

MEDIAWEEK

VOL. 13 NO. 7

THE NEWS MAGAZINE OF THE MEDIA

FEBRUARY 17, 2003 \$3.95

Scripted Series Suffering

Buyers: Adults 18-49 ratings falloff obscured by nets' reliance on reality **PAGE 4**

RESEARCH

Buyers Clock Nielsen Minute

Concerns aired about costs of 60-sec ratings

PAGE 5

MAGAZINES

ABC Meets on Methodology

Buyers press publishers to cut down audit time

PAGE 5

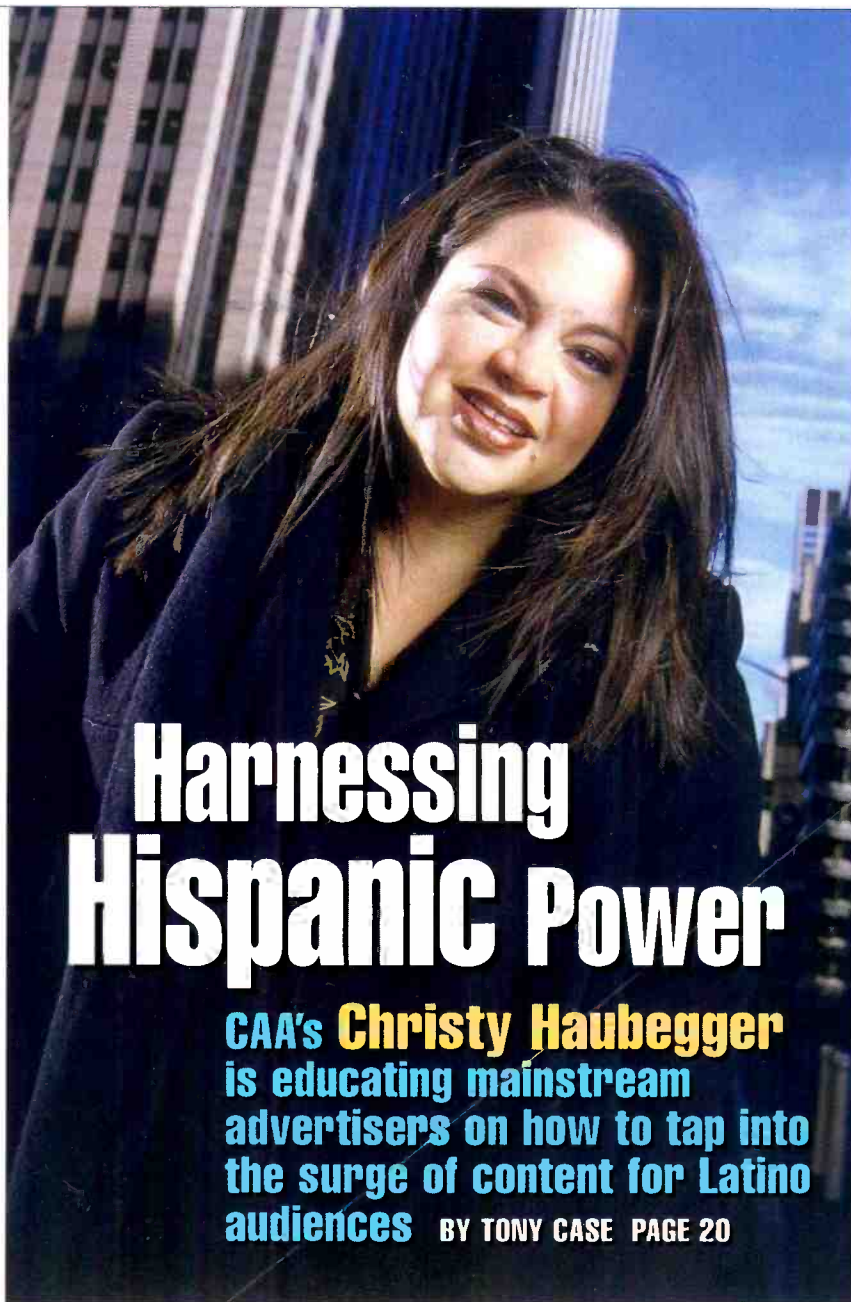
THE MARKETPLACE

Kids Demand Up As GRPs Fall Off

UPN folds 2-11 tent; nets, buyers split on market

PAGE 6

Mediaweek Magazine
Monitor **PAGE 31**



Harnessing Hispanic Power

CAA's **Christy Haubegger** is educating mainstream advertisers on how to tap into the surge of content for Latino audiences **BY TONY CASE PAGE 20**

MARKET INDICATORS

NATIONAL TV: BUSY
Prime-time sellout levels are so high that most networks are charging nearly double the upfront rates for their top-tier shows.

NET CABLE: ACTIVE
Scatter market continues to be healthy. Despite weak '02 retail sales for some major toy companies, kids programmers are ringing up sales. Second quarter looks robust.

SPOT TV: MOVING
Inventory is tight through end of February with auto showing no sign of slowing down through the beginning of April. Telecom solid in major markets, and entertainment remains a very strong category.

RADIO: CAUTIOUS
Healthy activity across a broad range of categories including auto, retail, financial and entertainment. Advertisers seek cancellation guarantees in case of war with Iraq.

MAGAZINES: DRIVING
Auto spending in travel, men's lifestyle and newsweekly titles. Women's health and fitness books attract more beauty and cosmetics category business in second quarter.



DESPITE THE ECONOMY'S UPS & DOWNS B-to-B MEDIA DELIVERS

Some people may think this a perplexing time. A perplexing time to be advertising. A perplexing time to be selling.

While nobody knows with absolute certainty which direction the economy is heading, this important fact is undeniable: *Advertising in business-to-business media can significantly benefit businesses, especially during periods of economic uncertainty.*

Recent studies, including one by Yankelovich/Harris, have revealed such significant information as the following:

- Industry leaders rank B-to-B media — this includes magazines, web sites, and trade shows — top in importance for influencing purchase decisions. Way ahead of newspapers, television business networks, and even general business magazines*.
- Using B-to-B media in combination generates even more sales than using any one medium alone — a significant 56% more**.
- An overwhelming majority of American executives — 86% — agree that companies that advertise in an uncertain economy stay more top-of-mind when purchase decisions are being made, and create more positive impressions about their commitment to their products and services*.

For a free copy of the Yankelovich/Harris Report, or for valuable advice on how to put B-to-B media to work for your business, call Michelle Kahn at 212-661-6360. Or visit www.americanbusinessmedia.com.

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*Yankelovich/Harris **Fairfield Research

At Deadline

■ PBS TO REGAIN CONGRESSIONAL FUNDING

PBS got a reprieve of sorts late last week. A 2003 congressional bill was set to rescind as much as \$15 million in appropriations to the Corporation for Public Broadcasting. But after Senate and House negotiators worked out a series of compromises, Congress will restore all but \$2.4 million in proposed reductions. Negotiators also carved out about \$48.7 million to assist PBS stations in their conversion to digital operations.

■ FCC'S POWELL, MARTIN WON'T GO TO HEARING

While all five Federal Communications Commissioners were invited to a Feb. 18 public forum on media ownership hosted by the University of Southern California's Annenberg Center for Communication Law and Policy and School of Law, only Democratic commissioners Michael Copps and Jonathan Adelstein last week said they will attend in person. Republicans Kevin Martin declined to attend, as did FCC chairman Michael Powell, who has said he sees no need for additional field hearings beyond the official FCC hearing scheduled in Richmond, Va. on Feb. 27. Commissioner Kathleen Abernathy will participate virtually via videoconference.

■ STATION GROUPS HAD SOLID '02

Several top station group owners last week reported solid full-year gains in 2002. Hearst-Argyle Television reported a 12 percent rise in revenue to \$721.3 million, while operating cash flow grew 26 percent to \$310 million. Sinclair Broadcast Group posted a 7.5 percent full-year revenue hike to \$670.5 million, while cash flow rose 15 percent to \$293.5 million. Belo Corp.'s TV station division saw its revenue grow 10 percent to \$657.5 million, while cash flow rose 20 percent to \$282.2 million.

■ USA RUNS WITH THE TOP DOGS

USA's telecast of the 2003 Westminster Kennel Club Dog Show set ratings records by being the highest rated WKC in the 20 years the contest has been televised, with an average 3.7 household rating (4.6 million viewers 2-plus) on Feb. 10 and 11. The two-night average was up 9 percent over last year's coverage, buoyed by Tuesday's "Best in Show" segment of the contest, which delivered 5.3 million viewers.

■ MPG CREATES NEW MEDIA/MARKETING UNIT

Media Planning Group has started a new unit called OnSet Marketing Group that will plan and buy for clients' cross-platform

campaigns, product integration and other disciplines. OnSet Marketing will be led by Jason Kanefsky, vp and associate managing director of national broadcast at MPG. "Our mission is to find programs before production begins, or create programs specifically for clients that allow for seamless usage," said Bob Riordan, senior vp of national broadcast at MPG.

■ CLEAR CHANNEL ADDS TWO TO D.C. LOBBY

Clear Channel Communications last week said it will expand its Washington, D.C. lobbying office with the addition of two new appointments from opposite sides of the political aisle. Beginning March 1, Robert Fisher, a former aide to Sen. John McCain (R-Ariz.), and Brendan Kelsay, a former aide to Rep. John Dingell (D-Mich.), will join Clear Channel as directors of government relations, reporting to Andrew Levin, senior vp of government relations, who became the company's first lobbyist last November.

■ ADDENDA: Spanish Broadcasting System

on Friday filed a motion for reconsideration of the Southern District Court of Florida's Jan. 31 order that dismissed SBS' antitrust lawsuit against Clear Channel Communications and Hispanic Broadcasting Corp...**CNN** and **ABC News** last week said they have again shelved talks to merge their news operations...Veteran magazine executive **Jason Klein** has been named president/CEO of the Newspaper National Network, the sales and marketing arm of the Newspaper Association of America...**Bank of America** has moved its \$170 million media account to Deutsch after just 14 weeks at Starcom MediaVest...**Susan Ollinick**, director of public affairs for Time Inc.'s *People*, has been named vp/communications for the Parenting Group, reporting to Parenting president David Kieselstein...**Fisher Communications** has decided not to sell its core businesses and instead will pursue an aggressive restructuring program...Kraft Foods has signed a three-year multimillion-dollar partnership deal with **CBS Sports** and the NCAA that will include promotional and marketing rights for all NCAA men's and women's collegiate championships, with emphasis on basketball...Omnicom Group's **OMD** last week signed a five-year contract for Nielsen Monitor-Plus, which tracks ad spending across 15 media.

■ **CORRECTION:** A page 4 story about PBS in last week's issue incorrectly stated the network's 2000 sponsorship revenue. It was \$57 million.

INSIDE MEDIaweek



HFM's Leckey offers new way to speed up magazine circulation audits Page 5

Local Media 9
Market Profile 11
Magazines 30
Media Person 34

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Fox Grabs Lead Midway Through Sweeps Period

After two full weeks of the February sweeps, Fox continued to hold a slight lead over NBC in the 18-49 demographic, with a 5.1 rating/13 share to 5.0/13, according to Nielsen Media Research. CBS held a similar small lead over NBC in households, 8.5/13 to 8.3/13. While CBS and NBC's ratings success thus far has come primarily from their scripted programming, Fox's big ratings continued to be bolstered by reality shows *Joe Millionaire* and *American Idol*.

ABC, which was boosted by its 20/20 special on Michael Jackson, the highest rated show of the week ending Feb. 9; a Jackson follow-up on *Primetime Thursday*; and *The Bachelorette*, was in third place in both 18-49 and households with ratings for the first two weeks, with 4.1 and 6.9, respectively. The WB posted ratings of 2.1 in 18-49 and 2.9 in households, and UPN trailed with a 1.6 in 18-49 and a 2.4 in households. —John Consoli

NBA TV Goes High Def, But It's Now Only on Satellite

NBA TV aired its first game in high definition Sunday night—the New York Knicks at the Los Angeles Lakers—but the relaunched network is now being carried in the U.S. only by satellite operators DirecTV and Echostar's Dish Network.

Up until last month, NBA TV was also carried on various cable systems, but the rollout of live game coverage in both digital and HD, as well as additional new shoulder programming, created a desire on the part of the NBA to renegotiate its subscriber-fee schedules with the cable operators. As a result, NBA TV was pulled from all the cable systems, pending the new negotiations.

An NBA official said that while negotiations are ongoing, no agreements have been reached with cable operators. It is the NBA's desire to not have the relaunched network as a paid service, with the league making much the same argument as the New York Yankees-owned YES Network.

NBA TV is air- (continued on page 6)

Reality Masking Scripted Shortfall

Buyers: Broadcasters must address problem or lose ad dollars to cable

NETWORK TV By John Consoli

The ratings success of the reality series genre on the broadcast networks is masking a sizable deficiency in adult 18-49 ratings of both returning and new scripted series on just about every network, according to an analysis of Nielsen Media Research data done by Initiative Media.

The situation is serious enough, some media buyers said last week, that if the networks ignore it in planning their schedules for next season, they could find cable networks—which are currently carrying some of the hotter new scripted series—attracting upfront dollars.

“The broadcast networks should not take this lightly,” said Laura Carracioli Davis, vp of Starcom Entertainment, who added that the word leaking out of the networks is that some of them are leaning toward including one or two full nights of reality programming on their schedules for next fall. “Three of the networks right now [CBS, NBC and ABC] have not even told us whether they will hold the usual development sessions with the agencies next month,” said Carracioli Davis. “Maybe they are thinking they can ignore us since there’s a robust marketplace right now. But the cable networks are getting our input and keeping us informed. They could steal away some ad dollars.”

ABC, NBC and Fox execs were unavailable to comment on the situation. Dave Poltrack, executive vp of research and planning at CBS, acknowledged his network is losing audience at the younger end of the 18-49 demo on several of its returning series, but said it is of less concern since advertisers are buying those shows to reach the older end of the demo. “We are losing some of the younger audience on shows like *Jag* and *The Guardian*, but our advertisers are looking to reach more of the middle market, not the 18-34 audience, many of whom are

watching more reality shows,” said Poltrack.

Season-to-date through the week ending Feb. 2, adults 18-49 ratings for returning scripted shows on the six broadcast networks are down cumulatively by 5 percent, and cumulative ratings for new scripted shows are down 7 percent. Meanwhile, cumulative 18-49 ratings for reality series are up 68 percent.

Network by network, the ratings are more telling. ABC's 18-49 ratings for returning scripted shows are down 8 percent, and down 20 percent for its new scripted shows. The slide is offset by a 158 percent increase in its reality series 18-49 ratings. NBC's 18-49 ratings on its returning scripted shows are down 6 percent and down 7 percent for its new scripted series. However, ratings for its reality series are up 32 percent. On Fox, 18-49 ratings for its return-

REJECTED SCRIPTS			
Average adults 18-49 prime-time ratings, current vs. prior season*			
NETWORK	RETURNING SCRIPTED SERIES (% Change)	NEW SCRIPTED SERIES (% Change)	REALITY SERIES (% Change)
ABC	4.0 (-8%)	3.1 (-20%)	7.1 (+158%)
CBS	3.5 (-12%)	4.1 (+40%)	5.8 (-12%)
FOX	4.0 (-1%)	2.7 (-14%)	9.6 (+212%)
NBC	5.0 (-6%)	4.2 (-7%)	5.3 (+32%)

*Sept. 23, 2002–Feb. 2, 2003 vs. Sept. 24, 2001–Feb. 3, 2002
Source: Initiative Media analysis of Nielsen Media Research data



JOHN FLORES

“Reality for the most part has not proven it can successfully replace scripted shows over a long period of time.” POLTRACK

ing scripted shows are down 1 percent but down 14 percent for its new scripted shows. Ratings in the 18-49 demo for its reality shows are up 212 percent. UPN, with no reality on the schedule, is down 7 percent in 18-49 for its returning scripted shows and down 46 percent for its new scripted shows.

CBS is down 12 percent in 18-49 for its returning scripted shows but is the only network whose new scripted programming has been effective at reaching more adults 18-49. Ratings in the demo for its new scripted shows are up 40 percent. The WB, the only network to have shown an increase in the cume 18-49 ratings of its returning shows, is flat for its new scripted shows in the demo. It has seen its reality series 18-49 ratings increase by 29 percent.

The result, warn buyers, is that there will be intense pressure on the broadcast network programming executives to develop more successful scripted shows targeting the 18-49 demo for next season's schedules, which will be announced during the upfront presentations in less than 90 days. Media buyers have traditionally said that the way to build and solidify network programming is through scripted series.

While buyers are now putting more of their clients' dollars in reality programming because of the genre's solid ratings, if the bottom on those numbers suddenly falls out, the networks that don't have a solid foundation of scripted shows will be left in the cold.

"The miracle ratings cure of reality programming for the networks has temporarily obscured the disease of more viewers avoiding scripted comedies and dramas," said John Rash, chief broadcast negotiator at Campbell Mithun. "The networks need to examine this trend carefully. The reality is that reality programs have seized the country's short attention span, and right now they are an undeniable success. But this immediate gratification for the networks can disappear just as fast. Advertising investment is an indicator of audience interest."

Added Tim Spengler, executive vp/director of national broadcast, Initiative Media, "There have been few new scripted hits this season. The number of 20-share shows in prime time has declined from 37 in '92 to 6 this season. If the viewer is turned off to most scripted shows, what does that mean to the long-term viability of the broadcast TV business?"

While stating that CBS, like the other networks, might experiment more with reality during the summer, Poltrack said as far as the schedule for next season goes, "We would like a schedule that contains only reality shows that are proven commodities like *Survivor*. Reality for the most part has not proven it can successfully replace scripted shows over a long period of time." ■

Minute Ratings: Slow Going

Interest is tepid in Nielsen proposal to break out data for TV commercials

RESEARCH By Katy Bachman

Some agencies are expressing reservations about a proposed Nielsen Media Research service that would provide a new, more efficient way to access minute-by-minute ratings data for TV programming and commercials. While the agencies say they would welcome having such precise ratings data in a more usable form, they are not willing to pony up the hefty fee increases that Nielsen says are necessary.

Nielsen has approached several agencies and broadcast TV networks with an offer to unbundle its minute-by-minute ratings data—currently embedded in a complicated software application called N Power—at a minimum increase of 20 percent over its current rates.

With TV audiences becoming increasingly fragmented and exposure of commercials complicated by personal video recorders and product placement within programming, media buyers and networks have been pushing for better access to minute-by-minute data. The wide availability of commercial ratings could alter the ad-negotiating process from pricing and buying based on program viewing to actual audience delivery of specific commercials.

"This goes back to a promise Nielsen made many years ago, to provide full access to their database. There's interest, but I'm not sure there's interest at the price they're asking," said Lyle Schwartz, managing partner, research and marketplace analysis for Mediaedge:cia.

"Clearly price is an issue, but good research is expensive," said Jack Loftus, senior vp of communications for Nielsen, which like *Media-week* is owned by VNU.

Agencies and networks say that the minute-by-minute info contained in N Power is diffi-

cult to extract. "It can take days to retrieve," said Andrew Green, OMD managing partner/director of communication insights.

Yet the utility of the data is unquestioned. "It's the right way to measure TV. It's a very powerful programming analytical tool," said Alan Wurtzel, NBC's president of research and media development. Minute-by-minute data would improve the nets' analysis of their audience flow, giving them valuable insight on how particular groups of viewers tune in and tune out programming and commercials.

Whether agencies would post off commercial ratings is unclear. "We're looking to move in that direction, but first we need to develop some norms as to how we would use [the data] when we buy," said Tony Jarvis, senior vp and director of strategic insights for Mediacom.

