

# MEDIaweek

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LAURA JONES, ASSISTANT MGR  
WALDEN BOOKS  
42 MOUNT PLEASANT AVE  
WHARTON NJ 07885-2120 126

NEWSPAPER

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## Cable Mixes in Hard Liquor

Diageo makes 4th-quarter buy for splirts brands on USA, TNN, other nets **PAGE 4**

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Test could place meters in second homes, dorms

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## Reruns Enjoy Summer Pop

Several series found new viewers in repeats

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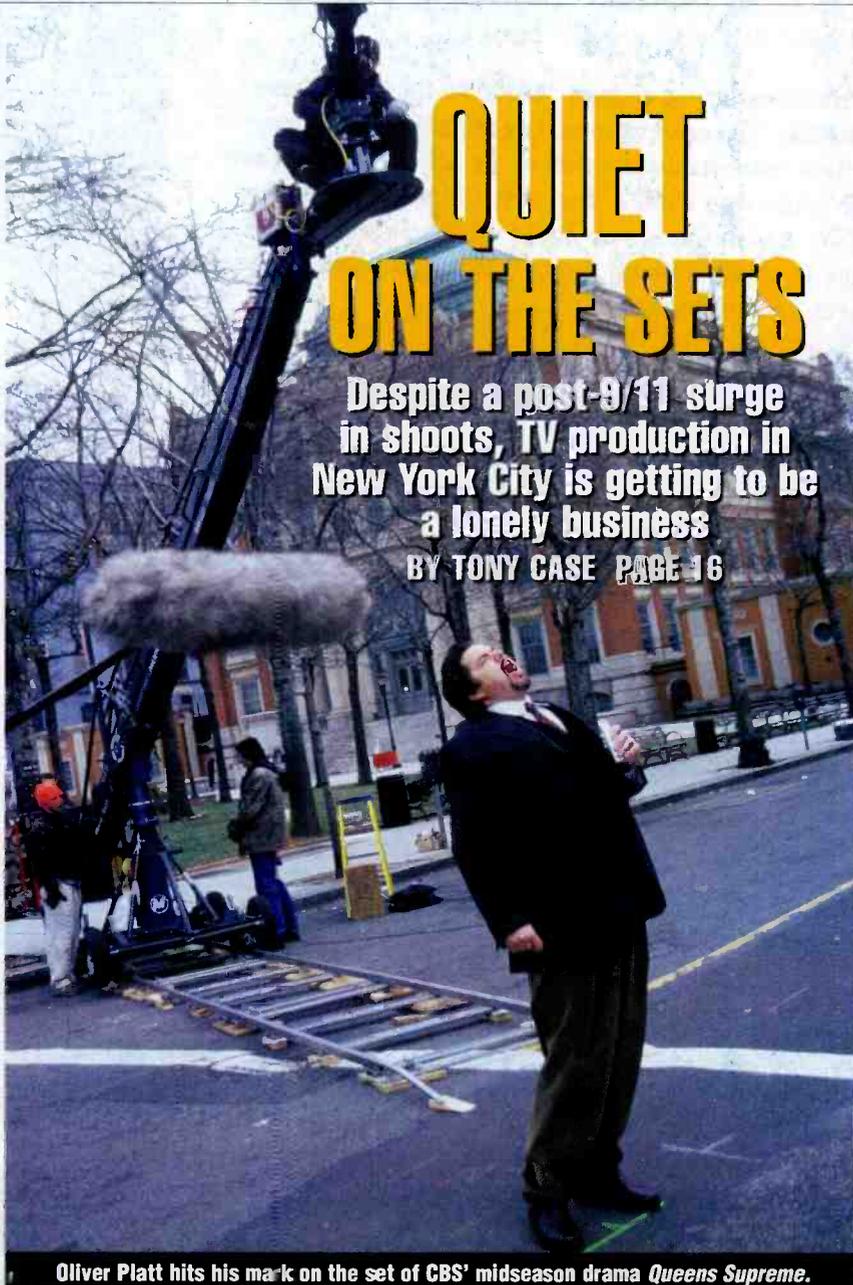
### MAGAZINES

## Spanish Not Spoken Here

Few titles are serving exploding Hispanic demo

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## QUIET ON THE SETS

Despite a post-9/11 surge in shoots, TV production in New York City is getting to be a lonely business

BY TONY CASE **PAGE 16**

Oliver Platt hits his mark on the set of CBS' midseason drama *Queens Supreme*.

### MARKET INDICATORS

**NATIONAL TV: HOT**  
With advertisers expected to cancel only 5 percent of the \$8.1 billion they committed in the upfront, fourth-quarter scatter spots are selling at CPMs 15 percent to 20 percent above upfront prices.

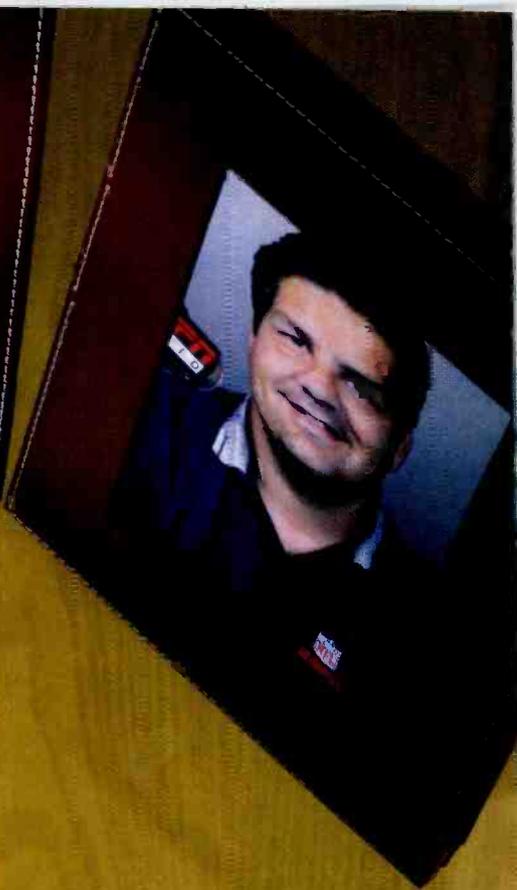
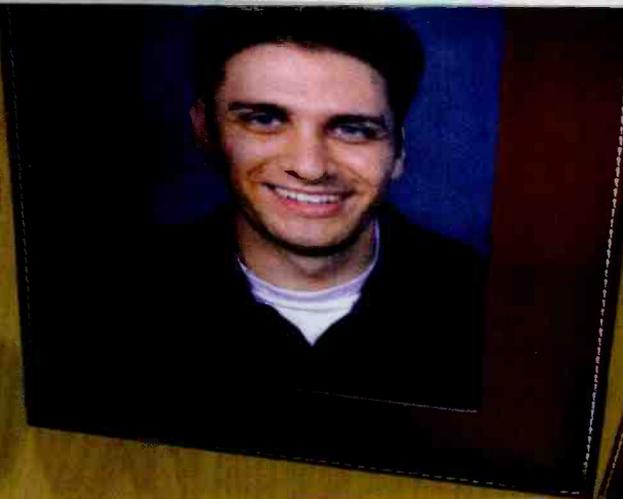
**NET CABLE: STEADY**  
While questions linger about key fourth-quarter categories like retail, network sales executives are confident about the overall health of the marketplace as most upfront options are being converted into orders.

**SPOT TV: BUILDING**  
Spending by auto, financial, real estate and politicals are tightening many markets well into the fall.

**RADIO: TIGHT**  
Inventory is tight through September as political money that has been squeezed out of TV heads for radio. Retailers are busy spending on back-to-school campaigns.

**MAGAZINES: WARM**  
With an uptick in leisure travel, publishers of travel titles are reporting increases in business from cruise lines, casinos and car-rental companies.





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CEO  
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# At Deadline

## ■ WARNER BROS. SYNDIE VET CARLIN JOINS HBO

Scott Carlin, most recently president of media group Digital-Convergence Corp., has been named president of program distribution at HBO. While Carlin will explore off-net avenues for HBO's critically praised library—which includes *The Sopranos* and *Sex and the City*—he also will develop content produced specifically for the syndication market. Prior to Digital-Convergence, Carlin spent 19 years in sales at Warner Bros. Domestic Television Distribution.

## ■ NETWORK RADIO SPENDING UP 10-15%

Ad spending in network radio has been up 10 percent to 15 percent since March, according to Miller Kaplan Arase & Co., leading to a tight fourth quarter and an August start for the network radio upfront, which normally begins after Labor Day. Advertisers that have already placed network radio schedules for 2003 include Procter & Gamble, Red Lobster, Toyota and Lexus, AutoZone and the National Association of Realtors. Many advertisers have increased their net radio budgets for 2003, said Matt Feinberg, senior vp of national radio for Zenith Media.

## ■ LOCAL TV DOLLARS RISE 4.4%

Local broadcast TV ad revenue rose 4.4 percent in the second quarter to \$3.8 billion, according to the Television Bureau of Advertising's analysis of CMR data. Through June, local broadcast gains stood at 3.5 percent, to \$7.4 billion, over the first six months of 2001. General Motors posted the biggest increase among the top 25 advertisers, growing its first-half ad spending by 292 percent over first-half 2001. Categories that also upped their spot TV spending included financial (up 23.6 percent), toiletries and cosmetics (up 21.9 percent) and car and truck dealers (up 20 percent).

## ■ NEWS/TALK RADIO BUILDS AUDIENCE

Ratings for News/Talk radio stations rose in the Arbitron Spring survey more than a full percentage point to a 17.8 share of the radio audience, according to Arbitron's national database of the top 100 radio markets. Adult Contemporary, the format with the second-largest share of listeners, slipped slightly from 14.6 share in Winter to 13.9. Contemporary Hit Radio also took a hit, from 12.1 to 11.3, as did Country stations, which fell from 8.6 share to 8.0—the format's lowest share in more than three years. Two smaller formats gained: Jazz was up to 3.5 from 2.9, and Classical grew to 2.6 from 1.5.

## ■ TENNIS CHANNEL INKS DEAL WITH WILSON

The Tennis Channel has signed Wilson Racquet Sports as a charter advertiser under a multiyear agreement with parent company Wilson Sporting Goods. Terms were not disclosed, but Wilson will advertise across various shows that the new cable network has scheduled. In addition, Wilson will work in conjunction with Tennis Channel to create programming that looks at tennis-related equipment and new products. The digital network, launching later this year, also announced last week that it has secured rights to eight new tournaments, including the JP Morgan Chase Open in Manhattan Beach, Calif.; Sarasota Clay Court Classic in Sarasota, Fla.; Open Gaz de France in Paris; and the TATA Open in Chennai, India.

■ **ADDENDA:** *Sports Illustrated Women* will raise its circulation rate base by 100,000 to 500,000 with the February issue and increase its frequency to publish 10 times in 2003, from 8 issues this year...Cox Broadcasting named **Bill Hoffman** president and general manager for Orlando, Fla.-based WFTV-TV and WRDQ-TV. Hoffman was the former director of sales for Cox in Central Florida...**Pat Summerall**, who spent 21 years in the broadcast booth announcing NFL games on CBS and Fox with his on-air partner John Madden before leaving after last season, has signed a multiyear deal with The Football Network, which plans to launch on cable by fall 2003. Summerall is expected to host a half-hour program on the network and write for its Web site...Westwood One, the radio network managed by Viacom's Infinity Broadcasting, is moving *Don & Mike* (Don Geronimo and Mike O'Meara) back to the Talk team's original 3 p.m. to 7 p.m. syndicated slot. A year ago, *Don & Mike* was moved to middays to accommodate the syndication of *Opie & Anthony*, which has been canceled (see story on page 9)...WE: Women's Entertainment will carry six new episodes of *When I was A Girl*, the biography series from Linda Ellerbee's Lucky Duck Productions. The first two installments will air on Sept. 22 and 29...**Wrigley's** gum signed on as national sponsor of the NFL radio contest to promote the Sept. 5 "NFL Kickoff Live From Times Square," produced and promoted by Clear Channel Communications.

■ **CORRECTION:** In the Aug.19-26 issue, the Magazine Monitor misstated year-to-date ad-page figures for *Technology Review*. The monthly had 177.63 pages through September, down 26.22 percent over the previous year.

## INSIDE MEDIWEEK



JOHN POLTRACK/CBS

**CBS' Poltrack weighs in on measuring out-of-home TV viewership Page 5**

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## Seventeen's Iverson Exits Over Management Troubles

After less than a year on the job, Annemarie Iverson, editor in chief of Primedia's *Seventeen* and editorial director of the company's teen magazine publishing group, was dismissed last week. Also exiting were two editors who followed Iverson to *Seventeen* from G+J USA's *YM* last September—executive editor Doug Perlman and fashion director Regina Teplitsky.

"This was not about editorial performance. There were management issues," said David Ferm, president/CEO of Primedia's consumer media and magazine group, who declined to elaborate on Iverson's departure.

Sources familiar with the situation said that about a dozen staffers had left the magazine under Iverson's watch. Also, while *Seventeen's* total paid circulation grew 2.6 percent to 2.4 million through June compared to the first half of last year, newsstand sales plunged 21.5 percent, according to the Audit Bureau of Circulations.

Iverson declined to comment.

It will now be up to Elizabeth Crow, who recently joined Primedia from Rodale as executive vp/editorial director for the consumer group, to find Iverson's replacement; she will also run *Seventeen* in the interim. Crow is a veteran of *Seventeen* and is the former editor in chief of Condé Nast's defunct *Mademoiselle*.

"Anyone who comes in as editor now will have a real mess on their hands," said a former *Seventeen* staffer. —Lisa Granatstein

## NBA Inside Stuff to Target Younger Audience on ABC

Along with the NBA's broadcast-network games moving to ABC from NBC this season, *NBA Inside Stuff*, the youth-oriented weekly magazine show produced by the NBA, will also join the ABC lineup, beginning this Saturday.

The half-hour show, starting its 13th season on network TV, has made a number of format changes as part of an effort to attract a younger audience on ABC—new music, (continued on page 6)

# Cable Nets Order 4th-Qtr. Liquor Ads

Diageo makes buys for spirits brands on large nets including TNN and USA

**CABLE TV** By Megan Larson

**W**hen Greta Garbo as Anna Christie in the 1930 movie of the same name said, "Gimme a whiskey...and don't be stingy, baby," she could have passed for a present-day cable-network sales executive. While a handful of cable nets began quietly accepting liquor ads earlier this year for the first time, that number will jump to about a dozen when Diageo's Crown Royal Canadian Whiskey rolls out a new campaign in the fourth quarter that will include TNN, the first of Viacom's MTV Networks to accept ads for distilled spirits.

In addition to TNN, the Crown Royal campaign will air on networks including Bravo, Outdoor Life, Court TV, Oxygen and USA Networks. The push will begin in October and run through early 2003. Grey Global Group's Mediacom Worldwide made the buy for Diageo. Mediacom executives could not be reached for comment. While most of the networks, including TNN and USA (the largest participating in the campaign) confirmed the buys, most declined further comment.

