

MEDIAWEEK

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NEWSPAPER



Vol. 12 No. 9

THE NEWS MAGAZINE OF THE MEDIA

March 4, 2002 \$3.95

March Madness, Magnified

After slow February sweeps, nets roll out series, specials and stunts **PAGE 6**

AGENCIES

OMD Expands Media Duties

Omnicom broadcast unit to plan, buy all media

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WASHINGTON

Currying Favor On the Hill

As deals pend, EchoStar, Comcast make gestures

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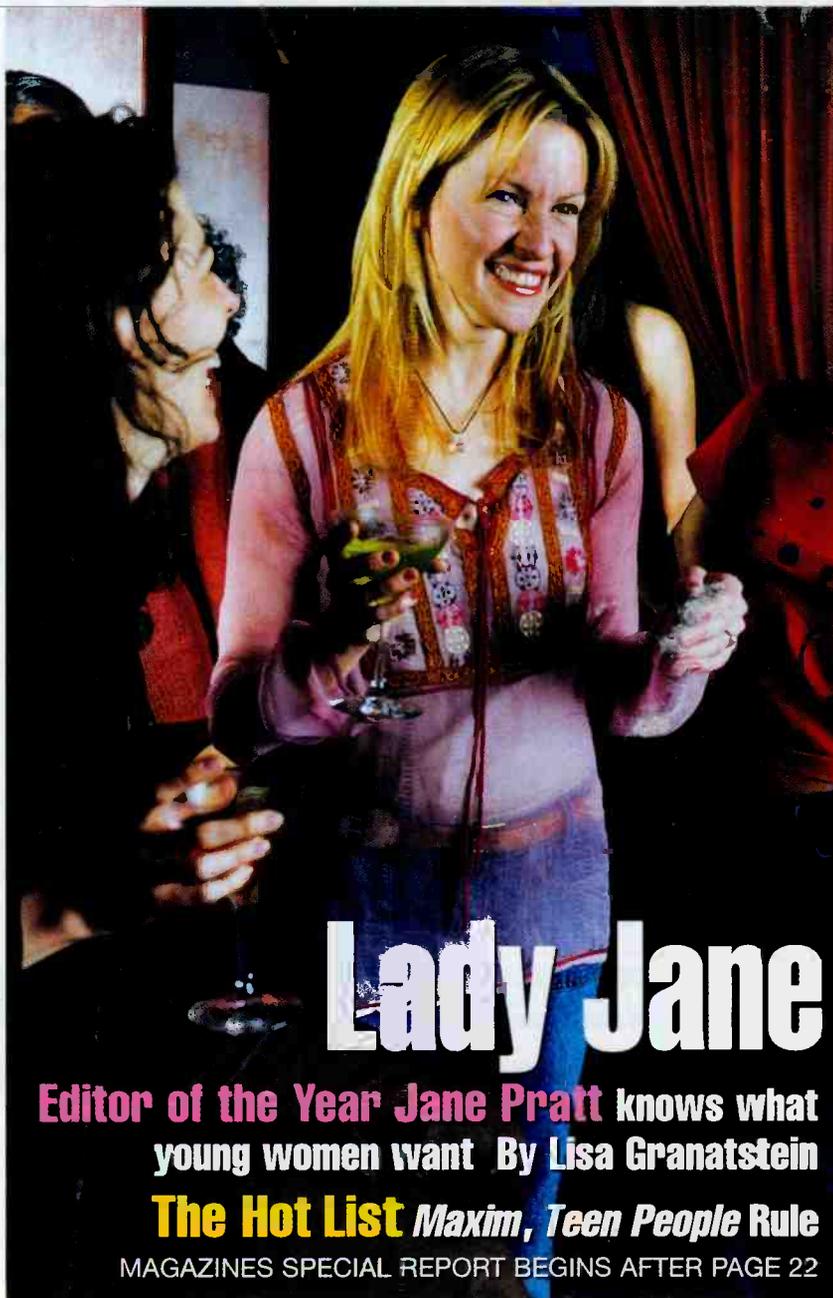
MAGAZINES

Fuller Needs Fast Results

New *Us* editor said to have one-year contract

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Mediaweek Magazine Monitor **PAGE 36**



Lady Jane

Editor of the Year Jane Pratt knows what young women want **By Lisa Granatstein**

The Hot List *Maxim*, *Teen People* Rule

MAGAZINES SPECIAL REPORT BEGINS AFTER PAGE 22

MARKET INDICATORS

NATIONAL TV: ROBUST
All dayparts in second quarter are strong, except for evening news. With all networks offering first-run programming in a so'd-out March, advertisers could reap the benefits of ratings over-de ivery.

NET CABLE: BUILDING
March scatter is popping better than expected, with top cable nets reporting a couple of million each in sales. Third quarter is a so picking up. CPMs are flat to slightly higher than upfront pricing.

SPOT TV: OFF
With the Olympics gone and national ad spending slow, stations across the country are reporting inventory is wide open and negotiable. Political spending has yet to begin.

RADIO: ACTIVE
Network radio scatter is moving. March is very tight, and April and May are starting to tighten. Particularly active are pharmaceuticals, the after-market parts dealer AutoZone and cable tune-in campaigns.

MAGAZINES: MOVING
With consumers continuing to purchase new homes, shelter and lifestyle titles are getting solid ad support from furniture companies and housing-supply retail outlets.



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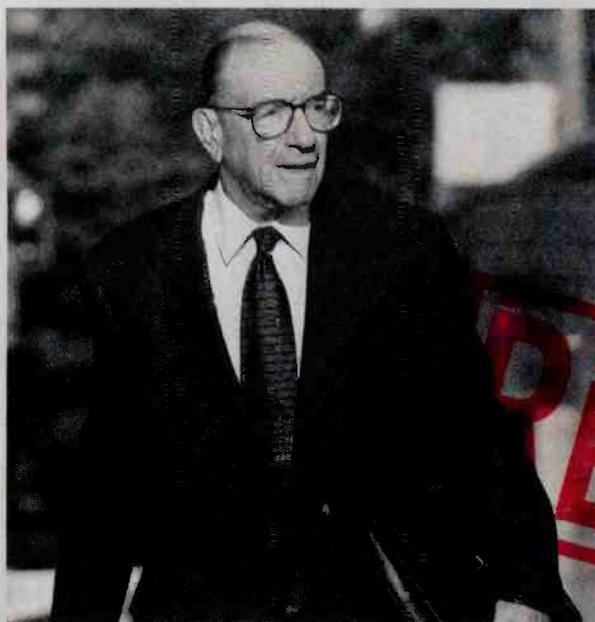
THE WALL STREET JOURNAL. TUESDAY, APRIL 9

Tuesday, April 9, 2002 — Sun and clouds — Weather: Page B1

\$1

DOWJONES

GREENSPAN CUTS IT!



Federal Reserve Chairman Alan Greenspan leaving the Capitol building yesterday.

Washington, D.C. In a surprise move Federal Reserve Chairman Alan Greenspan cut interest rates a whole point yesterday. Wall Street was looking for a half point move but gladly accepted the full point cut. Markets traded under heavy volume and most major indices were up.
Page A8

Overseas market rally in response to Fed's rate cut.
Page C1

Bulls and Bears have a fit on the exchange floor.
Page C1

REJECTED

It's Mergerpalooza time on Wall Street

PAGE A2



On April 9, you'll discover a Wall Street Journal that bears absolutely no resemblance to the exhibit at left. Our idea was simpler.

We're pleased to introduce an expanded and enhanced Journal, covering not only business but the business of life. We're publishing a new section three days a week, Personal Journal, featuring articles on personal finance, health and family, travel, cars and gadgets.

We've also tweaked the layout for easier navigation and readability.

And, oh yes, we've added just the most judicious hint of color. Otherwise, it's the same old brilliant rigorous shrewd witty authoritative Journal.

Coming April 9.

As every successful hostess knows,
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InStyle®

Competitive set: *Vogue*, *Vanity Fair*, *Harper's Bazaar*, *Marie Claire*, *Allure*, *Elle*

Source: ABC 6/30/01; MRI Fall 2001

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At Deadline

Laura K. Jones

Primedia Closes *Teen*, 40 Staffers Cut

Primedia announced late Friday that it has shuttered *Teen* magazine, one of many titles the company acquired last year from Emap USA. The May issue will be its last; some 40 staffers have lost their jobs. *Teen* editor Tommi Lewis will remain with the company for a transitional period. Publisher Ellen Abramowitz may fill the vacant publisher job of sister title *Seventeen*. A Primedia representative declined to comment. Primedia said it will keep the *Teen* brand alive by publishing newsstand-only special issues, including *Teen Prom*. *Teen*'s paid circulation fell 22.8 percent to 1.58 million in last year's second half versus the prior year, and newsstand sales plunged 32.9 percent, according to the Audit Bureau of Circulations.

UPN Dips Into *Wolf Lake*

UPN will broadcast five episodes of CBS' cancelled supernatural drama *Wolf Lake*, including the original pilot and four never-aired episodes, on Wednesday nights at 9 p.m. beginning on April 3, following the UPN hit *Enterprise*. *Wolf Lake* was put on the CBS schedule last fall to bring in younger viewers, and did: in the show's Wednesday slot, CBS' share of men 18-34 rose 29 percent over the the previous year, while men 18-49 grew 10 percent (both are core demos for UPN). But *Wolf Lake* failed to produce a strong enough overall rating to survive on CBS. Sister Viacom network UPN just completed its best February sweeps in five years, with increases over February 2000 of 25 percent with adults 18-34 (2.0 rating/6 share) and 18-49 (2.0/5), according to Nielsen Media Research. UPN also rose 18 percent in delivery of persons 12-34 and 19 percent in viewers. Strong showings from *Buffy, the Vampire Slayer* and *Enterprise* helped drive the gains.

Late-Night Wheeling and Dealing

NBC locked up *Late Night* host Conan O'Brien last week to a new four-year, \$32 million deal, after Fox tried to lure him away with the promise of hosting a new 11 p.m. talk show. Late last week, CBS was in negotiations with David Letterman (whose contract expires in August), following reports that Letterman was being pursued by ABC, which has discussed the possibility of replacing its long-time late-night newsmagazine *Nightline* with a new Letterman show. Part of O'Brien's new contract allows NBC to re-purpose his show on a cable network, similar to a deal NBC recently struck to repeat Carson Daly's late-night *Last Call with Carson Daly* on E! after airing on NBC. Comedy Central is said to be the front-runner for the repurposed *Late Night*.

MAR 06 2002

Cablevision Picks Up More MTV Networks

Although Cablevision Systems Corp. was still haggling over carriage fees with Lifetime at press time, the cable operator did clear the way last week for TV Land and MTV2 to gain greater distribution in the New York market. Beginning in April, MTV Networks' TV Land and MTV2 will gain 2.5 million analog subscribers. Also under the terms of the deal, MTV Networks' digital suite (VH1 Classic, GAS and Noggin) will be carried on the operator's iO: Interactive Optimum service, along with two new digital services introduced by MTV last week: MTV Hits and Nicktoons. In addition, VH1 will grow by 80,000 Cablevision subscribers, while TNN adds 250,000.

Game Show Network Sets Sales Staff

Michael Sakin, Game Show Network senior vp of ad sales, has finalized his new staff of 13 sales execs including MTV Networks veteran Sam Moser, who will serve as vp of western sales in the Dallas office. Former Weather Channel vp Mark Mintz was named director, based in L.A. The New York office will be helmed by former USA sales vp Frank Ciancio, who will serve as GSN's vp of eastern sales. Former NBC account executive Kimberly Theiss was named director of the Chicago office. The 2002 upfront will be the first in which GSN, now carried in 43 million homes, will have a dedicated team of senior sales executives.

Addenda: The E.W. Scripps Co. last week named Tim Peterman, former CFO of USA Networks' cable division, its new vp of corporate development... **Arthur Frommer's Budget Travel** magazine, a Washington Post Co.-owned bimonthly, will respond to the changes in American travel patterns through the publication of an issue focusing entirely on domestic travel. The newsstand-only issue, with 250-plus pages, debuts March 25... HBCSi, a national cross-platform sales division recently formed by Katz Hispanic Media and Hispanic Broadcasting Corp., promoted **Jack Hobbs** to senior vp and director of new business development, network sales... A redesign of Rodale's **Men's Health** will

debut with the April issue, to hit newsstands March 19... **Ernest Renzulli**, previously vp/publisher of *Golf Magazine*, has taken the vp/publisher position at *The Robb Report*, filling a spot left open when previous publisher Paul Dean became the title's editor at large... CNBC will telecast a TV version of **The Suze Orman Show**, a syndicated daily radio show distributed by Premiere Radio Nets, starting March 9.



CHUCK KENNEDY/ART

Hollings weighs in against media industry deregulation
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Buyers have their reasons for thinking that way. They want to see a stronger ABC in the upfront to add ratings points into the buying mix, to increase competition among the networks for ad dollars and to help balance the overall CPM increases the nets will seek.

While pressure is on ABC to improve in March, CBS just wants to get back to pre-Olympic levels. CBS will start two new March shows, sitcom *Baby Bob* at 8:30 Mondays starting March 18, and reality show *American Fighter Pilot* 8 p.m. Fridays beginning March 29. *Amazing Race 2* also returns to CBS this month and *Survivor: Marquesas*, which premiered on Feb. 28, will air through the month. Plus, CBS will air its controversial *9/11* documentary on March 10. "We want to come back after the Olympics and re-establish the momentum we had going in," said Kelly Kahl, CBS senior vp/program planning and scheduling.

A solid second in viewers and households for the season, CBS is battling ABC for third place among adults 18-49. CBS scored a 3.3 to ABC's 3.0 in February, according to Nielsen Media Research, and by the middle of last week, both were in a dead heat with a 3.8/10.

Fox, meanwhile, will premiere *American Embassy* on March 11 at 9 p.m., as well as the sitcoms *Andy Richter Controls the Universe* on March 19 at 8:30 p.m., and *Greg the Bunny* on March 27 at 9:30 p.m. The latter sitcom will get a special slot on Easter Sunday, March 31, at 8:30 p.m., following *The Simpsons*. Preston Beckman, Fox's executive vp of strategic program planning, said that with 10 episodes of *Richter* and 13 of *Greg the Bunny*, the network can get a good read on whether the shows will make next season's schedule.

True to Fox tradition, the network will air a *Celebrity Boxing* special on March 13, featuring a bout between ex-figure-skater Tonya Harding and tabloid star Amy Fisher.

NBC, which as a result of the Olympics has built up insurmountable leads for the rest of the season across all demos, wants to show it is still No. 1 without Olympics support. The network premiered the sitcom *Leap of Faith* on Feb. 28. Beginning March 11, NBC will air three weekly half hours of *Dangerous Night of Comedy*, a live, sketch comedy show, starring *Saturday Night Live* vet Colin Quinn. The premiere will air at 9:30 p.m., preceded by a 90-minute celebrity version of *Fear Factor*. A one-hour tribute to comic actor John Belushi will follow at 10 p.m. Also, Alec Baldwin will make a guest appearance on the March 28 episode of *Friends*.

Even the smaller broadcast nets are quite active this March. The WB will premiere *My Guide to Becoming a Rock Star*, while UPN will offer three new shows: sitcoms *As If* and *Random Years* and reality series *Under One Roof*. ■

OMD Sets Reorganization

Omnicom broadcast unit expanding to handle planning and buying of all media

AGENCIES By Jack Feuer, *Adweek*

Omnicom's OMD media network, limited since its launch two years ago to broadcast buying for Omnicom agencies DDB, TBWA and BBDO, was restructured last week to handle all media planning and buying, including print, out-of-home, direct response and interactive in addition to broadcast. The transformation into a fully integrated media agency is expected to make OMD more competitive in its search for megabucks ad accounts that include more media than just broadcast, and will allow the agency to more effectively bid for advertisers looking to consolidate all their media under one agency.

Under the changes, effective April 1, about 850 persons from the individual Omnicom agencies will become OMD employees. OMD will also create a new multicultural marketing division and a unit called OMD Connect that will seek alliances with small and mid-sized agencies in and out of the Omnicom network for buying assignments.

The new OMD USA will handle an estimated \$8 billion in billings, which would rank it third among media agencies in the U.S. behind Interpublic Group of Cos.' Initiative Media North America (about \$12 billion) and WPP Group's Mindshare (about \$8 billion).

OMD is also forming a multimedia cross-platform marketing and content development unit called OMD Concepts, which will incorporate the agency's existing entertainment marketing division run by Guy McCarter. OMD Concepts will be run by what it calls

"relationships managers," a group of execs who will deal directly with large media companies such as AOL Time Warner, Viacom, Walt Disney Co., News Corp. and others.

OMD will be reorganized into three geographic hubs in New York, Chicago and Los Angeles. BBDO executive vp/U.S. media director Mike Drake becomes managing director of the New York hub. Monica Karo, chief media officer for TBWA Worldwide, will run the L.A. hub. A leader for Chicago has yet to be named.

OMD managing partner Dan Rank, who oversees broadcast buying, will add radio to his responsibilities. DDB media chief Page Thompson becomes OMD's chief strategy officer. Steve Grubbs, who had been OMD CEO in the U.S., will move to another position within Omnicom, said Joe Uva, who joined OMD as worldwide president and CEO in January from Turner Broadcasting Sales. The new-look OMD "preserves the best elements of our three sister agencies, as we create our own OMD culture," Uva said.

"They may be coming to the table late, but they will be a world-class competitor," said a competing agency executive. ■



Goodwill Games on the Hill

EchoStar and Comcast, awaiting approval of mergers, tout enhancements

WASHINGTON By Megan Larson

It's anybody's guess in the nation's capital if EchoStar Communications and Comcast Corp. will be able to convince regulators that their respective acquisitions of DirecTV and AT&T Broadband will not impair competition. Both are trying hard, but considering EchoStar chairman Charlie Ergen's poor track record of keeping promises, the \$72 billion Comcast-AT&T deal has a better chance of being approved, observers said last week.

In an apparent effort to appease Capitol

Hill, EchoStar submitted a plan to the Federal Communications Commission detailing how the satellite company will be able to deliver local TV signals into all 210 markets in the U.S.—the Holy Grail for DBS providers—if it is allowed to buy Hughes Electronics' DirecTV. Similarly, Comcast announced it will give customers the choice of NetZero and Juno Online high-speed Internet services or its own Comcast High-Speed Internet. AOL made similar pacts with ISP competitors when it ac-

Media Wire

raised, he is expected to grow Fox's portfolio. —Jeremy Murphy

Buyers: Madden May Not Help ABC's MNF in Upfront

Media buyers say that ABC's signing last week of NFL analyst John Madden to its *Monday Night Football* team for next season will improve the telecasts, but may have little impact on generating more ad dollars for ABC in this year's upfront. "I don't know if the first year will make that much difference, given the downward ratings trend *Monday Night Football* has experienced over the past few years," said one agency exec who requested anonymity. "Advertisers won't pay more for hoped-for ratings improvement."

Ratings on *MNF* last fall fell 9 percent to an average 11.5, although the program will still rank among the top 10 prime-time programs for the TV season.

Madden was released from the final year of his Fox NFL contract, which would have been worth \$8 million this year, to sign a four-year ABC deal at \$5 million per. "This wasn't about money," Madden said. "[*MNF*] is where I want to finish my career." —John Consoli

CN's Beckman Taps Two

Richard Beckman, recently appointed as executive vp/chief marketing officer of Condé Nast, continued to shuffle his corporate sales team last week. Linda Mason, founding publisher of *ElleGirl*, has left Hachette Filipacchi Media to join Condé Nast as vp of strategic sales, reporting to Beckman. Mason, who served as publisher of *Details* when it was part of Condé Nast, left the company following *Details*' hiatus in 2000 (the title later moved to Fairchild Publications). Mason succeeds J.D. Rehm, who has left CN.

Also joining Beckman's corporate sales team is Matthew Roberts, as CN executive director of marketing, replacing Jim Richardson, who is currently consulting on a GQ project. Roberts previously was executive director of business development for *Bon Appétit*.

Mason and Roberts will start on March 11. The changes come a month after Beckman's promotion from vp/publisher of *Vogue*. —Lisa Granatstein

quired Time Warner in 2000.

Following the announcements, lawmakers said they plan to review EchoStar-DirecTV on March 6 and Comcast-AT&T on April 10.

In addition, Senate Commerce Committee chairman Ernest Hollings, (D-S.C.), an ardent opponent of deregulation, said he wants to review the recent court decision forcing the FCC to reconsider the 35 percent cap rule that limits the number of TV stations a media company can own in the U.S. and the cable-broadcast cross-ownership rule. "That's a bad decision, and I hope it's appealed," Hollings said in a statement.

Comcast representatives said the upcoming Senate hearings had nothing to do with the decision to partner with rival ISPs. Comcast president Brian Roberts said that the agreement was a "business opportunity" rather than a bid to win regulatory approval.

Regardless of Comcast's expanded ISP offerings, a merged AT&T and Comcast would control one third of the cable systems in the country, providing massive leverage over a cable network or TV station seeking carriage on those systems. While that is a scary prospect

for broadcasters, one lobbyist noted, the EchoStar/DirecTV deal is a far more frightening prospect. "There is a lack of comfort in knowing that there could only be two players—cable and satellite—instead of three," said Greg Schmidt, vp of new development and legal counsel for broadcaster LIN Television.

Though Ergen is pledging to deliver local-into-local across the country, few trust that he will be able to pull it off. Ergen argues that since DirecTV and EchoStar currently reach a combined 42 markets, a combination of their spectrum would allow EchoStar to reach double the markets it now serves. He also says EchoStar plans to add a fifth local-into-local spot-beam satellite, on top of four that are either already up or under construction.

Eddie Fritts, president of the National Association of Broadcasters, perhaps best summed up the skeptical reaction to Ergen's proposal, saying that it "appears to be a step in the right direction, but it needs to be carefully scrutinized to determine its legitimacy. Broadcasters have had a long and tortured history of bad-faith dealings with Charlie Ergen. Accordingly, we continue to oppose the merger." ■

Reality Bites Into Dog Days

Genre will fill up networks' summer schedules, even as its ratings decline

TV PROGRAMMING By Alan James Frutkin

Despite a wave of reality programs this spring—including ABC's *The Bachelor*, CBS' *American Fighter Pilot*, Fox's *Celebrity Boxing* and the WB's *No Boundaries*—programmers admit the non-fiction business isn't what it used to be. "The novelty has worn off," said Andrea Wong, senior vp of alternative series and specials at ABC Entertainment.

But even as viewer interest cools, broadcasters are banking on the genre to bolster summer schedules. In fact, summer 2002 may be the most reality-driven yet. In addition to relaunching *The Mole 2*, ABC may prep Jerry Bruckheimer's *Soldiers' Stories* for the summer, as well as its hospital verité series *Houston Medical*. It also has dating show *Future Diaries* on deck.

CBS has readied a third installment of *Big Brother*, while Fox is close to signing *Pop Idols*, a *Star Search*-like program in which losing contestants are subjected to on-air humiliation. NBC has shot 13 *Spy TV* episodes, and is testing several concepts for summer launches.



NBC is weighing a reality-based take on *Fantasy Island*.

Among NBC's pilots are a reality version of the classic TV series *Fantasy Island*; the game show *Cheaters*, in which one of six contestants is given the answers; game show *Dog Eat Dog*, in which losers determine the fates of remaining contestants; and relationship shows *Meet My Folks*, *24 Hour Pass* and *Love Shack*.

What role reality plays after this summer is unclear, and the networks are using varying strategies for the genre. For example, CBS is

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sticking with character-driven, multi-episode series. "There's something compelling about seeing people you care about," said Ghen Maynard, vp of alternative series development for CBS Entertainment. Fox, on the other hand, favors the ratings lift of one-offs. "If it's something people feel they have to see, it gives you great circulation," said Mike Darnell, Fox's executive vp of alternative and special programming.

Meanwhile, NBC is focused on self-contained series. "You have much more flexibility on how and when you air," said Jeff Gaspin, exec vp of alternative series for NBC.

For suppliers, non-fiction's future revolves less around format than longevity. "The ques-

tion is: How many bites of the apple do you get out of reality series?" asked Scott Stone of Stone Stanley Entertainment, which produces *The Mole* and the WB's *Popstars*. "Do you shoot for 11 seasons or do you get three to four cycles out of it, and move on to the next project?"

Whatever form reality takes in the future, buyers say predictions of the demise of scripted series have been overstated. "The long-term viability of network prime time will still be anchored by compelling dramas and funny sitcoms," said John Rash, senior vp, director of broadcast negotiations for Campbell Mithun. "And a maximum amount of effort toward reinvigorating those two genres is the most productive use of any network's time." ■

All That Glitters Isn't Gold

Some southern NBC affiliates didn't get Olympics ratings lift they hoped for

TV STATIONS By Jeremy Murphy

Though NBC and most of its affiliates brought home the gold during the February sweeps—thanks to the strong performance of last month's Winter Olympics—a handful of outlets in southern, warmer climates did not bask in the same ratings glow. Olympics ratings for NBC outlets in Miami, Houston, San Antonio, Texas, Raleigh, N.C., and Memphis, Tenn., paled in comparison to those from colder climates like Portland, Ore., Milwaukee, Seattle, Pittsburgh and Philadelphia, according to Nielsen Media Research.



Miami viewers were cool to skater Rodriguez.