And even if the data were more accessible and affordable, it still may not be worth the effort required to analyze it. "Neither buyers nor sellers have an interest in quadrupling their workloads," Green said.

Some agency executives are not convinced commercial ratings are all that valuable. "I don't know how much minute-by-minute will tell you," said Brad Adgate, senior vp and director of research for Horizon Media. "On average, ratings drop off only about 5 percent to 7 percent from a program rating. And [minute-by-minute] doesn't tell you anything about viewer attentiveness." ■



Green: Current system is cumbersome.

Circ for Tomorrow

Publishers meet this week to find ways to speed up ABC audit process

MAGAZINES By Lisa Granatstein

As the Audit Bureau of Circulations this week releases publishers' second-half 2002 circulation estimates, a cross-section of circulation directors, magazine fulfillment representatives and ABC board members and staffers will converge Feb. 20 in

Chicago to discuss the sticky issue of delayed audited statements.

While publishers' circ estimates are available twice yearly, in June and December, audited statements are released up to a year or more after the filing. Media buyers, who

Media Wire

ing live games three to four nights per week, with one game each week transmitted in high definition. —JC

MBC to Launch News Net Targeted at Black Viewers

Just as Black Entertainment Television network has trimmed its news production to one nightly newscast, Atlanta-based, African American-owned Major Broadcasting Cable Network has announced the launch of MBC News: The Urban Voice, a 24-hour cable news channel targeted to African American viewers. Starting in April, one hour of news content will be broadcast nightly on MBC. While no launch date has been set, the new MBC News network later this year will broadcast 24-hour news.

MBC chairman/CEO Willie Gary made the announcement last week in New York, joined by MBC shareholders Marlon Jackson of the Jackson Five and former Major League Baseball slugger Cecil Fielder.

MBC, which is available in some 24 million homes, expects the new channel to get the same level of carriage on cable systems including Adelphia, Comcast and Time Warner. —Sandy Brown

PPV Revenue Grew 19% To \$2.5 Billion in 2002

The percentage of TV households equipped with pay-per-view technology remains virtually unchanged from last year, holding at 47 percent, but total PPV revenue grew 19 percent last year over 2001 to \$2.5 billion. The growth is driven by an increase in spending on all major PPV categories—movies, adult entertainment and events, according to Showtime's analysis of PPV use.

Adult Entertainment choices generated \$609 million, while major sporting events, including Lewis vs. Tyson, brought in \$363 million. PPV movies account for 60 percent, or \$1.4 billion, of the business. The number of cable homes using PPV is rising as digital cable allows for more product selection. But satellite subscribers still have a greater choice, which will likely remain the case as satellite providers further expand their PPV slates. —Megan Larson

scrutinize circ numbers, are growing increasingly frustrated with the time lag, especially given the apparent discrepancies between publishers' filed estimates and the actual post-audit numbers. One example, first reported in Fairchild Publications' *Women's Wear Daily*, was the 2001 audit of G+J USA Publishing's *YM*, which showed that the teen title's newsstand sales estimates for the first six months had been overstated by 200,000 copies.

"We've had to change strategy because a magazine hasn't performed the way we thought it would," said Eric Blankfein, Horizon Media's vp, director of planning. "You have to get things back in order, and that's frustrating for us. It should be more timely."

"Most media planners think those publishers' statements are audits," added Carol McDonald, OMD's print media manager. "People are very busy, and unless you have a whole system in place with [scrutinizing] ABC audits, a lot of time you never even see it."

This week's gathering—a walkup to the ABC's board meeting in March—will include circ directors from Time Inc., Hachette Filipacchi Media and Condé Nast Publications, fulfillment reps from EDS and Kable News Co., as well as the ABC executives. They'll discuss ways to slash the estimate-to-audit time from a year to just six months.

Currently, ABC bylaws let members hand in their circulation data seven months after the

statement period ends. One alternative to be raised at the Chicago meeting would be to release the data at three months and six months after the statement period, said ABC board member David Leckey, HFM senior vp of consumer marketing. A review of the reports would determine if there was any measurable difference in the audit results.

Meanwhile, as the audit process gets sorted out, a fresh wave of circ estimates are now available to media buyers. Men's lifestyle magazines saw mixed performances, with paid circ for Emap's *FHM* rising 25.7 percent to 1.06 million and single-copy sales up 9.6 percent. CN's *GQ* also saw paid circ increases, up 5.9 percent to 803,652, while newsstand sales rose 5.3 percent. On the downside, Bob Guccione Jr.'s *Gear*, for the second reporting period in a row, did not file a publisher's statement.

Among the winning women's titles are Condé Nast's *Lucky*, which saw paid circ grow 18 percent to 818,250 and newsstand sales rocket 20.7 percent, and Hearst Magazines' *Cosmopolitan*, whose paid circ increased 9.5 percent to 3 million and newsstand sales were up 5.8 percent. *Martha Stewart Living*, however, saw paid circ fall 3.2 percent to 2.4 million, while newsstand sales plummeted 21.8 percent. Both Primedia's *Soap Opera Digest* and *Soap Opera Weekly* missed their rate bases of 1 million and 300,000, respectively. The *Digest's* paid circ was 935,849; *Weekly* reported 239,828. ■

Kids Gets Smaller

UPN exits, GRPs are down; networks report endemic category surge

THE MARKETPLACE By Megan Larson

While UPN's decision last week to stop programming to kids releases only about 2 percent more gross rating points into the kids marketplace, its exit further reduces the number of kids hours available nationally, contributing to an overall imbalance between supply and demand going into the upfront, network sales executives say. Media buyers, however, aren't so sure that is going to be the case.

Citing 6 percent fewer kids-programming hours compared to last year, and ratings erosion on Fox's 4Kids Entertainment block and on parts of Cartoon's schedule, Nickelodeon senior vp of national ad sales Jim Perry said total GRPs for kids 2-11 are down 8 percent. "For the first time, supply in GRPs is going down fairly dramatically, but we are seeing a resurgence in endemic categories going to kids," he said.

Midsize toy and game manufacturers are

upping their spending in kids scatter advertising but, counters Starcom's media director/lead kids negotiator John Wagner, the big toy companies such as Hasbro and Mattel are still hurting and are spending less. Moreover, home video, which is a huge category, has fewer releases set for 2003-04.

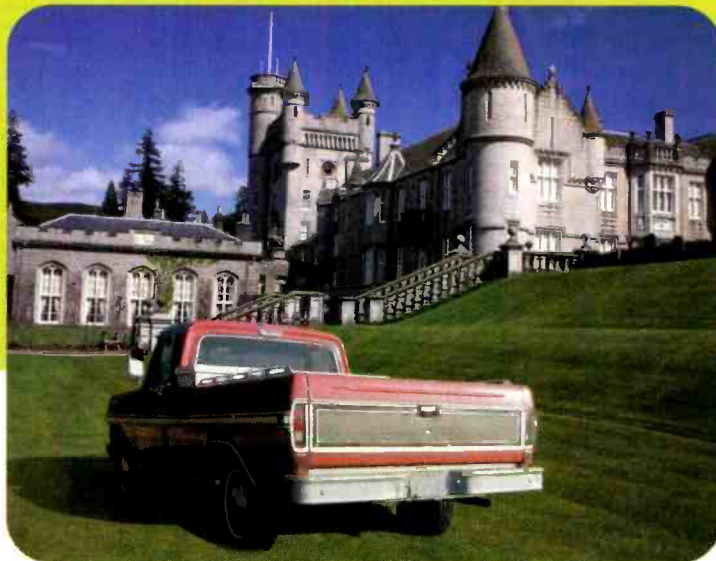
"I don't see an upheaval in the market based on more demand," agreed Ed Getner, senior vp/group director and buyer for Kraft at Media-vest Worldwide. "There are less ratings points, but it's not significant to the total market."

UPN is currently offering 12 hours of Walt



Perry: 2-11 GRPs are off 8 percent.

No rose ceremony, no talent competition,
no penniless ditchdigger
duping a hoard of gold diggers,
yet we had our
highest ratings ever.



Go figure.



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Disney-produced programming Sunday and weekday mornings. Disney's syndication arm Buena Vista Television decided not to renew its agreement with UPN last year. The network discussed signing on with another distributor but decided to just relinquish the time to be programmed locally after talking to its affiliate board. UPN's 2-11 ratings on Sundays are off 13 percent for the season to a 1.3.

ABC, CBS and Fox have also slipped in the delivery of kids 2-11 season-to-date (9/23/02-2/9/03) compared to the same season last year, and Cartoon's 2-11 delivery has fallen about 15 percent to 789,000 while Nickelodeon has remained flat, according to Horizon Media's analysis of Nielsen Media Research data.

However, Starcom's Wagner warns that this season's ratings decline should not be a final indicator of available supply, noting that

Kids WB has grown its delivery of kids 2-11 by 14 percent and Toon Disney is about to hit 40 million households and is growing fast. In addition, Cartoon has already slowed its ratings slide by airing Kids WB fare like *Yu-Gi-Oh!* and launching *Codename: Kids Next Door*.

"Admittedly, we have had a hiccup, but that hasn't hurt our relationships with advertisers," said Kim McQuilken, Cartoon's executive vp of sales and marketing. "First-quarter scatter is very robust, and we are pacing over-budget."

Sales executives are confident that the healthy scatter market is indicative of a strong upfront but, regardless of the health of the market, media buyers aren't about to pay cost-per-thousand rate increases across the board. "If you don't represent a good price value, there is no incentive to buy you," said Wagner. "This year we are focusing on absolute CPMs." ■

A High-Def Tale of the Tape

ESPN's live, side-by-side comparisons will convey the benefits of HDTV

TELEVISION By John Consoli

In an effort to tout the benefits of high-definition TV, ESPN, when it launches its new HD simulcast network ESPN HD on March 30, will provide viewers with live comparisons of HD and standard-definition TV conducted by ESPN's on-air talent.

During regular ESPN and ESPN HD telecasts, announcers for the National Basketball Association, National Hockey League, National Football League and Major League Baseball games will talk about the attributes of HD during time outs or between innings. The regular segments will include side-by-side comparisons of HD and standard-definition sets.

Since the HD telecasts will be simulcast on the standard-definition ESPN telecasts, these live interstitials will reach the multitude of non-HD TV owners. The telecasts will also include educational spots on HDTV. "Our goal is to raise the level of awareness of the positive attributes of HDTV," said Bryan Burns, vp of strategic planning and development and general manager of HD for ESPN.

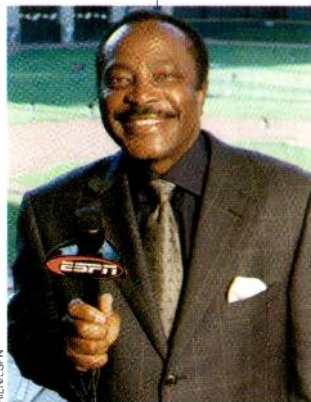
"We are currently in the planning process with a variety of set manufacturers, national and local retailers and electronics trade

groups on what level of involvement each will have," Burns added. "At our first HD game site, Edison Field in Anaheim, we are planning to position 10 to 12 widescreen HDTVs throughout the stadium to give fans the ultimate product experience," he said.

ESPN will air 100 live games this season, and by next year when its new transmission center in Bristol, Conn., is ready, it will begin airing most of its studio shows like *SportsCenter* in HD, with a goal of airing 3,700 hours a year of programming in high definition. At least initially, the same advertising will appear on both ESPN HD and regular ESPN.

ESPN is currently in negotiations with cable systems and satellite operators over subscriber fees for ESPN HD, but no deals have been finalized. "We do not want it to be offered as a premium pay channel," he said, "although it could be offered as part of a digital package."

Zenith Electronics Corp. rep John Taylor said, "We have believed all along that sports programming will be a primary driver of HDTV. We have had ongoing discussions with ESPN about our involvement and couldn't be more excited about the launch." ■



STEPHEN O'BRIEN/ESPN
Joe Morgan and other ESPN announcers will promote HDTV.

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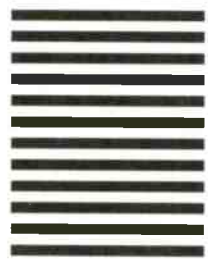
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Local Media

TV STATIONS | NEWSPAPERS | RADIO STATIONS | OUTDOOR | MAGAZINES

SAN FRANCISCO TV STATIONS

Dr. Phil Makes House Calls On Prime-Time Ratings

BY SANDY BROWN

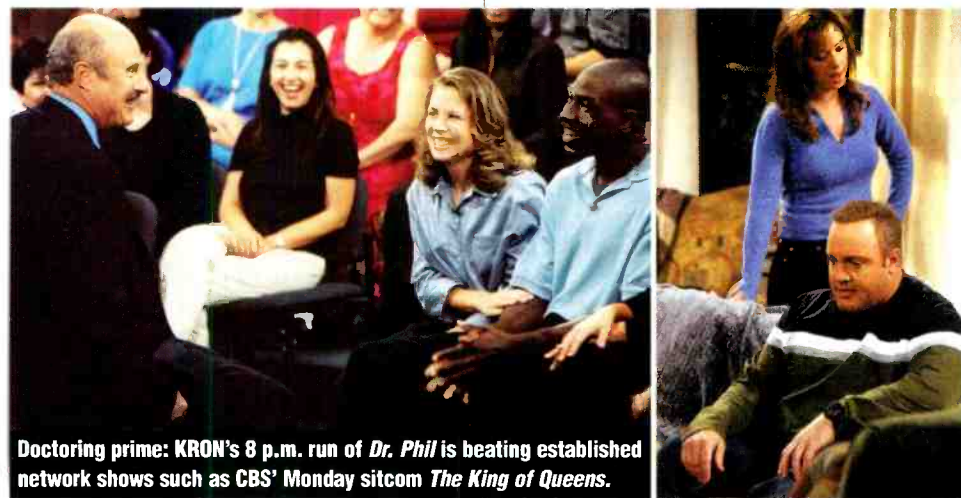
Demonstrating that some strong daytime programming can compete for eyeballs in prime time, a growing number of Independent TV stations, including Young Broadcasting's KRON in San Francisco, are adding the hugely popular syndicated TV talk show *Dr. Phil* to their prime-time schedules.

On KRON, which has been airing the King World-produced *Dr. Phil* at 8 p.m. Monday to Friday since the show's launch last September, ratings have grown steadily.

So far during this February sweeps period

severed its affiliation with NBC a year ago. "When we became an independent station, we had two hours of prime to fill. At 8 p.m. we felt *Dr. Phil* would be a consistent force and a strong lead-in to our local news at 9 p.m."

On various nights in San Francisco, *Dr. Phil* has managed to beat high-profile network rivals. With a 9.9 household rating, *Dr. Phil* was the second most-watched prime-time program (*American Idol* was first) on Wednesday, Jan. 29, beating ABC's *The Bachelorette* and CBS' *Star Search*. Dinovitz added



Doctoring prime: KRON's 8 p.m. run of *Dr. Phil* is beating established network shows such as CBS' Monday sitcom *The King of Queens*.

(Jan. 30-Feb. 11), KRON's *Dr. Phil* is third overall in the San Francisco market's 8-9 p.m. time slot with a 6.2 household rating, according to Nielsen Media Research.

When compared to rival network stations at 8 p.m., KRON is bested by Cox Broadcasting's Fox affiliate KTVU, which so far has garnered a 7.5, and NBC owned-and-operated KNTV, which has pulled a 7.2. However, KRON is beating CBS' KPIX, which has drawn a 5.8, and the 5.7 for ABC's KGO-TV.

"Originally, we were the only station [airing the show] in prime time because of our unique situation," said Dino Dinovitz, president and general manager at KRON, which

Dr. Phil has regularly managed to outdraw many of the most successful scripted shows on network TV, such as CBS' *King of Queens* and ABC's *8 Simple Rules*. A year-to-year February comparison for KRON shows that *Dr. Phil* posted a 76 percent household ratings increase over the time slot formerly occupied by *Frasier*.

Other stations have been following KRON's lead. Belo Corp.'s independent KONG-TV in Seattle has also been running *Dr. Phil* at 8 p.m., and KTVK, Belo's Independent station in Phoenix, will start airing the show next September in prime time. WJXT, Post-Newsweek's Independent station in Jack-

sonville, Fla., has been broadcasting *Dr. Phil* since January 20, airing it at 9:00 p.m. leading into its late news.

"We moved *Dr. Phil* into prime at 9 p.m. on WJXT, but it still also runs at 3 p.m., as well. So far, it's upgraded our prime ratings and already been a better lead-in for our 10 p.m. news," said Post-Newsweek president Alan Frank. "We think it will be very successful for us, drawing men and working adults." A November 2002 to November 2001 comparison at WJXT shows the station saw a 28 percent time-slot ratings bump with *Dr. Phil* over *Frasier* from the year before. Post-Newsweek's CBS affiliate WKMG-TV in Orlando, Fla., will be putting the show in access at 7 p.m. starting on March 3.

Stacey Lynn Koerner, senior vp/director of broadcast research at Initiative Media, said that, for Independents, scheduling *Dr. Phil* is certainly a way to offer competitive programming other than movies in prime. "Dr. Phil has done well in daytime. There are a lot of people who like the show that aren't at home to watch it in the afternoon," said Koerner, who also pointed out that the show "is like reality but with a moderator."

SACRAMENTO, CALIF. OUTDOOR

Billboards Go High-Tech

They are colorful, eye-popping slices of actual real estate, but billboards have historically been among the least measurable of media. However, a new generation of interactive signage is attempting to offer marketers better targeting and tracking for their outdoor messaging.

In March, Sacramento Calif.-based Alaris Media Networks will launch a service that tracks what radio stations cars are tuned in to as they pass by highway billboards. Alaris has tested the service on two light emitting diode (LED) signs in the Sacramento area. Alaris president Tom Langeland said that using the MobilTrak technology his signs pick up 60 percent to 85 percent of signals that leak from antennae of passing cars.

Alaris will combine this info with other audience measurements to extrapolate drive-time demographics. It plans to sell 18, 37 or 56 spots per hour on their own billboards in different dayparts, the same way radio is sold based on the extrapolated demos. Peppermill Hotel Casino has already signed on for a year-

Local Media

long program. "Our target is regional advertisers with a high need for branding in one community that spend in excess of \$20,000 a month on radio," said Langeland.

Despite these high-tech trials, some marketers still see them as mostly guesstimation. "There's way too much inference for the proposed application. I would be leery about building a campaign based upon this intelligence," said marketing consultant Diane Cimine, president of White Plains, N.Y.-based Cimine Enterprises.

Adam Gerber, senior partner, director of media strategy for New York-based Digital Edge, agrees the sample isn't accurate enough to make a difference. "When media planners want to reach certain demographics, we buy zip codes where they live or signs on routes they take to get to work or shopping." However, he does see value in the idea of buying different dayparts. "I can understand how traffic patterns result in different types of people being on the same road at different times. For advertisers such as fast food or entertainment, this could be a valuable approach."

The Outdoor Advertising Association of America is backing two other tests using technology to create ratings services for outdoor. Last October, Nielsen Outdoor began testing a different technique for determining reach based on global positioning satellite (GPS). Meanwhile, Arbitron tested the strategy of asking 1,000 commuters to keep paper and Internet travel logs, arming 50 of them with GPS trackers. Neither company has released any results.

While the ability to change highway billboard creative in response to traffic may, or

may not, offer value to certain kinds of advertisers, signage operators are excited about marrying outdoor to in-store. In Las Vegas, The Rouse Company will mount a 4,128 square foot moving LED wall facing the Strip outside its Fashion Show shopping center and then sell placements as part of an integrated buy.

A liquor company, for example, could show live video of special promo events along with regularly scheduled ad messages on three 7.5-by-13 foot dancing video screens and 16 interior plasma screens in the mall's atrium. This multimedia signage is controlled centrally by software created by New York-based technology-design company RGA. For a deal like this extending over a year, Mike Forte, CEO of Spectacolor, the New York company selling Fashion Show media, says he hopes to get over \$3 million.

