decide "efficient, flexible use of the spectrum." Commissioners Kevin Martin (like Powell, a Republican) and Democrat Michael Copps issued statements saying they thought such work should be handled by them, rather than a task force that could be hard to control.

■ CHANGES AT VIACOM DUOPOLY

Don Corsini, vp/general manager of Viacom's largest TV duopoly, is moving quickly to consolidate the resources of CBS station KCBS-TV and independent KCAL in Los Angeles. Corsini named Nancy Bauer Gonzales, current news director at KCAL, to be news director for both stations. Princell Hair, who was named news director at KCBS in December, will shift to a new executive post at Viacom.

■ RJR FINED FOR VIOLATING TOBACCO RULING

R.J. Reynolds Tobacco Co. last week was fined \$20 million after a California Superior Court ruled the company had violated the 1998 settlement of marketing tobacco only to adults. The court stated that RJR had placed advertising in magazines with "huge youth readerships" such as Wenner Media's *Rolling Stone* and

Time Inc.'s *Sports Illustrated*. While the court allowed Reynolds to continue promoting its cigarettes in newspapers and magazines that teens read, the company was instructed to make sure fewer minors came across its ads. The California ruling is the first to interpret how the guidelines should be enforced.

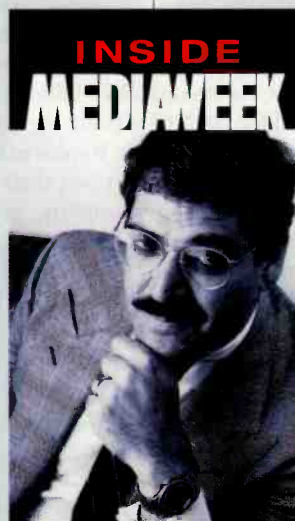
■ TRIBUNE, UNIVERSAL PAIR UP ON SYNDIE DEAL

In an unusual partnership, Tribune Broadcasting and Universal Television Enterprises said last week they will co-create a first-run strip to air in syndication. The show's subject remains undetermined, as does a launch date, but Tribune has guaranteed clearance on its 23 stations. What distinguishes the agreement is that Tribune has its own in-house production arm but chose to go out-of-house with this deal.

■ **ADDENDA:** The FCC has denied 50 TV stations' requests for six-month extensions to build out their digital television properties; another 191 stations still await word...A successor to Robert Love, *Rolling Stone's* managing editor, is expected early this week...**Tony Vincliquerra**, president of Fox Television Network, was promoted to president/CEO of Fox Networks Group, overseeing parent News Corp.'s domestic cable networks, as well as business operations at Fox...Five owners of **ReplayTV** digital video recorders on June 6 filed suit in U.S. District Court in Los Angeles to declare it legal to use the device's commercial-skipping feature. The lawsuit names major studios and networks that, in another proceeding, have sued to ban a similar device made by Sonic-Blue...**Sen. Joseph Lieberman** (D-Conn.) last week introduced a bill that asks the Bush administration to develop a national strategy to facilitate the deployment of high-speed Internet service...The Fox network's first weekend of Major League Baseball coverage averaged 3.8 million viewers, up 22 percent from opening week last season. The four-game regional schedule earned a 2.7 household rating, up 8 percent...**Media-edge:cia** won candy maker Mars Inc.'s \$50 million print media buying business...**Adam Ware**, COO of UPN since February 1999, left the network...**Stephanie Leifer**, vp of comedy series for

ABC, has been given official oversight of development and production on all comedy pilots...**Citadel Broadcasting** last week filed an initial public offering in hopes of raising \$575 million.

■ **CORRECTION:** In the Market Profile of Chicago in last week's issue, a chart on Nielsen ratings incorrectly labeled the Late News time period. The period covered was 10-10:30 p.m.



**INSIDE
MEDIaweek**

Condé Nast's Steve Florio
preps a teen version of
Vogue for 2003 Page 8

Local Media 12
Market Profile 14
The Blunt Pencil 26
Magazines 41

NBA, World Cup, French Open Score Mixed Ratings

Sports fans and TV networks got their fill of basketball, soccer and tennis last week. Buoyed by the 46 million viewers who tuned in to watch the Los Angeles Lakers beat the Sacramento Kings on June 2, the NBA's early-round playoff ratings on NBC were up 14 percent over last year to an average 5.6 rating/13 share, according to Nielsen Media Research. The June 2 telecast was the highest-rated Western Conference final game ever, with a 14.4 rating. Turner Networks' TNT and TBS also saw their early-round NBA playoff ratings rise, up 9 percent over last year to an average 2.5 (2.1 million households).

However, NBC's ratings for Game 1 of the NBA Finals on June 5 declined 15 percent from last year to a 10.6/20 share, as the Lakers ran up a large lead on the New Jersey Nets and many viewers tuned out the game.

Meanwhile, the World Cup soccer tournament, which kicked off May 31 in South Korea and Japan, and is airing live overnight and during early-morning hours in the U.S., through June 4 averaged a 0.52 rating (447,000 households) on ESPN and a 0.53 (441,000 households) on ESPN2, down sharply from the networks' telecasts of the 1998 World Cup, which was played in France. Two tape-delayed Cup telecasts on ABC fell about 24 percent from four years ago, averaging a 1.9 overnight rating.

Univision said its Cup telecasts averaged 627,000 homes through June 5.

Finally, the French Open tennis tournament, which returned to ESPN this year after several years on USA, averaged a 0.72 (620,000 households) on ESPN through June 4 and an 0.5 (379,000 homes) on ESPN2. —Megan Larson

Arbitron and Nielsen Delay Decision on Portable Meter

Arbitron said last week that it will delay the development of the portable people meter, which the company has been testing in Philadelphia since 2000. The radio-ratings firm initially had said that by mid-2002, Nielsen (continued on page 6)

Did Nets Bet Too Much in Upfront?

Rush to record \$8.2 billion has left scant inventory for scatter sales

THE MARKETPLACE By John Consoli

In sharp contrast with the celebratory mood that prevailed among broadcast network sales executives when the prime-time advertising upfront first cracked the \$8 billion barrier two years ago, the record \$8.27 billion committed for 2002-03 is being regarded with much leveler heads. If some of this fall's new shows fail to meet their ratings guarantees—a strong possibility, given the lukewarm reviews much of the new programming has received—many of the advertiser dollars promised in this month's upfront might not make it into the networks' coffers over the course of the season.

And if there are serious ratings shortfalls, the networks' decision to move so much of their inventory in advance could backfire, leaving them with little inventory to sell in scatter during the season.

Several factors combined to propel the broadcast upfront up a whopping \$1.4 billion, or 20 percent, over last year. Advertisers' ad budgets were up cumulatively about 3 percent, adding some \$200 million to the upfront marketplace. An additional \$400 million spent in scatter during the past prime-time season was shifted back by advertisers into upfront buys for '02-'03. Another \$300 million spent by advertisers in the Winter Olympics on NBC last season (of the \$720 million total) was reallocated across all the networks. And the networks in total sold about 7 percent more of their ad inventory in this upfront, adding another \$500 million to the total marketplace.

"When you break down the numbers, I don't see where the big news is," said Jon Mandel, co-CEO and chief negotiating officer for Mediacom. "And all of the money committed is not going to be spent. You can count on \$300 to \$400 million falling out when advertisers have to turn their holds to actual orders. The TV marketplace is not about the upfront—it's about what happens during the whole year."

Having moved such a high rate of invento-

ry in the upfront, most of the Big Six networks have just 15 percent to 18 percent of their commercial time left to sell for the entire new season. If advertisers do not cancel a chunk of their upfront commitments (they traditionally must do so at least 30 days before the start of each quarter) and free up additional inventory, the networks could be in trouble. Ratings shortfalls on new shows in the fourth quarter would force the nets to use up inventory for makegoods,

2002-2003 UPFRONT VOLUME AND CPMS CHART

NETWORK	REVENUE (IN MILLIONS)	PERCENT CHANGE FROM '01-'02	CPM CHANGE FROM '01-'02
NBC	\$2,700	+35%	+8%
CBS	\$1,920	+46%	+9%
ABC	\$1,550	-3%	+5%
FOX	\$1,300	flat	+7%
WB	\$550	+29%	+14%
UPN	\$250	+35%	+14%
TOTAL	\$8,270		

Source: Mediaweek estimates from interviews with network sales executives and media buyers

and they could be out of scatter very early in the season.

That's what happened to ABC and Fox this past season. Even CBS had some ratings shortfalls, but because the network sold only 65 percent of its ad inventory in last year's upfront, it had enough left over to satisfy makegoods and sell in scatter at rates as much as 20 percent higher than the upfront. This time around, CBS sold 82 percent of its inventory in the upfront.

Similarly NBC, the only network to enjoy a ratings increase in prime time last season, moved 83 percent of its inventory in the upfront, leaving it less wiggle room. Top NBC shows like *Friends*, *Law & Order*, *Law & Order: SVU* and *The West Wing* all registered sizable ratings gains last year, and those performances may be difficult to duplicate. If the network raised the bar too high on these shows and ratings don't meet what was promised to advertisers, even mighty NBC could be in a bind.

"The networks are completely sold out for next season—they just don't realize it yet," observed one network sales executive. "A network that sold in the upfront projecting 10 per-

cent ratings increases could wind up down 5 percent, and if that happens with only 15 percent inventory left, they could be out of business for the year."

The whirlwind broadcast upfront, which concluded in a matter of days, wrapped last week with NBC registering total advance sales of \$2.7 billion; CBS, \$1.92 billion; ABC, \$1.55 billion; Fox, \$1.3 billion; the WB, \$550 million; and UPN, \$250 million.

Jeff Zucker, NBC entertainment president, said his network took in "huge" commitments for its Thursday-night schedule, highlighted by the final season of *Friends*. Zucker said the drama *Crossing Jordan* sold well for its second season, as did new drama *American Dreams*.

Among NBC selling points that resonated with buyers and led to the network's record take was its ratings leadership in viewers 18-49. "That demo is what it is all about for advertisers, and this proves it once again," Zucker said.

While Zucker did not address NBC's sales strategy, buyers said the network opened its selling at 6 percent cost-per-thousand increases. As the dollars began to flow, NBC boosted its CPMs, eventually averaging about 8 percent.

Executives of other networks and buyers agreed that NBC's willingness to do early deals at lower than its desired CPMs forced the oth-

"All of the money committed is not going to be spent. You can count on \$300 million to \$400 million falling out." JON MANDEL, MEDIACOM



er networks to ratchet up their upfront sales. But in NBC's view, "the real story is [not CPM levels but] the total amount of money taken in," Zucker said.

CBS executives believe the network has a chance to improve its overall ratings because it suffered a disastrous Friday night last season. "If one of our new Friday dramas clicks, it will help enormously," one CBS executive said. *CSI: Miami* (Mondays at 10 p.m.) was the network's best-selling new show in the upfront, followed by *Presidio Med* (Wednesdays at 10 p.m.).

ABC was the surprise of the upfront, taking in just 3 percent fewer dollars than last year at 5 percent CPM increases, despite a ratings collapse of more than 20 percent. ABC sales president Mike Shaw said the network turned some money down to retain some inventory, as did

most of the others. "We had to push a couple hundred million away," Shaw said. "The buyers seemed willing to pay more than what they had wanted to get into the shows they needed."

An executive for a major retailer agreed with that assessment. While acknowledging that his company paid CPM increases that were "higher than anticipated," the exec said the "herd" mode fostered by the networks "created a concern about getting the inventory we needed."

ABC did deals with three advertisers for the new Thursday-night drama *Push Nevada*, in which the clients will have a major presence, including product placements. Shaw said ABC's midseason dramas *Dragnet* and *Miracles* sold well, along with the new Tuesday-night comedies *8 Simple Rules for Dating My Teenage Daughter* and *Life With Bonnie*. ■

Cable, Syndie Battle for Bucks

Thanks to a frenzied broadcast upfront market that wrapped up in less than a week and ran out of inventory, sales executives at cable networks and the major syndicators are eagerly anticipating a sizable trickle-down of revenue.

For the moment, syndication appears to have the upper hand, having moved last week between a third and a half of its projected take of \$2 billion (which would represent an increase of about 18 percent over the \$1.7 billion total in 2001).

Cost-per-thousand rate increases for syndication's A-level product (*Oprah*, *Jeopardy!*) are hovering around 7 percent, according to buyers. But the surprise strong suit is sales for the off-network shows *Friends*, *Seinfeld*, *Everybody Loves Raymond* and this fall's syndie debut of *Will & Grace*. All four are said to be commanding CPM increases of 9 percent to 12 percent over last year, because advertisers shut out of network inventory are scrambling to buy network-style programming. "Top-tier off-network sitcoms are generating the largest portion of

the business," said one top national TV buyer. Syndicators are aggressively packaging in their lesser product to keep momentum strong, said Gene DeWitt, president of the Syndicated Network TV Association. "No one is writing business at lower CPMs from last year," DeWitt said.

With nearly half of advertisers' cable budgets registered, buyers expect business will start to move in earnest this week, though a handful of networks have already cut deals. Cable's upfront take is expected to grow 6 percent to 10 percent over last year to reach \$4.2-\$4.4 billion, according to buyer and analyst estimates. But buyers are looking to balance the surprisingly high prices they paid for broadcast inventory by seeking CPM discounts from the big, broad-based cable nets. "Mediacom will not entertain any general broad-based cable networks that are not thinking negatives," said Donna Speciale, the agency's executive vp/director of national and local broadcast.

Buyers and competitors said USA Networks set a low bar for broad-based cable

nets by cutting deals with MindShare and Mediacom at CPM decreases of 8 percent to 12 percent, in exchange for 30 percent hikes in volume. USA officials declined comment.

Though other nets want to avoid going that low on CPMs, USA's move last week puts pressure on Lifetime and the Turner Entertainment nets to reduce rates. Lifetime, which like USA relies on packaged-goods advertising, ended up rolling back CPMs a little more than it would have liked. "There are a lot of mini-marketplaces within cable overall, with their own competitive sets," said Lifetime executive vp Lynn Picard, noting that only certain categories fit the net's profile. After cutting deals with many big agencies, Lifetime has filled 70 percent to 80 percent of its upfront inventory, Picard said.

Mark Lazarus, president of ad sales for Turner Sports and Entertainment, said he completed three deals last week at CPM increases for TNT and TBS, but he would not elaborate. Buyers said FX and TNN could steal share from Turner because they offer cheaper rates. MTV, which competes mostly with the WB, is expected to fare well this upfront, which should wrap by July 4.

—Megan Larson and Marc Berman

Media Research, which has been an investor and participant in the PPM test, would decide whether or not to join with Arbitron in a joint venture to commercially deploy the technology. That critical decision is now slated for fourth quarter.

The portable people meter is a pager-sized device worn or carried by consumers that automatically tracks the user's exposure to encoded radio, TV and cable signals. Currently 47 radio stations, 11 TV stations and 22 cable networks are encoding their audio signals for the Philadelphia test.

Nielsen and Arbitron agreed they need more time to evaluate the new technology before deciding whether to form a joint venture. Steve Morris, Arbitron president/CEO, has said that Arbitron cannot afford to launch the portable people meter as a local audience-measurement tool without a joint venture with Nielsen.

If the partnership goes ahead, the portable PPM could be rolled out in Philadelphia by mid-2003. —Katy Bachman

Media First International Sold to Interpublic Group

Interpublic Group last week acquired New York-based Media First International, an independent media agency.

The 10-year-old Media First, founded by former J. Walter Thompson media director Richard Kostyra, has billings in excess of \$330 million from clients including Burger King (for which it handles cable and print media), Northwest Airlines and Cross pens. The agency shares Northwest and Cross with IPG's Carmichael Lynch in Minneapolis.

Terms of the deal were not disclosed, but sources said it is a non-cash acquisition. Media First will retain its autonomy and will report to IPG vice chairman David Bell, who runs the holding company's Partnership group of agencies.

Access to IPG's global negotiating unit, Magna Global, was key to the deal, said Kostyra. "IPG has unparalleled resources and new research we couldn't match," he said. The deal "allows us to grow while attitudinally staying 'small' by continuing to work one-on-one with clients." —Jack Feuer, 'Adweek'

Meredith Chief Sees Uptick

Audience shares improved at some troubled outlets during May sweeps

LOCAL TV By Katy Bachman

Seven months into his tenure as president of Meredith Corp.'s TV station group, Kevin O'Brien's management shake-ups at major-market affiliates in Atlanta, Phoenix, Las Vegas and Kansas City are starting to yield some gains in audience share.

"With me, it's simple. If you do your job well, you'll have a job. Otherwise, you can't work with me," O'Brien said last week as he reviewed some of the Meredith outlets' May sweeps results.

In Atlanta, CBS affiliate WGCL-TV, Meredith's largest-market station, remained last in the 5 p.m. and 6 p.m. news races last month, but household shares were up 50 percent. The station's 11 p.m. news share was up 20 percent.

Still, that wasn't enough for WGCL vp and general manager Sue Schwartz, who last week dismissed news director Mike Cavender, assistant news director Sue Stevens and creative services director Mimi Mathis. Schwartz would not comment about the firings except to underscore O'Brien's push for performance.

"That's why I'm here," said O'Brien, who started shaking things up at Meredith's 11 TV outlets almost from the moment he arrived last November from Cox Broadcasting's KTVU in San Francisco, where he was president/gm.

O'Brien is hoping the improved sweeps shares will translate into higher revenue, but Meredith still has a long way to go. According to BIA Financial Network, WGCL pulled in only \$32.2 million last year, finishing sixth in

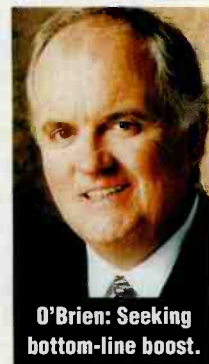
the market. Meredith's KPHO, the fifth-largest biller in Phoenix (the No. 16 TV market) generated more revenue last year than WGCL in Atlanta (the No. 9 TV market).

With Kathleen Sullivan as the new news director at KVUU-TV, the company's Fox affiliate in Las Vegas, ratings for the outlet's 7 a.m. to 9 a.m. newscast doubled during the May sweeps.

News is also a priority at KPHO. Under new vp and gm Robert Furlong, also installed by O'Brien, the station has made its 5 a.m. to 7 a.m. and 10 p.m. newscasts a priority. Although still ranked last, the morning newscasts' share doubled in May. At 10 p.m., share remained flat.

In Kansas City, Regent Ducas took over as news director for KCTV, the company's CBS affiliate. The station added a 4:30 p.m. newscast last December, which doubled its share in that time period and helped push the 5 p.m. to 7 p.m. newscast's share up 20 percent.

"We're now No. 2 to KMBC [Hearst-Argyle Broadcasting's ABC affiliate in K.C.], and we felt we could get some excellent sampling by putting news on in a period [4:30 p.m.] when there is no news," O'Brien said. "We feel eventually we'll win in that market." ■



O'Brien: Seeking bottom-line boost.

Broadcast Digital Flag Lags

Tauzin to hold meeting with industry execs after talks end at loggerheads

WASHINGTON By Todd Shields

The ongoing effort to squelch the piracy of digital television paused last week amid acrimony between the major studios and equipment makers and computer manufacturers; and lawmakers, who may impose standards if the industry cannot, were not pleased with the lack of progress.

The negotiations hinge on how to embed a code, or flag, in digital broadcasts that would tell receiving devices what can be copied.

U.S. Rep. Billy Tauzin (R-La.), chair of the House Commerce Committee, has been push-

ing for a speedy rollout of digital television and for resolution of the copy-protection issues that must be solved first. He had hoped that the private industry negotiations would show the way.

"Frankly, we were a little surprised. We were led to believe more progress had been made," said Tauzin aide Ken Johnson. "Right now, I would say the broadcast flag is flying at half-mast." How to raise it will be a topic at a June 11 closed-door roundtable meeting with DTV industry executives called by Tauzin.

Studios and networks say robust protection



Network sitcom



Network movie



Court TV's Forensic Files

**Viewers pay more attention to Court TV.
Perhaps you should too.**

According to Nielsen, Court TV viewers tuned in for an average of over 21 minutes during primetime without changing channels – third best among all cable networks¹. And if you want your spot remembered, put it on Court TV. A recent Court TV/ASI study has shown the same commercials got higher recall scores on Court TV than on several network primetime shows. For similar results, here's a number you won't want to forget – Charlie Collier at (212) 973-2834.

COURT TV
Join the Investigation



Tauzin says he was led to believe that the digital flag issue was further along.

ALEX WICKRETTY IMAGES

ods, and what strictures the broadcast flag should invoke. For instance, should all copying be allowed except for Internet redistribution, or should some more-restrictive standard be met?

"Broad disagreement. No consensus," said Tom Patton, vp of government relations for Philips Electronics, which unsuccessfully asked that its copy-protection method become an approved technology. Patton called the discussion group "a small number of companies promoting one solution."

Others said Philips is an anomaly. "The work is completed...with substantial agreement on a number of principles," said Andrew Setos, Fox Broadcasting's engineering president, who served as a discussion group co-chair. "Only Philips dissented." However, Robert Perry, vp of marketing with Mitsubishi Digital Electronics America, said "a number" of the electronics companies still had "serious concerns."

MPAA executive vp Fritz Attaway said studio executives will tell Tauzin that they "have made a very significant step forward...but there are still very significant issues to be worked out." ■

is needed, or else viewers will steal and limitlessly reproduce content. The Broadcast Protection Discussion Group, the body conducting the talks, began work last November. Participants included Fox Broadcasting, the Motion Picture Association of America, Sony Pictures, Viacom and Warner Brothers, as well as electronics and computer manufacturers.

In a report delivered early last week, the discussion group was able to set general guidelines, such as an agreement that a broadcast flag should trigger reactions in receiving devices. But it tabled crucial issues, including how copy-control technologies can gain acceptance as industry-approved meth-

CN, *Teen Vogue* Go Steady

Bimonthly spinoff to face tough competition in a crowded genre in early '03

MAGAZINES By Lisa Granatstein

Condé Nast Publications announced last week it will launch *Teen Vogue*, a spinoff of its flagship fashion magazine, beginning with a February/March 2003 issue. *Teen Vogue* will publish bimonthly and have a guaranteed circulation of 450,000. The decision comes after two years of testing, including four issues. "We are ready," said Steve Florio, CN president/CEO. "We have some interesting ideas up our sleeve."

Heading up *Teen Vogue* will be editor in chief Amy Astley, who helmed the test issues and has served as *Vogue's* beauty editor. Astley will report to Anna Wintour, *Vogue* editor in chief and editorial director of the spinoff. Gina Sanders, vp/publisher of CN's *Gourmet*, will move to *Teen Vogue*; she will be succeeded at *Gourmet* by Giulio Capua, associate publisher of *GQ*.

To differentiate the magazine on newsstands from a slew of teen category rivals, *Teen Vogue* will publish in a 6 1/4-by-9-inch format (the smaller size has worked well for editions of *Glamour* in Italy, the U.K. and Germany) and with a relatively cheap \$1.50 cover price.

Direct competitor *Elle Girl*, the 300,000-circ quarterly published by Hachette Filipacchi Media that will expand to a bimonthly schedule next year with a 400,000 circ, carries a \$2.99 cover price. G+J USA's *YM* fetches \$3.50.

"We're talking about special display, special racks," Florio said of *TV's* unique trim size. "We believe *Teen Vogue* is going to stand out."

Teen Vogue is jumping into the teen pool late and will have to muscle its way into what has become an ultracompetitive category that has experienced some setbacks over the past year. Primedia's 2.3 million-circ *Seventeen* fell short of its rate base by almost 17,000 copies in the second half of last year, according to the Audit Bureau of Circulations, and the company folded *Teen* last March after acquiring that title from Emap.

Newsstand sales of Time Inc.'s 1.6 million-circ *Teen People* fell 11.8 percent in last year's second half, and the 2.2 million-circ *YM* dipped 17.8 percent on stands during the same period, ABC reported. On a brighter note, single-copy sales for the 839,000-circ *CosmoGirl!*, published by Hearst Magazines, advanced 3.4 percent. ■

MEDIAWEEK

Editor-in-Chief: Sid Holt
Editor: Brian Moran

Executive Editor: Michael Bürgi
News Editor: Jim Cooper

Departments Editor/Copy Chief: Anne Torpey-Kemph

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

General Editor: Lisa Granatstein
Senior Editors: Katy Bachman, Marc Berman, John Consoli,
Alan J. Frutkin, Megan Larson
Washington Editor: Todd Shields
Market Profile Editor: Eileen Davis Hudson
Assistant Editor: Aimee Deeken
Media Person: Lewis Grossberger
Contributing Writers: Tony Case, Eric Schmuckler

Design Director: Paul Virga
Art Director: Dorothy Szemiot
Photo Editor: Kim Sullivan

Production Coordinator: Eileen Cotto

Circ. Dir: Mary Barnes
Circ. Mgr: Richard Chung
List Rental Info: JJ Single (845) 731-2731
Subscriber Services: 1-800-722-6658
Customer Service: bpi@realtimepubinc.com

Mediaweek Online: Prod Mgr: Matt Lennon
Directories/Publishing Dir: Mitch Tebo
General Manager: Matthew Pollock
Conferences: 1-888-536-8536
Address: www.adweek.com/adweekconf

Publisher: Linda D'Adamo

Regional Sales Director: Midwest: Tina Balderas
NY Sales Mgr: Michael Candullo; Online Mgr: Hanna Shin
Acct. Mgrs: N.Y.: Sandra Dent, Diane DiDomenici, Robert Hamerslough; New England: William J. Callahan, Jr.; L.A.: Jacki Leigh, Lisa Zeni

CLASSIFIED: Sales Mgrs: Liza Reich, Sara Weissman
L.A. Reps: Gary Gomez, Denise Larsen; Asst: Michele Golden
Mktg Svcs Dir: Rachel Bell; Promo Art Dir: Hillary Friedman
Spl. Events Coor: Jennifer Minihan

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

Vice President/Marketing:
Mary Beth Johnston

Senior Vice President/Sales:
Wright Ferguson, Jr.

Executive VP/Editor-in-Chief:
Sid Holt

President:
Michael E. Parker

MARKETING/MEDIA & RETAIL DIVISION

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

vnu business publications

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

vnu business media

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

STAY ON TOP OF THE ISSUES



To get ahead in media, advertising and brand marketing, you've got to stay on top of everything that's happening. That's why you need *Mediaweek*, *Adweek* & *Brandweek*.

With timely news reporting and insightful analysis, they're your inside source for everything that's happening — deals, trends, strategies and technologies that can open up a world of opportunities for you. Get the information you need to get ahead — subscribe today!

MEDIAWEEK

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

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

Name _____ Title _____

Company _____

Address _____

City _____ State _____ Zip _____

Phone _____ Fax _____

E-Mail _____

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

Account # _____ Exp. Date _____

Signature _____ J2FMWT

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

TYPE OF FIRM (Check One)

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

JOB FUNCTION (Check One)

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

Title _____

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

ADWEEK BRANDWEEK

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

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

Name _____ Title _____

Company _____

Address _____

City _____ State _____ Zip _____

Phone _____ Fax _____

E-Mail _____

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

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

Account # _____ Exp. Date _____

Signature _____ J2FMWB

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

TYPE OF FIRM (Check One)

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

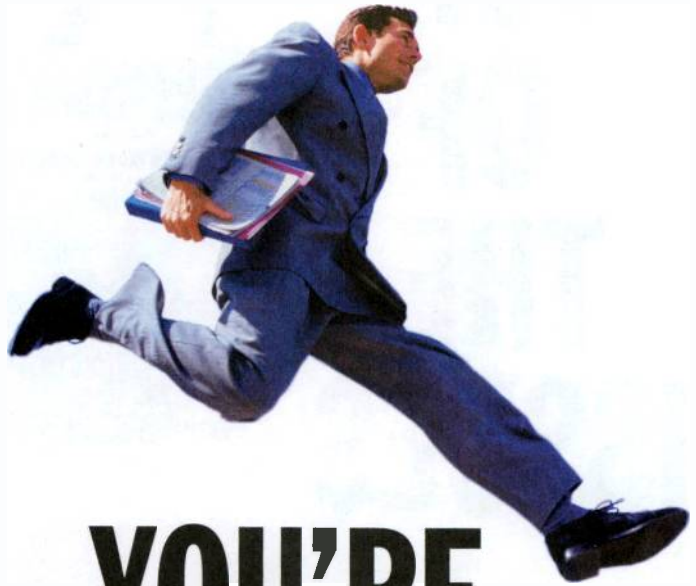
JOB FUNCTION (Check One)

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

Title _____

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

MEDIAWEEK & ADWEEK BRANDWEEK



YOU'RE ONE STEP AHEAD

Satisfaction Guaranteed

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

BUSINESS REPLY MAIL

FIRST-CLASS MAIL

PERMIT NO 70

DANBURY CT

POSTAGE WILL BE PAID BY ADDRESSEE



NO POSTAGE
NECESSARY
IF MAILED
IN THE
UNITED STATES

MEDIAWEEK

SUBSCRIPTION SERVICE CENTER

PO BOX 1976

DANBURY CT 06813-9839



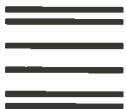
BUSINESS REPLY MAIL

FIRST-CLASS MAIL

PERMIT NO 76

DANBURY CT

POSTAGE WILL BE PAID BY ADDRESSEE



NO POSTAGE
NECESSARY
IF MAILED
IN THE
UNITED STATES

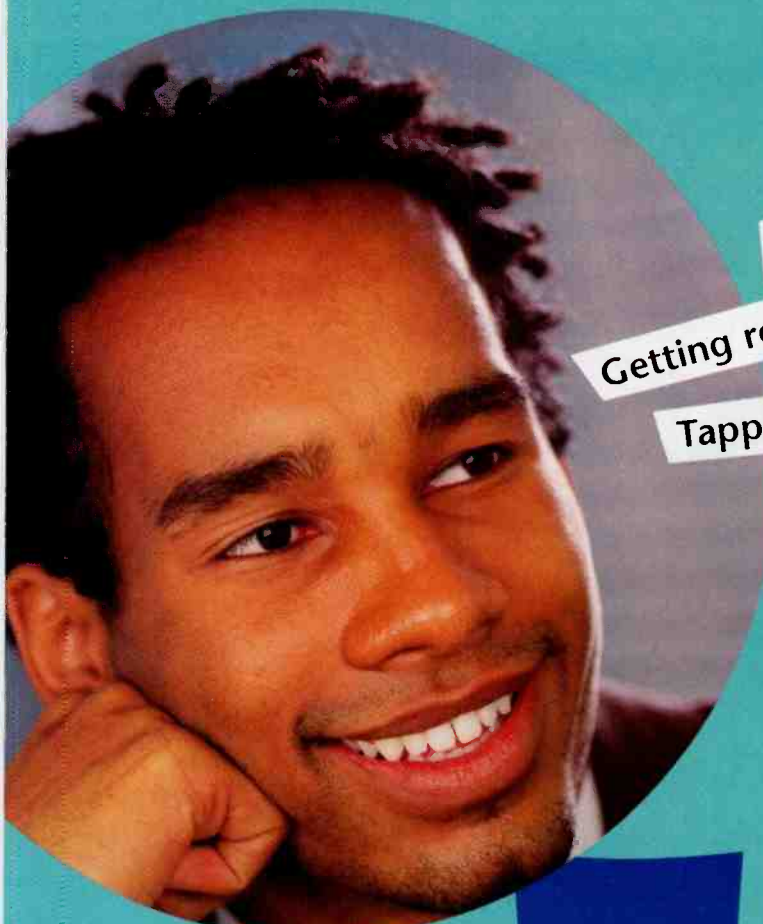
ADWEEK BRANDWEEK

SUBSCRIPTION SERVICE CENTER

PO BOX 1973

DANBURY CT 06813-9845





Trusting SRDS expertise to guide me.

Getting research and training help from real people.

Tapping into the power of SRDS.com every day.

"I can do that."

Knowing that SRDS will support me, I can make one call to their Service Center and get training, technical help and learn to use my services more efficiently. I can call data experts for information to build better plans. I log in once at SRDS.com to access all my subscriptions, other helpful services and planning tools from my personal Solution Center. I'm confident because SRDS helps me do my job better.



Trusted Data • Advanced Functionality
Customized Access • Training & Support
All integrated to advance your marketing efforts.

To learn more, call or visit us online.



HOME FAMILY MEREDITH

100 Years of Serving
America's Homes and Families

Meredith
CORPORATION



BHG.com • LHJ.com

Meredith
CORPORATION

Local Media

TV STATIONS | NEWSPAPERS | RADIO STATIONS | OUTDOOR | MAGAZINES

PHILADELPHIA TV STATIONS

UPN Outlets Tuning In Viacom Radio for News

BY KATY BACHMAN

Only a smattering of UPN affiliates in the country offer any kind of news programming, and none program news in the mornings. But starting in September, WPSG-TV, Viacom's owned-and-operated UPN affiliate in Philadelphia, is hoping to buck the trend by broadcasting a three-hour news block beginning at 5 a.m.