Crown Royal's fourth-quarter budget for cable was not disclosed, but sources estimate it will total \$10 million. That would be a significant increase in Diageo's growing presence on cable; the company spent \$1 million in 2001 and \$5 million in the first half of this year, according to CMR.

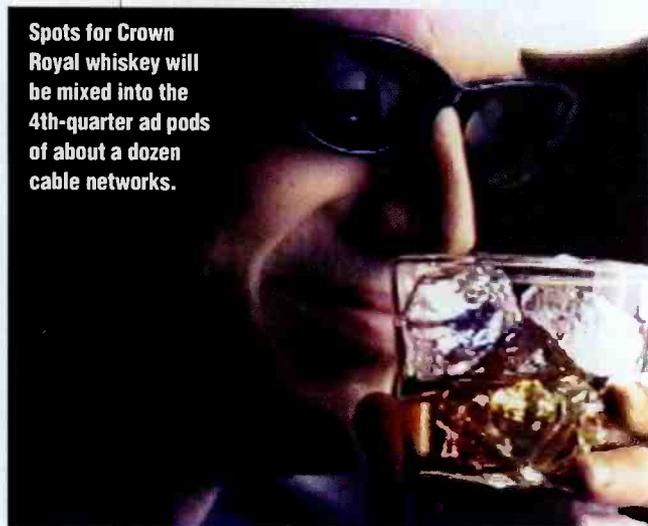
Stamford, Conn.-based Diageo, the top hard-liquor marketer in the U.S., also has deals to advertise other spirits brands, including Smirnoff vodka and Captain Morgan's rum, on cable beginning in the fourth quarter. Some of those campaigns will run through next year's second quarter. Diageo's cordial brand Bailey's Irish Cream will also have a large presence on cable in fourth quarter, on Court TV, AMC

and WE: Women's Entertainment.

A no-booze advertising policy on national TV existed for some 50 years. But in 1996, distillers began heavily promoting some brands on radio and local TV while aggressively pushing for a national TV presence, raising the ire of some lawmakers and parenting activists who don't want hard liquor pushed to viewers under the age of 21.

The liquor companies' agenda "is to get on the air, so they are looking for networks that are growing and not necessarily getting the attention of mainstream advertisers," said Bruce Cohen, senior vp and group director of Medi-

Spots for Crown Royal whiskey will be mixed into the 4th-quarter ad pods of about a dozen cable networks.



avest. "They are building their case from the ground up."

When the economy faltered last year, liquor companies got their chance when networks, desperate to sell ad inventory, began accepting ads for "malternative" products like Smirnoff Ice and Bacardi Silver—malt beverages that have a lower alcohol content than distilled spirits. Since then, distillers have lobbied to promote their hard-liquor brands on national TV as well, agency executives said.

In the first half of this year, national cable spending by distilled-spirits brands increased 280 percent over the first six months of 2001 to

\$4.6 million, according to CMR. Part of that spike is attributable to a Bacardi USA campaign for Bombay Sapphire gin that ran in the second quarter on five cable networks, including USA and Outdoor Life.

"During this soft economic time, networks are more receptive to these advertisers. And now, after having experience in dealing with these companies' 'malternative' beverages, they are taking the next step with distilled spirits," said Bob Flood, Optumedia senior vp/director of broadcast. "That's not to say government officials will not be concerned."

And there is ample precedent for that concern when it comes to liquor ads on TV. Last spring, Diageo went public with plans to buy inventory across an unwired network of cable channels and local TV stations valued at around \$200 million after NBC, feeling pressure from government regulators, bowed out of a much-hyped deal to promote the company's brands. NBC did carry one ad about designated drivers with a Smirnoff logo for about four months. But had the network gone any further with Diageo, Rep. Frank Wolf (R-Va.), Sen. Ernest Hollings (D-S.C.) and others had threatened to press for health warnings on network ads for wine and beer.

It's not clear whether Washington will attempt to step in as liquor ads expand on cable. But federal officials enjoy far less leeway to regulate cable than broadcast TV because the law regards the airwaves as publicly owned, while cable systems need answer only to their self-selecting customers and shareholders.

Networks accepting spirits advertising argue that selling vodka on TV is no more harmful than the ads that promote beer and malternative beverages. Guy Smith, executive vp of external affairs and marketing for Diageo, expressed similar sentiments earlier this year at a conference in which he criticized NBC for breaking its pact with the distiller. Smith and other Diageo executives could not be reached.

Most networks have strict guidelines prohibiting liquor ads before 9 or 10 p.m. "Media-com handled [the Diageo buy] intelligently, and they have approached networks like us where the audience under 21 is insignificant, knowing that we will handle it responsibly," said Charlie Collier, executive vp of ad sales for Court TV.

Ultimately, media buyers are uncertain about the long-term viability of the category on TV, noting that the "malternatives" ads have not translated into strong sales. "Smirnoff, Skyy and Bacardi got into the 'malternative' category to generate brand awareness. But people aren't buying the stuff, so the long-term prognosis for spirits advertising is unclear," said one media buyer, who spoke on condition of anonymity. —with Todd Shields ■

# Out-of-Home Moving Ahead

Nielsen, networks explore new initiative to measure additional TV viewers

TELEVISION By John Consoli

The networks' decades-long push to have TV viewership outside the home included in ratings data is taking some small, but potentially significant, steps forward. Nielsen Media Research is in talks with several broadcast and cable networks on what the ratings service calls an "extended home-measurement initiative" that would tally a portion of out-of-home TV viewers and combine those results with Nielsen's official, in-home ratings measurements.

The project would involve installing additional meters in the vacation homes of current Nielsen sample members who own second homes. And for Nielsen families who have children in college, the project would seek permission to install additional meters in the kids' college dorm rooms.

If the networks agree to fund the estimated \$1 million cost of the test, the process could begin by the 2003-2004 season. The out-of-home data could be fully integrated into the existing Nielsen household sample by the start of the 2005-2006 season, said Jack Loftus, Nielsen senior vp of communications.

The addition of out-of-home viewers to the Nielsen household sample would likely boost the ratings of many prime-time shows and significantly grow the reported audience levels for the broadcast networks' daytime soap operas, sports programming and late-night shows, all of which are popular among college-aged viewers. The initiative would also lift the ratings of younger-skewing cable networks such as MTV and sports-heavy nets like ESPN.

Nielsen estimates the secondary-home and dorm-room metering project would capture about 40 percent of all out-of-home viewing. It would not include TV audiences in airports, bars and other out-of-home venues. While the networks have long sought measurement of those viewers, most advertisers have opposed including them in the Nielsen sample because they often cannot hear commercials.

"We've been hot to do this for a while," said a Nielsen executive, who requested anonymity. "But money has always been a big obstacle. Metering more locations is very expensive, and getting enough networks to pay for it isn't easy."

Walt Disney Co.'s ABC and ESPN, Via-

com's CBS and MTV, and AOL Time Warner's the WB and Turner Broadcasting are the most interested networks in the process; Fox has also expressed some interest.

Because advertisers have never paid to reach out-of-home viewers, they are much less enthusiastic about the new initiative than the networks. Folding out-of-home viewership into the Nielsen sample will increase ratings and drive



Study hall: Nielsen is hoping to meter some college dorm rooms.

up the unit cost of commercials in many shows.

Executives involved in the discussions said that the testing would begin by getting Nielsen families who are scheduled to leave the viewing sample [which turns over every two years] to continue to have their homes metered, along with their secondary homes and children's dorm rooms. Results from this group initially would be kept separate from the official Nielsen sample. If the test is successful, the data could be integrated by the '05-'06 season and all Nielsen families would have their primary, secondary and college dorm rooms metered.

Several issues need to be worked out before the networks commit to the project. One is Nielsen's access to dorms. "If every kid from a Nielsen household had their college dorm room metered, we would agree to this right away," said David Poltrack, CBS executive vp of research and planning. "But it wouldn't be worth it if only half the [college-dorm] audience could be measured."

Even if the initiative moves forward, it could turn out to be a temporary method for measuring out-of-home TV viewership. Arbitron, with support from Nielsen, is currently testing a portable people meter, which supporters regard as a more efficient way to measure out-of-home broadcast audiences. ■

## Media Wire

flashier graphics, shorter segments and a new studio set.

In its new 12:30 p.m. time slot, *NBA Inside Stuff* will air at the tail end of ABC's Saturday-morning programming block targeting 2- to 11-year-olds. On NBC, the show aired at 10:30 a.m. as part of a block geared to teen viewers.

"We think the changes will make the show attractive to our new, younger audience while continuing to appeal to the existing audience, who we hope follows it over from NBC," said Steve Herbst, vp of series programming for the NBA.

Ahmad Rashad and Summer Sanders will return as *Inside Stuff* co-hosts. The new studio, which will take on a more broadcast-center look, heavy on monitors and memorabilia, will premiere in late September. As part of the appeal to younger viewers, there will be a heavier emphasis on segments with NBA players stressing basketball fundamentals, exercise tips and nutrition. —John Consoli

### ABC News Radio Sets Big Remote Broadcast for 9/11

ABC News Radio next week will host what it describes as the largest radio remote broadcast to commemorate the events of Sept. 11. More than 50 News and Talk radio stations owned by ABC, Clear Channel Communications, Viacom's Infinity Broadcasting and Cox Radio will send morning hosts and reporters to broadcasting facilities provided by ABC. In New York, ABC will operate a broadcast facility in a hotel next to Ground Zero that can handle up to 23 simultaneous broadcasts. ABC is also coordinating remotes from the Pentagon and Pennsylvania.

"Since the events of 9/11 occurred in the middle of morning drive, the first time many people heard about it was on the radio," said Chris Berry, vp of radio for ABC News, who came up with the idea about three months ago.

The three-day effort will kick off on Sept. 9 with ABC's two-hour town hall meeting hosted by Sam Donaldson.

Many nationally syndicated radio hosts will also be on location, including ABC's Sean Hannity and Tom Joyner, and Premiere Radio Networks' Phil Hendrie and Glen Beck. —Katy Bachman

# Summer's Rerun 'Hits'

Freshman shows with solid repeat ratings are expected to do better this fall

**NETWORK TV** By John Consoli

**N**BC's first-year drama series *Law & Order: Criminal Intent* is drawing a higher percentage of its regular-season audience than any other drama or comedy on broadcast TV this summer, 86 percent, according to Nielsen Media Research data.

At the other end of the spectrum is NBC's veteran drama *ER*, which is drawing the lowest percentage of its regular-season audience of any prime-time show—36 percent.

This does not mean that *ER*'s reign as a hit prime-time show is over—last summer it drew only 39 percent of its regular-season audience and still ranked as the second-highest rated drama this season. But media research executives believe *Criminal Intent* appears destined to grow in its second year with positive momentum coming out of the summer.

"Summer viewing numbers are always subject to some degree of interpretation," said David Poltrack, executive vp of research and planning for CBS. But he agreed that *Criminal Intent* and two CBS freshman dramas, *The Guardian* and *The Agency*, have gained new viewers in their summer repeats, which should bode well for all three come the fall. *The Agency* has drawn ratings equal to 78 percent of its regular-season numbers. Also, 12.6 million viewers have watched the show for the first time this summer, said Poltrack, adding *The Guardian* repeats have drawn 12.2 million first-time fans.

Conceding that serialized shows don't repeat well, Steve Sternberg, senior vp/audience analysis for Magna Global USA, said, "When a drama starts to fall apart in repeats, it's often a sign that the show is poised to decline. *CSI [Crime Scene Investigation]* is holding up well—



**The Agency is holding 78 percent of its ratings.**

*ER* isn't. That's not a good sign for *ER*."

*CSI*, the highest-rated drama on TV this season, has retained 67 percent of its regular-season audience during the summer. CBS' Monday comedies *Becker* (72 percent), *Yes, Dear* (69 percent), *King of Queens* and *Everybody Loves Raymond* (67 percent each) are also keeping their repeat numbers strong. "CBS, to a degree, might have benefited from the [Monday night] reality shows on NBC," Sternberg said, noting that CBS' Monday comedies may have become a "safe haven" for older and more traditional TV viewers, while NBC's reality shows have drawn a portion of nontraditional TV viewers.

NBC's first-year drama *Crossing Jordan* and freshman sitcom *Scrubs* are both retaining 61 percent of their regular-season ratings. Four Fox sitcoms also kept their repeat ratings up: *Bernie Mac* (75 percent), *King of the Hill* (74 percent), *That '70s Show* (67 percent) and *Grounded for Life* (64 percent).

Other shows with significantly lower repeat levels in summer include ABC's *The Practice* (43 percent), The WB's *Charmed* (44 percent) and Fox's *Boston Public* (38 percent). ■

## Cable Consolidates Lead

Margin over broadcast in aggregate ratings grows, but ad share still lags

**CABLE TV** By Megan Larson

**A**ided by smarter original programming and aggressive marketing campaigns, cable networks had their most successful summer (May 27–Aug. 25) in the ratings, with networks like Sci Fi Channel and HGTV posting their highest household delivery ever for an August.

Citing Nielsen Media Research data that

shows cable in aggregate scored a 29.0 prime-time rating compared to broadcast's seven-network average of 20.4, cable research executives are again lobbying media buyers for an increase in cable's share of ad dollars. As of May, cable had only an 18 percent share. "Every summer is the summer of cable because broadcast goes into reruns, but this year [some cable] programs

# Big Changes, Big Reactions, Big Ratings!



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are getting ratings that are comparable to some shows on broadcast," said Betsy Frank, MTV Networks executive vp/research and planning.

"That 50 percent of the viewing is spread over 40 networks," countered Stacey Lynn Koerner, senior vp and director of broadcast research at Initiative Media. "[Cable] will never reach [dollar] parity until there are so many cable networks that broadcast starts getting similar numbers to what cable gets now."

Though the broadcast networks now program summers with more competitive original programming, it hasn't been enough in the last two seasons to make up for cable's collective ratings growth. Lifetime executive vp of research Tim Brooks noted that "when one broadcast network surges in ratings, another always pays the price." Brooks noted that on Aug. 4, when E!'s *The Anna Nicole*

*Show* premiered to a record 4.1 rating at 10 p.m., USA's summer original *Dead Zone* still maintained a hearty 2.8 and Lifetime's new series *For the People* drew a 2.0.

Some media buyers argued that cable's demographic delivery is weaker than its household numbers. But Frank disputed that with an example: The Aug. 19 episode of Comedy Central's *South Park* delivered more viewers 12-24 than NBC's *Scrubs*.

Lifetime took the ratings crown for the second straight summer with a 2.1 rating (delivering 1.8 million households), followed by TNT, up 19 percent to a 1.9 (1.6 million). USA was flat in households but grew 17 percent in adults 18-49. Other growth nets included CNN, Fox News Channel, Food Network, FX, Court TV and Hallmark. A&E and Discovery continued to slip in household ratings. ■

## Fox Trying to Spark *Firefly*

Buyers still have not seen a full episode of fall sci-fi/Western series

**TV PROGRAMMING** By Alan James Frutkin

**F**ox's sci-fi/Western *Firefly* is scheduled to launch on Sept. 20, and advertisers have yet to see a completed episode. Traditionally, that doesn't bode well for a new series.