In Times Square, the flagship Toys "R" Us store, which opened in November 2001, includes an LED marquee dubbed the Geoffreytron, which can show live feeds from video cameras inside the store. A central software system built by New York-based technology designers Show & Tell Productions, coordinates the Geoffreytron with exterior scrolling signs, as well as multiple plasma screens and audio monitors inside the store.

"We're just scratching the surface of the power of that building," said Warren Kornblum, chief marketing officer for Toys "R" Us Inc. Kornblum said that while marketers were initially bemused, major brands, including Hasbro, Mattel, Xbox and PlayStation2, have bought placement. "This building is one huge medium," he said. —Susan Kuchinskas

DALLAS/HOUSTON RADIO STATIONS

Harvey Heard in Texas

Radio One, the largest radio group specializing in programming to African Americans said last week the company would begin to roll out its biggest name personality into national syndication. Beginning today (Monday, Feb. 17), Steve Harvey, comedian, actor and the No. 2 morning host in Los Angeles on KKBFT-FM, will also be heard on KFBF-FM in Dallas. And while no date has been set, Harvey is set to clear on KBXX-FM in Houston.

Both Radio One stations could use Harvey's star power to lift morning ratings, especially on KFBF, where ratings for mornings have consistently underperformed other dayparts. "Our last morning show didn't get any

serious traction. If things work out, there will be ratings traction, then revenue. We're banking on that," said Alfred Liggins, CEO of Radio One.

While Harvey is well known in Dallas from his earlier days as a stand-up comedian performing in local clubs, he'll be up against some tough competition. Morning host Skip Murphy on Service Broadcasting's top-rated KKDA-FM is the No. 1 a.m. host in Dallas with an 8.7 share of the audience. KFBF is a distant No. 2 in the Urban race with a 3.2 overall share compared to KKDA's 6.8.

With the radio show expanding, Harvey will be one busy guy. In addition to his radio show, Harvey has agreed to produce and host a new variety Talk show on the WB network, which hasn't scheduled a debut date. *The Steve Harvey Show* recently ended a six-season run on the network. —Katy Bachman

SAN FRANCISCO RADIO STATIONS

KNEW Walks the Talk

After a three-year run as CNET Radio, Clear Channel's KNEW-AM in San Francisco recently switched to a Talk format featuring a lineup of mostly syndicated personalities. As the third Talk station in the market, KNEW will face some monster competition in the form of ABC Radio's KGO-AM, which has held the top ratings spot for 97 consecutive Arbitron surveys or 24 years.

The No. 2 Talk station in the market, ABC Radio's KSFO-AM also sports strong ratings with a 4.1 overall share. But Michael Martin, regional vp of programming for Clear Channel, is betting KNEW's lineup will provide an alternative. "The Bay Area is a market most fond of Talk programming and clearly ready and waiting for an edgier approach."

Mornings will remain live and local on KNEW, which on Feb. 3 introduced Alex Bennett in the daypart. A 20-year veteran of the market, Bennett combines his own brand of local politics and debate with guest interviews, particularly from the world of comedy.

The rest of KNEW's new Talk lineup features a provocative mix of personalities such as *The Glen Beck Show* (9 a.m. to Noon), syndicated by Premiere Radio Networks; Cox Radio's *The Neal Boortz Show* (Noon to 3 p.m.); Larry Elder (3 p.m. to 6 p.m.) from ABC Radio Networks; and Premiere's Phil Hendrie (7 p.m. to 10 p.m.). —KB



Alaris Media's billboards in Sacramento track radio listening patterns during drive times.

Market Profile

BY CARRIE R. BEYLUS



Indiana's state capitol building is the hub of a city with a vibrant media marketplace.

INDIANAPOLIS CONVENTION & VISITORS ASSOCIATION

Indianapolis

HOOSIER—WHAT'S A HOOSIER? THE ORIGIN OF THE SOMEWHAT SEUSSIAN NICKNAME is still under debate. Many believe it originated with Indiana's early pioneers, who would greet visitors by asking, "Who's yere?" Others say the moniker comes down from the term "Hoosier's Men," workers

hired by turn-of-the-century canal builder Sam Hoosier, who is said to have preferred to hire men from Indiana for his projects because they were so hardworking and reliable.

No matter the source, Indianapolis residents, along with most Indiana natives, carry the moniker with pride. Indianapolis was recently rated the No. 2 Ultimate Sports City in the U.S. by *ESPN Magazine*, behind top-ranked St. Louis. Indianapolis is home to the National Basketball Association's Indiana Pacers, the National Football League's Colts, the National Collegiate Athletic Association's headquarters and, of course, the Indy 500.

Indiana's capital, for decades derided as "India-no-place," has practically reinvented itself in the past 15 years with aggressive recruitment of business and con-

vention planners, and by enhancing the landscape of its downtown with new parks and museums.

Indianapolis, which recently moved back up to No. 25 among TV markets according to Nielsen Media Research, is enjoying healthy revenue growth in practically all of its local media. "Indianapolis is a thriving market. Media buyers like to see good, healthy

competition," says Terri Reilly, president of EchoPoint Media, an Indianapolis-based media buying agency. "We have six good TV stations that offer lots of choices, and in radio we have five groups with good products and managers in the market."

"Indianapolis is America's best kept secret," says Scott Blumenthal, regional vp for LIN Television Corp., which owns WISH-TV, the CBS affiliate in Indianapolis. "Indianapolis provides 90 percent of the social, educational, entertainment and economic options of the larger markets, without the cost or the hassle."

LIN TV promoted Blumenthal from his general manager position at WISH on Jan. 15. Jeff White, previously the general sales manager at WISH, was promoted to station manager and will be responsible for the day-to-day operations and development.

While Blumenthal will maintain his gm duties at WISH and WIIH, LIN TV's new Univision station in the market, he will also oversee LIN TV's Midwest hub, which is based in Indianapolis and will ultimately house programming, accounting, traffic, tape room and master control operations for 15 Midwest stations.

WIIH, LIN's low-powered TV signal, which previously carried the Local Weather Service network (a service that will continue to be carried on cable), became Indiana's first Spanish-language station on Feb. 3.

"Now, for the first time, we will be able to place local TV spots in front of the Hispanic market," says EchoPoint's Reilly. "We're very excited to have broadcast access to that market." On March 3, WIIH will begin carrying local news in Spanish five days a week at 11 p.m. It will be anchored by Marco Dominguez, the new WIIH station manager and a well-recognized member of the Hispanic community.

Indianapolis' news leader is NBC affiliate WTHR, owned by Columbus, Ohio-based Dispatch Broadcast Group. WTHR dominated the evening and late-night news in Nielsen's November book with an 8.5 rating/19 share at 5 p.m., an 8.8/18 at 5:30 p.m., a 10.2/19 at 6 p.m. and a 10.5/22 at 11 p.m. WTHR's closest news competitor is WISH, the CBS affiliate, with its newscast garnering a 5.5/12 at 5 p.m., a 7.8/15 at 6 p.m. and 8/16 at 11 p.m.

WTHR boasts strategic news

NIelsen MONITOR-PLUS

AD SPENDING BY MEDIA / INDIANAPOLIS

	Jan.-Dec. 2000	Jan.-Dec. 2001
Spot TV	\$193,248,692	\$208,564,653
Local Newspaper	\$110,718,361	\$87,866,224
Outdoor	\$14,982,592	\$14,932,999
Local Magazine	\$8,976,812	\$6,553,800
Total	\$327,926,457	\$317,917,676

Source: Nielsen Monitor-Plus

Market Profile

partnerships with many, varied media outlets in the market. Its 6 p.m. and 11 p.m. newscasts are rebroadcast on WIPX, the Pax-owned station at 7 p.m. and 11:30 p.m. WTHR also provides the news programming

broadcast on WNDY, Viacom's UPN affiliate, at 10 p.m. Tribune Broadcasting's WB affiliate WTTV canceled its 10 p.m. news on Jan. 1. The newscast had been provided by WRTV, McGraw Hill Broadcasting's ABC

affiliate. Tribune also owns Fox affiliate WXIN, the only station with an in-house 10 p.m. newscast. WXIN's 10 p.m. newscast led its competitors in November with a 3.4/5 to WTTV's 3.1/5 and WNDY's 2.8/4.

Still, without the competition from WTTV, WNDY's news has been getting more viewership. "In just the first few days of February we've seen the 10 p.m. newscast's share double from a 3 in 2002 to a 6 this year," says Rich Pegram, WTHR gm. "Our main focus is to give our product the most exposure. It's a concept of shelf space: the more you put out there, the easier it is for people to find it."

WTHR is also the exclusive broadcast newsgathering source for *The Indianapolis Star*, the dominant daily newspaper in the market, as well as for WFMS-FM, Indianapolis' No. 1 radio station overall, according to Arbitron's Fall 2002 book.

WRTV named Tim Larson its news director in 2002. Larson last worked as news director at KSDK in St. Louis. While WRTV contractually is prevented from airing the Indy 500 live, the station enjoys phenomenal ratings each Memorial Day weekend, when it exclusively runs the race in prime time. In May 2002, the race's tape-delayed broadcast drew a 14.4/25, which handily won the time period.

The ABC affiliate is also benefiting from the network's improving schedule. "ABC is really giving affiliates something to work with," says Paul Rennie, WRTV general sales manager. "With the NBA, the addition of John Madden on *Monday Night Football* and Jimmy Kimmel at late fringe, we now have programming we can really take advantage of."

However, the place for sports in central Indiana is WTTV, which carries the Pacers as well as Indiana University and Purdue football and basketball. Tribune bought the WB affiliate along with WTTK, a satellite station out of Kokomo, Ind., from Sinclair Broadcasting Group in August 2002. The two-station combo covers 86 of 92 Indiana counties. Tribune is also in the process of building a brand new facility in Indianapolis' InTech Park that will house the two stations starting this fall. The staffs of both stations are currently working out of the Fox facility just north of the city. Rick Rogala, vp and gm of both WTTV and WXIN, took over as gm at WTTV when Tribune bought the station.

Viacom's WNDY lost its gm when John Satterfield was promoted last month to station manager of the Viacom duopoly in San Francisco. Tim Mathis, gsm and acting gm, says, "The station has finished a banner year, with our cume increasing by 60,000 households

RADIO OWNERSHIP

Owner	Stations	Avg. Qtr.-Hour Share	Revenue (in millions)	Share of Total
Clear Channel Communications	1 AM, 2 FM	14.3	\$23.5	25.9%
Emmis Communications	1 AM, 3 FM	19.3	\$22.6	24.9%
Susquehanna Radio Corp.	3 FM	22.9	\$19.7	21.7%
MyStar Communications	1 AM, 2 FM	7.2	\$11.1	12.2%
Radio One	1 AM, 3 FM	15.3	\$6.7	7.4%

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

NIELSEN RATINGS / INDIANAPOLIS

EVENING AND LATE-NEWS DAYPARTS, WEEKDAYS

Evening News

Time	Network	Station	Rating	Share
5-5:30 p.m.	NBC	WTHR	8.5	19
	Fox*	WXN	2.8	6
	UPN*	WNDY	1.5	3
	WB**	WTTV	1.1	3
5:30-6 p.m.	NBC*	WTHR	8.8	18
	Fox*	WXIN	3.7	8
	UPN*	WNDY	1.6	3
5-6 p.m.	WB**	WTTV	1.3	3
	CBS	WISH	5.5	12
	ABC	WRTV	4.8	10
6-6:30 p.m.	Pax*	WIPX	0.7	1
	NBC	WTHR	10.2	19
	CBS	WISH	7.8	15
	Fox*	WXIN	5.7	11
	ABC	WRTV	5.0	9
	WB**	WTTV	2.0	4
	UPN*	WNDY	1.9	4
6:30-7 p.m.	Pax*	WIPX	0.9	2
	NBC	WTHR	11.5	20
	CBS	WISH	7.3	13
	Fox*	WXIN	5.7	10
	ABC	WRTV	4.8	8
	WB**	WTTV	2.7	5
	UPN*	WNDY	1.5	3

Late News

10-10:30 p.m.	Fox	WXIN	10.5	22
	WB**	WTTV	3.1	5
	UPN	WNDY	2.8	4
11-11:30 p.m.	NBC	WTHR	11.5	20
	CBS	WISH	8.0	16
	ABC	WRTV	4.6	9
	Fox*	WXIN	3.1	6
	WB**	WTTV	2.1	4
	UPN*	WNDY	1.2	2
	Pax*	WIPX	0.5	1

*Non-news programming **Audience estimates for parent station plus satellite/affiliate stations
Source: Nielsen Media Research, November 2002

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Premiere issue: May/June 2003
Summer issue: July/August
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Market Profile

from November to November.”

Mathis points out that a lot of that growth has come with the addition of shows such as *King of the Hill* and *That '70s Show*, which double-run Monday to Friday from 6 to 8 p.m. WNDY will launch *King of Queens* in the fall.

AT&T Comcast and AOL Time Warner are the two dominant cable players in Indianapolis. Phil Paligraph, who was the gm at WTTV when it was owned by Sinclair, is now the vp/gm of the Central/Midwest region at AT&T Comcast cable overseeing MarketLink Indianapolis, the DMA's cable interconnect.

According to Nielsen Media Research, there are 662,916 wired homes in the DMA, 85 percent (565,000) of which are served by MarketLink. Cable penetration in Indianapolis is 63 percent, which is below the top 50 market average of 69 percent. Satellite service penetration in the market is 25 percent (193,775), well over the 16 percent average for the top 50 markets (see *Scarborough chart on page 16*). MarketLink inserts advertising on 24 networks and anticipates growing to 32 in the near future.

While the sales reps are all Comcast employees, staffers are careful to refer to the partnership only as MarketLink Indianapolis, as it is a true partnership of the cable players in the market, including Insight Communications and Rutter Communications. “Together as an interconnect, we are on a similar playing field to broadcast and can go after dollars we couldn't independently chase before,” says Mike Ruggiero, MarketLink regional sales manager.

In the age of consolidation in radio, Indianapolis is one of very few markets with no clearly dominant player in terms of ownership. Locally-based Emmis Communications, as well as Clear Channel Communications, Susquehanna Radio, Radio One and MyStar Communications each own at least three stations in the market. Only Emmis and Radio One have four—they both control three FMs and one AM outlet (see *Radio Ownership chart on page 12*).

“There's an incredible balance of power, since we all have roughly the same number of stations,” says Charlie Morgan, vp/market manager for the Susquehanna stations, including Country WFMS, which has been market leader overall for more than three years. Susquehanna's WGRL-FM launched its new '80s format on Christmas 2001.

Clear Channel's WFBQ-FM, No. 1 in morning drive, is the flagship station for *The Bob and Tom Show* in the morning, which is syndicated in 127 markets by corporate sibling Premiere Radio Networks. The Classic

NEWSPAPERS: THE ABCS

	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
Marion County: 359,799 Households <i>The Indianapolis Star</i>	134,382	186,637	37.3%	51.9%
Hamilton County: 68,453 Households <i>The Indianapolis Star</i>	27,817	41,243	40.6%	60.3%
Johnson County: 43,888 Households <i>The Indianapolis Star</i>	13,381	22,565	30.5%	51.4%
Hendricks County: 37,285 Households <i>The Indianapolis Star</i>	15,321	22,106	41.1%	59.3%
Morgan County: 24,019 Households <i>The Indianapolis Star</i> <i>The Reporter Times</i>	15,967 6,608	10,165	24.8% 27.5%	42.3%
Hancock County: 20,194 Households <i>The Indianapolis Star</i>	7,207	11,156	35.7%	55.2%
Boone County: 17,111 Households <i>The Indianapolis Star</i>	5,597	8,775	32.7%	51.3%
Shelby County: 16,293 Households <i>The Indianapolis Star</i> <i>The Shelbyville News</i>	3,070 9,675	5,180	18.8% 57.5%	31.8%

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

RADIO LISTENERSHIP / INDIANAPOLIS

STATION	FORMAT	Avg. Qtr.-Hour Share	
		Morning Drive, 12+	Evening Drive, 12+
WFBQ-FM	Classic Rock	14.6	6.5
WFMS-FM	Country	13.3	11.7
WIBC-AM	News/Talk	8.2	6.7
WGLD-FM	Oldies	7.3	6.8
WHHH-FM	Rhythmic Contemporary Hit Radio	5.5	7.0
WYXB-FM	Soft Adult Contemporary	4.3	5.1
WNOU-FM	Contemporary Hit Radio	4.3	4.8
WTLC-FM	Urban Adult Contemporary	4.2	4.2
WRZX-FM	Alternative	3.8	5.5
WZPL-FM	Modern Adult Contemporary	3.6	4.0

Source: Arbitron Fall 2002 Radio Market Report

Rock station recently signed a new four-year deal with the Indianapolis Colts and will celebrate 25 years in the market this spring.

“We started out as Album-Oriented Rock, and now we're Classic Rock,” says Chris Wheat, Clear Channel's market manager. “Strangely, we're still playing the same music, it just got a little older.”

On Memorial Day 2001, Radio One took its Urban WTLC-FM to a slightly older

audience with its new Urban Adult Contemporary format and created the new Rhythmic Contemporary Hit format for WHHH with some of the music that was previously played on WTLC. “We tweaked the TLC playlist a bit for WHHH and brought on a new on-air lineup,” says Deon Levingston, who was named gm of the Radio One properties last July. He had been director of sales.

Emmis Communication's WIBC-AM is

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real life, real women

With lush 100# cover and 45# interior stock, a fresh, airy look, and original photography throughout, Lifetime Magazine is a visual treat for a generation of thirtysomething women who've cultivated a sixth sense for great design in their daily lives.



Premiere issue: May/June 2003
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Market Profile

SCARBOROUGH PROFILE

Comparison of Indianapolis

TO THE TOP 50 MARKET AVERAGE

	Top 50 Market Average %	Indianapolis Composition %	Indianapolis Index
DEMOGRAPHICS			
Age 18-34	31	31	99
Age 35-54	41	41	100
Age 55+	28	28	100
HHI \$75,000+	29	23	80
College Graduate	13	12	93
Any Postgraduate Work	11	8	76
Professional/Managerial	23	23	98
African American	13	8	64
Hispanic	13	#	#
MEDIA USAGE - AVERAGE AUDIENCES*			
Read Any Daily Newspaper	55	57	103
Read Any Sunday Newspaper	64	59	93
Total Radio Morning Drive M-F	22	20	89
Total Radio Afternoon Drive M-F	18	16	89
Total TV Early News M-F	29	32	110
Total TV Prime Time M-Sun	39	39	100
Total Cable Prime	13	15	113
MEDIA USAGE - CUME AUDIENCES**			
Read Any Daily Newspaper	75	78	105
Read Any Sunday Newspaper	77	75	97
Total Radio Morning Drive M-F	76	74	97
Total Radio Afternoon Drive M-F	73	71	97
Total TV Early News M-F	70	73	105
Total TV Prime Time M-Sun	91	93	101
Total Cable Prime	59	64	108
MEDIA USAGE - OTHER			
Accessed Internet Past 30 Days	60	59	98
HOME TECHNOLOGY			
Own a Personal Computer	69	98	99
Purchase Using Internet	38	35	92
HH Connected to Cable	69	63	92
HH Connected to Satellite	16	25	155

#Respondent count too low to report. *Media Audiences-Average: average issue readers for newspapers; average quarter-hour listeners within a specific daypart for radio; average half-hour viewers within a specific daypart for TV and cable.