JOHN MACDOUGALL/APP PHOTO

(Exceptions include NBC stations in Tampa, Fla. and West Palm Beach, Fla., which were among the 10 best performing outlets.) Even though most markets saw some kind of bump from Olympic leads-in for their late news, a few were flat or actually down from February 2001.

"Those markets all under-indexed the network average," said Kathy Crawford, senior vp/director of local broadcast, Initiative Media. "They're not into winter sports, obviously."

Out of Nielsen's 52 metered markets, Mia-

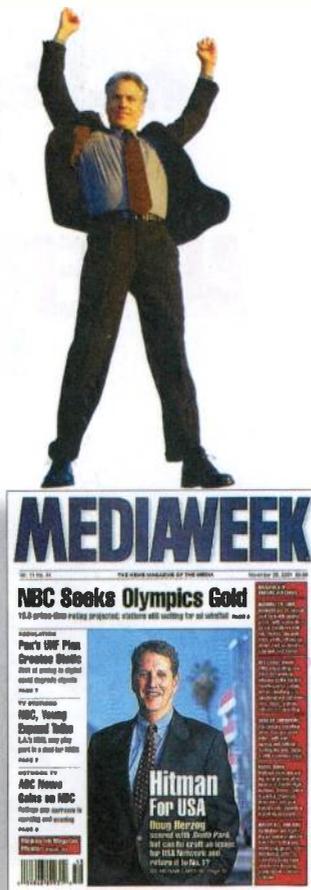
mi turned in the poorest Olympic performance, with NBC O&O WTVJ averaging a 12.5 rating/18 share compared to the metered market average of 19.7/30 for the Olympics, a 37 percent difference. "This wasn't a surprise," said Don Browne, president/general manager of WTVJ, noting that the area's Caribbean/Latin American population doesn't usually express a lot of interest in winter sports, even though NBC hyped speed skater and Miami native Jennifer Rodriguez throughout the Olympics. "Miami is a market that often under-indexes the rest of the country." WTVJ still managed to win the 11 p.m. news race with a 6.9/13 (flat from last year).

The Olympics didn't do much for KPRC, Post-Newsweek's Houston NBC affiliate. The station, which averaged a 16.9/26 for its Olympics coverage, delivered a 10/15 with its 10 p.m. weeknight newscast, essentially flat from last year's 9.9/16. ABC O&O KTRK still won the timeslot with a 10.5/16 (though KPRC narrowly beat KTRK Monday-through-Sunday).

Elsewhere, late-news ratings for NBC's Raleigh O&O WNCN were relatively flat from last year, to a 6.3/13 from last year's 6.5/11. In San Antonio, Clear Channel's NBC affiliate KMOL actually saw its 10 p.m. news ratings drop 9 percent from last year to an 11.4/19. Post-Newsweek's ABC affiliate KSAT beat KMOL in February with a 13.0/19.

In eastern and central time zones, late-news shows on NBC stations were delayed because the Olympics spilled past prime time by at least a half hour on 14 out of 17 nights. ■

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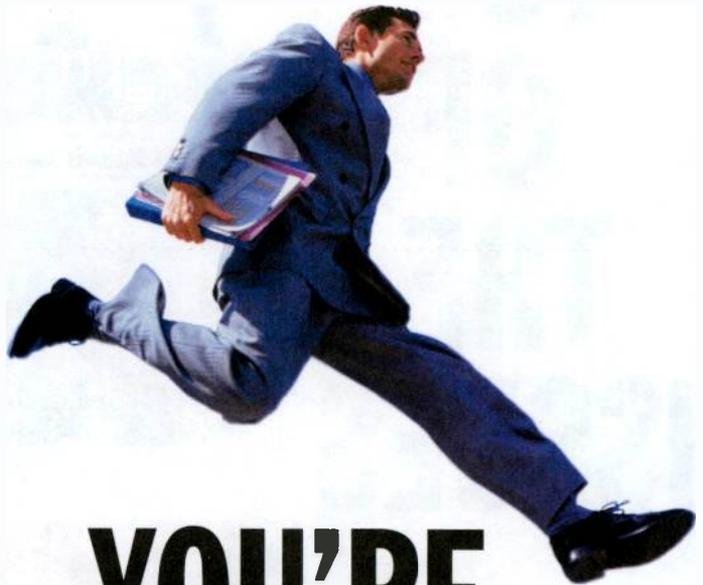
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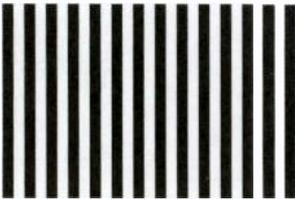
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WASHINGTON, D.C. TV STATIONS

WUSA Grows Audience With Hard-News Focus

BY JEREMY MURPHY

After many years of ratings declines and management turmoil, WUSA, Gannett's Washington, D.C., CBS affiliate, is enjoying a resurgence. The station, the largest of Gannett's 22 outlets, began moving to a hard-news format last year, and viewership has followed. WUSA has now overtaken Albritton's ABC affiliate WJLA as the market's second-ranked station, behind NBC's powerhouse WRC.

"We're giving viewers a very strong, journalistically balanced news product," said Ardyth Diercks, WUSA's president and general manager, describing the station's new focus as delivering "the news of the day without the gimmicks and hype."

One need only look at the ratings for evidence of WUSA's recent momentum. The station's 5 a.m. newscast posted a 76 percent increase in the February sweeps over last year to a 2.3 rating/15 share in households from a 1.2/8, according to Nielsen Media Research. Its 6 a.m. newscast saw a 49 percent increase to a 3.2/14 from a 2.2/9. Even with a weak 4 p.m. lead-in from *Montel*, which averaged just a 3.2/9 compared to WJLA's *Oprah* (4.4/13) and WRC's 4 p.m. news/Olympics combo (3.5/10), WUSA's 5 p.m. news scored a 7 percent share increase, to a 3.8/9 from a 3.9/8, even though the rating dropped.

WUSA is now second at 6 p.m., averaging a 5.3/11 against WRC's 8.3/16 and WJLA's 4.3/8. Factoring out the Olympics at 11 p.m., WUSA was No. 2 with a 5/10 against WRC's 7.3/16 and WJLA's 4.1/8. Both WUSA and WJLA did see some ratings erosion at 6 p.m. and 11 p.m. in the February book, but that's mainly due to the Olympics on WRC.

"People are just starting to switch over [to WUSA]," said Nicole Servidio, senior local



broadcast buyer for Zenith Media, who said WJLA's programming woes (including ABC's prime time) are indirectly benefitting WUSA.

For WUSA, the changes are a long time coming. The outlet, which was once owned by Post-Newsweek Stations when it was known as WTOP, used to be the dominant outlet in the market during the 1960s, '70s and '80s, but began a steep downward spiral in the early 1990s, after being hobbled by a weak CBS prime time and the loss of popular anchors like Maureen Bunyan and Doug Hill, who both defected to WJLA. The station also suffered ratings erosion with the loss of *Oprah*, which it gave up in 1987 because of cost.

During that time, WUSA also underwent a series of management changes, with new general managers and news directors coming and going regularly. With WUSA in constant flux, WRC climbed to the top of the local news ratings. But with Washington-area viewers hungry for hard local news after Sept. 11, WUSA has found its niche and appears to have started a turnaround.

"They're delivering big time," said Carl Gottlieb, deputy director of the D.C.-based Project for Excellence in Journalism, a non-

profit journalism study. "It's good, basic hard news—very fresh and watchable."

Both Gottlieb and Diercks place much of the credit on WUSA's news director Dave Roberts, who has been instrumental in changing the station's news focus. Roberts said Sept. 11 only heightened the interest in news. "It forced a lot of us to rededicate and refocus hard-news journalism on events relevant to our viewers," said Roberts, adding that he has turned to many WUSA veterans like anchors Gordon Peterson, Jaycee Hayward and Mike Buchanan in cementing the station's rededication to a hard-news focus. "Our mission is to cover the big story day-in and day-out. The emphasis is on being accurate first instead of just being on the scene first."

Roberts recently paired WUSA veterans Andrea Roane and Mike Buchanan for the morning news. He also added a "breakfast bar" to the bottom of screen that gives viewers a steady stream of area traffic and weather updates. "The bottom line for morning newscasts is to have up-to-the second traffic and weather forecasts," Roberts said. "It's a reliable vehicle viewers know they can look for anytime."

HOUSTON RADIO

Houston Gets Bigger

Urban sprawl continues in Houston. The top 10 market, which moved up in Arbitron's rank of radio markets from ninth to seventh with the Winter survey (Jan. 3-March 27), will also be redefined with the spring survey, which begins March 28.

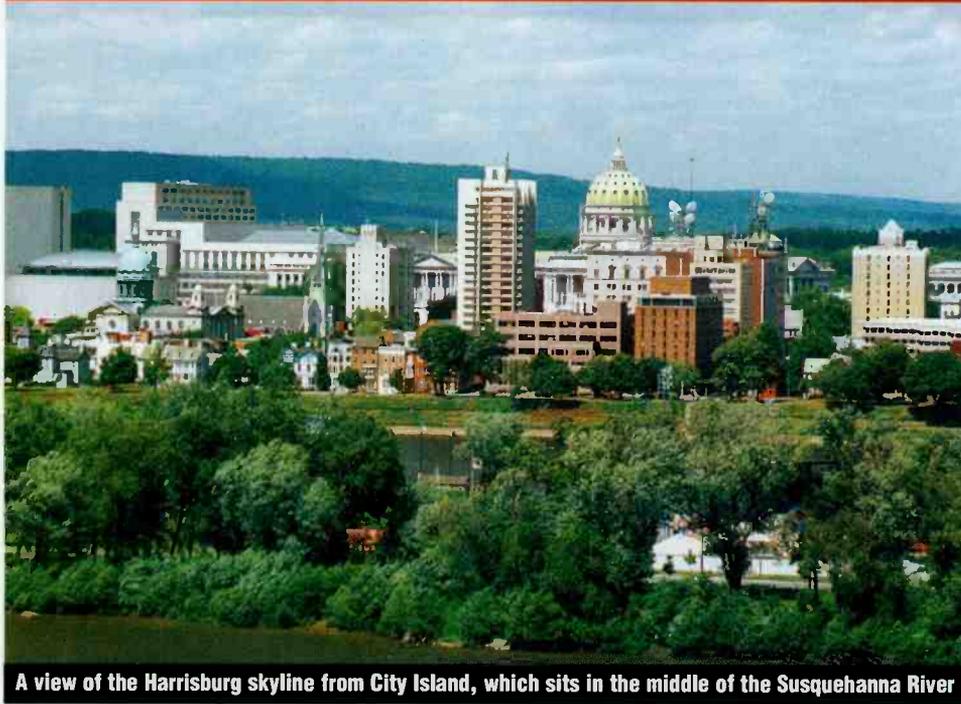
Arbitron's new definition of the Houston market will include the populations of three additional counties—Austin to the west and Polk and San Jacinto to the northeast—adding another 77,500 to the 12-plus population, a 2 percent increase. Arbitron's Houston sample target also gets a boost, from 4,030 to 4,120.

The redefinition was requested by some of Houston's biggest broadcasters, including Infinity, Cox, Susquehanna, Hispanic Broadcasting Corp., Radio Unica and Cumulus Media. "Over the past three years, Houston has expanded," said Tim Davies, general manager of Cumulus' KRWP-FM, who said he's hoping it may bring a few more dollars to the market.

With Houston now ranked 7th, Washington moves down to 8th, with Boston and Detroit rounding out Arbitron's top 10 radio markets. —Katy Bachman

Market Profile

BY EILEEN DAVIS HUDSON



A view of the Harrisburg skyline from City Island, which sits in the middle of the Susquehanna River

STEVE LOCK

Harrisburg, Pa.

AN ECLECTIC AND DIVERSE ECONOMIC AND CULTURAL MARKETPLACE GIVES THE Harrisburg–Lancaster–Lebanon–York, Pa., market its distinctive character. The state capital, Harrisburg, is considered a relatively high-tech metropolitan city in what is a more rural area. Hershey Foods is the region's largest employer, but other major corporations also call the area home, including Tyco International, Harley Davidson and Pfaltzgraff Co., the country's largest dinnerware manufacturer. Geographically, the Susquehanna River separates Harrisburg, Lancaster and Lebanon on the eastern bank from York.

York will likely be in the national media spotlight this year because of trials taking place later this year concerning the reopening of unsolved murder cases of a black woman visiting from South Carolina and a white York policeman, both of whom were killed during race riots in York in 1969. A total of 11 people have been charged in the killings; trial dates have not been set. The attention has attracted white supremacist groups to the community. Such a visit in January caused a skirmish between the supremacists and anti-hate protesters; 23 people were arrested.

The Harrisburg–Lancaster–Lebanon–York market ranks 46th in the nation with 616,610 TV households. Although a top-50 market, it is not metered by Nielsen Media Research, which relies on diary returns to determine ratings. The stations are opposed to adding meters because of the expense to subscribe to the service. There are only seven broadcast TV stations in the market, of which one is a small, locally owned independent and another is a PBS outlet. The market counts neither a

WB primary affiliate nor a Pax TV outlet.

The market's longtime news leader is WGAL, Hearst-Argyle Television's NBC affiliate. WGAL's strength stems in part from its status as the only VHF station in the market. WGAL's 5:30 p.m. newscast, the only one in the time period, performed better in households than its 5 p.m. news did in the November sweeps (see Nielsen chart on page 18). However, the station's 6 p.m. early news is tops in the market by a wide margin, garnering an 18 rating/37 share in households last November; its nearest competitor in the time period, Allbritton Communications' ABC affiliate WHTM-TV, drew an 8/16. WGAL also doubled up WHTM at 11 p.m.

Based in Lancaster, WGAL focuses on the southern portion of the market. Paul Quinn, WGAL's general manager, says his 6 a.m., 6 p.m. and 11 p.m. news were ranked No. 1 in household share out of all stations in the top 50 U.S. markets in the November book. "We're steady as a rock," he says.

Quinn also says that while in some markets the news leader has seen the gap between first and second narrow, WGAL has maintained its lead. The station has held onto most of its staff, many of whom have been there for more than a decade. (News director Ed Wickenheiser, however, retired in October 2000 after 20 years, succeeded by assistant n.d. Dan Weiser.) Despite a slow economy, WGAL recently started a local, half-hour, *Jeopardy*-style quiz show. Airing Sundays at noon, *Brain Busters* pits two teams of students from area high schools against each other. The students vie for scholarships and prizes; the entire winning high school gets treated to a free day at Hershey Park. Quinn says the show is made possible by its local sponsor, Capitol Blue Cross.

WHTM plans to make a few changes to its lineup this fall. For early fringe, the station has acquired *Who Wants to Be a Millionaire* in off-network syndication. The show will run either at 4 or 4:30 p.m., says Joe Lewin, the station's president/gm. WHTM currently double-runs *Montel Williams* at 10 a.m. and 4 p.m. In the fall, the show will only air at 10 a.m. Lewin says he's unsure what else he will put in to accompany *Millionaire* and fill the 4 p.m. hour.

Still, Lewin says he's hopeful the new lead-in will provide a lift to the station's early news,

NIelsen MONITOR-PLUS

AD SPENDING BY MEDIA / HARRISBURG-LANCASTER-LEBANON-YORK, PA.

	Jan.–Dec. 1999	Jan.–Dec. 2000
Spot TV	\$124,409,964	\$136,449,638
Local Newspaper	\$45,933,760	\$54,495,280
FSI Coupon*	\$6,994,260	\$7,355,230
Local Magazine	\$1,103,820	\$1,244,520
Total	\$178,441,804	\$199,544,668

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Market Profile

the same period. While daily circ was flat year-over-year, Sunday circ continues to decline.

The P-N invested more than \$50 million in acquiring land, constructing a new production facility and purchasing a new press to go into the building. The new press, which went online for full production in November, replaces its old press, which dated back to the late 1960s. As has been well publicized with other Goss presses, the transition had its flaws. "We had problems getting the press up and running," says P-N managing editor Tom Bayden. "There are still days when we have a couple of glitches," but most of the mechanical and printing quality problems have been corrected, Bayden adds.

The paper intends to unveil a major redesign in early April, says Bayden. Among some of the changes: a stand-alone business section, a new house and garden business section and an overhauled features section that will be heavily thematic from day to day. For instance, one day the features section might focus on healthy living, the next on family matters. Its weekly religion section will go from a tab to an eight-page broadsheet section. Its weekend section will go from a broadsheet to a tab and will be much "jazzier," Bayden says. The section, now called Weekend, will be renamed Inside Out.

Bayden doesn't think the changes in sum will prove too much for longtime readers. "I think the redesign is faithful to the look of the paper in that it maintains some of the traditions that our readers are used to," he explains, adding that the goal of the redesign is to make the paper easier to read and easier to navigate.

Lancaster is served by two dailies and a Sunday paper, all owned by local company Lancaster Newspapers Inc. (Steinman Enterprises). The six-day morning paper is the *Intelligencer Journal* (circ 45,176); the Monday to Saturday evening paper is the *Lancaster New Era* (circ 45,019); the Sunday paper is the *Sunday News* (102,457). Years ago, the evening paper had dominated, but as readers' lifestyles have changed, the morning paper has caught up. The *IJ* and the *New Era* have enjoyed 13 straight months of circulation growth, says Bob Magel, marketing manager for Lancaster Newspapers. Both compete for news stories.

All three papers are getting a face-lift. The *Sunday News* launched its redesign last Nov. 4, the *New Era* on Jan. 14 of this year, and the *Intelligencer Journal* will get its new look in late March. One of the main catalysts behind the redesigns was trying to increase readership of the papers, get readers to digest more of the

RADIO LISTENERSHIP / HARRISBURG-LEBANON-CARLISLE

STATION	FORMAT	Avg. Qtr.-Hour Share	
		Morning Drive, 12+	Evening Drive, 12+
WNNK-FM	Contemporary Hit Radio	9.7	8.5
WRVV-FM	Rock Adult Contemporary	9.0	8.9
WHP-AM	News/Talk	8.1	8.1
WQXA-FM	Album Oriented Rock	8.1	6.7
WTPA-FM	Classic Rock	7.0	6.7
WRBT-FM	Classic Rock	6.9	6.1
WHKF-FM	Oldies	4.7	8.0
WRKZ-FM	Country	4.7	3.5
WLBR-AM	Talk	2.8	0.7
WHBO-FM	Oldies	2.4	3.0

Source: Arbitron, Fall 2001 Radio Market Report

NEWSPAPERS: THE ABCS

	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
Lancaster County: 169,186 Households				
<i>The Patriot News</i>	1,305	2,260	0.8%	1.3%
<i>Intelligencer Journal/Lancaster New Era*</i>	85,808	99,028	50.7%	58.5%
<i>Reading Eagle/Reading Times*</i>	1,324	2,134	0.8%	1.3%
York County: 147,833 Households				
<i>The Baltimore Sun</i>	1,394	3,678	0.9%	2.5%
<i>Hanover Evening Sun</i>	10,681	10,604	7.2%	7.2%
<i>The Patriot News</i>	6,099	10,480	4.1%	7.1%
<i>York Daily Record/York Dispatch*</i>	81,405	87,278	55.1%	59.0%
Dauphin County: 101,781 Households				
<i>The (Harrisburg) Patriot-News</i>	43,659	59,302	42.9%	58.3%
<i>Philadelphia Inquirer</i>	1,100	1,281	1.1%	1.3%
Cumberland County: 83,264 Households				
<i>Carlisle Sentinel</i>	14,619	14,544	17.6%	17.6%
<i>The Patriot News</i>	32,126	47,763	38.6%	57.4%
Lebanon County: 46,728 Households				
<i>The Patriot News</i>	7,011	10,827	15.0%	23.2%
<i>Intelligencer Journal/Lancaster New Era*</i>	651	1,146	1.4%	2.5%
<i>Lebanon Daily News</i>	19,444	19,467	41.5%	41.7%
<i>Reading Eagle/Reading Times*</i>	612	1,450	1.3%	3.1%
Adams County: 33,913 Households				
<i>The Gettysburg Times</i>	8,729		25.7%	
<i>Hanover Evening Sun</i>	9,238	9,557	27.2%	28.2%
<i>The Patriot News</i>	902	2,840	2.7%	8.4%
<i>York Daily Record/York Dispatch*</i>	1,839	4,904	5.4%	14.5%
Perry County: 15,900 Households				
<i>Carlisle Sentinel</i>	407	410	2.6%	2.6%
<i>The Patriot News</i>	5,296	8,745	33.3%	55.0%

*Morning and afternoon circulations combined for daily total. Source: Audit Bureau of Circulations

paper, and get them to come back later in the week, says Magel. Both the *Sunday News* and *New Era* have removed all skyboxes because their research found they were not very well read. Instead, the papers now try to grab readers' eyes with bolder headlines, the use of color and other attention-grabbing vehicles.

Also new for the three papers: of the approximately 50 special sections they do each year combined, 30 will be available online free of charge. Executives are consid-

ering putting the three papers online in their entirety next year, available free to print subscribers only. In the last year and a half, all of the paper's classified ads, both display and in-column, went online. With all of the developments happening throughout the trio of papers, Magel says, "It's been a full-court press by every single department."

The York metro area supports two dailies, the Buckner Alliance Group's morning *York Daily Record* (circulation 43,240 daily) and

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Market Profile

Media News Group's p.m. *The York Dispatch* (circ 40,373 daily). The two papers have operated under a joint operating agreement for 13 years through the JOA agency York Newspaper Co. The afternoon paper is largely responsible for putting out the Sunday paper, the *York Sunday News* (circ 93,191).

As is the case with newspapers, the local radio scene is quite bifurcated. Arbitron considers Harrisburg-Lebanon-Carlisle to be its own market, ranked 78th in the nation. York ranks 107th and Lancaster 113th. Three broadcasters control the lion's share of the radio market. Cumulus Broadcasting, which entered the market in 2000, controls about 39 percent, Clear Channel Communications commands a nearly 34 percent share, and Citadel Communications has grabbed a nearly 17 percent share.

Clear Channel's longtime market leader among listeners 12-plus has been News/Talk outlet WHP-AM. However, in the Fall 2001 Arbitrons, another Clear Channel station, Rock Adult Contemporary outlet WRVV-FM, tied WHP's performance. WRVV jumped from a 7.0 share in the Summer 2001 book to a 9.0 share in the Fall.

In the York market, former market leader WARM-FM, Susquehanna Radio's Adult Contemporary station, has watched its lead erode in the face of growing competition. Now, three stations are in a close race: WARM, Pioneer Broadcasting's Oldies WSOX-FM and Times & News Publications' WGTY-FM, a Country outlet. Radio Hanover's Contemporary Hit Radio station is usually in the mix as well, but it had a bad Fall

NIelsen RATINGS / HARRISBURG-LANCASTER-LEBANON-YORK, PA.

EVENING AND LATE-NEWS DAYPARTS, WEEKDAYS

Evening News

Time	Network	Station	Rating	Share
5-5:30 p.m.	NBC	WGAL	11	30
	ABC	WHTM	4	12
5:30-6 p.m.	NBC	WGAL	12	32
6-6:30 p.m.	NBC	WGAL	18	37
	ABC	WHTM	8	16
	CBS	WHP	2	4

Late News

Time	Network	Station	Rating	Share
10-11:00 p.m.	Fox	WPMT	3	7
11-11:30 p.m.	NBC	WGAL	10	32
	ABC	WHTM	5	16
	CBS	WHP	2	6

All Data estimated by Nielsen from diary returns of early and late local news only. Source: Nielsen Media Research, November 2001

RADIO OWNERSHIP

OWNER	STATIONS	Avg. Qtr.-Hour Share	Revenue (in millions)	Share of Total
Cumulus Broadcasting	1 AM, 3 FM	16.4	\$13.3	39.2%
Clear Channel Comm.	3 AM, 3 FM	32.4	\$11.5	33.9%
Citadel Communications	1 AM, 3 FM	12.7	\$5.7	16.8%
Hepco Communications	1 FM	0.5	\$1.3	3.8%
Lebanon Broadcasting	1 AM, 1 FM	2.9	\$0.9	2.6%

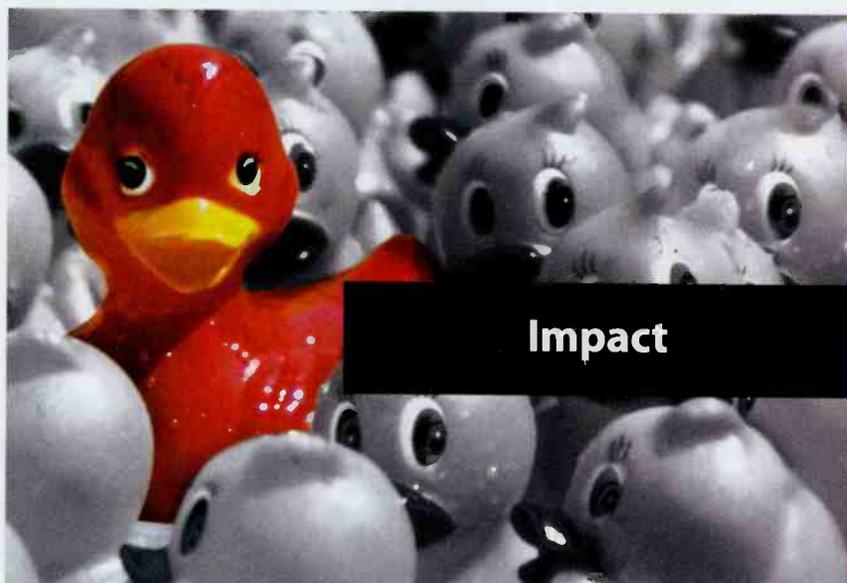
Includes only stations with significant registration in Arbitron diary returns and licensed in Harrisburg-Lebanon-Carlisle or immediate area. Ratings from Arbitron Fall 2001 book; revenue and owner information provided by BIA Financial Network.

book, dropping from a 7.8 share in the Spring book to a 5.6.