Equally unusual, the news block will be produced by News Radio KYW-AM, often the top-rated station in the market. Also owned by Viacom and operated by Infinity Broadcasting, KYW's well-known news brand in the market will get top billing in the UPN morning news programming, which will be called *KYW Newsradio This Morning*.

Kevin O'Kane, vp and general manager of WPSG, said the station had aired brief news updates throughout the day and weather at night from sister station KYW-TV, CBS' Philadelphia O&O. "We had been kicking around what would be the best programming strategy going forward, and we felt we could offer viewers a unique product and help our advertisers at the same time," said O'Kane.

Throughout the major markets in which Viacom owns television and radio stations, its executives have been experimenting with ways to combine resources and programming, but so far, every approach has been different.

"It's been a priority to make sure our strong news radio and TV stations are cooperating and working together on whatever level it makes sense," said Joel Cheatwood, executive vp of news for Viacom TV stations.

Viacom TV outlets have been sharing common newsrooms for some time in markets including Boston and New York. In April, for example, WLWC-TV, Viacom's UPN affiliate in Boston, began airing WBZ-TV's *WBZ 4 News in the Morning* from 5 a.m. to 7 a.m.

But nowhere will radio's role be more prominent in TV news than in Philadelphia starting this September.

At first, the prospect of radio producing



the news for a TV station was met with some skepticism. Cheatwood said he was not convinced radio news could pull it off until he saw the pilot for *KYW Newsradio This Morning*. "It's really interesting. It's good. When you factor in how strong KYW-AM is in the market, it's an attractive product," he said.

Produced under the watchful eye of Steve Butler, vp of programming for KYW-AM, the three-hour news block will cycle through the top breaking news stories every 10 minutes, similar to the way CNN programs its Headline News network, and in the tight format of all-news radio formats.

The block, which will include entertainment, business and sports news segments, among others, will be compiled a few hours before it airs, with video segments taken from KYW-TV, CBS MarketWatch and with voiceovers provided by many of KYW's radio reporters. In addition, there will be a crawl bar along the bottom of the screen presenting live

news bits, sports scores, local weather and traffic. A dedicated anchor will be hired for the news segments, Butler said.

Although not all live, the news blocks will have the ability to go live if the situation warrants, said Butler. "If there's a continuous event, such as a snowstorm, we'll use the resources of Channel 3 [KYW-TV]," he said.

Working with TV is not entirely foreign to KYW. For the last couple of years, the station, equipped with a camera and production room, has provided news segments for KYW-TV's local newscasts at 5 p.m. and 7 p.m.

Could radio stations in other Viacom markets find themselves in the new role of TV news producers? Perhaps. "The prospects for this type of joint effort in our duopoly markets are limitless," said Fred Reynolds, president of the Viacom TV group.

A couple of UPN affiliates have made their own mark with news. KMAX-TV in Sacramento, Calif., programs its own news block from 5:30 a.m. to 10 a.m. and generally ranks second in the ratings. In Detroit, WKBD recently extended its half-hour news at 10 p.m. until 11 p.m. And, in a unique turnabout, WKBD now provides news for WWJ-TV, CBS' O&O in the market.

ORLANDO, FLA. NEWSPAPERS/CABLE

Sentinel and News 13 Working on New Pact

The *Orlando Sentinel* and Central Florida News 13 were working out the details last week on a multiyear renewal of a pact to share news resources for the local cable channel, a 50/50 joint venture between *Sentinel* owner Tribune Co. and AOL Time Warner, owner of the area's dominant cable operator. The current agreement, which dates back to the regional cable net's launch in October 1997, expires in August.

Despite rumors in the market that Time Warner and Tribune are ready to call it quits, the two companies are "planning ahead," said Ashley Allen, a spokesperson for the *Sentinel*. "We see a big future in this. It's been a very positive relationship."

From the news channel's perspective, the *Sentinel* is an important editorial resource. "We're getting more content than ever from the *Sentinel*," said Robin Smythe, general manager for News 13. CFN13 is carried on Time Warner cable systems in Orlando and other parts of central Florida. —KB



Caution:

up-tempo music in your head makes you 51% more likely to play the stock market...*

...and 67% more likely to spend your profits teeing off with all your friends.**

Here's another statistic: VH1's viewers are the #1 users of financial planners among adult cable networks.*

And that's not all. VH1 is #1 with Adults 18-49 who buy 20K+ vehicles, have Internet access and go to the movies at least once a month.*

We've got the demographic you can trust: Young, upscale viewers who love music and spend money.

Music on their minds.
Money in their pockets.



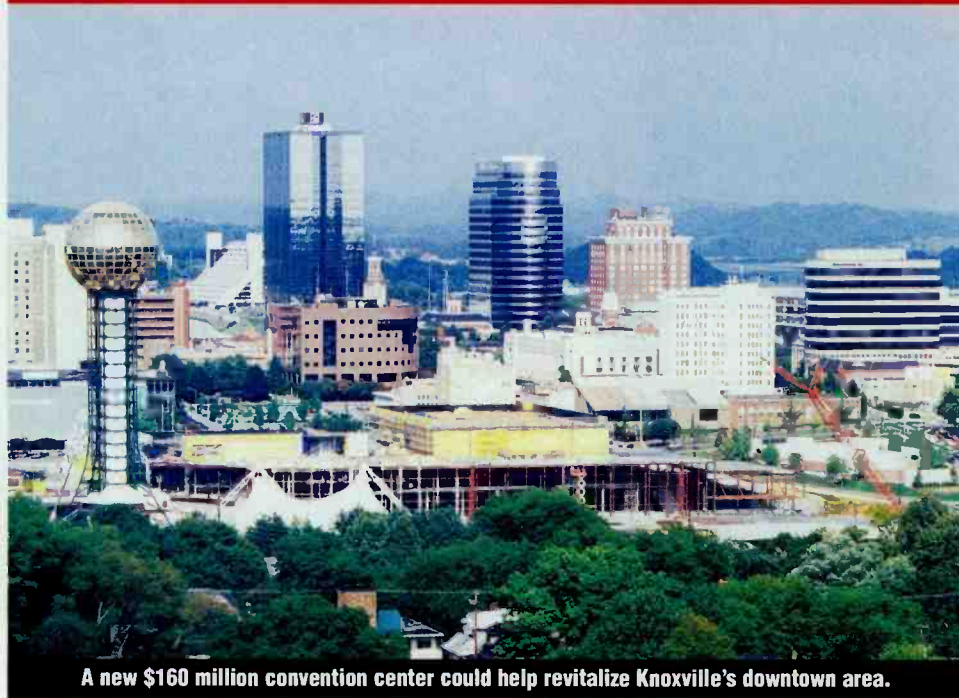
Music First®

* A18-49, #1 among adult cable networks, 2001 Doublebase Mediemark Research, Inc., weighted to Population (000) Base: Adults 18+

**Findings based on guesswork compiled by professional guesstimators.

Market Profile

BY EILEEN DAVIS HUDSON



A new \$160 million convention center could help revitalize Knoxville's downtown area.

Knoxville, Tenn.

SITUATED IN A VALLEY SURROUNDED BY THE SMOKY MOUNTAINS TO THE EAST AND smaller ranges to the west, Knoxville, Tenn., is a popular tourist destination in the Southeast. The Greater Knoxville region in eastern Tennessee is home to resort areas such as Gatlinburg and Pigeon

Forge and the amusement park Dollywood, which is partly owned by Country singer and Tennessee native Dolly Parton. These attractions draw tens of thousands of tourists annually and provide a significant boost to the regional economy. Knoxville leaders are hoping their new \$160 million convention center will not only provide an economic lift but also spur downtown revitalization.

In terms of local broadcast television, the biggest news to hit Knoxville recently is Nielsen Media Research's introduction of set-top meters in October. Knoxville, currently the No. 62 TV market in the country with 478,190 television households, will become No. 54 once Nielsen begins audience measurement with set-tuning meters. The new meters will give clients access to overnight household ratings.

Demographic ratings will continue to be measured using Nielsen's

diary system. According to Nielsen Monitor-Plus, Knoxville spot-TV ad revenue totaled \$70.6 million in 2001, down sharply from \$81.7 million in 2000 (see chart).

So far, Acme Television-owned WB affiliate WBXX-TV is the only station to sign up for the Nielsen service. Dan Phillippi, WBXX vp and general manager, says he believes his station, currently ranked fourth in the market, will boost its share with the meters. "Late-fringe people-using-television levels are very low in nonmetered markets, and when the market gets metered, the PUT levels go up," says

Phillippi, adding that WBXX has acquired syndicated reruns of *Will & Grace* and *Dharma & Greg* this fall for late fringe. While Phillippi says his station will benefit from meters, he also concedes that Gannett's NBC affiliate WBIR-TV, the No. 1 station in the market, will also improve. WBIR executives did not return phone calls.

Another station expecting to gain from the new meter system is Gray Communications' CBS affiliate WVLT-TV. The station's decision to go with meters is not an inexpensive one. Chris Baker, WVLT executive vp/gm, says he will go from paying about \$5,000 a month for the diaries to about \$40,000 a month for meters. On top of that, Baker says, Nielsen didn't announce its plans until after his budget for next year was already set, leaving him to try to figure out how to cover the additional expense. However, he adds that Nielsen has assured him they are willing to agree to a payment plan that will cover the cost of the new service.

"When you have diary methodology, you tend to have a lot of people voting, if you will, with heritage, and we obviously don't have a lot of heritage," says Baker. WVLT was launched in 1988 and acquired by Gray in 1996.

WVLT produces 22 hours of news a week. Two years ago, the station started the market's only 7-to-7:30 p.m. newscast. It also carries the Jefferson-Pilot Sports package featuring the Southeastern Conference men's football and basketball, including the University of Tennessee in Knoxville, Vanderbilt University and University of Kentucky. Baker says that between CBS games and the Jefferson-Pilot package, he will air six to eight University of Tennessee football games this year.

John Hayes, vp and gm of Raycom Media's Fox affiliate WTNZ, says he expects his negotiations with Nielsen to last through the summer. Besides the impact meters will have on his station, Hayes says he anticipates ratings improvement from increasing his signal reach in the market. WTNZ, WBIR and Young Broadcasting-owned ABC affiliate WATE-TV will co-locate their new

digital antennas on one site. In the process, WTNZ plans to move its analog signal 500 feet higher than the current tower.

"Getting taller is certainly going to give us better coverage," Hayes says. "It will increase our penetration by

NIELSEN MONITOR-PLUS AD SPENDING BY MEDIA / KNOXVILLE

	Jan.-Dec. 2000	Jan.-Dec. 2001
Spot TV	\$81,679,248	\$70,626,850
Outdoor	\$12,317,941	\$12,108,842
Total	\$93,997,189	\$82,735,692

Source: Nielsen Monitor-Plus



MEN GET IT.

With programming that's dynamic, powerful, and aggressive -
The History Channel is more alive than ever.
It's a "World Class Brand" on its way to 85 million subscribers.**
No wonder it delivers the highest male concentration in Primetime.***

Men Get It.



**THE
HISTORY
CHANNEL®**

WHERE THE PAST COMES ALIVE™

Market Profile

about 50,000 people." The move will happen sometime in the third quarter, he says.

WTNZ and WATE also share news resources. WTNZ's 35-minute 10 p.m. newscast has been produced by WATE since late September. WATE's 5 p.m. anchor team is also WTNZ's main anchor team, and WATE's 6 p.m. and 11 p.m. sports and weather anchors also appear on WTNZ.

Last July, WTNZ entered into a joint sales agreement with Paxson Communications' Pax TV outlet WPXK. Previously, WBXX operated WPXK under the JSA, which, Hayes says, "has exceeded all revenue expectations."

Tiger Eye Broadcasting owns Knoxville's UPN affiliate WEEE, a lower-power station that does not subscribe to Nielsen.

Comcast Corp. is the main cable provider in the market. Overall, cable penetration in the market is 67 percent, slightly below the national average for the top 50 markets of 69 percent, according to Scarborough Research. However, the number of households connected to satellite, 22 percent, is well above the national average of 15 percent, partly attributable to the nearby mountain ranges that make it difficult to wire the market for cable service.

Knoxville's only daily newspaper is E.W. Scripps Co.'s *The Knoxville News-Sentinel*. The paper's daily circulation for the six months ended March 31 was 117,171, according to the Audit Bureau of Circulations, was down 2.3 percent from the same period in 2001. Its Sunday circ of 157,428 was off 1.1 percent compared to a year ago.

Last November, Jack McElroy became the editor of the *News-Sentinel*, succeeding editor

RADIO LISTENERSHIP / KNOXVILLE

STATION	FORMAT	Avg. Qtr.-Hour Share	
		Morning Drive, 12+	Evening Drive, 12+
WIVK-FM	Country	24.7	20.5
WWST-FM	Contemporary Hit Radio/Dance	9.9	12.7
WJXB-FM	Adult Contemporary	9.5	8.4
WIMZ-FM	Classic Rock	6.6	5.1
WNOX-AM	News/Talk	4.9	4.0
WOKI-FM	Alternative	3.3	3.5
WNFZ-FM	Alternative	3.2	2.9
WMYU-FM	Oldies	2.7	3.5
WBON-FM	Classic Rock	2.5	2.8
WJBZ-FM	Gospel	2.5	2.3

Source: Arbitron Winter 2002 Radio Market Report

NEWSPAPERS: THE ABCS

	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
Knox County: 158,278 Households				
<i>The Knoxville News-Sentinel</i>	65,512	89,427	41.4%	56.5%
Blount County: 43,423 Households				
<i>The Maryville Daily News</i>	20,206	19,438	46.5%	44.8%
<i>The Knoxville News-Sentinel</i>	6,749	9,735	15.5%	22.4%
Anderson County: 29,891 Households				
<i>The Knoxville News-Sentinel</i>	7,061	9,304	23.6%	31.1%
Sevier County: 28,417 Households				
<i>The Knoxville News-Sentinel</i>	6,343	9,228	22.3%	32.5%
Loudon County: 15,835 Households				
<i>The Knoxville News-Sentinel</i>	5,947	6,844	37.6%	43.2%
<i>The Maryville Daily News</i>	648	624	4.1%	3.9%
Union County: 6,704 Households				
<i>The Knoxville News-Sentinel</i>	638	793	9.5%	11.8%

Source: Audit Bureau of Circulations



connect

ONE AD PLACEMENT. 8 MILLION CIRCULATION.

The Wall Street Journal Sunday is the world's largest personal finance publication, providing cross-country exposure with a local touch.

To connect with this audience, call Bob Ross, Advertising Manager, at 312.750.4015.

THE WALL STREET JOURNAL SUNDAY.



Sources: ABC Statements, average combined circulation, 3/01, 9/01; Publisher's internal records
©2002 Dow Jones & Company, Inc. All Rights Reserved.

DOW JONES

THANKS FOR MAKING ABC-7 CHICAGO'S #1 STATION

A MAGNIFICENT MAY - 2002

ABC-7 News 5:00am	2/15	#1
ABC-7 News 5:30am	4/21	#1
ABC-7 News 6:00am	5/20	#1
Good Morning America	6/19	#1
The Oprah Winfrey Show	8/24	#1
The View	5/17	#1
ABC-7 News 11:30am	5/15	#1
ABC Network Daytime (12n-3p)	5/16	#1
Inside Edition	6/15	#1
Jeopardy	8/20	#1
ABC-7 News 4:00pm	8/18	#1
ABC-7 News 5:00pm	8/18	#1
ABC World News Tonight	8/17	#1
ABC-7 News 6:00pm	8/16	#1
Wheel of Fortune	13/23	#1
ABC-7 News 10:00pm (M-F)	13/20	#1
ABC-7 News 10:00pm (M-Su)	13/20	#1
Nightline	8/14	#1
Oprah Winfrey Show Late Night	5/13	#1
Politically Incorrect	4/12	#1

7AM - 1AM

6/14

#1

abc



We're

BIG



And we TR

Another raging success

from MTV Networks!

Bigger

promised to GROW
the New TNN bigger.
Doubled THE AUDIENCE in JUST 18 months.
TNN WAS RANKED 22ND!
Now, we're TOP 5.

WE ARE
The New TNN

© 2002 Viacom International, Inc. All rights reserved. Source: Nielsen. TNN was 5/29/00-9/24/00 Top 5 cable networks ranked on A19-49 impressions for M-Su 8-11PM. Subject to qualifications available upon request.

© 2002 Viacom International Inc. All rights reserved. Source: MTW analysis of Nielsen data. Top 5 cable TV networks ranked on A18-49 impressions for M-Su 8-11PM in Q02. Median HH rank for these 5 networks represents each cable network's M-Su Total Day (10/1/01-2/24/02). Subject to qualifications available upon request.

We're



Another raging success
from MTV Networks!

TM

Cher

We promised to **GROW**

The New TNN RICHER.

And we increased our median income to become

the richest of the

TOP 5 CABLE TV NETWORKS.

We're rich!

WE ARE

The New TNN

Market Profile

Harry Moskos, who retired after a 17-year career at the daily. McElroy had been the *News-Sentinel's* associate managing editor. "We have tried to concentrate the circulation in the core market," says McElroy, who adds the *N-S* has had some success in growing circulation in Knox County, the key area for its advertisers.

McElroy, who before joining the *N-S* had been managing editor at the Denver *Rocky Mountain News*, has reorganized the paper's business department, promoting David Keim, formerly a top reporter at the paper, to business editor. He also created a Monday business technology-themed section and expanded the section's staff from four reporters to six.

In September this year, the paper will relocate to a new \$50 million facility about two miles from its current headquarters in downtown Knoxville. The new facility will include new presses made by German manufacturer MAN Roland, which will greatly expand the paper's color capabilities, McElroy says.

Once the new presses are fully up and running in early January, the paper will launch a major redesign. As part of this effort, McElroy has hired Michael Apuan, formerly associate design director at the *Rocky Mountain News*, to fill the new position of assistant managing editor for presentation. Apuan, who started in April, will oversee the redesign.

While the *N-S* has no rivals on its home turf of Knox County, the paper does compete head-to-head in parts of the market with Maryville, Tenn.-based *The Daily Times*, which is privately owned by Bellevue, Wash.-based Horvitz Newspapers. Maryville is the world headquarters of Ruby Tuesday, a national restaurant chain that relocated about four years ago from Mobile, Ala. Maryville, located about a half-hour from Knoxville, is also home to a large Alcoa manufacturing plant as well as the McGhee Tyson Airport.

The Daily Times' daily circ for the six months ended March 31 was 21,234. Its Sunday circ was 20,527. Both circulation figures are up fractionally. *The Daily Times* serves Blount County (where Maryville is located) and Greenback, a small, rural community in neighboring Loudon County. Since it purchased the paper about seven years ago, Horvitz has made the paper's Friday edition its weekend edition and expanded to a full seven-day publishing schedule.

F. Max Crotser, publisher of *The Daily Times*, says his paper has made inroads in Blount County. The *News-Sentinel* had been

SCARBOROUGH PROFILE

Comparison of Knoxville

TO THE TOP 50 MARKET AVERAGE

	Top 50 Market Average %	Knoxville Composition %	Knoxville Index
DEMOGRAPHICS			
Age 18-34	31	28	91
Age 35-54	41	41	101
Age 55+	28	30	108
HHI \$75,000+	28	13	44
College Graduate	12	9	72
Any Postgraduate Work	11	7	66
Professional/Managerial	23	18	80
African American	13	3	27
Hispanic	13	#	#
MEDIA USAGE - AVERAGE AUDIENCES*			
Read Any Daily Newspaper	56	51	92
Read Any Sunday Newspaper	64	58	90
Total Radio Morning Drive M-F	22	19	90
Total Radio Evening Drive M-F	18	17	93
Total TV Early Evening M-F	29	29	98
Total TV Prime Time M-Sun	38	39	100
Total Cable Prime Time M-Sun	13	18	138
MEDIA USAGE - CUME AUDIENCES**			
Read Any Daily Newspaper	74	69	93
Read Any Sunday Newspaper	77	72	93
Total Radio Morning Drive M-F	75	71	94
Total Radio Evening Drive M-F	73	70	96
Total TV Early Evening M-F	71	73	103
Total TV Prime Time M-Sun	91	91	100
Total Cable Prime Time M-Sun	59	69	117
MEDIA USAGE - OTHER			
Access Internet/WWW	62	49	79
HOME TECHNOLOGY			
Own a Personal Computer	68	56	82
Purchase Using Internet	37	30	81
Connected to Cable	69	67	97
Connected to Satellite/Microwave Dish	15	22	144

#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: 2001 Scarborough Research Top 50 Market Report (August 2000-September 2001)

publishing a Blount County-focused wrap around its main paper seven days a week but now inserts a Blount County section within the paper. McElroy says suburban Blount County and competition with *The Daily Times* remain a primary focus for the *N-S*.

The Daily Times has taken in additional revenue with a commercial printing operation it started about seven years ago. The paper prints a number of other publications, including Knoxville's alternative weekly *Metro Pulse* and the weekly *The Knoxville Journal*.

Other publications in the market include

the *East Tennessee Business Journal*, which is privately owned by Chattanooga Business Publications. The weekly business pub claims a mostly controlled circ of about 50,000.

The Knoxville radio market ranks 72nd in the country. Citadel Communications is the area's largest radio broadcaster, with a 40.7 percent share. That's based on an estimated \$13.7 million in ad billings generated by its four stations in the market, according to BIA Financial Network (see *Radio Ownership chart on page 25*).

Most of the revenue (continued on page 25)

Bigger younger richer



WE ARE
The New TNN

Another raging success
from MTV Networks!

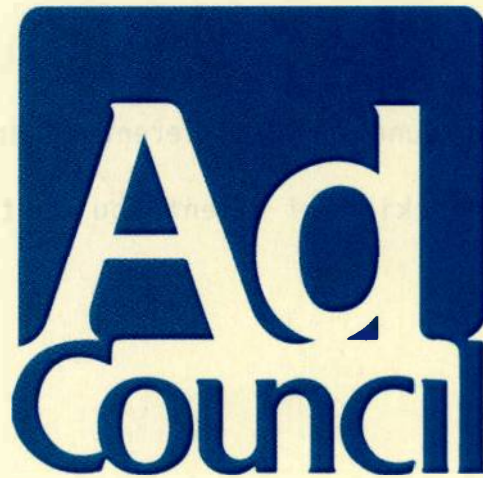


It's now easy to collect your local web markets.

With just one call to Real Cities, you can get your client's brand in more than 50 cities. Online local media planning has never been easier. No national network offers more authentic local coverage. And with over 11 million unique visitors a month, your brand will get the attention it deserves. For more information, call (215) 789-6210 or visit us at www.realcities.com.



SPECIAL ADVERTISING SUPPLEMENT TO
ADWEEK, BRANDWEEK, MEDIAWEEK AND EDITOR & PUBLISHER



**ADVERTISING'S
GIFT TO AMERICA**

Celebrating
60 YEARS



They've bounced around 2,497 different advertising agencies.

(Normally not the kind of client you want to go after.)

Congratulations to the Ad Council on 60 years of great public service advertising.
We've all been happy to contribute.





Letter from the President



As I reflect on the history of the Ad Council and its significance as an American institution, I am so proud to be a part of an organization that has had such a tremendous impact on our society. The Ad Council has been a positive and powerful force in this nation for 60 years. By bringing together the incredible creative energy of advertising, the enormous breadth and scope of media, and the vital support and resources of the corporate world, we have led by example. Of course, by "we," I mean the hundreds upon hundreds of advertisers, media and agency volunteers who have lent their support, whether financial or through the commitment of time and talent, to the Ad Council. They have demonstrated that there are causes bigger than one's self or one's company. They have proven that these causes can be brought to the public's attention with eloquence and excellence. And because of that, they have made a difference.

Ad Council campaigns generate impressive results, but we recognize that numbers alone, whether they are ads produced, dollars donated, hours spent or people reached, do not and cannot possibly tell the whole story.

You may have known someone who was killed by a drunk driver. Maybe you've witnessed violence. Perhaps you have a loved one with a learning difficulty. What if it is one of your own child's friends who has come to believe that guns and drugs are somehow an adequate substitute for love and support? Whatever your personal experience has been, the chances are that one of our campaigns has touched you.

As the Ad Council marks 60 years of public service advertising, I thank all of you who have given so much to help the organization continue its mission of effecting positive change. I find it a continual source of inspiration that so many of you give so freely of both your time and money to get our important messages out and to help people you will never meet. Thanks to Adweek Magazines and to all of our generous supporters for making this lasting tribute to the Ad Council possible. Finally, if you haven't had the opportunity to become involved in public service, I encourage you to do so by volunteering your time and talents to a worthy cause in your community. As the anthropologist Margaret Mead once said, "Never assume that a small group of people cannot change the world. Throughout history, that's all that ever has."

Peggy Conlon
President & CEO
The Advertising Council

table of contents

The Story of the Ad Council
PAGE 4

Great PSAs: A Matter of
Judgement & Strategy
PAGE 14

From Ideas to Icons
PAGE 16

The American Way
PAGE 22

On the Freedom Trail
PAGE 24

DM Campaign Targets
Industry Insiders
PAGE 30

Presidential Praise
PAGE 32

Harnessing Star Power
PAGE 34

Nurturing Our Nation's Future
PAGE 36

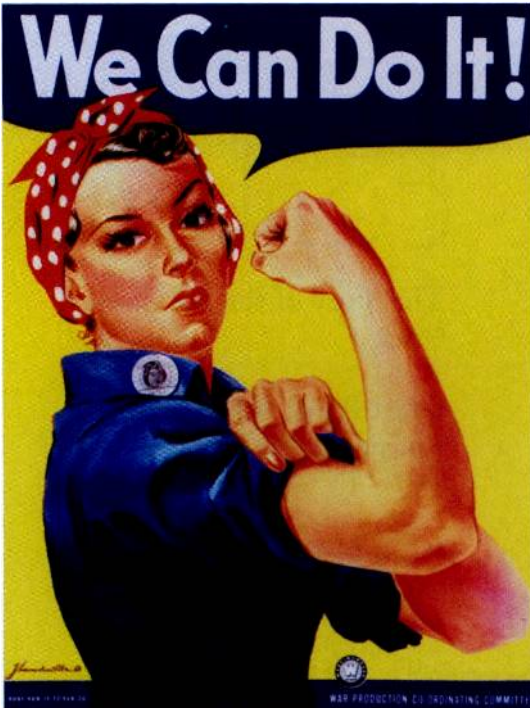
New Technology
Inspires New Initiatives
PAGE 40

Memorable Ads That Mobilize
PAGE 44

An Interview With
the Chairman, David Bell
PAGE 48

Corporate Supporters
PAGE 50

Ad
Council
Celebrating
60 Years



WWII icon Rosie the Riveter still resonates.

The Story of the Ad Council

The winter of 1941 was bleak for American business. The Depression was still a vivid memory. War loomed in Europe. Robber barons made an easy target for a cynical public. As the first vice chairman of the Ad Council later put it, "Business was attacked from all sides because business wasn't producing, wasn't making money, wasn't providing jobs."

By extension, the practice of advertising seemed to some gauche or trivial, to others, pernicious or cynical. The industry became so concerned that Congress might tax advertising or regulate its content that in November of that year the major trade associations of the advertising world gathered at the Homestead Resort in Virginia's Blue Ridge Mountains to discuss the threat. The letter of invitation received by agency heads, chief executives and media union leaders alike didn't soft-pedal the matter. It said: "The common cause is...survival." The price of admission to the conference was \$25.

Over three days, the attendees heard speeches about the perils they

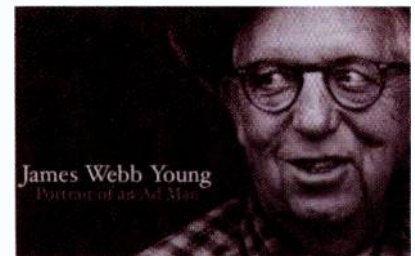
faced, the threat to national brands, and the effectiveness of advertising. Questions outnumbered answers.

On the second day, however, James Webb Young, at the time a 20-year veteran of J. Walter Thompson, hosted a panel titled "What action can be taken?" To read Young's eight-page speech today is to be amazed at how far the stature of advertising as an industry has come, and how fragile its image was 60 years ago, when Young stood at that lectern.

He began by telling the story of a conversation he'd had with a prominent scientist whose specialty was the brain and nervous system. "Perhaps it will surprise you to know that your last book is very helpful to an advertising man," he'd told the doctor. The doctor replied, "I am not only surprised; I am shocked. So far as I can see there is no connection between brains and advertising."

"This kind of attitude is rooted very deep," Young said. "It is a sort of repugnance for some of the manifestations of advertising—or its banality, its bad taste, its moronic appeals and its clamor."

Many of Young's listeners had



"[Advertising] ought to be the servant of music, of art, of literature and of all the forces of righteousness."

—James Webb Young, of J. Walter Thompson, rallying industry colleagues at the seminal 1941 conference

MILESTONES IN AC HISTORY

1941
James Webb Young makes "What action can be taken?" speech, which spurs formation of an advertising council

1942
Group is christened "War Advertising Council"

60

The New York Times Company congratulates the Ad Council on 60 years of outstanding work and strong leadership that have made a measurable difference in our society.

Whether supporting higher education or advancing diversity ... encouraging volunteerism or protecting the welfare of our children ... promoting health and safety issues or causes that keep our country strong ... the Ad Council has been a force for lasting and positive social change.

The New York Times Company shares your unwavering commitment to public service dedicated to the greater good. Your goal of enhancing society is, in fact, our own Company's core purpose.

We are proud and privileged to support your work on these critical social issues in the pages of our newspapers, on our Web sites and on our television and radio stations.

years of
enhancing
society

The New York Times
Company





"Business prestige rose rapidly in the eyes of the American people...Business had learned that the best public relations came through public service."

—Theodore Replier, Ad Council president, 1947

already discussed the idea of a campaign to sell the virtues of advertising to the American public. Young dismissed that notion out of hand. Simply telling people that advertising was a good thing would not be enough, he argued. They should be shown its benefits in action, in areas where it had not been previously introduced. He thundered through his conclusion: "It ought to be used for open propaganda in international relations, to create understanding and reduce friction. It ought to be used to wipe out such diseases of ignorance as child-bed fever. It ought to do the nutritional job this country needs to have done. It ought to be the servant of music, of art, of literature and of all the forces of righteousness, even more than it is."

The minutes of that historic meeting note that committees were formed to organize "the new Advertising Council, or whatever it is to be called," and to raise money for offices and staff.

On Dec. 7, Pearl Harbor was bombed, and the War Advertising Council, as it was initially christened, received its first mission from Washington—to rally Americans to win World War II. To this day, the war campaigns of the Ad Council provide the lens through which America views much of the history of that conflict. The words and images of the "Rosie the Riveter," "Loose Lips Sink Ships" and "Buy War Bonds" campaigns still resonate with the public.

In supporting the country's struggle against the Nazi threat—by asking Americans to "Use it up, wear it out, make it do, or do without"—the Ad Council aligned interests of business with the interests of the public in just the way that Young had suggested in his speech.

At the end of the war, the Ad Council had ably demonstrated the altruistic goals to which advertising could be pressed, and the threat that advertising's chief executives had feared so much in 1941 disappeared. The first president of the Ad Council, Theodore S. Replier, told the Outdoor Advertising Association in 1945, "Business prestige rose rapidly in the eyes of the American people...Business had learned that the best public relations came through public service."

That change reached all the way to the White House. Just before his death, President Franklin D. Roosevelt asked the Ad Council to carry on its "war," by informing the public of national problems and spurring action to address them. FDR's instructions were repeated by his successor, Harry Truman. "The war never stopped," said Replier. "Only the enemy has changed."

Near the end of World War II, the Ad Council launched its forest fire prevention effort around a cartoon bear wearing a ranger's hat with the name "Smokey" above the brim. Smokey Bear has been urging children and adults not

to play with matches, not to leave a campfire unattended, and to keep a bucket of water and a shovel nearby for more than 58 years. In that time, the number of forest acres lost to fires annually has decreased from 22 million to 4 million.

As Smokey illustrates, the Ad Council's immediate post-war role focused largely on safety. One of its more famous campaigns urged Americans to get vaccinated against polio—not an easy sell at the time as the vaccination involved three sets of unpleasant shots. Today, polio is virtually unheard-of in this country.

The Ad Council also urged people to drive sober and more slowly. Again,



Post-WWII efforts focused on safety.