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

Source: 2002 Scarborough Research Top 50 Market Report (February 2001-March 2002)

the market's leading News/Talk outlet and offers Pacers games and coverage of the Indy 500. Following the Sept. 11, 2001 terrorist attacks, the station replaced its *Dr. Laura* show at 9 a.m. with local talent Greg Garrison's long-form news program, which was and still is running on Network Indiana, Emmis' statewide news network. *Dr. Laura* is now on from 11 a.m. to noon, along with two hours in the evening.

"The urgency of the 9/11 tragedies

prompted us to focus on more news-oriented programming, says Tom Severino, vp/gm from WIBC. "The change was well received, so we stuck with it."

Emmis' three FM stations in the market, WNOU, WYXB and WENS, rank sixth, seventh and twelfth in the overall Monday-Sunday race in Arbitron's Fall 2002 book, respectively. Combined with WIBC's No. 3 ranking, the group is the only major player in Indianapolis with all of its stations falling in

the top dozen stations.

"Emmis' FM stations' formatting is designed to build a wall of women," says Greg Dunkin, operations manager for the three. "The combination of Hot and Soft AC and Mainstream Top 40 creates a cluster of Emmis-owned properties where clients can reach any demo they want."

WYXB-FM, the Soft Adult Contemporary station, was launched midyear in 2001. WNOU Radio Now plays the No. 1 song in Indianapolis at the start of each hour. The songs are determined by tabulations based on Internet and phone-in votes and polls.

Emmis Communications also owns the 26-year-old *Indianapolis Monthly*. The magazine is the leading local title in the market with a paid circulation of roughly 45,000. The lifestyle publication promoted Deborah Way to editor in July of 2002. Emmis Publishing also produces a quarterly publication titled *Indianapolis at Home* and four annual titles with a combination of controlled and newsstand distribution. Weiss Communications Inc.'s *Indianapolis Woman* and the brand new *Indy Mens' Magazine*, published by Table Moose Media, are free-distribution monthlies also in the market.

Gannett Co.'s *The Indianapolis Star* is the only daily in the market. According to the Audit Bureau of Circulations, the *Star's* Monday-Saturday circulation was 254,624, as of Sept. 30, 2002, and Sunday circulation rose to 368,022. Both figures were up slightly from the year before.

Last month, Terry Eberle resigned as editor and vp to head up Gannett's *Florida Today*—a replacement has yet to be named. In late 2001, the daily redesigned its feature and classified sections. The paper also added a home and garden section, as well as an entertainment tabloid section published in the paper on Fridays called Weekend.

As part of its broadcast cross-promotion efforts, the daily's headlines are teased on WTHR newscasts. In turn, *The Star* features the station's meteorologist Chris Wright on its weather page. "The partnership with WTHR offers us the immediacy of television," says Brian Priester, vp/market development at *The Star*. "We both enjoy the exposure our content receives by different audiences than our own."

Clear Channel Outdoor dominates the outdoor advertising market with twice as many bulletins as its competitors, as well as the exclusive holder of 30-sheet billboards. The company also owns the most eight-sheet billboards. Obie Media maintains the transit contract in the market. ■

She has lots of friends,
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Source: Knowledge Networks/SRI Brand Resonance Study 2001
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***I Spy* Days Are Here Again**

The specter of war rekindles memories of TV in the Vietnam era

I SPY. THE MAN FROM U.N.C.L.E. GET SMART. MAD MAGAZINE'S "SPY VS. SPY." AH...

those were the days. When knocking off enemies could be done covertly, inconspicuously and, heck, in a way that was just plain entertaining. Now that nostalgia is back and hip again, why not dust off the old scope-

with-crosshairs from the *Antiques Roadshow* war chest and bring back assassinations? Wouldn't that be an easier way out of this mess?

We long for those bygone days, whether we're pining for Nick at Nite to bring back madcap acts of '60s espionage on *I Spy*, or keeping in touch with former *Hogan's Heroes*' troublemaker Richard Dawson. After he finally escaped Stalag 13, the psychedelically fluorescent Dawson's *Family Feud* is now in purgatorial rerun-land on the Game Show Network, keeping alive memories of a simpler time.

It's all in fun, as long as it's only on TV.

But coming soon to a big-screen TV near you will be the ultimate in reality television—a version of paintball, but with real bullets. Twenty-four-hour coverage, with a bomb's-

eye view—it's going to be the ultimate in enter-info-journa-tainment.

In keeping with this strange confluence, right as we're building a home for Homeland Security, as spying and voyeurism is becoming more pervasive, we have the creator of *The Dating Game* and *The Newlywed Game* freshly unmasked as a closet spy. Along with the shocking confessions of priests, CEOs and accountants, we're faced with the ultimate convergence of reality TV and CIA-plotting in the person of Chuck Barris—"a producer by day and a CIA operative by night," crows the trailer in Miramax Films' *Confessions of a Dangerous Mind*.

To further blur the line between what's real and what's not, no one knows whether Barris might actually be telling the truth. It's all part

of the PR ploy to mess with our heads.

In the last high-profile, harmonic convergence of truth and lie to hit the big screen, the CIA, the FBI, Black Ops and the police all worked in perfectly timed orchestral unison to assassinate a president. Unfortunately, it was one of our own. At least that's what Oliver Stone theorized in his 1991 film, *JFK*.

Who says you can't go homeland again? According to *Time* magazine, the CIA has been beefing up its own team of combatants to go back into the wayback machine and take out villains, despots and dictators. We've been developing a new breed of boys in the shadowy, covert world of secret agent-land.

Once the real war begins, a lot of people will be wondering and theorizing about what's really going on over there. Remember the notion that the astronauts we all thought we saw on the moon in 1969 were really just actors on a soundstage somewhere? Even that conspiracy theory is making the rounds again.

It will only be when the body bags come back that our pain will be real. If and when the worst imaginable horrors from the Middle East puncture the TV screen, like a hand grabbing us and shaking us awake, we'll find out that what we thought was Memorex is really live.

Until then, enjoy the show. ■

Abe Novick is a senior vp of Eisner Communications, a Baltimore-based agency. He can be reached at anovick@eisner-communications.com.

LETTER TO THE EDITOR

Response-Rate Debate Continues

In response to a recent letter to the editor from Paul Donato of Nielsen Media Research (*Mediaweek*, Jan. 20), methinks he doth protest too much!

No question that all the media research syndicators are attempting to address the basic response-rate problem. However, if they made the task for the respondent much easier, I believe it would significantly alleviate (not solve!) this critical problem, which produces unknown biases in the media audience data used to negotiate billions of dollars in ad buys.

We continue to ask too much of survey respondents by continuing to ask them questions they really cannot answer and by continuing to ask them to do things they are reluctant to do (log out of a TV meter when they leave the room, fill in a radio diary for a

week, complete a 100-page questionnaire, etc.). These factors are why there is also another serious response-rate problem known as item nonresponse, or missing answers to survey questions, making questionnaires incomplete and the resulting data less valid. In broadcast research using panels, this phenomenon is known as faulting. It results in different samples being used for each panel day due to nonresponse or a "fault" at the panel household that day (unless the sample is "unified"—don't ask!). As Wayne Eadie, now with the MPA, so eloquently reminded us at the ARF Applewood Conference way back in 1996, "Less is more!"

No surprise that MediaCom has consistently supported passive electronic people meters for measurement of all media, in view of their potential to address many of these issues. As Erwin Ephron and I said at the

recent ARF conference regarding the measurement of local broadcast, "It is not about which is right, it is about which is better."

Nielsen has a unique opportunity to roll out new technologies for TV measurement both locally (with Arbitron) and nationally. Their continued delay is a tragic disservice to both buyers and sellers of airtime when billions of our clients' marketing dollars are at stake. Pouring more money and effort into improving response rates for outmoded measurement techniques and technologies is surely misguided. It is time the measurement of the TV medium caught up with the medium and the real needs of both the buyers and the sellers.

Tony Jarvis

Senior VP, Director Strategic Insights Group
MediaCom/Grey Global Group
New York



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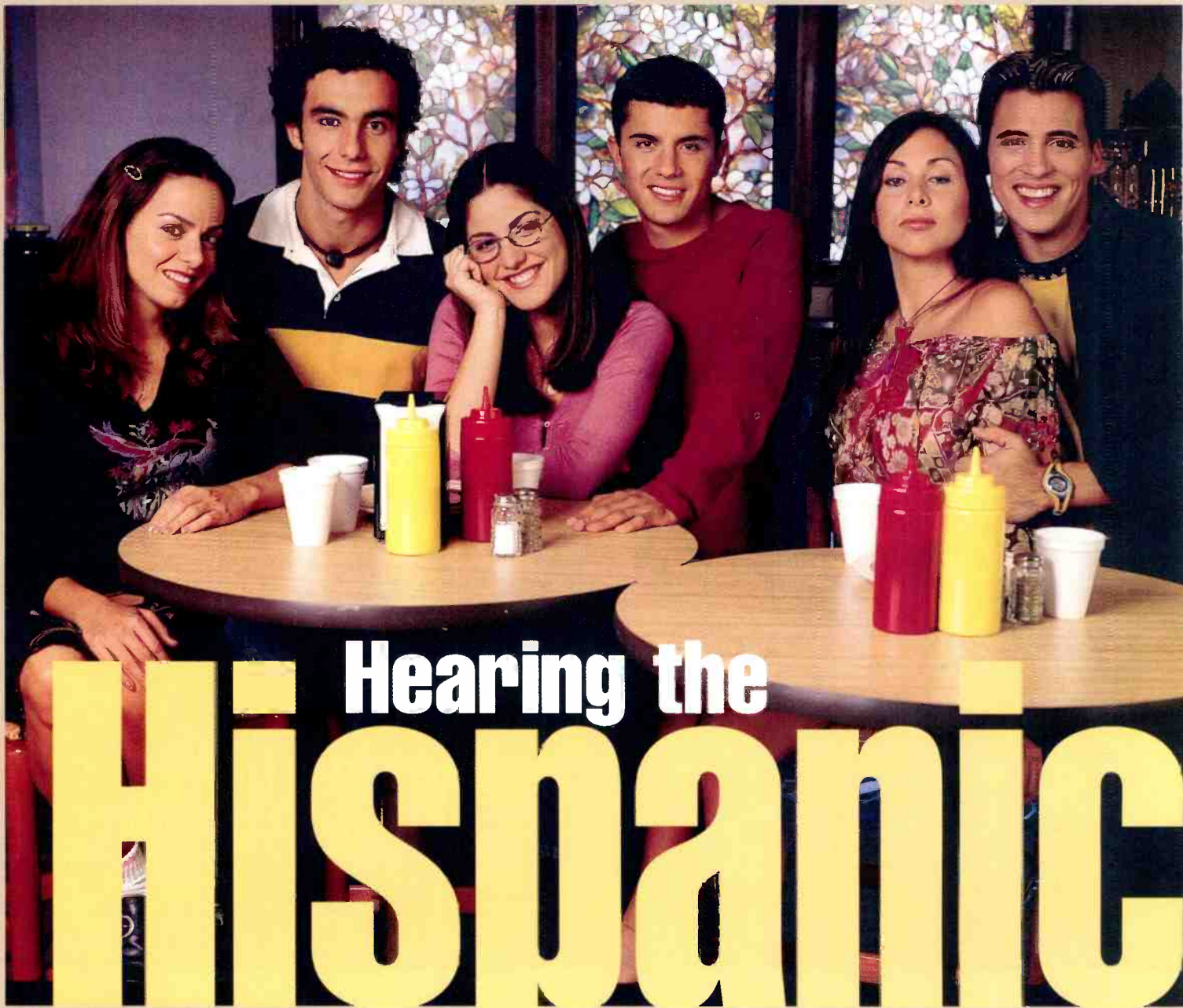
What a find! A magazine that fits today's thirtysomething women to perfection. A thoroughly entertaining, totally inclusive, incredibly supportive, and amazingly accessible read on real life for real women. Lifetime Magazine: another original from the network that's #1 in the hearts and minds of American women.

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Hearing the Hispanic

Now that Hispanic Americans have racing to create and distribute new, often bilingual, content to

BORN IN THE U.S.A.:

Telemundo's newest twist on the novela, *Los Teens*, features American-born actors. The 26-episode nightly series will launch this spring.

It's definitely not your *papi's* cable channel.

Come this spring, the major Hispanic-targeted broadcast networks Univision and Telemundo, along with upstarts and offshoots including TV Azteca and Telefutera, could get a run for their money as a scrappy newcomer, *Expresión*, enters the fray. Aimed at what it calls the "new Hispanic generation," *Expresión's* lineup will differ markedly from the mix of novelas and news, talk and variety shows that are the hallmark of the established players. For starters, *Expresión*, catering to younger, bilingual Hispanics, will offer programming in both Spanish and English. Among the original programs it has in the works: *Lincoln Park*, a cross between *Friends* and *The Real World* exploring the lives of six Latinos from different walks of life living under the

same roof in Chicago, and *Al Cine*, a movie review show that critiques both Spanish- and English-language films of interest to Hispanics.

The Chicago-based channel, which also plans to run feature films and music programs, is tailored to a generation of Hispanics whose roots, unlike those of their forebears, are firmly American—an audience marketers are increasingly looking to exploit, as the U.S. Bureau of the Census has officially declared Hispanics the country's biggest ethnic minority group. "Existing Hispanic TV tends to be far more targeted toward a Latin American cultural sensibility, and older generations who have lived in Central or South America. The younger generation consists of people with a rich Hispanic culture but who grew up in U.S. cities," explains *Expresión's* founder Daniel Pomerantz, a former lawyer, who as an associate in New York firm Weil Gotshal & Manges helped close NBC's \$2.7 billion purchase of Telemundo last year.

Pomerantz, whose network is in talks with distributors like Time Warner Cable and AT&T/Comcast and plans to launch in top-20 markets by May, says that while Hispanics aged 18 to 49 account for some 80 percent of the spending power of U.S. Hispanics, the segment remains "vastly undertargeted." Similar complaints about the overall Hispanic population are common.

All that looks to be changing. The already rapidly expanding Hispanic media business,



"Hispanics are general-market. The idea of me fighting for a million-dollar budget earmarked for the Hispanic market has no appeal for me." TRIBUNE CO.'S SITO

BOOM

become the country's largest ethnic minority, media companies are capture Latinos' \$600 billion in spending power BY TONY CASE

serving the country's fastest-growing consumer group, is experiencing nothing short of an explosion. On the heels of last year's NBC/Telemundo deal and Univision's pending \$2 billion purchase of radio station owner Hispanic Broadcasting Corp., not to mention the launch of a Univision record label, Hispanic-targeted product is booming to such an extent that it's near impossible to keep track. The Latin explosion is touching all media, and a growing array of media markets and advertisers are taking notice.

Hispanic-themed shows on English-language broadcast networks keep coming—ABC's *George Lopez*, the WB's *Greetings From Tucson* and now NBC's controversial drug-underworld drama *Kingpin* (a Spanish version of *Kingpin* will run on Telemundo). Last month, NBC simul-

cast with Telemundo the Golden Globe Awards in Spanish for the first time, and this month announced that Telemundo's broadcast of the 2004 Athens Olympics will be the first-ever non-English coverage of the games on U.S. television. Telemundo is also trying to reach out to the growing segment of U.S. born, assimilated Hispanics by programming such new shows as *Los Teens* (see sidebar). And affiliates of leading Spanish-language nets are springing up in some unexpected places—like Fayetteville, N.C., where Univision recently acquired WKFT-TV from Bahakel Communications. As for the outdoor ad business, Bank of America has begun targeting Hispanics with Spanish-language billboards in markets as far flung as Charlotte.

Beyond Univision's proposed acquisition of HBC, the radio business—one of the first media to recognize and embrace the burgeoning Latino community—continues to respond to changing market forces. Santa Monica, Calif.-based Entravision Communications is experimenting with a combination of Spanish and English formats at its stations in the Los Angeles market, aiming to grab a bigger share of the growing bilingual audience there. Tom Castro, who heads up another radio group, Houston-based Border Media Partners, sees bilingual as the growth format for Hispanic radio. "There's no lack of Spanish radio—what there is very little of is radio for Hispanics born here," Castro points out.

On the print side, addressing the dearth of Spanish-language dailies in the U.S., *Dallas Morning News* publisher Belo Corp. this fall plans to



2 TONGUES, 1 CHANNEL: Bilingual net *Expresión* will air *Lincoln Park*, a hybrid of *Friends* and *The Real World*.

launch the first Spanish-language daily in Dallas-Fort Worth, the nation's 10th-largest Hispanic market. Meanwhile, Tribune Co., publisher of the *Chicago Tribune*, *Los Angeles Times* and *Newsday*, which serves the Long Island neighborhoods outside New York City, earlier this month named its first vp of Hispanic media, charged with expanding the company's already strong Spanish-language presence in some of the country's biggest Hispanic markets. Louis Sito, founder/pub-

lisher of Tribune's 78,500-circulation daily *Hoy* on Long Island, assumed the new vp post two weeks ago. At *Hoy*, which Tribune started in 1998, Sito saw his staff grow from 16 to 80 today, and the paper was turning a profit just 18 months after launch. Besides *Hoy*, the company owns *El Sentinel* papers in Fort Lauderdale and Orlando, Fla., as well as *Exito* in Chicago and a 50 percent stake in Los Angeles-based *La Opinion*.

While newspapers are largely viewed as a mature medium, the upbeat Sito sees major growth potential. "The idea that you have to lose money to be in this market is a total fallacy," the publisher says. Sito, former senior vp of sales with *Newsday*, aims to make Tribune "the leading publisher in the Hispanic market"—and he doesn't intend to grow the enterprise by going after what he refers to as "segregated Hispanic budgets." "If that's what we have to do, forget it—we will never make any money. Hispanics are general-market. We shop at Bloomin' and TJ Maxx and Sears. The idea of me fighting for a million-dollar budget earmarked for the Hispanic market has no appeal for me."

Latino Television Expands Its Horizons

Probably the biggest revolution taking place in Hispanic media is happening in television. As programs with distinct appeal to various Latino cultures attract mainstream audiences, Hispanic American series producers and creators are finding more work than ever. Now that comedy series such as ABC's *George Lopez* and the WB's *Greetings From Tucson* have demonstrated some crossover ratings appeal, the English-language broadcast networks are slowly ramping up development of TV series with strong Latino themes for the coming 2003-04 season. It's certainly no flood, but a trickle that may soon turn into a stream.

"It's very rare if there is a Latino producer involved in an [English-language] series project that involves Anglo actors," says series creator and star George Lopez. "But to be a Latino producer with a show featuring an all-Latino cast is next to impossible. So, I guess we just consider ourselves really lucky to have beaten those odds."

Perhaps more importantly, assimilated Latino Americans are popping up on the two major Spanish-language networks, Telemundo and Univision. Both networks have been known for their long-time reliance on imported series programming from program suppliers in Latin America. Telemundo, however, is making a groundbreaking move to produce its *Los Teens* telenovela—the staple format of Latin American producers—with an ensemble cast entirely of American-born Latino teens. Production on the limited-run 26-episode novela shooting in Miami is nearly complete, and the network is looking to run it five nights a week in prime time

sometime this spring, according to Mimi Belt, Telemundo vp of program development. "This has been a long time coming, and it might be the first novela of its kind, but it was something we had in development before the NBC deal" in fall 2001, Belt claims.

Latino dramas have been a tougher sell to the mainstream broadcast networks—NBC's current drug-themed *Kingpin* is drawing a firestorm of criticism on several fronts. Still, the controversy has not hindered the development of new Latino dramas. Jorge Zamacona, a veteran writer-producer, currently has a pilot order for a Hispanic and African American-led police drama titled *10-8* (code for LAPD cops going on duty) in development for ABC's fall 2003 schedule. Zamacona says he has no problems with the depiction of Latinos on *Kingpin*. "This story is not unlike any other culture that has been linked to...organized crime—be it Latinos, African Americans, Asians, Italian Americans and so on," Zamacona says. "I'm just looking to tell my own stories from the law enforcement perspective...I might even throw in a few token whites," he adds with a laugh.