Lancaster's top-ranked station is CC's WLAN-FM, a CHR outlet. However, while WLAN has been losing share, Brill Media's Country station has been gaining. It jumped from a 5.9 share in the Spring book to a 7.1 share in the Fall. In Amish Country, locally owned WDAC Radio Co.'s WDAC-FM, a Religious station, has been among the market leaders for decades.

Lamar Advertising is the dominant out-

door player in the Harrisburg DMA. In the Greater Harrisburg area, Lamar controls about 400 bulletins and about 100 30-sheet posters. In the York-Lancaster-Lebanon area, Lamar has about 900 posters and another 300 to 400 bulletins, says Andy Rebuck, Lamar vp/gm. In the last year Lamar increased its market position by purchasing the rights to the Harrisburg area's 150 bus shelter spots from Allentown, Pa.-based PNE Media. Keystone Media Inc. (KMI) purchased PNE Media's Harrisburg bus contract. ■



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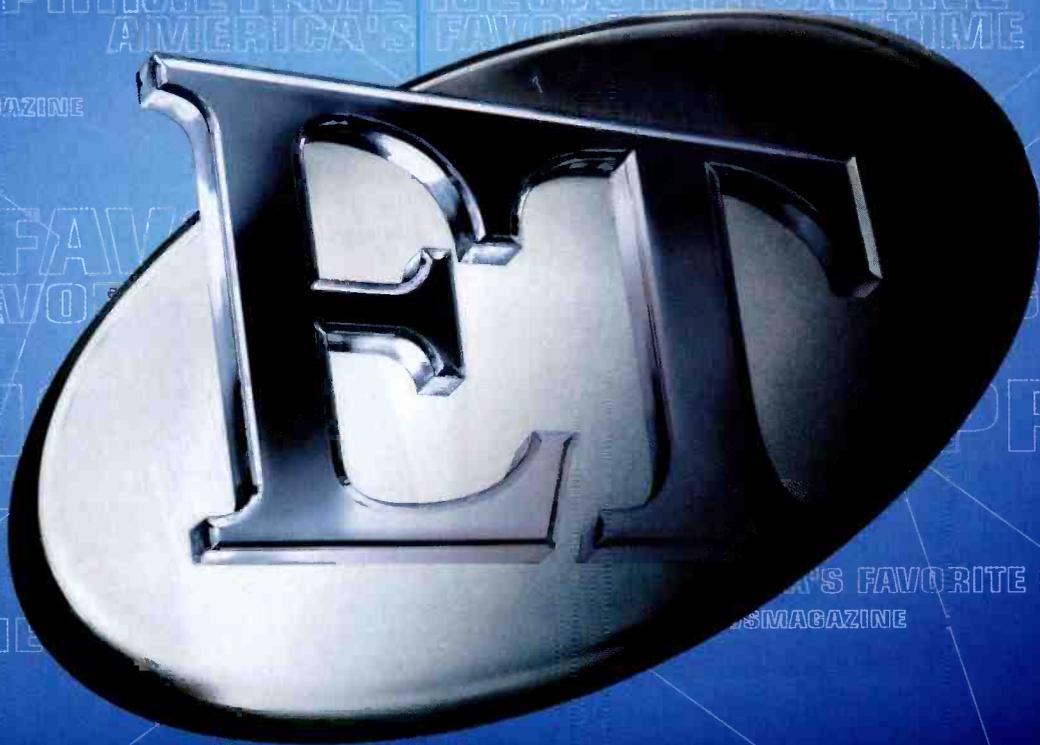
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- **Strategic Soul Searching:** Realistic Revenue Models for 2002-2003
- **Content Subscription Models:** Pricing for Payment
- **Media Buyer's Perspective:** What Advertisers Want from Online
- **Broadband Content:** Lifting Revenues or Just Costs?
- **Mastering Media Asset and Content Management**
- **A Cog in a Bigger Wheel:** Deploying the Internet to Support Off-line Properties
- **Boosting Advertising Sales Force Productivity**
- **Navigating Media Assets Online:** The Search/Programming Balance
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AdweekMagazines'

Special Report

March 4, 2002

SPRING MAGAZINE ISSUE

THE **HOT** LIST

Maxim Rules

EDITOR OF THE YEAR

Jane Pratt

Jane is Jane

STARTUP OF THE YEAR

Lucky

766 reasons why

CREATIVE TEAM

Esquire

All dressed up

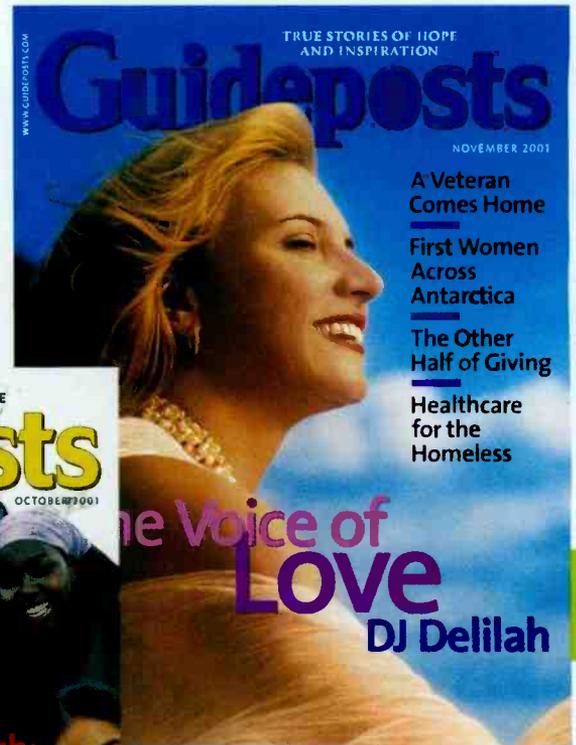
EXECUTIVE OF THE YEAR

Stephen Colvin

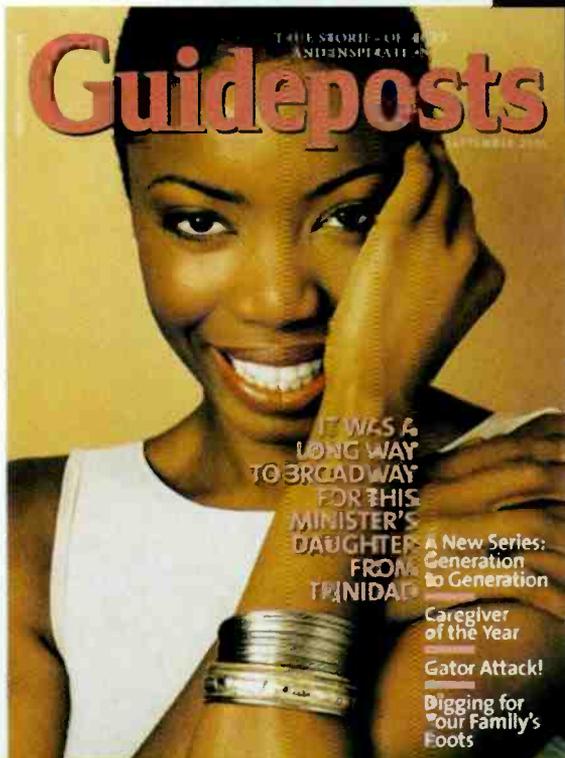
King of the Lads



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Contemporary

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editor's note

I have worked on the *Adweek* Hot List for the past four years. I first started meeting publishers and editors in the winter of 1997-98, when they were still smarting from the recession of the early '90s. In 1997, many were seeing double-digit ad-page growth for the first time since the go-go '80s, and the talk around the lunch table was, "Can it get much better?" Few were willing to predict. But then it happened again and again, and then they were saying that growth was inevitable—and with all these ad pages, perhaps another magazine might be what's in order. And then, it all stopped. After scaling new heights in 2000, the magazine industry experienced a free-fall: Ad pages declined 11.7 percent, while PIB revenue fell off 4.9 percent.



WAIT TILL NEXT TIME: *O* will be eligible for the Hot List next year.

There are minus signs accompanying some of the numbers. Some magazines that made the list for several years running fell off. And just because a magazine's ad pages were up didn't necessarily make it a candidate for the short list. We go beyond the numbers to determine the vitality of a magazine. (See page 21 to learn how we came up with this year's list.)

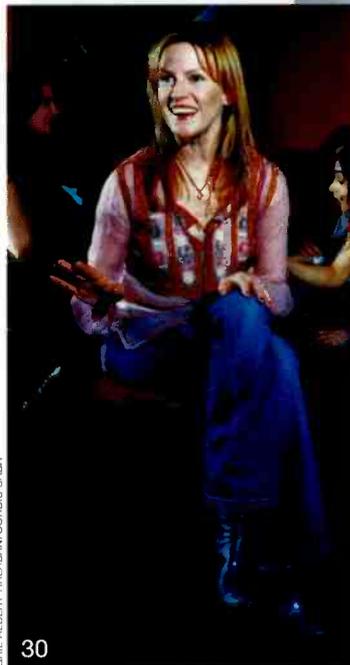
There is one magazine that even some of my colleagues thought was missing from the list: *O, the Oprah Magazine*, last year's Startup of the Year, is already a hit with readers and advertisers. But with 1,371 ad pages and \$145.2 million in revenue, the magazine is too big to be considered for the 10 Under 40 list, and too new (it doesn't have three years under its belt) to be considered for the Hot List. It's an issue we've encountered before, with *Teen People*, *Maxim*, *ESPN* and *Industry Standard*. These titles had to wait their turns. Three have made it on the list—in fact, *Teen People*, *Maxim* and *ESPN* are among our top five this year. The other one never got a chance, failing amid the dot-com wreckage of the past year. Which is as good an example as any of why we wait:

A successful magazine is one that sustains its advertisers and readers, over time.

One more surprise: this year, for the first time, both our Executive of the Year, Stephen Colvin, and Editor of the Year, Jane Pratt, helm magazines at No. 1 on the lists. We chose Colvin and Pratt back in December. The lists were finalized last week. We surprised ourselves.

Patricia Orsini
Editor, Special Reports

So, the Hot List takes on a different look this year. There are minus signs accompanying some of the numbers. Some magazines that made the list for several years running fell off. And just because a magazine's ad pages were up didn't necessarily make it a candidate for the short list. We go beyond the numbers to determine the vitality of a magazine. (See page 21 to learn how we came up with this year's list.)



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BY ROZ CHAST

Cover Photography by Lichfield

pull out of this, there will be more new magazines, and two out of 10 will come out and change the culture. These things go in cycles."

Vanity Fair shows that even in these hard times, the general-interest formula can be formidable. Although its ad pages were off by nearly 7 percent last year compared with the year previous, according to PIB, 2001 was actually its biggest year ever in terms of ad revenue, bringing in a staggering \$140 million. In one of the worst years in recent memory for advertising, *Vanity Fair* in 2001 inked deals with 121 new ad clients. Certain categories—among them business/financial, food and beverage, and entertainment—saw growth in the high double digits. Its total circulation in the second half of last year gained 5 percent to more than 1.1 million copies, spurred by 15 percent greater newsstand sales—even though, at \$3.95 a pop, *Vanity Fair* is one of the more expensive magazines around.

While he wouldn't be surprised if new general-interest titles cropped up in the coming years, Carter points out that only a handful of very large publishers can afford to launch such a magazine. (It's no accident, he says, that two of the few general-interest titles in existence, his own and *The New Yorker*, are owned by privately held Condé Nast Publications.) It would be hard to find that publisher who has the luxury of starting up a magazine on the scale of *Talk* or *Vanity Fair* only to sit back and watch it bleed cash year in and year out—which Condé Nast's Si Newhouse did when he resuscitated *Vanity Fair* in the 1980s. Carter points out *Vanity Fair*, for all its successes today, took nearly a decade to turn a profit. "Those proprietors are rare right now," he says.

While some publishers may be content to gush millions, it's that profitability factor that ultimately will determine whether most magazines make it—and Dan Brewster, president/CEO of Gruner + Jahr USA, publisher of *Family Circle*, *Parents* and *Rosie*, points out

that while the buzz might now center on newer niche titles, it's actually the more mature, mass-reach magazines that really are raking in the dough. "For years, people have talked about the weakness of the women's service category, but the fact of the matter is that women's service, beyond *People* magazine, is the most profitable category in magazine publishing, unquestionably," Brewster says. "It is a big mistake to try to categorize magazines as a group being successful or unsuccessful based on broad vs. narrow reach, or special-interest vs. general-interest."

Indeed, there are signs that the general-interest category is on both readers' and clients' radar. Some buyers are reporting renewed interest in the tried-and-true books that have a loyal readership.

"Clients seem to be interested in publications that have proven editorial quality," says Ken Sacharin, executive vp/managing partner at Mediaedge: CIA in San Francisco, whose clients include SunMaid and ChevronTexaco. He cites *The Atlantic Monthly* as one magazine clients are rediscovering. "They are getting away from the latest, hottest, trendiest thing. Instead they are looking for magazines where there is a proven readership. They are interested in the older, more substantive titles." Recent circulation numbers bear this out: *The Atlantic* reported newsstand sales up 42.6 percent in the period ending Dec. 31, 2001.

Brewster says a magazine's success owes much more to the issue of relevance than to any mere categorization. "Magazines are born of two principles—the quality of the magazine and its relevance to an audience, and the caliber of talent that produces and sells it. If you get those right, then profitability should follow."

Tony Case is a freelance writer in New York who regularly reports on the magazine industry for Mediaweek.

Paying our respects

2001 was a tough year for a lot of magazines, but for some, the slow ad market proved fatal. Here, a list of some of the titles that shuttered last year.

- BRILL'S CONTENT
- CLASSIC AMERICAN HOME
- CODE
- HOMESTYLE
- COUNTRY JOURNAL
- ECOMPANY NOW
- EXPEDIA TRAVELS
- FAMILY LIFE
- FAMILY MONEY
- FAMILY PC
- GEORGE
- INDIVIDUAL INVESTOR
- INDUSTRY STANDARD
- JUMP
- MADMOISELLE
- MAXIMUM GOLF
- MCCALLS
- MODE
- OFFSPRING
- OUTDOOR EXPLORER
- TALK
- TODAY'S HOMEOWNER
- WALKING
- WORKING WOMAN

Time



Managing editor Jim Kelly and crew got a Sept. 11 issue onto newsstands 48 hours after the catastrophic events in N.Y. and D.C. "The immediacy helped," says Kelly. As for the bear in a suit: "I learned a valuable lesson," says Kelly. "If you're going to report dire economic news, get right to it. No more well-dressed bears on the cover of *Time*."

Business Week



It's no surprise the Sept. 24 issue sold three times the normal amount, according to editor-in-chief Stephen Shepard. "It was such a galvanizing event, people wanted to read everything they could," he says. What was a surprise was the Nov. 5 issue. "I can't explain why it didn't sell," he says. "Consolidation has made newsstand tougher to predict."

New England Classic November 2001



Photograph by Alan Richardson

"COUNTRY LIVING
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everything in the magazine
is attainable. If it's a recipe
for corn chowder, they
don't tell me to start by
growing my own corn.
INSPIRATION THAT'S
ATTAINABLE is why
I always come home
to the comfort of
COUNTRY LIVING."

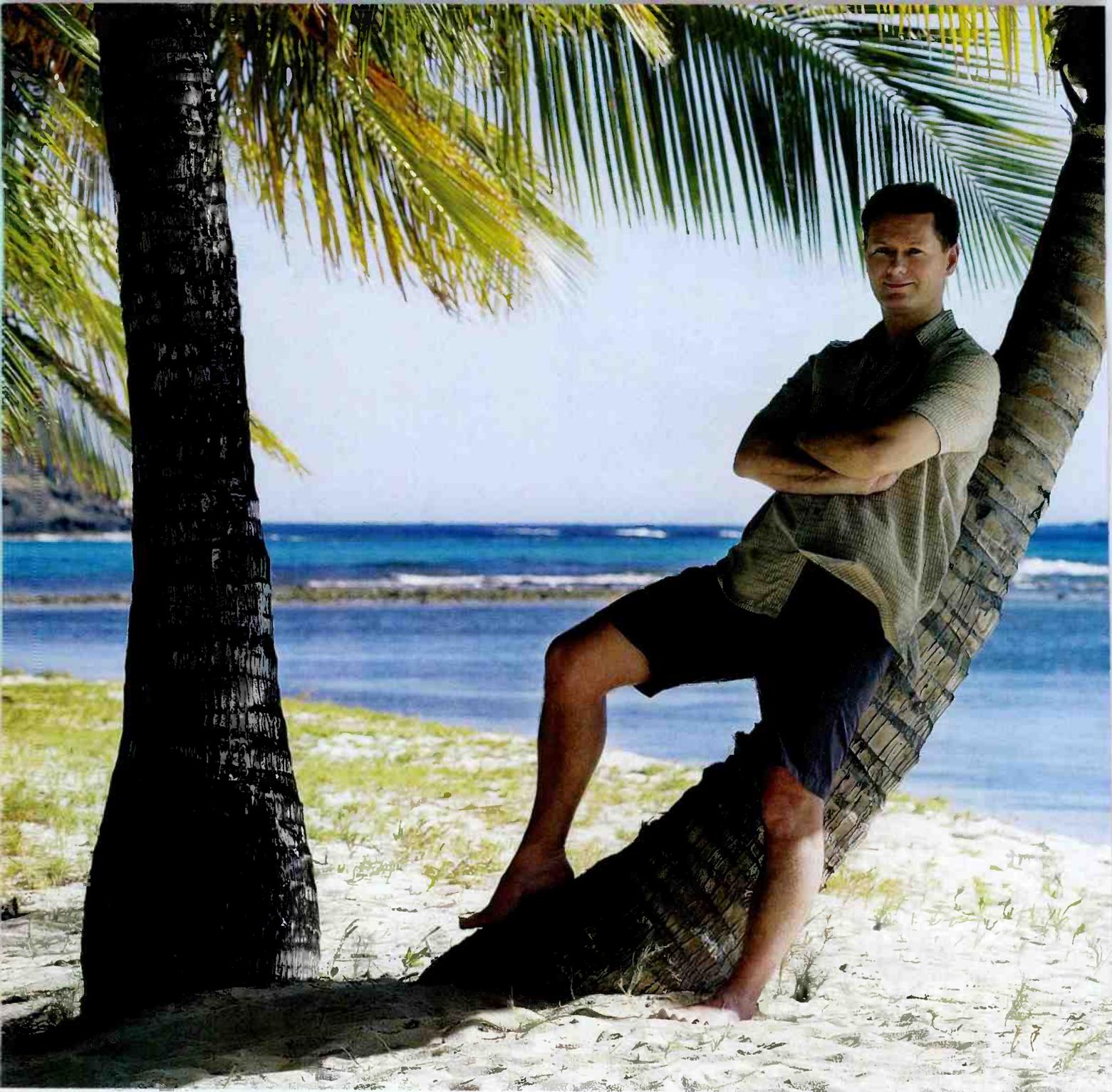
ABBY GREENSPUN, 34, mother, registered dietitian, runner

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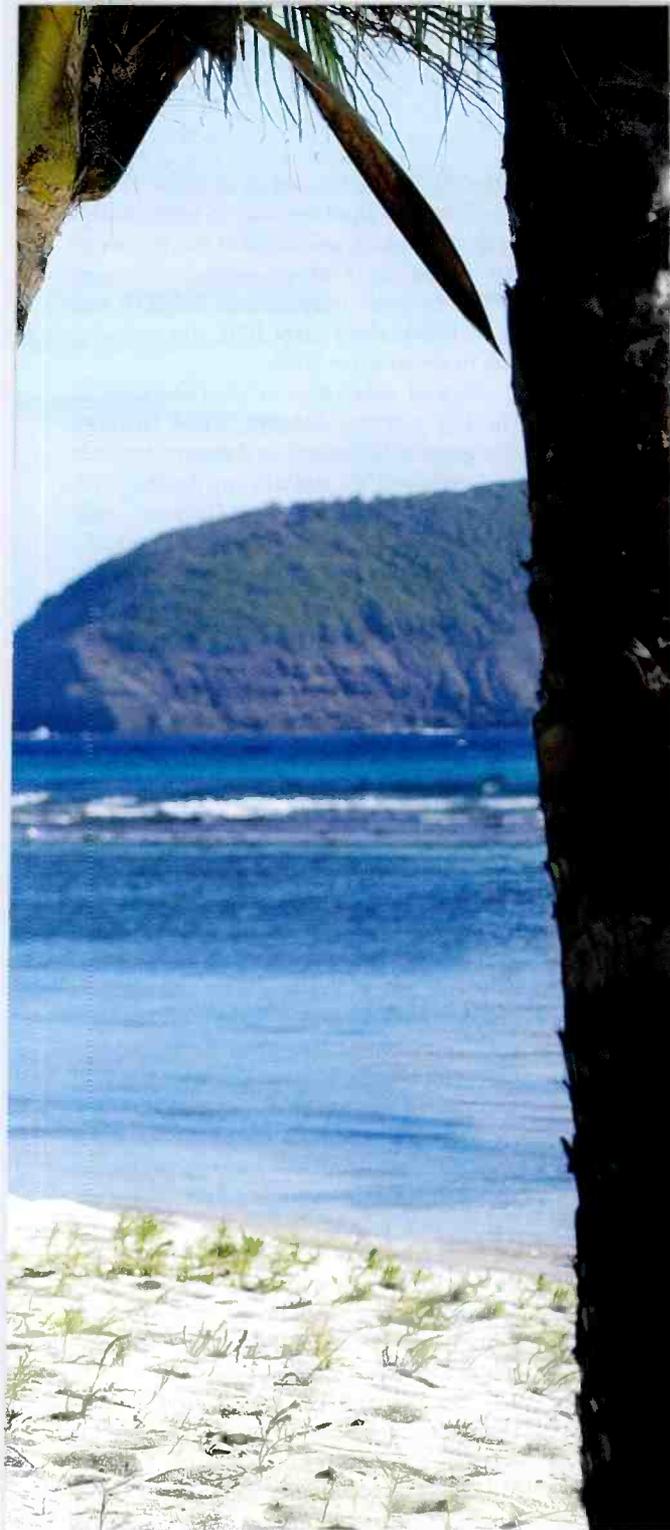
Leading Dennis Publishing's invasion of the U.S., he's won the hearts of readers and the minds of advertisers

BY ALEC FOEGE PHOTOGRAPHY BY LICHFIELD

SPECIAL REPORT

EXECUTIVES

OF THE
YEAR



SEA CHANGE: Stephen Colvin, photographed on Mustique, has led *Maxim* to the top of the once moribund men's category.

It's early Monday morning, and Stephen Colvin is running late for the day's first appointment. The 39-year-old president of Dennis Publishing USA hurriedly knots his dark-purple tie, smoothes his three-button suit, grabs a sleek black overcoat, and kisses his wife, Pippa, on the cheek.

With a grin, he breezes through the living room of their spacious but informal Upper East Side apartment—past the flat-screen TV and the bleeding-edge contemporary paintings—and into the toy-filled playroom, returning with his two eldest children, Joseph, 7, and Natasha, 5. Out in the hallway, Harry, 16 months, waves bye-bye to Daddy. Emerging from the wood-paneled elevator, Colvin attacks the lead item on his busy schedule—walking the kids to school.

Fitting a black wool watch cap over his slightly punked-out hair, he forges a path down the sidewalk with only an occasional glimpse at his tiny troops. Navigating a New York crosswalk at rush hour, Colvin is a master of efficiency, holding hands where needed

but otherwise trusting his clutch to stay the course. Ten brisk blocks later, they're in the playground of the neighborhood school. He deposits second-grader Joseph next to a friend, then follows Natasha to the room where she attends kindergarten. Confronted by a closed classroom door, Colvin scrunches his mouth into a cartoonish grimace. Then he looks at his watch.

"We're five minutes early," Colvin says, clearly pleased.

Mission complete, he's out on the street again, this time headed for the subway.

A native of Northern Ireland, Colvin arrived in New York just five and a half years ago to start a U.S. division of the London-based Dennis. Yet he appears to have adapted without pause to the city's hectic, multi-tasking pace and unpredictable rhythms.

In that same short period, he also has reinvigorated the general-interest men's category with the breathtakingly successful "lad mags" *Maxim* and *Stuff* and rocketed three new titles (*Blender*, a pop-music magazine; *The Week*, a lively news digest; and *Maxim Fashion*) into easily the worst ad market in decades. By spray-painting the newsstand with a brash Drew Carey-meets-Dr. Ruth sensibility, he also has proved to a snobbish New York publishing establishment that making money in magazines may not be such serious business after all.

Later the same day in his modest midtown office, glistening bikini-clad babes gaze down from framed magazine covers as Colvin weathers an action-packed afternoon of internal meetings. A heated head-to-head with the publisher of *The Week* about the pricing of paper stock. A powwow with Dennis's head of circulation, reeling with mind-numbing charts and numbers. A spirited debate with the editors of *Blender* over the bootylicious quotient of the next cover model. It's an impressive blur: Between all the far-flung questions and split-second decisions, Colvin hardly has time to wolf down his lunchtime salad.