1942-1945

"Rosie the Riveter," "Buy War Bonds" and "Loose Lips" campaigns created

1944

Smokey Bear created by Foote, Cone & Belding

1945

President Roosevelt urges Ad Council to continue its work in peacetime; Ad Council begins work with National Safety Council

1946

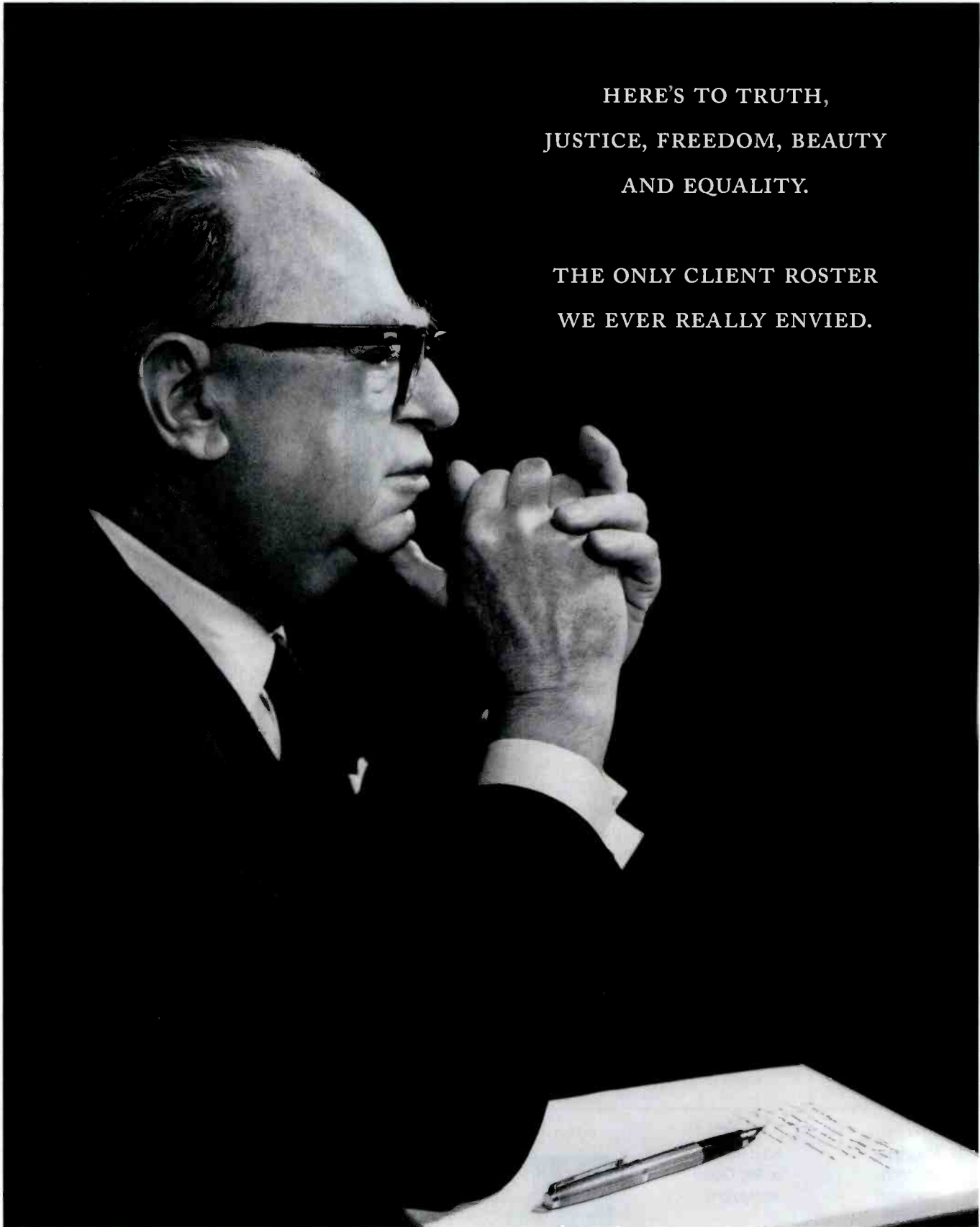
Campaigns focus on atomic weapons, world trade, religious tolerance

1947

Theodore Replier becomes Ad Council president

1950

Eleanor Roosevelt and General Eisenhower appear in anti-communism ads. Korea conflict restarts war bond campaign



HERE'S TO TRUTH,
JUSTICE, FREEDOM, BEAUTY
AND EQUALITY.

THE ONLY CLIENT ROSTER
WE EVER REALLY ENVIED.

Congratulations to the Ad Council on 60 years of promoting the things that matter most.

Leo Burnett



A MIND IS A TERRIBLE THING TO WASTE.



People are born every day who could cure disease, make peace, create art, abolish injustice, end hunger.
But they'll probably never get a chance to do those things without an education.
We're educating over 65,000 students at 40 private, four-year colleges every year. You can help, too. By sending a check for whatever you can afford.
We can't afford to waste anybody.

Give to the
United Negro College Fund.
55 East 52nd Street, N.Y., N.Y. 10022

In 25 years, the campaign has helped raise \$1 billion for UNCF colleges, securing tens of millions in donated media.

something of a tall order at the time as gasoline rationing had come to an end and the open road beckoned. But drivers had been patching and repatching their cars with make-do repairs all through wartime, and their vehicles' lack of road-worthiness was reflected in rising accident figures. The Ad Council's efforts in association with the National Safety Council made those numbers decline in the first full year of the campaign.

As the '40s segued into the '50s, highway-safety concerns began to take a back seat to Cold War concerns. Under Repplier, new Ad Council campaigns focused on the threat of nuclear weapons, world trade and tolerance among religious and ethnic groups. Ads featuring Eleanor Roosevelt, General Eisenhower and other national figures spoke out against

communism. With the onset of the Korean War in 1950, savings bonds once again became war bonds. In 1952, after only five weeks of advertising, the amount of donated blood sent to Korea increased sixfold. The Ad Council sponsored live radio and TV coverage of an atomic bomb test in Nevada in 1953. In 1957, fund-raising for Hungarian relief aid began following the invasion of that country by the Soviet Union.

The group has consistently reflected changes in society going on around it. The assassination of President John F. Kennedy in 1963 ushered in a new era for the country and also for the Ad Council. Repplier, who retired in 1965, was replaced by Robert Keim in 1967. "What Kennedy unleashed was a whole new wave of thinking about the country's problems,"

Keim recalled. "After the Kennedy and [Dr. Martin Luther] King assassinations, we went into a period of ferment and internal discord the likes of which the country had not seen since the Civil War." Instead of health issues, the Ad Council found itself being briefed on the race riots in the Watts section of Los Angeles. "People were on the brink," Keim said, "and we had been treating national problems with 'Drive carefully' campaigns."

In the sixties and seventies the group rose to the challenges and responded to the needs and mood of the nation, even resisting President Lyndon B. Johnson when he pressured them to do a national advertising blitz to support the Vietnam War, which was becoming increasingly unpopular. The Ad Council turned its attention to more controversial causes, such as the United Negro College Fund. This effort, which continues today, spawned the tagline "A mind is a terrible thing to waste." Now in its 30th year, the campaign has helped raise more than \$1.9 billion for UNCF. And the tagline, firmly planted in the popular lexicon, is still being used.

"The Ad Council...has provided great support over the years," says William H. Gray III, president and CEO of UNCF. "The Ad Council annually secures tens of millions of dollars in donated media for UNCF, approximately \$60 million in the year 2000."

The Ad Council also rallied for other groups, campaigning on issues such as mental retardation, minority businesses, drug and alcohol abuse, the promotion of the Peace Corps, pollution and child abuse.

1953
Ad Council sponsors broadcast of CARE

1957
Fund-raising for Red Cross campaigns

1958



Campaign for Salk polio vaccine begins

1961
Peace Corps launches 30-year campaign, "The Toughest Job You'll Ever Love"

1972
UNCF launches "A Mind is a Terrible Thing to Waste" campaign

1973



"Crying Indian" wins two Clio awards

60 years of drugs,
crime and pollution.

Congratulations Ad Council,
from your friends at

YAHOO!



For example, in 1973 the Ad Council produced one of its most beloved and effective TV commercials, "The Crying Indian." A reflection of the country's interest in environmental issues, the spot showed Chief Iron Eyes Cody shedding a tear over humanity's trashing of the countryside.

By the mid-'70s, the Ad Council gained some confidence in its ability to create controversy. Under Keim, the Ad Council did its first campaign promoting prevention of sexually transmitted disease, "VD Is for Everyone," which drew broadsides from religious groups. It also gained the kind of attention that Keim had hoped for. "Controversy has been very good for the Ad Council," he said. "It gives us life."

The Ad Council did not forget its more traditional role, however. In 1978,

McGruff the crime dog was born—a bloodhound in a trenchcoat now recognized by 92 percent of American children, according to Jack Calhoun, president and CEO of the National Crime Prevention Council.

"At the time when I took over, crime was soaring, and the reigning view was that crime prevention was the job of law enforcement [and no one else]. Clearly law enforcement has a major role, but... citizens now feel that they are responsible, to use the fancy term, for the coproduction of safety. This I don't think would have happened without the Ad Council campaign."

The Keim tradition of controversy continued under Ruth Wooden, who became the Ad Council's president in 1987. The next year, the Ad Council was the first advertiser to advocate the use of

USING IT WON'T KILL YOU. NOT USING IT MIGHT.

Maybe you don't like using condoms. But if you're going to have sex, a latex condom with a spericide is your best protection against the AIDS virus. Use them every time, from start to finish, according to the manufacturer's directions. Because so few have ever been cured of AIDS. More than 40,000 Americans have already died from it. And even if you don't like condoms, using them is definitely better than that.

HELP STOP AIDS. USE A CONDOM.

The Ad Council was the first advertiser to advocate condom use for AIDS prevention.

condoms to prevent the spread of HIV and AIDS. Many TV and radio stations initially refused to run the spots.

In 1993, Wooden pointed out that as the threat of war faded, domestic problems had become darker. "Thirty-something years ago, we had a TV commercial where a prissy Miss Suzy Spotless chided her father as a litterbug for dropping a scrap of paper in the street. Today, our reel has a message telling children what to do when they find used needles or guns in the street."

Indeed, a preponderance of the nation's social ills in the early '90s dramatically affected children. Not only guns and drugs, but also child abuse, lack of child-support payments, and disturbing trends in children's health

TAKE A BITE OUT OF CRIME™

The nation's McGruff the Crime Dog, and his doggie to read, follow how to prevent crime. It starts in your neighborhood. You see the signs your friends and neighbors never see. It's on their lips.

CREATIVE CRIME FIGHTING.
McGruff gives you the best ideas for your program. Get the help you need to support it. And a guaranteed national campaign. The Ad Council is there—the full part, even when you add the creative elements. Let us make this campaign work for you.

YOU GET WHAT YOU WORK FOR—RESULTS.
For example:
Detroit, Michigan: Reduced Burglary, Home Invasion, Car Theft, and Auto Theft by 40%.
Hartford, Connecticut: Reduced Burglary, Home Invasion, and Car Theft by 40%.
Texas: Texas' Awareness of Crime Program reduced Burglary by 44%.
Seattle, Washington: Community-Based Crime Watch Program reduced Burglary, Theft, and Robbery by 30%.
(Not so bad, huh?)

WHAT YOU CAN DO (OR HOW TO CATCH A THIEF).
McGruff and his doggie to read are the most effective way we know to create a sense of crime prevention. We've prepared some very simple and effective TV, radio, print, and newspaper ads for you. And we'll help you make them work as well as possible.

DON'T LET 'EM KNOCK YOUR BLOCK OFF!
You can get your community to do more than just watch the news. You can get your neighbors to get together and put in good ideas. And we'll help you get the help you need to do it.

HOW WE'LL GONNA LET YOU HAVE IT!
We've developed a very exciting national program to let the public know about crime prevention. All ready, some ready and some ready materials are available for the taking. Or—wait!—to start, we'll give you a free, no-obligation, no-charge, no-charge public service announcement. 1-800-333-3333

U.S. Dept. of Justice
Crime Prevention Coalition

Crime-fighter McGruff started his media tour in 1978—and he's still barking.

1978
McGruff the crime dog takes first bite out of crime

1981
Drug abuse and alcoholism campaigns begin

1982



Nancy Reagan asks America to "Just Say No"

1985
Vince & Larry, the crash-test dummies, encourage Americans to buckle up

1987
Ruth Wooden succeeds Robert Keim as Ad Council president



1988
First AIDS campaign begins



made headlines. The Ad Council saw the need to shift focus and resources to those issues, establishing "Commitment 2000: Raising a Better Tomorrow," a 10-year plan to raise awareness and stimulate individual action to make sure America's children have the best chance of achieving their full potential. At the outset, the Council pledged to devote 80 percent of its resources to kids' issues. Seven years into the initiative, it has achieved that goal, tackling issues such as child hunger and childhood asthma.

In 1999 Peggy Conlon, who at the time was vice president/group publisher of the Broadcasting & Cable group at Cahners Business Information, became Ad Council president. Conlon's priorities were to significantly expand media outreach, extend the Ad Council's research capabilities, form new alliances and use new communications tools to reach a broader audience beyond that already served by traditional PSAs. Under Conlon, the Ad Council currently has 40 campaigns on its docket and in calendar year 2001 marshaled more than \$1.5 billion in donated media—the most in the Ad Council's history.

It was Conlon who conceived the Campaign for Freedom, set to launch shortly to continue the Ad Council's response to Sept. 11 and aiming to stir our national spirit. And while much of the Ad Council's energy and resources recently have been channeled into those efforts, other campaigns, both controversial and traditional, are proceeding apace. For instance, new work for a campaign to combat discrimination in housing, one of the most persistent forms of racism in the country, was launched earlier this year.

How is the Ad Council able to address so many causes so effectively? Dozens of advertising agencies donate the creative work, with several at a time vying for the privilege and honor of doing meaningful work pro bono. The Ad Council would have ceased to exist long ago if not for the dedication of such individuals, who have strived to raise the bar on behalf of public service, who reach for excellence and desire to effect positive change. In addition, there are

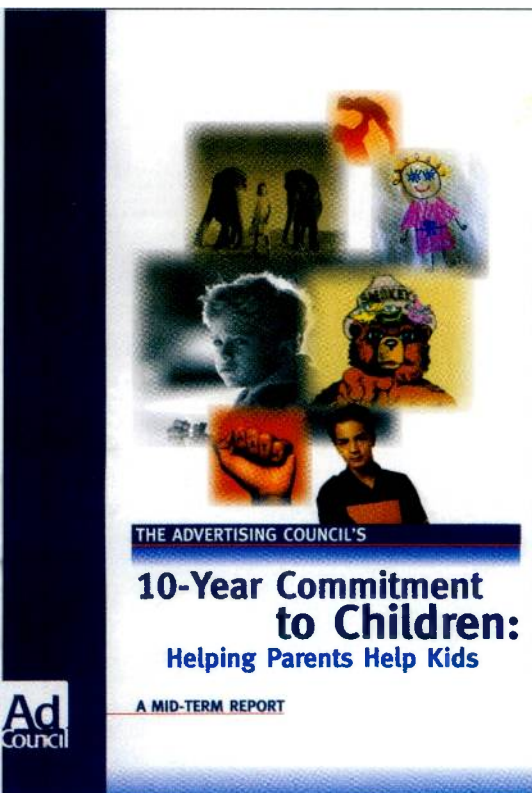


Powerful images have driven the messages home.

the generous donations of time, commitment and effort by those who volunteer for the Ad Council's various committees—including the Campaign Review Committee, which ensures effective advertising, and the Advisory Committee on Public Issues, a think tank that anticipates future problems.

For the media part of the equation, some 28,000 media outlets contribute free ad space and time. And hundreds of socially conscious corporations, foundations and individuals provide crucial operating funds.

This summer, the Ad Council will be rallying its forces to continue the Campaign for Freedom, to build on the "I Am an American" images that sought to distinguish terrorism from blind retaliation against minorities. The upcoming elements of the Campaign for Freedom will remind us how our lives would be without the freedoms we enjoy in this country. Once again, putting advertising in the service of righteousness. James Webb Young would be proud. ♦



1995 marked a shift in Ad Council resources, to kids' issues.

1995

Ad Council launches Commitment 2000 program addressing children's issues

1999



Peggy Conlon succeeds Ruth Wooden as Ad Council president

2000

Ad Council selected to manage groundbreaking \$1 billion ONDCP Media Match Program

2000-2001

Donated media soars to \$1.5 billion; Ad Council expands search for new, nontraditional media venues

Sept. 2001



Industry elects Ad Council to lead the way in "Campaign for Freedom"

2002

Ad Council marks 60th anniversary of making a difference through public service advertising

If you've ever

driven a car

walked in a forest

gone to school

wished you could go back

taken algebra

given blood

voted

read a book to a kid

taken out the trash

been a designated driver

climbed a tree

carpooled

asked your dad for advice

donated to a food drive

rented an apartment

realized the ignorance of a stereotype

watched a school play

felt grateful for your health

chosen the pen over the sword

known a latch-key kid

fastened your safety belt

given up your seat for a pregnant woman

felt thankful that you live in America

used a library

or held a healthy baby,

you are living proof that the Ad Council has made an impact.

Congratulations from Young & Rubicam, a proud friend of the Ad Council and the causes it's advocated since 1942.

ACT Against Violence | Afterschool Programs | Americans for the Arts | Child Abuse Prevention | Childhood Asthma | Child Hunger | Citizen Corps | Colon Cancer Detection and Prevention | Community Drug Prevention Campaign | Community Schools | Connect for Kids | Crime Prevention | Child Mentoring | Domestic Violence Prevention | Drunk Driving Prevention | Earth Share | Employer Support of the Guard and Reserves | Fair Housing | Fatherhood Initiative | Fire Safety | Environmental Defense | Give Kids the World | Healthy Start Prenatal Care | Learning Disabilities | Library of Congress | Math Is Power | Operation Graduation | Parents As First Teachers | Partners for Public Education | Safe Gun Storage | Seat Belt Education | United Negro College Fund | Wildfire Prevention | Youth NOISE



Great PSAs:
A matter of
Judgement
&
Strategy

The Ad Council's 60-year track record of messages that generate results owes much to the strategy and creativity of the agency talent behind the campaigns. Adweek Magazines talked to two of those top talents, Andrew Langer, vice chairman, Lowe & Partners Worldwide, and Nina DiSesa, chairman, chief creative officer, McCann-Erickson, New York—who co-chair the Ad Council Creative Review Committee—to find out what makes a great PSA.

ADWEEK MAGAZINES: What are the essential components of a PSA?

LANGER: The most important thing is the strategy and that the strategy is single-minded. At the end of the advertisement, you want the consumer to take away one thing. That's very difficult in PSA advertising because most of the clients have a million things that they want to say. They love what they do and they know how important it is, but advertising can't tell the consumer everything. It can only make the consumer feel like they want to do something.

DISESA: It is very important to have control over the work. You can't control what happens in the creative if the strategy is not good. Everyone thinks it is easy and fun to do PSAs because you are talking about emotional subjects, but that's what makes it even harder. If the ads are manipulative or talking down to people or making fun of something that shouldn't be funny, it's dangerous. If you are a talented creative person, you can change behavior. That's a huge responsibility. What makes really good PSA advertising is judgement. Everyone thinks it's talent, but I really think it is judgement.

ADWEEK MAGAZINES: What's the central idea that agencies should keep top-of-mind when crafting a PSA?

LANGER: That they are intruding in someone's home. At the end of the PSA, you don't want people to feel miserable; you want to make them feel like they want to do something. You don't want to make the viewer feel helpless and you don't want to make the cause seem hopeless.

"With PSAs, the reward that the [viewer or listener] gains from doing something is an emotional one. That is a big difference."



DISESA: There are actually two audiences for all PSAs: One is the people you are trying to reach, the other is the schedulers at the networks. If they don't like the spot, they aren't going to run it as much. You really have to appeal to them, and what appeals to them is advertising that is fresh, bright and creative. It's not that different from any other advertising.

ADWEEK MAGAZINES: What's the difference between a general advertisement and a PSA?

LANGER: In most general advertising, if you tell someone to buy something, they are going to get back something tangible. With PSAs, the reward that they gain from doing something is an emotional one. That is a big difference.

DISESA: It's the same discipline. We use the same tools. We want the same results. We're trying to change and influence behavior. The agencies that are really good at PSAs use the same discipline towards it as they do for their day-to-day clients. The biggest mistake they can make is not doing it the same way. You can't throw logic to the wind just because you are doing a PSA. You still have to use your God-given talent and the skills you've learned growing up in the business.

ADWEEK MAGAZINES: How do you get the audience to pay attention despite the surrounding distractions?

LANGER: It's like all advertising: The dog is barking, the kid is crying, and there may be something good on another station. You still have to hold their attention. Talk to them as you would a friend. Don't preach. Put your arm around them and make them your friend. You have to show them that they are concerned about the cause and make them want to do something about it. You need great creative people to do this. The work is only going to be as good as the creative people you have working on it. Great creative sends a message that strikes a chord with the target audience and motivates them.

DISESA: If an agency truly understands the response it wants, then it's going to put the right stimulus in front of the audience. It's all stimulus-response. You almost work backwards. You ask: What do I want people to think and do after they look at this commercial? If you already know, it makes the path towards achieving it much clearer and more focused. It's when you try to get attention just for the sake of getting attention that there's a problem. If the PSA is not relevant, you may entertain and engage the audience for 30 seconds, but they are not going to remember the commercial. The brain will not act on the information that is not relevant.

ADWEEK MAGAZINES: In one sentence, what would you say makes a great PSA?

LANGER: Being single-minded.

DISESA: Hard work. ❖

"What makes really good PSA advertising is judgement. Everyone thinks it's talent, but I really think it is judgement."



FROM IDEAS TO

ICONS



From Rosie to Smokey to Iron Eyes Cody, public service efforts from the Ad Council have produced some of the most memorable characters and taglines in advertising history. So embedded in the American psyche, these iconic figures will always represent the messages they promote—one of the greatest measures of ad-effectiveness. Being a part of these campaigns and seeing their results has brought special satisfaction to the creative people behind them.

SMOKEY BEAR

Take that lovable bear, for instance. “During all these years of Smokey Bear’s existence, his popularity has been phenomenal,” says Holland Henton, senior vp, executive creative director at Foote, Cone & Belding in Southern California, the agency that has shepherded the campaign since its inception. “Whether it be a commemorative stamp, children’s programs, Smokey statues and landmarks, or even Smokey personal appearances such as umpiring at an Oakland Athletics game, from the very beginning, there have been a variety of popular and successful vehicles to get the Smokey image out to the public.”

The longest-running campaign in Ad Council history, the wildfire-prevention effort featuring Smokey Bear has aimed to reach adults (such as casual campers, hikers and mountain bikers, among others) who would never imagine they might be responsible for an accidental forest fire.

The idea for the campaign was conceived during World War II, explains Henton. With the threat of incendiary shells creating wildfires in America’s national forests, the War Advertising Council and the U.S. Forest Service joined forces to form the Cooperative Forest Fire Prevention Program.

Initially, the CFFP borrowed Disney’s Bambi as the campaign mascot. Following that, the organization created its own symbol, Smokey Bear. In 1950, a real-life Smokey emerged. “A black bear cub was found clinging to a charred, smoking tree branch after a forest fire near Capitan, New Mexico,” says Henton, noting that the cub became the real live Smokey Bear and lived out his days at the National Zoo in Washington.

VINCE & LARRY

When Vince & Larry, the comical crash-test dummies, first flew through a windshield on network TV in 1985, seat-belt usage was at 21 percent and in most states it wasn’t mandated by law. By 1996, that figure climbed to 68 percent and most states had adopted seat-belt safety laws.

“That campaign drilled seat-belt usage into your brain,” says Jim Ferguson, president and chief creative officer at Young & Rubicam in New York. He helped create the seat-belt education campaign in the mid-’80s as a creative director at Leo Burnett in Chicago. “These dummies were banged up, torn up, their heads were dilapidated. Most of the stuff in the spots was from what we learned: You can get thrown hundreds of feet from your car.”

At first, the idea for the campaign was much darker. “The dummies had to go kicking and screaming into their cars,” explains Ferguson. But then the Leo Burnett creative team turned to humor—virtually unused in PSAs. “Before this, there was nothing funny about these campaigns. It was like looking at accidents—you wanted to turn your head. Using dummies, we could rip them to shreds and have a funny line with it. The humor and the dummies made it more watchable.”

The approach proved effective. Over the years, Ferguson has received hundreds of letters thanking the agency and the



Vince & Larry have drawn hundreds of thank you letters since their first crash.

“only you can prevent forest fires”:

1944

“a mind is a terrible thing to waste”:

1972

“friends don’t let friends drive drunk”:

1983

60 years of truly great advertising:

priceless

Loose lips sink ships. Take a bite out of crime.

Words that have helped change the world. All thanks to the Ad Council.





Ad Council for saving lives. One of the most memorable letters, Ferguson relates, came from a family who survived a head-on collision thanks to Vince & Larry. Just minutes before the accident, the family's talk of the crash-test dummy duo prompted them to buckle up.

The dummies were based on two staffers at Leo Burnett—one a young, gung-ho type (Larry), another a crusty

In early 1971, Vernon Jordan, then executive director of United Negro College Fund, approached Y&R about creating the campaign. Within six weeks, the five-person Y&R creative team working on the effort came up with the famous line that has lasted more than 30 years. "Sometimes it takes a year or six months [to come up with a line]," says Ney. "This just happened."

At first, actor Iron Eyes didn't want to do the commercial, Woodruff explains. But Lady Bird Johnson, an advocate of litter prevention who also was lobbying against the proliferation of billboards along America's highways, convinced him that he should contribute to the beautification effort. "[Lady Bird] was fighting advertising on one hand but using it to reach millions for the

Iron Eyes Cody agreed to do anti-litter spots only after an appeal by Lady Bird Johnson.

old creative director (Vince). Hence, the first spot shows eager Larry convincing veteran Vince to stay in the crashing business if only to save one life. In response to a plateau in seat-belt usage, the National Highway Safety Administration shelved the spots in favor of a revised strategy aimed at part-time safety-belt users.

UNITED NEGRO COLLEGE FUND

With the unforgettable line, "A mind is a terrible thing to waste," the campaign for the United Negro College Fund also used a straightforward approach. Since its debut in 1972, that line has helped raise millions of dollars for financial assistance for minority education. "It has become a part of the lexicon around the world," says Ed Ney, chair emeritus of Young & Rubicam in New York.

IRON EYES CODY

On the first-ever "Earth Day," in 1971, Iron Eyes Cody paddled his canoe up a polluted stream past a belching smokestack and walked to the edge of a busy highway strewn with trash. As a voiceover stated, "People start pollution. People can stop it," a close-up of Iron Eyes' face revealed a tear rolling down his cheek.

That anti-littering PSA for the nonprofit organization Keep America Beautiful made 24 billion impressions during its 10-year run, according to Marsteller Advertising in New York, the agency responsible for the spot.

"One image evokes so much," says Woody Woodruff, creative director at Marsteller. "Throwing out one piece of litter adds up. It does destroy the beauty of America."

anti-litter campaign on the other," says Woodruff.

POLYP MAN

Like the Vince & Larry campaign, a series of new public service spots to promote early colon-cancer detection employ humor. And the anti-hero of the campaign, "Polyp Man," is fast becoming a recognizable character. Dressed in a large red, bulbous suit, Polyp Man runs from doctors who are chasing after him like cops in pursuit of a perp.

The campaign, unveiled in January, developed out of the finding that colon cancer almost always begins with a polyp, says Bill Ludwig, vice chairman, chief creative officer of Warren, Mich.-based Campbell-Ewald Advertising, the agency that created the effort. "Get rid of the polyp and you get the cure," says

the essence® of life



Each month nearly **one out of two** Black women 18-34 turn to us for the information no one else knows she needs. And the inspiration she won't find anywhere else.

Be a part of her life. Call Barbara Britton, Vice-President and Associate Publisher-Sales, at 212-642-0699.

ESSENCE®

We have her heart.

We speak her language.

We are among her dearest friends.

AOL Keyword: ESSENCE magazine



Ludwig. “We didn’t want to focus on drama and doom and gloom. We wanted to inspire people to take action.”

The PSAs, sponsored by the American Cancer Society and the Ad Council, carry the tagline, “Get the test, get the polyp, get the cure.” Nearly 100 news stories ran during the campaign’s launch, Ludwig reports. In addition, the agency has received several laudatory letters from medical professionals.

McGRUFF

McGruff and his trademark line, “Take a bite out of crime,” were developed quickly, says Sherry Nemmers, executive vp, group creative director at D’Arcy. With their trenchcoated hound, Nemmers and colleague Ray Krivacy beat out the other writer/artist teams at Dancer, Fitzgerald, Sample [now Saatchi & Saatchi] in a one-day contest to come up with the right canine for the job of crime-prevention mascot. “People often call me the mother of McGruff,” she muses. “I was the youngest writer at [the agency] at the time, and this was my very first campaign. I started on McGruff in 1979 and worked on him for the next 12 years, so we basically grew up together in the business. It was a great honor.”

McGruff’s personality mixes elements of Nemmers, some famous detectives, and her boss at the time, Jack Keil. But the voice is all Keil. “We considered Peter Falk, but he has a slow way of talking that wouldn’t work for TV and radio spots...By default, I became the voice,” says Keil, who’s retired from the business but still does some McGruff radio promos. Nemmers and Keil gave McGruff a fatherly air—deserving of respect but approachable. So approachable, Keil relates, that there’ve been many instances of children confiding in McGruff during school visits or public appearances, sharing crime-related information that sparked investigations by the local authorities.

Roy Elvove, who managed the McGruff campaign in its early days, felt



Keil helped develop McGruff’s look—and put words in his mouth.

the “McGruff effect” firsthand one Thanksgiving when he donned the crime-fighter’s costume to march in the Macy’s Parade. “What I remember is the extraordinary number of parents and children who recognized the character and wanted to shake hands,” says Elvove, now executive director of corporate communications at BBDO. “That’s when it set in upon me how massively important this character had become in the culture. I was struck by the awesome responsibility I was entrusted with personally, and I took that seriously.”

Elvove notes that in 1989 and 1990, McGruff’s popularity was surpassed only by that of Mickey Mouse.

DRUNK DRIVING

For one of the Ad Council’s most effective campaigns, there have been multiple icons to drive home the message, says Steve Landsberg, executive vp and senior creative director worldwide at McCann North America.

“Our icons have been all the innocent people killed by drunk drivers,” he says. “They’re as iconic as any singular symbol. The original idea of ‘Friends Don’t Let Friends Drive Drunk’ was an iconic line and originally designed to get friends to intervene when an inebriated friend was about to drive.”

That campaign, he says, ran success-

fully for a number of years until it switched its focus to the victims.

“It’s one thing for drivers to hurt themselves, and another when they hurt other people,” he says. “That’s why we developed commercials that start out as a Kodak moment, then let viewers know that this child or person was killed by a drunk driver. We’re trying to make people angry.”

The commercials are straightforward and authentic, with little editorializing—something Landsberg believes gives them tremendous impact.

“The first indication I had that the campaign was effective was when I was talking to my sister-in-law in California one day,” he says. “She mentioned that she’d seen this incredible commercial about drunk driving, and she had no idea I worked on it. I realized then that the message was breaking through.”

These days, agency creatives and media buyers are happy just to break through the clutter. For the most memorable Ad Council icons, they’ve broken through to pop-icon status, extending their 15 minutes of fame to 15 years or longer—and providing an immeasurable source of pride to the people who created them. Says Jack Keil: “In advertising, most of the time you’re pushing some product; here you have a chance to do something that could save lives.” ♦

“In advertising, most of the time you’re pushing some product; here you have a chance to do something that could save lives.” —Jack Keil



Rosie the Riveter used with permission of the National Archives and Records Administration

THANK YOU AD COUNCIL, FOR 60 YEARS OF POWERFUL ADVERTISING. BBDO



THE AMERICAN WAY

It wasn't your typical road trip.

With air transportation grounded in the wake of Sept. 11, eleven staffers from GSD&M found themselves stranded a few short miles outside the nation's wounded capital. Rather than wait it out, they took to the road to get home to Austin, Texas, from Annapolis, Md., where they had been presenting to client Land Rover. Traveling in two rented vans, the agency staffers were left with hours and thousands of miles before them to reflect on the sobering events of the day before.

As they headed south, the group grappled with what they could do beyond giving blood and making financial contributions, recalls GSD&M president Roy Spence. Somewhere around Raleigh, senior vp/group creative director Jeremy Postaer proposed a public service announcement called "I Am an American," which would celebrate the country's diversity as an antidote to a possible backlash against Arab Americans and other ethnic groups. "In the process of getting angry, let's not get angry at one of our own," Spence agreed, suggesting they span the country and film people from every walk of life reciting that one simple, powerful line.

By the next morning, broadcast producers at the agency were soliciting the help of directors, commercial producers and editors across the country. "On blind faith, they all said, 'We'll do it,'" says Spence. And filming began immediately in Washington; New York; San Francisco; Los Angeles; Raleigh, N.C.; Reno, Nev.; Dallas; and Austin.