Last May, *Firefly* was one of the season's most anticipated projects. Fox was so high on the concept—from Joss Whedon, creator of *Buffy the Vampire Slayer*—it ordered a two-hour pilot.

But when Whedon delivered the tape to Fox, the network balked. "We ultimately felt that there was too much back story for a pilot," said Gail Berman, Fox's entertainment president. Sources said that as close as two days prior to Fox's upfront, the network was ready to renew *Dark Angel* for a third season—in *Firefly*'s place. Berman denied those reports.

Shortly after the network's viewing of the pilot, Whedon delivered a revised one-hour script, which convinced executives to greenlight the series. Berman cautioned that the launch episode is not a pilot, but rather a first episode. "We're moving forward with the characters. We've formed their sense of humor, their wants and desires," she said, adding that the original pilot will air sometime later in the season.

But with tape on the series still not reaching advertisers, questions have been raised as to how long into the season *Firefly* may last. "If I had to make a guess, it doesn't look good," said Stacey Lynn Koerner, senior vp/director of broadcast research at Initiative Media.

Many buyers, several of whom are die-hard



A revised *Firefly* (with Morena Baccarin, Adam Baldwin and Nathan Fillion) has the green light.

*Buffy* fans, said if anyone can pull off a series as ambitious as *Firefly*, it's Whedon. But Shari-ann Brill, vp/director of programming services at Carat USA, suggested that time may be working against Whedon. "He's not just grinding out 13 episodes, he's building a whole new universe. Maybe it would have been better if Fox held this back for midseason."

Despite any perceived rush on Fox's part, Berman said that she has read scripts up to episode No. 5 and that she remains confident the show is on target. While advertisers said they thought the series might air Sundays, *Firefly* will launch in the Friday 8 p.m. slot vacated by *Dark Angel*. And though both shows may seem similar in their sci-fi tonality, Berman believes *Firefly* will fare better than its male-skewing predecessor. "I think *Firefly* has a wide appeal both to men and women," she said. "We feel great about it." ■

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Assistant Manager of Special Projects: Jennifer Minihan; Mktg

Svcs Coor: Melinda Kmetz

Dir. of Operations: Adeline Cippoletti

Production Director: Elise Echevarrieta

Sr. Prod. Mgr: Cindee Weiss

Asst Mgrs: Noah Klein, Craig Russell/Asst: Michelle De Roche

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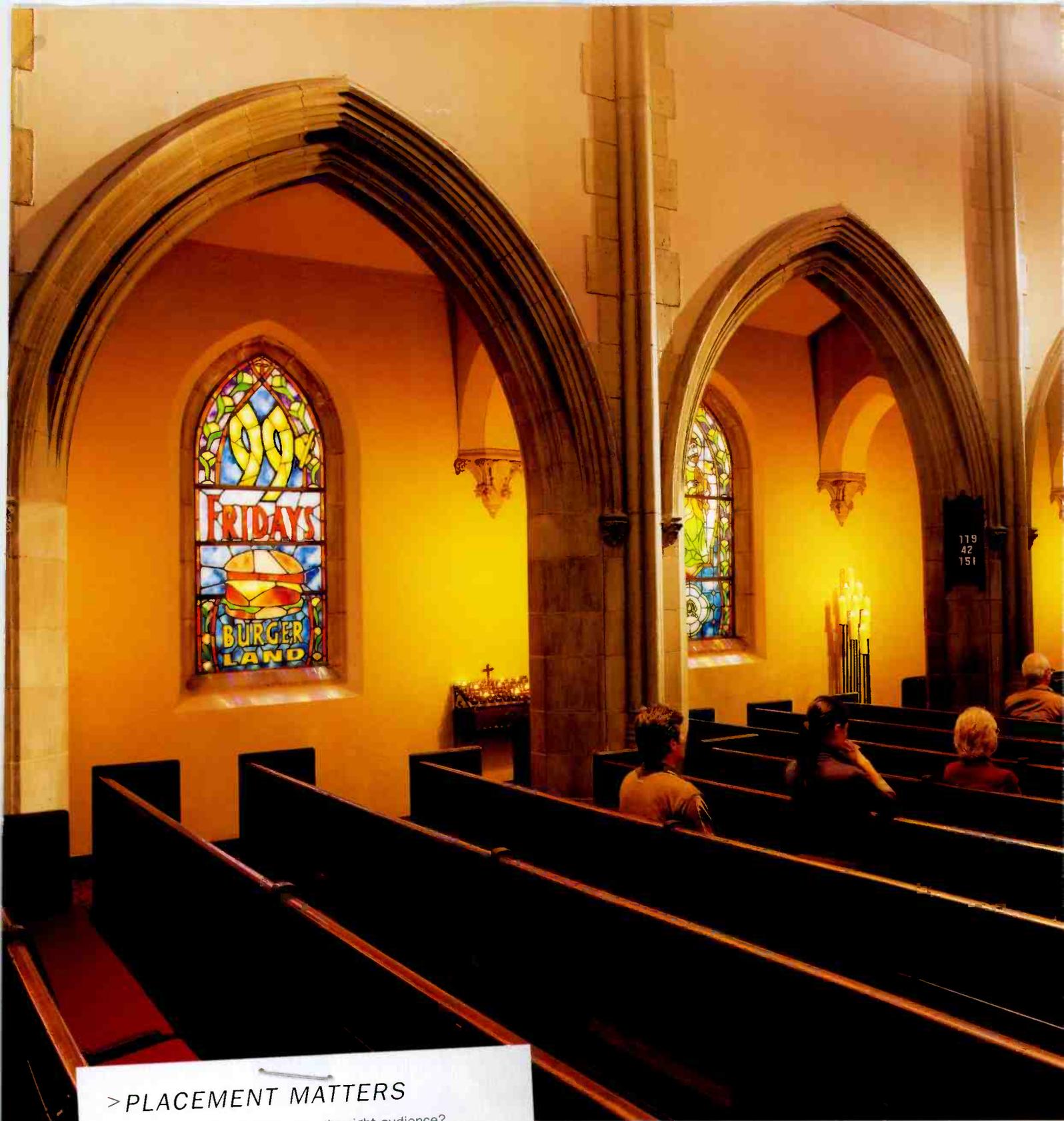
Vice President/Business Development: John van der Valk

Vice President Human Resources: Sharon Sheer

Chief Financial Officer: Joseph Furey

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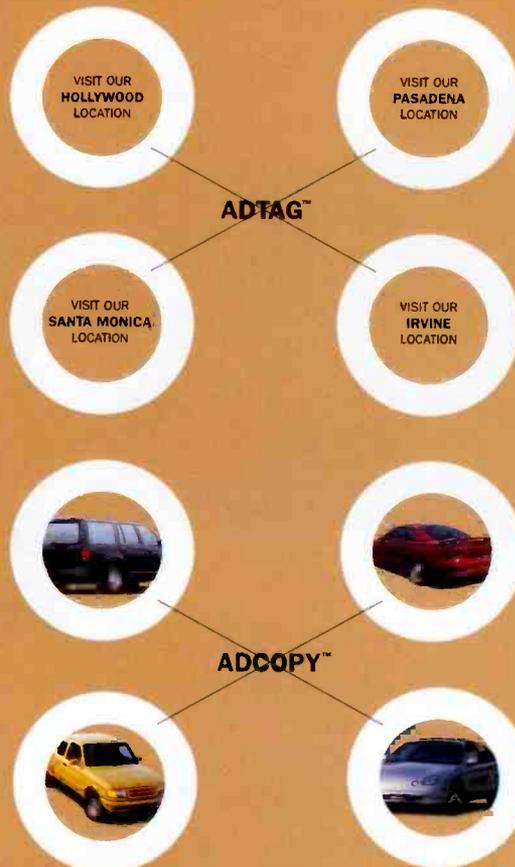
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With Adcopy, advertisers no longer have to run one general spot across an entire market, creating a media waste of viewers who could care less about the advertised product. Adcopy enables advertisers to sell different products to different market segments by running multiple commercials simultaneously, all with one buy. For example, an auto manufacturer can advertise a sleek sports car to beach communities and a versatile SUV to mountain regions. By tailoring the mix of commercials, advertisers strengthen their brand throughout the entire market while targeting the individual geographic, demographic, and psychographic groups within Los Angeles with specific messages.



## RADIO

# Industry, FCC Seeking 'Shock Jock' Therapy

BY KATY BACHMAN

Infinity Broadcasting may have fired the trash-talking hosts of *Opie & Anthony* for a stunt that involved sex in a church, but it could be a while before Infinity's offending New York Talk outlet WNEW-FM, Sam Adams beer (the stunt's sponsor) and the radio industry in general put the embarrassing incident behind them. And despite Infinity's decisive move to dismiss the jocks, Federal Communications Commission chairman Michael Powell wants his agency's probe into the incident to continue.

from \$2,000 to \$35,000.

Copps recently repeated his call for broadcasters to keep records of what they air for a minimum of 60 days to help the FCC in such investigations. But except for Walt Disney Co.'s ABC, broadcasters have balked at the additional work. So far, there are few signs that Copps' fellow commissioners will move to make that a requirement, even though the *Opie & Anthony* incident now has refocused regulators' attention on broadcast indecency.

Some broadcasters say they are tiring of playing apologist for the over-the-line antics of a handful of "shock jocks." "This hurts everybody—there's a backlash," said one top radio group executive, who requested anonymity. "We look stupid. You go to the advertisers and spend the first 20 minutes talking about the latest fiasco."

Meanwhile, Infinity is trying to clean up the mess. Since the hosts were shown the door on Aug. 22, WNEW and the

24 other mostly Infinity-owned stations that syndicated the duo have had to air substitute programming in afternoon drive, the second-most important daypart in radio.

For WNEW, which has been an afternoon drive-oriented station since it flipped to male-oriented Talk in late 1999, its future as a Talk outlet is unclear. Left without its primary audience draw, WNEW has slotted former midday program *Ron & Fez* (Ron Bennington and Fez Whatley) live in the daypart, following repeats of its best-of broadcasts in midday.

Infinity might have to think beyond the talk format for WNEW. "This market is strongly in need of an Adult Album Alternative, and WNEW would be perfect with its strong library of music," suggested Rich Russo, director of broadcast for JL Media.

Infinity could also use WNEW to go after Clear Channel's top-rated Lite Adult Contemporary WLTW-FM, which was Infinity's crown jewel before deregulation landed the station in the hands of the group's biggest rival.

It could be several weeks before the programming gurus sort out what to do with WNEW, especially since vp and general manager Ken Stevens program director Jeremy Coleman are still on suspension as a result of the *Opie & Anthony* incident.

Sam Adams, which sponsored *Opie & Anthony*'s sex-laced contests for three years, last week said that it had not been aware of the most recent contest's details. Adams chairman Jim Koch, who was a guest on the show on the day of the sex stunt, issued an apology.

As for *Opie and Anthony*, they are unlikely to land on a major-market station anytime soon. Even Clear Channel, employer of Bubba the Love Sponge, the Tampa, Fla., jock who was acquitted of animal cruelty for airing the slaughter of a wild boar, has said it has no interest in the duo.

Most of *Opie & Anthony*'s other affiliates had less of a problem than WNEW finding replacement programming. On WYSP-FM in Philadelphia, Infinity moved *Cousin Ed* from evenings into afternoon drive and *Matt and Huggy* from late nights to evenings. KYNG-FM in Dallas, which aired *O&A* in the evenings, has subbed in Brian "Mich" Beck. WBCN-FM in Boston is playing music in afternoon drive and will remain jockless in the daypart through Labor Day. And in Washington, *Don and Mike* are back in their original afternoon slot on WJFK-FM. —with Todd Shields

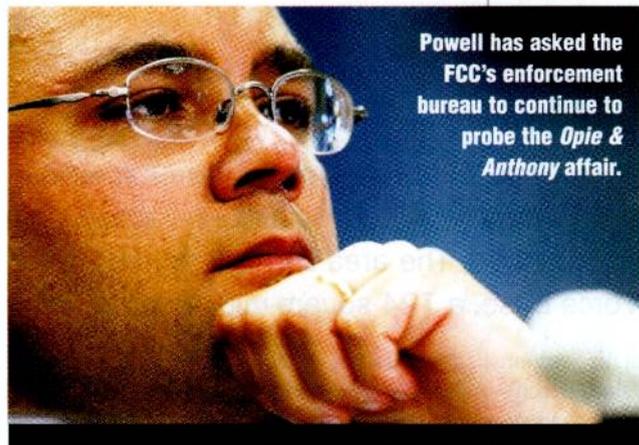
## WASHINGTON, D.C. TV STATIONS

### Fox's WTTG Adding 5 PM Newscast

The evening news competition in Washington, D.C., is primed to intensify come Sept. 9 when Fox Television Station's owned-and-operated WTTG-TV launches a full hour of news programming at 5 p.m.

Catherine Green, WTTG's vp and news director, said the newscast will offer a mix of local and national news and include consumer and investigative reports. "Competitively we plan to offer something more contemporary, with an emphasis on live and location coverage," said Green.

The field, however, is already crowded



"I am deeply disturbed...and I have directed the FCC's enforcement bureau to proceed immediately with a thorough investigation of the matter," said Powell shortly after Infinity fired *Opie* (Gregg Hughes) and *Anthony Cumia*.

Unlike past deejay indiscretions that have cost Infinity tens of thousands of dollars in FCC fines, the "Sex for Sam" contest that led to a couple having sex in St. Patrick's Cathedral in New York City was the last straw—so much so that fines may not be enough for commissioner Michael Copps, the FCC's lone Democrat, who has repeatedly called on media companies to rein in indecent and obscene broadcasts. The FCC has never revoked a broadcast license for an indecency complaint, usually dispensing fines ranging

# Market Profile

BY EILEEN DAVIS HUDSON

and is perennially dominated by revenue and news-ratings leader NBC O&O WRC-TV. The station wins every news period—including 5 p.m., where it posted its 18th consecutive win in the July sweeps with a 6 rating/14 share. Allbritton Communications' ABC affiliate WJLA-TV and Gannett-owned CBS affiliate WUSA also have well-established newscasts at 5 p.m.

While admitting that the station's entrance into the news race at 5 o'clock will not be easy, Green said: "We feel that WTTG's a.m. and late-news product is already very strong. Our desire is to be available to our viewers in the market at 5." Green also said that the station's goal in the short term is to retain Fox's audience during the time slot currently occupied by *Judge Judy*, which will make room for the new hour of news by moving to 4 p.m. despite pulling competitive ratings in the past.

"They clearly want to get more news-oriented," said Nicole Servidio, senior local broadcast buyer for Zenith Media. "To be honest, I don't think it is going to have a huge impact in the market. Hard-core news watchers will turn to other channels for news at 5," she said.

If Fox has a reputation for delivering "lite" news, Green, who pointed to recent investigative reporting on issues such as the felony records of local National Guardsmen that the station uncovered, said it is undeserved.