"We react quickly, we're nimble, we're a small company, we're a flat management, we don't have that many magazines to focus on," he says in a rare idle moment. "We've always been down-to-earth, treating it as a business and not a vanity or a glamorous profession. It's very easy, because that's the mindset we exist in."

Clearly it's a mind-set that works. The guaranteed rate base for *Maxim*, currently 2.5 million, is up more than six-fold since 1998. The magazine's total ad revenue for 2001 was \$148 million, a 29 percent increase from 2000, making it the far-and-away leader in the ultra-cutthroat men's category. With a \$3.99 cover price, it sells a whopping 900,000 copies per issue at the newsstand. After debuting at No. 4 on *Adweek's* Hot List in its first year of eligibility in 2000, it jumped to the top of this year's list. According to a poll of Fortune 1000 CEOs, investment bankers are five times more likely to devour *Maxim* than *Business Week*.

And *Stuff* has the stuff, too: Launched in 1999, its rate base surged to 1.1 million for the first half of 2002, representing a 30 percent increase from 850,000 for the same period in 2001; ad pages were up 55 percent through November 2001. With *Blender* (circulation: 250,000) and *The Week* (100,000) on board since early 2001, the company projects \$200 million in revenue for 2002.

Brand extension is another part of the big picture. *Maxim* broke through the gender boundary in January when it co-published an article on dating with Hearst's *Cosmopolitan*. German- and Spanish-language versions were recently launched. Last November, Dennis inked a deal with Harrah's Entertainment to host *Maxim* Lounge parties at the Rio All-Suite Hotel & Casino in Las Vegas. Plans for an increased television and radio presence are also on deck.

Still, despite his impressive track record, Colvin—*Adweek's* magazine Executive of the Year for 2001—is uninterested in hewing to the image of media titan. Largely eschewing the town cars and lavish perks surgically attached to most New York media elite, he prefers public transportation, keeps his own schedule on a Palm Pilot, and spends more nights at home with his wife and children than at the wild theme parties his company is known for throwing in Hollywood and at the Super Bowl.

With a keen interest in both the business and editorial sides of the company, and a seemingly boundless energy for all the boring details, Colvin prides himself on attracting top talent and letting them do what they were hired for. He also appreciates the stark beauty of lean operating budgets—and ignoring the conventional wisdom.

"He has the reader in mind," says Dennis's chief financial officer, John M. Lagana, a recent transplant from Wenner Media. "The sensibility is, let's put out a product that's good for the reader, not necessarily good to win the ASME award or some MPA recognition. Jann Wenner had that sensibility back when he created *Rolling Stone*—he put out a product for the reader and didn't worry about advertising, and it hit a nerve. That's what

Stephen has done here."

Of course, Dennis saw a steep drop-off in ad revenue last year, just like everyone else (though *Maxim* finished 2001 with nearly 1,200 ad pages, according to Publishers Information Bureau). And some quietly wonder whether the flagship's self-consciously lowbrow formula—which mixes nearly-nude female pulchritude with snarky, sophomore humor and bite-size articles—can sustain the company beyond its early meteoric growth and help



"Steve's best ability is in locating talent and getting that talent to work for him, and keeping them on our side and motivating them."
FELIX DENNIS

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spearhead newer, less sizzle-oriented categories.

Then there is the ongoing battle to attract high-end fashion advertisers and conservative packaged-goods manufacturers, some of whom won't appear in *Maxim* or *Stuff* no matter how generously the Band-Aid-width swimsuits are cut. The professional drubbing can't be discounted, either: *GQ* editor Art Cooper once famously described *Maxim* readers as "men who not only move their lips but drool when they read." The sneering never let up.

"The vast majority of people in our industry gave Dennis very little chance for success," confirms David Verklin, chief executive of Carat North America, a media-services firm. "But they've got a lot of credibility as far as I'm concerned. *Maxim* and *Stuff*, and even *The Week*, all show the beginnings of a really innovative publishing company that's willing to take risks, that is really pushing the envelope in its categories, and truthfully runs a very low risk of becoming moribund and stuffy."

Though big-name advertisers like Toyota and Nike are now in the fold, some initially had reservations about *Maxim*'s risqué content.

"But quickly after the launch, you couldn't ignore the magic in that magazine—it's irreverent, it's fun," says Christopher Montella, director of creative services for Chaps Ralph Lauren, who started advertising in *Maxim* shortly after its first year. "It's got a real energy behind it that seems to work well with the Chaps customer, who

is a very regular guy, a guy's guy. There's a lot of synchronicity between our customer and the book." Montella also notes that Dennis won't pitch an advertiser just to sell a page: "If it's not right for your brand, they don't come to you."

That no-nonsense attitude permeates every level of the operation. Dennis' editors don't have private offices. "I don't know if I'd be hooked on that Condé Nast lobster-and-champagne diet, but this suits me fine," says *Maxim*'s editor-in-chief, Keith Blanchard, who shares an open, warehouse-style space with his staff. "One of the things that Stephen's been really good at is inflicting a frugal corporate culture on people who otherwise would have expected some star treatment at the end of the rainbow."

And with mastheads a good bit shorter than competitors', Dennis magazines make do with the barest of bare-bones staffs—yet are careful not to scrimp when it comes to content, another nod to the readers. "Dennis puts out thick magazines, they guarantee 140 or 150 pages every single issue," says Malcolm Campbell, publisher of *Blender*. "Particularly in the music category, that's an anomaly."

Doing your best under less-than-ideal circumstances is something Colvin learned early in life. Though he enjoyed a comfortably middle-class Protestant upbringing in Belfast, his childhood coincided with the terrorism of the late 1960s and 1970s. As a kid, he was accustomed to the constant British Army presence and a total absence of nightclubs. "Growing up in Belfast, you were very wary of every car you walked past, in case there was a bomb," he says.

"There was only one cinema, but everybody was afraid to go because it was bound to be blown up anytime soon." The constant threat of violence fostered community—as well as casual boy-girl interaction at private parties, he jokes, "albeit in a pretty weird and slightly desperate environment."

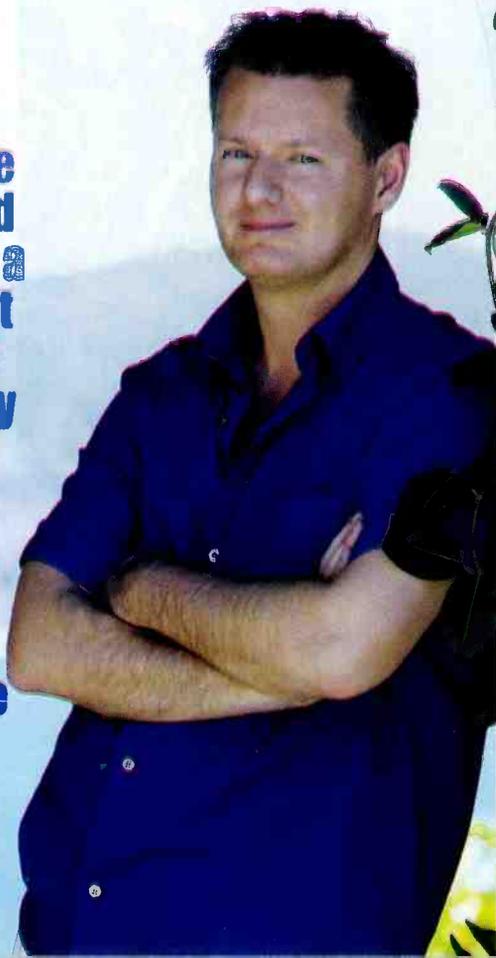
Colvin's father was an accountant who quit to start his own grocery chain. Things quickly didn't work out. "He opened one store, then another, and then died of a heart attack," he says. Colvin was 10 when his mother took over the business and vowed to get Stephen and his older brother out of Northern Ireland. At 15, he left his homeland for an English boarding school.

While studying politics at the University of East Anglia in Norwich, he began pursuing his passion for music, playing guitar with a pop-rock band called Sam and Galore, which notably featured his future spouse on keyboards. "I was the guy who ran the band, motivated them, made sure we stuck to schedule," says Colvin. "There's nothing like it—it's just failure, failure, failure. That brought out my driven side and taught me to be focused and not to give up easily." The band eventually struck a deal with a small label and released two singles before its luck ran out.

"At university, Steve was Mr. Social," recalls fellow classmate Kate Rankine, now an editor at the *Daily Telegraph* in London. "He went to all the right parties, but not in that horrible, networking

"I looked at the newsstand and thought, what a dowdy mess. It was all people trying to justify that they had a very important profession. That's not what magazine publishing is about."

STEPHEN COLVIN



LICHFIELD

less King
Singer/Songwriter
Long Distance Runner
Biography Reader

"You can't wait for
inspiration. You
have to go after it
with a club."

- Jack London

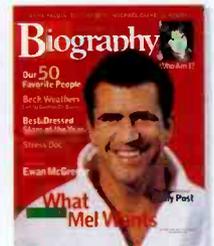
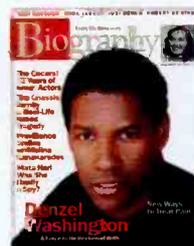
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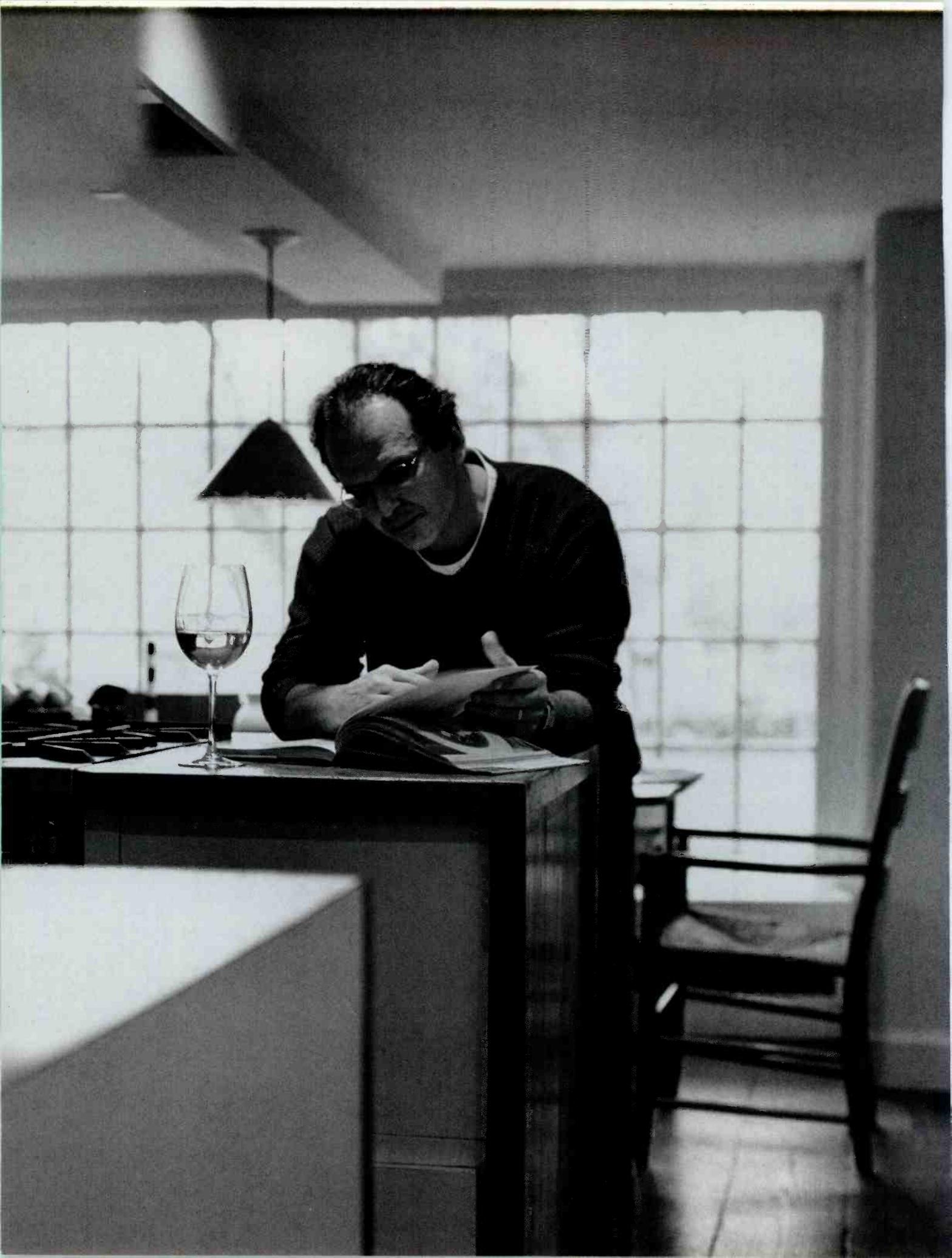
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MAGAZINE

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—Jim Tenny, *Entrepreneur*, 52

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way. He's never at all come across to me as trying to know the best people. He just always has known them."

Fortunately, Colvin had a day job to fall back on when the band fell through, working briefly at Ernst & Young, then as a London-based ad rep at Dutch media conglomerate VNU (the corporate parent of *Adweek*). In 1988, he was approached by Dennis Publishing U.K., at the time primarily owner of high-tech consumer and trade titles, to be sales manager of *Computer Shopper*, a British version of the Ziff-Davis publication.

Though he had little early contact with Felix Dennis, the company's chairman, he'd soon capture the attention of the mercurial multimillionaire. In 1992, he was promoted to publisher and asked to join Dennis's board of directors. Along with launching a few computer titles and helping run the company, he was asked in 1995 to weigh in on a prospective men's title Dennis was starting in the U.K. to compete with eMap's *FHM*, the laddie-boy progenitor, and *Loaded*, a zeitgeisty pop-culture magazine also packed with eye-popping pinups. The basic idea was a male equivalent of *Cosmopolitan*, a service bible packed with feisty wit and regular-bloke wisdom. "We used to spend too much time in board meetings trying to think up names for this damn magazine," says Colvin. "We liked *Maxim* because of the 'x' and two 'm's.'"

The launch a swift success, the ambitious young man set his heart on San Francisco, where he was offered the job of publisher at IDG's *MacWorld*. But on the eve of his resignation, Felix Dennis called from New York. "I said, 'Are you still working for me?'" recalls Dennis. "He said, 'Yes, I am.' I said, 'In that case, you've got to get on a plane.'" Held captive by his boss on a boat in the middle of Connecticut's Candlewood Lake, near where Dennis keeps a weekend home, Colvin received the offer of a lifetime—the chance to infect America with Dennis Publishing's grandiose vision of men behaving badly. He accepted it on the spot.

In truth, Dennis Publishing had had two previous incarnations on Yankee soil. The first was as the producer of hugely profitable souvenir books for movies like *Jaws* and *Star Wars* beginning in the early 1970s. The second was a failed mid-'90s attempt at a CD-ROM-based music "magazine," also called *Blender*.

This time, however, was different because Dennis had Colvin on his side. In one of his first and highly praised moves, Colvin lured Condé Nast veteran Lance Ford, who had worked at *The New Yorker* and *Bon Appetit*, to be *Maxim*'s general manager. He since has poached overachievers from nearly every publisher in town. "Steve's best ability is in locating talent and getting that talent to work for him and for the company, and keeping them on our side and motivating them," says Dennis. "He is very slow to blame and anxious always to share kudos with other people."

And he has a knack for getting to the heart and soul of the matter. Ford, who is British but has spent his whole career with American magazines, first connected with Colvin not as an adman but as a fellow

failed musician (Ford's band was appropriately named Bad Press). "He's as real a boss as I've ever had," says Ford, since promoted to Dennis's executive vice president. "There are no sides to Steve, which is very refreshing. He speaks his mind, I trust him, and I think his instincts are great. He doesn't have to primp and pose as a president—people just give him the respect he deserves."

America embraced *Maxim* with hirsute open arms. Fueling the fire with free subscriptions for radio shock jocks, who read the magazine's ribald features on-air, and with an Internet marketing plan that beamed the same jokes to office cubicles nationwide, Dennis took the nation by storm.

After Colvin took over Tom's Diner on the Upper West Side for an "Ultimate End of *Seinfeld*" party in 1998, even Dan Rather was praising the infant glossy, no doubt drawn in by cover lines like "Your Desk or Mine: The Ins and Outs of Office Sex." A mere six months after distributing 175,000 copies of the premiere issue, edited by Clare McHugh, the magazine raised its rate base to 350,000. By mid-1999, circulation had broken 1 million. Pretty soon, competitors such as *GQ*, *Esquire* and *Details* were putting scantily clad starlets on their covers.

Later that year, a mere 18 months after *Maxim*'s stateside send-off, Colvin summoned Andy Clarkson, the London-born editor-in-chief of *Stuff*, an electronics-and-gear magalog for guys that had taken off in England, to run the business side of a new U.S. version. Clarkson watched in amazement as *Stuff*'s circulation shot to 1.1 million, becoming the sixth largest men's magazine in America behind stalwarts like *Sports Illustrated*, *Playboy* and *Rolling Stone*.

"There's no waiting with Stephen," says Clarkson, recently named general manager of *Maxim*. "I knew coming here something was going to be good, something was going to happen, and he was going to make it happen very fast. Things don't hang around in boardrooms with him. He's like the Energizer bunny on 12 cups of coffee."

Strangely enough, the content of *Stuff* is hardly distinguishable from *Maxim*'s, and yet has had no negative effect on the margins of its older sibling. Colvin isn't surprised. The proud father who takes his kids to school says *Maxim*'s early success convinced him that a little extra attention would nurture limitless potential.

"My feeling was there aren't any general interest men's magazines, why's everybody so negative? Why would *Maxim* not work? Why would *Stuff* not work?" Colvin says. "I looked at the newsstand and thought, what a dowdy mess. It was all people trying to justify that they had a very important profession. That's not what magazine publishing is about. It's just a little fluff in people's lives. And if you treat it like that, then you're quite willing to make it into what is an important piece of fluff in someone's life. And that's what we're all about." ■

Alec Foege is a freelance writer in New York. He is a frequent contributor to *Mediaweek*.



STABLE: In the middle of the worst economy in a decade, Colvin has overseen the growth of four magazines.

The Adweek top

The 2002 *Adweek* Hot List is based on several factors: ad page and revenue gains, as tracked by Competitive Media Reporting for Publishers Information Bureau; performance within a magazine's competitive category; circulation gains; interviews with media buyers and consultants, and our own editors' judgment.

Performance is tracked over three years, with greatest weight given to the most recent year.

For the list that follows, only titles with at least 10 issues published last year and \$40 million in PIB ad revenue were considered. On Page 26 is our list of "10 Under 40"; they must have published 12 issues over the past two years with revenues under \$40 million.

Another year, another Hot List. But it hasn't been just any year. For a lot of publishers, 2001 was the first year in a long while (for some, the first time ever), that they saw declining numbers for ad pages. There are few magazines that haven't felt the effects of this advertising recession. This is not to say there are no hot magazines. In fact, some magazines became more necessary—a phrase we heard from a number of media buyers this year as ad budgets tightened and there were fewer dollars for fewer titles. With ever greater care than in the past, we studied—besides our usual criteria (see box, left)—page rates and out-of-pocket costs; month by month comparisons to see when a magazine hit a rough spot and what may have caused it; in some cases back further than three years to get a better sense of a magazine's ad history. We also worked closely with Dan Capell, who edits *Capell's Circulation Report*, to determine the subscription and newsstand vitality of every title on the list. And we looked at one more thing, which inspired an addition to the statistics that accompany the Hot List: growth since 1999. For many magazines, 2001 was their second-best year for ad pages, but coming off incredible highs for 2000, it wasn't readily apparent. We didn't exclude 2000 from our calculations, but we did include the additional element to put 2001 in perspective.

—Patricia Orsini, Editor, Special Reports

hot list

The HOT LIST ADWEEK

Top 10 Magazines 2002

1

MAXIM

REVENUE UP:
\$37.6 MILLION
32.6%
AD PAGES:
-18/-1.5%
SINCE 1999:
+25%
CIRCULATION:
2,553,895
+3.9%

In the five years since its unheralded launch, this British import has upended the staid men's market. Once the only "ladle book" in town, *Maxim* may be feeling the heat from newcomers, but its astounding success cannot be denied.

2

Teen People

REVENUE UP:
\$9.4 MILLION
13.9%
AD PAGES:
6/0.6%
SINCE 1999:
+19.7%
CIRCULATION:
1,639,107
+2.4%

Battling its competitors for girls' eyes and wallets, *Teen People* also gets the boys: 20 percent of readers are male. Editor Barbara O'Dair and veteran publisher Anne Zehren have taken a strong title and revved it up a notch.

3

VANITY FAIR

REVENUE UP:
\$5.2 MILLION
3.8%
AD PAGES:
-143/-6.8%
SINCE 1999:
3.3%
CIRCULATION:
1,108,536
+5.5%

Media buyers rave about this title, calling it a must-buy for any aspirational brand. Sustained by continuing growth at newsstands, Graydon Carter's magazine is arguably the most influential large-circ title in the country.

OPTIMISM

in this economy is a good and necessary thing. Because challenges become opportunities.

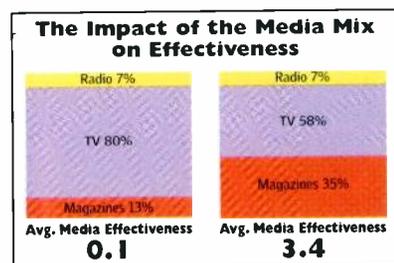
And that can lead to success. One opportunity you should know about was recently

discovered in a sweeping study by MMA (Media Marketing Assessment) on media

effectiveness. The



BRILLIANCE



of the study lies in its scope and results. Analyzing 186 brands over 7 years, totaling more than \$3 billion in ad spending, the study found that for brands with a higher percentage of magazines in their media mix, total media effectiveness was solidly higher. In other words, weight your plan more heavily in magazines and

V O I L Á

incremental sales begin to increase. Earnings start to be generated.

Revenues are on their way up. You're in the black. You're meeting

your sales goals. Your boss is smiling. You're smiling. My friend,

you've hit the



MOTHER LODE

Magazines. A whole new read.

For more information and results of this comprehensive media effectiveness study, visit our Web site at www.magazine.org or call Ellen Oppenheim at the Magazine Publishers of America, 212-872-3754.

ADWEEK 10 under 40

1	JANE	REVENUE UP: \$4.7 MILLION/15.8% AD PAGES: 75.1/9.1% CIRCULATION: 619,166/-9.4%	<p>"The definition of hot," says one buyer. Since her days at Sassy, Jane Pratt has had an uncanny instinct for knowing what young women want. Which is just one reason why she is <i>Adweek</i> Magazines' Editor of the Year.</p>
2	People EN ESPAÑOL	REVENUE UP: \$2.5 MILLION/14.8% AD PAGES: -11.9/-1.7% CIRCULATION: 356,152/12.4%	<p>"They've got the demos with them." So says one buyer, citing the results of the 2000 Census. Now in its second year on the 10 under 40 list, this Spanish-language monthly has a loyal following that is only guaranteed to grow.</p>
3	REAL SIMPLE	REVENUE UP: \$8.6 MILLION/55.2% AD PAGES: -18.5/-3.4% CIRCULATION: 864,891/47.4%	<p>The third title on the Hot Lists from the People Group at Time Inc., <i>Real Simple</i> is really a lesson in perseverance. While it struggled at first, the 2-year-old title has found loyal readers. "Advertisers will have to follow," says one buyer.</p>
4	FHM	REVENUE UP: \$14.3 MILLION/121.4% AD PAGES: -33.3/-5.7% CIRCULATION: 844,127/63.5%	<p><i>Maxim</i> got here first, but it was <i>FHM</i> that, for better or worse, invented the form. Now, drawn by editor Ed Needham and publisher Dana Fields, readers and advertisers are flowing to the American star of Emap's laddie galaxy.</p>
5	Skateboarding	REVENUE UP: \$4.7 MILLION/28.4% AD PAGES UP: 379.2/17.5% CIRCULATION: 244,559/26.4%	<p>Talk about your niche title—aimed at the kids who don't buy Abercrombie—this Time4Media title "can't print enough pages," says a buyer. Ads for boarding clothes and shoes share space with photo layouts of slick tricks. It's sick.</p>
6	Sports Illustrated KIDS	REVENUE UP: \$2.9 MILLION/16.1% AD PAGES: 20.4/5.8% CIRCULATION: 1,020,051/5.9%	<p>A recent redesign broadened the reach of this brand extension, grabbing more 15-year-olds and, thus, gaming advertisers. The readership is split almost evenly among boys and girls, making this, for some, an attractive alternative to TV.</p>
7	COASTAL LIVING	REVENUE UP: \$4.1 MILLION/28.2% AD PAGES: 80.2/13.5% CIRCULATION: 487,671/12.2%	<p>A regional book that has broken out with national advertisers, this title from the Southern Progress folks has a readership with a high household income and second homes, making it a hit with shelter advertisers.</p>
8	T&L Golf	REVENUE UP: \$6.9 MILLION/38.3% AD PAGES: 66.2/12.5% CIRCULATION: 566,871/39.6%	<p>Combining the passions of golf and travel, this book targets a highly desirable readership. Irons and woods are just a part of the edit; celebrity (golf style) and lifestyle help this book transcend the golf category.</p>
9	more	REVENUE UP: \$11.2 MILLION/69.6% AD PAGES: 196.3/44.3% CIRCULATION: 632,520/7.5%	<p>Readership continues to grow on this title for women over 40 from Meredith. It can be a hard sell—"targeting women over 40 can be tricky" says one buyer—but it gets high marks for refreshing editorial and design.</p>
10	NICK JR	REVENUE UP: \$2.8 MILLION/70% AD PAGES: 45.87/28.9% CIRCULATION: 800,000/+33.3%	<p>A relatively new entry into the parenting field, <i>Nick Jr</i> benefits from a controlled-circ program that puts the title with a teaching guide into pre-schools. Half the circ is subs; many converted from those loyal preschoolers (and parents).</p>

EVEN IN TIMES OF
Economic Uncertainty,
B-to-B MEDIA
DELIVER

- Some may think it's a bad time. A bad time to be advertising. A bad time to be selling. But there's no better proof of the business community's resolve and resiliency than getting back to business.
- The results are in from the first-ever comprehensive study of the impact of B-to-B media. According to Yankelovich/Harris, an overwhelming majority of American executives - 86% - agree that companies that advertise in a down 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.* And a whopping 99% agree that even in a down economy, it's important to keep abreast of new products and services.*
- Industry leaders rank B-to-B media - magazines, websites, and tradeshow - top in importance for influencing purchase decisions, way ahead of newspapers, television, and even general business magazines.* And using B-to-B media in combination generates even more sales than using any one medium alone - 56% more.**
- FOR A FREE COPY OF THE NEW YANKELOVICH/HARRIS INTERACTIVE RESEARCH REPORT, CALL DEBBIE HUMPHREYS AT (212) 661-6360 OR VISIT WWW.AMERICANBUSINESSMEDIA.COM. Let American Business Media show you how to make the power of B-to-B media work for you.