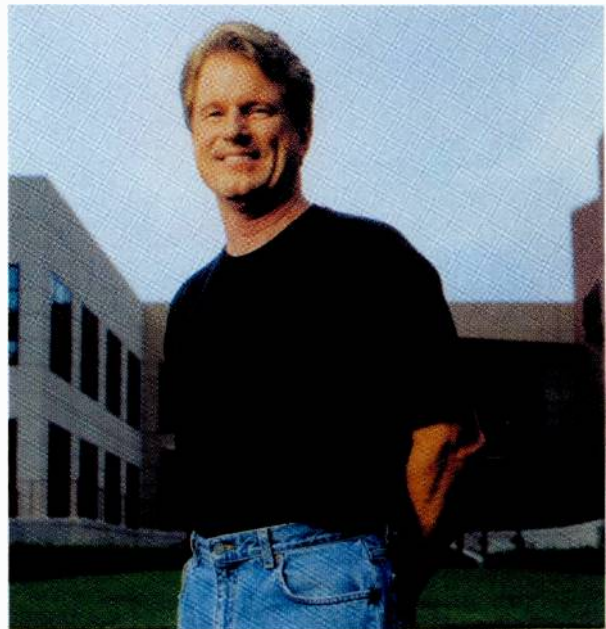
As soon as the group returned to Austin, Spence contacted the Ad Council, which embraced the idea and offered assistance in placing and promoting the spot.

With the help of more than 100 people, working under the supervision of Postaer and his partner, David Crawford, the Ad Council began distributing the spots to 1,300 media broadcast outlets within 10 days of the attacks.

The final version features people of many ages, races and religions proudly stating, "I Am an American," and ends with the words, "E Pluribus Unum" (out of many, one). The closing

"I am riveted and my heart swells near to bursting every time I see [the spot] aired. It is the single most beautiful and effective collaboration of our nation's diversity and of its unity that I've ever seen. Thank you for spreading its powerful, elegant and eloquent message." —E-mail response to 'I Am an American' spot

"It was an amazing, extraordinary, moving experience. It was one of the proudest moments of my career." —Roy Spence, on helping to create the 'I Am an American' campaign



phrase, explains Spence, is meant to communicate that "out of many faces, religions, geographical backgrounds, ethnicities, we are one nation."

The Ad Council estimates the campaign received some \$14 million in donated media in its first three months. As a result of the effort, which continues to run today, the Ad Council and GSD&M have received hundreds of e-mails. One relays, "When the Twin Towers came crashing down, I didn't cry. Like everyone else, I was in shock. When I saw your PSA 'I Am an American,' I did cry. Thank you for putting forth the best and most appropriate PSA ever." Another said, "I am riveted and my heart swells near to bursting every time I see [the spot] aired. It is the single most beautiful and effective collaboration of our nation's diversity and of its unity that I've ever seen. Thank you for spreading its powerful, elegant and eloquent message."

All the e-mails responding to the campaign were compiled in a booklet and sent out to the volunteers who helped with the project. "It was an amazing, extraordinary, moving experience," says Spence of making of the campaign. "It was one of the proudest moments of my career." ♦

THANKS FOR TEACHING US
THE TRUE MEANING OF "CALL-TO-ACTION."

From fighting racism and drugs to preventing forest fires and crime,
you've demonstrated the power of advertising. Thank you, Ad Council.



| B O U N D L E S S



On the FREEDOM TRAIL

The Ad Council's original mission was clear: Unite the country to face what would be one of the nation's biggest challenges—World War II. Working in tandem with the Office of War Information, the then-named War Advertising Council created powerful messages that inspired patriotism, public service and personal responsibility regarding issues of national security.

In the wake of Sept. 11, the Ad Council has come full circle, once again seeking to unify and rally the country, this time in the war against terrorism. As it did during World War II, the Ad Council has been working closely with Washington to craft the content of the messages.

It wasted no time in getting the first message on the air. Just 10 days after the terrorist attacks, a public service announcement featuring first lady Laura Bush encouraged parents to talk to their children and listen to their feelings regarding the frightening events. New York ad agency McCann-Erickson handled the production in record time, filming in Washington during the day, editing that night and getting the spots onto morning talk shows on Sept. 21.

Around Thanksgiving the Ad Council released a PSA that featured President Bush and the first lady thanking Americans for helping to keep America strong. The Ad Council also collaborated with the National Crime Prevention Council and Saatchi & Saatchi to produce the "United for a Stronger America" television campaign. Part of President Bush's Citizen Corps program, this is the first installment in a national movement designed to harness the public's desire to get involved and inspire Americans to unite to keep the country strong. The humorous ads feature Ed McMahon going door-to-door to encourage residents to join a



The first lady and President Bush thanked Americans for their strength in PSAs that aired last November.



The "I Am an American" spots, celebrating cultural diversity, drew hundreds of e-mails of support.

local Neighborhood Watch program. Viewers are encouraged to go to a national Web site, www.weprevent.org, to see how they can help safeguard their own communities.

Other post-9/11 crisis-response efforts include PSAs for the American Red Cross, community drug prevention, the Arab American Institute, the September 11th Fund, vigilantism and stress disorders.

"I was never prouder to be a part of this industry. People would do whatever they could to help us get our messages across," says Conlon, referring to the groundswell of support from agencies, writers, producers, film crews and editors and the media.

Indeed, media support for all kinds of public service advertising after Sept. 11 was tremendous. From Sept. 21 to Dec. 31, public service advertisements in response to Sept. 11 received \$22 million in television advertising, \$53 million in radio

"What comes from the heart, goes to the heart."

—Samuel Taylor Coleridge



We congratulate the A&E Council on 60 years of achievement

The Bravo Group - Integrated Hispanic Communications

Member of the Y&R Group, a WEP Company



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





WIRED Lucky. **CONDÉNET** THE **NEW YORKER**

EVERYTHING YOU WANT TO KNOW



CONDÉ NAST
PUBLICATIONS

Condé Nast Salutes the 60th Anniversary of the Ad Council



A woman from Seattle wrote: "I would like to express my thanks for the 'I Am an American' campaign. The message and the faces of who we are as Americans has the power to unite so many of us when we are feeling vulnerable and alone. I would love to see this campaign last for a long time."

advertising and Internet advertising valued at \$8.5 million, out-of-home advertising valued at \$3.2 million, \$1.5 million in newspaper advertising, and nearly \$1 million in magazine advertising.

One of the most memorable post-Sept. 11 ad campaigns was the Ad Council's "I Am an American" PSA, created by GSD&M, Austin, Texas. Conceived by GSD&M staffers during a cross-country drive home from a Sept. 11 meeting in Maryland, this patriotic PSA celebrates cultural diversity and shows Americans of all ages, races and religions looking straight into the camera and saying the simple words: "I am an American."

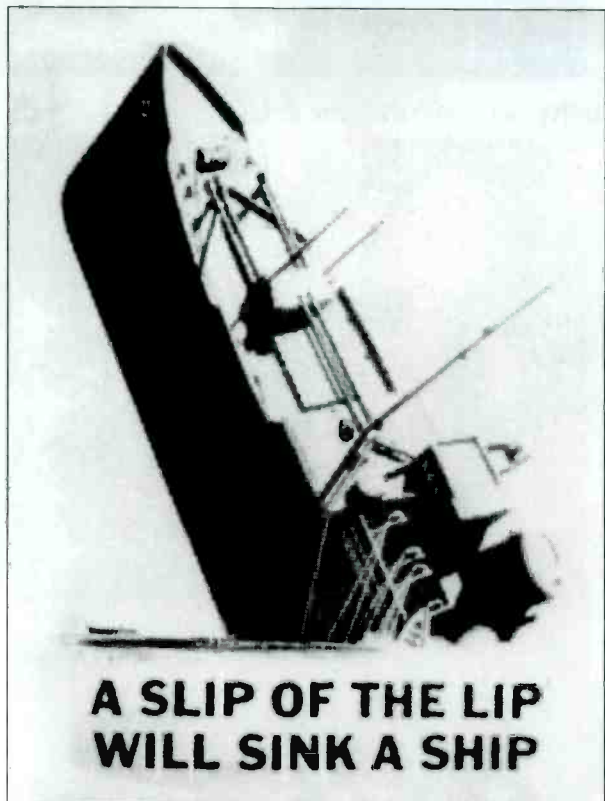
After viewing the spot, hundreds of Americans e-mailed the Ad Council expressing their support. One WWII veteran wrote: "I am a Navy veteran of WWII and I still remember posters with 'Loose Lips Sink Ships' on them. I am still impressed with that phrase and happy to learn that you will be adding your know-how to the upcoming struggle. That should help the American people maintain their resolve during the years to come." A woman from Seattle wrote: "I would like to express my thanks for the 'I Am an American' campaign. The message and the faces of who we are as Americans has the power to unite so many of us when we are feeling vulnerable and alone. I would love to see this campaign last for a long time." The "I Am an American" PSA was distributed along with numerous other Ad Council and non-Ad Council PSAs to some 28,000 media sources. It was also sent via video e-mail to more than 1 million Americans.

As the campaigns evolve, the Ad Council is transitioning from the reactive mode it took just after the terrorist attacks to a more proactive stance, says Conlon. With the help of creative teams drawn from agencies nationwide, the Ad Council is currently working on a "Campaign for Freedom" public service effort that will celebrate the many freedoms Americans enjoy.

"Over the next few years, we will be inconvenienced in the war on terrorism. At the end of the day, when we ask why we are putting up with these inconveniences, we can say it is to protect our freedoms. We want to remind the American people how different our life would be if we didn't have freedom of speech and religion, freedom to assemble, and the freedoms that women have," says Conlon.

Phil Dusenberry, chairman of the board of BBDO, North America, is acting as the creative director for the campaign. "The whole idea of this campaign is to give people a greater sense of the prized asset that we know as freedom and underscore how important it is and how vital it is to the American way of life. Right after 9/11, there was a huge upsurge of patriotism. Part of the job of this campaign is to rekindle those good feelings," says Dusenberry.

"Campaign for Freedom" PSAs will begin to appear this summer in both print and television formats. ❖



From its original efforts to rally the country during WWII to its new Campaign for Freedom, the Ad Council has come full circle.

A Navy veteran of WWII wrote: "I still remember posters with 'Loose Lips Sink Ships' on them. I am still impressed with that phrase and happy to learn that you will be adding your know-how to the upcoming struggle. That should help the American people maintain their resolve during the years to come."

Thanks Ad Council for



YEARS

of getting the word out.



The above images selected from noted Ad Council's campaigns over the past 60 years:
From left to right: War Production Co-ordinating, Ad Council Logo, Crime Prevention,
Keep America Beautiful, Wildfire Prevention, Seat Belt Education. All images contained here
have been reprinted with the permission of the Ad Council.

© 2002 J.P. Morgan Chase & Co. All rights reserved.



DM Campaign TARGETS Industry Insiders



A commemorative pin goes to those who donate \$50 or more.

More than 6,200 executives at U.S. advertising and marketing agencies recently received a red, white and blue package imprinted with the cryptic question: "How many ad people does it take to protect one big idea?"

The "big idea" refers to the Ad Council's Campaign for Freedom, an effort conceived in the aftermath of Sept. 11 to remind Americans of the freedoms they enjoy and that these

freedoms should not be taken for granted. The direct-mail fundraiser was seen as a good way of generating support from the entire advertising community. For years, the Ad Council has drawn significant financial support from advertising and marketing corporations nationwide. But until now, it had never conducted a direct marketing campaign targeted specifically at individuals within the ad community.

Says Ad Council president Peggy Conlon of the new fund-raising drive: "We are trying to engage the whole industry, but on an individual basis." Conlon recalls that since its earliest days, the Ad Council has been considered "advertising's gift to America." "I think that really captures what we're trying to do here," she says.

By enlisting individuals, the ad community will take ownership of the program and each person will become an emissary of the campaign, notes Joel Sobelson, chief creative officer, executive vp at Wunderman, New York.

Wunderman was approached by Bob Wientzen, president and CEO of the Direct Marketing Association, shortly after Sept. 11 to help with the fund-raising effort. It was Wientzen who first thought of going directly to agency employees to seek support. He approached the Ad Council with his plan and then went to work, beginning with Wunderman.

"I really thought the whole industry should be sponsoring [the Campaign for Freedom effort]," says Wientzen. "I thought this was a great opportunity to show that the Ad Council could generate a broad level of support from within the industry and lay the groundwork for an annual agency campaign."

Wientzen not only enlisted Wunderman to do the creative but

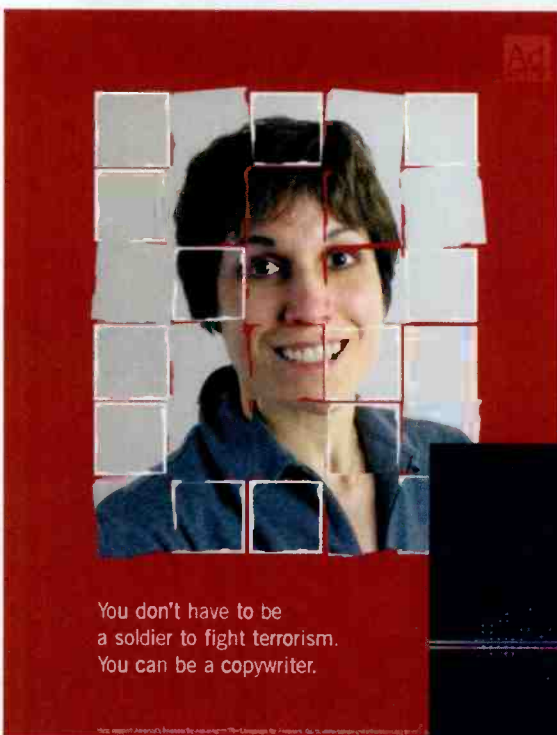
also called upon a host of printers, postage companies, telemarketers and photographers to donate their time and resources. He estimates that more than \$250,000 in services has been donated to the effort.

David Sable, president and CEO of Wunderman, New York, calls his agency's decision to get involved with the campaign "a no-brainer," because immediately following Sept. 11, there was a companywide desire to "do anything to help." Recalling the first step in getting the project under way, Sobelson says, "It started with me getting a big stick and beating back everyone who wanted to work on the project."

Six teams came up with a slew of different approaches before gravitating to the "big idea" idea. That copy, along with images of actual agency employees who have done pro-bono work for the Ad Council, decorated the outside. Inside was a letter outlining the effort, as well as brochures and posters to share with the office.

"The creative conveys a sense of taking ourselves seriously, but not too seriously," Sobelson says. Additional creative includes print ads running in trade publications and online banners that link to the Web site www.campaignforfreedom.org.

With a goal of \$200,000, the Ad Council is asking only for modest donations, suggesting gifts of \$5 to \$50. Anyone who donates \$50 or more will receive a "Campaign for Freedom" commemorative pin. The first PSA is slated to break this summer. The campaign will last, says Dolan, as long as there are funds available to finance it. ❖



Materials promoting the first intra-industry fund-raising drive

How many ad people does it take to protect one big idea?

**WE ARE
MAGAZINES.**

**WE ARE
EXPENSIVE AND SHINY.**

**WE CAN
MAKE YOU FAMOUS.**

Yellow Pages usage claim based on 2000 Simmons data.

I AM THE YELLOW PAGES. I SELL THINGS.

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



In the book, on the web and on PDAs. Buy nationally or locally. Toll free: 1.866.88BUYYP buyyellow.com



Sold.

The Yellow Pages I.M.A.sm Salutes the Ad Council on 60 Years of Excellence.

Presidential Praise

Some congressmen would kill for the kind of bipartisan support the Ad Council has received over the years—from the Oval Office.

Then again, what savvy politician wouldn't want to link his name to the noblest social causes of the day? Maybe that's why every U.S. president since Franklin D. Roosevelt has praised the Ad Council for its blend of public service and private-sector ingenuity. Ronald Reagan commended the "public-spirited" manner in which American business, the advertising industry and the media have united under Ad Council leadership. Lyndon B. Johnson simply said we live in a better country because of the work of the Ad Council and its supporters in industry and media. As P.R. soundbites go, it doesn't get much better.

1940s



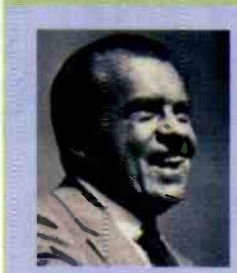
"The voluntary contribution made by men and women under the Council's leadership has been of notable assistance to the government's wartime information programs. I am informed that nearly a billion dollars worth of advertising has been contributed to war programs since Pearl Harbor. This large-scale aid from American business has helped our people keep informed of the need to buy war bonds, prevent inflation, donate blood and otherwise play their part in the war.

And after the war, there will be many critical national problems requiring the understanding and cooperation of every American. It is vitally important that the working partnership between business and government, which has so successfully brought information to the people in wartime, continue into the post-war period."

FRANKLIN D. ROOSEVELT



1970s



"The Advertising Council has shown that men can use words and images to help others perceive the world around them, the ideals which guide them, and most important, to perceive their own worth. You may have my hopes that your system of voluntary action for public service will continue to inspire and serve as a model for others not only here but throughout the world."

RICHARD M. NIXON



"The Ad Council represents a unique blend of public service and private sector ingenuity. This private, non-profit organization conducts public service advertising campaigns in cooperation with the communications industries and the agencies of the Federal government. In so doing, the Council makes a substantial contribution to the quality of life in America. For its distinguishing work, and for the commendable spirit that motivates it, the Ad Council has my gratitude and that of every concerned American."

GERALD R. FORD

under

1950s 1960s



"I congratulate and commend The Advertising Council for its two decades of public service to the U.S. Government in bringing important messages to the American people. The Council can well be proud of its record in war and in peace."

JOHN F. KENNEDY



"It is not enough, then, to give our faith to slogans, even to individuals. We must think of our own comprehension. And I think no other body has done more...in trying to inform America across the board of these things than has The Advertising Council."

DWIGHT D. EISENHOWER



The natural bear habitat that once this country...

"We live in a better country because of the work of the Council and its supporters in industry and media."

LYNDON B. JOHNSON



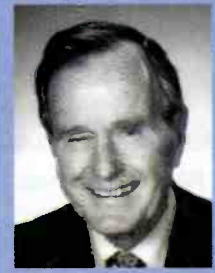
"I am greatly pleased to hear that The Advertising Council plans to carry on its public service activities. I would like to express the sincere hope that American business will see its way clear to supporting your public service projects...Our problems, unfortunately, did not end with the war, and there will be many vital ones which cannot be solved without the understanding and cooperation of the people."

HARRY S. TRUMAN

1990s

"The inspiring work of the Ad Council has had, and continues to have, a dramatic impact on the lives of our entire citizenry. As a partnership of the advertising, business and media communities the Ad Council continually proves the power of public service to affect positive change. From "Loose Lips Sink Ships" to "Friends Don't Let Friends Drive Drunk," the Ad Council has not only raised awareness about issues important to all Americans, but more importantly, has inspired action. In doing so, it has made our communities safer, our environment cleaner and our families healthier. I am extremely grateful to the organization for its enduring commitment to public service."

GEORGE BUSH



1980s

"...I know the effectiveness with which The Advertising Council has undertaken public programs in the past...I deeply appreciate your willingness to help...I think that if we can just keep the American people aware of what our nation is and what our nation can be, we will all have a legitimate sense of pride in having participated..."

JIMMY CARTER



"The Ad Council's messages speak to dreams, respond to fears and bring needed attention to important issues. During my administration, the Ad Council helped me and the parents of our nation talk to their children about gun violence and the dangers of using drugs. I am profoundly grateful for their work."

WILLIAM J. CLINTON



"...I welcome this opportunity to express my continuing high regard for the work of The Advertising Council. I commend the public-spirited manner in which American business, the advertising industry, and the media have united under your leadership to provide the professional skills and resources necessary to fulfill your public service campaigns. By promoting voluntary citizen actions to solve national problems, you provide a great service for America..."

RONALD REAGAN



today

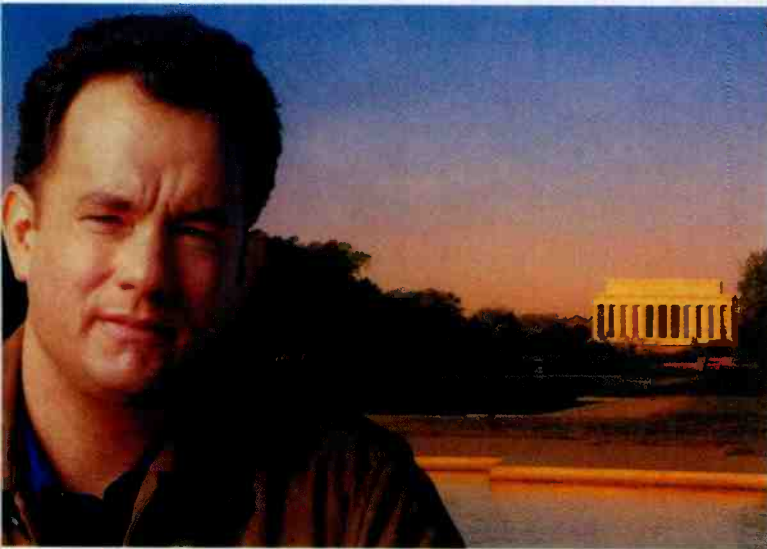
"The Ad Council has made and continues to make significant contributions to improving the lives of all Americans. Particularly since Sept. 11, the Ad Council's messages of help and healing in its 'Campaign for Freedom' have helped our nation respond to and recover from the terrorist attacks. The Ad Council has helped demonstrate the power of public service and the benefits of volunteerism. I commend this collaboration of advertising, media and business, and the Ad Council's valuable service to our nation."

GEORGE W. BUSH





Harnessing STAR POWER



Hanks' movie roles gave him credibility in PSAs aimed at raising funds for the WWII Memorial.

What do Humphrey Bogart, the New York Yankees, Clint Eastwood, Glenn Close, Bill Clinton, Mary J. Blige and the Chipmunks all have in common? They've all appeared in Ad Council PSAs. In the 1940s, Bogie urged Americans to buy war bonds. In the '50s, Bing Crosby promoted donating to college education funds, and in the late '70s, Gregory Peck appeared on behalf of the Alliance to Save Energy. A-list celebrities have a history of donating their time and talents to worthy Ad Council causes. They're naturals, elevated by an adoring public to hero status and therefore guaranteed to attract attention.

But to get to the next step takes more than mere celebrity. Motivating people to take action usually depends on two things: the relevance of what's being said and the credibility with which the message is delivered.

Some of the most effective and powerful Ad Council PSAs have had both. Like when Jason Robards surprised everyone by admitting, "I'm an alcoholic," in Ad Council spots for the National Council on Alcoholism. And when longtime environment advocate Clint Eastwood promoted conservation in ads for the U.S. Department of the Interior.

Even some celebrities with fur have had the kind of credibility the Ad Council looks for. Hence the PSA with the Chipmunks demonstrating how not to start forest fires, and *Sesame Street's* Cookie

34 Monster emphasizing the importance of a balanced diet.



Yankees centerfielder Williams stepped up to the plate in PSAs to promote programs benefiting youth.

Sports figures have been similarly effective. In the '80s, tennis great Chris Evert and MLB star Reggie Jackson warned against abusing crack and cocaine for the National Institute of Drug Abuse. Jockey Willie Shoemaker teamed with hoops legend Kareem Abdul-Jabbar in spots for the U.S. Space Foundation. Currently, through a partnership with the new YES Network, Derek Jeter, Joe Torre, Bernie Williams, Mike Mussina and other members of the New York Yankees are appearing in PSAs for three youth-targeted campaigns: Operation Graduation, the Afterschool Alliance and community drug prevention.

Another recent "celebrity best" was Tom Hanks' appearance in the 1999-2000 campaign to raise funds for the WWII Memorial. Coming off a string of box-office hits with WWII themes, Hanks was a shoe-in for the PSA role. The spots drew praise and money, and Hanks even plugged the Ad Council cause during his 1999 People's Choice Awards-acceptance speech for Best Actor in *Private Ryan*. When the time came to shoot a second series of spots for the campaign, Hanks had grown so much hair—on his head *and* his chin—for his role in *Castaway* that the spot producer had to use an old image of him with his new voiceover.

Among other famous contributors and the causes they've assisted:

- Jeanine Garafolo: voiceover for Library of Congress PSAs
- Tom Selleck: voiceover for Fatherhood Initiative PSAs
- Ed McMahon: appears in spots for National Crime Prevention Council's "Neighborhood Watch Program"
- Tim Allen: voiceover for colorectal cancer prevention and early detection PSAs
- Bill Clinton: featured in "Talking With Kids About Violence" PSAs
- Glenn Close: voiceover for "Healthy Start: Begin Before Baby's Born"
- Mary J. Blige: featured in "Get Out the Vote" PSA
- Dionne Warwick: featured in Red Cross PSA
- Spike Lee: directed several UNCF PSAs
- Harrison Ford: voiceover for Earth Share PSAs
- Laura Innes (*ER* actress): featured in Teen Pregnancy Prevention PSA
- Marc Anthony, Jon Bon Jovi, Hootie and the Blowfish and Carlos Santana: featured in PSAs for Recording Artists, Athletes and Actors Against Drunk Driving (RADD)



Television for Women

*Lifetime salutes
the Ad Council
for 60 years of
public service.*

Lifetime[®]
Television for Women[®]



Lifetime[®]
Real Women[®]



Nurturing Our Nation's Future

It's a simple but profound premise: Children are the future; their welfare must be a national priority. That's the foundation upon which the Ad Council's Commitment 2000 program was built.

It was the mid-1990s, and the national statistics showed an alarming rise in child abuse and neglect, as well as gun violence and drug use around children. The Ad Council saw the need for bold action, a shifting of focus and resources. And with the stakes so high, the Ad Council broke from its pattern of responding to problems and set out to prevent them, establishing "Commitment 2000: Raising a Better Tomorrow." The mission of the 10-year plan, now in its seventh year, was to "raise awareness and stimulate individual action to make sure America's children have the best chance of achieving their full potential."

With a goal of that scope and gravity, the Ad Council now devotes 80 percent of its resources to campaigns concerning children's issues. More than two-thirds of current Ad Council campaigns impact children and those who care for them, addressing issues such as prevention of child abuse, the creation of after-school programs and the promotion of prenatal care.

"At the time we developed Commitment 2000, there were two sets of statistics out there: First, child-related issues were growing, such as child abuse, the lack of child-support payments, child-health issues," says Bob Wehling, co-chair of the Ad Council's advisory committee and a former chairman of the Ad Council, who also is a senior adviser with the Hunt Institute, which educates politicians on children's issues. "At the same time, other data showed that every dollar you invested in children early in life paid society a dividend of six dollars later. Those figures are very compelling, and they led us to want to do everything we could to get kids off to a good start."

Following are some of the current campaigns developed on behalf of children, appearing in a range of media that include TV, radio, newspapers, magazines, Internet and outdoor:

- In conjunction with National Child Abuse Prevention Month in April, the organization Prevent Child Abuse America launched



Andrea Alstrup
*corporate vp,
advertising,
Johnson & Johnson,
and vice chairman
of the Ad Council*

a multimedia campaign encouraging adults to take action to stop child abuse and neglect before they happen.

- Using an ad featuring a land-bound goldfish gasping for breath, the Environmental Protection Agency aims to help the estimated 5 million children in the U.S. who suffer from asthma, instructing parents where to turn for information on managing the disease.

- "Connect for Kids," introduced by the Benton Foundation, in partnership with the National Education Association, uses humor to illustrate how adults can connect with resources to help young people. One ad pictures a schoolgirl explaining to her classmates the human circulatory system—drawn on her dad's bare torso—with the tagline, "Want to help your kid with science but not sure how?" The ad

directs its audience to a Web site for more information about connecting with kids. In 2000, hits to the site, www.connectforkids.org, reached 159,911,250—an increase of 3,377 percent from its 1999 level of 3,449,631. User sessions to the Web site increased by 983 percent. Additionally, an average of 75 people per month in 2000 reported either starting or increasing their action on behalf of children as a result of visiting the Web site.

- After one year of PSAs airing for the Parents As Teachers First campaign, developed to empower parents with key tips on stimulating their child's individual development at an early age, awareness of the "Brainwaves" spot rose 30 percent among its core target, Hispanic parents of babies newborn to 12 months. And people who see the ads are taking action: One in three Hispanic parents of a baby in the age range reported reading more to their baby (29 percent) and is paying attention to speaking in complete sentences (32 percent).

- By the end of its first full year (in March 2001), the Library of Congress campaign generated 100 million hits to the Web site www.americaslibrary.gov.

The Internet has proved a huge boost to the tried-and-true media mix (TV/newspapers/magazines) used for these campaigns, and many Commitment 2000 spots have turned up in more

Congratulations



We thank you for
making a difference

Johnson & Johnson



“The Ad Council now devotes 80 percent of its resources to campaigns concerning children’s issues. More than two-thirds of current Ad Council campaigns impact children and those who care for them.”

unorthodox venues, including bus shelters, the Yellow Pages and movie-theater advertising.

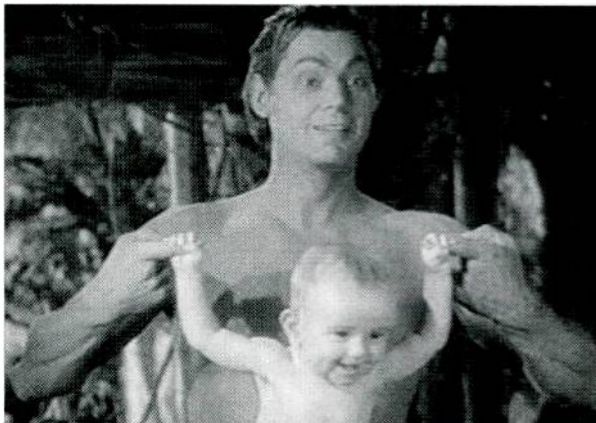
Over the course of the initiative, research has been an important ingredient for understanding public attitudes and shaping campaigns. In the nascent stage of Commitment 2000, the Ad Council and Ronald McDonald House Charities commissioned research firm Public Agenda to study public opinion. The result was an eye-opening report titled “Kids These Days: What Americans Really Think About the Next Generation.” The 1997 report and a follow-up study two years later found that most Americans were pessimistic about the next generation and that they largely laid the blame for kids’ shortcomings on parents. Such discoveries proved invaluable in identifying barriers to action that needed to be addressed in the campaigns.

Although the results of such advertising can be difficult to quantify, the Ad Council set out to measure the impact—and found that the campaigns had, indeed, yielded a cornucopia of desired results. The response to certain appeals was staggering. A campaign conducted on behalf of the nonprofit “Save the Children” organization, to encourage adults to mentor youths, inspired nearly 6,000 volunteers to sign on as role models in just the first year. The National Fatherhood Initiative, launched in 1995 to promote fathering and to provide men with information they need to be better dads, generated more than 23,000 calls annually to a toll-free number by 1999.

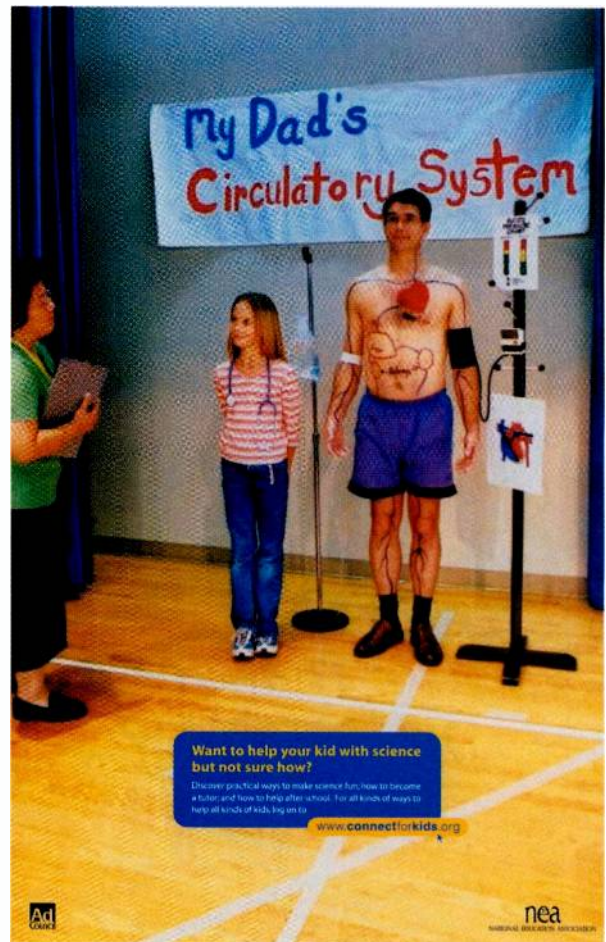
Key to the success of these campaigns is the extensive support from the media companies that have generously donated ad space and air time to help maximize the audience receiving these

important messages. And their support keeps growing: At the start of Commitment 2000, media partners donated an impressive \$338.1 million worth of advertising. By 2001, that figure had swelled to a whopping \$4.8 billion.