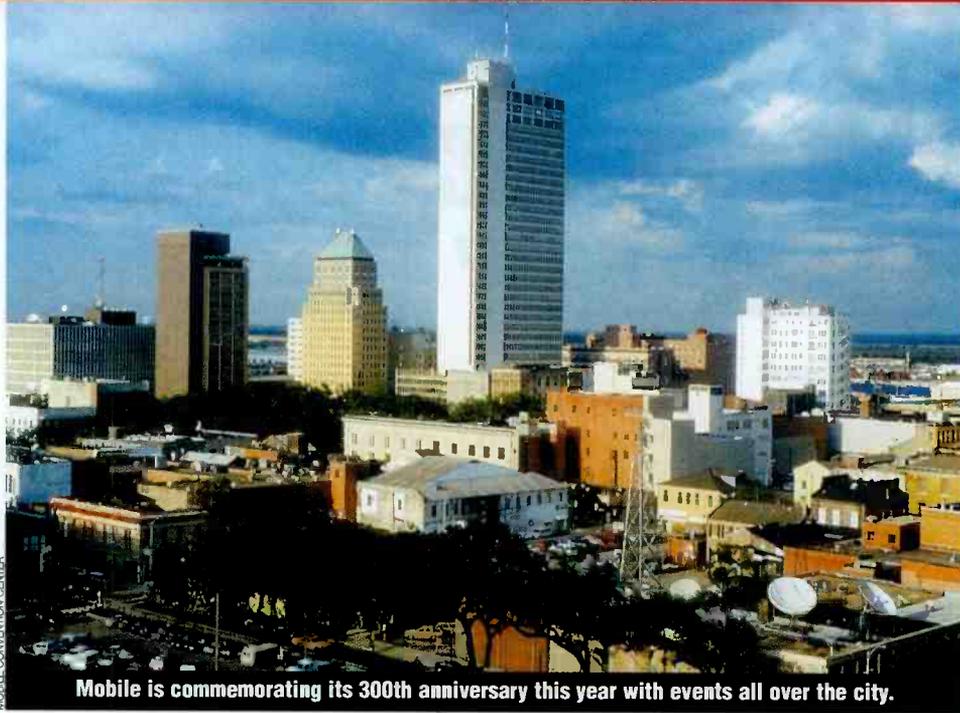
Meanwhile, Bob Long, WRC news and operations vp, welcomes the new afternoon competition. "I do believe the more the merrier. They know their audience, and they serve it well. [But] will they hurt us? I don't think so." —Sandy Brown

## ALBUQUERQUE, N.M. RADIO

### HBC Snaps Up Five FMs

Hispanic Broadcasting Corp., the country's largest Spanish-language radio group, last week agreed to acquire five FM radio stations in Albuquerque, N.M., from Simmons Media Group for \$22.5 million.

The deal, expected to close by the end of the year, will give HBC a presence in the U.S.' 19th-largest Hispanic radio market. HBC currently owns and operates 55 radio stations in 14 of the top 20 Hispanic radio markets. In June, Univision Communications, the largest Spanish-language TV company, announced its intent to buy HBC for \$3.5 billion in stock. —KB



Mobile is commemorating its 300th anniversary this year with events all over the city.

## Mobile, Ala.

WITH MOBILE, ALA., AND PENSACOLA, FLA., SITUATED RIGHT ON THE GULF OF MEXICO, both tourism and the military are key economic and social forces in this vibrant multistate marketplace. The area's major military installations include Eglin Air Force Base, a 724 square-mile test site; Hurl-

bert Field; and the Pensacola Naval Air Station.

The Mobile-Pensacola (Ft. Walton Beach) television market ranks No. 63 in the country with 470,720 TV households. Nielsen Media Research relies on its diary system to measure TV viewership in the DMA.

The market's two largest cities, Mobile—which is in the midst of a yearlong celebration of its 300th anniversary—and Pensacola, are located about 60 miles apart; and because they are in two separate states with little shared commuting, residents of Mobile have little interest in Florida news just as Pensacola residents don't necessarily care about what's happening in Alabama.

ABC affiliate WEAR-TV, owned by Sinclair Broadcast Group, won the early- and late-news contests in the May sweeps period in households. The market has become increasingly competitive, however, in key

demographic categories. WEAR is the only Pensacola-based broadcast station with a local newscast. As such, WEAR gears its news programming toward Florida viewers. The market's other stations, however, compete head-to-head for news viewers on the Alabama side.

In the fall, WEAR will pick up *Who Wants to Be a Millionaire?* at 6:30 p.m. The station will create a game-show block from 4 p.m. to 5 p.m. with *Pyramid* followed by *Hollywood Squares*, which is being bumped to 4:30 p.m. from its current 6:30 p.m. slot. The new game-show block fills the void being left by

### NIELSEN MONITOR-PLUS

#### AD SPENDING BY MEDIA / MOBILE

	Jan.-Dec. 2000	Jan.-Dec. 2001
Spot TV	\$81,844,256	\$74,810,424
Outdoor	\$15,580,150	\$15,519,718
Total	\$97,424,406	\$90,330,142

Source: Nielsen Monitor-Plus

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# Market Profile

departing *The Sally Jessy Raphael Show*.

Carl Leahy, president and general manager of WEAR, says that when the station converts to digital in November, "we hope to move our analog signal from 1,100 feet to 2,000 feet." He says the additional tower height will mean "much better signal quality and expanded audience." Leahy estimates WEAR could gain approximately 60,000 additional households as a result of the tower adjustment.

Sinclair has also operated independent station WFGX under a local marketing agreement for the past four years. The station, owned by religious group Television Fit for Life, was the center of a market shift that occurred last September when WFGX lost its WB affiliation and became an independent. WFGX, whose tower is located in the Ft. Walton Beach area, only covers the northwest Florida portion of the DMA because of its tower height. Although each station has its own tower in separate cities, WFGX is operated out of WEAR's Pensacola facility and Leahy manages both stations.

WFGX currently rebroadcasts 90 minutes of WEAR's morning news (5:30 a.m. to 7 a.m.) at 9:30 a.m. This fall, WFGX will begin repurposing WEAR's 6 p.m. news at 7 p.m. and its 10 p.m. newscast at 11 p.m. As for entertainment programming, WFGX has picked up *Will & Grace* to air weekdays at 6:30 p.m. in syndication beginning in September.

The market welcomed new WB affiliate WBPG last September. The station, owned by Pegasus Communications, is one of three under the oversight of gm Ted Rudolph, who also heads the company's WB (WDBD) and UPN (WXMS) affiliates in Jackson, Miss. Rudolph says he is pleased with WBPG's prime-time performance during its inaugural year as a WB outlet.

WBPG snared the rights to two New Orleans Saints preseason football games in August and will also carry the Alabama high-school football championship playoffs, known as Super6, in December. Among the original local programming WBPG has planned for the fall is *Southern Sports Central*, a half-hour sports magazine highlight show airing weeknights at 10:30 p.m.

In 1996, the market's Fox and NBC outlets swapped affiliations. The present Fox affiliate, WALA-TV, which is owned by Emmis Communications, currently produces local news from 5:30 a.m. to 8 a.m. Monday to Friday and also produces 5, 6 and 10 p.m. newscasts.

On April 1, WALA moved to a new, \$12 million, state-of-the-art digital facility at 1501

## NIelsen RATINGS / MOBILE

EVENING AND LATE-NEWS DAYPARTS, WEEKDAYS

### Evening News

Time	Network	Station	Rating	Share
5-5:30 p.m.	ABC	WEAR	8	20
	CBS	WKRG	7	16
	Fox	WALA	4	10
	NBC	WPMI	4	10
6-6:30 p.m.	ABC	WEAR	9	19
	CBS	WKRG	8	17
	Fox	WALA	6	12
	NBC	WPMI	5	11

### Late News

Time	Network	Station	Rating	Share
10-10:30 p.m.	ABC	WEAR	8	18
	CBS	WKRG	7	16
	NBC	WPMI	6	14
	Fox	WALA	5	11

Includes local news programs only. All household rating and share numbers are estimates, compiled from diary returns. Source: Nielsen Media Research, May 2002

## RADIO LISTENERSHIP / MOBILE

STATION	FORMAT	Avg. Qtr.-Hour Share	
		Morning Drive, 12+	Evening Drive, 12+
WBLX-FM	Urban Adult Contemporary	10.0	12.3
WDLT-FM	Urban Adult Contemporary	9.3	8.5
WKSJ-FM	Country	8.8	9.7
WRKH-FM	Classic Rock	8.2	7.1
WGOK-AM	Gospel	6.1	5.6
WMXC-FM	Adult Contemporary	5.4	6.3
WABB-FM	Contemporary Hit Radio	5.3	7.2
WBUB-FM	Country	4.3	2.0
WTKX-FM	Modern Rock	4.1	4.8
WNTM-AM	News/Talk	3.5	2.2

Source: Arbitron Spring 2002 Radio Market Report

Satchel Paige Drive, right next door to the Henry Aaron Stadium, home of the San Diego Padres' farm team. (Both Paige, a Major League Baseball Hall of Famer, and home run record holder Aaron are sons of the city). The station had been located in downtown Mobile for the past 50 years. WALA vp/gm Scott Wilson says it would have been cost-prohibitive to try to renovate and expand the former building and its equipment.

As of March 1, WALA became the fourth Emmis station to sign on to a centralized system, with WKCF, the company's Orlando WB affiliate, serving as the main hub. WKCF handles the playback of programming and commercials for itself and its sister hub outlets. Emmis' Fox affiliates in Ft. Myers, Fla., (WFTX) and New Orleans (WVUE) are also part of the cooperative.

WALA will acquire *The Dr. Phil Show*, putting it on at 3 p.m. as a lead-in to *The Op-*

*rah Winfrey Show*. The station's other major syndicated offerings include *Jeopardy!* and *Wheel of Fortune*.

Wilson says the market started to experience an improvement in ad revenue last December, which has continued through this year and should result in gains in the 3 percent to 5 percent range. Much of that is expected to come from robust ad spending associated with local political races.

"The market this year is very, very healthy," says Joe Goleniowski, vp/gm of Media General's CBS affiliate WKRG-TV. "Automotive has been extremely strong this year." However, Goleniowski concedes, "the challenges continue to be dealing with the hyphenation of the market." The population in the Alabama and Florida portions of the market are about even, with Green County, Miss., making up about 2 percent to 3 percent of the DMA. There is no CBS affiliate in Biloxi, Miss., so both WKRG and

## SCARBOROUGH PROFILE

### Comparison of Mobile

TO THE TOP 50 MARKET AVERAGE

	Top 50 Market Average %	Mobile Composition %	Mobile Index
<b>DEMOGRAPHICS</b>			
Age 18-34	31	31	98
Age 35-54	41	41	100
Age 55+	28	29	102
HHI \$75,000+	28	14	50
College Graduate	12	10	83
Any Postgraduate Work	11	7	70
Professional/Managerial	23	19	84
African American	13	21	166
Hispanic	13	4	35
<b>MEDIA USAGE - AVERAGE AUDIENCES*</b>			
Read Any Daily Newspaper	56	52	94
Read Any Sunday Newspaper	64	65	102
Total Radio Morning Drive M-F	22	21	95
Total Radio Evening Drive M-F	18	18	100
Total TV Early Evening M-F	29	34	117
Total TV Prime Time M-Sun	38	39	102
Total Cable Prime Time M-Sun	13	17	126
<b>MEDIA USAGE - CUME AUDIENCES**</b>			
Read Any Daily Newspaper	74	75	101
Read Any Sunday Newspaper	77	82	107
Total Radio Morning Drive M-F	75	73	97
Total Radio Evening Drive M-F	73	73	99
Total TV Early Evening M-F	71	76	106
Total TV Prime Time M-Sun	91	90	99
Total Cable Prime Time M-Sun	59	67	114
<b>MEDIA USAGE - OTHER</b>			
Access Internet/WWW	62	57	92
<b>HOME TECHNOLOGY</b>			
Own a Personal Computer	68	64	94
Purchase Using Internet	37	30	80
Connected to Cable	69	73	106
Connected to Satellite/Microwave Dish	15	22	146

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

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

CBS affiliate WWL-TV in New Orleans serve viewers in that market.

Clear Channel Communications has a duopoly in the Mobile-Pensacola market with NBC affiliate WPMI and UPN affiliate WJTC. WPMI became No. 1 in the market sign-on to sign-off in February, buoyed by the Olympics, and has maintained that position in adults 25-54 in May. Its late news also holds the top spot in adults 25-54. WJTC will be moving syndicated *That '70s Show* into prime access this fall as part of a comedy block from 9 p.m. to midnight.

WPMI's recent additions to its news anchor team includes Kim McCrea, who started at the station in March and co-anchors its 10 p.m. news with Peter Albrecht. McCrea was most recently at WWCP, the Fox affiliate in Johnstown/Altoona, Pa., where she worked as an anchor/reporter. WPMI, has acquired new talk show *The Caroline Rhea Show* to replace the outgoing *The Rosie O'Donnell Show*.

Beyond owning two television stations in the market, Clear Channel also dominates the Mobile radio market, which is ranked No. 92 in the nation. Clear Channel owns a total of six stations in the DMA, although one, WKSJ-AM (Adult Standards) does not show up in the Arbitron ratings books. The five other stations drew a collective 25.2 share among listeners 12-plus and generated about \$9.4 million in estimated revenue, according to BIA Financial Network, giving Clear Channel nearly 41 percent of the market's radio ad revenue.

Cumulus Broadcasting's six stations in Mobile generated a combined 33 share and took in an estimated \$7.4 million, giving it about a 32 percent slice of the ad revenue pie. Two of Cumulus' stations, WBLX-FM and WDLT-FM, target Urban listeners and are ranked No. 1 and 2, respectively. However, neither station generates more ad billings than Clear Channel's third-ranked Country outlet WKSJ-FM, which took in \$4 million last year, according to BIA estimates. Cumulus is awaiting approval of its purchase of Oldies outlet WAVH-FM, which it is in the process of purchasing from Baldwin Broadcasting.

Dittman Group's two stations, Contemporary Hit Radio formatted WABB-FM and News/Talker WABB-AM, saw a combined 7.2 share and realized \$3.1 million in estimated revenue, giving the company a 13.5 percent share of the market revenue.

In addition to its Mobile stations, Clear Channel also owns WTKX-FM, a Modern Rock outlet in the 125th-ranked Pensacola market that does show up in the Mobile rat-

ings books, and WTKE-FM, a Sports outlet. The two stations drew a combined 7.6 share among listeners 12-plus in the Spring Arbitrons and took in an estimated \$1.9 million in ad billings, giving CC a 15.8 percent share of the radio ad revenue in Pensacola.

Albany, N.Y.-based Pamal Broadcasting is the dominant player in the Pensacola market. It owns the two highest-rated and top billing stations in the market in No 1-ranked WXBM-FM, a Country station that has no direct competitors, and WMEZ-FM, an Adult Contemporary station. The two outlets had a combined 20.2 share in the Spring Arbitrons and generated a combined \$5.9 million in ad revenue, giving the company a 49.2 percent share of the radio advertising market.