Business-to-Business Media. The place to reach decision makers.

**AMERICAN
BUSINESS MEDIA**

The Association of Business Media Companies

Top 25 Magazines in Ad Revenue

	2001 ad revenue (in millions)	Change vs. '00	'00 rank
1. People Weekly	\$656.2	-9.4%	1
2. Sports Illustrated	\$571.0	-12.3%	3
3. Parade*	\$570.5	-2.0%	4
4. Time	\$557.6	-15.9%	2
5. Better Homes & Gardens	\$491.3	4.3%	7
6. Business Week	\$394.3	-31.2%	5
7. TV Guide	\$388.9	-13.7%	8
8. Newsweek	\$338.7	-23.0%	9
9. Fortune	\$333.8	-30.0%	6
10. Good Housekeeping	\$318.3	10.3%	12
11. USA Weekend*	\$316.8	2.9%	11
12. Forbes	\$305.8	-29.6%	10
13. Cosmopolitan	\$273.8	5.1%	15
14. Woman's Day	\$273.7	-4.9%	13
15. Reader's Digest	\$265.8	-3.3%	14
16. Family Circle	\$245.7	3.3%	16
17. In Style	\$238.4	2.9%	17
18. Martha Stewart Living	\$210.1	6.2%	23
19. Vogue	\$201.7	1.7%	22
20. New York Times Magazine*	\$201.6	-7.5%	20
21. Entertainment Weekly	\$198.5	-6.9%	21
22. Ladies' Home Journal	\$189.6	3.7%	24
23. PC Magazine	\$186.0	-16.2%	19
24. US News & World Report	\$179.0	-20.4%	18
25. Rolling Stone	\$156.9	-8.8%	25

Source: PIB/CMR *Sunday magazine

Top 25 Magazines in Paid Circulation

	Average total	Change vs. '00	'00 rank
1. Modern Maturity	17,780,127	-15.2%	NA
2. Reader's Digest	12,565,779	0.0%	1
3. TV Guide	9,097,762	-8.6%	2
4. National Geographic	7,664,658	-2.1%	3
5. Better Homes and Gardens	7,601,377	-0.2%	4
6. Family Circle	4,712,548	-5.8%	5
7. Good Housekeeping	4,527,447	-0.7%	6
8. Woman's Day	4,257,742	0.3%	7
9. Time	4,189,981	3.3%	9
10. Ladies' Home Journal	4,100,675	0.0%	8
11. People Weekly	3,723,848	4.8%	11
12. Rosie	3,613,055	-9.8%	10
13. Newsweek	3,308,912	5.2%	14
14. Sports Illustrated	3,206,098	0.0%	13
15. Playboy	3,157,540	-1.7%	12
16. Prevention	3,121,340	3.8%	15
17. Cosmopolitan	2,759,448	6.4%	16
18. Guideposts	2,743,726	5.9%	NA
19. Maxim	2,553,895	3.9%	18
20. Southern Living	2,549,601	0.5%	17
21. O, the Oprah Magazine	2,530,712	17.0%	23
22. Martha Stewart Living	2,437,970	0.1%	19
23. Seventeen	2,333,126	-1.8%	20
24. Redbook	2,321,233	2.3%	21
25. YM	2,206,078	0.1%	22

Source: Audit Bureau of Circulations. Figures for second half of 2001

Top Advertising Categories

	2001 spending (in millions)	Change vs. '00
1. Automotive	\$1,717.0	-4.2%
2. Direct response companies	\$1,511.7	7.5%
3. Medicine and proprietary remedies	\$1,125.1	3.5%
4. Media and advertising	\$1,007.8	-18.6%
5. Computers, software, Internet	\$863.3	-39.3%
6. Public transportation, hotels, resorts	\$799.6	-0.5%
7. Retail	\$786.8	-20.7%
8. Cosmetics and beauty aids	\$786.2	15.6%
9. Financial	\$751.7	-22.8%
10. Ready-to-wear	\$583.0	-6.5%
11. Dairy, produce, meat, bakery goods	\$395.9	17.3%
12. Audio and video equipment	\$330.9	-3.1%
13. Misc. services and amusements	\$324.5	-12.3%
14. Liquor	\$313.0	6.2%
15. Personal hygiene and health	\$304.2	2.6%
16. Jewelry and watches	\$301.6	4.0%
17. Insurance and real estate	\$293.3	0.1%
18. Sporting goods	\$280.0	4.8%
19. Hair products and accessories	\$274.2	19.9%
20. Household furnishings, accessories	\$274.2	-4.7%

Source: PIB/CMR

Top Magazine Spending by Company

	2001 ad pages	Dollars (in millions)
1. Procter & Gamble Co.	3,862.5	\$471.3
2. Philip Morris Cos.	4,556.1	\$461.0
3. General Motors Corp.	4,045.2	\$402.9
4. AOL Time Warner Inc.	2,907.2	\$309.7
5. Ford Motor Co.	3,629.2	\$304.7
6. DaimlerChrysler AG	3,273.2	\$267.5
7. L'Oréal SA	2,983.8	\$237.8
8. Johnson & Johnson	2,159.2	\$215.9
9. Toyota Motor Corp.	2,201.8	\$201.6
10. Pfizer Inc.	1,588.1	\$169.5
11. Microsoft Corp.	1,844.5	\$160.6
12. The Walt Disney Co.	1,391.7	\$143.8
13. Bristol-Myers Squibb Co.	1,310.7	\$142.5
14. Bradford Exchange Ltd.	973.1	\$141.2
15. National Syndications Inc.	154.2	\$139.2
16. GlaxoSmithKline	1,166.5	\$135.3
17. Honda Motor Co.	1,602.4	\$130.7
18. Nissan Motor Co.	1,569.5	\$122.4
19. Unilever	1,111.4	\$115.3
20. Nestlé SA	1,141.0	\$115.0

Source: PIB/CMR

HE DOESN'T READ WHAT YOU THINK.

He owns a small business.

He's a decision-maker for purchasing all types of business products, and he controls his company's technology budget.

He's a highly paid professional with the discretionary income to have a fully equipped home office, drive a luxury car, invest and travel.

Average HHI: \$232,300

While he is a small-business owner, he's not your traditional businessperson...

he is a Solo Practitioner in the legal field.

He doesn't read traditional business magazines either; he reads the one magazine that addresses his profession, business and personal life...

ABA Journal/The Lawyer's Magazine.

Source: 2001 Reader Profile Study MRI Custom Division

ABA Journal's duplication with traditional business magazines.

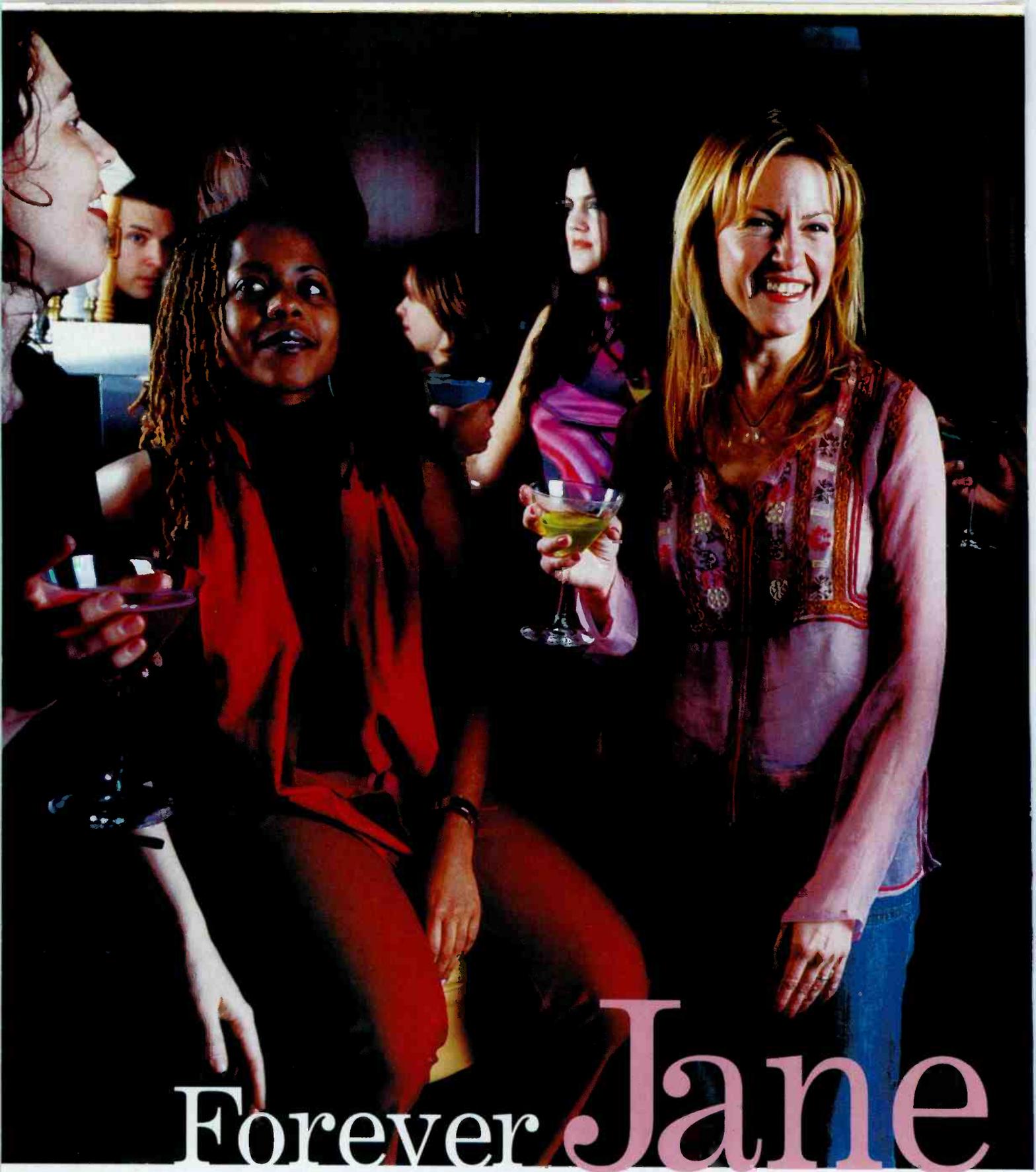
<i>Business Week</i>	7.1%
<i>Fortune</i>	9.5%
<i>Forbes</i>	9.5%

Base: affluent readers
Source: 2000 MMR Affluent Survey

ABA JOURNAL

THE LAWYER'S MAGAZINE

For more information on *ABA Journal*, this rich market for the purchase of business products and this extraordinarily high concentration of affluent consumers, call **312-988-5822** or go to **www.abajournal.com** for a media kit.

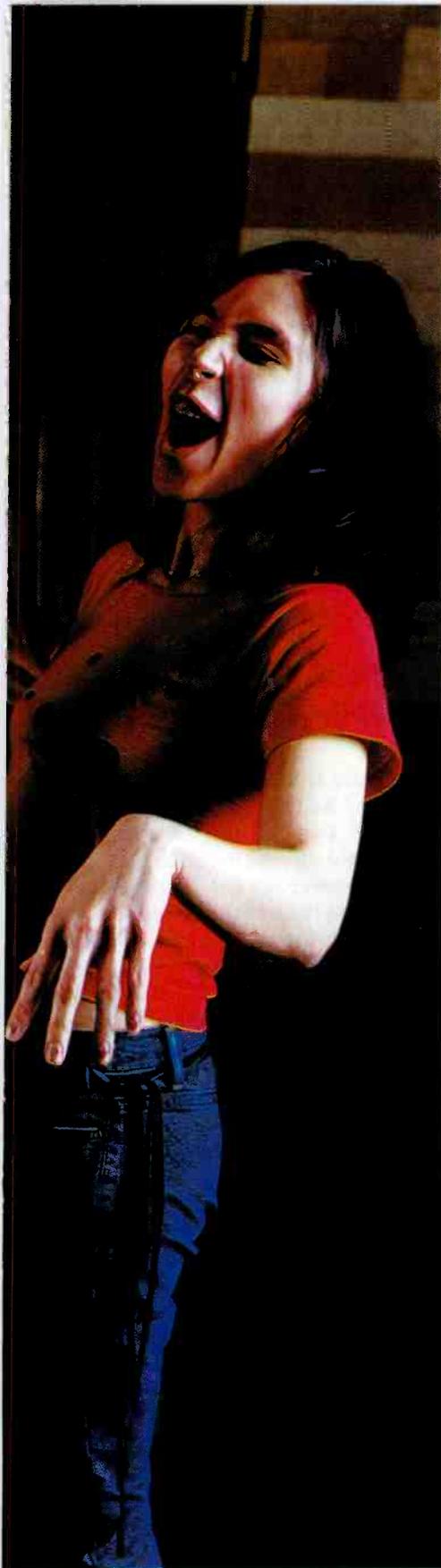


Forever Jane

Jane is Jane, as in Pratt. Which is why you will never see anything dorky in her magazine. And that's the way the readers like it, OK?

BY LISA GRANATSTEIN PHOTOGRAPHY BY GAIL ALBERT HALABAN

EDITOR OF THE YEAR



CORRIS SAABA

Jane Pratt walks into the third-floor conference room of Fairchild Publication's midtown-Manhattan headquarters, where *Jane* staffers wait to begin their regular Monday afternoon meeting. Tossed over a T-shirt and a pair of faded jeans, Pratt is sporting a sheer-blue floral something.

Later, on a couch in her sparsely decorated office, Pratt describes to the uninitiated what exactly she was wearing. "Oh my God!" she squeals. "That is a Pucci nightgown. It was so cool. I love being inappropriate and wearing my nightgown to work!"

Clearly, *Adweek* Magazines' editor of the year isn't your average editor of a women's monthly, but then again *Jane* isn't your average monthly. "I'm all about mixing and being inappropriate," Pratt boasts. "We all are," she says, referring to her staff. "I encourage it, definitely."

It's just this attitude that has vaulted *Jane* into the ranks of one of this year's hottest magazines.

Well before *Rosie* and *O, The Oprah Magazine*, Pratt put her name on *Jane*, and loaded it up with fresh, edgy and entertaining editorial that reflected her free spirit and feminist streak. Launched in 1997 by Fairchild (then owned by The Walt Disney Co. and now a unit of Advance Publications), *Jane* implored readers to let their freak flags fly. Instead of counting calories, *Jane* road tested fried chicken. Forget about reader makeovers; *Jane* performs "makeunders." It's also not uncommon for *Jane* to hit up its staffers for sex tips as well as an unusual array of "experts" that have included a hooker and a tranny phone-sex worker. While the message is not new—Pratt applied the same frank formula for teen girls at *Sassy*—*Jane* can be excused for its edginess without scaring off advertisers, since it targets women in their late 20s.

"It's definitely a magazine for women that makes them feel good about themselves," says 39-year old Pratt. "While I was doing *Sassy*, I was going through this horrible early-'20s thing, and I was realizing, wow, I thought my teen-aged years were hard. Twenties are the worst. *By far!* I realized we need something for this age group, and something that isn't promoting all those retro things like getting a husband, basically."

Five years later, Pratt's efforts have paid off. The magazine, which consists of a blend of entertainment, sex, social issues, fashion and beauty, holds its own against the

likes of Condé Nast cousin *Glamour* and Hearst Magazines' *Cosmopolitan* and *Marie Claire*. Until last year, its most direct competitor was CN's *Mademoiselle*, but *Jane*'s momentum and an unforgiving marketplace couldn't save the schizophrenic monthly.

Jane became marginally profitable last year, says a Fairchild executive familiar with the numbers. And while the magazine's initial circulation goal for this year under Disney was 800,000, the rate base is 600,000.

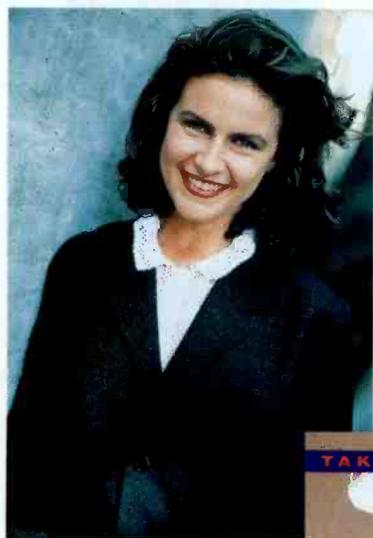
SEE JANE: The magazine is a reflection of her life, but resonates strongly with readers. Jane Pratt, photographed at Lotus, New York City.

Thanks in part to the addition in 2000 of 150,000 names from the now-defunct *New Woman* subscription file, *Jane* in recent years has enjoyed a bump in circulation. But with some *New Woman* readers dropping off, combined with the fallout of Sept. 11 on newsstands, explains vp/publisher Eva Dillon, *Jane's* circulation has leveled off. In last year's second half, paid circ fell 9.4 percent to 619,166, compared with the year prior, according to the Audit Bureau of Circulations. To help meet its

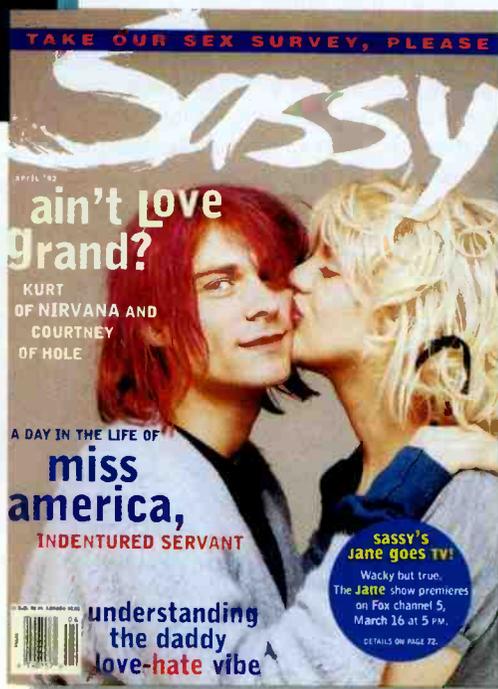
ambitious 650,000 rate base in June, Dillon says the magazine has increased its visibility on newsstands, and has now begun to invest in more pockets.

"*Jane's* got its own strong and distinctive voice, and [*Jane's*] brilliance is that she edits to what that specific reader wants. It is very, very fine-tuned," says Mary Berner,

"Since she had this [unconventional] upbringing, when restrictions on what she could say. Then the magazine



MATTHEW HRANEK



TRIPPY BEGINNINGS: Pratt became editor of teen title *Sassy* when she was 23. It was there that she found her voice, writing in the first person with a conversational tone.

Fairchild president/CEO. "The plan is to hold the circulation where it is. Like with all our Fairchild consumer books (*W* and *Details*) we're niche in voice, size or demographic, and for *Jane* it's all three. We want to get the best people, not the most people."

"We have to be really forthright with the advertising community," adds Dillon. "*Jane* magazine is like the sound only a dog can hear. You either get it or you don't, but if you get it you really love it."

That strategy seems to work for most media buyers. Ad pages for 2001 increased a solid 9.1 percent, to 901, and ad revenue went up 15.8 percent, to \$34.4 million, good enough for the top spot on *Adweek's* 10 under \$40 million list.

"It's a very different positioning," notes Pattie Garrahy, president of PGR Media, whose clients include Tommy Hilfiger. "I call it the post-Title IX book, because it's very much for this independently minded young woman."

Jane's independent streak sprung from Pratt's trippy beginnings. The daughter of two painters who taught at Duke University, Pratt and her three siblings lived a bohemian life in the hippie town of Bolinas, Calif., and later in Durham, N.C. "I'm on the phone the other night with my mom," says Pratt. "And she's still going 'we were not hippies, we were artists.' I'm like, *mom*, let the facts speak for themselves! You had a *pot plant* in the yard, *OK?* We were in Washington for three days, and you didn't know I didn't have shoes."

Pratt, then 11, had been traipsing around the nation's capital barefooted. "The only reason they ever even figured out that I didn't have shoes was because we went to

go into a tour of the White House, and the guard goes, 'you need shoes to get in.' And mom said 'you left them where? Back in the car?' I said, 'I left them in North Carolina.' I was going to restaurants, everything."

Though Pratt says she never felt deprived, the family lived on food stamps and got their clothes from Goodwill. Pratt, whose parents later divorced, grew up with no curfew and went to an experimental Quaker school that had no grades. Because she was aching to start school, Pratt's parents even forged a birth certificate so their daughter could start first grade when she was just five years old. "I remember them doing it," recalls Pratt, smiling. "They made a fake little stamp and everything!"

"Since she had this upbringing, when *Jane* started *Sassy*, I don't think she had any idea that there were restrictions on what she could say," says Sheila Blake, Pratt's mom, as well as a *Jane* advice columnist. "She just thought she could talk about anything, and then the magazine was boycotted [by advertisers]. That was a very hard lesson."

But her first real wake-up call that her life was less than ordinary came when Pratt attended the preppy Phillips Andover Academy on a full scholarship (her father and uncle were alumni who also attended on scholarship). "When I got to Andover, all of a sudden I realized I didn't have what it takes—I didn't have it in my clothes, I didn't know the routine of makeup, my father didn't own a corporation—it was an intense awakening," she recalls. "Actually, I used to cut myself. I tell all this stuff and I shouldn't. It makes me seem, like, not employable, but, I was like super, super depressed."

While her parents encouraged their kids to become artists, Pratt couldn't paint or draw. Instead, she developed a love of magazines, and religiously read *Seventeen*, *Mademoiselle* and *Glamour*. Later, Pratt parlayed that passion into her studies at Oberlin College, where she received a degree in 1984 in dance and communications.

After a string of internships at Fairchild's now-

defunct *Sports Style*, *Rolling Stone*, as well as low-level jobs at *McCall's* and *Teenage* magazine, John Fairfax Ltd., publisher of the hip Australian teen title *Dolly*, came calling. In 1988, at 23, Pratt was picked to edit *Sassy*. "At the time, you don't feel like you're young," she says. "As a matter of fact, I'm extremely hard on myself and driven, and if anything, I thought I wasn't succeeding enough."

Jane's sensibilities first appeared in *Sassy* and was written in the first person with a conversational voice. For the first time young journalists were writing and editing stories for kids barely younger than they were. The magazine quickly moved beyond cultlike status to an 800,000-circulation magazine.

Sassy was also the launch pad for a number of editors, including *YM's* Christina Kelly, and *CosmoGirl!'s* Atoosa Rubenstein, a former intern. "You didn't have to follow a certain 'women's magazine' mold. You could be personal, you could be crazy," says Rubenstein about what she

Publishing, where it was quickly folded into *Teen*.

In the meantime, Pratt spent the next two years developing an older version of *Sassy* for Time Inc., then publisher of *Martha Stewart Living*, but the project languished in development hell.

But Pratt wasn't ready to give up. She first approached Patrick McCarthy, Fairchild's chairman and editorial director, at a dinner party held by *Vogue* editor Anna Wintour. "Jane said, 'I have a magazine idea that I'm thinking about,'" recalls McCarthy. "And I said, 'well, come and see me.'" McCarthy was blown away by her concept of a women's magazine. "It overwhelmed me, and Disney, too," he remembers. "Jane from the very beginning said, 'I want to do a magazine that has fashion, but has a lot of other things in it.' She was one of the first people that understood the role of fashion in magazines for young women."

Pratt initially wanted to call the magazine *Girlie*. "I thought it was cute and funny, but people are just very

Jane started *Sassy* I don't think she had any idea that there were was boycotted [by advertisers]. That was a hard lesson." JANE'S MOM, SHEILA BLAKE.

gained from the experience. "That sort of sense of connection is something that I think not only was Jane one of the pioneers of, but also [legendary *Cosmo* editor] Helen Gurley Brown."