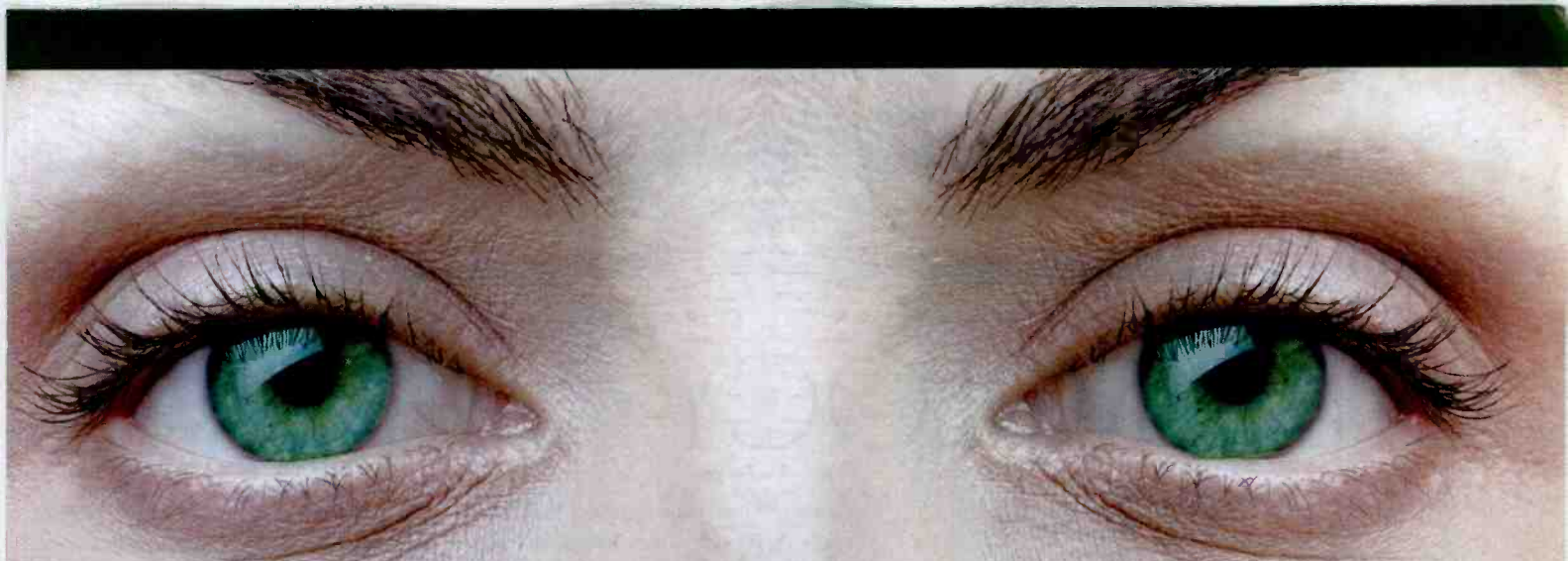
Despite the numerous accomplishments of Commitment 2000, there is still much to do to remove the roadblocks that many of our nation’s children still encounter. As the Ad Council has learned over these many years, it cannot expect to change behaviors and attitudes—or to solve America’s deep-seated and complex social problems overnight. But kids need our help more than ever, and through Commitment 2000, the Ad Council and its partners will continue to help give them a fighting chance. ❖



The National Fatherhood Initiative has generated more than 23,000 calls annually to a toll-free number since 1995.



The “Connect for Kids” campaign uses humor to show how adults can connect with young people.



Millions of your customers

have their eyes on
Guideposts



For the second year in a row, the groundbreaking **MARS** Pharmaceutical study shows Guideposts' **9.5 million** readers among top consumers of pharmaceutical products.

MARS, the largest body of research dedicated exclusively to consumer healthcare advertising, once again revealed the value of Guideposts' readership to DTC / OTC marketers:

- Readership increased 3% to 9.5 million readers
- Higher scores in product usage and major disease categories
- Top ten rankings in more of the 400 DTC / OTC brands surveyed

Guideposts, the leader of the growing Inspirational category of magazines, is a must-buy to reach key pharmaceutical consumers.

To find out more about the MARS study and how Guideposts performed contact Associate Publisher James Sammartino at (212) 251-8169 or visit www.guidepostsmedia.com.

Millions of your customers have their eyes on Guideposts – so should you.

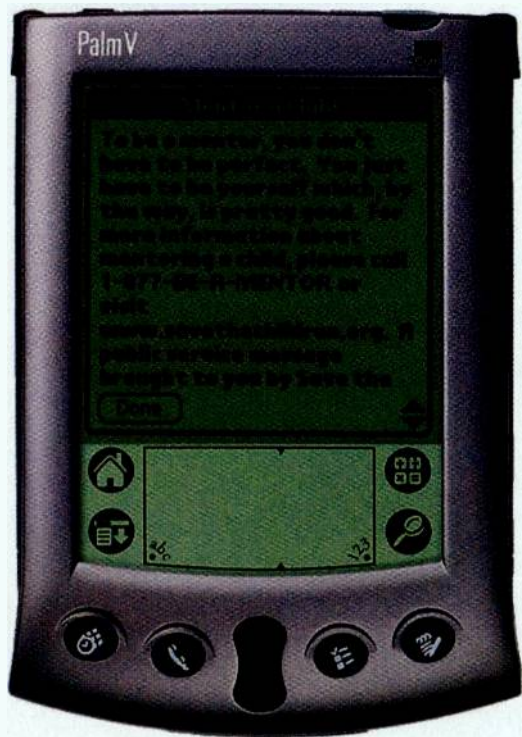
Guideposts
America's Source for Inspiration



Congratulations to
The Ad Council



NEW TECHNOLOGY Inspires NEW INITIATIVES



Ad Council text PSA messages appear on mobile handheld devices via Vindigo, a navigation and information service.

At a time when radio touched most Americans' lives and when Franklin D. Roosevelt's Fireside Chats helped the nation pull through the Depression and WWII, the newly formed Ad Council harnessed the medium to carry messages of unity and conservation to Americans on the home front.

With the top radio shows reaching about 20 million listeners, writers for original dramas supported the Ad Council's war effort by incorporating reminders about a variety of wartime issues into their programs. In one notable plea about conserving resources, a character on his deathbed cried out, "The food you save can feed a soldier." Other key media included billboards ("Rosie the Riveter" and "Loose Lips Sink Ships"), magazines and newspapers. And on several occasions, even diaper-delivery vans were requisitioned for promotional service.

After the war, the Ad Council, renamed from the War Advertising Council, shifted its focus to a broader array of social causes as an exciting new medium came along to carry its messages—the amazing talking box. With television, the Ad Council could dramatically expand reach, add visual impact and further reach out to Americans nationwide. It spread goodwill for important social causes like the United Negro College Fund and the American Red Cross. Public service campaigns with powerful visual images became deeply ingrained in the national psyche. TV made Smokey Bear and Iron Eyes Cody bona fide media stars, and awareness of their causes—preventing forest fires and pollution—increased nationwide.

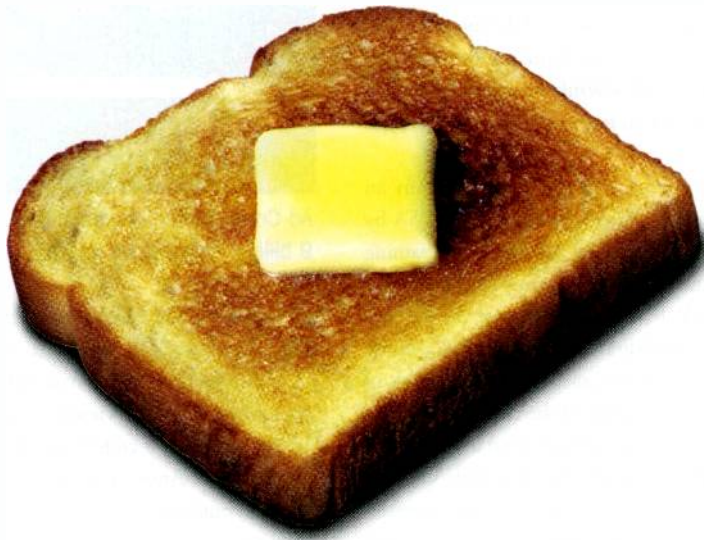
Today, the advent of yet another new technological force—the Internet—is once again, stimulating and inspiring new initiatives in how the Ad Council communicates with the American public. Thanks in large part to support from the Internet community, Ad Council banners ran on a variety of targeted Internet sites in 2001 and the Internet is one of the Ad Council's top three advertising donors, along with television and radio.

"Ad Council Internet campaigns received a total of more than 9 billion impressions or \$244 million in donated advertising space in 2001," says Ira Tumpowsky, Ad Council executive vp of media. Radio is still at the forefront in donations with \$885 million worth of air time devoted to Ad Council campaigns in 2001, while television and cable accounted for over \$405 million.

Ad Council Web banner PSAs are distributed to a number of Web properties thanks to relationships with various Internet advertising networks and other industry organizations. "The Ad Council has a long history of public service in this country, and our success would not have been possible without the support of the media," says Ad Council president and CEO Peggy Conlon. "The effort that the Internet industry has made so quickly to support our messages is astounding. I am pleased to see that it has adopted the covenant of giving back to the American community."

The top five Ad Council campaigns receiving Internet support in 2001 were: Environmental Defense, Earth Share, Save the Children, Connect for Kids and Library of Congress. The Web sites these PSAs appeared on, include AOL, BigChalk, *BusinessWeek*, CNN, ESPN, Infospace, MSN, Yahoo and ZDNet.

The Ad Council has also embraced the newest technology in mobile communications and advances like interactive television, satellite radio and streaming



Just a little toast for your sixtieth anniversary.

Do we party responsibly or what?

DaimlerChrysler congratulates the Ad Council on sixty years of success. Thank you for continuing to inform and inspire.

DAIMLERCHRYSLER



A "Get Out the Vote 2000" spot enabled viewers with interactive-TV service to enter their ZIP code to get local phone numbers for voting information.

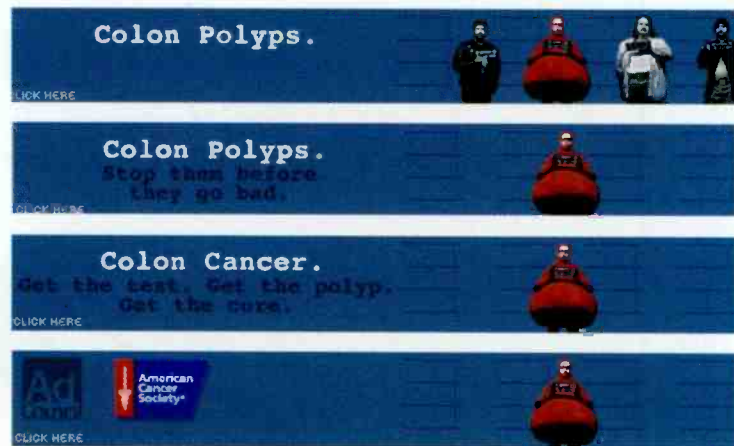
video to distribute its messages, says Tumpowsky. Ad Council PSAs have also been enhanced by Wink Communications, a leader in the enhanced-television category. Viewers with a Wink-equipped television, cable or satellite box will have the ability to interact with the new PSAs using a remote control.

When the Ad Council released a PSA TV spot for its "I Am an American" campaign in response to 9/11, it also distributed the PSA by streaming video e-mail to more than 1 million Americans. Streaming video lets a person view an Ad Council PSA on the computer screen just as if he or she were watching it on TV. Recipients could also forward the e-mail on to their friends and family for additional distribution. Response to the video was overwhelming, according to Conlon, with hundreds of individuals e-mailing the Ad Council in support of the campaign.

Ad Council text PSA messages have also been appearing on mobile hand-held devices since November 2000 thanks to a partnership with Vindigo. Some 700,000 users are currently signed up to receive Vindigo services, which help people with mobile devices like the Palm Pilot navigate New York and other major U.S. cities by providing information on nearby movie theaters, museums and restaurants. Ad Council PSAs pop onto the user's screen after he has requested information on a venue.

Two new satellite radio services, XM Radio and Sirius, are also in discussions with the Ad Council to carry its PSAs on their network. Offering improved digital sound, satellite radio delivers coast-to-coast radio programming to subscribers via space satellite. Closer to home, the "I Am an American" PSA recently ran on Captivate, a nationwide elevator network that posts business and mainstream news on television monitors inside elevators.

A partnership has also been formed with RespondTV, one of the pioneers of interactive television, which Forrester Research estimates



Ad Council Internet campaigns received a total of more than 9 billion impressions in 2001.

will generate \$11 billion in advertising revenue by 2004. Working with RespondTV, the Ad Council created several PSAs in an interactive-TV format, including a "Get Out the Vote 2000" spot that enabled viewers equipped with interactive service to enter their ZIP code to get the local phone numbers for voting information. Another partner is Adapt Media, a New York-based mobile outdoor advertising company that places ads on top of taxis.

The Ad Council is also working with the Itec Network passenger-communication system, which delivers updated local and national news along with schedule and route information and advertisements on flat-screen monitors placed in mass-transit vehicles. It's also working with RSM Networks, which broadcasts digital programming content to in-store television monitors.

"We have to be alert to the latest innovations in media distribution. The commercial agencies do it because there's a value to their clients. We do it because there's the value of reaching specific consumers through new media forms," says Tumpowsky. "We are constantly interested in new media, while at the same time not abandoning our friends who support us in the traditional media." ❖

Driving the message home via New York's yellow cabs



For 60 years you've stressed
what we should or shouldn't do.

We've appreciated every word.

McCann-Erickson supports and salutes the Ad Council for 60 years of delivering the right messages.



McCANN-ERICKSON WORLDGROUP



Memorable Ads That Mobilize

Ad Council PSAs have become a part of American culture. Our slogans are memorized. Our icons are recognized. But Ad Council campaigns are much more than memorized. Ad Council campaigns mobilize. They generate results; results that have positively impacted Americans for 60 years.

The Ad Council has produced thousands of PSAs through the years; many of which are permanently etched into the consciousness of Americans everywhere. These powerful spots raise awareness, inspire action, and ultimately, save lives. Statistics pertaining to the Ad Council's long-running campaigns serve as a testament to the power of public service advertising to affect positive change. However, in most cases the results are not immediate. It often takes years to influence behavior and to make a difference, but the Ad Council has shown that lasting and meaningful change is within reach.

- Launched in 1944, the Smokey Bear Forest Fire Prevention campaign has played an integral role in the reduction of acreage lost to fire from 22 million to 4 million per year in this country.
- Since the Ad Council began its "Friends Don't Let Friends Drive Drunk" campaign, 70 percent of Americans have tried to stop someone from driving drunk.
- The United Negro College Fund has been reminding Americans that "A mind is a terrible thing to waste" since 1972. UNCF has raised more than \$1.9 billion and helped more than 300,000 minority students graduate college.
- Since the crash-test dummies, Vince & Larry, were introduced to the American public in 1985, safety-belt usage has increased from 21 percent to 73 percent, saving an estimated 85,000 lives.
- Public awareness about child abuse has increased from just 10 percent in the mid-1970s to more than 90 percent today.

According to A. Sidney Johnson III, president and CEO of Prevent Child Abuse America, "When we first started our child abuse prevention campaign, the public's understanding of the issue was very low. But our partnership with the Ad Council has brought child abuse and neglect out into the open. Thanks



Peggy Conlon
*Ad Council
President & CEO*

to the Ad Council, we continue to educate Americans about child abuse and neglect, and what they can do to help prevent it from happening in the first place."

These are just a few examples of the types of results an Ad Council campaign can generate. However, sometimes the results are revealed to us not in numbers but in examples of how the campaigns have touched people emotionally and moved them to respond to us. That was certainly the case with the recent "I Am an American" campaign. The countless letters, e-mails and telephone calls I have received from Americans all over the world in praise of that particular spot has been remarkable.

Here's what one person wrote about the "I Am an American" PSA:

"I was flying out of Atlanta on Friday, Sept. 28. Your 'I Am an American' PSA appeared on the terminal's TV monitors. What followed was something I've never seen in an airport before. I stopped to watch, and like others, was very moved by it. As it played, more and more people stopped to watch. By the time it was over, there were at least 40 people gathered around that one monitor. With smiles on our faces, we broke up and went about our business. I just want to congratulate you on such a successful campaign and thank you for helping make the day a bit brighter."

Since "I Am an American" was first released in mid-September, the Ad Council has received requests for copies of the spot from law-enforcement professionals wishing to use it in diversity training workshops, teachers wanting to share the message with their students, scout troops, community groups, etc. Additionally, Harvard political scientist, Robert Putnam, an expert in civil engagement, and author of the book, "Bowling Alone," credits the "I Am an American" spot with playing a role in the increase in racial tolerance following Sept. 11.

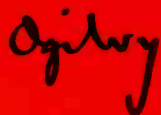
It's results like these, both hard evidence of positive change and the gentle acknowledgement of our messages from those we seek to reach, that serve as the inspiration to continue the mission laid out for the Ad Council 60 years ago.

The Ad Council has had a measurable impact on generations of Americans, and its campaigns have mirrored and influenced

Loose lips sink _____.

Only you can prevent _____.

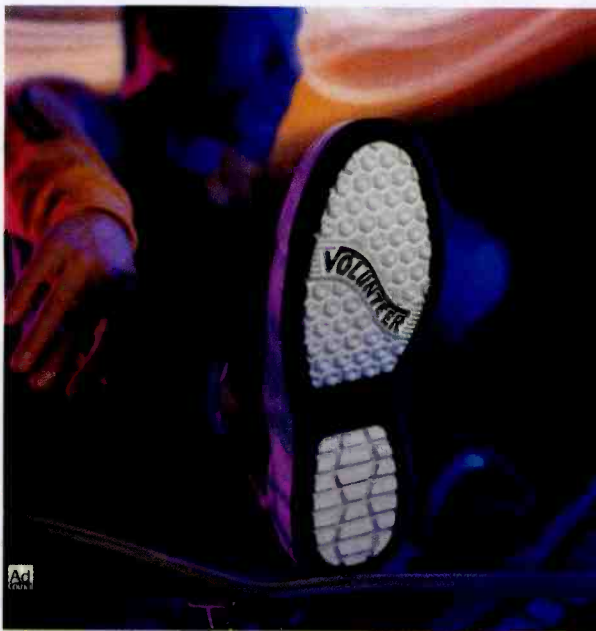
A _____ is a terrible thing to waste.



salutes the Ad Council for filling in the blanks of public need for the last 60 years.



“Stats from the 1989 colon cancer–prevention campaign showed a 71.4 percent yearly increase in the number of men taking action after being exposed to an average level of advertising.”



The National Crime Prevention Council's "Invest in Youth" campaigns encouraged teens to volunteer.

many of the important social issues facing the nation during the last six decades. Born out of a gathering of industry leaders who came before us, the Ad Council has grown into a force that I believe is greater than its founders could have imagined. It was their vision that advertising be used for the public good, but could they have possibly envisioned the resources we could marshal, the many issues we could affect, the social ills we could conquer? From rallying Americans to support the war effort to raising awareness and inspiring action on many of the most significant issues of the past 60 years, the Ad Council continues to make a difference. It is the embodiment of teamwork, of volunteerism, of passion and commitment. It is the joining together of great talent and noble purpose. It is the Ad Council, and it remains committed to effecting positive change. ❖



DO GOOD. MENTOR A CHILD. CALL 1-877-BE A MENTOR.

To be a mentor, you don't have to be perfect. You just have to be yourself which, by the way, is pretty good.



*Toll-free call



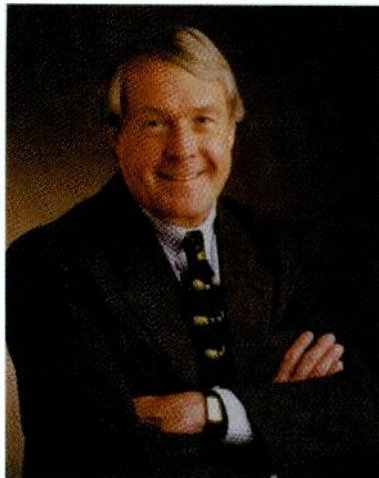
Within the first year of this campaign for Save the Children, 6,000 kids were paired with mentors.

BRAVO 

From All of Us at DDB Worldwide Communications Group Inc, a Heartfelt
Thank You to the Ad Council for 60 Years of Dedicated Service



an interview with the chairman, David Bell



With so much more good work to do, especially at this critical time when our nation is under threat, the Ad Council is confident in continuing its mission under the leadership of new chairman David Bell and his successors. Just last month, Bell took over the chairman role from Ed Reilly, president & CEO, American Management Association. Bell brings the perspective of a seasoned advertising man (the chairmanship of the Ad Council rotates annually among leaders from the media, corporate and agency communities). Bell, a vice chairman of Interpublic who began his career at Leo Burnett Worldwide, will be succeeded next May by Andrea Alstrup, corporate vp of advertising, Johnson & Johnson, then by Janet Robinson, president and general manager of *The New York Times*. Following Robinson in 2005 will be John J. Dooner, chairman and CEO of Interpublic.

Bell's history of industry involvement includes chairmanship of the American Association of Advertising Agencies and twice serving as chairman of the American Advertising Federation. Here's what he said about the coming year:

Adweek: What are your goals for your term as chairman of the Ad Council?

Bell: My goal is to polish the luster of what I believe is one of the ad industry's, and America's, best icons, and we can do this by: a) continuing to strive for excellence in our creative product; b) partnering with media at an ever-increasing level in creating new media space; and) making the Ad Council stronger financially through telling its story.

Adweek: You have served as chairman of various other organizations. Why (or how) is the Ad Council different?

Bell: The Ad Council is the ad industry's own charity. It's made up of individuals coming together who possess unique skills and talents and who, as an entity, can make a difference. And that's an enormous difference between us and other associations.

Adweek: Who serves on the Ad Council board of directors and what kind of experience do they leverage to achieve the Ad Council's mission?

Bell: If you look at the caliber of the directors—people like Carole Black, president of Lifetime; Phil Dusenberry, chairman of BBDO; and Steve Florio, president and CEO of Condé Nast—they represent the depth and breadth of leadership in the ad and media industries, and their leverage and skills are critical.

Adweek: To what do you attribute the organization's staying power and the fact that the majority of its corporate donors have been with the Ad Council since it began fund-raising in 1946?

Bell: The Ad Council has always struck me as a fantastic opportunity to do good. This as a business where the audience is extraordinarily willing to stay focused and become involved and knowledgeable about the issues.

Adweek: How important is the Ad Council's Campaign for Freedom?

Bell: It's [important because] it shows how the Council can respond quickly in a time of need. The campaign's message is very important: American unity and moving forward. After this we will probably move on to different things, but for now it's important to get the message out there. And my primary mission is to increase the amount of time and space available to it.

Adweek: Is there anything you'd like to add?

Bell: Just that there's an incredible joy that comes to people who volunteer for the Ad Council. This really hit home when I was invited to Gdansk shortly after the Berlin Wall came down and I was invited to speak to Lech Walesa's union. They were just beginning to think about democracy and about using communication and how to get their message across—and it made me think about what an extraordinary jewel we have in the Ad Council. ♦

CHAIRS ON DECK:



J&J's Alstrup, now vice chairman, will take the baton from Bell next May.



Robinson, president and general manager of the *Times*, assumes the post in 2004.



Interpublic's Dooner becomes chairman in 2005.

**Most ads get you to buy stuff.
But on occasion, some just get you.**

Here's to the Ad Council for 60 years of great public service advertising.

The Interpublic Group of Companies, Inc.

No good deed shall go unpublished.

Platinum Class (\$50,000+)

American Association of Advertising Agencies, Inc.
AOL Time Warner Inc.
AT&T Corporation
Bristol-Myers Squibb Foundation, Inc.
General Motors Corporation
The Hearst Corporation
Johnson & Johnson Family of Companies
McCormick Tribune Foundation
Microsoft Corporation
Merrill Lynch & Co. Foundation, Inc.
Philip Morris Companies Inc.
The Procter & Gamble Company
Reader's Digest Association, Inc.
William Randolph Hearst Foundation

Bell Class (\$25,000 - \$49,999)

ABC, Inc.
American Express Foundation
Anheuser-Busch Companies, Inc.
Association of National Advertisers, Inc.
BBDO Worldwide
BellSouth Corporation
Burger King Corporation
Charles Schwab & Company, Inc.
The Coca-Cola Company
Conde Nast Publications Inc.
DaimlerChrysler Corporation Fund
D'Arcy
DDB Worldwide Communications Group, Inc.
Dell Computer Corporation
Deutsch, Inc.
Donovan Data Systems, Inc.
FCB Worldwide
Gannett Company, Inc.
GE Fund
Home Depot, Inc.
Initiative Media Worldwide
The J.P. Morgan Chase Foundation
J. Walter Thompson USA
Leo Burnett Company, Inc.
Lowe & Partners Worldwide
Magazine Publishers of America, Inc.
MasterCard International, Inc.
McCann-Erickson WorldGroup
National Association of Broadcasters
Nestlé USA, Inc.
Newspaper Association of America
Ogilvy & Mather Worldwide
Saatchi & Saatchi Advertising Worldwide
Sony Corporation of America
TBWA Chiat/Day, Inc.
Turner Broadcasting
Verizon Foundation
Viacom International, Inc.
Xerox Corporation U.S.A.
Yahoo! Inc.
Young & Rubicam Inc.

Diamond Class (\$10,000 - \$24,999)

AT&T Wireless
Advertising Research Foundation

American Advertising Federation
American Airlines, Inc.
Bacardi U.S.A., Inc.
Bates USA
Black Entertainment Television
The Boeing Company
Bozell Group
The Bravo Group
Business Week
Campbell Soup Company
Clear Channel Communications, Inc.
The Clorox Company
Colgate-Palmolive Company
Comedy Central
Continental Airlines, Inc.
Cox Enterprises, Inc.
Crain Communications, Inc.
The David Bell Foundation
Discovery Communications
Delta Air Lines, Inc.
Dow Jones & Company, Inc.
Eastman Kodak Company
Ernst & Young
ExxonMobil Corporation
Ford Motor Company Fund
FOX Broadcasting Group
General Mills Foundation
The Gillette Company
GlaxoSmithKline Consumer Healthcare
The Goodyear Tire & Rubber Company
Grey Global Group, Inc.
G + J USA Publishing Group
Hachette Filipacchi Magazines, Inc.
Home Box Office, Inc.
Levi Strauss Foundation
Lifetime Television Network
Mattel, Inc.
The McClatchy Company
The Media Edge
Meredith Corporation
Metropolitan Life Foundation
Mutual of America Life Insurance Company
National Broadcasting Company, Inc.
The News Corporation, Ltd.
The New York Times Company Foundation
Northwestern Mutual Life Foundation
Outdoor Advertising Association of America
PACCAR Foundation
PARADE Publications, Inc.
PepsiCo, Inc.
Pfizer Inc
PricewaterhouseCoopers LLP
PRIMEDIA Inc.
Nestle Purina Company, Inc.
Sears, Roebuck and Co.
Starcom MediaVest Group
State Farm Insurance Companies
Target Stores
Toyota Motor Sales, U.S.A., Inc.
Unilever United States Foundation, Inc.
Univision Communications, Inc.
The UPS Foundation
USA Cable

Vivendi Universal
VISA U.S.A. Inc.
VNU, Inc.
Welch Foods Inc.
Wells Fargo Bank
Wm. Wrigley Jr. Foundation
Yellow Pages Integrated Media Association

Gold Class (\$5,000 - \$9,999)

A & E Television Networks
Alcoa Foundation
American Business Media
Arbitron, Inc.
Arnold Worldwide
Arnold McGrath Worldwide
Bayer Corporation
Bloomberg
The Boston Globe
Brown & Williamson Tobacco Corporation
Cabletelevision Advertising Bureau, Inc.
Campbell-Ewald Advertising
Carat North America
Citigroup Foundation
Comcast Cable Communications, Inc.
Dailey & Associates
The Dial Corporation
Donald A. Coleman Advertising, Inc.
Dr. Pepper/Seven Up, Inc.
DuPont
Edison Electric Institute
Essence Communications, Inc.
Federal Express Corporation
Federated Department Stores Foundation
Goldman, Sachs & Co.
Hallmark Cards, Inc.
Hasbro Charitable Trust
Landmark Communications, Inc.
Lee Enterprises, Inc.
LEGO Systems, Inc.
Liberty Mutual Group Fund at the Boston Foundation
LIN Television Corporation
Lorillard Tobacco Company
M&M/Mars
McKinney & Silver
The McGraw-Hill Companies, Inc.
Mercedes-Benz of North America, Inc.
Messner Vetere Berger McNamee Schmetterer/EURO RSCG
Motorola Foundation
Mullen
Nationwide
Newsweek, Inc.
Phillips Petroleum Company
Pitney Bowes, Inc.
Publix Super Markets Charities
Radio Advertising Bureau
Raytheon Company
The Richards Group, Inc.
Ripple Effects Interactive, Inc.
Scripps Howard Foundation
The Seth Sprague Educational and Charitable Foundation
Siemens Corporation

The Star-Ledger
Station Representatives Association, Inc.
Television Bureau of Advertising, Inc.
Volvo Cars of North America, Inc.
Wendy's International, Inc.
WestWayne, Inc.
Wieden + Kennedy
Wyeth

Silver Class (\$1,000 - \$4,999)

Abelson-Taylor, Inc.
Automatic Data Processing, Inc.
Avrett, Free & Ginsberg, Inc.
AYER
Blade Communications, Inc.
Burrell Communications, Inc.
Caterpillar Inc.
Chanel Inc.
Children's Charities of America
The Chisholm-Mingo Group, Inc.
The Church of Jesus Christ of Latter-Day Saints Foundation
Combe Incorporated
Coors Brewing Company
The Dallas Morning News
Direct Marketing Association, Inc.
EURO RSCG Tatham
Hershey Foods Corporation
Hubbard Broadcasting, Inc.
iVillage Inc.
Land O'Lakes Foundation
The Louis & Harold Price Foundation, Inc.
Marsh & McLennan Companies, Inc.
The Martin Agency
May Department Stores Company
Media General, Inc.
Minnesota Mutual Life Insurance Company
MTV Networks
Nielsen Media Research
North Jersey Media Group
Principal Financial Group Foundation
R.R. Donnelley & Sons Company
Rodale, Inc.
Rubin Postaer and Associates
Schawk New York
Schieffelin & Somerset Company
Teachers Insurance & Annuity Association College Retirement Equities Fund
Thyssen Inc., N.A.
Trading Bay LLC
The Washington Post

Bronze Class (Up to \$1,000)

AAR Partners
Dana Chase Publications
Goldsboro News-Argus
Greater Bridgeport Area Foundation
Konica Business Technologies, Inc.
Korey, Kay & Partners
Marketing.Comm
Morris Communications Corporation
SEI Investments
Thomas Publishing Company
Vance Publishing Corporation

The Ad Council would like to publicly thank our sponsors who have enabled our public service campaigns to have a positive effect on the lives of millions of Americans.



www.adcouncil.com

To learn how your company can help, call Julie Dolan at 212-922-1500

This advertisement created by Gotham, Inc.



VNU, a leading provider
of innovative business
information and insight,
salutes the Ad Council.

Congratulations
for 60 years of
media excellence in
creating awareness,
fostering understanding,
and inspiring positive
and lasting social change.

(continued from page 22) of nearly \$11 million comes from one outlet, Citadel's perennial powerhouse, Country station WIVK-FM. While the Country format has been waning in some markets around the nation, WIVK continues to dominate Knoxville radio. For example, in the Winter 2002 Arbitron Radio Market Report, WIVK garnered a 21.8 share among listeners 12-plus. Its closest competitor, Journal Broadcast Group's Rhythmic Contemporary Hit Radio station WWST-FM, received an 11.8 share among Knoxville listeners 12 and older.

WIVK's continued strength is attributable to the fact that Country music is deeply ingrained in the region's culture. Also, WIVK's longstanding reputation as the place to turn for local news and information and its position as the home of University of Tennessee football make it a major media destination. The station shares some talent with its sister News/Talk station WNOX-AM, which is simulcast on WNOX-FM.

Dave Saxe, vp and gm of Journal Broadcast Group's four stations in the market, says while WIVK is the market-leading station overall, it is not invincible in the demos. "For the first time that people can remember in a long time, a station such as [Journal Broadcast Group-owned] WWST has beaten the big Country station in the persons 18-34 demographic group," says Saxe, who adds that WWST has led in this key demo in three of the last four books.

WWST, the No. 2-ranked station overall, has seen growth in the last year, due in part to a signal change. In March 2001, Journal Broadcast Group switched the frequency of WWST with the stronger frequency of WMYU-FM, its Oldies station. At the same time, WWST launched a new morning show, featuring Marc Anthony and Kim Hansard. Saxe says the station's ratings also benefited recently from a concerted push to get the station and its personalities more involved in the community.