Cumulus owns three outlets in Pensacola, WJLQ-FM, a Contemporary Hit Radio station, WRRX-FM, a Rock station and Talk-formatted WCOA-AM. WRRX has experienced steady gains since its debut in the Spring 2000 book. Its presence and gaining popularity has noticeably hurt CC's competing outlet, WTKX. Cumulus' three stations had a combined 10.4 share and took in an estimated \$1.85 million, giving Cumulus a 15.4 percent chunk of the ad revenue.

WCOA has seen its 12-plus share points recently dip to a 4.4 in the Spring Arbitrons from a 5.8 in the fall. WCOA faces some competition from smaller rivals, including Toronto-based Spinnaker Communications' WEBY-AM, a Talker licensed in Milton, Fla.,

# Market Profile

that launched about a year ago. Besides a local morning show and local call-in morning show, WEBY's lineup includes nationally syndicated shows such as Pensacola native Neal Boortz's *The Neal Boortz Show*, *Common Sense with Oliver North* and the *Clark Howard Show*.

In newspapers, Advance Publications' *Mobile Register* is the city's only daily. It had a daily circulation of 99,757 for the six months ended March 31, down 1.2 percent from the same period in 2001, and a Sunday circ of 116,502, down 2.3 percent.

The *Register* completed its move into its new, 220,000-square-foot office and production facility in June. The new facility is located on the north side of downtown on the banks of the Mobile Bay. The old building, which had been the paper's home for about 60 years, was located in the heart of downtown. "We're now on about 13 acres, as opposed to being on one city block," says Howard Bronson, *Register* publisher, president and CEO.

In first quarter this year, the paper also invested in a brand new MAN Roland offset press, replacing its old letter press and greatly increasing color capacity and reproduction quality, says Bronson. The paper also gained about a half hour in production time, enabling it to extend its deadlines. In addition, "We're getting much more consistent early delivery," adds Bronson, with the goal to have the last paper delivered by 6 a.m.

Although the paper did reduce its width to the new industry standard of 50 inches, Bronson says the paper is not planning to undertake a major redesign at this time, adding that the outlay for new building and print equipment totaled about \$70 million.

Pensacola's only daily is the Gannett-owned *Pensacola News Journal*. Its daily circ for the six months ended March 31 was 64,641 daily and 81,459 Sunday. While its daily circ declined 2.1 percent from the same period a year ago, its Sunday circ remained flat, according to Audit Bureau of Circulations.

The *News Journal*, which does not really compete with the *Register*, covers all of Santa Rosa and Escambia counties in Florida. Neither the *NJ* nor the *Register* go into Okaloosa County, which is home to Freedom Communications' *Northwest Florida Daily News*, which dominates the area. However, both the *NJ* and *Daily News* cover the fast-growing town of Navarre. The only area in which the Pensacola and Mobile papers compete is in the town of Perdido Key, Fla., near the Alabama border. The *NJ* also puts out a weekly called *The Pelican*, which circulates in the Perdido Key area.

## RADIO OWNERSHIP

OWNER	STATIONS	Avg. Qtr.-Hour Share	Revenue (in millions)	Share of Total
Clear Channel Communications	1 AM, 4 FM	25.2	\$9.4	40.8%
Cumulus Broadcasting	2 AM, 4 FM	33.0	\$7.4	32.3%
Dittman Group	1 AM, 1 FM	7.2	\$3.1	13.5%
Com+ Inc.	2 FM	4.1	\$1.2	5.2%
Gulf Coast Broadcasting	1 AM, 1 FM	0.8	\$0.4	1.9%

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

## NEWSPAPERS: THE ABCS

	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
<b>Mobile County (Ala.): 148,139 Households</b>				
<i>Mobile Register</i>	64,121	77,166	43.3%	52.1%
<b>Escambia County (Fla.): 111,946 Households</b>				
<i>Pensacola News Journal</i>	45,197	57,211	40.4%	51.1%
<b>Okaloosa County (Fla.): 65,966 Households</b>				
<i>Northwest Florida Daily News</i>	32,628	40,343	49.5%	61.2%
<b>Baldwin County (Ala.): 57,291 Households</b>				
<i>Mobile Register</i>	22,407	6,282	39.1%	45.9%
<i>Pensacola News Journal</i>	1,220	2,206	2.1%	3.9%
<b>Santa Rosa County (Fla.): 45,144 Households</b>				
<i>Pensacola News Journal</i>	14,404	19,540	31.9%	43.3%
<i>Northwest Florida Daily News</i>	2,220	3,037	4.9%	6.7%
<b>Escambia County (Ala.): 14,707 Households</b>				
<i>Mobile Register</i>	2,184	2,288	14.9%	15.6%
<i>Pensacola News Journal</i>	521	932	3.5%	6.3%
<b>Clarke County (Ala.): 10,032 Households</b>				
<i>Mobile Register</i>	2,316	2,631	23.1%	26.2%

Source: Audit Bureau of Circulations

Bob Bryan, *News Journal* managing editor, says the paper has lately been focusing on the fast-growing area around Milton, Fla., in the northern part of Santa Rosa County. Just west of Milton is an unincorporated town called Pace that has seen a residential boom due to the easy commute it affords its residents into Pensacola. "Pace is becoming a bedroom community to Pensacola," says Bryan.

Comcast is the main cable provider for the Mobile portion of the DMA. Comcast serves about 104,000 cable customers on two head-ends, says Lionel Robitaille, ad sales manager for Comcast/Mobile. One of the head-ends is a turnkey operation that belongs to Mediacom but is run by Comcast and serves about 22,000 subscribers mainly in west Mobile.

Comcast inserts local advertising on 12 networks on the Mediacom system and on 24 networks on its own system. The cable giant also plans to increase its channel offerings by

the end of the year, doubling Mediacom's to 24 and adding eight new channels on the Comcast systems. The new channels will include The Golf Channel, CMT and Cartoon Network, Robitaille says. Cox Communications covers the Pensacola, Ft. Walton Beach and Santa Rosa County. Mediacom also owns the system operating between Mobile and Pensacola, although Charter Communications handles its ad sales.

Lamar Advertising is the primary outdoor advertising company in the market, with two separate offices serving the greater Mobile and greater Pensacola areas. In Mobile and Baldwin counties, Lamar offers 620 30-sheets and 950 bulletins. In Pensacola, it controls 625 30-sheets, 100 bulletins, 260 10-foot-six-inch by 36-foot bulletins, 150 bus shelter faces and about 350 benches. One local competitor is Bill Salter Outdoor Advertising, which offers bulletins only. ■



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# STILL ROLLING

**TV PRODUCTION IN NEW YORK HAS REBOUNDED STRONGLY SINCE SEPT. 11—CAMERA CREWS CLOG MANY STREETS AND SOUNDSTAGES ARE BUSTLING. BUT TROUBLE LOOMS FOR THE CITY'S \$1.35 BILLION CASH COW. BY TONY CASE**

**It's an uncharacteristically grey** late-August afternoon on New York City's Upper West Side, and Riverside Drive is in chaos. A Chrysler convertible has slammed into a flatbed truck loaded with hazardous materials. A city bus, packed with passengers, skids to a stop just before plowing into the inferno. A Chevy Camaro—flipped upside-down, smoke billowing—has not been so fortunate. Other crushed, charred cars litter Riverside for 10 blocks. Cops, firefighters and paramedics flood the scene. Passersby stop and stare in horror.

Television production in the city—marked at its most ambitious by complicated, very expensive shoots

like this one, for a late-October installment of NBC's prime-time drama *Third Watch*—appears to be at full throttle nearly a year after the Sept. 11 terror attacks brought filming in these streets to a standstill, pushed back the start of the fall TV season, sent producers scrambling to edit out shots of the now-heartbreaking imagery of the once-dominating Twin Towers and left the many thousands who make a living immortalizing New York on the small screen wondering if working here would ever be the same.

Today, some of the 50-odd major soundstages and video-production facilities across town—including the granddaddy of them all, Silvercup Studios in Queens, home to HBO's *The Sopranos* and *Sex and the City*—report they're operating at peak capacity. Plans for the construction of new studio space—including what promises to be the largest complex of stages on the East Coast, at the Brooklyn Navy Yard—are moving ahead. Scenes like *Third Watch's* virtual shutdown of Riverside Drive are commonplace once again, following short-term restrictions on filming immediately following 9/11. The city of New York, always cozy with the industry, has a new film commissioner, who is working like never before to keep production here rolling.

Meanwhile, some of the city's heaviest hitters, including Mayor Michael Bloomberg, Miramax chief Harvey Weinstein, Cablevision Systems Corp. CEO James Dolan and Robert DeNiro, are lobbying to get perhaps the mother of all TV productions, the Academy Awards telecast, with its worldwide audience of 1 billion, to relocate to New York from Hollywood next year. And it was just at this year's Oscars telecast that Woody Allen—who is inextricably associated with New York City—made his first-ever appearance, to implore the industry to bring more shoots to Gotham.



Considering this “business as usual” environment, it's little wonder that, when asked about the state of TV production in New York over the last year, producers, network and studio executives, politicians and stars sound an upbeat, resilient tone. “A year later, 9/11 hasn't had an impact on TV production. It's had no impact at all on our thinking about shooting in New York,” maintains NBC Entertainment president Jeff Zucker, whose network—with a current record number of prime-time series, including *Third Watch* and three *Law & Order* franchises, produced here, along with a slew of talk shows, news programs and daytime dramas—has perhaps the deepest connection to New York of all the nets. (While shows such as NBC's *Friends* and *Will & Grace*, CBS' *Everybody Loves Ray-*

**THE CITY AS A CHARACTER:** (Above) NBC's prime-time drama *Third Watch* recently shot an elaborate disaster scene on Riverside Drive. (Opposite) Silvercup Studios in Queens is home to such productions as HBO's *The Sopranos* and *Sex and the City*.

mond and ABC's *Spin City* are set in New York and shoot some exteriors here, they're actually produced on the West Coast.) "We have a great relationship with the city," Zucker adds.

"Frankly, I don't think 9/11 has had much to do with anything [related to production]," adds Alan Suna, Silvercup Studios CEO, who reports that his stages are every bit as in demand as they were before last September—and that, in fact, production of TV commercials across the Queensboro Bridge has increased. (Production got a big boost post-9/11 from the Advertising and Entertainment Industry Coalition, an assemblage of groups that include the Mayor's Office of Film, Theatre and Broadcasting and the American Association of Ad-

vertising Agencies, which persuaded advertisers and producers to shoot their spots in New York.) "Our life hasn't changed that much," the Silvercup honcho shrugs.

## Because of security concerns, *Law & Order* last season got permission from only three buildings to film interiors.



**JUSTICE, NEW YORK STYLE:** *Law & Order* (above, with Sam Waterston and Dianne Wiest) has been filming on the streets of Manhattan since 1990. CBS' new midseason drama *Queens Supreme*, starring Oliver Platt, is shot in its namesake borough.



vertising Agencies, which persuaded advertisers and producers to shoot their spots in New York.) "Our life hasn't changed that much," the Silvercup honcho shrugs.

Rosy as the picture might seem, the fact is New York faces the same obstacles attracting productions as it did prior to Sept. 11. The city, despite the tax breaks and other incentives it gives producers, is still perceived as incredibly expensive, sending many productions packing

to places far-flung as Canada and South Africa. "Look, the business is in L.A., and they would rather shoot at home or in Canada, where it's cheaper," *Law & Order* executive producer Jeffrey Hayes points out. And there are new challenges. While the city likes to boast the free access it allows for filming in its streets, security has never been a bigger issue, or a bigger hindrance.

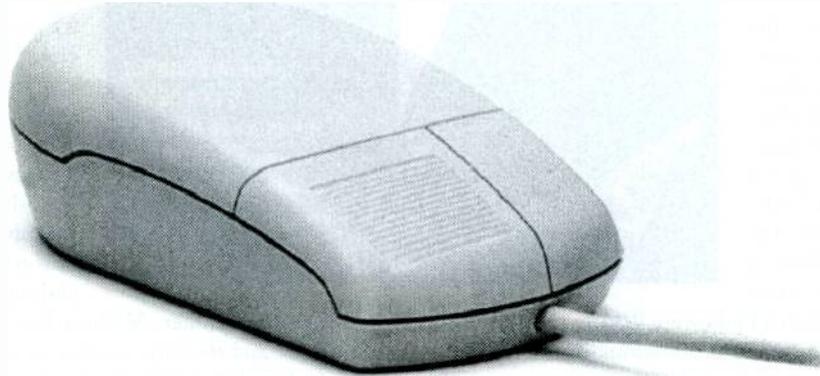
*Third Watch* executive producer Brooke Kennedy points out that her show is no longer allowed to shoot at the city's airports. (The show, supplied with its own emergency vehicles, police uniforms and badges, is particularly sensitive about security in a post-9/11 world.) Tighter security around such public places as courthouses has become an issue for producers. Last season, *Law & Order* got permission from just three buildings for filming interiors. "It's really tough," says Hayes, who has told his writers to avoid setting scenes in hard-to-find and expensive office locations. Studios like Silvercup and Chelsea Piers, where *L&O* interiors are filmed, revamped their security procedures.

For the first time in recent memory, not a single prime-time series making its debut this fall is being produced in New York, although CBS' mid-season courtroom drama *Queens Supreme*, directed by Tim Robbins and starring Robert Loggia and Oliver Platt, has set up shop in the borough that is the show's namesake. (The network has ordered 12 episodes.) Katherine Oliver, the newly appointed commissioner of Film, Theatre and Broadcasting, maintains it's "a cyclical thing" that this fall it just so happens no new shows are based in New York. Indeed, there's no accounting for the creative choices of producers, or for what the networks choose to put on the air season to season. But it's clear that network bean-counting figures into the decision to stay out of the city. Even a New York booster like NBC's Zucker admits economics are an issue. "It's incredibly expensive to shoot there," he says.

TV production last year brought New York a whopping \$1.35 billion in direct expenditures, according to the city (CBS' *Late Show With David Letterman* is said to contribute \$50 million alone). This comes on top of \$677.8 million feature films laid out and \$227.5 million from the production of TV commercials. But the city's fortunes are clearly turning, as they have for a few years.

From 1993 to 1998, direct expenditures from TV and film production in New York swelled from \$1.43 billion to \$2.57 billion. But by 1999, the trend had started to reverse, and last year TV and film were bringing in a combined \$2.3 billion. While TV and film shoots contributed a healthy \$258.8 million in local tax revenue by 1998, last year that number had dropped to \$230.3 million. Although \$28 million dollars may not seem like that much in a city that rakes in and spends billions, the city sorely needs every dime it can get at a time when Mayor Bloomberg has been reduced to shelving garbage recycling programs to cut costs. In 1998, the city was bustling with a total of 22,851 shooting

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days among all TV and feature film productions, up from 15,282 in 1993. By last year, shooting days numbered just 18,096. Of course, one cannot discount the three weeks post-9/11 when production was closed down last year. But clearly a trend was in the making long before last September.