From the get-go, *Sassy* delved into sex, abortion, the death penalty, tampons and homosexuality, which in the eyes of the Moral Majority probably read like the biblical meltdown of Sodom and Gomorrah. Under fire, *Sassy* lost key advertisers, including Revlon and Maybelline. *Dirt*, *Sassy's* male alter ego, folded after only a handful of issues. Pratt was on the hot seat. Not that she cared, much. "I didn't feel like 'Oh my God, I fucked up.' I felt like I'm doing what I am supposed to be doing in this job. Also, I was thinking '\$40,000 a year [salary]?' I was not participating in the success anyway, it was not my thing."

Still, despite the controversial content, Pratt became a bona fide celebrity, and television executives believed that her magnetic personality would translate into big ratings. In 1992 Pratt hosted *Jane*, a teen talk show, on Fox's New York station, and a year later fronted another talk show on Lifetime called *Jane Pratt*. Both flopped. "What can I say," she shrugs. "We all make mistakes."

By then, Pratt was ready for something new. *Sassy* in 1994 was running on fumes, and *Jane* was already in Pratt's head. Six months after she left *Sassy* to develop the magazine, Lang Communications, which had bought the title from Fairfax, sold it off to Petersen

SCREEN GEMS: Pratt hosted *Jane*, a teen talk show, on Fox's New York station, then went to Lifetime to host *Jane Pratt*. Both failed, but she was already working on her idea for a new magazine.



PHOTOFEIST



FEAT FIRST: *Lucky* editor Kim France and publisher Alexandra Golinkin photographed at the Jimmy Choo boutique, New York City.

Last Labor Day weekend, *Lucky* vice president and publisher Alexandra Golinkin was eager to get back to work. On the beach that last day in August, she got a call from the Gap informing her that the retailer was planning a whopping 29-page image campaign for December called "Gifted," and was considering *In Style*, AOL Time Warner's celebrity-fashion behemoth, and *Lucky*, Condé Nast's upstart rookie devoted to shopping.

The next week, Golinkin shifted into high gear, offering the Gap the back cover, the underside of the cover flap and both inside-cover spreads. Then came Sept. 11. At first, Golinkin was too upset to even think about business; when she did, her first thoughts were about the pending Gap deal. Golinkin recalls thinking, "Kiss that baby good-bye!"

Instead, on Sept. 14, the Gap called. Despite the tumultuous economy, it was forging ahead with all 29 pages—in *Lucky*. "That," says Golinkin, "was astounding."

Just as impressively, during those panicked weeks when most magazines were losing dozens of ad pages, *Lucky*'s December issue wound up its largest of the year—with 77 percent of its pages sold after Sept. 11. *Lucky* finished its first year with 766 ad pages (more than double *In Style*'s first-year tally in 1994). By year-end, circulation was up 40 percent, from 500,000 to 700,000, numbers good enough to make *Lucky* *Adweek*'s Startup of the Year.

In 2001, while a brutal recession caused even warhorse magazines to morph, shrink or fold, *Lucky* cheerfully blossomed. But *Lucky* is aware of its detractors, some of whom even question whether it's a magazine at all.

"It's certainly not a magazine if you look at the standard women's title," admits Condé

Nast CEO Steve Florio. "When it was first presented, I was scratching my head. A magazine about shopping?" But then he showed it to both his daughter's friends in their 20s and his wife's friends in their 50s, and they flipped. So Florio says he decided, "If a magazine is a compendium of information, this is as legitimate a magazine as any." He calls it a special interest title about shopping, which he quips is "blood sport for women." Still, he grants, "There's no real editorial decision-making. They don't say, 'This is THE best.'"

When Golinkin was first pitching the magazine, she admits, "There was a lot of buzz out there: 'Oh god, how awful, Condé Nast is in the catalog business.'" But even she grants that, "It's really not a magazine. I told the sales staff, I don't want you to talk about it as a magazine, but as a new form of media. It's a hybrid of a magazine and Internet and a catalog, an entirely new animal."

But editorial director James Truman defends *Lucky* against the charge that it's a catalog. "A catalog does not have a point of view; it has a mission to sell you something," says Truman. "I don't think that's *Lucky*'s mission. It's telling you about stuff in this peer voice, cool but unintimidating."

What few know is that this animal was first hatched as a way to salvage Condé Nast's faltering *Mademoiselle*. Attending focus groups for the magazine a few years ago, says Truman, he noticed that "shopping was a common language." Truman, already a fan of the dozens of shopping magazines available in Japan, which simply lay out cool merchandise with information on how to obtain it, thought the idea could translate.

But to call it *Mademoiselle* meant having to launch with a circulation of 1 million (not conducive to finding its audience organically,

Startup
OF THE
YEAR

One-Stop Shopping

Lucky wins readers and advertisers with the simplest of premises: Tell them what to buy and where to find it.

BY DAVID HANDELMAN PHOTOGRAPHY BY ANDREW BRUSSO

explains Truman), and chairman S.I. Newhouse Jr. instead voted to launch *Lucky* as a separate book. (*Mademoiselle* folded in September.)

To edit it, Truman hired self-described “anti-fashion fashion editor” Kim France, who had grown up in Houston, graduated from Oberlin College in Ohio, and worked at *7 Days*, *Sassy* and *Elle* (as arts editor). “I had a distrust and dislike of fashion magazines,” says France, “but I love clothes.” Growing up, “I wasn’t cutting images out of *Vogue* and putting them up on my walls. I was shopping at the Galleria.”

Lucky launched with a test issue in spring 2000. That test proved so successful that after an official launch issue in December 2000/January 2001, *Lucky* immediately went monthly.

As editor, France has broken many fashion magazine rules, banishing celebrities, elaborate fashion shoots, feature articles and even horoscopes in favor of page after page of pristinely laid-out merchandise, with a page of peel-off stickers with which to label favorites “Maybe?” or “Yes!” (and which, when peeled off, reveal the name of an advertiser).

One fan of the stickers is Anna Brockway, director of marketing for Levi’s, who says she uses them herself—“My Visa bill will attest to that!” She has also spent Levi’s money on ads in *Lucky* since its first issue. “If you think about the time women have in their lives, and how they dress themselves—when you just want to know what to get, *Lucky* is faster,” Brockway says. “And it absolutely moves product.”

Brooke Goldstein, vp account director for Media Com, says client ELuxury was at first wary whether the magazine would be an appropriate vehicle for its high-end goods. “They thought it was going to be \$40 and \$60 shoes. But there are also \$300 and \$3,000 shoes in the magazine.” When ELuxury decided to go in, they worked with

the magazine to create a page that was “*Luckyized*” in Golinkin’s terminology—that is, it was indistinguishable from editorial except for the words “advertisement” across the top. Since the magazine had a page that month touting denim, ELuxury featured all denim goods—and they sold out. Now *Lucky* is the only magazine it buys ads in every month.

France had to expand the format of Japanese titles that had inspired *Lucky*, which merely show items without explanation or context. “We realized that wasn’t going to work here,” she says. “We needed to tell the reader, ‘Wear this with a crop jacket.’”

But instead of draping perfect supermodels in clothes in exotic locales, *Lucky* stresses practicality. “Store to Street,” conceived by fashion director Andrea Linett, helps women picture how an object in a showroom will translate into real life in multiple settings. “Basics” mixes and matches tops and bottoms. Beauty director Jean Godfrey-June keeps the prose remarkably baloney-free, maintaining the tone of how you would talk to a friend. Each month features a shopping guide to a different city, complete with

map; several cities now enjoy the occasional regional page.

It’s little wonder that in this recession, advertisers have flocked to *Lucky* as the safest bet to generate sales, since it doesn’t serve any other purpose. “We have insanely responsive readers,” brags France. Retailers have told her, “*Lucky* readers are the ones who call the phone numbers and buy the stuff.”

On a recent afternoon, France is in a corner of the *Lucky* offices, conferring with senior fashion editor Jennifer Smith about an upcoming shoot. The idea is to repurpose the same clothes for weekdays and weekends. France approves a white pants suit, but stops when she sees a pair of Charles Jourdan cap-toed shoes. “Too pricey,” she tells Smith. After she makes her way back to her sparsely decorated office, France explains that it’s hard to keep stylists down-to-earth: “I tell them, stop thinking like a fashion editor. Readers don’t get 30 percent off.”

In her own personal style, France has grown more sophisticated since her days as a rock-critic influenced by both hip-hop and Courtney Love. Over the course of the year, her editor’s letter portrait morphed from long-haired tomboy to close-cropped fashion maven. The magazine itself has undergone a similar visual maturing, shedding its initial girlishness when original design director Dimity Jones was replaced for the September issue by Eleftherios Kardamakis.

The covers are notable for their anonymous models. France is grateful she doesn’t have to wrangle with publicists over access to celebrities, adding, “The minute we do that, we’re going to have to follow the same rules everybody else does.”

She says the recent addition of regional pages (localized inserts for about 10 cities) helps make the magazine more democratic. “People feel really disenfranchised by and distrustful of fashion magazines, and one reason is, the magazines make them feel like they’re from inferior places where there is no chic,” says France.

One thing that hasn’t proved lucky is dry humor; France ended up killing the back-page “dr. shopper” column by Mim Udovitch. A tongue-in-cheek advice column answering made-up questions about things like sample-sale etiquette (“The sample sale is, to those with a predisposition for shopping disorders, pretty much what fraternity pledge week is to those with incipient drinking problems.”), it was dropped in favor of a more straightforward, servicey “Fashion Babble.”

“But as far as Condé Nast is concerned, the sticker attached to *Lucky* is not “Maybe?” but a resounding “Yes!”

Florio predicts it will go to a million circulation in the next few years. “Magazine audiences are dynamic,” he says. “This year’s *Miami Vice* is next year’s joke. But women enjoying shopping as a pleasurable activity is not going away anytime soon.”

Media Com’s Goldstein agrees. She predicts the magazine will survive even the leanest times: “If you’re a shopaholic, *Lucky* is perfect for you, and those people don’t go anywhere when there’s a recession.” ■

David Handelman is a freelancer in New York who frequently writes about magazines for Mediaweek.

“It’s hard to keep stylists down-to-earth. I tell them, stop thinking like a fashion editor. Readers don’t get 30 percent off.”
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Stylin'

The design team at *Esquire* takes the magazine back to its classic, journalistic roots

BY HOLLY STUART HUGHES, DAVID WALKER AND REUEL GOLDEN PHOTOGRAPHY BY PLATON

On the cover of the February 2001 issue of *Esquire* magazine appeared one of the most striking photos since Demi Moore's pregnant pose for *Vanity Fair*: a sultry portrait of Italian film starlet Monica Bellucci wearing nothing but a few ounces of caviar. It was striking enough that six months later that same photo was on newsstands in Italy, fronting the Italian edition of *GQ*.

For *Esquire* design director John Korpics, it was the sincerest form of flattery. That *Esquire's* competitor would deem the photo worthy of its own cover shows just how far this magazine has come since he took over as design director in August 1999.

HEY, GOOD LOOKIN':
from left, fashion creative director Stefano Tonchi, director of photography Nancy Iacoi and design director John Korpics

How far? Last year, *Esquire* earned the Magazine of the Year award from the Society of Publication Designers as well as National Magazine Award nominations for photography and design. With his creative team, director of photography Nancy Iacoi and fashion creative director Stefano Tonchi, he has made the mag-

azine a reflection of the editorial: cool, smart and above all, classy.

The magazine is meant to be read, which makes it very much the antithesis of the "laddie magazines" with their emphasis on T&A, drinking and locker-room humor. Consequently, it has a look and feel intended to appeal to mature men between 35 and 40 who do, in fact, buy it for the articles.

"We don't dumb down information, and we are offering our readers something that goes beyond jokes and skin," says Korpics. "We have plenty of humor and we still recognize that men like women, but we are also giving them something to read."

Esquire has a legendary reputation for both its articles and design. "Our greatest enemy is our past," editor-in-chief David Granger has said to his creative staff. The magazine's revolutionary covers of the 1960s, designed by George Lois, the former advertising art director and, later, *Esquire* art director, are still taught in art schools. Rather than be intimidated, the *Esquire* design team is

Creative team

OF THE YEAR

taught in art schools. Rather than be intimidated, the *Esquire* design team is developing its own imitable style.

"David allows us to be creative and run something that isn't your typical picture," says director of photography Nancy Iacoi, who came to *Esquire* from *Premiere* in December, 2000.

Esquire's stable of regular photo contributors includes Martin Schoeller, Peggy Sirota, Bruce Davidson and Matt Mahurin. Iacoi is gradually bringing in others, including Chris Buck and Larry Sultan. Her goal is to find photographers with plenty of ideas of their own who can connect with subjects and have some fun. "I ask photographers for wish lists," she says. "We just try to find jobs for people that they'd really enjoy."

Her first cover assignment went to Schoeller for a story about Texas Rangers shortstop Alex Rodriguez. Schoeller came back with a head-on portrait of the baseball star blowing a Bazooka bubble. It's a study in self-assurance, with a hint of irreverence and a little defiance, too.

"Our main philosophy with photography is to try and show people in a realistic way, so if we are shooting a celebrity, we try and get past the veneer of celebrity and don't just show guys in wet T-shirts looking like action heroes in movies," Korpics says.

A story in this month's issue on Larry David, for instance, shows the lugubrious comedian as the life and soul of the party surrounded by beautiful women. A portrait last September by Norman Jean Roy homes in on Tom Hanks' deep gaze and middle-aged features, and nearly transforms the actor into an anonymous working-class guy. (Look at it and you'll find yourself saying, "That's Tom Hanks?")

Esquire is a fashion magazine, too. And much has changed in the well since fashion creative director Stefano Tonchi joined the staff four years ago from J. Crew, the retailer and catalog. Tonchi, who has also worked at *L'Uomo Vogue* and *Self*, says photography had been a forgotten element at *Esquire*. He wanted to change the perception people may have had of the magazine by making its photography more memorable.

His riskiest step was to turn all the fashion pages in the editorial well into a single portfolio. "We decided to give to one photographer the challenge to express something and to tell a story," says Tonchi, a native of Florence, Italy. It's a format that appeals to photographers like the legendary Deborah Turbeville, who shot a dark and atmospheric story about Berlin last year, and is now working on another

feature set in St. Petersburg, Russia.

Tonchi says that a longer narrative approach brings the fashion well into line with *Esquire's* literary bent. "Men pick up this magazine because they want to read stories—they want journalism, they want to read great fiction," he says. "When you have photography, you have to tell stories—stories that are related to the readers' lives."

Tonchi uses only real people in fashion stories. "I learned that at J. Crew," he says. "We take the clothes and put them on the people they belong to in the environment they belong in." Lobster fishermen pose in pea coats, members of a commune model hippie chic, a sprinkling of actors and some rock stars also appear—but there are no professional models.

Finding men's fashion photographers who can work within the long narrative form using nonmodels isn't *Esquire's* only challenge. Competition also limits the options. "Many photographers have contracts with other magazines, and if they don't have contracts, they hope to have contracts," says Tonchi. One photographer at the top of his list, for instance, has turned Tonchi down for fear of nixing any chance for a deal with Condé Nast.

Such challenges have pushed *Esquire* to act creatively by tapping both '70s stars such as Bob Richardson and Turbeville, and newcomers like Noe DeWitt, or giving portrait photographers such as Platon and Julian Broad a chance to shoot fashion.

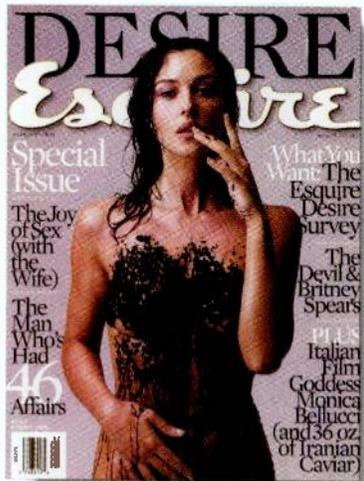
Granger acknowledges that *Esquire's* design and choice of photography are crucial to how the magazine is perceived. In a letter to readers in last June's issue he wrote of *Esquire's* eight National Magazine Award nominations, crediting the photographers whose work accompanied each nominated article.

He also celebrated *Esquire's* nomination for excellence in photography, praising the photo staff and the staff of contributing photographers. And, he went on to say, "One of *Esquire's* nominations was for design. No specific story is singled out in this category. Rather, it's for overall excellence and innovation in the presentation of the magazine. Design director John Korpics and his staff ... have done a remarkable job."

Since the nominations and the SPD award, Korpics has continued to introduce new elements, including bars across the top of each page that change color according to section, and varying typefaces and font sizes to sustain visual interest without sacrificing consistency. The new design emphasizes a horizontal flow to each page in order to make the magazine look wider, while lending versatility and functionality to the front of the book, which includes the classic "Man at His Best" section.

Remaking a magazine is the dream job of every art director. Remaking a magazine with a legendary reputation could be a nightmare. But Korpics and his creative team have been able to reinvent *Esquire* while staying true to its classic, classy roots. ■

The Creative Team was selected with the help of Adweek Magazines' sister publication, Photo District News. Holly Stuart Hughes is the editor of PDN, David Walker is a senior editor, and Reuel Golden is the editor of PDN's Pix.



FLATTERING: The February 2001 cover image appeared several months later on the Italian *GG*.

"Our main philosophy with photography is to try and show people in a realistic way and get past the veneer of celebrity."

JOHN KORPIC

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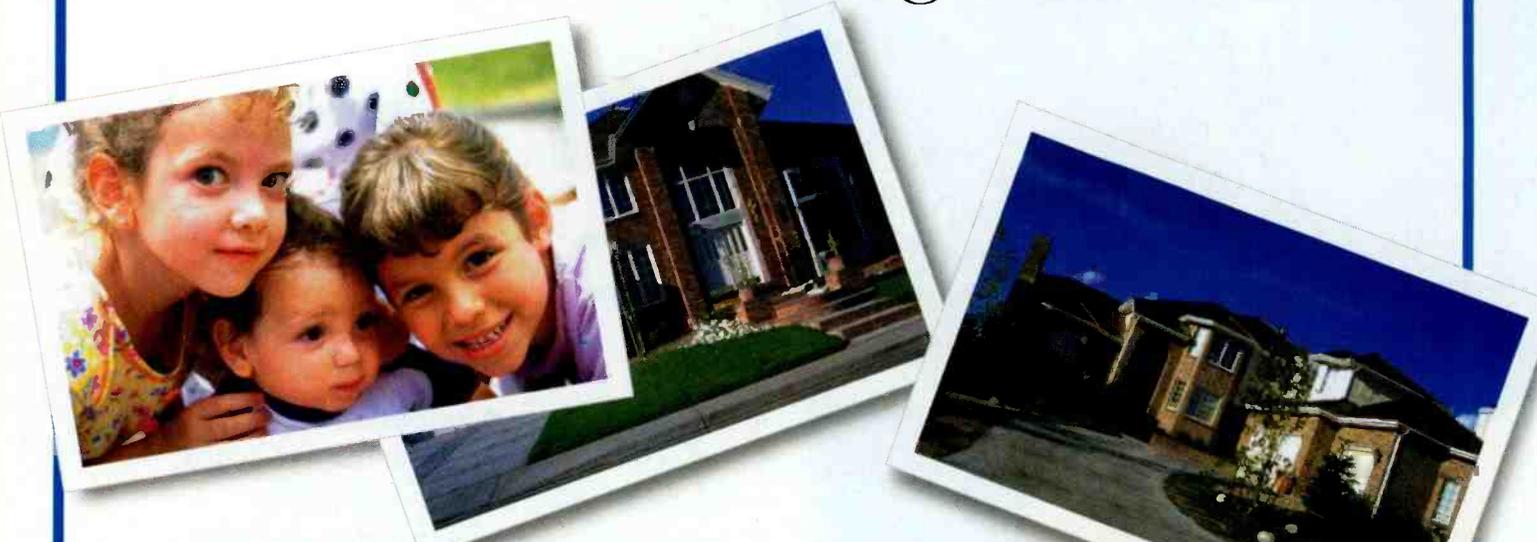
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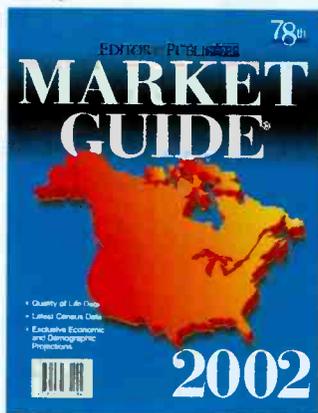
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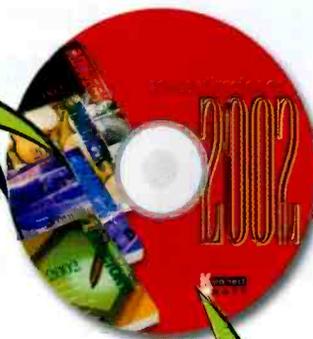


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WASHINGTON

Alicia Mundy

Up-Converting the Nonbelievers

Cable operators are sending mixed signals to new digital customers

"Nobody knows. It's a *mystery*." That's:

A) The key line from *Shakespeare in Love*.

B) What Greta Van Susteren's face-lift was supposed to look like.

C) The answer to whether you will actually see *Frasier* in digital format if you order "the digital package" from your local cable company.

If you said all three, you're right. Unfortunately, that means you are in the same boat with thousands of other cable subscribers (and not a few reporters) who know all about "C." It seemed like such a simple question: If I sign up for the digital package that Comcast and Cox are offering in their service areas of the Washington, D.C., market, will I see any of my regular prime-time network shows in digital format? In other words, will I get a clearer picture and brighter sound?

Over four days of research, I went down the rabbit hole and spent *way* too many hours in a cave with "The Wizard," a digital-TV engineering genius whose name may not be uttered. The final answer from the experts—including Comcast, Cox and NBC—was a definitive, "Maybe yes, maybe no."

The original question arose because some customers in the D.C. market had complained to their local cable franchise regulators that they had bought the digital package, but their picture quality had not improved. When they called either Cox or Comcast about it, they were told that the only digital shows were found among the upper-tier movie channels: HBO, pay-per-view, music stations and (depending on the day of the week and what the chicken innards foretold) *The Tonight Show With Jay Leno*. (For the record, NBC is also transmitting *Crossing Jordan* in HDTV; the enhanced screen clarity is important for the "nipple" factor). Otherwise, customers were probably getting an "up-converted" digital signal that wasn't high-definition but was supposedly better than the picture they'd had before.

Then I asked a friend to order up a digital tryout, and I sat through the installation. I asked the cable technician the same question five times: Will I see *Frasier* in digital? The answers were "Yes," "Yes," "Yes, eventually," "Well, it's not like true digital" and, finally, "Well, you *should* get a picture that's a little clearer. But look at all the new channels and choices you get with this deal..." To folks whose lives are spent hunting for reruns of *Everybody Loves Raymond* and breaking news on the Golf Channel, a hundred new stations are of no consequence.

The good news is that byte by byte, customers will

see digital pictures eventually. And because Congress lives here, we Washingtonians will see them sooner. Comcast may actually begin transmitting the sacred HDTV in the D.C. area this spring (a Comcast representative would not commit to a specific timetable), and Cox is doing additional HDTV trials. Furthermore, industry sources say NBC's contract with Cox and Comcast guarantees that both operators will start passing through a nondegraded digital signal as soon as the cable MSOs are built out to 750 megahertz.

I'm so glad you asked: Subtract 54 from 750, now divide the remaining 696 MHz by 6 (because there's 6 MHz to a channel), and that gives you 116. So once Cox or Comcast has built out to 116 channels, the operators must send through the digital signal from NBC. But when will either reach 116 channels? It's a mystery, says the Wizard (though you can bet that NBC is keeping track).

Even now, the cable operators can, if they desire, pass through a digital signal. Depending on whether they use 64 or 256 QAM modulation (a form of compression), they could fit two broadcast signals in a 6MHz slot, including a true HDTV signal.

Great, but am I actually seeing *Frasier* in a digital format? I asked the Wizard. Could be, since it's a network feed, he mused. But the local news probably won't come through as digital. Will Cox or Comcast tell NBC if they're transmitting *Frasier* from the NBC affiliate in Washington, WRC-TV, in digital—or at least up-converting? Replied the Wizard: Who knows?

If I buy a digital TV, *then* will I get a digital picture with a digital package from my cable guy? The Wizard was stumped momentarily, then sighed, "It's possible...but how do you define 'digital TV?'" He then meandered through an explanation of set-top converters and set-top digital tuners and the unhappy products of such dangerous liaisons. After I promised never to leave the two alone together in the same room, he said, "You know, it would help the whole mess if manufacturers stopped making sets that only receive in 8VSB." "Well, why don't they?" I asked. The Wizard said curtly, "I could tell you, but then I'd have to kill you."

So, the answers ranged from "We're looking into that for you" to "No!" (from NBC) to "The picture should be clearer. Doesn't it look clearer to you?" Panicked, I body-blocked Gary Shapiro of the Consumer Electronics Association as he attempted to slip out of a Media Institute luncheon. What's the answer? I demanded. Sidestepping me, Shapiro smiled slyly. I swear I heard him whisper, "Nobody knows. It's a mystery." ■

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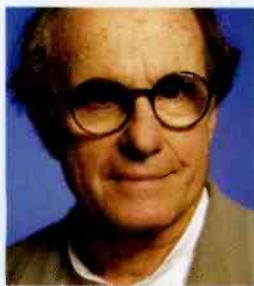
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THE BLUNT PENCIL
Erwin Ephron

Media Planning as a Conspiracy

It's difficult to explain why we spend as we do

How do we select media? That is a \$60 billion question we can't answer simply without sounding foolish or evasive. The media planning process isn't easy to explain.