On the flip side, WMYU has fallen precipitously in the ratings in the last year. Saxe blames the decline not on the frequency change, but on the lack of promotion for the station after the switch. He says that will soon change, as a major marketing campaign—to include on-air promotion, television spots and billboard ads for WMYU—will kick off sometime this summer.

South Central Communications, which is based in Evansville, Ind., owns four FM outlets in the market and has a market share of 23.5 percent, based on estimated revenue of

NIelsen RATINGS / KNOXVILLE

EVENING AND LATE-NEWS DAYPARTS, WEEKDAYS

Evening News

Time	Network	Station	Rating	Share
5-5:30 p.m.	NBC	WBIR	10	25
	ABC	WATE	4	10
5:30-6 p.m.	NBC	WBIR	11	27
	NBC	WBIR	20	36
6:30-7 p.m.	ABC	WATE	10	18
	CBS	WVLT	3	6
7-7:30 p.m.	CBS	WVLT	3	4

Late News

Time	Network	Station	Rating	Share
10-10:30 p.m.	Fox	WTNZ	3	5
11-11:30 p.m.	NBC	WBIR	13	38
	ABC	WATE	6	16
	CBS	WVLT	2	7

Includes local news programs only. All household rating and share numbers are estimates, compiled from diary returns. Data includes Olympics/Late News telecasts. Source: Nielsen Media Research, February 2002

RADIO OWNERSHIP

OWNER	STATIONS	Avg. Qtr.-Hour Share	Revenue (in millions)	Share of Total
Citadel Communications	1 AM, 3 FM	30.0	\$13.7	40.7%
South Central Communications	4 FM	16.4	\$7.9	23.5%
Journal Broadcast Group	3 FM	17.9	\$5.9	17.4%
Seymour Communications	1 FM	2.5	\$0.8	2.4%
John W. Pirkle	2 FM	5.6	\$2.4	7.1%
Horne Radio	1 AM, 1 FM	3.4	\$0.6	1.9%
Triple S Enterprises	1 AM	1.3	\$0.5	1.5%

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

\$7.9 million, according to BIA. South Central's best-performing outlet is its Adult Contemporary station WJXB-FM, which received a 9.7 share among listeners 12-plus in the Winter Arbitrons and raked in an estimated \$5.1 million in revenue last year.

Another South Central outlet, Classic Rocker WIMZ-FM, has seen some growth, going from a 4.8 share in the Fall 2001 book to a 5.6 share in the most recent book. However, the company's Hot Adult Contemporary station WTXM-FM continues to struggle, dropping from a 1.3 share in the Fall to a 0.6 share in the Winter Arbitron book.

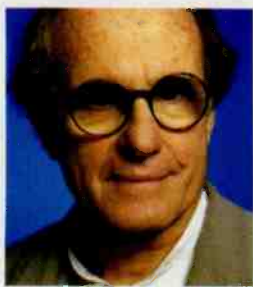
Local businessman John Pirkle owns two Alternative radio stations in the market, WNFZ-FM and WOKI-FM. WNFZ is operated under a local marketing agreement by South Central Communications and Dick Broadcasting operates WOKI under another LMA. WOKI is housed in the same building as Citadel's stations, but that is the only connection between the two broadcasters.

A few other privately owned companies have a modest presence in the market, includ-

ing Seymour Communications, which owns WJBZ-FM, a Gospel station ranked No. 10 in the market; Horne Radio, which owns a total of seven outlets, only two of which are strong enough to show up in the Arbitrons; and Triple S Enterprises, which owns WKGN-AM, Knoxville's only Urban Adult Contemporary station. The latter outlet has tapered off in share after peaking at a 2.5 share two books ago (Summer 2001). WKGN received a 1.3 in the most recent book.

Lamar Advertising has by far the largest presence of any outdoor advertising company in Knoxville. It covers a total of 16 counties throughout the DMA, offering more than 1,000 bulletin faces and more than 1,000 30-sheet poster panel faces, says Lamar general manager Mike Fleming.

Lamar is the only provider of posters in the market, says Fleming. Lamar's competitors in Knoxville include Douglas Outdoor Advertising, Mountain Marketing and Eastern Outdoor Advertising, all of which offer bulletins, and Gateway Outdoor Advertising, which offers transit advertising. ■



BRAD WILSON

THE BLUNT PENCIL

Erwin Ephron

Getting-It-All-Together Television

Database fusion can be a powerful targeting tool for TV buying

DATA INTEGRATION IS LIKE AN OLD SHOE. It can be as comfortable as demo-matching in TV buying, where we use age and sex to link product purchasers from one survey to TV program viewers from another to target purchasers with programs. Or it can pinch a little in the toes, like the exotica of respondent-level database fusion, the subject of this column.

The MARS-NTI Fusion. The first U.S. example of a fusion is the recently released MARS-NTI fused database. It is a special-purpose fusion. The MARS Pharmaceutical Readership Study is a national survey of magazine reading and other media use in a sample carefully designed to over-represent consumers suffering from specific ailments. The over-sampling was done to obtain reliable data for the small population segments important to DTC drug advertising.

In the fusion, the respondent records from MARS are joined to the respondent records of the Nielsen Television Index, based upon characteristics the respondents have in common. These include age, sex, a number of household variables, geography and volume of TV viewing. The fused MARS-NTI database reports national estimates of magazine reading and TV viewing among the sufferers of specific ailments, as if they were collected by a single-source survey using the Nielsen people meter to measure TV and frequency-of-reading to measure print.

Direct-Match Versus Demo-Match. The industry has focused on the value of fusion in estimating cross-media duplication for media-mix reach planning and optimization. But another important use of fusion is in targeting television.

TV planning and buying has always relied upon simple demo-matching, which takes the prominent user demographic as reported by User Survey A and selects programs heavy in that demo from TV Survey B. The problem with this approach is that age/sex targets seldom define consumer markets; they only show the concentration of buyers. For example, the TV target for heartburn sufferers (acid reflux) is adults 35-plus, because it has a higher concentration in this group compared to other demo segments. About 70 percent of heartburn sufferers are over 35. The other 30 percent are outside of this age group. But only 26 percent of adults 35-plus suffer from heartburn; 74 percent do not.

When an acid reflux brand selects TV schedules based on CPM adults 35-plus, the room for error is exceptionally large because the real target—heartburn sufferers—is such a small part of the buying target.

Where TV-viewing patterns correlate with heartburn (perhaps through factors like geography, lifestyle and income), the fused direct-match data can be better at identifying television that reaches the real target.

Combining MARS with NTI allows agencies to select TV programs, networks and genres based upon the ascribed viewing of current and potential DTC drug users rather than the simple age/sex demographics of that group. This, in theory, can produce a major improvement in TV cost-effectiveness.

Different Buying Decisions. Moving from theory to practice, here are the different solutions Kantar's X*PERT TV Optimizer achieves with fused "ailment ratings" compared to matched demo ratings. This time the comparison is adult sinus sufferers versus adults 18-49.

X*PERT shows that a 65 percent reach of adults 18-49 requires 166 target points. But this is overkill for sinus sufferers. The fused database shows it generates 190 sinus-sufferer gross rating points, many more than needed, and takes the plan above the 65 reach goal to a reach of 70.

To reach 65 percent of sinus sufferers (optimizing with the fused MARS-TV database) requires only 150 target points, distributed differently. This costs about 25 percent less than the original plan. So this example suggests it is possible to buy reach-of-target for less by using fused data for targeting.

No Perfect Fusions. How accepting should we be of these fused data? The results are sound enough to use for planning, because MARS internal data show that ailments, such as sinus pain, correlate with viewing levels higher than those of the surrogate age demo (adults 18-49), and the MARS-NTI fusion uses volume of viewing as a linking variable. This supports the idea that it is possible to achieve a reach goal of the ailment target with fewer total rating points. MARS shows, for example, that sinus-sufferer viewing indexes at 105, while the demo target viewing (adults 18-49) indexes at 97.

Fusion isn't perfect. It introduces matching error into the data. But our current systems aren't perfect either. As the sinus example illustrates, in cases where TV viewing is differentiated by ailment, the benefits of fusion seem pretty obvious. They make the considerable point that age/sex targeting wastes a lot of DTC dollars.

One suspects that tighter targeting through fusion could help a wider range of advertised products. ■

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

We've got a whole new attitude.



VEGAS SHOWGIRLS
nearly
FAMOUS™

REVEALED™
WITH ASH

E! NEWS LIVE™

RANK™

E! is number one with adults 18-49 HHI \$75K+

New energy, new shows and our unparalleled live coverage of the entertainment world are why more and more viewers are watching us. Add the strength of Eonline and style, and you'll make a whole new connection to our A-list audience.

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



NETWORKS™

Source: Nielsen PNF 4Q01. E! Primetime Mon-Sun 6P-12A. Ranked against 46 ad-supported cable networks ©2002. E! Entertainment Television, Inc. All Rights Reserved. "E!", "E! Networks", "Nearly Famous", "Revealed", "E! News Live" and "Rank" are trademarks of E! Entertainment Television, Inc.

In 1973, CBS ruled the airwaves with *All in the Family*, *M*A*S*H*, *The Mary Tyler Moore Show*, *Bob Newhart* and *The Carol Burnett Show*. In fact, those series comprised a single night of programming for the network. Saturday night.

ABC's time in the limelight soon followed, when it dominated Saturdays in the late 1970s with *The Love Boat* and *Fantasy Island*.

Fast-forward to 1988, when *Golden Girls* and *Empty Nest* proved a powerhouse combination for NBC on Saturdays.

Today, broadcasters have all but abandoned the night, with only two of the four networks—CBS and Fox—programming Saturdays with original fare (the WB and UPN have yet to program the night). What once served as a showpiece for network series has, over the past decade, been relegated to an afterthought on the prime-time schedule.

Traditionally, changing viewer patterns have been cited as the primary cause for Saturday's decline. But broadcasters' disregard for the evening, and advertisers' increasing disinterest in the night, also have contributed to its misfortunes. Following the networks' announcements last month of their fall schedules, it seems certain that Saturday will remain caught up in a vicious cycle of shifting priorities among advertisers, broadcasters and viewers, from which it

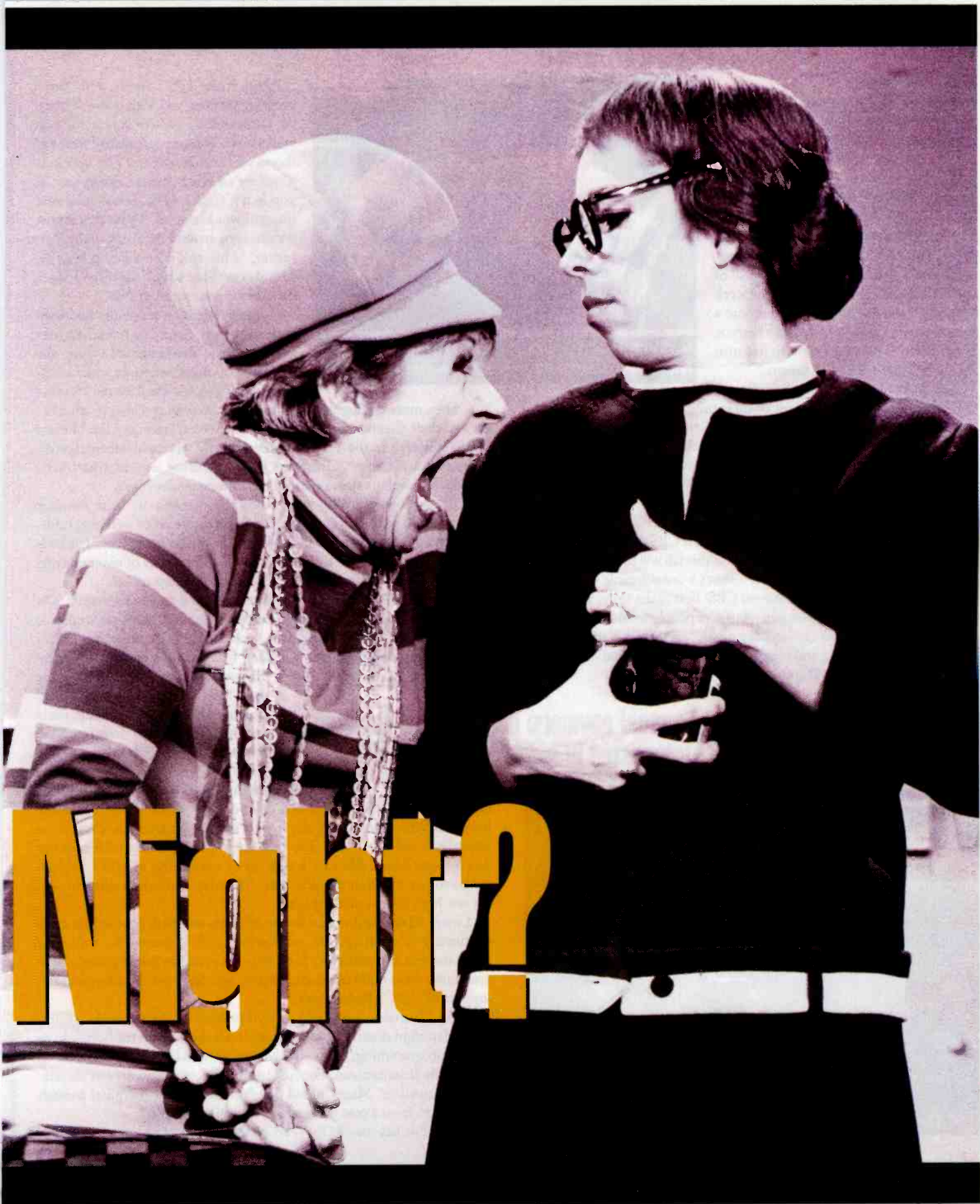
THOSE WERE THE DAYS:

The Big Three networks all had solid hits on Saturdays—(from left) NBC with *Golden Girls* in the '80s, ABC with *The Love Boat* in the late '70s and CBS with *M*A*S*H* and *The Carol Burnett Show* in the early '70s.



Whatever Happened to Saturday

The networks used to put on some of their strongest shows during the heart of the weekend. But smaller audiences, rising costs and competition have gutted the night. **BY ALAN JAMES FRUTKIN**



Night?

might never recover.

Granted, the world was a much simpler place 30 years ago. There were only three networks. No HBO, no Internet, no video. In today's complex world of multiple options and changing lifestyles, it's no surprise that Saturday represents the lowest-TV-usage night of the week.

"People have overscheduled their lives," says Laura Caraccioli, vp/director of Starcom Entertainment. "Because of the fact that we do more during the week than ever before, Saturday has become a time when people don't want it to become time wasted. They don't want to just turn on the TV and see what happens."

On the contrary, Caraccioli continues, viewers want to make the most of their time. So if they're home, they often rent videos and DVDs, or they watch niche channels like the Food Network, HGTV or The Learning Channel. "These are the networks that speak to people's passions," she says. "Viewers want to settle in with something that grabs them. This is their time, and they want to make sure they use it wisely."

In *All in the Family's* heyday, the classic comedy drew more than 55 million viewers each Saturday. Nowadays, if CBS can wrangle 12 million viewers with *The District*—which CBS this fall will sandwich between *Touched by an Angel* and *The Agency*—that's a considerable victory. But whereas *All in the Family* represented CBS' best at the time, *The District* is hardly the network's biggest gun. "I'm sure people would watch *E.R.* or *Everybody Loves Raymond* on Saturday night," says Kelly Kahl, executive vp of program planning and scheduling at CBS. "But you'd sacrifice a little bit of your number there."

Bond films "don't have broad appeal anymore because the younger part of the 18-49 demo isn't interested in older movies." BADER



NOT STIRRED: ABC didn't shake up big audiences with *Octopussy*.



IF IT AIN'T BUSTED, WHY FIX IT?: Fox's *Cops* still draws a faithful audience after 13 years on the air nabbing perps.

With lower HUT levels, with fewer available viewers, and with many of those viewers watching cable or videos, the networks rarely consider scheduling their top shows on Saturday nights. The opportunities are so much greater elsewhere. "If you had a *Golden Girls* today, your first thought would not be, 'Wow, this is how we can turn around Saturday night,' but rather, 'This could be a key player on Monday or Thursday,'" says Ted Frank, head of current series at NBC.

Viewer migration made the networks turn away from Saturday, but advertisers also became disenchanted with the evening. By most accounts, that sentiment began to snowball about 15 years

ago, when more demographic information became available to advertisers and their clients. The advent of "fast national" ratings from Nielsen Media Research let the networks deliver precise and rapid information on its audience makeup. Advertisers began focusing less on a network's household numbers than on its ratings among adults 18-49.

That demographic also was leading the charge away from network TV on Saturdays, either by going out, renting movies or watching cable. "Traditionally, Saturday has always been a bi-modal night," says Jeff Bader, executive vp at ABC Entertainment. "It's made up of older viewers and kids. The 18-49 crowd is the night's least consistent."

Marketers also started to pay more heed to consumer habits. On Thursdays, for example, demand among retailers and movie studios is at its highest. By the time Saturday rolls around, it's often too late to drive traffic toward product. "You don't really need to talk to consumers on Saturday," Caraccioli explains. "If you're a movie studio, the money to be laid down is on Thursday. And if consumers have already done their trip to the mall, most of their purchase decisions have already been made."

Between viewer migration and changing advertising strategies, the networks found themselves at a dead end. "We see lower TV-usage levels on Saturdays, we see the lowest net broadcaster share levels on Saturdays, and those two facts feed each other, driving each number down," says Mitch Metcalf, senior vp of scheduling at NBC. "When we go to put together the schedule, Saturday night does not win out. It's not high on the priority list."

Lower ad demand means lower ad rates, and with production costs continuing to spiral upward, most networks find themselves cutting as many corners as possible on Saturdays. "It's hard to justify putting programming on at midweek costs, because you don't get the advertising to support it," ABC's Bader notes.

Most advertisers agree and are sympathetic to the networks' plight. "Saturday night doesn't have the usage levels that affords the networks to put on programming," says Kris Magel, national broadcast director at Optimedia International. For ABC and NBC, which both run theatricals on Saturdays, Magel added that "movies deliver marginal enough ratings that, from a cost perspective, it's still profitable."

While Fox has coasted for years on the success of its low-cost combi-

Google will receive
more than **10 billion**
B2B search queries
this year.

Don't let the competition grab your slice of the pie. Across markets, B2B decision makers use Google. For good reason: It's the Internet's fastest, most accurate search engine. It's also the fastest-growing (Google's audience increased 202% in the past year*) with the most comprehensive international coverage.

If you don't advertise on Google, that audience is slipping through your fingers. Google's targeted ads deliver prequalified leads, offering opportunities to convert search users into customers at every point in the buying cycle. One caveat: Don't wait too long. The way to reach Google users is to advertise on Google. And if *you* don't own the keywords that define your business, your competitors certainly will. For details, visit www.google.com/ads2.



nation of *Cops* and *America's Most Wanted*, CBS' continued high-cost efforts on the night seem almost anachronistic. So much so that Steve Sternberg, senior vp/director of audience analysis at Magna Global USA, suggested that Saturday's difficulties are scaring off Hollywood's creative community. Pointing to the early exit this past season of CBS' *Citizen Baines*, Sternberg noted that it was John Wells Productions that pulled the plug on the show, requesting that the network cancel it sooner rather than later. "Why would anyone want to put a program on Saturdays when they think it will be canceled?" he asks rhetorically. "They're sinking money into it, and they won't make any on it."

PLENTY OF VIEWERS watch TV on Saturday nights. For example, approximately 20 million women 18-49 are available, as are 16 million women 55-plus. That's fewer than Thursday or Sunday, but it's no drop in the bucket. "The scale is there to deliver something, if there was a show that would deliver them," Magel says. "Unfortunately, the product from broadcasters hasn't been attractive to the audience that's available, so they wind up migrating."

One of the biggest problems broadcasters face is that there's simply not enough original content to go around. They're already strapped trying to fill more important weeknight holes in their lineups. "I think as the networks focused more and more on the nights they wanted to win, Saturday became the last night they scheduled," NBC's Frank adds.

And what the networks have scheduled there is hardly burning up the charts. Theatrical runs may be a cheap way to fill the air, but they don't always prove profitable. "We have some good movies," Metcalf says. "But we don't have enough to really make the night work, week in and week out."

Even movies a network thinks will deliver, often don't. ABC's Bader says the network's run of *James Bond* films earlier this year proved disappointing. "As fun as the older ones seem on paper, they didn't spark any interest," he adds, suggesting that perhaps their age and overexposure had contributed to their underperformance. "They don't have a broad appeal anymore, because the younger part of the 18-49 demo isn't interested in older movies," he says.

So what's a broadcaster to do? Fox's formula may continue to draw young viewers, but that doesn't mean it can translate to other networks. Even Preston Beckman, the network's executive vp of strategic program planning, acknowledged that the network's audience makeup on Saturdays is far from upscale. Such demographics clearly fall outside the target for a network such as NBC.

Likewise, with most advertisers focusing on "A" county viewers, Kahl acknowledges that his network's "middle America, middle of the road" strategy also might not work for the competition. But neither Kahl nor Beckman sees many alternatives.

"The reality is, Saturday is the lowest-HUT-level night of the week, but it's still a night when people are watching TV," Kahl says. "And it's a

self-fulfilling prophecy if you throw in the towel."

Beckman maintained that any original programming is better than none—or, at the very least, theatricals. "Suddenly, you're no different than 40 other channels putting movies on Saturday night," he says. "Once you say you're not going to program this night, you prove the very thing that you say are the reasons you won't program it."

ALTHOUGH METCALF SAYS that movies on Saturday night are "not the long-term answer for NBC," he remains somewhat perplexed as to the proper strategy. "It will take something revolutionary to shake up the night, and to do that with traditionally financed shows is hard to imagine," he adds. "The audience levels on that night simply will not support the kind of license fees we can afford on other nights."

That leaves NBC looking at lower-cost programming, a format that NBC entertainment president Jeff Zucker has been extolling for the past year. As first reported in *Mediaweek* (Jan. 28) following the NATPE convention, MGM Television's action hour *She Spies* (originally titled *B.A.I.T.*) will get a four-episode sneak-peek launch on the network on Saturdays at 10 p.m. starting July 20, prior to the show's premiere in syndication,

The experiment is already raising eyebrows among the competition. "It's a viable alternative to what they're doing now," says Fox's Beckman. "If you can use the night as a laboratory for lower-cost programming, and you happen to create a hit, you could strike gold."

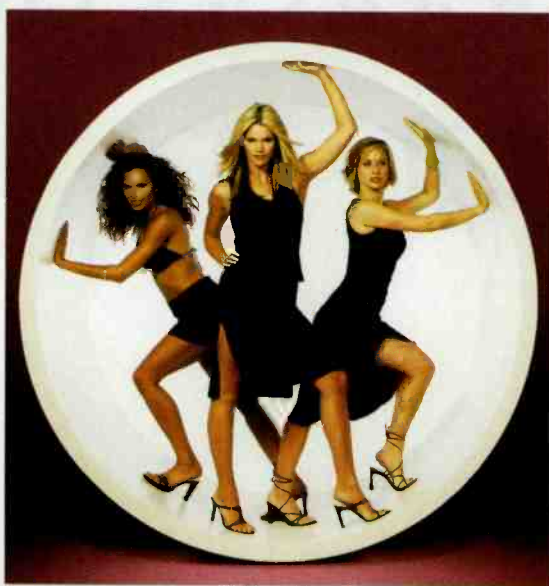
Like many executives, Beckman also sees Saturday night as a viable alternative for network repurposing. "You can make the argument that in order to afford some high-end show, a second run of it on Saturday night makes sense," he argues.

NBC did air all three of its *Law & Order* shows on Jan. 26 and attracted about 9 million viewers. But Frank says he is reluctant to pursue such a strategy regu-

larly. While citing his desire to protect the franchise's long-term interests, Frank's primary concern is more philosophical in nature. "Repurposing is simply an alternative defeatist strategy," he believes. "It's just another way of saying Saturday's a second-class night."

Perhaps most frightening about Saturday night for both broadcasters and advertisers is the fact that Saturday's HUT levels aren't all that different from Friday's. And even though Friday remains a more competitive night of programming than Saturday, there already are signs that some of the networks are at a loss about what to do with the evening. "If the networks don't play their cards right," warns Caraccioli, "Friday has the potential to become the new Saturday."

Frank agrees. "The dynamics of the night are not dramatically different from Saturday," he says. But pointing to his network's dominance on Fridays, Frank would rather see the glass as half-full. "When you realize what NBC is doing with *Law & Order: SVU* on Friday night, you say to yourself, 'There's still an opportunity on Saturday to do that as well,'" he notes. "It's just a question of how you attack the night." ■

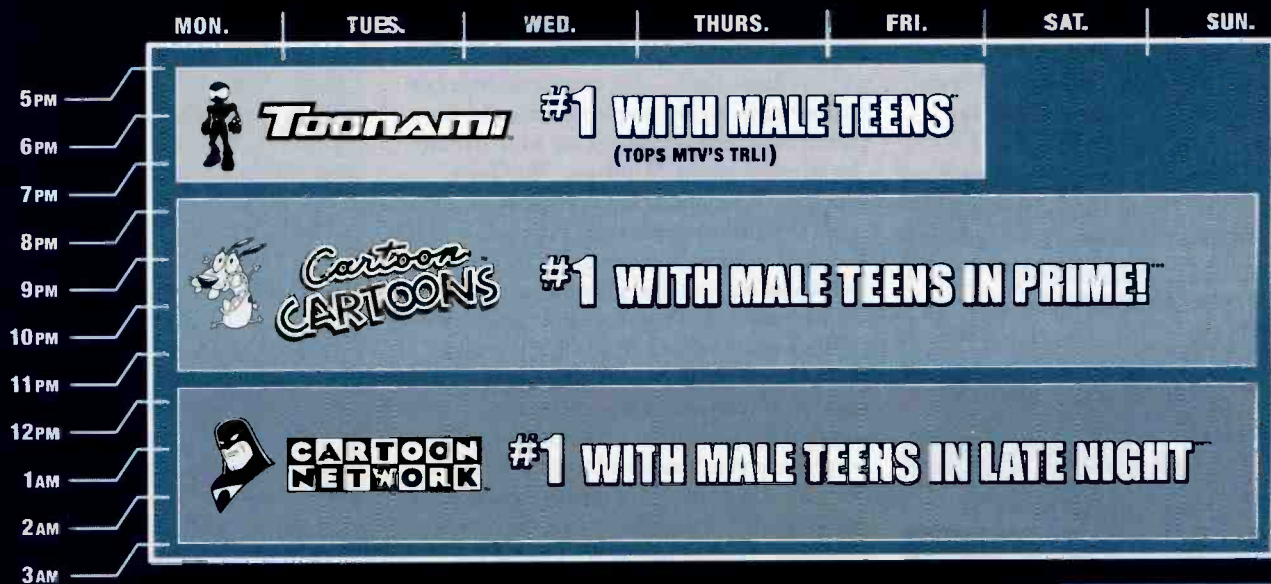


HOT SUMMER NIGHTS: NBC will preview the syndicated *She Spies* on Saturdays starting July 20.

ALL THEIR FRIENDS ARE DOING IT.



MORE MALE TEENS WATCH CARTOON NETWORK THAN ANY OTHER CABLE NETWORK.*



Source: NHI, 9/3-11 - 4/28/02. * Male Teens 12-17 Total Day M-Su 6a-6a compare to all ad supported cable networks. ** Toonami program average compared to competitive 5p-7p daypart averages. *** Prime defined as M-Su 9p-12M; **** Late Night defined as M-Su 12A-3A. Clarifications upon request. TM & © 2002 Cartoon Network. An AOL Time Warner Company. All Rights Reserved.

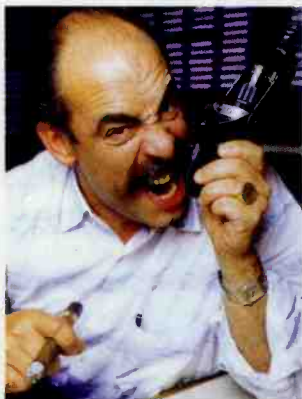
CARTOON NETWORK

Media Elite

EDITED BY ANNE TORPEY-KEMPH

Quicktakes

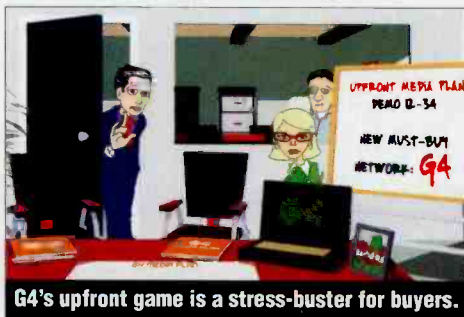
THIS WEEK IS national Men's Health Week, and with bikini season just around the corner, the magazine of the same name is today kicking off its "Million-Pound Challenge," enjoining the men of America to take it all off—the beer bellies, the love handles, the unsightly bulges. To put a face on the effort (a serious attempt to tackle obesity), Rodale's *Men's Health* has adopted the town of Large, Pa., where ABC's *Good Morning America* this a.m. was scheduled to do a live remote with *MH* editor **Dave Zinczenko**. Later this week, *GMA* will feature other *Men's Health*-tagged segments, including one on making healthy sandwiches. Hold the mayo...Black Radio Hall-of-Famer **Shelley Stewart** has hung up his mike after 52 years. Stewart managed to attract black and white audiences when he started out as an R&B disc jockey in the segregated South of the 1950s, on WATV-AM in Birmingham, Ala. Listeners dubbed his hip on-air persona "Shelley the Playboy" and even started a fan club. While retiring radio personalities always thank their fans, Stewart has a profound reason to do so: His fans saved his life. When Ku Klux Klan members once demanded that Stewart come outside a club he was performing in, the audience of white teens shielded him from harm. This watershed event caused Stewart to shift his focus to politics and social issues of the day, and he went on to interview a range of guests, including KKK



Up to his old tricks again: Philly morning man DeBella

members and militant blacks, on his daily show. "I realized it takes the black *and* white keys on the piano to play 'The Star-Spangled Banner,'" says Stewart, 67, who bought WATV-AM in 1977. He will continue guiding his advertising firm, O2 Ideas, and promote his memoir, *The Road South*...**John DeBella**, whose morning-zoo antics on WMMR-FM in the '80s earned him the highest ratings in Philadelphia for several years, returned to the market today as morning host on WMGK-FM, Greater Media's Classic Rock station. He had been out of the market since April 1993, doing e-business ventures. DeBella,

known for his infectious laugh, is part of a makeover at the station that last fall began moving away from its former Classic Hits for-



mat to Classic Rock...For any media buyer or planner suffering from upfront *agita*, G4 has a cure: a videogame made just for them during this stressful season. "Upfront: The Game," which the fledgling cable net recently e-mailed to media planners and buyers and their clients, lets players lob common office objects (you know, staplers, cell phones, bagels) at network sales execs who speak in clichés such as "It's a win-win" and "It really reflects our attitude: irreverent and cool." Of course, the game itself (playable at www.g4tv.com/adgame) is a pitch for the network for 12-to-34-year-old videogame enthusiasts, and Dale Hopkins, G4 senior vp of distribution/sales, is encouraged by the response. She says almost four times as many people are playing the game than it was sent to. Bagels, anyone? ■



Losin' it: The men of Large, Pa., are key participants in the *MH* Million-Pound Challenge.

Movers

MEDIA

Jim Murphy has been promoted from director to vp of integrated country media for Jones Media Networks...**Kathleen Carroll** has joined the Associated Press as senior news executive. She was formerly the Washington bureau chief for Knight Ridder. Also at AP, among several new management appointments in its television division: **Greg Groce** was promoted to director of business operations and development, from director of administration; **Larry Price** was promoted to director of television groups and stations, from regional television executive for the Northeast; **Wayne Ludkey** was promoted to sales manager of cable and TV syndication, from regional television executive for the West; and **Roy Bloom** was promoted to manager for Hispanic markets, from regional sales executive for Latin American sales at AP's international video news agency.