Peter Murrietta, creator and executive producer of *Greetings from Tucson*, cites U.S. Census data indicating that 75 percent of Hispanic American teens are English-only speakers or bilingual. Most notably, with the under-18 demographic segment representing 33 percent of Hispanic Americans (or roughly 12 million of the total U.S. Hispanic population of 36 million), Murrietta says the "fastest growing segment of English-speaking Latinos lies in kids and teens."

Also in development: NBC Studios/Pariah Productions adapta-

While the Hispanic market has been misunderstood by many marketers, they're catching on, Sito says. Growth ad categories for Tribune's Spanish-language papers include automotive, telecom, retail and pharmaceutical. *Hoy's* ad revenue in 2002, a year when traditional print publications suffered, were up 50 percent year-over-year.

SCORES OF ADVERTISERS, INCLUDING global marketers like Coca-Cola, AT&T and Procter & Gamble, which are among the largest advertisers to the Hispanic community, have long understood the influence of this group, now 37 million strong and accounting for 13 percent of the U.S. population. Others have been slow to follow. But Hispanics' new top-dog status, media and ad executives agree, likely will bring a flood of marketers hoping to tap into an audience whose buying power now tops an estimated \$600 billion.

"The Hispanic market is growing at such a rate that an advertiser in the U.S. wanting to grow its market share cannot avoid it," says Walter Ulloa, chairman/CEO of Entravision, which, aside from its radio holdings, is the nation's largest owner of Univision and Telefu-



NO KINGPINS HERE: Modest ratings-earners *George Lopez* (top) and *Greetings From Tucson* comfortably fit the sitcom mold.

tion of BBC sitcom *The Kumars at No. 42* into the just-shot pilot of *The Ortegas*, an all-Latino sitcom. "Although advertisers still reach a clear majority of Hispanic audiences through Univision and Telemundo, marketers still know they have to reach bilingual Latinos through the English-language broadcasters, as well," says Rosa Serrano, Initiative Media's senior vp/group account director, multicultural. —Michael Freeman

tura affiliates. (Univision launched Telefutera in January 2002 and also owns the Galavision cable network.)

Total Hispanic media spending last year amounted to some \$2.4 billion, up from \$746 million a decade earlier, according to *Hispanic Business Magazine*. Meanwhile, Hispanic TV last year was the single fastest-growing advertising segment among all media, both non-Hispanic and Hispanic, with a robust 10.2 percent year-over-year growth, besting last year's overall ad spending growth of 6 percent, according to figures released earlier this month by Nielsen Monitor-Plus.

Although Hispanic media expenditures have ballooned, in terms of share of spending, marketers as a whole have been slow to keep up with the soaring population. In aggregate, America's top advertisers spend an average of just 2.4 percent of their budgets on marketing to Hispanics, the Association of Hispanic Advertising Agencies reports.

Also dragging down business: the undercounting of Hispanic audience and in-store traffic, which remains a top concern of media execs. Some say research is slowly improving. Arbitron, which tracks radio audience, is revamping its methodology to better count Hispanic listeners, but the process will take 3 1/2 years—too long for some.

"In any industry in America today, it if takes you 3 1/2 years to change software, you're out of business," says Joaquin Blaya, CEO of Radio Unica, which has 18 stations. Radio Unica's CFO Steven Dawson estimates that Arbitron is undercounting the Hispanic radio audience by some 20 percent, costing Spanish-language broadcasters \$120 million in revenue last year. "Trade is conducted in our industry based on [Arbitron's] numbers. The ad agencies and media buying groups use Arbitron numbers," he explains. Blaya, who has headed up both Univision and Telemundo, remembers a similar scuffle between TV broadcasters and Nielsen, which largely worked itself out, even though complaints about Nielsen's Hispanic research persist.

MARKETERS ARE FINDING increasingly creative ways to reach this powerful market. In April, 20th Century Fox's *Chasing Papi*, a Hispanic-themed romantic comedy about a single guy simultaneously wooing three Latino women living in three U.S. cities, hits theaters. Featuring a scene in which a Maybelline-sponsored beauty pageant figures prominently, it's the first movie in which the cosmetics giant has had a hand. And the relationship goes beyond simple product placement, with Maybelline looking to create in-store promotions and cooperative print ads around the film.

The deal was the handiwork of the film's associate producer, Christy Haubegger, founder of the groundbreaking *Latina* magazine, who just last week officially joined talent powerhouse Creative Artists Agency, which counts Maybelline among its clients. As the value of mass entertainment to those looking to build their brands has soared, CAA has come to represent not only big stars like Tom Cruise and Sting, but mega marketers like Motorola, Hasbro and Kmart.

In her new post, Haubegger will focus on promoting CAA's clients to Hispanic audiences, at a time when consumers of every ilk are going out of their way to avoid advertiser messages. "Marketers will have to either integrate their messages into content or try to create messages that are so entertaining consumers will choose to watch them," Haubegger says.

At every turn, Haubegger sees opportunities to connect with the Hispanic audience. Consider the Indy Racing League, a CAA client, whose current tour passes through such cities as Miami, Chicago, Dallas and San Bernardino, Calif.—all markets with enormous Hispanic populations, many of them racing fans. Then, consider that fully one-third of the league's drivers are themselves Hispanic. Haubegger says "turning

LINCOLN PARK EXPRESSION MEDIA GROUP; LOPEZ: BYRON J. COHEN; TUCSON: PAUL MCCALLUM

information into strategy” is a central role of her new job. (Haubegger has a busy slate. In addition to her CAA duties, she continues to sit on the boards of Latina Media Ventures, publisher of *Latina*, and the New America Alliance, a group of influential U.S. Hispanic business people that includes Entravision’s Ulloa, Border Media’s Castro and other media bigwigs. She is also producer of an upcoming James L. Brooks feature.)

Haubegger started *Latina* magazine in 1996 because of what she saw as a lack of Hispanic role models in mass media. Her brainchild caught fire, eventually becoming a 250,000-circulation player. Other Spanish-language titles, including *People en Español*, saw similar success. But Haubegger sees the trend—a shortage of product aimed at bilingual and English-speaking Hispanics in the U.S.—still applying to media overall, notably TV and feature film. “We’re finding ourselves invisible, and we’re hungry for something that reflects [our presence],” she says.

Advertisers, Haubegger believes, are clamoring to reach the young, affluent, bilingual or English-speaking Hispanic audience, but their choices for reaching that audience remain woefully limited. “If you’re Chrysler and you need to find more affluent Hispanics, it’s difficult. There’s no environment that resonates for them. So, you’ve got *George Lopez* and *Greetings From Tucson*. That’s two shows. Where are you going to buy on broadcast TV? There’s nothing that sufficiently aggregates affluent Hispanics,” she notes.

Some point out the similarities between Hispanic media product and that targeted to African Americans. “It was a long time before the networks came up with [African American–tailored] programming that performed well in the marketplace and that was not stereotypical. But there’s still some using of stereotypes in terms of Hispanics,” complains Meg Bernot-Rodriguez, managing partner of The Bravo Group, Young & Rubicam’s Hispanic unit, who sees shows like NBC’s *Kingpin*, and even the seemingly innocuous *George Lopez*, as stooping to stereotyping.

WHILE CONTENT MAY HAVE A WAY to go, there’s no denying that advertiser interest in the Hispanic market has picked up dramatically, especially since the release of numbers from the 2000 Census, says Bernot-

Rodriguez. (Pharmaceutical maker Glaxo SmithKline is among Bravo’s new clients.) She has also seen better understanding about the Hispanic market lately. “Five years ago, a client would come in and say, ‘I’ve heard something about this market—what should I be doing?’ It was Hispanics 101. Now they say, ‘I know what I should be doing—here’s a special project, now come back to me with some ideas.’”

Ana María Fernández Haar, CEO/chairman of Miami-based ad agency The IAC Group and past president of AHAA, goes so far as to call the Census the “single largest contributor” to the growth of the Hispanic market. “The message the Census Bureau has finally given was about the best thing that could have happened to Hispanic marketing,” says Fernández Haar, whose company counts Procter & Gamble, BellSouth and Anheuser-Busch as customers. “It validated [the numbers] for corporate America.”

Fernández Haar says the growth of the Hispanic ad market didn’t happen overnight and wasn’t without pitfalls. As the Hispanic market grew, “suddenly domestic marketing divisions found themselves having to carve a piece of their budget for media they did not watch, dealing with cultural concepts that were not clearly understood, and approving creative executions they couldn’t even read. There was a natural reluctance to go into that unknown,” she adds. But over the last three decades, “people have progressed at different levels and at different rates of speed.”

With the melding of the market into the mainstream, Hispanic media buying will continue to be enveloped into general-market buying, only at an accelerated pace. Just last week, Mediacom announced it was hooking up with WING Latino Group to create MediacomLatino, a Hispanic media buying firm. (MediaCom and WING are partners of Grey Global Group.) The newly formed unit will be headed by co-directors José Aybar, vp and managing director of WING, and María Cueva, vp and director of joint ventures at Mediacom.

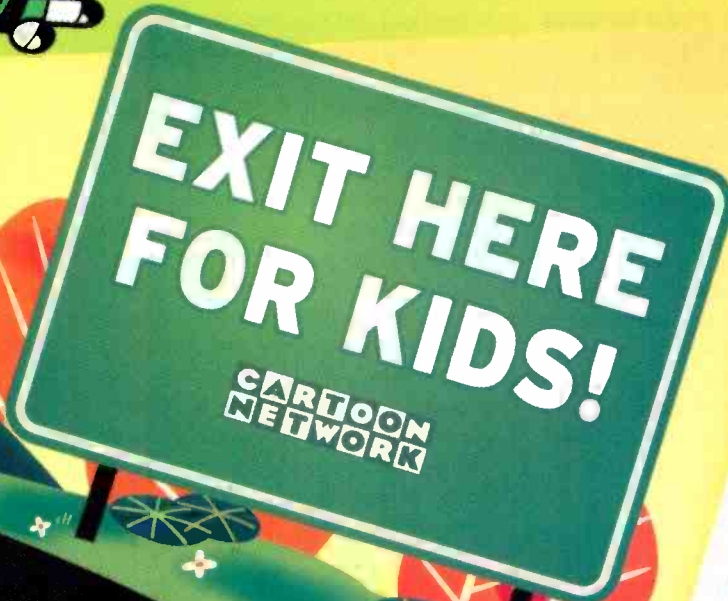
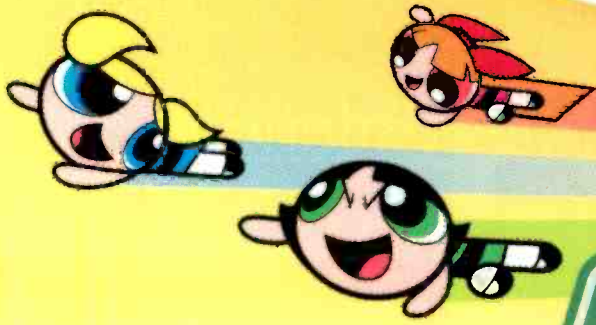
CAA’s Haubegger sees the conglomeration of Hispanic agencies as part of the larger trend of agency consolidation. “Hispanic agencies are not immune from that,” she says. Independent shops will continue to forge partnerships with larger firms, even if they don’t sell out, Haubegger predicts.

One of the existing independents, 16-year-old La Agencia de Orcí & Associates in Los Angeles, whose clients include Allstate, Honda and Verizon, is run by CEO/co-chair Hector Orcí, whose wife, Norma, is chief creative officer/co-chair. Latino agencies in the trenches have a leg up, Hector Orcí thinks, especially post-Census. “A lot of help in corporate America is needed to help understand the [Hispanic] population and to address it commercially and socially,” he says.

“There will be \$3 billion spent on media this year targeting the Latino consumer, and most of that advertising is being placed by Hispanic ad agencies or Hispanic divisions of the big agencies, and that trend will continue,” says Entravision’s Ulloa. The executive also sees a continued expansion of Hispanic-targeted media—which means even more ad dollars, and more business for Hispanic media buyers. “As long as the market is growing at the rate it’s growing, you will have the need for more infrastructure to communicate with the Hispanic market.”



GOIN’ HOLLYWOOD: *Latina* founder Haubegger, in her new role at CAA, helped place Maybelline into the upcoming theatrical *Chasing Papi*.



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Chicago: 312-729-5976

LA: 310-788-6826
Atlanta: 404-575-6443



Inside Media

NEWS OF THE MARKET

Arbitron Reorganizes U.S. Media Services

Arbitron last week reorganized its radio product and research divisions under Owen Charlebois, who was hired two years ago as president of the company's U.S. media services. Two senior executives report to Charlebois under the new organization, Ed Cohen, vp of domestic radio research, and Brad Feldhaus, who has been promoted to the new post of vp of radio product management and client services, from director of strategic initiatives for radio station services. The reorganization comes at a time when Arbitron is facing increased demand from the industry to increase its falling response rates. In addition, Spanish-language broadcasters have called for Arbitron to change its methodology to better measure Hispanic audiences. In a separate announcement, Linda Dupree has been promoted to the new post of senior vp for the portable people meter, in charge of developing new marketing applications for the technology beyond its use as a ratings-measurement tool. Dupree was most recently senior vp of advertiser and agency services.

NBA All-Star Game Scores Cable Highs

The NBA All-Star Game on TNT on Feb. 9 was the highest-rated basketball game in cable history, delivering 10.8 million viewers. The game was also cable's highest-rated program for the week, netting a 6.6 household rating (7 million households) and delivering 3.3 million adults 18-34 and 5.3 million adults aged 18-49. The telecast drew fewer viewers than the 13.1 million who watched the All-Star Game on NBC last year, which recorded an 8.2 household rating, but it outdrew the 2001 All-Star Game on NBC, which recorded a 5.1 rating and 7.7 million viewers. Media

buyers had said the game would be a success on cable if it earned a rating of at least 5.0.

Planning Tool Adds Demographic Data

Interactive Market Systems, a provider of media planning and analysis software, last week announced it will add expanded demographic data to Optimax, its TV reach and frequency optimization tool, allowing TV planners to target media schedules by a consumer's product-purchase habits. In addition to automotive data from J.D. Power, IMS will add respondent-level demographic data collected by Nielsen Media Research's national people-meter sample, including data on PC users with Internet access, principal moviegoers, principal shoppers and pet owners. IMS and Nielsen are divisions of *Mediaweek* parent VNU.

Cinema Ad Council Formed

The three major U.S. cinema media companies last week formed a national trade association, the Cinema Advertising Council. Modeling itself after broadcast associations, the CAC, founded by leading screen operators National Cinema Network, Regal Cinema and Screenvision, will promote the industry and streamline the cinema-buying process for advertisers by standardizing industry practices and providing uniform data for measurement and evaluation. CAC represents some 34,490 indoor cinema screens.

Perry Ellis Print Ads Tie In With Showtime

Perry Ellis Portfolio will run 20 pages in the March issue of Fairchild Publications' *Details* and 12 in the March issue of Fairchild's *W*. The campaign also has a tie-in with Showtime's original series as it includes actors from the cable net's *Queer As Folk*, *Jeremiah* and *Soul Food* photographed in Perry Ellis clothes.



Robin Williams in *Flubber*

Hallmark Picks Up BVT Movies

Hallmark Channel has reached agreement with Buena Vista Television for exclusive cable rights to almost 150 film titles, contemporary and classic, including *Jungle 2 Jungle*, *Flubber*, *Mighty Joe Young*, *Old Yeller*, *The Absent-Minded Professor* and *Herbie, the Love Bug*. The acquisitions are expected to significantly impact the growing network's schedule as it strives to

become a major general-entertainment network appealing to families. Hallmark is currently in more than 50 million homes.

Calendar

The **Broadcasters Foundation** will present its **Golden Mike Award** for outstanding contributions to radio and television to NBC chairman Bob Wright at a black-tie gala Feb. 24 at New York's Plaza Hotel. *NBC Nightly News* anchor Tom Brokaw will serve as emcee, and presenters will include Tim Russert, moderator of NBC's *Meet the Press*; Lily Tartikoff; and Wright's wife, Suzanne. NBC late-night host Conan O'Brien will provide entertainment. Contact: 203-862-8577 or e-mail ghastings@broadcastersfoundation.org.

The **American Association of Advertising Agencies' annual Media Conference and Trade Show** will be held March 5-7 at the Hilton Riverside Hotel in New Orleans. Event lineup includes panel discussions, breakout sessions led by marketing communications experts, trade show exhibits and an e-business symposium. Contact: Michelle Montalto, 212-850-0850.

Magazine Publishers of America will present "**Breakfast With a Leader**" with Steven Florio, president/CEO, Condé Nast Publications, March 6 at the University Club in New York. Contact: 212-872-3755.

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

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

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

HALLMARK CHANNEL ORIGINALS GO STRAIGHT TO VIEWERS' HEARTS

*"Straight from the Heart" averaged a
1.9 HH rating from 9-11 pm**

*#4 in primetime (8-11p)
with a 1.7 HH rating**

*#4 in primetime (8-11p)
with a .9 A18-49 rating**

*For information on how to put the
power of the Hallmark brand
to work for you, contact
Bill Abbott, EVP Advertising Sales
(212) 930-1942.*



TERI POLO ANDREW MCCARTHY

STRAIGHT from the HEART

A Resounding Success Story - February 9



Where Great Stories Come to Life

Source: Nielsen Media Research, Galaxy Explorer (02/09/09) based on Coverage Area Rating.
Ranked against 50 ad-supported cable networks. #4 HH ranking tied with USA. #4 A18-49 ranking tied with LIFE.
Subject to qualifications which will be made available upon request.

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HALLMARK ENTERTAINMENT PRESENTS ALPINE MEDIA PRODUCTION
IN ASSOCIATION WITH LARRY LEVINSON PRODUCTIONS
"STRAIGHT FROM THE HEART"
TERI POLO ANDREW MCCARTHY STYLING MADEIRA COSTUME DESIGNER JENNIFER JEAN CACAVAS
EXECUTIVE PRODUCERS JAMES WRENN PRODUCED BY KYLE CLARK KEVIN BOGARIE
EXECUTIVE PRODUCERS BRIAN J. GORDON DIRECTOR OF PHOTOGRAPHY NICK LOMBARDI
DIRECTOR OF PHOTOGRAPHY LARRY LEVINSON ROBERT TAYLOR
BASED ON THE BOOK BY JANELLA WALLACE
WRITTEN BY DANIEL CASSE SR.

HALLMARK
ENTERTAINMENT

Inside Media

The campaign coincides with *Queer*'s third-season premiere on March 2. A retail component of the campaign will feature 10 in-store events with appearances by the stars, print-ad signings and a sweepstakes for a walk-on role on one of the Showtime series.

Abdul-Jabbar to Cover NAAs for CBS

NBA Hall of Famer Kareem Abdul-Jabbar has joined CBS Sports as an analyst for the network's NCAA college basketball coverage regular season and the 2003 NCAA men's basketball championship. He will do his first game this Saturday at 4 p.m. when North Carolina visits Duke.

USRN to Launch *Black Enterprise* Report

Through a partnership with *Black Enterprise* magazine, United Stations Radio Networks will launch *The Black Enterprise Business Report* on March 31. The new series will air three reports daily in major dayparts, in addition to commentary on general financial matters and personal investment issues.