If a given brand has a significant budget, we grandfather in television, because we've always used it and it seems to work. Then we talk about "doing a good job" in that primary medium before moving on to the next, so there's usually no money left by then.

We can't in good conscience say that TV is the first medium we should use or that it's the most cost-effective way to spend the money, because we don't know that it is. So we talk instead about reach and about sight, sound and motion, about the dynamite creative and about dealer expectations.

In short, we change the subject.

It's interesting that our business considers questions like "How do we select media?" naive, if not rude, because smart people who know better don't ask that kind of question.

We seem to plan media as a conspiracy.

Media-mix optimizers may shake things up because they don't have our subtlety or our preconceptions

65% REACH					
WOMEN 25-54			MEN 18-34		
	GRPs	%DOLLARS	GRPs	%DOLLARS	
TELEVISION	48	38%	TELEVISION	24	44%
ALL OTHER	108	62%	ALL OTHER	123	56%
TOTAL	156	100%	TOTAL	147	100%

Sources: Multimedia Mentor; Ephron, Papazian & Ephron

about media. And they don't have to make it look like last year's plan. Optimizers just go with the numbers they're given.

One of the new mix-optimizer databases is Mentor from Knowledge Networks/SRI. It includes five media: TV, radio, magazines, newspapers and the Internet.

The table above shows what a Mentor optimization looks like using real marketplace CPMs. The most cost-effective mix for a 65 percent reach plan against women 25-54 (the old Procter & Gamble target and four-week reach goal) puts 62 percent of the dollars in print, radio and the Internet and 38 percent in television.

The same 65 percent-reach goal for men 18-34 splits 56 percent of the dollars among radio, the Internet and print and puts 44 percent in television.

The sobering thing about these Mentor-generated plans is they are both logical and unfamiliar. They use more different media.

This happens because the next GRP in any medium will usually contribute less reach than the last GRP, which produces the "diminishing returns" shape of the reach curve. That's why optimizers build reach by adding new media.

Agreed, optimizer plans are driven by low CPMs, and low CPMs are not the ultimate goal. However, there is evidence that the real brand goals—awareness, persuasion and response, achieved by a single medium—are also subject to diminishing returns. This supports the idea that using a mix of media will make advertising work better.

So, if they both use the same CPMs, why the big difference between these optimized plans and the familiar ones with more dollars in television? The answer is, we knowingly—or unwittingly—deep-discount the CPMs of other media. We behave as if their exposures have far less communication value than TV exposures. That's probably true, but we really do not know what those values are.

We've been asked that question before. In the 1970s during the first Golden Age of media-mix optimizers (systems called LP, Compass, Mediac and HAMM), agencies were pushed to come up with media exposure values. At least half a dozen worked nervously on the problem, but their efforts were really an exercise in reverse engineering. We all hunted for numbers that would produce the familiar plans. Those numbers from the 1970s haunt our collective memory. Television at 100, other media from 65 to 10.

At about the time of the first wave of optimizers, the Advertising Research Foundation focused on the media-selection problem when it published "Toward Better Media Comparisons," better known as the ARF Media Model. It outlined a structure for measuring media's contribution to advertising effects that went well beyond CPM calculations.

Today, 30 years later, the changes in relative media costs make the old numbers laughable. It would now take weights more like TV valued at 100, other media from 35 to 5, to let an optimizer create last year's plan.

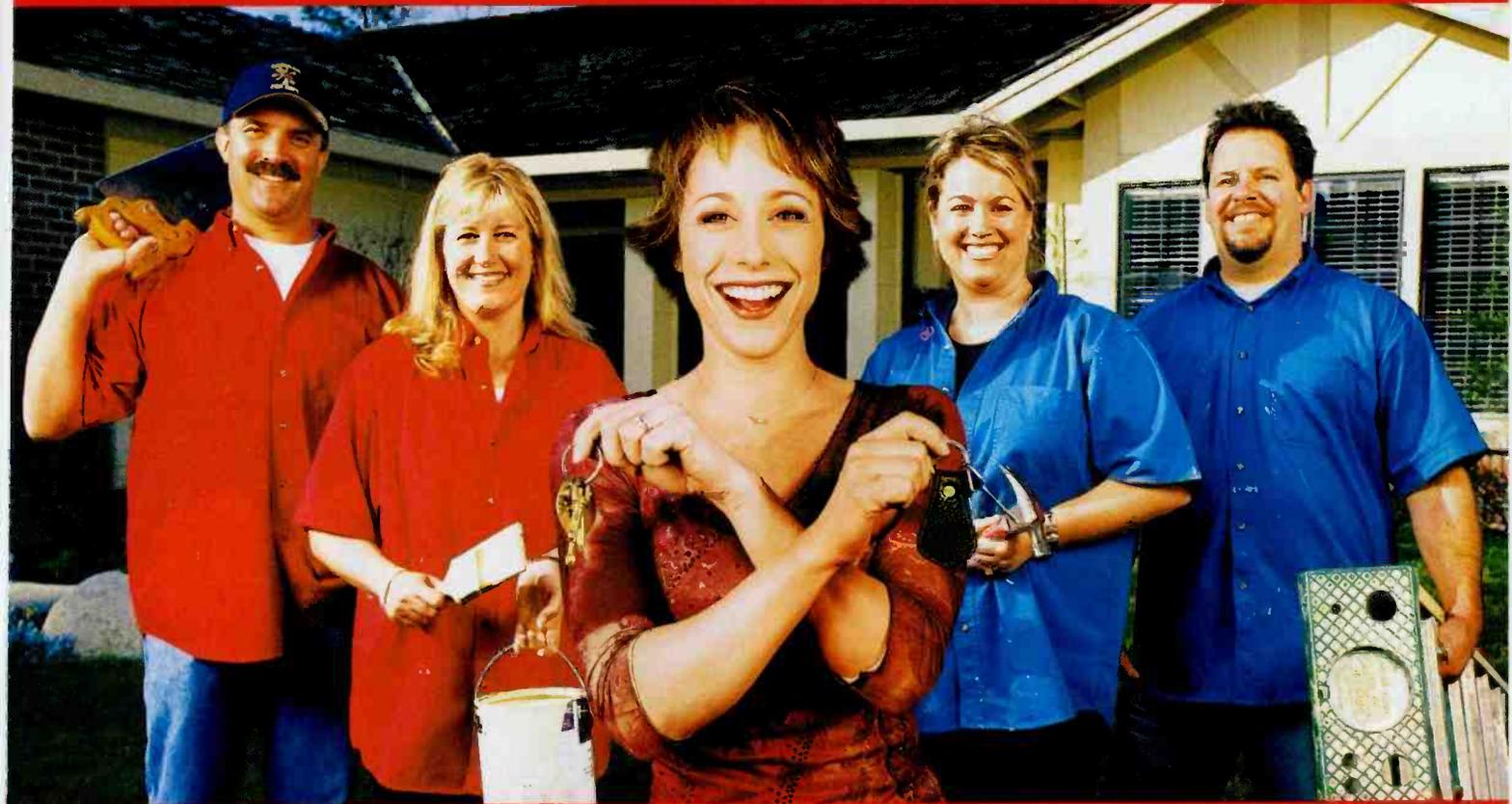
The ARF will shortly release a new version of the model. It could not come at a better time. Perhaps it's time to reverse-engineer again and unearth the hidden assumptions we plan on.

It might turn conspiracy into contrition. ■

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

Where are the women who paint
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At home watching it dry.



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- **Rated #1**
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- **Rated #1**
In Saturday Prime Time** for Women 18-49.

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NBC's coverage of the 2002 Winter Olympics in Salt Lake City exceeded all expectations:

Averaged an outstanding 19.2 nightly HH rating and 31 share.

Surpassed Nagano's ratings by 18%.

Over 187 million unique viewers tuned into NBC's coverage.

The timeless story carries on in Athens in 2004. Join us.

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Quicktakes

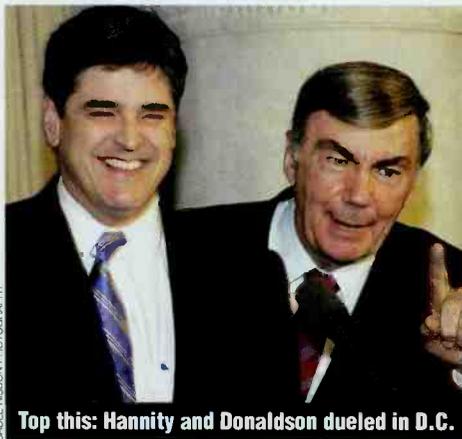
RADIO FOLKS DO HAVE MORE FUN. At a tony dinner recently on the top floor of the Newseum in Rosslyn, Va., with a view of the Capitol, ABC Radio Networks moguls Chris Berry, vp of ABC Radio News, and president Traug Keller toasted their growing success in the talk-radio field. They particularly pointed to two of the network's new hosts, **Sam Donaldson** and **Sean Hannity**, who sparred before the crowd, with Donaldson insisting *he* is the conservative. This came as news to Hannity, whose other venue is Fox News Channel. Among the guests was Barbara Cochran, president of the Radio and TV News Directors Association. She'd spent the day trying to undo a gag order placed on the major figures



Eye-opener: Iovine

in the dreadful Georgia crematorium case. Why would anyone there need a gag order?, she mused. For national security? Nope, said another guest. "It's Georgia; they don't need a reason to gag the media."...If the 150-plus attendees at the recent early-morning "All About Mom" event at FAO Schwarz weren't quite awake yet when they arrived, they certainly perked up when they heard

the featured speaker. **Vicki Iovine**, *Child* columnist and author of best-selling *The Girlfriend's Guide to Getting Your Groove Back*, didn't disappoint as she spoke very amusingly and candidly about the five things women should remember about sex just after they've had a baby (you'll have to read the book if you want to know what they are)...Talk about *Self*-promotion. Those clever marketing folks at the Condé Nast women's title managed to get contributing editor Kathy Kaehler an acting gig on two episodes of popular CBS soap *As the*



Top this: Hannity and Donaldson duelled in D.C.

World Turns. Fitness expert Kaehler, who also does regular spots on NBC's *Today* show, will play herself on the March 22 and March 25 episodes of *ATWT*, interacting with a character who has made an exercise video for firemen. During one scene, Kaehler gets a chance to plug *Self*—oh, and she also reveals a murderous subplot, but that's beside the point. The mag will be getting free brand exposure to a large, mostly female audience...**Steve Harvey's** eponymously named TV show may be wrapping up its last season on the WB network, but he's just getting started in radio, where recent ratings for his 18-month-old show have made him No. 2 in mornings on KKB-T-FM in Los Angeles. Last week, Radio One, the largest radio group specializing in programming aimed at African Americans, signed the comedian to another four years on KKB-T...What healthy American male would refuse Jacqueline Bisset? Not Sundance Channel president **Larry Aidem**. When Aidem was introducing her new film, *The Sleepy Time Gal*, at the cable channel's recent



Self's Kaehler (r.) in her dramatic debut

screening at the Tribeca Grand Hotel, he went right along with the actress when she urged him from offstage to tell not only where the movie would be showing in New York but also dates and show times. Aidem didn't seem to mind being used as a live Mr. Moviephone. ■

Movers

AGENCIES

Madellne Masarof has been promoted to the new position of assistant media director at New York agency Oasis, involved in media planning for clients including Toyota Motor North America and Sharp Electronics. She comes to Oasis from FCB, New York, where she was media supervisor for brands including Kraft, Dole and Chase.

CABLE TV

Melissa Cobb, former senior vp of production for 20th Century Fox Animation, was named vp of motion pictures for television at VH1. Also, **Klm Rozenfeld** was named vp of West Coast programming and development and **Robert Weiss** was named vp of East Coast programming and development at the network. Rozenfeld was also at 20th, serving as president of the Half Full Entertainment production company under the Fox umbrella. Prior to joining VH1, Weiss was at FX, overseeing original comedy, drama and alternative programming. He was also president/CEO of his own independent production company, Golden Gut Entertainment...**Andy Karofsky** was named vp of marketing for Crown Media United States, which operates the Hallmark Channel. Previously, he was vp of marketing for the international division. Also at Crown Media, **Shira Kalish** has been named vp of advertising sales & alliance marketing. She had been vp of marketing for e-commerce company Max-Manager.com...**Brad Westermann** was promoted to senior vp of national advertising sales at A&E Networks from vp/national sales manager.

MAGAZINES

Colleen Wyse, most recently publisher of Fairchild Publications' *Women's Wear Daily*, has been named associate publisher of sister title *Jane*...**Jacob Young**, previously development editor at *Reader's Digest*, has been promoted to executive editor of the title. Prior to joining *Reader's Digest* in September 2000, Young was development editor at Time Inc. and assistant managing editor at *People*...**Jack Huber** has joined *National Geographic* magazine as associate publisher, after serving as vp of Rodale's Custom Publishing division. Prior to that, Huber was associate publisher for Rodale's *Prevention* from 1998 to 2001.

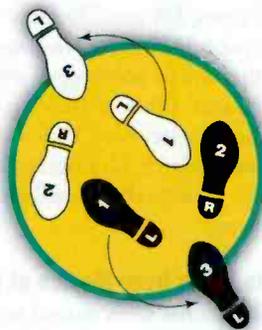
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Get Cookin'. Come Join The Battle.

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Benefiting Citymeals-on-Wheels

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Inside Media

NEWS OF THE MARKET

A&E Viewers to Get *The View*

ABC morning talk show *The View*, hosted by Barbara Walters, Meredith Vieira, Joy Behar, Star Jones and Lisa Ling, will be repurposed on A&E Network beginning April 1. The cable network, which is 37.5 percent owned by ABC, will run the show 24 hours after the live airing on ABC. *The View* will run at 1 p.m. and repeat at 7 p.m. Monday through Friday. Terms of the deal were not disclosed.

CMT's *Crossroads* Wins With Hank and Kid

CMT scored a ratings hit with the Feb. 17 episode of the music series *Crossroads*. The odd couple of Hank Williams Jr. and Kid Rock jamming together on the one-hour show drew the highest number of viewers 18-24 among cable networks during the 8-9 p.m. (ET) time period. CMT was No. 1 with males 12-34, 18-24 and 18-24 and also scored well with young females. The *Crossroads* premiere and its re-telecast later that night attracted an estimated total 2.1 million viewers.

NBC Signs for SNAP

NBC's 13 owned-and-operated TV stations have signed for SQAD Inc.'s SNAP software for programming and sales research. SNAP software, purchased by SQAD last January, will help the stations analyze ad rates in the local market. SQAD, formerly known as Spot Quotations and Data, received Media Rating Council accreditation last January. The Tarrytown, N.Y.-based research company also recently changed its methodology to base its transaction data on actual negotiated buys. SQAD is owned by *Mediaweek* parent VNU.

NetRatings' Pulver Adds CEO Duties

William Pulver, president and COO of NetRatings since October 2001, is adding CEO stripes, taking over from Dave Toth, who left to pursue other interests. Pulver also becomes a member of the board of directors of the Internet research firm owned by VNU, *Mediaweek's* parent company. A 22-year veteran of ACNielsen, Pulver was formerly president of eRatings.com, a joint venture with NetRatings.

Smith Succeeds Portale at Hachette

Carol Smith has been named senior vp/*Elle* group publisher, charged with overseeing *Elle* teen-targeted startup *Ellegirl* and *Elle Decor* at Hachette Filipacchi Media. She succeeds Carl Portale, who announced his early retirement late last month. Smith, most recently acting

general manager of *Elle.com*, was founding publisher of Time Inc.'s *Parenting* and became *Parenting* Group president/CEO. Previously, while at Time Inc., Smith was the founding publisher of *Vibe* and a member of the *Martha Stewart Living* launch team. In related news, *Elle* and *Elle Decor* will in April jointly publish *Ultimate Weddings*, a supplement that will be polybagged with April subscriber issues. *Ultimate Weddings* will also be available on select New York and Chicago newsstands March 12, reaching a combined audience of more than 1 million. It will carry 60 ad pages.

Bajaria Takes Over Movies at CBS

Bela Bajaria has been named senior vp of movies and miniseries for CBS Entertainment. Bajaria replaces Sunta Izzicupo, who left the network last month. Bajaria has spent the past few years in CBS' longform division, most recently overseeing development and production of projects including *Joan of Arc* and *Jesus*. Other credits include *Haven*, *Deep in My Heart* and *Surviving Gilligan's Island: The Incredibly True Story of the Longest Three-Hour Tour in History*.

CN Establishes Bridal Division

Upon Condé Nast's completed acquisition last week of *Modern Bride* and *Modern Bride Connections*, the magazine-publishing powerhouse has created the Bridal Division, which comprises *Bride's* and *Modern Bride*, published on alternate months, and *Modern Bride Connections*, a regional magazines unit. Several appointments to the division were made last week. Nina Lawrence, previously publisher of *Bride's*, has been named vp and publisher of Bridal Division's national magazines. Robyn Borok was made executive director of national sales and Elizabeth Nann was named associate publisher. Steve Portnoy will remain vp and publisher of *Modern Bride Connections*.

Sports Channel MSG Goes 24/7

MSG Network, the regional sports network serving 8 million cables homes in the New York area, plans to extend its programming to 24 hours a day, up from seven hours a night, starting April 1. As part of that change, the Cablevision Systems-controlled channel will extend its signature *SportsDesk* show from a half hour to an hour. An edited 30-minute edition of *SportsDesk* will run at 11:30 p.m., followed by an updated version at 2 a.m. The

Calendar

Cable & Telecommunications Association for Marketing will present the **CTAM Digital Conference**, entitled "Behind the Screen: Insider Essentials for Selling SVOD, VOD, PPV and iTV," March 6-8 at the Century Plaza Hotel in Los Angeles. Contact: 703-549-4200 or check the Conferences area at www.ctam.com.

The John Bayliss Broadcast Foundation will host the **16th Annual Bayliss Radio Roast** March 14 at the Pierre Hotel in New York. This year's "dis-honoree" will be Katz Media Group CEO Stu Olds, with a lineup of roasters including Don Bouloukos, Infinity Broadcasting; Carl Butrum, Katz Media Group; and David Crowl, Clear Channel Communications. Proceeds will benefit the Bayliss Radio Scholarship fund. Contact: Kit Hunter Franke at 831-655-5229.

The **Jupiter Media Forum**, this year titled "The Death of Free Content? Strategies for Exploiting Media Assets Online," produced in association with *Mediaweek*, will be held March 18-19 at the New York Hilton. Topics to be covered include revenue opportunities and using the Net to support offline properties. Contact: 800-488-4345, ext. 6424.

The **Television Bureau of Advertising** will hold its **annual marketing conference** March 26 at the Jacob Javits Convention Center in New York, running in tandem with the New York Auto Show. Keynote speaker will be Tom Brokaw, anchor of *NBC Nightly News*. Contact: Janice Garjian at 212-486-1111.

The National Association of Broadcasters' conference and expo, **NAB 2002: The Convergence Marketplace**, will be held April 6-11 at the Las Vegas Convention Center, the Sands Expo Center and other Las Vegas venues. Contact Kristie Morris at 800-342-2460 or 202-429-4194.

The Association of National Advertisers will present the **ANA TV Advertising Forum** April 24 at the Plaza Hotel in New York. The event will include a panel session on trends in integrating products into TV programming, with discussion of how different vehicles are being used, funded and measured. Contact: 212-697-5950.



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Borders Group, Inc.
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Bravo Networks
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First Republic Bank
FOX Sports Net
G&J USA Publishing
GE Global Exchange Service
Gentiva Health Services
Goldman Sachs
Grey Advertising
GRP Media
Guinness UDV
H & R Block
Hanes Printables
Harpell
Haworth Marketing & Media
Hearst Magazine
Hershey Food Corp.
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Money Magazine
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NBC Radio Networks
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Nestle USA
News Corp One
Nextel Communications
Nickelodeon Network
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Outdoor Life Network
Oxygen Media
Papa Murphy's International
Parade Publications
Pasadena Water and Power
Petco
Pfizer, Inc.
Primedia
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Reader's Digest
Ron Jon Surf Shop
Ross Products
SAM Magazine
Seagrams Americas
Seven Feathers Hotel & Casino
Showtime Network Inc.
Southeast Toyota Distributor
Sprint PCS
Staples
Star Tribune
TargetCom
Tasty Baking Co.
TaylorMade
Teleflora
The Baltimore Zoo
The Chisholm-Mingo Group
The Food Network
The New York Times
The Trane Co.
Townsend Raimundo Systems
Turner Classic Movies
Turner Network Television
UBS Warburg
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2002

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| <input type="checkbox"/> CHICAGO, FEB. 27-28 | <input type="checkbox"/> LOS ANGELES, MAY 16-17 |
| <input type="checkbox"/> ORLANDO, FEB. 27-28 | <input type="checkbox"/> NEW YORK, JUNE 5-6 |
| <input type="checkbox"/> LOS ANGELES, MARCH 7-8 | <input type="checkbox"/> ORLANDO, JUNE 13-14 |
| <input type="checkbox"/> BOSTON, MARCH 7-8 | <input type="checkbox"/> PITTSBURGH, JUNE 20-21 |
| <input type="checkbox"/> WASH., D.C., MARCH 14-15 | <input type="checkbox"/> SEATTLE, JUNE 27-28 |
| <input type="checkbox"/> MIAMI, MARCH 21-22 | <input type="checkbox"/> SAN FRANCISCO, JULY 18-19 |
| <input type="checkbox"/> SACRAMENTO, APRIL 4-5 | <input type="checkbox"/> DETROIT, JULY 24-25 |
| <input type="checkbox"/> NEW YORK, APRIL 10-11 | <input type="checkbox"/> NEW YORK, AUGUST 7-8 |
| <input type="checkbox"/> PHOENIX, APRIL 18-19 | <input type="checkbox"/> MINNEAPOLIS, AUGUST 15-16 |
| <input type="checkbox"/> ATLANTA, APRIL 25-26 | <input type="checkbox"/> WASH., D.C. AUGUST 22-23 |

network will also launch a sports-news program, *Angles*, in the 11 p.m. slot. MSG will also air 50 New York Mets major league baseball games and 10 Brooklyn Cyclones minor league baseball games this season. The net is filling in the loss of its programming staple, carriage of baseball's New York Yankees, which will be seen on the Yankees Entertainment and Sports network in the market.

CBS Signs Marino, Esiason for *NFL Today*

Former NFL quarterbacks Dan Marino and Boomer Esiason will join the CBS Sports' Sunday NFL pregame show *The NFL Today* as studio analysts beginning next season. Esiason will continue as a game announcer for the Westwood One/CBS Radio Sports *Monday Night Football* games, which he has done for the past two years. Esiason was also an analyst last season on Fox Sports Network's *NFL This Morning*. Marino has been a co-host for HBO's *Inside the NFL* for the past two years, a role he will retain. Marino and Esiason replace Mike Ditka and Jerry

Glanville. Ditka will be given another role, but Glanville's contract was not renewed.

Jones to Launch Overnight News/Talker

Jones Radio Networks plans a March 11 launch for *AmericaLive* on about 40 stations. The overnight show, to be hosted by Talk veterans Tom Clendening and Jerry Hudson, will blend up-to-the minute news with issue-oriented talk. Lan Archer will provide news and sports updates, and Jason Valentine will provide contemporary critiques of movies, TV and pop culture. *AmericaLive* is the syndicator's third overnight show, joining *Dave Till Dawn* and *John Hendricks Overnight*.

Promos Helped NBC Draw Youth to Games

NBC's targeted pre-Games promotional spots helped the network lure teens and young adults to its just-wrapped Winter Olympic Games in Salt Lake City. The ratings for persons 12-17 and adults 18-34 were 16 percent and 27 percent higher, respectively, than those for the 1998 Winter Games on

CBS from Nagano. However, they were lower than those from the Winter Games in 1992 from Albertville, France, and the 1994 Games from Lillehammer, Norway. In the key 18-49 demo, NBC averaged a 25 percent—larger audience for its Salt Lake City coverage than for its coverage from Nagano, but that demo was down 6 percent from Albertville and 33 percent from Lillehammer.

FHM to Sponsor Sports, Comedy Events

FHM is seeking brand exposure through comedy and sports sponsorships. The Emap-owned young men's title has signed on as an official partner of the 20th annual U.S. Open Snowboarding Championships, to be held March 14-17. The magazine will join advertisers Universal Music Group and New Line/Ducati in hosting activities for the 25,000 spectators expected at Stratton Mountain in Vermont. *FHM* will also sponsor the ComedyLab College Sessions Tour, which kicks off March 24 at the University of Michigan, the first of 10 tour stops. ■

50 Billion Worldwide TV viewers
18 Million U.S. Participants
35.3 Million U.S. Hispanics

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Culture Trends

MTV Top 20 U.S. Countdown

Week of 2/25/02

1. The Offspring "Defy You"
2. Ludacris "Rollout"
3. Creed "My Sacrifice"
4. Ja Rule "Always on Time"
5. R. Kelly "The World's Greatest"
6. Foo Fighters "The One"
7. Mystikal "Bouncin' Back"
8. The Calling "Whatever"
9. Jimmy Eat World "The Middle"
10. Puddle of Mudd "Stinky"
11. Sum 41 "Motivation"
12. Alien Ant Farm "Movies"
13. Default "Wasting My Time"
14. Garbage "Breaking Up the Girl"
15. Britney Spears "Girl Woman"
16. No Doubt "7 Days"
17. The Calling "A Woman's Worth"
18. Brandy "What About Us?"
19. Dave Matthews "Everyday"
20. Fabolous "Young'n"

©2001 MTV

Billboard Modern Rock Tracks

Compiled from a national sample of airplay provided by Broadcast Data Systems.