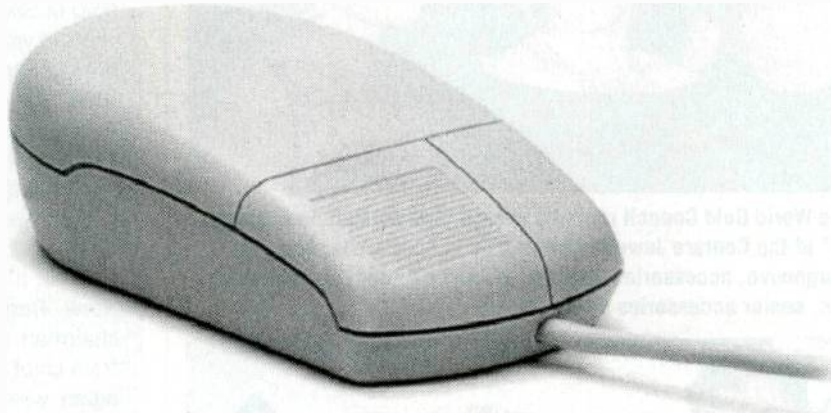
RADIO

At Clear Channel Entertainment, **Domonic Roncace** was promoted to executive vp of music operations, from vp of operations for the Northeast region. **Steve Simon** was promoted to executive vp of the music division, from executive vp of music...**Peter King** has joined CBS Radio News as a full-time correspondent covering the southeastern U.S. For the past eight years, King was a freelance reporter, frequently contributing to CBS Radio News...**Katy Flatau** has joined Arbitron as client service representative for advertiser/agency services in Atlanta. She comes to Arbitron from Time Warner Cable in Minneapolis-St. Paul, where she was advertising research specialist.

TV STATIONS

John Lansing, the top broadcasting executive for E.W. Scripps Co. overseeing its 10 TV stations, was promoted from vp to senior vp...**Adrienne Anderson** was named to the new post of vp of creative services for KTTV (Fox) and KCOP (UPN), Fox TV's owned-and-operated TV duopoly in Los Angeles. Anderson was most recently director of creative services for KYW-TV (CBS) and WPSG (UPN), Viacom's (continued on page 36)

**Invest in your career.
Click here.
www.themediaschool.net**



The Media School is a two-day comprehensive introduction to key media concepts, formulas, terms, and basic media planning and buying principles. The course is designed to improve your strategic decision-making skills at all levels of media. One on one attention, schoolroom size classes and group interaction provide a setting that helps you learn better. Each student is provided with a complete 258 page-training manual as a reference. So, do yourself a favor. Before you look for a new job, invest in yourself.



**P.O. Box 110, Ardmore, PA 19003
610-649-0704 · fax 610-642-3615**

www.themediaschool.net

Coming to a city near you:

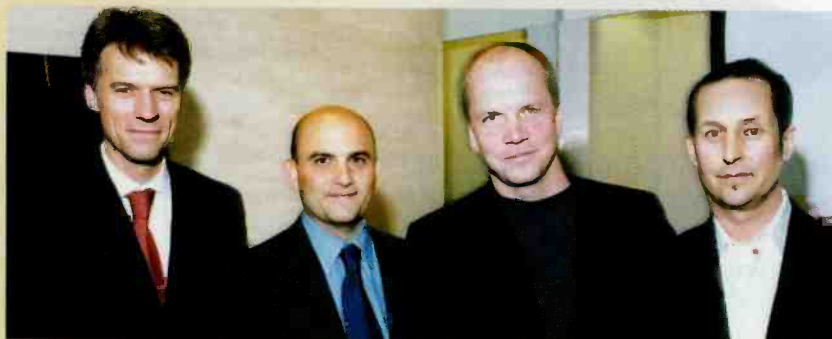
**Seattle · San Francisco · New York · Minneapolis · Washington, DC · Nashville
Los Angeles · Chicago · Atlanta · Dallas · Tampa · Boston · St. Louis · San Diego**



W magazine and the World Gold Council recently hosted "Oro del Sol: An Evening to Glow With Gold," at the Couture Jewelry Conference in Scottsdale, Ariz. (L. to r.) Carmen Borgonovo, accessories director, *W*; Alyce Alston, vp/publisher, *W*; and Jeanie Chen, senior accessories editor, *W*



Backstage at the Universal Amphitheater in Universal City, Calif., for the recent Academy of Country Music Awards, event host Reba McEntire (second from right) joined (l. to r.) Chris Greene, director of entertainment sales for Westwood One, which did a live remote broadcast from the event; and Sara Hall and Kim Risch, from broadcast sponsor Domino's Pizza.



Vanity Fair recently hosted a reception for *VF* contributing photographer Jonas Karlsson to showcase his portraits of the greatest living explorers, on display at the Louis Vuitton store in Manhattan's Soho district. (L. to r.) Claus-Dietrich Lahrs, president, LV North America; *VF* vp/publisher Louis Cona; Karlsson; and Ron Beinler, *VF* contributing photography producer

Movers

(continued from page 34) TV duopoly in Philadelphia...**Jose Valle** was named vp/general manager of KXTX, NBC's owned-and-operated Telemundo affiliate in Dallas. Valle comes to Telemundo from Amigos Broadcasting, which owns 13 Spanish-language radio stations in Texas...**Diego Ruiz** was named vp/gm of KUVS-TV, Univision Communications' O&O in Sacramento, Calif. Ruiz was previously vp/gm of Univision Online in Miami. **Larry Sands**, previously gm of KUVS, was named vp/gm of Univision Puerto Rico. He will oversee WLII-TV and WSUR-TV, which are owned by Raycom and managed by Univision through a time brokerage agreement.

CABLE

Hank Ratner was promoted to vice chairman of Rainbow Media Holdings, from chief operating officer...**Terry Kalagian** was named vp of programming for Cartoon Network and Boomerang, responsible for development, production, acquisitions and scheduling. Kalagian was previously vp of research for Cartoon Network.

RESEARCH

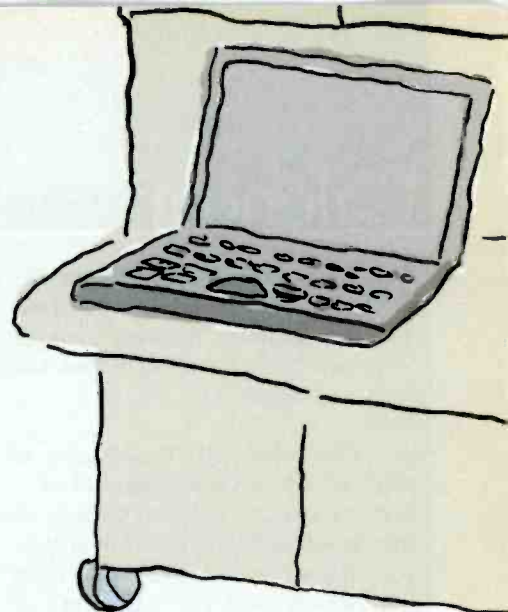
Dan Taylor has been named vp and general sales manager for Theatrical Entertainment Services, a division of CMR, a Taylor Nelson Sofres Co. He had been a vp at Sony Cinema Products Corp.

MAGAZINES

Diane Frank was named senior vp of marketing and promotion for Magazine Publishers of America, following eight years of managing her own marketing consultancy, DF Marketing...*Budget Living*, the lifestyle and personal-finance title set to launch in October, has added **Scott Willett** as associate publisher. Willett was entertainment/technology account manager at Time Inc.'s *Teen People*...Disney Publishing Worldwide has promoted **Errol Griffiths** to director of advertising sales for *Disney Adventures* and *Disney Magazine*, from eastern advertising manager for both titles. Also at Disney Publishing, **Owen Walsh** was named director of advertising sales for *Discover*. Walsh moved over from Disney sibling *FamilyFun*, where he was senior account manager.

Job Hunting?

Don't pound
the pavement.
Pound
mediaweek.com.



Introducing The Mediaweek Career Network Online, the place to find the best advertising, marketing and media jobs. Forget information overload from general employment sites. Search our industry-specific listings. We have four times as many Help Wanted ads as our nearest competitor.

Online Job Search Package

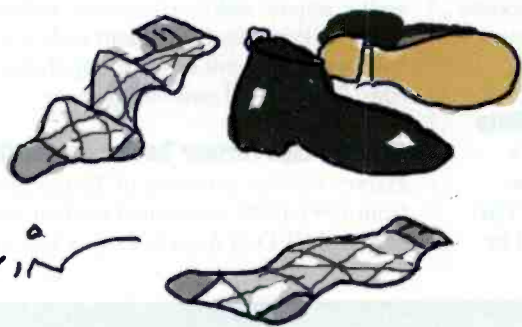
— just \$39.95 for 3 months

You get:

- Early bird access to all our Help Wanted ads.
- New ads every day.
- Industry specific ads only – advertising, marketing and media.
- Free downloads from Adweek/Brandweek/Mediaweek current issues and Archives for objective information about prospective companies.
- Free posting of your resume in our Resume Bank.
- Resume workshop.
- Job search tips.

Go to:
mediaweek.com

Click on:
"Career Network"



Levin

Calendar

The Ad Club will present an evening seminar, "Kathy Aaronson's Compensation Negotiation Training," June 11 at the Ad Club's New York offices. Contact: 212-533-8080.

The **All-Star Salute to the Museum of Broadcast Communications** will be held June 15 at the Hilton Chicago. The benefit will celebrate the 15th anniversary of the museum, founded by radio and TV personality Bruce DuMont. Speaker of the House Dennis Hastert will serve as honorary chair. Contact: 312-629-6038.

American Business Media will present a seminar on evaluating and buying **B2B media** June 18 at the Roosevelt Hotel in New York. Contact: 212-661-6360.

The **PROMAX/BDA Conference and Expo** will be held June 26-29 at the Los Angeles Convention Center. Keynote speaker will be Turner Broadcasting System CEO Jamie Kellner. Contact: 310-788-7600.

The Cable and Telecommunications Association for Marketing will present the **CTAM Summit** July 14-17 at the Hynes Convention Center in Boston. Keynote speakers will be Mel Karmazin, president and COO, Viacom; and Sergio Zyman, chairman and founder, Zyman Marketing Group. For more information, visit www.ctam.com.

The **ANA/AAAA Marketing Conference and Trade Show** will be held July 15-16 at the New York Hilton. Highlights will include a Forrester/ANA study presentation on marketing automation, an IRI presentation of a year-long study on what brands and messages work best in the online arena and a McKinsey presentation about digital marketing. Contact: 212-697-5950.

The **National Association of Black Female Executives in Music and Entertainment** will present its **International Women's Leadership Summit** Aug. 29-Sept. 1 at the Sheraton Centre Toronto. For information, visit www.womenet.org.

Inside Media

NEWS OF THE MARKET

Liquor Advertising Strong on Radio

Liquor advertising is becoming a growing category for radio, representing as much as \$100 million a year, estimated Gary Fries, president of the Radio Advertising Bureau, which recently surveyed its member stations concerning their acceptance of hard liquor advertising. According to the survey, 62 percent of the respondents said their stations accept hard liquor advertising and have been for more than a year, with 14 percent reporting that they're carrying advertising from more than four hard liquor brands. Of those stations that reject hard liquor advertising, 51 percent pointed to a company-wide policy that banned it and 26 percent of respondents said it wasn't appropriate for the target audience. But even among those that reject hard liquor advertising on-air, 80 percent said they would offer those advertisers event sponsorships, Internet sponsorships or other marketing opportunities.

Inc. Veteran Gendron Resigns

George Gendron, editor in chief of G+J USA's *Inc.* magazine, has resigned after 21 years at the title. A replacement has not yet been named, and Gendron has agreed to stay with the publication until Sept. 1. Gendron is leaving to pursue multiple startup opportunities, including business plan development and raising capital.

SonicBlue Wins Appeal on Collecting Data

A judge in Los Angeles says ReplayTV's maker need not collect data on how customers use the digital video recorders. That overturns a magistrate's ruling obtained by

studios and networks suing SonicBlue, Inc. The plaintiffs say ReplayTV infringes copyright because it lets users skip commercials. SonicBlue, of Santa Clara, Calif., welcomed U.S. District Court Judge Florence Marie-Cooper's May 31 ruling. The studios have made no decision on whether to appeal the judge's most recent decision, but they took solace in a footnote that said they'd get what information SonicBlue already has.

Binzel to Leave NCTA Post

Peggy Binzel is leaving her post as executive vp of the National Cable Telecommunications Association effective June 30 to become CEO of CoreNet Global, an Atlanta-based association representing real estate executives. The Washington-based trade organization last Thursday named David Krone, 35, executive vp of marketing with the YES (Yankee Entertainment and Sports) Network as Binzel's replacement.

Nexstar to Go Public

Nexstar Broadcasting, owner of 14 TV stations in small and midsized markets, has filed to go public. In its initial public offering, the Clarks Summit, Pa.-based group hopes to raise about \$135 million to pay down debt and/or acquire additional stations. Following the IPO, Perry Sook, president and CEO, will own 3.6 percent of the voting shares and Abry Partners will own 89.5 percent.

Assante Taps Former Turner Sports Chief

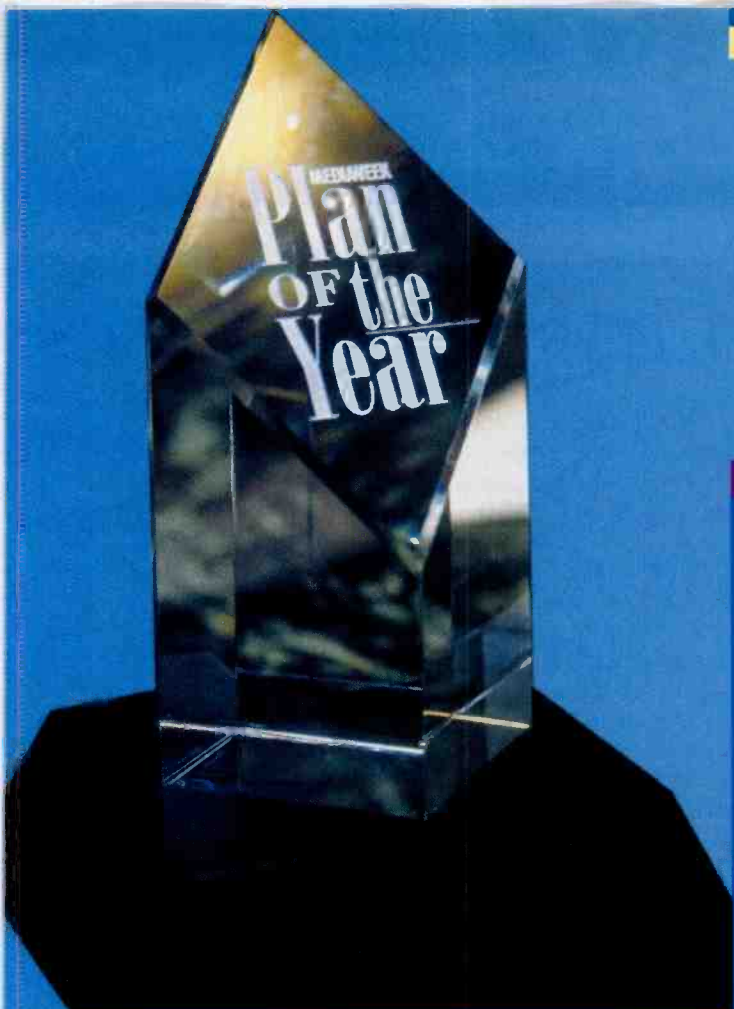
Harvey Schiller, president of Turner Sports from 1994-1999, was named the first president and CEO of Assante Corp.'s U.S. oper-



Jones to Rep Formula One Radio

Jones MediaAmerica, the national sales arm of Jones Radio Network, has signed an agreement with The Craig Company to represent the U.S. Formula One Radio Network, an independent syndicator and producer of Formula One race programs broadcast on more than 45 radio stations. Formed earlier this year, the network broadcasts all 17 of Formula One's international race events, including the U.S. Grand Prix at the Indianapolis Motor Speedway in September.

Sales for broadcasts of all Formula One races, including the Grand Prix Monaco, will be handled by MediaAmerica.



The 2002 **MEDIAWEEK** Media Plan of the Year Awards Luncheon

Come Salute This Years Winners

- BrivicBriggs Media
- Fallon Minneapolis
- Foote, Cone & Belding
- Hill, Holliday Advertising
- Initiative Media
- Kerker
- Mediaedge: CIA
- MediaVest
- Starcom Worldwide
- Team One Advertsing

WEDNESDAY, JUNE 19, 2002

THE RAINBOW ROOM
30 Rockefeller Plaza, 65th Floor
Cocktails at 11:30 a.m.
Lunch and Awards Presentation at 12:15 p.m.

PRESENTED BY

MEDIAWEEK

MEDIAWEEK'S Media Plan of the Year Awards Luncheon • Wednesday June 19, 2002

Name _____ Title _____ Company _____
Address _____ City _____ State _____ Zip _____
Phone _____ Fax _____ Please reserve _____ seat(s) **OR** _____ table(s).
\$150 per seat / \$1500 per table of ten

Enclosed is my check made payable to: **MEDIAWEEK'S Media Plan of the Year** In the amount of \$ _____

Please charge my: Visa MC American Express Card Number: _____ Exp: _____

Signature: _____

RSVP by June 14, 2002 Please list additional names on a separate sheet of paper, enclose payment and send to:
Jennifer Minihan, **MEDIAWEEK** • 770 Broadway, 7th Floor • New York, NY 10003
Or fax to: Jennifer at (646) 654-5353
If you have any questions, please call Jennifer at (646) 654-5134

ations. Canada-based Assante operates a sports management group, a business management unit and two investment management divisions in the U.S. Its entertainment clients include Ron Howard and his Imagine Entertainment production company and David Letterman. In addition to the years he spent at Turner Sports, where he served first as vp of sports programming before being named president, Schiller was also chairman and CEO of sports-based media company YankeeNets.

Univision Web Site Flush With Advertisers

Spanish-language broadcast network Univision's Internet site has added 66 new advertisers this year, boosting its total Web site advertiser roster by 500 percent. Among the major new advertisers on board are Coca-Cola, Pepsi, Citibank, Bank of America, Verizon and BancoChase. About 75 percent of the new advertisers signed independent pacts to be on the site, with the remainder coming on board as part of cross-platform deals that include Univision's television and cable units.

Fox's Good Day Live Adds Allure Segments

Allure magazine is collaborating with Twentieth Television to create segments for Fox Network's *Good Day Live*, a one-hour news and entertainment magazine based on *Good Day L.A.* now broadcast in 37 markets. June 7 marked the kickoff of the every-other-Friday segments featuring an *Allure* editor and based on a beauty or fashion feature from the magazine. *Good Day Live* launched in New York on June 3, and Fox expects the program to have 90 percent penetration in the U.S. by November.

SA and NatGeo Channel Expand Partnership

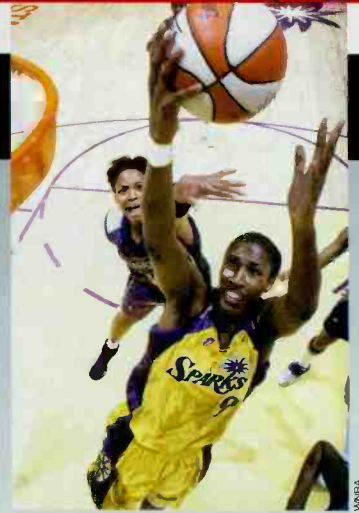
Scientific American, published by Holtzbrinck Publishers, and the National Geographic Channel have expanded a partnership that began last September. Stories from *SA*, which previously appeared periodically on the cable network's daily news journal *National Geographic Today*, will now be coproduced monthly for the program. Scientists and editors from *SA* will appear on the program, and the monthly magazine will give tune-in information.

ESPN, E! Team for ESPY Promos

ESPN and E! Entertainment Television have teamed for cross-promotions surrounding the cable sports net's ESPY Awards, air-

WNBA Catches Air on Oxygen

Oxygen Media last week began airing a new package of Women's National Basketball Association games. Under the two-year agreement, Oxygen will air a minimum of 11 regular-season WNBA games this season and will have access to regular-season and playoff contests next year. Oxygen's WNBA package tipped off June 4 with a matchup between the Minnesota Lynx and the Seattle Storm. The game telecasts, airing Tuesdays at 10 p.m., are called by Beth Mowins and Debbie Antonelli. Female-targeted Oxygen has been slowly building up its sports programming and currently airs events from the Ladies Professional Golf Association and the Women's Tennis Association, as well as women's pro beach volleyball and other sports. NBC, ESPN and ESPN2 also broadcast WNBA games.



Expansion teams: Oxygen builds its sports lineup with ladies' hoops.

ing live July 10 from the Kodak Theatre in L.A.. E! will air a pre-show, *Live From the Red Carpet: The 2002 ESPY Awards*, to include a presentation of the "Fan Favorite Award," co-sponsored by Autozone and Pennzoil. E! is airing promotional spots throughout June asking viewers to cast their votes among eight athletes chosen by the ESPY judges at Pennzoil displays in local Autozones. Also, Heineken is sponsoring the "Fan of the Year" online essay contest, in which participants explain in 50 words or less why they deserve the title. The winner gets a trip to the ESPYs and a chance to stand under the spotlight on E!'s red carpet.

Entercom Halts Streaming

Entercom Communications, owner of 101 radio stations in 19 markets, shut down streaming of its radio signals on the Internet June 1, citing costs and legal issues. At one time, more than 50 Entercom stations had been streaming. Entercom's announcement comes as the U.S. Copyright Office reconsiders royalty rates for music streamed on the Internet. The first proposed rates, which many broadcasters and Internet radio stations believed would kill the streaming business, were thrown out.

Clear Channel to Launch Theater Mag

Clear Channel Entertainment, a division of Clear Channel Worldwide, is planning a September launch for a quarterly magazine targeting theater audiences called *Show People: The Theater Lifestyle Magazine*. Patrick Pacheco, a veteran theater reporter and

columnist for publications including *Newsday* and the *Los Angeles Times*, will serve as editor. The first issue will have 68 pages and initially be distributed to theater patrons in 45 markets with a print run of 170,000. The new publication will be published in association with Forbes Custom Communications Partners.

Salem Builds Up Web Presence

Salem Communications, the leading owner of radio stations that program religious and family-friendly formats, has agreed to acquire Internet portal Crosswalk.com for \$4.1 million. Crosswalk, which publishes content for the Christian community, will be merged with Salem's Christian online site, OnePlace.com. "This acquisition will help us better deliver our ministries' and advertisers' messages to the faith-based audience, and gives us the economies of scale to take advantage of the Internet's continued growth," said Ed Atsinger, president and CEO of Salem.

Seventeen Accessorizes in October

For its October issue, *Seventeen* will create an advertorial on accessories and make the advertising section available exclusively to members of Accessories Council, a nonprofit advocacy and consumer awareness organization with 200 corporations as members. The "accessor-ology" section will feature council members' autumn products and allow advertisers to reach the female teen market. Brands featured will also get exposure at "Seventeen's Star Showcase," a live benefit event, and on seventeen.com.

Culture Trends

The Hollywood Reporter's Box Office

For weekend ending June 2, 2002

This Week	Last Week	Picture	3-Day Weekend Gross	Days in Release	Total Gross Sales
1	New	The Sum of All Fears	31,178,526	3	31,178,526
2	2	Star Wars: Episode II...	21,002,876	18	232,324,769
3	3	Spider-Man	14,317,411	31	353,823,544
4	New	Undercover Brother	12,037,685	3	12,037,685
5	4	Spirit: Stallion of the Cimarron	11,303,814	10	38,750,089
6	3	Insomnia	9,945,321	10	41,612,802
7	5	Enough	6,808,026	10	27,148,463
8	6	About a Boy	4,126,600	17	27,846,180
9	7	Unfaithful	2,942,606	26	45,674,344
10	8	The New Guy	1,145,261	24	26,818,276
11	11	My Big Fat Greek Wedding	910,901	45	8,863,863
12	18	The Importance of Being Earnest	773,913	12	1,428,186
13	10	Scorpion King	594,080	45	88,876,580
14	13	Space Station	548,459	45	6,196,927
15	9	Changing Lanes	437,413	52	65,249,207
16	12	The Rookie	331,631	66	72,544,400
17	14	Y Tu Mama Tambien	324,415	80	11,597,315
18	15	Monsters, Inc.	312,742	213	254,252,781
19	19	Monsoon Wedding	253,994	101	11,485,102
20	21	Enigma	224,674	45	2,065,812
21	20	Lord of the Rings	224,662	166	311,053,126
22	17	Ice Age	223,374	80	173,444,869
23	22	ESPN's Ultimate X	186,677	24	1,869,860
24	26	The Cat's Meow	137,548	52	2,875,855
25	24	High Crimes	131,984	59	40,973,570
26	16	Murder by Numbers	121,658	45	31,309,821
27	27	Shackleton's Antarctic Adventure	100,016	478	12,066,784
28	34	13 Conversations...	94,389	10	206,344
29	23	Panic Room	80,066	66	95,238,256
30	25	We Were Soldiers	77,522	94	77,977,745

©2002 The Hollywood Reporter

	Initial	Date
Traffic		
P'Reader		
C.W.		
A.D.		
GCD-a		
GCD-c		
Prod.		
A.A.E.		
A.E.		
A.S.		
Client		

WHY DOES IT TAKE 11 STEPS TO GET A PROJECT APPROVED and only 3 to launch a nuclear strike?

Need mechanicals, comps or presentations done 'yesterday'?
Then call the professionals at
Tenga's Studio today.

Getting rush projects completed can be a long, involved process, so the last thing you need is to waste time finding competent freelancers and the space to put them. It's also why, when art directors at advertising agencies, direct marketing firms, packaging companies and corporations need their work done in a hurry (or just need to outsource an occasional project), they call us. Because time and time again, we've come through for them. The experienced artists and the equipment they need are right here, right now.

We'll get it done right the first time or else.

We know you have other options. So we'll do whatever it takes to come through for you, even if it means working nights, weekends, even holidays. Maybe that's why so many of our first-time customers become repeat ones.

Put us to the test and take 10% off.

Call Mark Tenga today for more information, to see our portfolio or to get an estimate. Then, the next time you need help on a new business presentation, have a last minute rush job, or you're just short-staffed because of a vacation, illness or downsizing, give us a call. Mention this ad and we'll also take 10% off everything we do for you for the first 30 days!

TENGA'S STUDIO
ONE LESS STEP TO WORRY ABOUT

60 east 42nd st 212-949-0720 new york city

electronic mechanicals • comps
presentations • retouching

Culture Trends

MTV Top 20 U.S. Countdown

Week of 6/3/02

1. **Shakira** "Underneath Your Clothes"
2. **Nas** "One Mic"
3. **P. Diddy w/Usher** "I Need a Girl"
4. **No Doubt** "Hella Good"
5. **Pink** "Don't Let Me Get Me"
6. **Busta Rhymes** "Pass the Courvoisier"
7. **Sum 41** "What We're All About"
8. **Goo Goo Dolls** "Here is Gone"
9. **Unwritten Law** "Seein' Red"
10. **Moby** "We Are All Made of Stars"
11. **Alicia Keys**
"How Come You Don't Call Me"
12. **Nappy Roots** "AWNAW"
13. **Ludacris** "Saturday"
14. **Linkin Park** "Points of Authority"
15. **Puddle of Mudd** "Drift & Die"
16. **Ashanti** "Foolish"
17. **Mary J. Blige w/Ja Rule** "RainyDayz"
18. **Dashboard Confessional**
"Screaming Infidelities"
19. **Michelle Branch** "All You Wanted"
20. **Angie Stone** "Wish I Didn't Miss You"

©2002 MTV

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	Just Listen	Musiq
2	6	7	A New Day Has Come	Celine Dion
3	-	1	MTV Unplugged 2.0	Lauryn Hill
4	2	6	Ashanti	Ashanti
5	3	3	No Problems...	Kenny Chesney
6	4	2	Spider-Man	Soundtrack
7	8	4	C'mon, C'mon	Sheryl Crow
8	1	2	Hood Rich	Big Tymers
9	7	8	Now 9	Various
10	9	22	Josh Groban	Josh Groban

©2002 Billboard / Soundscan, Inc.

The Billboard Hot 100

The most popular singles compiled from a national sample of radio play and retail sales.

This Week	Last Week	Weeks on Chart	Title	Artist
1	1	15	Foolish	Ashanti
2	3	11	I Need a Girl	P. Diddy w/Usher
3	2	15	What's Luv?	Fat Joe w/Ashanti
4	4	16	U Don't Have to Call	Usher
5	5	13	A Thousand Miles	Vanessa Carlton
6	7	14	All You Wanted	Michelle Branch
7	6	23	Blurry	Puddle of Mudd
8	12	11	The Middle	Jimmy Eat World
9	20	3	Without Me	Eminem
10	8	12	Don't Let Me Get Me	Pink

©2002 Billboard / Soundscan, Inc.

WELCOME
TO Fabulous
LAS VEGAS
NEVADA

Creativity never sleeps

28th Annual
ADWEEK'S CREATIVE SEMINAR

Presented in association with SHOOT, the leading newsweekly
for commercial production & post-production.

Hyatt Regency Lake Las Vegas Resort **September 19 & 20, 2002**

— Reception Sponsor —



Culture Trends

MTV #1s Around the World

Week of 6/3/02

Australia

George Michael "Freek"

Brazil

Nickelback "How You Remind Me"

Germany

Shakira "Whenever, Wherever"

India

DJ Aquel/Vaishali "Tu Hai Wahi"

Indonesia

Melly & Eric "Ada Apadengan Cinta"

Japan

Hikaru Utada "Hikari"

Latin America - Argentina

Alanis Morissette "Hands Clean"

Southeast Asia

Westlife "World of Our Own"

UK/Ireland

Gareth Gates "Unchained Melody"

©2002 MTV

Nielsen Ratings

For the week of May 27 - June 2, 2002

	Program	Network	Night	Viewers
1	<i>E.R.</i>	NBC	Thursday	18.6
2	<i>C.S.I.</i>	CBS	Thursday	16.5
3	<i>Friends</i>	NBC	Thursday	15.4
4	<i>Friends</i>	NBC	Thursday	13.2
5	<i>Law & Order</i>	NBC	Thursday	13.0
6	<i>Everybody Loves Raymond</i>	CBS	Monday	12.5
7	<i>Survivor: Marquesas</i>	CBS	Thursday	12.2
8	<i>Will & Grace</i>	NBC	Thursday	11.5
9	<i>The West Wing</i>	NBC	Wednesday	11.3
10	<i>Law & Order: SVU</i>	NBC	Sunday	11.2

Care of Nielsen Media Research

CollegeTV Network Video Playlist

Submitted by College Television Network for week ending June 2, 2002

Artist	Title
A	Nothing
Bush	Inflatable
David Hollister	Keep Lovin' You
Dirty Vegas	Days Go By
Eminem	Without Me
K's Choice	Almost Happy
Lauryn Hill	Just Like Water
Marc Anthony	I've Got You
Robbie Williams	Something Stupid
Sevendust	Live Again
Sloan	If It Feels Good Do It
Tommy Lee	Hold Me Down
Weezer	Dope Nose
Wyclef Jean w/ Claudette Ortiz	Two Wrongs...

EAST

SERVICES & RESOURCES

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

play monthly. **ALL ADS ARE PREPAID.** Monthly, quarterly, semi-annual and annual rates available. Orders and copy must be submitted in writing. Mastercard, Visa, and American Express accepted. Call Sara Weissman at 1-800-7-ADWEEK. Fax 646-654-5313.

ADVERTISING & MEDIA

NATIONAL TV ADS

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

ADVERTISING AGENCIES

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

ADVERTISING SERVICES

www.beehive6.com
The ultimate agency workflow tool

ADVERTISING SPECIALTIES

• TOWELS! • TOWELS! •

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



PAKTITE® COMPRESSED T-SHIRTS!

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

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

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

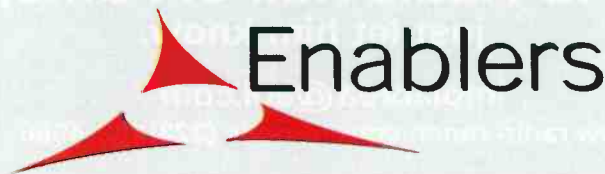
www.nexuspromotions.com
Latest in Promotional Merchandise.
LiteCubes, Bags, Apparel, Corporate Gifts, Mints, Summer Premiums.

ART/DESIGN SERVICES

Brochures Ads Logos Media Kits
ted@workingdialogue.com

Designs like DaVinci. Prices like Filene's.
(917) 797-1097 portfolios.com/jasonkramer

ART/DESIGN SERVICES



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

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

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

ART/DESIGN SERVICES



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

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

Call STEVE At: 718-544-7670

ART DIRECTION

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

Not your average AD* Dick G. 212.213.5333

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

BUSINESS SERVICES

Powerpoint Presentations. 718-997-0687

COPY/CREATIVE

What's the big idea? DG 212.213.5333

www.CreativeCopywriter.com
732.571.9672

COPYWRITING

I write, customers read. 212-439-1845

COPYWRITING

BAD COPY.
... Overpriced, too!
Ken Copel
(818) 345-3339

Need good radio copy? 718-591-2043

Will write for food. 561-638-9904

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

COSTUMES

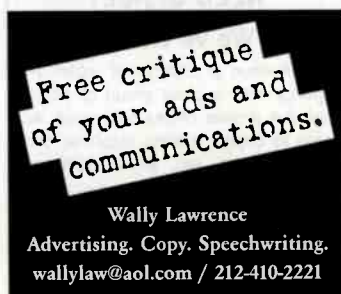


www.facemakersinc.com 815-273-3944
AMAZING CLIENTS SINCE 1972

CREATIVE

Push the right buttons. D. Grider 212.213.5333

CREATIVE SERVICES



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

GOLF PROMOTIONS

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

GRAPHIC DESIGN SERVICES

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

INSURANCE

ARE YOU PAYING TOO MUCH FOR YOUR INSURANCE?
We specialize in insurance for advertising & media firms. Our rates are the most competitive in the industry!