NBC Adds Olbermann to Olympics Team

Keith Olbermann has joined the NBC broadcast team for the 2004 Summer Olympic Games in Athens as host of coverage on MSNBC and CNBC. He is expected to host the MSNBC weekday show and the CNBC weekend show. Olbermann was with NBC and MSNBC from 1997 to 1999, originally serving as host of *The Big Show With Keith Olbermann* and *White House in Crisis* on MSNBC, and as a substitute host on *NBC Weekend Nightly News*. He was also

pregame and postgame co-host and dugout reporter during NBC's coverage of the 1997 World Series and the 1998 baseball All-Star Game. He left in 1999 to join Fox Sports Net as a senior correspondent and sportscaster and host of Fox's postseason baseball coverage. Since 2001, he has been a commentator for ABC Radio Networks.

NBC Puts On the Gloves Again

Professional boxing will return to NBC for the first time in 11 years when the network, in conjunction with boxing promoter Main Events, airs live bouts on three Saturdays in May from 3:30 p.m. to 5 p.m. Under the deal, NBC-owned Hispanic network Telemundo will also air live bouts on Saturdays from 2 p.m. to 3 p.m. Telemundo has been airing boxing on Friday nights for the past 10 years. The new joint-venture agreement involves a revenue-sharing plan between the networks and Main Events that will include integrated advertising and sponsorships; extensive cross-promotions; combined TV production; and shared broadcast and rights promotion costs. The first group of fights will air May 3, 10 and 17. Advertisers will be offered packages that can air on both NBC and Telemundo. GSC Marketing, which sold ad packages for Nascar's 50th anniversary in 1998, will serve in a similar role under this deal.

Westwood to Launch CNBC Net

Through a multiyear agreement with cable network CNBC, Westwood One will launch *CNBC Radio Business Reports* on March 31. The deal extends CNBC's business-news

brand to another medium. Anchored by CNBC's anchors and reporters, the new network will provide radio-station affiliates hourly one-minute business news reports each weekday between 5 a.m. and 10 p.m. Additional CNBC content for radio stations includes 10 vignettes for weekend broadcast, simulcasts of CNBC's opening- and closing-bell stock market reports, and excerpts from on-air interviews. Joel Hollander, president and CEO of Westwood, said he expects to launch the new network on 25 to 50 stations.

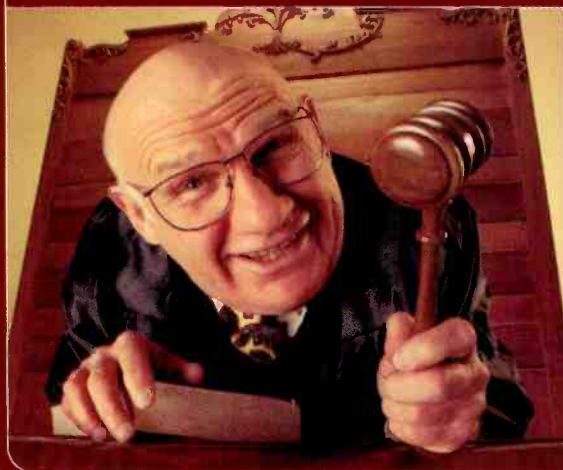
Two Hands Serves Up Sissel on PBS

Two Hands Entertainment and Universal Classics Group have teamed to produce *Sissel in Concert: All Good Things*, a showcase for the Scandinavian pop singer that will premiere on public TV stations around the country during the first week of March. The PBS special will include performance footage and interviews. Sissel, who appeared on the *Titanic* soundtrack, released her first U.S. album last October.

In-Store Advertising to Get Ratings

Point-Of-Purchase Advertising International, the trade association for the point of purchase ad industry, has launched an initiative to bring print- and broadcast-like measurement to in-store advertising, a \$16 billion segment of the advertising industry. To spearhead the effort, POPAI has hired Anna Fountas, the former president of the Traffic Audit Bureau, who was instrumental in helping the outdoor advertising industry make changes in its auditing procedures. ■

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Top 10 Sunday Newspapers in the U.S.*

Newspaper	Circulation
1. New York Times.....	1,671,865
2. Los Angeles Times.....	1,376,932
3. Washington Post.....	1,048,122
4. Chicago Tribune.....	1,012,240
5. New York Daily News.....	801,292
6. Denver Post & Rocky Mountain News.....	789,137
7. Dallas Morning News.....	784,905
8. Philadelphia Inquirer.....	747,969
9. Houston Chronicle.....	744,935
10. Detroit News & Free Press.....	738,709

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DENVER NEWSPAPER AGENCY
PUBLISHER OF THE DENVER POST AND ROCKY MOUNTAIN NEWS

* Denver Newspaper Agency analysis of ABC FAS-FAX, 9 months ended 09/30/02



Portfolio Center

PORTFOLIO CENTER CONGRATULATES THE FOLLOWING STUDENTS FOR
THEIR RECOGNITION IN THE 2002-2003 ADDY COMPETITION

BEST OF SHOW Chan Park & Jill Carter, *Kids Zone Paint*

DESIGN

Ryan Slone, *The New York Book Trilogy* GOLD
Janki Shah, *AKA Beer, Packaging* GOLD
Kathryn Spitzberg, *Jewish Voice for Peace, Poster* GOLD
Miti Desai, *Dreams, Wine Branding* SILVER
Chrissy Doerr, *Milieu, Magazine* SILVER
Chrissy Doerr, *Eli Wiesel Book Trilogy* SILVER
Bradley Gutting, *Milieu, Magazine* SILVER
Carolyn Kozlowski, *Beckett Book Trilogy* SILVER
Cara Sanders, *William Burroughs Book Trilogy* SILVER
Janki Shah, *Destination Movers, Corporate Branding* SILVER
Marshall Wolfe, *Canopy Wine, Icon* SILVER
Danielle Akstein, *Athens, Olympic Brand System* BRONZE
Gretchen Booth, *Beauty Book Trilogy* BRONZE
Luis Bravo, *B Side, Magazine* BRONZE
Miti Desai, *American Farm Bureau, Icon* BRONZE
Miti Desai, *Phillips, Packaging and Branding* BRONZE
Eleanor Dickinson, *Bounty Book Trilogy* BRONZE
Khia Jackson, *Tokyo City, Icon* BRONZE
Ben Ginnel, *ADL, Hunger Project, Poster* BRONZE
Maureen Meyer, *Pearl S. Buck Book Trilogy* BRONZE
Luz del cielo Osgood, *Eos Wine Bottles* BRONZE
Melissa Otis, *Mountain Book Trilogy* BRONZE
Elizabeth Richardson, *Chateau Elan, Wine Branding* BRONZE
Ryan Slone, *Utility, Kitchen Utensils, Packaging* BRONZE
Ryan Slone, *The Priest and the Boy, Poster* BRONZE
Betsy Snakard, *Sigmund, Beer Packaging* BRONZE
Olivia Wikholm, *Westmark Book Trilogy* BRONZE
Marshall Wolfe, *Canopy, Wine Branding* BRONZE
David Zorn, *Boy O Boy, Icon* BRONZE

ADVERTISING

GOLD Grant Lavezolli & JD Jurentkuff, *Simms*
GOLD Chan Park & Jill Carter, *Kids Zone Paint*
SILVER Matt Genne, *Commemorative Air Force*
SILVER Grant Lavezolli & Mike Greenberg, *Priceline.com*
SILVER Dave Padgett & JD Jurentkuff, *Country Music Hall of Fame*
SILVER Daria Sawaszkiwicz & Bryan Karr, *Everglades*
SILVER Tom Weingard & Matt Genne, *Jenny Craig*
SILVER Tom Weingard & Bryan Karr, *Culinary Institute of America*
BRONZE Antar Austin & Matt Genne, *Porsche Bikes*
BRONZE Nik Bristow, *Waffle House*
BRONZE Heather Curry & Mike Greenberg, *Ritz Carlton*
BRONZE Debbie Disney & Steve Lee, *US Postal*
BRONZE Grant Lavezolli & Mike Greenberg, *Atlanta Police Recruitment*
BRONZE Grant Lavezolli & Mike Greenberg, *Hatteras Hammocks*
BRONZE Liu Yi Nan & Sue Lau, *Costa Rica Tourism*
BRONZE Liu Yi Nan & Keith Saunders, *Independent Film Channel*
BRONZE Liu Yi Nan & Keith Saunders, *Red Wing Shoes*
BRONZE Jonathan Osborne, *Craftsman*
BRONZE Dave Padgett & JD Jurentkuff, *Carhartt*
BRONZE Dave Padgett & JD Jurentkuff, *Red Bull*
BRONZE Brian Rosenkrans & Nik Bristow, *Hobner*

PHOTOGRAPHY

GOLD Gregory Miller, *Glasses*
GOLD Gregory Miller, *Glasses #2*
BRONZE Ginny Brown, *Portrait*
BRONZE Gregory Miller, *Catfish*
BRONZE Gregory Miller, *Expressions*
BRONZE Gregory Miller, *Manichanh*
BRONZE Andrew Way, *Untitled*

ILLUSTRATION

SILVER Laura Stone, *School, Girl, and Lizard*

SILVER Laura Stone, *School Girl at Desk*

Culture Trends

MOST REQUESTED ON ASK JEEVES

The following is a report containing the TV programs and movies that garnered the most questions on www.ask.com

TOP 10 MOVIE SEARCHES

- 1 **LORD OF THE RINGS: THE TWO TOWERS**
- 2 **DAREDEVIL**
- 3 **HOW TO LOSE A GUY IN 10 DAYS**
- 4 **SHANGHAI KNIGHTS**
- 5 **THE RECRUIT**
- 6 **HARRY POTTER: CHAMBER OF SECRETS**
- 7 **THE JUNGLE BOOK 2**
- 8 **THE MATRIX RELOADED**
- 9 **THE HULK**
- 10 **FINAL DESTINATION 2**

TOP 10 TV SEARCHES

- 1 **JOE MILLIONAIRE**
- 2 **AMERICAN IDOL**
- 3 **THE SIMPSONS**
- 4 **SPONGEBOB SQUAREPANTS**
- 5 **THE BACHELORETTE**
- 6 **BUFFY THE VAMPIRE SLAYER**
- 7 **FRIENDS**
- 8 **GILMORE GIRLS**
- 9 **WILL & GRACE**
- 10 **SOUTH PARK**

Source: Ask Jeeves

THE HOLLYWOOD REPORTER'S BOX OFFICE

THIS WEEK	LAST WEEK	PICTURE	WEEKEND GROSS	DAYS IN RELEASE	TOTAL GROSS
1	NEW	HOW TO LOSE A GUY IN 10 DAYS	23,774,850	3	23,774,850
2	NEW	SHANGHAI KNIGHTS	19,603,630	3	19,603,630
3	5	CHICAGO	10,786,533	45	63,803,153
4	1	THE RECRUIT	9,226,419	10	29,822,115
5	2	FINAL DESTINATION 2	8,389,650	10	27,876,495
6	NEW	DELIVER US FROM SEA	6,648,374	3	6,648,374
7	4	KANGEROO JACK	6,105,250	24	53,035,263
8	3	BIKER BOYZ	4,233,485	10	16,017,600
9	6	DARKNESS FALLS	3,820,366	17	26,806,695
10	7	LORD OF THE RINGS: TWO TOWERS	3,516,739	54	320,857,049

For weekend ending February 9, 2003

Source: *Hollywood Reporter*

G4 TV 4 GAMERS

TOP 10 PRE-ORDERS

- 1 **LEGEND OF ZELDA: WINDWALKER (GC)**

- 2 **XENOSAGA (PS2)**

- 3 **POKEMON: RUBY VERSION (GBA)**

- 4 **STAR WARS: GALAXIES ONLINE (PC)**

- 5 **POKEMON: SAPPHIRE VERSION (GBA)**

- 6 **YU GI OH (PS2)**

- 7 **TENCHU: WRATH OF HEAVEN (PS2)**

- 8 **HALO 2 (XBOX)**

- 9 **DARK CLOUD 2 (PS2)**

- 10 **EVERQUEST: LEGACY OF YKESHA (PC)**

TOP SELLING GAMES

- 1 **GETAWAY (PS2)**

- 2 **BATTLEFIELD 1942: ROAD ROME (PC)**

- 3 **UNREAL 2: THE AWAKENING (PC)**

- 4 **DEVIL MAY CRY 2 (PS2)**

- 5 **THE SIMS (PS2)**

- 6 **NASCAR RACING 2003 (XBOX)**

- 7 **GRAND THEFT AUTO: VICE CITY (PS2)**

- 8 **GUILTY GEAR X2 (PS2)**

- 9 **DEAD OR ALIVE XTREME V-BALL (XBOX)**

- 10 **HUNTER: THE RECKONING (GC)**

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NIelsen TV RATINGS

PROGRAM	NETWORK	NIGHT	VIEWERS
1 20/20 SPECIAL: MICHAEL JACKSON	ABC	THURSDAY	16.8
2 CSI	CBS	THURSDAY	15.6
3 PRIMETIME	ABC	THURSDAY	15.0
4 FRIENDS	NBC	THURSDAY	14.7
5 ER	NBC	THURSDAY	13.7
6 FRIENDS	NBC	THURSDAY	13.6
7 EVERYBODY LOVES RAYMOND	CBS	MONDAY	12.7
8 LAW & ORDER	NBC	WEDNESDAY	12.3
9 AMERICAN IDOL	FOX	TUESDAY	12.0
10 CSI: MIAMI	CBS	MONDAY	12.0

Source: Nielsen Media Research

NIelsen/NETRATINGS AD RELEVANCE

TOP 10 CONSUMER GOODS ADVERTISERS

COMPANY	IMPRESSIONS (000)	SHARE
1 PEPSICO, INC.	662,525	31.1%
2 POLARIS HEALTH, LLC	446,163	20.9%
3 WATERFORD WEDGEWOOD	176,343	8.3%
4 AVON PRODUCTS	106,780	5.0%
5 ALTRIA GROUP, INC.	68,636	3.2%
6 THE GAP, INC.	55,121	2.6%
7 DIAGEO PLC	40,121	1.9%
8 ESTEE LAUDER, INC.	35,468	1.7%
9 SOUTH AFRICAN BREWERIES	31,155	1.5%
10 SPIEGEL, INC.	27,294	1.3%

Source: Nielsen/NetRatings AdRelevance

Culture Trends

MTV2 PLAYLIST

WEEK OF 1/13/03

- AUDIOSLAVE** "COCHISE"
- BECK** "LOST CAUSE"
- BUSTA RHYMES** "MAKE IT CLAP"
- COLDPLAY** "CLOCKS"
- COMMON/MARY J BLIGE**
"COME CLOSE"
- THE DONNAS** "TAKE IT OFF"
- MISSY ELLIOTT** "WORK IT"
- ENIMEM** "LOSE YOURSELF"
- THE EXIES** "MY GODDESS"
- FOO FIGHTERS** "ALL MY LIFE"
- INTERPOL** "PDA"
- JAY-Z/BEYONCE KNOWLES**
"'03 BONNIE & CLYDE"
- LL COOL J** "LUV YOU BETTER"
- MUSIQ** "DON'T CHANGE"
- QUEENS OF THE STONE AGE**
"NO ONE KNOWS"
- THE ROOTS** "BREAK YOU OFF"
- SALIVA** "ALWAYS"
- THE STREETS**
"LET'S PUSH THINGS FORWARD"
- SUM 41** "STILL WAITING"
- THE VINES** "OUTTATHAWAY"
- THE WHITE STRIPES**
"WE'RE GOING TO BE FRIENDS"

SOURCE: MTV ONLINE

THE BILLBOARD 200

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

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	-	1	<i>GET RICH OR DIE TRYIN'</i>	SO CENT
2	1	24	<i>HOME</i>	DIXIE CHICKS
3	7	64	<i>COCKY</i>	KID ROCK
4	2	50	<i>COME AWAY WITH ME</i>	NORAH JONES
5	4	36	<i>LET GO</i>	AVRIL LAVIGNE
6	2	3	<i>CHICAGO</i>	SOUNDTRACK
7	5	11	<i>THIS IS ME...THEN</i>	JENNIFER LOPEZ
8	-	1	<i>THE DREAMER</i>	BLAKE SHELTON
9	84	17	<i>10</i>	LL COOL J
10	9	13	<i>UNDER CONSTRUCTION</i>	MISSY ELLIOTT

SOURCE: BILLBOARD/SOUNDCAN

MODERN ROCK TRACKS

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

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	1	19	<i>NO ONE KNOWS</i>	QUEENS OF THE STONE AGE
2	3	19	<i>WHEN I'M GONE</i>	3 DOORS DOWN
3	2	20	<i>ALWAYS</i>	SALIVA
4	9	8	<i>CAN'T STOP</i>	RED HOT CHILI PEPPERS
5	4	23	<i>ALL MY LIFE</i>	FOO FIGHTERS
6	6	28	<i>FINE AGAIN</i>	SEETHER
7	5	30	<i>THE RED</i>	CHEVELLE
8	7	10	<i>HONESTLY</i>	ZWAN
9	8	16	<i>STILL WAITING</i>	SUM 41
10	12	12	<i>CLOCKS</i>	COLDPLAY

SOURCE: BILLBOARD/SOUNDCAN

EAST

SERVICES & RESOURCES

Minimum run for any ad is one calendar month (3,4 or 5 issues, depending on the month). New ads, copy changes, and cancellations are due by the third Thursday of the current month for appearance the following month. **RATES: \$53 per line monthly; \$324 per half-inch dis-**

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

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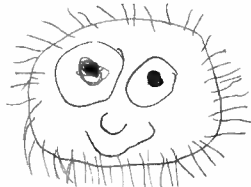
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Movers

NETWORK TV

Barry Schulman was appointed senior vp of programming for Pax TV. Schulman was most recently vp of programming and program strategy for A&E Network (1999 to 2001) and prior to that spent six years as vp of programming for Sci Fi Channel.

TV STATIONS

Joel Vilmenay has joined Hearst-Argyle Television as president and general manager of KETV, the company's ABC affiliate in Omaha, Neb. Vilmenay succeeds **Richard Dyer**, who moved to Cincinnati to serve as president and gm of WLWT-TV, Hearst-Argyle's NBC affiliate there. Vilmenay comes from Gannett Television, where he was general sales manager of WZZM-TV in Grand Rapids, Mich....Tribune Co. has named **Steve Carver** vp/gm of WATL-TV, its WB affiliate in Atlanta. Carver had been regional vp for Tribune Television and vp and gm of WGN-AM Radio in Chicago. **Mark Krieschen**, director of sales at WGN-AM, will succeed Carver.

MAGAZINES

Diane Silberstein, previously publisher of shuttered Ziff Davis Media's *Yahoo! Internet Life*, has joined *Playboy* as associate publisher/advertising...**Howard Grier** was promoted from creative services director of Hearst Magazines' Redbook to associate publisher of marketing...Publishing Group of America, the Franklin, Tenn.-based media company that publishes *American Profile*, has promoted **Dick Porter**, president of AP magazine and senior vp of publishing for PGA, to CEO. And **Stephen Duggan** has added COO to his role as CFO.

RADIO

Longtime United Stations executive **Charlie Colombo** has moved over to Launch Radio Networks as executive vp and general manager. United Stations recently purchased the assets of LRN. In his new post, Colombo will oversee Launch's 12 format-driven radio services, affiliate relations and regional news bureaus. He was executive vp at United Stations and a founding partner of the syndicator when it was incorporated in 1993.