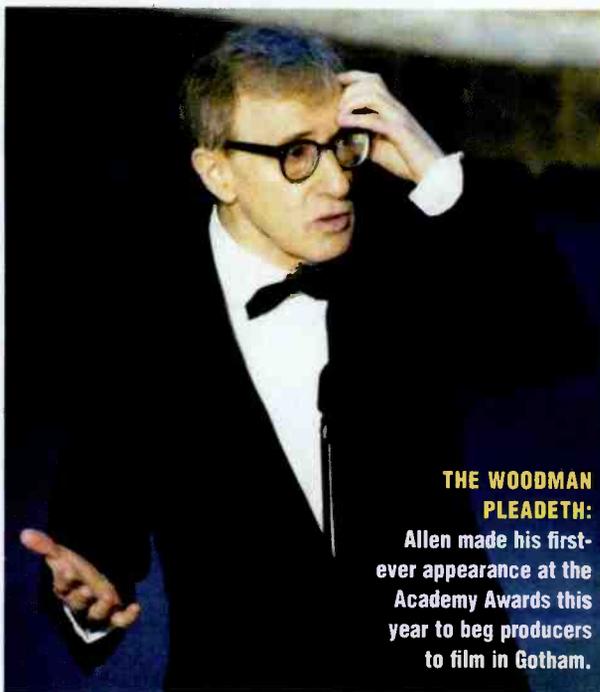
"On Sept. 10, things weren't all that great," notes Matt Miller, president/CEO of the Association of Independent Commercial Producers, pointing to a number of circumstances that had already begun to drive commercial shoots out of the city—among them, the Screen Actors Guild strike of two years ago, which pitted artists against advertisers, and a steady stream of productions to cheaper locations like Toronto, Prague and Cape Town. (Miller's group was among those involved in the AEIC campaign, which, he says, succeeded in bringing "tens of millions of dollars" in projects that had been slated to shoot outside the U.S. into New York instead following 9/11.)

While the industry has become more conscious of those issues keeping production out of the city and is taking measures to stanch the flow of so-called "runaway productions," and while sympathy over 9/11 appears to have created a surge in projects here, the status quo prior to last September seems to be settling back in. "By the first quarter of this year, the idea of doing the right thing to bolster the New York economy had gone away," Miller says. "Now everybody's back to getting the job done in the most efficient way they can."

At a time when politicians, celebrities and captains of industry have banded together to attract business investment and tourism in the self-proclaimed "Capital of the World," the city has jumped through hoops to ensure the vibrancy of one of its most vital and most visible industries, working like never before to lure TV and film production. Goods and services consumed during a shoot in New York were already exempt from sales tax, and beginning in December that free ride will extend to productions using digital technology. The city also hands out free filming permits; police and fire department support and parking are also gratis.

At the helm of the city's campaign to lure production is Katherine Oliver, former general manager of the Bloomberg Corp.'s international broadcast unit, who was appointed to her post last month by Mayor Michael Bloomberg. Oliver has spent the first few weeks bouncing around the sets of various New York-based shows, glad-handing producers and serving, in her own words, as an "ambassador" to productions that call the city home. Producers give Oliver high marks and think she has a good chance of driving business here. "She gets this stuff," the AICP's Miller says of Oliver. "We have a pro-business mayor, and I think we're poised to see a very aggressive outreach [to the industry]."

"Post-9/11, New Yorkers working in this industry have taken so



**THE WOODMAN PLEADETH:** Allen made his first-ever appearance at the Academy Awards this year to beg producers to film in Gotham.

much pride in what they're doing," Oliver explains. "They really feel they're in a unique position to capture the spirit of New York, the firefighters, the police officers, the people of New York. At the same time, they're employing people in the city of New York."

Despite any obstacles, for many who work in the industry there's still nothing like shooting in this town. Deborah Schindler, president of New York-based Shoelace Productions and executive producer of the new CBS drama *Queens Supreme*, says she wouldn't consider doing the show anyplace else. "You walk down the streets here and see people from every walk of life, from every background," she says. "For our series, Queens is a character, not just a place." Schindler adds that the show's New York base was a "requirement" for director Tim Robbins to get involved, "as it was for [me and my partners]."

Echoing Schindler, Michael Patrick King, executive producer of HBO's *Sex and the City*, another series closely tied to New York and one which addressed 9/11 in its season opener last month, says, "The fifth character on our show is the city of New York. It's always about the city filtered through the girls' eyes."

"In other cities, you have to have so many different meetings to get a permit for this or that—it's an amazingly complicated process," *Law & Order's* Hayes says. "Here, it's amazingly simple. The best thing the city can do is to keep that available for filmmakers, and they are."

Amy Carlson, the pixieish blonde beauty who plays firefighter Alex Taylor on *Third Watch*, stopped in between takes to reflect on the events of 9/11 nearly a year after (in the attacks that destroyed the World Trade Center, the show lost a dozen firefighters and cops who were technical advisers or had walk-on roles) and on working in New York now. "The

**"By the first quarter of this year, the idea of doing the right thing to bolster the New York economy had gone away." MATT MILLER, AICP**



city has opened itself up a lot more and has made a real effort to invite [productions] and to be more accommodating to film crews," she says. "They know it helps the economy, and it's a matter of pride for New Yorkers and a tribute to New York when people want to shoot here."

*Third Watch* producer/unit production manager Charles Carroll, commanding the extravagant crash scene on Riverside Drive—the mammoth George Washington Bridge to the north, the dramatic spires of the Riverside Church and Grant's Tomb just to the south, the choppy Hudson River dotted by whitecaps—gestures to this picturesque backdrop. "Look at this," he says. "It's worth it." ■

**MTV Top 20 U.S. Countdown**

Week of 8/26/02

1. **Eminem** "Without Me"
2. **Ja Rule** "Down Ass Chick"
3. **Nickelback** "Hero"
4. **P. Diddy w/Usher**  
"I Need a Girl"
5. **Jennifer Lopez**  
"Gonna Be Alright"
6. **Papa Roach**  
"She Loves Me Not"
7. **Truth Hurts** "Addictive"
8. **Cam'ron** "Oh Boy"
9. **Dirty Vegas** "Days Go By"
10. **Nas** "One Mic"
11. **Mario** "Just a Friend"
12. **The Vines** "Get Free"
13. **Avril Lavigne**  
"Complicated"
14. **Hoobastank**  
"Running Away"
15. **P.O.D.** "Boom"
16. **Korn** "Here to Stay"
17. **Puddle of Mudd**  
"Drift & Die"
18. **Mary J. Blige w/Ja Rule**  
"RainyDayz"
19. **Ashanti** "Foolish"
20. **The Hives**  
"Hate to Say I Told You So"

Source: MTV Online

**The Billboard 200**

The top-selling albums compiled from a national sample of retail store sales.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	-	1	Nellyville	Nelly
2	1	6	The Enimem Show	Enimem
3	-	1	God's Favorite	N.O.R.E.
4	5	4	Let Go	Avril Lavigne
5	-	1	Truthfully Speaking	Truth Hurts
6	7	13	Ashanti	Ashanti
7	3	3	Untouchables	Korn
8	2	2	Lovehatetragedy	Papa Roach
9	4	4	Totally Hits 2002	Various
10	10	32	Misunderstood	Pink

Source: Billboard/Soundscan

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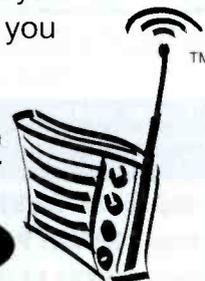
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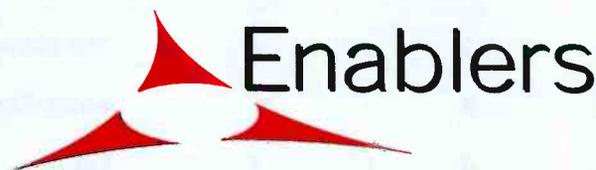
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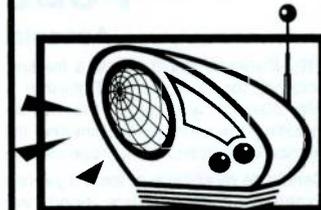
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### PRIME MANHATTAN DESIGN / OFFICE LOFT SPACE AVAILABLE IMMEDIATELY

Perfect location in Chelsea, close to Union Square; Modern, high grade commercial building; 12' ceilings, windows along entire south side of space, dramatic architectural columns; Offices, conference rooms, storage; Prestigious tenants in building; Option to share or lease entire space.

Contact Kathy Sison : 212-316-6727 or [creatv@earthlink.net](mailto:creatv@earthlink.net)

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# EMPLOYMENT

## PUBLISHING

### Associate Publisher

VNU Business Publications, a leading b-2-b publishing company has a great opportunity for an Associate Publisher to join one of our flagship retail magazines. Will manage and direct the day-to-day sales operations of the publication including marketing and promoting the publication to advertisers and prospective clients. In addition, will manage own key accounts.

Candidate must have at least 5 years ad sales experience with 3 years supervisory experience. Must have good verbal and written skills. Knowledge of MSWord, Excel and PowerPoint a plus.

We offer a great work environment plus an excellent benefits package. Please send resume with a cover letter indicating salary requirements to:

### VNU Business Publications

Att: Human Resources Dept. - ej  
770 Broadway, 7th Floor, NY, NY 10003 or

Fax: (646) 654-5357 or  
email: [jobs@vnubusinesspublicationsusa.com](mailto:jobs@vnubusinesspublicationsusa.com)

## NEW BUSINESS DEVELOPMENT DYNAMO WANTED

Manhattan based international brand design firm with stellar portfolio seeks driven, experienced sales pro. Ideal candidate is entrepreneurial, a great communicator, & "cold calls" with passion. Salary negotiable.

Contact:

Adweek Magazines Classified  
Box #3028, 770 Broadway,  
7 floor NY, NY 10003

## SALES PROFESSIONAL

Seeking Sales professional for indoor advertising network in Northeastern region of United States, based out of New York City. Sales professional will develop new business, as well as manage existing accounts. Must have at least 2 years of sales experience in **ADVERTISING**.

Please submit your resume to:  
[Sales@flushmedia.com](mailto:Sales@flushmedia.com)

## Hungry Copywriter Wanted

Warren Kremer Paino/NY is growing and needs a master wordsmith to create great ads and an even greater reel. Virtually no layers. 5 -7 years experience and a strong conceptual book are essential.

Fax resume and salary history to:  
HJ 212-686-5046

## Creative Services Manager

Looking for creative services support w/ 5+ yrs experience. Proficient on Mac and Windows using Powerpoint, Adobe Acrobat, Illustrator, Indesign etc. Strong hardware and multi-media knowledge a plus. Ready to work in a dynamic creative environment. Email resume, salary requirements to:

[creativemanager@hotmail.com](mailto:creativemanager@hotmail.com)

# EMPLOYMENT

## Anthem Group

Anthem Group, a brand consulting & design firm specializing in consumer packaging and corporate communications is currently interviewing candidates for positions in Hackettstown, NJ and Philly/South Jersey.

### Consumer Packaging Designer (NJ)

Sharp, brand-savvy consumer packaging designer with 5 to 7 years experience designing packaging for global brands in the food/beverage category.

### Account Manager (Philly Area)

Strategically-smart account manager with 7 to 10 years experience managing consumer packaging accounts at a design agency. Primary client contact. Also develop new business in this market.

### Ass't Account Rep/Proofreader (NJ)

Bright, organized, observant communicator and packaging mechanical proofreader. Must be detail-oriented and comfortable interacting with clients.



## anthem group

Send resume and cover letter to:  
254B Mountain Ave. #302  
Hackettstown, NJ 07840 USA  
Attn: Kari Lewis  
Fax (908) 850-5673  
EOE - No phone calls please.

## PRINTING / DESIGN SALES OPPORTUNITY

Seeking to expand sales force with candidates from the design community. Our state-of-the-art communications company, including in-house design studio, provides the opportunity to expand into this print/design market. Familiarity with direct mail a plus.

Send resumes to:

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fax to Champagne/Lafayette  
Communications Inc.  
Natick, MA 508-651-0402  
[www.chamlaf.com](http://www.chamlaf.com)

## Copywriter

J. Walter Thompson - Houston

Yes, someone is actually hiring.

We need a writer.

You need at least five years' and a good book.

Please send resume and five samples to:

J. Walter Thompson  
Jill Karg

500 Woodward Ave.  
Detroit, MI 48226

Fax: 313-964-3191

Email: [Jill.Karg@jw.com](mailto:Jill.Karg@jw.com)  
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★ ★ ★ Classified Advertising Randolph E. Larsen Jr. at 1-800-7-ADWEEK ★ ★ ★

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

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

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

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Imagine all the possibilities for you and your family. If you're looking to get greater balance in your life but still want to excel in a career within a major international media company-We've got the best of both worlds for you!

**Time Warner Cable Advertising's NE Region Division** based in Albany, NY is looking to hire career oriented professionals with backgrounds in media ad sales, agency planning and/or buying for the following position:

**National Ad Sales Account Executive**

Don't worry-if you occasionally miss the metropolitan flair of the big city, we're only 2 1/2 hours from Manhattan, Boston, or the international flavor of Old Montreal.

Time Warner Cable Advertising offers an excellent compensation package consisting of a base salary, commissions, health/dental/eye plan, 401k plan, pension plan, and tuition reimbursement. Some market travel required. Send your resume to:

Human Resources  
**Time Warner Cable**  
 1021 Highbridge Rd.  
 Schenectady, NY 12303  
 Attn: National Ad Sales AE

EOE/AA/M/F/D/V

**ACCOUNT EXECUTIVE**

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

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

**VNU Business Publications**

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

Email: [jobs@vnubusinesspublicationsusa.com](mailto:jobs@vnubusinesspublicationsusa.com)

Fax: (646) 654-5362

No phone calls, please



**vnu business publications**

usa

**BRAND MANAGER WANTED**

Growing established national Health & Beauty consumer products brand in New York City area seeks brand manager with consumer product experience to oversee continuity, promotions, trade, co-op, and consumer advertising.