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

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

LEAD GENERATION

Need Leads? BrandBASE.
The #1 database of the consumer packaged goods industry. 212-481-6800

MARKETING SERVICES

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

MEDIA BUYING & TRAINING

www.mediabuyingacademy.com

MEDIA BUYING & PLANNING SERVICES

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

EAST SERVICES & RESOURCES

MEDIA BUYING & PLANNING SERVICES

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

Own the Hamptons on TV
1-800-757-WVVH/ wvvh.com

PHOTOGRAPHY

EXPERT ! digital photo retouching/restoring
(wholesale and retail) priced on a per job
basis. call 973 992 6228 ask for Dee.

PRINTING

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



John Zap Printing, Inc.
Complete Print Production
Commercial
Web & Sheet Fed Printing
Accurate, On-time, Cost Effective
V-212.219.3339 & F-212.219.3337

PRODUCT PLACEMENT

Make Your Brand A
Hollywood Star! Place Your
Product In Top Network TV &
FEATURE FILMS. Great
Value & Impact! 818-842-9119
www.placeyourproducts.com

PROOFREADING

EDITORIAL EXPRESS
EXPERIENCED - FAST - PRECISE

Advertising · Collateral
Catalogs · Annual Reports
Magazines · Manuals
Call: 508-697-6202
Fax: 508-697-7773

RADIO PRODUCTION

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

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

RADIO PRODUCTION

The second best 60 seconds
of your life.

WORK WITH THE BEST IN THE BUSINESS
BertBerdinandCo.com reel radio 323.462.7261

RADIO COMMERCIALS

www.kenrayzor.com
www.killerradio.net

RADIO PRODUCTION

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

radiofreeanxiety.com

spanishradiospots.com

we write
we polish
we produce

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

TRANSLATIONS/LANGUAGE SERVICES

www.The-Translation-Station.com

TV PRODUCTION

Feel like you
can't afford TV?

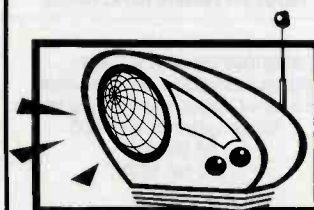
You can afford
JLeeTV

joleetv.com 212.333.0546

RADIO PRODUCTION

**WADIO:
IT'S LIKE
HIGH
DEFINITION
RADIO.**

www.wadio.com



WorldWideWadio
H O L L Y W O O D

LA: 323 957 3399 • NY: 212 768 9717

ADVERTISE CALL 1-800-7-ADWEEK

BE A DOER

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

Call
1-800-7-ADWEEK

OFFERS & OPPORTUNITIES

POSITION WANTED

Give me a chance!

Dynamic 26 year-old female with excellent references, born in Zimbabwe and raised in South Africa, seeking employment. Lived in the US for the past eight years, BA Honors from Duke University (Dean's List), 2 years plus work experience, just completed MBA in marketing at Wake Forest University. Current problem: Green Card to be granted in 2003 but faces deportation to Africa unless she has a job offer by August despite the fact that her entire family resides in the States and will qualify for citizenship in 2003.

Contact: Bev at:
bevsvvester@hotmail.com

OFFICE SPACE

NEED SPACE?

We've Got It!

Fifth Avenue at 28th street sublet. PR agency with a great group of people has 2-4 private offices for sublet. Access to copier, mailing machine, conference room, etc. \$1,500-3000 per month.

Respond to:
njurkoski@griffinpr.com

COMPETITION

Creativity 32

Enter your best work for
the 32nd Creativity Annual

www.creativity32.com

Use ADWEEK MAGAZINES to get National Exposure

PARTNERSHIPS

Equity Partner Wanted

Start-up media planning software development & consulting company seeking marketing executive with relevant industry experience to join as equity partner. Call 212-567-6588

Catch a Creative Genius with ADWEEK CLASSIFIED

EMPLOYMENT

BUSINESS MANAGER

VNU, a leading Business to Business Publishing company is searching for a Business Manager to be primarily responsible for financial planning and reporting for assigned group of magazines and their related business operations. This position provides financial analysis and support for upper management. The BM must exert budget control through monitoring of revenue and expenses, and appropriate related communication with management.

Ideal candidate will possess a degree in Accounting, Finance or Business Administration and must have at least 5 years business/financial analysis experience. Excellent communication skills required. Please send resume with salary requirements to:

VNU Business Publications

770 Broadway, HR Dept-ej, 7th Floor
New York, NY 10003

Fax: 646-654-5362

Email: jobs@vnubusinesspublicationsusa.com



Director of Communications

The American Heart Association is seeking an energetic individual whose primary responsibility will be develop and implement projects which communicate health information to the media, outside organizations, healthcare professionals and the general public in the western region of New York State, with an emphasis on the Buffalo market. Responsibilities include, initiate and coordinate media and public relation activities, implement comprehensive marketing and communication programs, help identify target audiences and formulate key messages, and work with media to place news stories, interviews, etc. Qualifications Include a Bachelor's Degree with 2-4 years experience, knowledge of media, communication and marketing principles, practices and techniques. Must have successful track record in networking, coalition building and collaborations, also excellent organizational, written and oral communication skills. Public and media relations experience a plus. Qualified candidate should send resume with salary requirements to:

Recruiting Coordinator

AMERICAN HEART ASSOCIATION

PO Box 3049, Syracuse, NY 13220

Fax 315/641-1098

Or e-mail to nya-resumes@heart.org

Advertising Manager

360 Youth, a division of Alloy Inc., a direct marketer and media company is seeking an Advertising Manager for our skateboarding, snowboarding and BMX biking Action Sports publications. This position is responsible for managing the marketing & ad operations for Strength Magazine www.strengthmag.com, CCS catalog www.ccs.com, and Dan's Competition catalog www.danscomp.com. In addition, create media kits, attend industry trade shows, establish ad pagination, coordinate blow-in/bind-in card insertions and work with sales on space availability, contracts, trafficking ad materials, book circulations, due dates and material specifications. Ideal candidate will have 3-5 years experience within a publishing company and be proficient in Microsoft Office: excel, word & powerpoint.

360 Youth/Alloy Inc. is a publicly traded company, NASDAQ symbol ALOY. We offer a competitive salary and excellent benefits package including, stock options, 401(k), employee stock purchase program, medical & dental benefits and others. EOE. Please submit resumes and salary history to:

jobs@alloy.com

Or Alloy Inc.

Attn: HR 151 West 26th Street
11th Fl. NY, NY 10001

ACCOUNT EXECUTIVE

VNU Business Publications, a leading b-2-b publishing company has a great opportunity for an experienced Account Executive to join Adweek magazines in its NYC office. Responsibilities include managing existing account base as well as ongoing new business development. Selling responsibilities include magazines, websites, e-newsletters, and event sponsorships. Ideal candidate is a team player, has great communication skills, and develops long-term client relationships and makes lots of calls. Must have at least 3 years print and interactive experience required.

VNU offers competitive salary + potential to earn commissions. We also have a comprehensive benefits package that includes a 401K plan and a pension plan. Send resume with cover letter indicating salary requirements to:

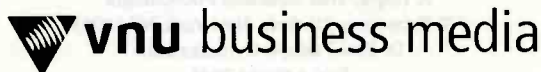
VNU Business Publications

770 Broadway, HR Dept-ej, 7th Floor
New York, New York 10003

Email: jobs@vnubusinesspublicationsusa.com

Fax: (646) 654-5362

No phone calls, please



Advertising Sales Representative

Tokion magazine, a NYC-based glossy international lifestyle publication is seeking an ad sales rep. Experience in the 8-34 year old market a plus. Flexible hours, commission-based. Please email resume to:

adam@kneehigh.com
www.tokionusa.com

Reach your ad community in
ADWEEK CLASSIFIED

ACCOUNT MANAGER

Southwest Spirit, the inflight magazine for Southwest Airlines has an immediate opening for an Account Manager to service the Northeastern territory for our New York office. A Bachelor's degree and minimum 2 years sales experience required, preferably in print. Ideal candidate is detailed, energetic and self-motivated with excellent interpersonal and communication skills. Excellent benefits. Salary commensurate with experience.

Please submit resume to:
Hillary.Myrick@aa.com or fax
310.648.6377

AD SALES

Publisher seeks an experienced Advertising Sales Rep to sell 4-color magazine-style directories, guides and maps in Virginia, Maryland, N. Carolina & Pennsylvania. Candidate will be a full-time employee w/ benefits working on straight commission. 5 years print sales experience a must, self-starter; extensive overnight travel required. \$40K-\$55K potential income on 1st year.

Fax Resume to Pat: 310-524-0742

Ad Sales/Publishing

Experienced Advertising Salesperson with managerial experience in training junior sales staff needed for network of upscale city-based cultural magazines. Must have proven track record calling on both high-end local and national accounts. Min. 5 years experience. Great opportunity to build team, great package. Pls. send resume and cover letter to:

advertising@musuemgoer.com

HELP WANTED

LISC

Local Initiatives Support Corporation (LISC), the nation's largest community development organization, is seeking two professionals for its Marketing and Resource Development team based in New York City. If you have been strongly considering how to transition your private-sector marketing skills to a worthy mission, visit our website at www.liscnet.org; then please write us at the following location to let us know how you could contribute to LISC.

Director, Marketing Communications

Minimum of 7 years' experience in the corporate or agency sector, with strong advertising agency or brand management background a must, to help oversee implementation of a strategic organizational branding campaign. Marketing MBA preferred -- ideal candidates will possess experience in corporate branding, new business acquisition and client stewardship. Experience or expertise in the creation and implementation of sponsorship programs between the corporate and non-profit sectors a plus.

**Senior Program Officer,
Communications and Media Relations**

Minimum of 7 years' PR agency experience, preferably in corporate relations or public affairs, with excellent verbal and written communications skills and experience with the national media. Excellent client service experience and superior project-management skills, especially the ability to set and meet critical deadlines, are a must. Marketing communications expertise and issues management experience a plus. Candidates with demonstrable experience in developing as well as implementing multi-faceted internal and external communications campaigns will be given preferential consideration.

Send resume and cover letter to:
Mary Jo Allen, VP of Human Resources

LISC

733 Third Avenue, 8th Floor
New York, NY 10017

LISC IS AN EQUAL OPPORTUNITY EMPLOYER

Experian is a leading supplier of direct marketing services, consumer and business credit information, and software solutions with annual sales of \$1.6 billion.

**Director
Production
Management**

New York City

We seek a Director of Outsourcing Print/Mail Production to manage our print and direct mail purchasing/project management team. The team will provide support for all areas of a customer's communication needs including printing, lettershop, fulfillment, collateral, POP and premiums.

The Position:

- Hands-on management of a print/mail purchasing production group
- Develop a team of industry professionals that can manage production projects
- Source and negotiate with suppliers that match our customer needs
- Make presentations to customers, promoting our services
- Establish a national vendor pool

The Requirements:

- 10 years minimum experience managing production dept for print/direct mail programs
- Full understanding of pre-press, paper, printing methods, data processing, laser and inkjet imaging, lettershop, packaging, postal distribution, fulfillment, POP and outdoor advertising
- Strong negotiation and problem-solving skills
- Excellent written and verbal skills
- Must be able to demonstrate experience in dept management, cycle time reduction, process improvement, consolidated purchasing and national sourcing
- Bachelor's degree or equivalent experience.

We offer a great benefits package and a salary commensurate with experience. Please email/fax your resume with salary history/requirements referencing "Director Outsourcing". e-mail: LPPS@experian.com Fax: (212) 532-3019. Visit us on the internet at www.experian.com.

experian

eo e m/f/d/v


PUBLISHER

Leading B2B Publishing Company is in search of an experienced Publisher with Retail Food industry background and a proven ability in sales management for a leading publication. Duties include supervising all staff, budgeting, sales plans, direction of magazine for future growth. Candidate must have leadership capability, excellent sales experience and ability to lead others.

Besides a pleasant working environment, our company offers a competitive salary plan as well as a comprehensive benefit package including health and dental insurance, FSA and 401(k). Position based in NY office. No relocation. Equal Opportunity Employer.

Please send cover letter with salary requirements as well as resume to:

A. Doyle, VNU Business Publications
770 Broadway, 7th floor, New York, NY 10003
Or Email adoyle@vnuusa.com
Fax: 646-654-7246

 **vnu business media**

**REACH YOUR AD COMMUNITY
ADWEEK MAGAZINES**

**SALES
AND
SALES MANAGEMENT**

openings at Valpak of New York
www.valpakofny.com

ATTN: FREELANCERS

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

ADWEEK ONLINE:

FINDING THE RIGHT EMPLOYER JUST GOT A WHOLE LOT FASTER

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

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

VISIT ADWEEK.COM

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

RATES for Employment and Offers & Opportunities

1-800-7-ADWEEK Classified Manager: Sara Weissman

Classified Asst: Michele Golden

MINIMUM: 1 Column x 1 inch for 1 week: \$198.00, 1/2 inch increments: \$99.00 week. Rates apply to EAST edition. **Special offers:** Run 2 consecutive weeks, take 15% off second insertion. Frequency, regional-combination, and national discounts available. Charge for ADWEEK box number: \$35.00 per insertion. Replies mailed daily to advertisers. Readers responding to any ads with box numbers are advised not to send samples unless they are duplicates or need not be returned. We are not responsible for recovery of samples.

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

Family Values

After a shakeout, parenting titles are posting strong ad gains despite the soft economy

AT A TIME WHEN MOST MAGAZINE CATEGORIES ARE SUFFERING FROM AD PAGE DEFICITS, parenting publications remain on fertile ground. Thanks to a largely recession-proof category—most key advertisers for parenting books have not been seriously hurt by the economic downturn—as well as

a shakeout in the genre that eliminated several weaker players, the remaining core titles averaged a 9.6 percent increase in ad pages in the first six months of this year, according to the *Mediaweek* Monitor. And in the second half, parenting publishers may enjoy a ripple effect from a post-Sept. 11 “baby boomlet” that is expected to begin this month.

Leading the category in ad pages is G+J USA’s 2.2 million-circulation *Parents*, which was up 3.1 percent to 648 ad pages through June. *Parents’* chief rival, Time Inc.’s 2.15 million-circ *Parenting*, advanced 5.1 percent to 502 pages. The 2 million-controlled-circulation *American Baby*, published by Primedia, has recorded the sharpest gains, up 19.4 percent this year to 331 pages.

Unlike business and technology advertisers, which have pulled way back on ad spending over the past year, categories that are essential to the parenting genre have boosted their outlays. The Drugs & Remedies category increased its spending in all magazines by 20.1 percent in the first four months of 2002, according to the Publishers Information Bureau. Food and Direct Response (including parent-friendly items such as clothing and toy catalogs) were up 1.9 percent and 1 percent respectively.

“It’s a strong category,” says Robin Steinberg, vp/print director at Carat, whose clients include Pfizer, makers of the diaper-rash ointment Desitin. “[Parenting magazines] will never go away. People are constantly



BABY BOOM ADS IN PARENTING MAGAZINES ARE ON THE RISE

MAGAZINE	RATE BASE	AD PAGES*	% CHANGE
PARENTS' (G+J USA)	2,200,000	648	+3.1%
PARENTING (TIME INC.)	2,150,000	502	+5.1%
FAMILYFUN (DISNEY)	1,550,000	333	+11.9%
CHILD (G+J USA)	1,020,000	357	+17.4%

*First six months of 2002. *Parents published six issues through June; all others published five. Source: *Mediaweek* Magazine Monitor

going to have babies, and they need information, especially new moms.”

Time Inc.’s Parenting Group, publisher of *Parenting* and the 2 million-controlled-circ *Baby Talk*, has enjoyed significant page gains from a host of cross-promotional packages within the group and from partnering on broad cross-media platform deals created by parent AOL Time Warner, says Diane Oshin, vp/group publisher. Unilever recently struck a deal with AOL TW that includes spots on cable networks, including TNT and Cartoon Channel, along with ad pages in Time Inc.’s *People*, *Parenting* and *Baby Talk*. Unilever’s page count is up 30 percent in the Parenting Group so far this year, Oshin reports.

A conga line of parenting titles abandoned the overcrowded category last year, including Time Inc.’s *Family Life*; Hearst Magazines and

Dow Jones & Co.’s *Offspring*; *Sesame Street Parents*; Ziff Davis Media’s *Family PC*; and *Dads*. “It’s survival of the fittest,” says Glenn Rosenbloom, senior vp and group publishing director at Disney Publishing Worldwide, publisher of *FamilyFun*. “We’ve been able to take some of the ad dollars that were allocated to magazines that are no longer publishing.”

FamilyFun has benefitted in particular from the demise of primary competitor *Family Life*. Through June, *FamilyFun*’s ad pages are up 11.9 percent to 333, thanks in part to increased schedules from Kraft, Sears and Honda. In February, the title will increase its guaranteed circulation 13 percent, to 1,750,000.

Also getting a bump from the demise of *Family Life* was Time Inc. sibling *Parenting*, which assumed *FL*’s 400,000-circ subscriber file. *Parenting* now wields a 2,150,000 rate base.

Parents can attribute its recent good fortune to Jan Studin, who joined G+J as vp/group publisher in February from Hachette’s *Woman’s Day*. Since her arrival, Studin has hired Jami Opinsky, formerly of Condé Nast’s *Bon Appétit*, as *Parents* Group associate publisher and has installed new sales staffs in New York and Chicago. *Parents* welcomed Gap Maternity to its pages in April, and KIA will make its first appearance in July.

If a spike in the U.S. birth rate happens as expected this summer, the parenting category may experience a boomlet of its own. “Certainly since Sept. 11 there is a heightened importance of the family in our everyday lives,” Studin says. “People want to spend more time with their families and learn more about their families, and they’ll go to the parenthood category to learn.” —LG

King Clone

Harris rolls out laddie book

Given the roaring success of Dennis Publishing’s *Maxim* and *Stuff* and Emap’s *FHM*, it probably was just a matter of time before some laddie wannabes hit the street.

In its three issues so far, Harris Publications’ *King* has put a new spin on the popular beer-and-babes formula. Promoted as “the illest men’s magazine ever!” *King* adds a hip-hop flavor to the mix. A far cry from either *Maxim*’s 2.6 million circulation, *Stuff*’s 1.1 million and *FHM*’s 844,000, the newsstand-driven *King* launched as a quarterly with a modest

Magazines

150,000 circulation. Harris plans to expand to a bimonthly frequency next year with a goal of 200,000 circ. *King* has applied for an Audit Bureau of Circulations membership.



Harris adds a hip-hop vibe to the men's mix.

"We looked at *Maxim* and *FHM* and said, 'Let's turn it upside-down and do it in our way,'" says Dennis Page, publisher of *King*. Page also oversees Harris' *XXL*, the 163,000-circ hip-hop magazine; *Revolver*, a 150,000-circ metal-music title; and *Slam*, the 227,000-circ basketball book

operated by Harris and owned by Primedia.

"*Maxim* is so corny," Page says. "They have the girl thing going, and that crosses all cultural and ethnic barriers; but lifestyle-wise, the book has too much frat-boy stuff."

King is targeting young guys with an urban sensibility, similar to *Vibe's* male readership. While *Maxim* touts "Sex, Beer, Gadgets, Clothes and Fitness" on its cover, *King* screams "Women, Cars, Sports, Hip-Hop and Xcess." *King's* editor in chief is Datwon Thomas, 25, a veteran of Harris' *XXL* and of the defunct hip-hop Web site Hooked.com.

Other new independent young-men's titles are also elbowing for space on the newsstands, including *Controversy*, launched in January by former NFL players Derrick Frazier and Quentin Coryatt; and year-old, 200,000-circ

Mediaweek Magazine Monitor

WEEKLIES June 10, 2002

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
NEWS/BUSINESS								
BusinessWeek ^X	3-Jun	41.65	4-Jun	74.15	-43.83%	1,245.45	1,727.32	-27.90%
The Economist	1-Jun	34.00	2-Jun	53.00	-35.85%	1,066.00	1,299.00	-17.94%
Newsweek ^{EX}	10-Jun	26.13	11-Jun	31.33	-16.60%	774.04	738.75	4.78%
The New Republic ²	10-Jun	9.98	11-Jun	8.16	22.30%	179.65	201.46	-10.83%
Time ^{EX}	10-Jun	54.75	11-Jun	70.13	-21.93%	981.30	1,009.96	-2.84%
US News & World Report	10-Jun	18.03	11-Jun	28.39	-36.49%	568.27	616.44	-7.81%
The Weekly Standard	17-Jun	10.65	18-Jun	10.00	6.50%	219.44	218.92	0.24%
Category Total		195.19		275.16	-29.06%	5,034.15	5,811.85	-13.38%
SPORTS/ENTERTAINMENT/LEISURE								
AutoWeek	10-Jun	27.55	11-Jun	24.88	10.73%	535.74	674.43	-20.56%
Entertainment Weekly	7-Jun	31.66	8-Jun	31.03	2.03%	753.53	744.18	1.26%
Golf World	7-Jun	52.00	8-Jun	50.67	2.62%	724.51	601.59	20.43%
New York ^{3/5}	10-Jun	77.60	11-Jun	25.80	200.78%	1,175.70	1,248.20	-5.81%
People ^X	10-Jun	66.50	11-Jun	60.40	10.10%	1,584.35	1,649.18	-3.93%
The Sporting News	10-Jun	13.00	11-Jun	5.16	151.94%	326.38	282.24	15.64%
Sports Illustrated	10-Jun	59.75	11-Jun	65.74	-9.11%	1,093.57	1,035.42	5.62%
The New Yorker	10-Jun	24.57	11-Jun	29.06	-15.45%	881.78	1,005.21	-12.28%
Time Out New York	5-Jun	82.94	6-Jun	77.13	7.54%	1,527.87	1,527.08	0.05%
TV Guide	8-Jun	39.84	9-Jun	50.11	-20.49%	1,112.16	1,342.48	-17.16%
US Weekly ²	NO ISSUE		11-Jun	45.00	N.A.	438.50	431.65	1.59%
Category Total		475.41		464.98	2.24%	10,154.09	10,541.66	-3.68%
SUNDAY MAGAZINES								
Parade	9-Jun	9.10	10-Jun	11.12	-18.17%	292.22	285.49	2.36%
USA Weekend	9-Jun	9.30	10-Jun	17.26	-46.12%	283.15	263.75	7.36%
Category Total		18.40		28.38	-35.17%	575.37	549.24	4.76%
TOTALS		689.00		768.52	-10.35%	15,763.61	16,902.75	-6.74%

E=estimated page counts; S=special issue 6/10/02; X=YTD 2001 includes an out-of-cycle issue; 2=two fewer issues in 2002 than in 2001; 3=three fewer issues in 2002

Smooth, which is geared to African Americans. But for now, *King* may be king of the laddie wannabes, given Harris' relatively deep pockets. Still, Page says the title is sticking to its "soft launch" strategy because it is too risky in these uncertain times to commit to an expensive direct-mail drive for subscribers.

King has scored some points on Madison Avenue, lining up advertisers including Bud-

weiser, Nike and Phat Farm.

"The young urban men's market segment has been difficult to reach in print, so Harris is probably smart in positioning the book in this area," says Doug Alligood, BBDO senior vp, special markets. "The company also has experience publishing urban titles, so it's got a better than 50-50 chance of succeeding." —LG

60sec. With



Susan Casey Managing Editor, Sports Illustrated Women

Q. In the year since you joined 'Sports Illustrated Women', have you made any changes to the magazine's editorial mix of sports and fitness? **A.** I don't know that the two are separate when you're talking about women's sports and fitness to a female audience. If you mean sports [coverage] in a traditional male sense, are we going to be a female SI? I think everybody in the industry knows there's not a business there. It's too early for women's sports. **Q.** Then will you be placing even more emphasis on health and nutrition in coming issues? **A.** There will be more nutrition coverage. Although I was personally not that interested in reading about nutrition, I realized that other women are, so I've started to do more of it. Women really want it. We're creating a new section for the September issue called Fuel. Our focus will be on being at your peak, and how do you make that happen. What you won't find in there are weight-loss programs. **Q.** How is your third annual swimsuit issue (due on newsstands June 24) different this year? **A.** I came just after last year's swimsuit issue was published, so this is my first one. This year it's on the cover, and the section is a lot bigger. We have about 32 pages of the sexiest men in sports. One of the things that was lagging in the past was the quality of our photography. We hired Geraldine Agoncillo, who was the West Coast photo director for *Vanity Fair*, and then *Talk*. She brought a huge amount of great photographers into this issue. The whole 82-page July/August issue is tailored to women's swimwear and summer gear and sports. **Q.** Who are some of your hot swimsuit athletes? **A.** Apolo Ohno [U.S. Olympic gold-medal skater] and Mike Piazza [New York Mets catcher]. Apolo's got this transcendent cool, and we just love Mike. **Q.** So did you shoot Piazza in a Speedo? **A.** Nooooo!

"We reach your target

Better *than anyone else."*



*Everyone in media has an opinion.
We want yours.*

Submit

*"Like, the unsightly Media rep,
Stevie, looking to get
in on the next big media plan.*

It's not common for people in this industry to welcome opinions. At Mediaweek, however, that's what we do. So saddle in and get ready. Here's your chance to boo, hiss — and maybe even cheer the industry that surrounds you.

opinion on anything from industry trends to new developments. And you can do it without any "help" from that know-it-all Media Rep, Stevie. Hey, we'll even give you a free Mediaweek mug. And truth be told, couldn't we all use another mug?

Sign up at www.mediaweek.com/opinion to participate in these quick online surveys and let your opinions be heard.

Over the next 12 months, you will be asked to participate in no more than 4 online surveys. These surveys can be easily completed in a matter of minutes. You may be asked questions on behalf of our marketing partners and to give your



Impress your friends with this innovative

Mediaweek mug.

FREE *when you sign up now.*

MEDIAWEEK

www.mediaweek.com/opinion

He makes the TV

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

-Maury Povich

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

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

"Hats off to your column. I'm speed you c

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

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

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

**-Geoffrey Mark Fidelman,
Author, The Lucy Book**

"It is mand
anyone who
blood of d
program."

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

-Adam Ware, COO, UPN

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

**-Clyde Phillips,
Producer, Get Real**

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

experts look good.

incredible
ed at the
is together."
Bill Brioux,
Toronto Sun

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

-Jerry Jones,
WCBI

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

-Dick Robertson,
President, Warner Bros.
Domestic Television

reading for
es the life
iness, the
Carfolite,
Manager,
KB Fox 43

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

-Bruce Johansen,
President/CEO NATPE



Marc Berman

EDITOR OF THE PROGRAMMING INSIDER

Subscribe to the **PROGRAMMING INSIDER**

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

Mberman@mediaweek.com

A service of mediaweek.com

Media Person

BY LEWIS GROSSBERGER



Feudal Lords

MEDIA PERSON HASN'T DECIDED YET WHICH FAMOUS WRITER

to back in the vicious and delicious literary feud that's erupted between Dominick Dunne and Gore Vidal. He's trying to figure out whose gratitude would do him more good. On the one hand, Dunne could get MP

invited to a lot of fancy parties. On the other, Vidal could invite MP to houseguest at his delightful villa in Ravello, Italy. What makes the decision even more difficult is the fact that MP doesn't want to go to any fancy parties, and the idea of hanging out with Gore Vidal in Italy or anyplace else is terrifying.

But let's just jump into the fray and assess as we go. There'll be plenty of time to regret the outcome later.

The whole thing started at a fateful dinner party in Beverly Hills. No, actually, the whole thing started when the gadabout crimes-of-the-rich chronicler wrote about the dinner party in his monthly *Vanity Fair* column, "Dominick Dunne's Diary."

According to Dunne, the hostess asked him to tell her other guests his story "about what really happened to Chandra Levy," which he did, informing us that the yarn was a real attention-grabber. She then asked the other distinguished raconteur present to do his act, and Vidal dutifully summarized his *Vanity Fair* article on Timothy McVeigh. Vidal called McVeigh a patriot, Dunne says, and seemed extremely understanding. "When Gore finished, there was silence in the room. Let's face it, McVeigh is a hard sell."

Right away, any experienced Vidal watcher could have told Dunne there was trouble brewing since he had just declared in public that he's a better entertainer than the world-weary lord of letters and king of literary feuds. But Dunne doesn't stop there. After dinner, he goes to chat with Vidal, who, Dunne relates, proceeds during their tête-à-tête to utter an anti-Irish slur.

"Why do you suppose Irish Catholics are all such social climbers?" Dunne quotes Vidal. "Is it because their mothers were all maids? Oh, I don't mean you, of course.

With that, he got up to leave." Dunne proclaims Vidal a snob in his piece and before moving on to yet another dinner party, tells how he and his brother, the novelist John Gregory Dunne, "roared with laughter" after Dunne did his imitation of Vidal dissing Irish maids.

This was in the March *Vanity Fair*. In the May *Vanity Fair*, the letters section, Vidal strikes back. And goes for the jugular. Why, he wonders, is Dunne so fascinated by crime among the rich? Unlike Agatha Christie, "who made puzzles for our delight," his antagonist "is more interested in who got what money and in Celebrity, particularly his own." The Irish maid bit, which Dunne got all twisted around, Vidal instructs us, was a little joke with a moral. "I tried to tell him the story in the hope that he might put to better use all those years of climbing

right up there with your witticism that Truman Capote's death was a good career move for him."

OK, Media Person has to take off points there for quoting the Capote line because, cruel or not, it *was* pretty damn hilarious, which, of course, counts in Vidal's favor. Dunne then gets himself further demerits when, insisting that he got the slur right, states the following: "Remember, I don't drink at those parties, have an excellent memory, and always carry a green leather notebook for when I slip into the bathroom after an encounter such as we had to make a few notes." This unfortunate revelation may bolster Dunne's case for accuracy but deals a heavy blow to his dignity, provoking a risible vision of the urbane guest excusing himself from social intercourse several times of an evening to dash for the john where, seated on a closed toilet lid, he scribbles madly into his green leather notebook, then pockets it, smooths his hair and saunters casually back out to seek more diary fodder.

Another short but loud volley between the two disturbs the peace of the June *Van-*

Supercilious, slur-spewing snob vs. silly, stardom-seeking social climber! Have we got fun now.

about the jungle gym of American society."

As for his McVeigh saga getting a cool reception, Vidal adds, "Yes. And Lit's a hard sell." In other words, you do trashy gossip for easy applause. I do challenging, iconoclastic high-class Literature.

Supercilious, slur-spewing snob vs. silly, stardom-seeking social climber! Have we got fun now.

Dunne loses little time responding. In a reply printed under Vidal's missive, he writes, "That's about as bitchy a letter as I've read in a long time, Gore. Very '50s. It's

ity Fair letters section, as readers also chime in with their takes on the feud. One calls Vidal pompous, petulant and petty. Another says he "has defrocked the Emperor of Gossip." Vidal's own letter calls Dunne "reckless," "confused" and "beady eyed." Dunne's entire reply to Vidal: "OH, PUH-LEEZE."

A little weak, that. Media Person must score Vidal the winner on points. But this thing may not be over. There are talk shows ahead and, more entertaining, novels to finish, no doubt containing hastily added characters who seem oddly familiar to us. ■

GoTo is now Overture.



Results you can't ignore.™

Overture search listings maximize your ROI.

Wouldn't it be nice to know your online advertising spend is really working? When you advertise with Overture search listings, your site is placed on the Web's leading portals and search engines like Yahoo!, Lycos and MSN. That puts your company in front of customers who are searching for what you're selling, which leads to a higher conversion rate. And since you only pay when people click through to your site, it's the most cost-effective way to bring customers to your business.

Drive customers to your site today. Call 866-250-7572 or visit www.week2.overture.com.

OVERTURE SEARCH LISTINGS APPEAR ON SITES LIKE:

YAHOO!

LYCOS

msn

altavista

Ask Jeeves

Info Space

overture
search performance





8 out of 10 moviegoers
will remember
your ad.

Most of them are in A & B Counties.
(So you **make out** pretty well, too.)

Ads placed in NCN's Pre-Show Countdown®
deliver next day recall up to 80%.

Source: Nielsen Media Research 2001

In addition, NCN delivers:

- The highest percentage of screens (94%) in A&B counties
- The most Top 100 performing theatres in the US (55%)
- The largest market share in the top 50 DMAs (37%)
- The highest weekly admissions per screen (Index 129%)

NCN

NATIONAL CINEMA NETWORK

The Premier Cinema-Media Company

Call us at **1.800.SCREEN.1** or visit us online at **www.NCNinc.com**