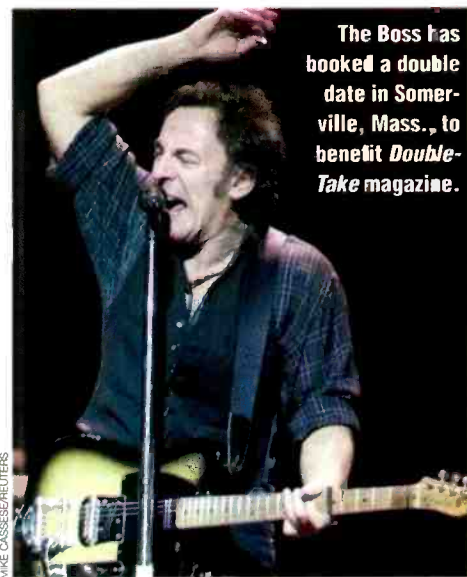
Media Elite

EDITED BY ANNE TORPEY-KEMPH

Quicktakes

DOUBLETAKE RISING. That could be the tagline for the Bruce Springsteen concerts scheduled to rock the 900-seat Somerville Theater in Somerville, Mass., this Wednesday and Thursday to benefit the financially troubled, 500,000-circ writing and photography title *DoubleTake*, based in suburban Boston. Springsteen, booking the dates between stops on his current "Rising" tour, has been a supporter of *DoubleTake* since meeting founding editor **Robert Coles** six years ago and subsequently being interviewed for the spring 1998 issue. When Coles approached him in December, the Boss took up the cause, saying in a statement that he relates to *DoubleTake's* mission of communicating "how real people live real life. [*DoubleTake's*] subject is everything. I've always been interested in writing about 'everything' in some way in my music—how it feels to be alive now, a citizen of this country, and what that means, and what your possibilities are." Between the sold-out \$100 and \$500 seats and the preshow-reception premium tickets starting at \$1,000, the event promises to raise \$1 million—enough to get the magazine rolling again (it suspended publication last summer). The editors have an issue ready to go; now the skinny guy has to sing...Even *Time* slipped into stilettos for New York Fashion Week, hosting a glittering array of designers, architects, models, photogs and graphic artists at Gotham Hall last Monday to celebrate the U.S. launch of *Time Style & Design*. M.E. **Jim Kelly** smiled through

the pain of his recently broken wrist while chatting with *S&D* cover girl Heidi Klum; *Time* president **Eileen Naughton** showed off her fab abs in a torso-sheer top; and designer Mary McFadden made her first appearance since closing her business and dropping off the face of the earth...*Lifetime* publisher **Susan Plagemann** and editor **Sally Koslow** are a couple of good skaters. They proved that at Central Park's Wollman Rink at the Hearst mag's recent Bailey's-and-coffee-infused fête marking the editorial close of the launch issue. The skating pair credited their Midwestern upbringing—



The Boss has booked a double date in Somerville, Mass., to benefit *DoubleTake* magazine.

Plagemann hails from Wisconsin, Koslow from North Dakota—for their ease on the ice, but they had some competition from the featured act, Olympic medalist Nancy Kerrigan. Plagemann then tempted attendees with a giant cake, wheeled out onto the ice, in the form of an insertion order made out for 99 pages. She wouldn't say how close she is to that number, but she has until Feb. 25 to hit it...At the recent Women of Los Angeles luncheon at the Four Seasons Hotel in Beverly Hills, political commentator and radio personality **Ariana Huffington** spoke and signed copies of her new book, *Pigs at the Trough:*



Caking on the ice: *Lifetime's* Koslow (l.) and Plagemann (r.) with Kerrigan

How Corporate Greed and Political Corruption Are Undermining America (Crown). An offshoot of D.C.-based Women of Washington, Women of L.A. is a nonprofit, nonpartisan group that puts on educational forums on current issues. Playing to a crowd that included actors Dennis Weaver and Linda Gray and pro-

ducers Gale Ann Hurd and Barbara Boyle, the now left-leaning Huffington took on Enron, gas-guzzling SUVs and public opinion polls, telling one attendee whose cell phone rang during the speech, "Don't answer it; it may be a pollster."

Not Just Kid Stuff

Gaming books broaden their ad bases as the industry matures and buyers seek new ways to reach young men BY AIMEE DEEKEN

WITH SONY PLAYSTATIONS, MICROSOFT XBOXES AND NINTENDO GAMECUBES FLYING OFF store shelves, many magazines that target the young male fans of the machines are keeping pace. Reviews of electronic games regularly appear in titles such as *Playboy*, Emap's *FHM* and Time Inc.'s *Entertainment Weekly*.

The \$10 billion industry is so hot that it even has its own cable network, G4, which is devoted entirely to gaming and boasts some 9 million subscribers.

As the industry continues to expand, the publishers who stand to benefit most are Ziff Davis Media, publisher of seven gaming titles including the 350,000-circulation *Official U.S. PlayStation Magazine*, and Future Network USA, whose gaming stable includes 100% Independent *PlayStation 2 Magazine*.

For gaming books, 2002 was a banner year, even as the technology and personal computing categories faltered. With the mass appeal of gaming and the launch in November 2001 of Microsoft's Xbox console, these titles are now broadening their reach beyond hardware and software ads to include more non-endemic advertising, such as apparel and soft drinks.

And as the gaming industry is maturing, so are its fans—this is not just a kids business any-

While non-endemic ads have always been part of the mix in Ziff's titles, there has been a spike in the last two years, Uniake says. Ziff Davis' gaming books are currently 15 percent non-endemic; new advertisers signed on since late last year include Kellogg's, Doc Martens, Comedy Central and Gillette. Apparel advertising, from the likes of Ecko and DC Shoes, is the largest non-endemic category, but snack and beverage brands, cable networks and movie studios will be the biggest growth areas this year, predicts Uniake. Ziff's *Official U.S. PlayStation* ended last year with 892 ad pages, up 18 percent over 2001, according to Adscope, a division of CMR.

Ziff's game group is led by the 500,000-circulation flagship *Electronic Gaming Monthly*.

Meanwhile, 10 percent of the ads in Future's three game titles—*Official Xbox*, the 400,000-circ *PlayStation Magazine* and the 300,000-circ *PC Gamer*—carry non-endemics, says Simon Whitcombe, Future group publishing director. Last year, the group added some 20 new advertisers,

including New Line Cinema, Paramount and Nestlé, Whitcombe says.

Ad pages in Future's *PSM* climbed 6 percent last year, according to Adscope.

The shift in Future's ad strategy began last



Titles from Ziff Davis (left) and Future have captured the gaming bug.

more. The median age of both Ziff's 200,000-circ *Xbox Nation* and Future's 325,000-circ *Official Xbox Magazine* is 24. "It's not a perpetual kids market [like it was] 20 years ago," says Lee Uniake, group publisher for Ziff's game group.

60sec. With



Martha Nelson Managing Editor, *People*

Q. What are the most significant changes you have made to 'People' since joining last April? **A.** We got more aggressive and made more of a move in L.A.—breaking more stories like Sharon Osborne talking about her colon cancer, and Julia Roberts' wedding. We also instituted a new column called Reality Check, because of the abundance of news and scandal about reality shows. Magazines evolve. We've gone from Royal Watch to Reality Watch, but we could go back again. All we have to do is have those boys get married. **Q.** You also brought in Susan Kaufman, the magazine's first style director. Why? **A.** [West Coast style editor] Steven Cojocar is in L.A. much of the time. I needed someone in New York with me on a daily basis. Susan brings an expertise and depth we needed. **Q.** Because of your midweek deadline, your Columbia disaster coverage was a week late. Was there any debate about whether or not the moment had passed by? **A.** We talked about it. But in the end, our approach to the story is so different [than that of the newsweeklies], and the depth of personal reporting is so different. There was a hunger for it. Early newsstand numbers show it has sold above average. **Q.** What have been big newsstand winners and losers under your watch? **A.** A big seller was the Sexiest Man Alive, with Ben Affleck, which sold almost 1.75 million. What didn't [work], sadly, was the 9/11 anniversary cover, which sold just over 1 million issues. **Q.** Given the country's preoccupation right now with terrorism, are celebrity covers on the verge of losing steam? **A.** As long as Michael Jackson is airing his tapes, there will always be interest.

Mediaweek Magazine Monitor

MONTHLIES March 2003

April, when Whitcombe hired a sales staff exclusively to expand non-endemic ad categories. "With a heavy reliance on endemics, we're at the mercy of peaks and troughs in the market when new consoles are launched, [and] a hardware transition leads to a down year," Whitcombe explains. "With non-endemics, we'll be more evergreen."

Whitcombe says he hopes to increase non-endemics in the magazines to more than 35 percent in two years and to 50 percent by 2008.

With much smaller circulations than the general-interest young men's titles, the gaming enthusiast books tout their affordability to advertisers. A full-color page in Ziff's *Official PlayStation* is \$16,690, and a page in Future's *Xbox* costs \$16,250, compared with the going rate of \$157,000 for Dennis Publishing's 2.5 million-circ *Maxim*. "In terms of CPM and out-of-pocket, we're much cheaper than lad-die mags," says Uniak.

"We consider these magazines when we need to reach [young men], because there's not a lot of ways to reach them," says Karen Jacobs, executive vp/director of print investment for Starcom Worldwide.

Making History A&E's latest publishing deal

Continuing a string of magazine spinoffs of cable networks—including *Nickelodeon*, *ESPN the Magazine*, A&E Network's *Biography* and the upcoming *Lifetime*—A&E will strike again later this month with the launch of *History Channel Magazine*, a 100,000-circulation bimonthly.

The move comes as A&E, which last year had sought to forge a publishing partnership on its *Biography*, in January suspended those efforts. A&E was said to have been negotiating with Hearst Magazines, which owns a minority stake in the network, but the parties could not agree on a price for a publishing deal.

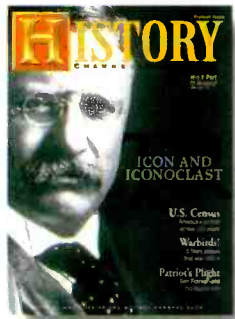
A&E has lined up a publishing partner for *History Channel*, licensing the brand to Minneapolis-based North American Media Group, publisher of eight membership-based titles including the 750,000-circ *North American Hunter* and the 425,000-circ *PGA Tour Partners*, the company's only other licensing venture. NAMG counts 4 million members in its clubs.

History Channel will be offered via \$24 memberships to the History Channel Club. Members, like those of the National Geographic Society, will get subscriptions to the magazine

	RATE BASE (1ST HALF '02)	CIRC. (1ST HALF '02)	CURRENT PAGES	PAGES LAST YR.	% CHANGE	YEAR TO DATE	YTD LAST YEAR	% CHANGE
BUSINESS/TECHNOLOGY								
Business 2.0	550,000	557,093	49.05	45.83	7.03%	95.72	113.50	-15.67%
Entrepreneur	540,000	543,885	89.19	102.82	-13.26%	339.86	340.17	-0.09%
Fast Company	725,000	770,672	66.10	67.97	-2.75%	169.10	142.78	18.43%
Fortune Small Business ¹⁰	1,000,000	N.A. ^B	37.99	39.81	-4.57%	72.20	72.20	0.00%
Inc	665,000	680,394	64.34	74.96	-14.17%	170.41	147.88	15.24%
Red Herring	325,000	332,889	32.19	33.00	-2.45%	88.69	89.00	-0.35%
Technology Review ¹⁰	310,000	312,037	23.66	28.41	-16.72%	75.14	46.47	61.70%
Wired	500,000	509,300	60.20	56.16	7.19%	169.81	142.75	18.96%
Category Total			422.72	448.96	-5.84%	1,180.93	1,094.75	7.87%
ENTERTAINMENT								
Movieline ¹⁰	250,000 ^D	295,012	DID NOT REPORT			0.00	0.00	N.A.
Premiere	600,000	619,265	31.16	23.33	33.56%	86.08	67.76	27.04%
The Source	475,000	475,000	111.50	124.33	-10.32%	265.33	261.32	1.53%
Spin	525,000	526,973	56.25	73.09	-23.04%	143.49	181.15	-20.79%
Vibe ¹⁰	800,000	820,792	118.93	112.19	6.01%	250.94	220.67	13.72%
Category Total			317.84	332.94	-4.54%	745.84	730.90	2.04%
ENTHUSIAST								
Automobile	625,000	645,211	88.00	50.63	73.81%	192.82	146.69	31.45%
Backpacker ³	295,000	298,062	68.66	73.35	-6.39%	101.14	113.30	-10.73%
Bicycling ¹¹	285,000	286,347	43.83	29.70	47.58%	66.45	52.82	25.80%
Boating	None	202,957	126.82	112.10	13.13%	348.61	357.88	-2.59%
Car and Driver	1,350,000	1,369,848	85.46	72.59	17.73%	236.12	209.53	12.69%
Cruising World	155,000	160,020	83.23	85.68	-2.86%	287.36	278.02	3.36%
Cycle World	310,000	323,700	78.74	94.58	-16.75%	201.16	227.33	-11.51%
Flying	None	305,763	65.41	67.78	-3.50%	163.41	175.08	-6.67%
Golf Digest	1,550,000	1,578,248	175.92	138.83	26.72%	378.03	318.56	18.67%
Golf Magazine	1,400,000	1,426,304	127.45	112.53	13.26%	330.56	319.26	3.54%
Motorboating	None	134,126	103.05	105.22	-2.06%	331.79	333.04	-0.38%
Motor Trend	1,250,000	1,272,053	88.16	65.99	33.60%	230.60	179.47	28.49%
Popular Mechanics	1,200,000	1,239,186	71.33	71.27	0.08%	165.36	165.15	0.13%
Popular Photography	450,000	451,725	131.82	138.03	-4.50%	400.25	435.14	-8.02%
Popular Science	1,450,000	1,468,346	55.40	47.60	16.39%	163.30	124.03	31.66%
Power & Motoryacht	None	156,735 ^B	206.74	204.34	1.17%	669.65	652.51	2.63%
Road & Track	750,000	762,688	98.17	84.47	16.22%	266.18	243.09	9.50%
Sailing World ¹⁰	50,000	51,376	44.25	38.54	14.82%	81.89	69.61	17.64%
Stereo Review's Sound & Vision ¹⁰	450,000	453,022	NO ISSUE			107.65	138.93	-22.51%
Tennis Magazine ¹⁰	700,000	705,264	46.46	61.28	-24.18%	75.54	96.82	-23.56%
Yachting	132,000	133,633	233.97	225.25	3.87%	545.20	545.58	-0.07%
Category Total			2,022.87	1,879.76	7.61%	5,343.07	5,183.84	3.07%
FASHION/BEAUTY								
Allure	900,000	957,276	103.82	86.36	20.22%	227.67	188.86	20.55%
Cosmopolitan	2,700,000	2,963,351	139.39	135.96	2.52%	347.79	336.13	3.47%
Elle	1,000,000 ^D	989,728	222.48	211.46	5.21%	362.30	311.14	16.44%
Essence	1,050,000	1,052,925	105.26	90.84	15.87%	269.33	209.77	28.39%
Glamour	2,200,000	2,509,566	150.89	115.26	30.91%	284.67	232.86	22.25%
Harper's Bazaar	700,000	718,834	223.14	244.10	-8.59%	328.41	359.49	-8.65%
Honey ¹⁰	350,000	387,999	53.79	47.38	13.53%	90.49	80.26	12.75%
In Style ^Y	1,500,000	1,660,193	285.29	262.44	8.71%	680.33	538.60	26.31%
Jane ¹⁰	650,000 ^D	663,222	103.49	77.73	33.14%	163.97	116.40	40.87%
Latina ¹¹	250,000 ^D	230,371	63.28	43.00	47.16%	146.27	91.72	59.47%
Lucky	700,000	779,521	165.28	69.10	139.19%	250.31	132.70	88.63%
Marie Claire	850,000 ^D	952,223	155.88	168.08	-7.26%	284.79	280.73	1.45%
Vogue	1,100,000	1,245,490	447.77	434.83	2.98%	718.07	635.35	13.02%
W	450,000	471,265	296.60	283.67	4.56%	440.54	418.97	5.15%
Category Total			2,516.36	2,270.21	10.84%	4,594.94	3,932.88	16.83%
FOOD/EPICUREAN								
Bon Appetit	1,200,000	1,263,134	69.82	69.18	0.93%	219.25	195.67	12.05%
Cooking Light ¹¹	1,550,000	1,603,680	134.39	132.61	1.34%	269.27	222.54	21.00%
Food & Wine	900,000	957,838	110.83	106.14	4.42%	225.39	209.82	7.42%
Gourmet	900,000	934,778	99.90	107.26	-6.86%	218.87	218.63	0.11%
Category Total			414.94	415.19	-0.06%	932.78	846.66	10.17%
GENERAL INTEREST								
Biography	700,000	724,550	30.01	25.00	20.04%	86.85	64.71	34.21%
Harper's Magazine	205,000 ^X	212,010	18.75	15.33	22.29%	54.91	44.57	23.20%
National Geographic	6,600,000	6,890,852	34.13	24.74	37.95%	82.23	83.58	-1.62%
People en Español ¹¹	400,000	420,849	48.50	43.54	11.39%	100.67	81.20	23.98%
Reader's Digest	12,500,000	12,212,040	68.84	78.92	-12.77%	202.59	229.48	-11.72%
Savoy ¹⁰	300,000	302,070	43.92	34.83	26.10%	95.43	99.08	-3.68%
Smithsonian	2,000,000	2,040,294	61.70	41.40	49.03%	131.50	119.50	10.04%
The Atlantic Monthly ¹¹	450,000	502,113	57.22	43.83	30.55%	141.22	107.35	31.55%
Vanity Fair	1,000,000	1,107,802	229.00	163.85	39.76%	375.09	271.39	38.21%
Category Total			592.07	471.44	25.59%	1,270.49	1,100.86	15.41%
HEALTH/FITNESS (MEN)								
Flex	150,000	154,199	149.98	165.36	-9.30%	482.46	507.33	-4.90%
Muscle & Fitness	None	470,263	135.14	139.82	-3.35%	384.02	411.16	-6.60%
Runner's World	510,000	528,905	42.67	43.24	-1.32%	100.63	98.68	1.98%
Category Total			327.79	348.42	-5.92%	967.11	1,017.17	-4.92%
HEALTH/FITNESS (WOMEN)								
Fitness	1,100,000	1,197,638	94.56	67.53	40.03%	214.87	171.61	25.21%
Health ¹⁰	1,350,000	1,407,660	95.73	115.98	-17.46%	194.33	191.17	1.65%
Prevention	3,100,000	3,131,814	107.69	86.25	24.86%	250.43	224.93	11.34%
Self	1,200,000	1,284,604	96.00	96.04	-0.04%	229.78	201.27	14.17%
Shape	1,500,000	1,692,690	96.82	61.83	56.59%	236.56	160.38	47.50%
Category Total			490.80	427.63	14.77%	1,125.97	949.36	18.60%
KIDS								
Boys' Life	1,300,000	1,410,198	11.50	9.98	15.23%	28.69	25.25	13.62%
Disney Adventures ¹⁰	1,100,000	1,139,167 ^B	14.40	30.43	-52.68%	30.30	51.45	-41.11%
Nickelodeon Magazine ¹⁰	1,000,000	1,042,680 ^B	33.98	27.33	24.33%	56.14	49.80	12.73%
Sports Illustrated for Kids	950,000	987,432 ^B	23.55	25.52	-7.72%	56.43	72.03	-21.66%
Category Total			83.43	93.26	-10.54%	171.56	198.53	-13.58%

Magazines

along with videos, discounts with historical societies and sweepstakes-driven trip giveaways.



A&E spins off another net into a magazine.

In the early '90s, *Biography*, then a programming guide known as *A&E Monthly*, was also membership-driven. But when that magazine relaunched in 1997, A&E shifted it to a conventional circulation model.

"We are very much interested in looking at the membership-business model for *History Channel*," says Carrie Trimmer, A&E director of licensing. "There's not a lot you can do [with membership and licensing activity] in the *Biography* space—it's celebrity-driven, and those things are difficult to clear and get rights for. *History* is pretty much public domain."

While publishers have a strong track record launching titles based on cable brands, there are no guarantees. "Cable is really the TV version of magazines—narrowly targeted and editorially driven," notes Charlie Rutman, Carat USA president. But like all spinoffs, "[*History Channel*] will have to prove itself," he says.