Must also have expertise in all aspects of managing budgets, media plans, and post event analysis. Must be PC proficient with excellent communication skills. Consumer advertising experience a plus. Must be highly motivated, independent, and able to work in a entrepreneurial, non-beaurocratic environment. Please fax your resume along with salary requirements to:

Daniel 718-965-9729

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 Midwest \_\_\_ Southwest \_\_\_ West \_\_\_ All \_\_\_

CATEGORY \_\_\_\_\_

\*FREQUENCY: 1x \_\_\_ 2x \_\_\_ 4x \_\_\_

MORE: (Specify) \_\_\_\_\_

\*Not applicable to Advertising Services Categories

AD COPY (Attached additional sheet if needed) \_\_\_\_\_

NAME \_\_\_\_\_

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PHONE \_\_\_\_\_

FAX \_\_\_\_\_

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Signature \_\_\_\_\_

Cardholder's Name \_\_\_\_\_

Card # \_ \_ \_ \_ \_ Expires \_\_\_\_\_

## G4 TV for Gamers Top 10

### EB Games

#### Top 10 Pre-Orders

1. Network Adapter (Playstation 2)
2. Earth & Beyond... (PC Games)
3. Kingdom Hearts (Playstation 2)
4. Super Mario Sunshine (Gamecube)
5. NFL 2K3 (XBox)
6. Medieval: Total War (PC Games)
7. Unreal Tournament (PC Games)
8. SOCOM: U.S. Navy Seals (Playstation 2)
9. NFL 2K3 (Playstation 2)
10. Grand Theft Auto: ViceCity (Playstation 2)

### EB Games

#### Top 10 Best-Sellers

1. Madden NFL 2003 (Playstation 2)
2. Madden NFL 2003 (PC Games)
3. Madden NFL 2003 (XBox)
4. Neverwinter Nights (PC Games)
5. Madden NFL 2003 (Gamecube)
6. NCAA Football 2003 (Playstation 2)
7. Grand Theft Auto 2 (Dreamcast)
8. NFL Fever 2003 (XBox)
9. Grandia II (Playstation 2)
10. NCAA Football 2003 (XBox)

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## The Hollywood Reporter's Box Office

For weekend ending August 25, 2002

THIS WEEK	LAST WEEK	PICTURE	3-DAY WEEKEND GROSS	DAYS IN RELEASE	TOTAL GROSS SALES
1	2	<b>Signs</b>	14,285,028	24	173,107,735
2	1	<b>XXX</b>	13,258,453	17	106,264,055
3	4	<b>Spy Kids 2</b>	7,588,890	19	58,579,227
4	6	<b>My Big Fat Greek Wedding</b>	7,261,842	129	63,690,730
5	3	<b>Blue Crush</b>	6,542,510	10	26,491,250
6	New	<b>Serving Sara</b>	5,758,236	3	5,758,236
7	5	<b>Austin Powers: Goldmember</b>	5,543,029	32	193,875,866
8	New	<b>Undisputed</b>	4,548,750	3	4,548,750
9	New	<b>Simone</b>	3,813,463	3	3,813,463
10	7	<b>Blood Work</b>	2,840,880	17	20,209,097
11	8	<b>Road to Perdition</b>	2,723,997	45	94,633,258
12	9	<b>Master of Disguise</b>	2,121,014	24	34,194,816
13	15	<b>The Good Girl</b>	1,462,962	19	3,082,581
14	11	<b>Stuart Little 2</b>	1,337,805	38	59,664,442
15	13	<b>Possession</b>	1,148,836	10	3,436,292

Source: The Hollywood Reporter

OLD ECONOMY

NEW ECONOMY

NEXT ECONOMY

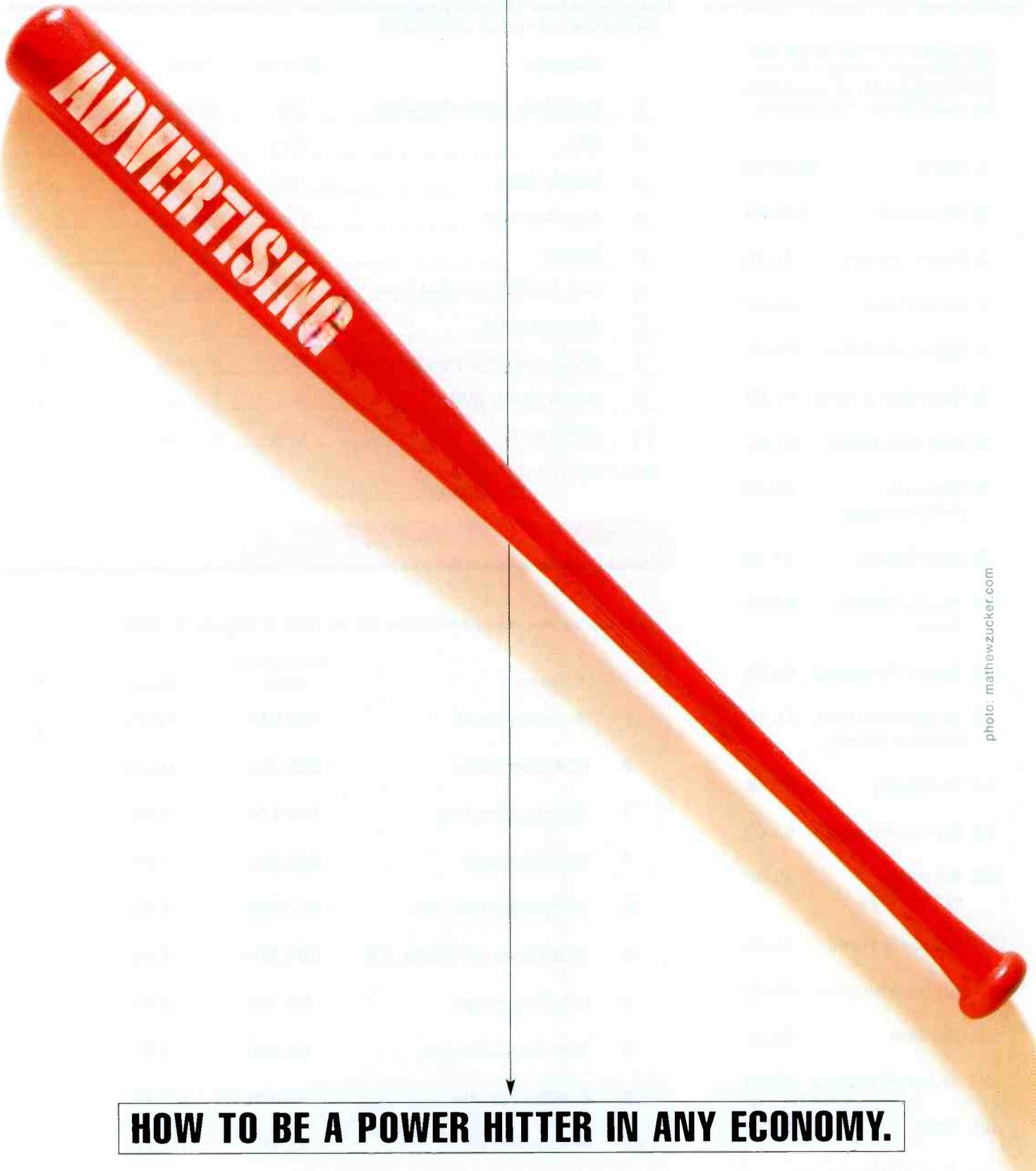


photo: mathewzucker.com

## HOW TO BE A POWER HITTER IN ANY ECONOMY.

Advertising is a powerful business tool in any economic environment. Consider this: In lean times, competition increases, and it's the companies who continue to advertise that increase the demand for their products. These are the survivors, the leaders, the all-stars of branding.

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[www.adweek.com](http://www.adweek.com)

## Cappell's Circulation Report

The highest average annual subscription price among U.S. consumer magazines, as reported to the Audit Bureau of Circulation.

1. Barron's	\$124.93
2. Economist	103.88
3. People Weekly	95.76
4. Blood Horse	81.12
5. Higher Education	74.48
6. Thoroughbred Times	67.56
7. Education Week	67.51
8. Chronicle of Philanthropy	64.80
9. Robb Report	64.20
10. Nascar/Winston Scene	54.44
11. Sports Illustrated	53.63
12. Washington Post National Weekly	51.58
13. Us Weekly	51.48
14. Communication Arts	51.03
15. Chronicle of the Horse	49.92
16. Women's World	49.40
17. National Enquirer	48.36
18. The Star	48.36
19. NY Review of Books	48.26
20. Time	47.37

Source: Cappell's

## Nielsen TV Ratings

For the week of August 19-25, 2002

	PROGRAM	NETWORK	NIGHT	VIEWERS
1.	Everybody Loves Raymond	CBS	Monday	9.6
2.	CSI	CBS	Monday	9.4
3.	Law & Order	NBC	Wednesday	8.9
4.	American Idol	Fox	Tuesday	8.8
5.	Becker	CBS	Monday	8.7
6.	Law & Order: Criminal Intent	NBC	Friday	8.3
7.	American Idol	Fox	Wednesday	8.0
8.	NFL Football: San Francisco v Denver	ABC	Monday	7.6
9.	Law & Order: SVU	NBC	Sunday	7.4
10.	60 Minutes	CBS	Sunday	7.2

Care of Nielsen Media Research

## Nielsen/NetRatings AdRelevance

The top 10 web media advertisers for the week of August 12, 2002

	Company	Impressions (000)	Share
1	Bertelsmann AG	375,918	12.7%
2	USA Interactive	298,121	10.1%
3	HotJobs.com, Ltd.	188,142	6.4%
4	4Anything.com	148,361	5.0%
5	Advertising.com, Inc.	107,732	3.6%
6	MLB Advanced Media, L.P.	104,204	3.5%
7	NFL Enterprises	64,742	2.2%
8	TMP Worldwide Inc.	55,660	1.9%
9	CoolSavings, Inc.	53,379	1.8%
10	PlasmaNet, Inc.	51,567	1.7%

Source: Nielsen/NetRatings AdRelevance

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Charge my:  Visa  MC  AMEX

Account # \_\_\_\_\_ Exp. Date \_\_\_\_\_

Signature \_\_\_\_\_

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**Standing Order Option.** (Check this box and your order will be automatically renewed for you next year at this year's prices.)

**Check enclosed for \$** \_\_\_\_\_

**Bill Me** (Directories shipped upon payment.)

Charge my:  Visa  MC  AMEX

Account # \_\_\_\_\_ Exp. Date \_\_\_\_\_

Signature \_\_\_\_\_

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**PRINT EDITION \$359**

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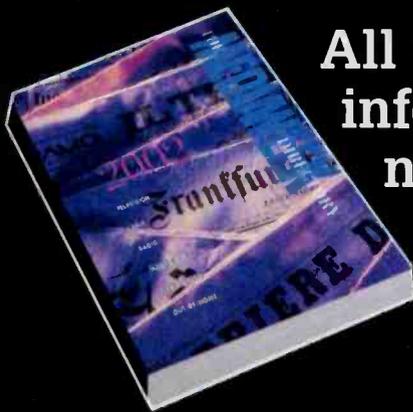
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The **Television Bureau of Advertising** will host its Forecast Conference at the McGraw-Hill Conference Center in New York on Sept. 5. The meeting will feature advertising projections from analysts, advertisers and agency executives. Contact: David Friedman, 212-486-1111.

The **Audit Bureau of Circulations** will kick off a series of **circulation-specific full-day seminars** for newspaper-industry professionals Sept. 12 at the Holiday Inn O'Hare International in Chicago. Seminars will also be held in the New York area, Los Angeles and Atlanta. Contact: 847-879-8261.

The **NAB Radio Show** will be held Sept. 12-14 at the Washington State Convention and Trade Center in Seattle. Keynoters will include TV and radio personality Bill O'Reilly. Contact: www.nab.org/conventions/radio show.

**American Business Media** will present a **Publishers' Roundtable** Sept. 19 at the Hotel Monaco in Chicago. Topics will include sales motivation and compensation, and revenue-generating editorial extensions. Contact: 212-661-6360.

The National Association of Broadcasters will present the **Hundred Plus Exchange**, a conference addressing the needs of small-market broadcasters, Sept. 20-22 at the Pointe South Mountain Resort in Phoenix. Contact Carolyn Wilkins at 202-429-5366 or cwilkins@nab.org.

The **National Association of Minorities in Communications** will present its **annual conference**, this year themed *The Digital Connection: Creating a World Without Boundaries*, Sept. 23-24 at the Millennium Broadway Hotel in New York. Conference co-chairs are Chuck Dolan, chairman, Cablevision Systems Corp.; and Anne Sweeney, president of Disney Channel Worldwide and ABC Cable Networks Group. Contact: 212-838-2660.

**American Demographics** magazine will present a seminar titled **"Busting Boomer Myths,"** Oct. 9 in a New York location TBA. Contact: 917-981-2936.

### 1st-Half Revenue Improves in CMR Estimates

CMR last week reported that total advertising spending was down only 0.2 percent to \$53.7 billion in the first half of this year, improving on its earlier forecast of a 0.4 percent dip. The Taylor Nelson Sofres company released new estimates tracking six-month expenditures across 12 media. Spanish-language TV networks posted the biggest gain in ad spending, up 26.7 percent. Other categories posting increases as of June 30 were radio (7.5 percent), local newspapers (6.3 percent), network TV (4.2 percent), spot TV (4.0 percent) and the Internet (1.9 percent). Media that saw declines included national TV syndication, off 12.6 percent; national newspapers (-6.4 percent), outdoor (-4.6 percent) and consumer and Sunday magazines (-3.7 percent). Nielsen Monitor-Plus, which also tracks ad expenditures across media, released its half-year numbers earlier this month and reported that spending across 9 media categories was up 2.3 percent.

### Clear Channel Names 5 Regional VPs

Clear Channel Television last week named five new regional vice presidents in a geographic restructure that follows its acquisition of the Ackerley Group in June, bringing its total station count to 36. The regional vps will report to TV division president William G. Moll. The new vps and their regions include: Mark Faylor, North Coast Group; Steve Kimatian, New York Group; Don Perry, Southwest Group; Dave Reid, Northwest Group; and Steve Spendlove, Central Coast Group. Moll will continue to oversee the Continental Group, which includes stations in Cincinnati; Mobile, Ala.; and Memphis, Tenn.

### Women Still Missing From Executive Suites

Women have yet to break through the glass ceiling in the major entertainment, telecommunications, cable and publishing industries, according to a study released last week by the Annenberg Public Policy Center of the University of Pennsylvania. Among the top entertainment companies, women make up only 13 percent of the boards of directors and only 14 percent of top executives. For example, Clear Channel Communications and AMC Entertainment had no women on their boards, and Fox Entertainment Group and USA Networks listed no female executives in their 2001 annual reports. "With few exceptions, we have not moved beyond

tokenism in the number of women in top leadership positions or serving on the boards of communications companies," said Susan Ness, former FCC commissioner and a director for the center.

### ABC, CBS Expand HDTV Programming Plans

ABC will broadcast all of its scripted series and theatrical movies for the '02-'03 season in high definition through a partnership with TV setmaker Zenith Electronics Corp. The shows will be broadcast in the 720 progressive format, which will include Dolby Digital 5.1 surround sound. More than 13 hours a week of prime-time programming will be broadcast in HDTV, including ABC's new shows for this season. ABC aired its first program in HD in November 1998 and has since broadcast several movies, sports events, comedies and dramas in the nascent format.

Meanwhile, CBS, for its fourth consecutive year, will broadcast a majority of its prime-time schedule in HDTV, including all 18 of its comedies and dramas (the second year it is doing so). Zenith has expanded its sponsorship of the prime-time HD shows, and Samsung Electronics America is a new sponsor. Overall, CBS will offer 27 hours a week of high-definition programming across all dayparts, which in addition to prime time includes sports and the daytime soap opera *The Young and the Restless*.

### Bubba Gets Cleared in Connecticut

Bubba the Love Sponge (Todd Clem), the controversial morning host on WXTB-FM, Clear Channel's Rock station in Tampa, Fla., has been added to the morning lineup on sister station WMRQ-FM in Hartford, Conn. Bubba replaces former Twisted Sister front man Dee Snider, whose ratings underperformed the station. Among WMRQ's male target, Snider slipped from a 10 share among men 18-34 to 9.3 in the Spring ratings survey. Clear Channel has been slowly rolling out Bubba in syndication.