This Week	Last Week	Weeks on Chart	Title	Artist
1	1	17	Blurry	Puddle of Mudd
2	3	11	Youth of a Nation	P.O.D.
3	2	27	In the End	Linkin Park
4	4	22	Wasting My Time	Default
5	6	18	Crawling in the Dark	Hoobastank
6	5	16	Last Nite	The Strokes
7	7	16	The Middle	Jimmy Eat World
8	13	9	For You	Staind
9	12	11	Too Bad	Nickelback
10	11	10	Nice to Know You	Incubus

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Culture Trends

MTV's BUZZWORTHY

Buzzworthy songs are usually by new, up-and-coming artists who MTV believes have special potential. Of the videos designated as Buzzworthy, the vast majority have been certified gold or platinum.

Week of 2/25/02

Artist/Group: Jimmy Eat World
Song/Video: "The Middle"
Album: *Bleed American*

The fourth release from Mesa, Arizona band Jimmy Eat World. This is already the most successful record-to-date for these emo-rockers (when did emo arrive and how did I miss it?). So I guess they're a kinder, gentler Fugazi...

Artist/Group: Glenn Lewis
Song/Video: "Don't You Forget It"
Album: *World Outside My Window*

You know you're in good shape when Alicia Keys hand picks you to open for her first tour. And that's exactly what has happened to Toronto native Glenn Lewis, who's debut album isn't due 'til March. Likened to Stevie Wonder, so he's got his work cut out for him...

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The Hollywood Reporter's Box Office

For weekend ending February 24, 2002

This Week	Last Week	Picture	3-Day Weekend Gross	Days in Release	Total Gross Sales
1	New	Queen of the Damned	14,757,535	3	14,757,535
2	1	John Q	12,473,834	10	39,804,238
3	New	Dragonfly	10,216,025	3	10,216,025
4	3	Return to Never Land	8,990,061	10	27,266,300
5	2	Crossroads	7,010,111	10	26,175,774
6	4	Big Fat Liar	6,324,015	17	33,233,880
7	6	A Beautiful Mind	5,306,985	66	132,688,491
8	7	Hart's War	4,461,246	10	15,000,723
9	9	Super Troopers	3,907,269	10	12,476,791
10	5	Collateral Damage	3,855,353	17	34,601,095
11	8	Black Hawk Down	3,603,377	59	101,310,344
12	12	The Lord of the Rings	3,457,862	68	283,191,086
13	10	Snow Dogs	3,337,801	38	72,626,533
14	11	The Count of Monte Cristo	3,210,840	31	44,640,851
15	14	Sam I Am	2,268,809	59	33,135,033
16	17	In the Bedroom	2,205,243	94	26,150,628
17	16	Monster's Ball	2,097,738	60	10,761,306
18	19	Gosford Park	2,014,025	60	28,423,398
19	15	A Walk to Remember	1,568,462	31	38,173,310
20	13	Rollerball	1,184,806	17	17,553,061
21	18	The Mothman Prophecies	1,031,217	31	34,016,702
22	20	Beauty and the Beast (re-issue)	788,574	109	18,389,712
23	22	Amelie	747,646	115	26,994,595
24	21	The Royal Tenenbaums	558,873	73	49,533,662
25	33	Italian for Beginners	341,759	38	1,139,376
26	23	Brotherhood of the Wolf	315,240	45	10,246,363
27	28	Iris	292,497	73	965,577
28	29	Lantana	269,871	73	2,859,450
29	24	Jimmy Neutron	261,270	66	79,771,578
30	26	Harry Potter	254,748	101	314,675,739

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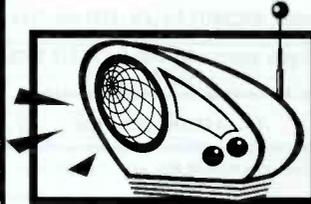
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Cover Girl

New editor Bonnie Fuller has been given just one year to turn *Us Weekly's* newsstand sales into gold

WHILE THERE IS ALWAYS PRESSURE ON NEW EDITORS TO PROVE THEMSELVES, BONNIE Fuller, the newly named editor in chief of *Us Weekly*, will really have to put the pedal to the metal. According to sources familiar with the deal, Fuller's contract is for only one year, with a substantial portion of her compensation tied to *Us*' newsstand sales.

While a one-year deal is not unheard of, top editors typically get pacts of at least two to three years to protect themselves in case they get fired or the magazine folds before the term expires.

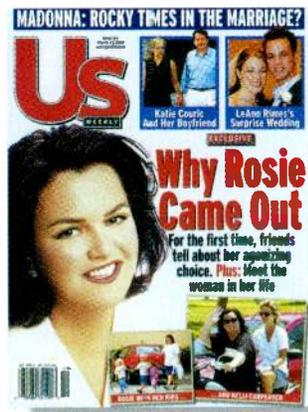
Working under a one-year contract "is a lot of pressure," notes a top editor of a monthly. "It denotes a lack of confidence. What can you do in a year? We're in the worst magazine economy in history."

Jann Wenner, chairman of Wenner Media, and Fuller declined to comment on her contract. *Us Weekly* is jointly published by Wenner and Walt Disney Co.

Just as the future of *Us* is so closely linked to newsstand sales, so too is the fate of Fuller. Despite the short term of her agreement, Fuller's cover sensibilities, considered by many in the industry to be brilliant, may be the final push the celebrity weekly needs to reach profitability. Thanks to her knack for crafting attractive covers (specifically steamy, eye-popping cover lines), Fuller delivered solid newsstand sales as editor of G-J USA's *YM*, Hearst's *Marie Claire* and *Cosmopolitan*, as well as for most of her reign at Condé Nast's *Glamour*.

"Bonnie in and of herself is an investment on the newsstand," Wenner says. "Her experience plays right to what the strengths of *Us* are and need to be."

To date, *Us Weekly's* newsstand sell-through levels are averaging 30 percent, but Wenner says he hopes to attain 40 percent. He adds that the magazine is about two years away



Wenner says he hopes Fuller will make *Us* more dynamic and even more feminine in tone.

from profitability—behind its original plan. The company has already poured \$35 million into *Us* since its relaunch as a weekly in 2000.

The title's paid circulation is showing healthy signs; it was 929,131 in the second half of last year, up 12.3 percent compared to the same period of 2000, according to the Audit Bureau of Circulations. Newsstand sales grew 8.1 percent. (Time Inc.'s *People* saw its total circ advance 4.8 percent in last year's second half, to 3.7 million.)

Us' ad pages are also on the rise, up 16.6 percent this year through March 4 (with one less issue this year) to 152, reports the *Mediaweek* Monitor.

Wenner adds that Fuller is expected to sharpen *Us*' presentation and make it more feminine. "Will it get a little sexier? I'm sure,"

he says. "But are we planning on pushing it over to 'How to Get 58 Orgasms?'" No. That's not the plan." The plan is to capture more female readers, which currently account for 62 percent of the title's audience, according to Mediamark Research Inc. "It will probably be more women-oriented and feminine in tone," Wenner says.

For her part, Fuller says she will keep *Us* running on the same track. "Everything I do with the [*Us*] team will be an evolution of what's worked," she says.

The team has lost one of its players, however. Last week, Charlie Leerhsen, who held the title of editor, resigned after nearly four years at *Us*. Leerhsen says he will stay on for a few weeks to assist Fuller and then expects to join another publication (possibly *Sports Illustrated* or *Spin*) that he would not identify.

Meanwhile, there is much speculation as to whether Fuller and Wenner can work well together. Fuller tends to exceed budgets and make sweeping last-minute changes; Wenner keeps tight budgets and has been known to micro-manage down to rewriting captions.

"I would expect to not have to be an ongoing participant in the process," says Wenner. "I'm not saying I won't send down my ideas or be a sounding board...I would really love to have her take full charge."

Adds Fuller: "I think it's going to work out great. Everywhere I've worked, I've always been open and interested in the opinions of who I work for. I don't expect this to be different." —Lisa Granatstein

Time to Reboot

Adds quarterly tech section

In an effort to both expand its technology coverage and salvage the lucrative tech ads gleaned over the years from its defunct spin-off *On* magazine, *Time* this month will begin publishing a quarterly special section, "Tech Time," that will be inserted into 1 million copies of computer-savvy subscribers.

Launching in the April 1 issue, "Tech Time" will feature eight pages of gadgets, Web reviews and how-to service pieces. "The idea is to do what we've always done, which is devote more pages to covering technology," says former *On* managing editor Joshua Quittner, who will oversee "Tech Time" in addition to running *Time.com*. "We think there is a great

market for this information among readers.”

In many ways, *Time's* tech coverage has come full circle. In 1995, *Time Digital* was launched as a quarterly insert. *TD* was later expanded to become the monthly *On*, but a disappointing effort to convert its circulation to paid from controlled forced *Time* to shutter the spin-off last November. “The advertising response to [*On*] was extremely strong,” says *Time* publisher Ed McCarrick. “Growing the paid circulation to the 2 million level in a recessionary economy was perhaps a little too ambitious.” When *On* folded, its circulation rate base was 1 million. Though *On's* ad pages fell 7.6 percent to 313 in 2001 (with 11 issues, versus 8 in '00), revenue last year increased 8.1 percent to \$19.5 million, according to the Publishers Information Bureau.

“In essence, we’re going back to our roots and [tapping into] the initial success of *Time Digital*,” adds McCarrick. “We’ll be filling a void in the marketplace.” A full-color page in “Tech Time” will cost \$65,000 (versus \$202,000 in the regular 4-million circ run of *Time*). —LG

The Week Ahead

Dennis pub to file ABC audit

It may seem easy to question the wisdom of launching a magazine into one of the deepest publishing slumps on record. Yet Dennis Publishing believes it has a potential winner with *The Week*, a weekly digest of news events around the world whose start-up has been fueled by house money from Dennis’ enormously successful *Maxim*.

The Week, which launched last April, claims a paid circulation of 100,000, with about 90 percent of the total coming from subscriptions (charter priced at \$60 but renewing at \$73.50) and 8,000 to 12,000 per week in single-copy sales (\$3 per issue) from bookstores and transit center kiosks. Justin Smith, *The Week* general manager/publisher, says he plans to maintain the 90/10 subs-to-newsstand ratio, which is common for many U.S. weeklies.

Though *The Week's* circulation levels are modest compared to Dennis’ 2.5-million-circ *Maxim* and last year’s 350,000-start-up *Blender*, they are well in line with a paid circ goal of 300,000 to 400,000 within five years.

The Week is unusual in two key ways for U.K.-based Dennis. First, the title is a subscription-driven weekly produced by a company that has made its mark in this country with strong newsstand sales of its monthlies. And, in a departure, Dennis is using heavy direct mail

Mediaweek Magazine Monitor

WEEKLIES March 4, 2002

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
NEWS/BUSINESS								
BusinessWeek ^X	4-Mar	58.65	5-Mar	66.54	-11.86%	401.23	602.24	-33.38%
The Economist	23-Feb	60.00	24-Feb	65.00	-7.69%	356.00	448.00	-20.54%
Newsweek ^{E/X}	4-Mar	27.73	5-Mar	29.23	-5.13%	246.98	222.09	11.21%
The New Republic ^{1/D}	4-Mar	8.83	5-Mar	9.39	-5.96%	54.65	60.39	-9.50%
Time ^{E/X}	4-Mar	62.62	5-Mar	37.40	67.43%	333.81	329.13	1.42%
US News & World Report		NO ISSUE	5-Mar	25.75	N.A.	160.83	207.56	-22.51%
The Weekly Standard	11-Mar	10.00	12-Mar	12.00	-16.67%	85.75	84.00	2.08%
Category Total		227.83		245.31	-7.13%	1,639.25	1,953.41	-16.06%
SPORTS/ENTERTAINMENT/LEISURE								
AutoWeek	4-Mar	23.10	5-Mar	30.00	-23.00%	200.92	275.21	-26.99%
Entertainment Weekly	1-Mar	28.43	2-Mar	24.12	17.87%	236.38	264.15	-10.51%
Golf World	1-Mar	28.92	2-Mar	21.32	35.65%	209.18	186.15	12.37%
New York ^{X/2}	4-Mar	34.40	5-Mar	29.30	17.41%	410.90	428.50	-4.11%
People ^X	4-Mar	64.30	5-Mar	75.02	-14.29%	505.40	560.85	-9.89%
The Sporting News	4-Mar	13.33	5-Mar	10.99	21.29%	116.52	102.07	14.16%
Sports Illustrated	4-Mar	28.31	5-Mar	27.41	3.28%	442.93	413.26	7.18%
The New Yorker	4-Mar	23.54	5-Mar	37.46	-37.16%	275.86	352.57	-21.76%
Time Out New York	27-Feb	64.00	28-Feb	57.81	10.70%	513.50	546.00	-5.95%
TV Guide	2-Mar	33.75	3-Mar	54.76	-38.37%	440.15	560.29	-21.44%
US Weekly ⁶		NO ISSUE	5-Mar	17.50	N.A.	151.51	129.99	16.56%
Category Total		342.08		385.69	-11.31%	3,503.25	3,819.04	-8.27%
SUNDAY MAGAZINES								
Parade	3-Mar	12.11	4-Mar	9.09	33.22%	105.49	108.90	-3.13%
USA Weekend	3-Mar	13.63	4-Mar	12.30	10.81%	112.83	104.62	7.85%
Category Total		25.74		21.39	20.34%	218.32	213.52	2.25%
TOTALS		595.65		652.39	-8.70%	5,360.82	5,985.97	-10.44%

D=double issue; E=estimated page counts; X=2001 YTD includes an out-of-cycle issue; 1=one more issue in 2001; 2=2 fewer issues thus far in 2002; 6=six more issues in 2001

to build *The Week's* circ. “It certainly raises subscription acquisition costs,” Smith acknowledges of the direct-mail effort, “but we think it’s worth it in the long run because it will help us reach our price targets.”

Although *The Week* is in the early stages of its first renewal cycle, Smith believes renewals could exceed 50 percent—an ambitious goal. “The key here is we’re trying to keep the subscription price up,” the former *Economist* executive says. “Quality is more important to us than sheer growth numbers.”

By late spring, *The Week* plans to file for its first ABC audit, which will cover the fourth quarter of this year.

While many magazines are simultaneously



Subscribers will make or break *The Week*.

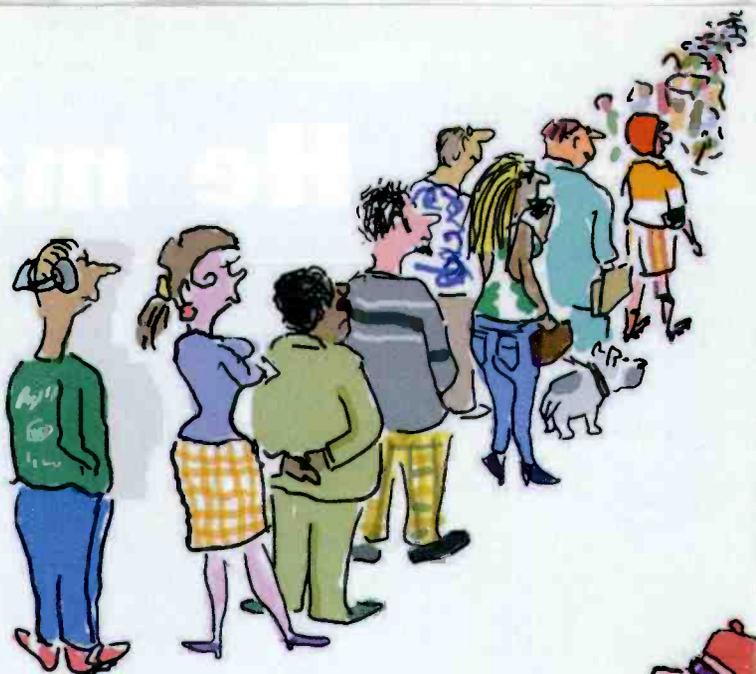
confronting circulation and ad sales crises, *The Week* is limiting its advertising inventory to six pages per 40-page issue and following a business plan based largely on circulation revenue. (The title’s six-year-old namesake in the U.K., also subscription-driven, recently boosted its ad inventory to nine pages per issue.)

Of course, with advertising in many magazines down by steep double-digits, this may not be madness at all—limiting the book’s ad inventory could actually add cachet. “Advertising’s a premium [in *The Week*],” says circ consultant Dan Capell, “so Madison Avenue may feel it has to be in.”

Advertisers in the weekly have included Volkswagen, Absolut and Geico Direct insurance. Smith says most issues are sold out through March, due in part to new business from the likes of Ford.

“As long as they can keep their costs in line and get close to the price they’re targeting, the circ-revenue driven model has a chance to succeed,” Capell adds. —John Masterton

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"You're the first thing I read every morning."

**-Dick Wolf,
Creator and Exec. Producer
of Law & Order and
Law & Order: Special
Victims Unit**

"The Insider offers what would take me an hour to glean from trade papers in just a matter of minutes."

**-Geoffrey Mark Fidelman,
Author, The Lucy Book**

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is together."

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Toronto Sun

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-Jerry Jones,
WCBI

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reporting syndication demos.
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it consistently."

-Dick Robertson,
President, Warner Bros.
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reading for
has the life
business, the

Carfolite,
Manager,
WB Fox 43

"Thank you for the very
professional coverage of the
NATPE conference."

-Bruce Johansen,
President/CEO NATPE



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The 2002 **MEDIAWEEK** Media Plan of the Year Competition

CALL FOR ENTRIES ~ Deadline: April 8th

Enter Your Best Plans In Our Annual Competition. . . Your Group Could Win the \$10,000 Grand Prize!

The media plan expresses the essence of the advertising business. It is the place where all the lines of advertising intersect — account planning, creative, media planning, media buying, account management, and top management. Your media plan may be the best in the business. Enter it in MEDIAWEEK's Plan of the Year competition by April 8th, 2002 and find out. You might win the \$10,000 Grand Prize.

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4. Best plan for a campaign spending \$1 Million or less
5. Best use of National Television and/or Cable
6. Best use of Local Television
7. Best use of Magazines
8. Best use of Radio
9. Best use of Newspapers
10. Best use of Out-of-Home
11. Best use of Internet

Judging Criteria

- ◆ innovative nature of the concept
- ◆ tactical approach
- ◆ creative and or innovative use of media
- ◆ effectiveness relative to the objective

Your Secrets are Safe with Us

Media plans often contain sensitive, competitive information but don't let that keep you from entering this competition. Our judges all sign confidentiality agreements and they are never assigned to product categories in which they compete professionally.

Who is Eligible?

Any US advertising agency media department, media buying service or in-house advertising agency or media department may enter. To be eligible, your plan must be under execution between February 28, 2001 and March 1, 2002.

How to Enter

Detach and complete the official entry form on the bottom of this page. Please photocopy this form for multiple submissions. Attach the completed entry form as a cover to your statement which should describe the nature of the plan, why you consider it creative, and how it achieved the clients objectives. Statements should not exceed **750 words in total** and must be **typed on a single page**. Feel free to discuss any background information or situation analysis relevant to set the stage for the program description.

Questions?

Please call Jennifer Minihan at MEDIAWEEK at (646) 654-5134 or email her at jminihan@adweek.com

Documentation

Please include documentation such as a copy of the media plan, examples of the execution and any client testimonials demonstrating the successful results of your plan. In order to properly categorize your entry, be sure to indicate the level of media spending on your entry. Confidential, proprietary information in the supporting documentation may be censored.

Entry Deadline

All entries must be postmarked by **April 8, 2002**.

Entry fees: **\$160 per entry**.

Checks or money orders should be made payable to MEDIAWEEK's Media Plan of the Year.

Send entries to:

Jennifer Minihan
MEDIAWEEK
770 Broadway, 7th Floor
New York, NY 10003

MEDIAWEEK's Plan of the Year Official Entry Form

All entries must be postmarked by April 8, 2002

Category number (1 through 11): _____

Your Client: _____

Submitted by: _____

Brand: _____

Company: _____

Budget: _____

Address: _____

Media used when the plan was implemented: _____

City: _____

State: _____ Zip: _____

Phone: _____

Names and titles of those involved in developing the plan: _____

Fax: _____

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MEDIAWEEK

Media Person

BY LEWIS GROSSBERGER



The Truth About Oprah

WHILE WRITING ABOUT THE ANTHRAX ATTACK ON THE FLOR-

ida tabloid factory called American Media Inc. last fall, Media Person made a snide and totally uncalled-for slur upon that great bastion of quality journalism, the *National Enquirer*. MP was immensely grumpy

that day, though that is no excuse for questioning the *Enquirer's* well-known dedication to accuracy. His intemperate attack brought an anguished and very sincere letter from the general counsel of the highly regarded journal, who reasonably objected to the outrageous assertion "that the *National Enquirer* does not constitute a reliable source."

Abashed and bent upon redemption, Media Person resolved that he would actually start reading the *Enquirer* before commenting on it again. This he has done steadily for the past four months, which is about as long as MP is capable of concentrating on anything.

And what a delightfully rewarding experience it has been! Early on, for example, Media Person and his fellow *Enquirer* readers learned who was behind the anthrax terror. "IRAQ DID IT!" proclaimed the *Enquirer's* Nov. 6 cover, in yellow letters an inch-and-a-half tall. Unlike so many other craven newspapers, the *Enquirer* does not stoop to hedge, qualify and cavil. Its fearless reporters flatly presented the news that "Madman Saddam Hussein" was behind the attack on its headquarters as a proven fact.

Talk about scoops! The *Enquirer* wasn't only ahead of the rest of the media on that one, it beat the U.S. government, which, these four months later, has unaccountably ignored the *Enquirer's* cracking of the case and—unbelievable as it may seem—is now hinting that the culprit is probably some disgruntled American with access to a bio-lab! What is the matter with these FBI people? Here is the solution right in front of them, and they ignore it!

The paper's achievement is even more remarkable when you consider that foreign news isn't even its forte. Indeed, finding the circulation dropping, the editors soon real-

ized that their intellectually demanding readership was worried that the *Enquirer* might be neglecting its principal beat—which, Media Person does not have to tell you, is revealing which celebrities have developed fatal diseases—and they courageously terminated their coverage of Saddam's bioterror campaign. But then what else was left to say anyway? The *Enquirer* had nailed it. Publications of lesser veracity must constantly run follow-up stories, corrections and letters to the editor. The *Enquirer* has no need of such pathetic admissions of fallibility.

Yes, celebrity affliction is the field where this great newspaper is truly reaching seldom-attained heights of journalistic glory. In an "Enquirer World Exclusive" in the Nov. 13 edition, the cover story announced the shocking news "OPRAH BATTLING DEADLY DISEASE". Why at this late date Oprah is blithely carrying on her doomed career as if

UNLIKE THE PERVERSE OPRAH, WHITNEY AT LEAST HAS THE GRACE TO APPEAR DEAD IN HER PHOTOGRAPHS AND PUBLIC APPEARANCES.

she were still alive and well is something that Media Person can attribute only to the well-known arrogance of show-business stars, whose haughtiness leads them to foolishly disregard their responsibilities to the public and the media that faithfully serve its needs.

The Nov. 20 *Enquirer* uncovered yet another secret celebrity fatality: "WHITNEY DYING", the cover thundered. Unlike the perverse Oprah, Whitney at least has the grace to appear dead in her photographs and public appearances. The troubled pair, one annoyingly overweight and the other under, receive exten-

sive coverage in the *Enquirer*, which presents their travails as a traditional morality play. Here are these two rich, famous and semi-beautiful stars who ought to be happy as Al Roker, but one obsessively shovels in food and the other less nutritious substances. It's enough to make you pause for some deep philosophical contemplation as you stand there in the supermarket line shuffling through 30 or 40 pages trying to find the story behind the shocking cover headline. (The *Enquirer* does not deign to run something as trifling as an index when the space can be better used for important news.)

Of course, the disastrous state of celebrity health uncovered week after week by intrepid *Enquirer* reporters goes far beyond the Oprah-Whitney axis of illness. Cover lines have alerted the public to one shocking, stunning, secret and tragic case after another: Maria Rushing Arnold to the Hospital; Brad's Breakdown; Faith Hill Baby Fighting for Its Life; Jon-Benet's Mom Dying (the *Enquirer* long ago solved the mystery behind that case, by the way, though the police as usual have yet to catch up); *Will & Grace* Star Getting Secret Surgery; Nancy Reagan's Collapse; and The Family Secret That Could Wreck *Harry Potter*

Star's Career. (The shameful secret turns out to be that if Daniel Radcliffe "shows signs he's getting sucked into the sort of crazy celebrity scene that almost destroyed child stars Drew Barrymore and Macaulay Culkin, they'll [his parents] pull the plug on his career for good!")

Where would we be without journalism of this caliber? What sense could we possibly make of our lives and our world? The answer is obvious, and Media Person is once again grateful that he has the largeness of spirit to admit when he was wrong and to make amends. It is the least he can do. The very least. ■



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