Seth Hoyt, NAMG associate group publisher and *History Channel* publisher, says the magazine will be aimed primarily at men, with a median age of 47. *History Channel's* editor is Terry Monahan, who runs an editorial consulting company in Minneapolis and has worked on two other NAMG launches. The *History Channel* will also maintain an editorial board to ensure that the voice and quality of the magazine is consistent with the network.

The magazine's demographics mirror that of the *History Channel*, which boasts 82 million subs. To help build subscriptions, commercials promoting the *History Channel Club* will be aired on the network. A&E sales executives will also help sell advertising in the magazine, though corporate packages have yet to be established. The first issue has just six pages of ads, including business from Sears Craftsman and the U.S. Navy. —LG

Cover Story

Premiere eyes newsstands

In reformatting *Premiere* for its February issue, editor in chief Peter Herbst's primary goal was to jump-start the movie magazine's sagging

MONTHLIES March 2003

	RATE BASE (1ST HALF '02)	CIRC. (1ST HALF '02)	CURRENT PAGES	PAGES LAST YR.	% CHANGE	YEAR TO DATE	YTD LAST YEAR	% CHANGE
MEN'S LIFESTYLE								
Details ¹⁰	400,000	417,631	152.19	102.74	48.13%	209.20	145.69	43.59%
Esquire	700,000 ^Q	720,894	130.69	97.00	34.73%	204.68	172.73	18.50%
FHM ¹¹	1,000,000	1,056,587	85.70	83.67	2.43%	138.37	130.67	5.89%
Gear ^{10/1}	500,000 ^X	517,008				34.00	33.00	3.03%
Gentlemen's Quarterly	750,000	775,084	216.64	231.05	-6.24%	323.52	325.73	-0.68%
Maxim	2,500,000	2,569,172	97.25	115.29	-15.65%	231.37	235.54	-1.77%
Men's Fitness	550,000	635,145	61.82	70.84	-12.73%	181.46	190.99	-4.99%
Men's Health ¹⁰	1,625,000	1,659,594	114.81	106.33	7.98%	174.83	147.43	18.59%
Men's Journal	600,000	620,614	80.65	82.16	-1.84%	186.19	163.66	13.77%
Penthouse	None	601,365	32.70	41.16	-20.55%	97.08	120.01	-19.11%
Playboy	3,150,000	3,217,269	39.23	46.58	-15.78%	116.07	117.83	-1.49%
Stuff	1,100,000	1,170,555	62.15	60.59	2.57%	165.30	151.56	9.07%
Category Total			1,073.83	1,037.41	3.51%	2,062.07	1,934.84	6.58%
OUTDOORS								
Field & Stream ^{11/1}	1,500,000	1,519,280	52.13	45.33	15.00%	96.01	101.31	-5.23%
National Geographic Adventure ¹⁰	375,000	381,148	48.32	42.86	12.74%	80.77	80.28	0.61%
Outdoor Life ^{9/1}	900,000	1,149,876				52.68	35.36	48.98%
Outside	625,000	649,420	58.96	60.47	-2.50%	144.71	132.78	8.98%
Category Total			159.41	148.66	7.23%	374.17	349.73	6.99%
PARENTING/FAMILY								
American Baby	2,000,000	2,002,010 ^B	52.36	45.21	15.82%	148.03	136.90	8.13%
Baby Talk ¹⁰	2,000,000	2,001,113 ^B	51.03	42.95	18.81%	98.62	91.89	7.32%
Child ¹⁰	1,020,000	942,193	89.19	66.13	34.87%	157.91	119.93	31.67%
FamilyFun ¹⁰	1,550,000	1,482,788	50.99	53.08	-3.94%	94.83	96.97	-2.21%
Parenting ¹⁰	2,150,000	2,039,462	114.09	86.93	31.24%	220.19	173.41	26.98%
Parents	2,200,000	2,092,443	128.43	108.57	18.29%	315.61	264.79	19.19%
Category Total			486.09	402.87	20.66%	1,035.15	883.89	17.12%
PERSONAL FINANCE								
Kiplinger's Personal Finance	1,000,000	1,072,471	47.79	46.26	3.31%	134.08	132.26	1.38%
Money	1,900,000	1,945,265	69.18	57.88	19.52%	192.85	161.32	19.55%
SmartMoney	800,000	822,436	71.67	69.11	3.70%	171.54	147.73	16.12%
Worth ¹⁰	500,000	509,010	44.18	70.33	-37.18%	91.25	117.03	-22.03%
Category Total			232.82	243.58	-4.42%	589.72	558.34	5.62%
SCIENCE								
Discover	1,000,000	1,054,788	20.99	22.55	-6.92%	64.13	63.76	0.58%
Natural History ¹⁰	225,000	249,745	48.50	49.50	-2.02%	75.17	73.67	2.04%
Scientific American	665,000 ^Q	681,122	32.50	22.34	45.48%	70.33	55.38	27.00%
Spectrum, IEEE	None	339,264	39.90	35.94	11.02%	125.52	114.87	9.27%
Category Total			141.89	130.33	8.87%	335.15	307.68	8.93%
SHELTER								
Architectural Digest	800,000	828,730	127.64	110.78	15.22%	355.90	326.85	8.89%
Country Home ^{10/+}	1,100,000	1,101,234	81.45		NO ISSUE	N.A.	148.39	143.22%
Country Living	1,700,000	1,711,449	78.00	74.53	4.66%	198.95	186.39	6.74%
The Family Handyman ¹⁰	1,100,000	1,152,187	59.33	59.17	0.27%	112.33	107.83	4.17%
Home ¹⁰	1,000,000	1,010,623	76.36	54.26	40.73%	147.59	104.97	40.60%
House Beautiful	850,000	901,880	86.45	70.61	22.43%	186.32	173.76	7.23%
House & Garden	775,000 ^Q	882,611	67.61	63.33	6.76%	176.06	158.00	11.43%
Southern Living ¹³	2,500,000	2,546,471	125.63	119.16	5.43%	313.22	269.89	16.05%
Sunset	1,425,000	1,446,911	101.99	90.70	12.45%	228.03	209.00	9.11%
This Old House ^{10/Y}	925,000	974,052	74.84	71.52	4.64%	142.28	142.34	-0.04%
Category Total			879.30	714.06	23.14%	2,009.07	1,740.04	15.46%
TEEN								
CosmoGirl ¹⁰	750,000	1,054,638	69.22	51.82	33.58%	110.20	86.01	28.12%
Seventeen	2,350,000	2,431,943	124.27	128.31	-3.14%	228.54	242.82	-5.88%
Teen People ¹⁰	1,600,000	1,651,723	83.50	82.69	0.98%	145.28	132.81	9.39%
YM-Y	2,200,000	2,262,574	98.22	73.51	33.61%	190.62	129.42	47.29%
Category Total			375.21	336.33	11.56%	674.64	591.06	14.14%
TRAVEL								
A. F.'s Budget Travel ^{10/A}	400,000	517,100 ^B	94.71	104.34	-9.23%	153.07	160.92	-4.88%
Condé Nast Traveler	750,000	780,051	110.66	110.13	0.48%	314.40	256.43	22.61%
Travel + Leisure	925,000	960,779	162.57	111.31	46.05%	355.43	237.14	49.88%
Travel Holiday ¹⁰	650,000	657,883	86.51	95.48	-9.39%	175.51	167.15	8.17%
Category Total			454.45	421.26	7.88%	998.41	816.74	22.24%
WEALTH								
Robb Report	None	105,842	72.50	66.32	9.32%	228.07	221.32	3.05%
Town & Country	425,000	431,491	120.69	104.92	15.03%	306.10	280.59	9.09%
Category Total			193.19	171.24	12.82%	534.17	501.91	6.43%
WOMEN'S LIFESTYLE								
Heart & Soul ¹⁰	350,000	359,215	41.93	26.33	59.25%	78.83	58.16	35.54%
Martha Stewart Living	2,270,000	2,323,129	107.19	149.43	-28.27%	264.18	345.44	-23.52%
More ¹⁰	700,000	723,066	56.02	47.50	17.94%	116.04	90.59	28.09%
O, The Oprah Magazine	2,000,000	2,275,599	122.28	93.79	30.38%	259.50	223.66	16.02%
Real Simple ¹⁰	900,000	1,047,796	98.70	60.40	63.41%	169.10	99.80	69.44%
Victoria	950,000	957,638	21.83	32.75	-33.34%	70.68	80.84	-12.57%
Category Total			447.95	410.20	9.20%	958.33	898.49	6.66%
WOMEN'S SERVICE								
Better Homes and Gardens	7,600,000	7,602,575	165.28	155.85	6.05%	412.21	350.84	17.49%
Family Circle ¹⁵	4,600,000	4,671,052	120.46	122.70	-1.83%	311.62	274.81	13.39%
Good Housekeeping	4,600,000	4,708,964	143.43	139.00	3.19%	361.81	353.73	2.87%
Ladies' Home Journal	4,100,000	4,101,280	149.21	104.85	42.31%	339.78	239.09	42.11%
Redbook	2,350,000	2,380,410	131.85	92.19	43.02%	300.62	212.63	41.38%
Woman's Day ¹⁷	4,050,000	4,167,933	142.60	95.87	48.74%	357.36	305.04	17.15%
Category Total			852.83	710.46	20.04%	2,083.40	1,736.14	20.00%
MEDIAWEEK MONITOR TOTALS			12,485.79	11,414.20	9.39%	27,987.01	25,373.91	10.30%

Rate base and circulation figures according to the Audit Bureau of Circulations for the first half of '02 except: B=audited by BPA International and X=did not file audit by deadline; A=moved from bimonthly to monthly in Sept. 2002; Q=raised rate base during period; Y=both year-to-date figures include current special issue; 9=published 9 times yearly; 10=published 10 times; 11=published 11 times; 13=published 13 times; 15=published 15 times; 17=published 17 times; +=one more issue in 2003 than in 2002; 1=one fewer issue in 2003

newsstand sales, with the expectation that the title will see gains of 10 percent this year.

The formerly perfect-bound monthly has taken on new dimensions, converting to saddle-stitch binding and returning to the original wider and taller trim size it abandoned two years ago. The magazine also is reducing its frequency to 10 issues per year, with combined editions in July/August and December/January.

The February issue also ushered in a reduced rate base for *Premiere*, with guaranteed circulation trimmed from 600,000 to 500,000. The newsstand cover price has been boosted from \$3.50 to \$3.99.

The changes come as *Premiere's* total paid circ in the second half of 2002 dipped 1.7 percent to 607,140 compared to the prior year, according to the Audit Bureau of Circulations. Newsstand sales slid 11.5 percent, to 74,283.



Herbst wants more newsstand action.

Premiere will have new competition on the stands when Dennis Publishing in May tests a still-untitled, 400,000-circ movie spinoff of *Maxim*.

The new look gives *Premiere* "a more *Rolling Stone* feeling," says Herbst, a former editor at *RS*. "*Premiere* should be a youthful, fun magazine."

Beyond the physical alterations, *Premiere's* cover concepts will also get some tweaks. "We're trying to be much more aggressive,"

says Herbst, who became editor of the Hachette Filipacchi Media title 15 months ago. "We did really traditional *Premiere* covers, which was a celebrity looking like a celebrity, because celebrities by and large will not appear in their movie costumes for cover shoots. They were quite elegant, but in this newsstand environment, we need to be a little more in-your-face."

February's cover featured *Daredevil* stars Ben Affleck and Jennifer Garner in their superhero garb, and at least two other covers this year will have costumed actors.

Herbst last week wrapped up April's Oscar

issue, which will include last year's top 100 movies selected by critics around the country, and exclusive backstage photos from last year's awards. In May, *Premiere* will roll out four *Matrix* sequel covers. The July/August issue will feature a "sex and the movies" theme, which if all goes well could become a franchise. "We'll take it as far as we can, without losing our newsstand position," jokes Herbst.

Single-copy sales are looking up. January's *Lord of the Rings* cover sold about 105,000 copies, close to the 110,000 tally for the September '01 issue pegged to the first *Ring* film. —LG ■

WEEKLIES February 17, 2003

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
NEWS/BUSINESS								
BusinessWeek	17-Feb	41.45	18-Feb	56.65	-26.83%	252.00	266.48	-5.43%
The Economist	8-Feb	48.00	9-Feb	36.00	33.33%	229.00	238.00	-3.78%
Newsweek ^E	17-Feb	53.46	18-Feb	49.48	8.04%	229.84	203.67	12.85%
The New Republic	17-Feb	7.90	18-Feb	6.17	28.04%	38.51	39.30	-2.01%
Time ^{E/S}	17-Feb	76.38	18-Feb	43.08	77.30%	261.50	234.04	11.73%
U.S. News & World Report	17-Feb	24.96	18-Feb	29.98	-16.74%	149.79	123.60	21.19%
The Weekly Standard	24-Feb	9.00	25-Feb	8.82	2.04%	56.82	60.83	-6.59%
Category Total		261.15		230.18	13.45%	1,217.46	1,165.92	4.42%

SPORTS/ENTERTAINMENT/LEISURE

AutoWeek	17-Feb	42.58	18-Feb	26.65	59.77%	150.73	137.02	10.01%
Entertainment Weekly	14-Feb	28.00	15-Feb	17.14	63.36%	183.19	163.92	11.76%
Golf World	14-Feb	23.33	15-Feb	29.61	-21.21%	97.99	143.09	-31.52%
New York	17-Feb	100.70	18-Feb	117.10	-14.01%	281.50	341.60	-17.59%
People	17-Feb	66.44	18-Feb	54.35	22.24%	436.41	385.19	13.30%
Sporting News	17-Feb	9.00	18-Feb	8.00	12.50%	84.83	94.19	-9.94%
Sports Illustrated ¹	17-Feb	20.97	18-Feb	33.85	-38.05%	203.66	279.26	-27.07%
The New Yorker ^A	17-Feb	124.65	18-Feb	120.65	3.32%	291.61	250.94	16.21%
Time Out New York	12-Feb	68.31	13-Feb	70.25	-2.76%	422.74	374.00	13.03%
TV Guide	15-Feb	61.40	16-Feb	57.87	6.10%	382.28	350.20	9.16%
Us Weekly	17-Feb	23.00	18-Feb	24.67	-6.77%	146.67	113.84	28.84%
Category Total		568.38		560.14	1.47%	2,681.61	2,633.25	1.84%

SUNDAY MAGAZINES

American Profile	16-Feb	8.40	17-Feb	8.65	-2.89%	59.95	61.30	-2.20%
Parade	16-Feb	16.38	17-Feb	7.94	106.30%	89.48	83.88	6.68%
USA Weekend	16-Feb	13.61	17-Feb	9.00	51.22%	79.08	88.23	-10.37%
Category Total		38.39		25.59	50.02%	228.51	233.41	-2.10%
TOTALS		867.92		815.91	6.37%	4,127.58	4,032.58	2.36%

E=estimated page counts; S=current issue count includes 14 pages in *Style & Design* supplement issue; 1=one fewer issue in 2002 than in 2001

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Media Person

BY LEWIS GROSSBERGER



Yanking the Franks

A LOT OF AMERICANS ARE UNHAPPY WITH FRANCE. IN FACT,

there is so much France-bashing going on in the U.S. media that even the French media have deigned to take notice. The august *Le Monde* griped about “a certain element of the American press” slinging crude

Gallic stereotypes, to wit: “We French are pusillanimous, ‘Munichized’ to the bottom of our souls, habitually venal, reliably anti-Semitic, and, it goes without saying, relentlessly anti-American. And let’s not forget: we are also ‘old.’”

At the opposite end of prestige and credibility, the *New York Post* ordered the world’s most easily enraged columnist, Steve Dunleavy, to climb into his dudgeon, zip over to Omaha Beach and gnash his teeth over how those lily-livered frog-gulpers have forsaken the fallen American boys who pulled their *lardons* out of the *feu* not once but TWICE, for cryin’ out loud.

“I want to kick the collective butts of France,” wrote Steve, quickly working himself into a foaming, mentholated lather. “These kids died to save the French from a tyrant named Adolf Hitler. And now, as more American kids are poised to fight and die to save the world from an equally vile tyrant, Saddam Hussein, where are the French? Hiding. Chickening out. Proclaiming, *Vive les wimps!*”

Clandestine proclaimers! Insults this cruel cannot be allowed to stand. It is time for Media Person, champion of the underdog, challenger of the conventional wisdom, puncturer of Australian gasbags and part-time Francophile—to rebut the lazy thinking and thoughtless laziness that so often replace lucid analysis in the media. Here then, the most commonly heard anti-French canards and the irrefutable, fact-oriented Big Truths that will instantly demolish them:

The French are cowards: Patently ridiculous. No one who has ever walked into a French hotel and been told by a desk clerk with impeccable diction, sarcastic posture and the confidence of Charles de Gaulle that there is no

record of the reservation you made (and confirmed twice in writing) could possibly make such a preposterous charge.

The French are poor soldiers whose most effectual combat maneuver is surrender: OK, granted, the French military didn’t have a great 20th century. But only because they kept making the mistake of fighting the Germans. Put them against the Italians, and you might have had a very different won-lost record. But what a 19th! Has the world forgotten the magnificent Corsican dwarf with one hand habitually thrust inside his overcoat for reasons unknown who founded an early version of the European Union by simply conquering all the other Europeans? Going even further back, there was Joan of Arc, a mere slip of a girl who defeated mighty English armies while clad in rusty iron petticoats. And let’s not forget about the Three Musketeers, either! Could those

The French are anti-Semitic: Well, sure, but who isn’t? As a lifelong Semite, Media Person knows that all you have to do is kick a man in the belly, curse his mother and slice off a finger or two to quickly uncover the latent anti-Semitism simmering beneath his deceitful, smiling exterior. Yes, France has had notorious episodes of anti-Semitism in the past, such as the Dreyfus Affair, with its melodramatic tearing off of epaulets, but at least the case had a happy ending. And then, of course, there was their rather embarrassing behavior during that unpleasant occupation business just before the kissing of the GIs. But now Paris has the Marais, and any country with a Jewish neighborhood that doesn’t have walls around it with armed guards posted on them can’t be much more than slightly anti-Semitic at most.

The French eat snails: Totally false. The French breed and cook snails, yes, but only to serve to credulous tourists, who believe them to be a French delicacy and want to seem open to new experience. To verify this, next time you order escargot (which literally translates as “sucker grub”) in a French restaurant, watch

Every French girl was ordered to kiss all GIs, even ugly ones, on the mouth. You think gratitude is eternal?

boys thrust an epee, or what? (Though why they never used their muskets is something Media Person never understood.)

The French are ingrates: Nonsense. They are very polite people and go around saying *merci beaucoup* all the time. Of course, they mainly say it to each other, but still they are polite little beggars. As far as thanking us for WWII, hey, on liberation day, every French girl was ordered to kiss all GIs, even ugly ones, *on the mouth* (tongue optional). You think gratitude is eternal? Get off it, already. How long did we keep thanking them for saving us from the Brits?

carefully out of the corner of your eye and you’ll see the staff gathering in a corner, pointing at you and snickering.

The French find Jerry Lewis funny: First of all, no Frenchman will admit to it, and Media Person has closely questioned hundreds. Even when you point out that Lewis was inducted into the Legion of Honor, these citizens will say, “Perhaps eez some ozzer French person who enjoys Jer-ree Lewees, but me, non, m’sieur, I despise ze man, and I laugh nevair at hees stupeed American antics, rest assured.” ■

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« I TOLD THEM I WANTED TO WRITE
MY OWN SONGS, I WROTE THEM.
THEY LIKED THEM. »

—AVRIL LAVIGNE, SINGER/SONGWRITER



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