### Platt Named Philadelphia Editor in Chief

Larry Platt, most recently *Philadelphia* magazine editor at large, has been named editor in chief of the city monthly, succeeding Loren Feldman on Sept. 9. Platt has been affiliated with the Metrocorp magazine for 10 years, writing stories on sports, politics, media and business. The departing Feldman

had been *Philadelphia's* editor for nearly two years. He replaced Stephen Fried, who was editor for just 18 months. In this year's first half, paid circulation grew 1.2 percent to 140,350; single copies increased 3.1 percent.

## SmartSource Runs Sept. Sweepstakes

News Corp.'s News America Marketing has joined with game company Patch Products for a promotional sweepstakes in *SmartSource Magazine*. The sweepstakes will run through Sept. 16 in 750 newspapers, reaching 60 million consumers. The "Back to School, Back to Savings Sweepstakes" offers 800 families Patch Products' new "People Magazine Game" as the second prize. The first prize is a three-day trip for two to the U.S. Space Camp, and the grand prize is a five-year \$10,000 certificate of deposit from ING Direct.

## Miami Dolphins Huddle With NBC's WTVJ

The Miami Dolphins and NBC-owned station WTVJ in Miami have teamed up to provide Southern Florida with an extra half hour of Dolphins coverage each week. *FINS-TV*, which was scheduled to debut on Aug. 31, will capitalize on the team's popularity in the community by featuring player profiles and team news. The launch of a Hispanic version of the show on NBC's Telemundo affiliate WSCV in the market is expected early next year. The Dolphins and the NFL hope that Miami will be a fluid gateway through which Telemundo can grow the popularity of football in the Caribbean and Latin America.

## ABC Adds New Radio Disney Affiliate

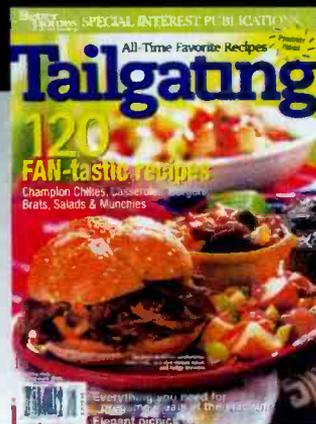
ABC Radio has signed a definitive agreement with L & L Pewaukee Ventures to purchase WKSH-AM in Milwaukee for undisclosed terms. With the addition of Milwaukee, Radio Disney, the only radio network targeting kids 6-11, will be available in 52 markets, including 18 of the top 20 DMAs.

## Census Data Alters Nielsen Estimates

Based on the final wave of data from the 2000 Census, Nielsen Media Research has released new TV household estimates and population counts for the 2002-2003 season, which begins Sept. 23. The new 2002-'03 universe estimates include additional census information on household size and group quarters. The total number of TV households is up 1.1 percent to 106.7 million.

## Meredith Cooks Up Tailgating

Just in time for the kickoff of football season, Meredith Corp.'s *Better Homes and Gardens* has launched a new special-interest publication titled *Tailgating*. The first edition of the planned annual, which hit newsstands on Aug. 27, offers 120 recipes—from chili to chicken wings—appropriate for football fans and party hosts. Meredith has distributed 400,000 copies with a \$4.99 cover price to 600,000 locations nationwide. *Tailgating* joins Meredith's 13 other newsstand-only food special-interest titles, which offer advertisers package buys.



Demographic estimates for persons 2+, women 18+ and men 18+ are up fractionally, while teens 12-17 are up 5.6 percent. Only children 2-11 declined, by 1.8 percent to 40 million. Of the 210 markets Nielsen measures, 42 markets showed a decline in total households, while 121 markets changed their DMA rankings. Among the top 25 markets, only 4 markets shifted slightly in rank. Tampa-St. Petersburg, Fla., moved up from 14th to 13th, while Minneapolis-St. Paul slid from 13th to 14th. Cleveland-Akron, Ohio, jumped two spots, from 17th to 15th. Miami-Ft. Lauderdale, formerly 15th, dipped to 17th.

## Sports Afield Set for January Relaunch

*Sports Afield* magazine, which ceased publication in June, has been licensed to Field Sports Publications, based in Huntington Beach, Calif., for a relaunch in January 2003. Robert Peterson, who bought the 115-year-old monthly (460,000 circ) from Hearst Corp. in January 2000, will retain control over the brand's cable, radio and Web properties.

## TVB Gives Rohrs Thumbs-Up Through 2005

Television Bureau of Advertising president Chris Rohrs will continue his management of the ad-sales organization through 2005. Rohrs' contract was renewed for a second three-year term Aug. 26 by the TVB board of directors.

## Small Radio Groups Grow Holdings

Three emerging radio groups recently signed agreements to acquire more radio stations. Backyard Broadcasting, the company formed in April by former Sinclair Broadcast Group CEO Barry Drake, said

last week it would buy out Williamsport, Pa.-based Sabre Communications for \$42 million. Including Sabre's 20 stations in four markets, Backyard will have 22 stations. Regent Communications, an owner and operator of radio stations in middle- and small-sized markets, recently announced it would buy 12 radio stations from bankrupt Brill Media Company for \$62 million. Including pending transactions, Regent will have 73 stations. Next-Media Group, a Denver-based owner of radio stations and outdoor properties in middle and small markets, on Aug. 20 announced it signed an agreement to purchase Chuckie Broadcasting Co. for \$5.5 million cash. Chuckie owns and operates three FMs and one AM station near the Texas/Oklahoma border.

## Budget Travel, MSNBC.com Share Content

MSNBC.com and *Arthur Frommer's Budget Travel* magazine, owned by The Washington Post Co., have created a content-sharing agreement that includes articles from each of the bimonthly's issues (starting with the July/August issue) and daily travel deals on the co-branded site, [www.budget-travel.msnbc.com](http://www.budget-travel.msnbc.com). Sales representatives for both media will sell online-only and print and online packages.

## Washington Post's Hills Upped to President

Stephen Hills, a vp in charge of the advertising, circulation and marketing departments at *The Washington Post*, took over as president and general manager of the newspaper on Sept. 1. An employee of the *Post* since 1987, Hills will oversee the business operations and reports to publisher and CEO Boisfeuillet Jones Jr. ■



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# Magazines

EDITED BY LISA GRANATSTEIN

## Ready to Rhumba?

While the Hispanic market is booming, only a handful of publishers are directly targeting it

**FOLLOWING THE GROUNDBREAKING LAUNCH IN 1998 OF PEOPLE EN ESPAÑOL, THE SPANISH-language spinoff of Time Inc.'s People that publishes original content, many advertisers were hopeful that the monthly's success would encourage other publishers to follow suit. Yet despite the fact that His-**

panics now number 35.5 million or 12 percent of the U.S. population according to the 2000 Census, publishers have done relatively little in directly servicing this rapidly growing demographic. Advertisers in search of Hispanic readers are not much better off than they were four years ago.

There are a handful of independently published English-language titles targeting Hispanics, including the 225,400-circulation *Latina* and the 150,000-circ *Latina Style*. The few magazines published in Spanish are primarily from big companies, including G+J USA's 13-year-old *Ser Padres*, a 500,000 controlled-circ bimonthly spinoff of *Parents*; the 600,000 controlled-circ annual *Parenting bebé*, a three-year-old byproduct of Time Inc.'s *Parenting*; and the 30-year-old *Reader's Digest Selecciones*.

Latino readers are big fans of these Spanish-language spinoffs. *People en Español's* total paid circulation grew 23.7 percent in the first half of this year to 420,438, according to the Audit Bureau of Circulations. *Selecciones'* paid circ rose 7.5 percent, to 278,047.

"What's most important is to be relevant—creating editorial that speaks to [Hispanics'] experience in the U.S.," says *Selecciones'* publisher Elizabeth Bradley. "It's no surprise to see the larger corporations taking this on first, because it's a tremendous commitment of resources."

Most major publishers so far have limited their Spanish-language activity to producing editions for Latin American countries via joint-venture agreements. Those editions typically adapt some stories from their U.S. cousins, but most of their editorial is produced specifically for readers in countries such as Mexico and Argentina. These Latin American editions are



**Hispanics respond best to titles that reflect their American tastes.**

also sold in the U.S. through subscriptions and on newsstands in markets with large Hispanic populations, including Miami, Los Angeles and New York, but their distribution is limited.

For example, Hearst Magazines has a joint venture with Mexico City-based Editorial Televisa to publish the Spanish-language versions of *Cosmopolitan*, *Good Housekeeping*, *Popular Mechanics* and *Harper's Bazaar*. While *Good Housekeeping* boasts a U.S. circulation of 4.7 million copies, the 36-year-old Spanish edition has a circulation of just 31,000 here.

Condé Nast parent Advance Magazine Publishers last March acquired Miami-based Ideas Publishing Group, publisher of Spanish-language editions of CN's *Glamour*, *Vogue* and *Architectural Digest*. All of the titles have relatively small circulations in the U.S. The four-year-old *Glamour en Español*, for example, has a 45,000 circ in the U.S. compared to 2.5 million for the English-language edition.

With ratings for TV networks Univision and Telemundo and local Spanish-language TV and radio stations on a steady rise, some advertisers say they are disappointed with the comparatively slow pace of activity in magazine publishing. "The biggest problem I've had with the joint-venture books is that they've had very slow growth," says Doug Alligood, senior vp of special markets for BBDO New York. "And I'd like to see more home-grown [magazines]."

One major obstacle for publishers is the diversity of the Hispanic market. "The problem in the U.S. is it's not one Spanish voice," says George Green, president of Hearst Magazines International. U.S. Hispanics come from a host of different cultural backgrounds, including Mexico, Cuba, Puerto Rico and South America.

While there are no new Spanish-language spinoffs on the horizon, publishers are working to make their existing products serve Hispanic readers better. Now that IPG is part of Advance, the company later this year will expand its distribution of CN's Spanish-language editions (as well as six other titles, including *Newsweek en Español*) with help from Comag Marketing Group, a Condé Nast-Hearst partnership. Addressing the

"home-grown" issue, IPG president Carlos Modia adds that his company will also tailor more of *Glamour's* content to American Hispanic women.

Meanwhile, Hearst is exploring the launch of U.S. Spanish-language editions of both *Cosmo* and *Good Housekeeping*.

Lisa Quiroz, publisher of *People en Español*, says more U.S. Spanish-language editions are needed. "It's really clear [Hispanic readers] are looking for magazines that are more reflective of their lives," Quiroz says. —LG

## Retirement Plan AARP to combine two titles

Plagued by advertiser confusion and newsstand woes, AARP Publishing is retiring its year-old baby boomer book *My Generation* and combining it with the 44-year-old *Modern*

# Mediaweek Magazine Monitor

WEEKLIES September 2, 2002

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
<b>NEWS/BUSINESS</b>								
BusinessWeek <sup>X</sup>	2-Sep	57.09	3-Sep	61.86	-7.71%	1,987.83	2,521.11	-21.15%
The Economist	24-Aug	22.00	25-Aug	22.00	0.00%	1,502.00	1,764.00	-14.85%
Newsweek <sup>EX</sup>	2-Sep	25.59	3-Sep	26.54	-3.58%	1,137.99	1,056.34	7.73%
The New Republic <sup>3</sup>	2-Sep	4.11		NO ISSUE	N.A.	254.03	285.77	-11.11%
Time <sup>EX</sup>	2-Sep	56.22	3-Sep	45.25	24.24%	1,394.62	1,392.10	0.18%
US News & World Report		NO ISSUE	3-Sep	16.97	N.A.	830.68	872.76	-4.82%
The Weekly Standard	9-Sep	10.00	10-Sep	7.65	30.72%	300.80	301.85	-0.35%
<b>Category Total</b>		<b>175.01</b>		<b>180.27</b>	<b>-2.92%</b>	<b>7,407.95</b>	<b>8,193.93</b>	<b>-9.59%</b>

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
<b>SPORTS/ENTERTAINMENT/LEISURE</b>								
AutoWeek	2-Sep	20.85	3-Sep	27.93	-25.35%	793.13	978.10	-18.91%
Entertainment Weekly				NO ISSUE		1,115.97	1,095.90	1.83%
Golf World	30-Aug	30.16	31-Aug	10.33	191.97%	1,034.61	877.01	17.97%
New York <sup>4</sup>				NO ISSUE		1,622.40	1,691.50	-4.09%
People <sup>X</sup>	2-Sep	50.58	3-Sep	61.87	-18.25%	2,262.33	2,342.41	-3.42%
The Sporting News	2-Sep	33.00	3-Sep	15.00	120.00%	502.28	422.63	18.85%
Sports Illustrated	2-Sep	88.85	3-Sep	84.97	4.57%	1,632.72	1,573.81	3.74%
The New Yorker	2-Sep	59.93	3-Sep	28.70	108.82%	1,263.34	1,334.04	-5.30%
Time Out New York	28-Aug	73.38	29-Aug	81.81	-10.31%	2,259.23	2,271.66	-0.55%
TV Guide	31-Aug	25.53	1-Sep	38.55	-33.77%	1,448.32	1,780.94	-18.68%
US Weekly <sup>4</sup>	2-Sep	12.50	3-Sep	13.00	-3.85%	644.16	619.03	4.06%
<b>Category Total</b>		<b>394.78</b>		<b>362.16</b>	<b>9.00%</b>	<b>14,578.49</b>	<b>14,987.03</b>	<b>-2.73%</b>

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
<b>SUNDAY MAGAZINES</b>								
American Profile	1-Sep	8.30	2-Sep	7.99	3.88%	294.93	289.70	1.81%
Parade	1-Sep	10.43	2-Sep	7.06	47.73%	416.54	387.13	7.60%
USA Weekend	1-Sep	8.37	2-Sep	9.59	-12.72%	405.10	385.03	5.21%
<b>Category Total</b>		<b>27.10</b>		<b>24.64</b>	<b>9.98%</b>	<b>1,116.57</b>	<b>1,061.86</b>	<b>5.15%</b>
<b>TOTALS</b>		<b>596.89</b>		<b>567.07</b>	<b>5.26%</b>	<b>23,103.01</b>	<b>24,242.82</b>	<b>-4.70%</b>

E=estimated page counts; X=YTD 2001 includes an out-of-cycle issue; 3=three fewer issues in 2002 than in 2001; 4=four fewer issues in 2002

WEEKLIES August 26, 2002

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
<b>NEWS/BUSINESS</b>								
BusinessWeek <sup>X/D</sup>	19-Aug	86.91	20-Aug	103.52	-16.05%	1,930.74	2,459.25	-21.49%
The Economist	17-Aug	19.00	18-Aug	23.00	-17.39%	1,480.00	1,742.00	-15.04%
Newsweek <sup>EX</sup>	26-Aug	25.59	27-Aug	27.29	-6.23%	1,108.18	1,029.80	7.61%
The New Republic <sup>4/S</sup>	NO ISSUE		27-Aug	14.83	N.A.	249.92	285.77	-12.55%
Time <sup>EX</sup>	26-Aug	56.24	27-Aug	28.96	94.20%	1,339.54	1,346.60	-0.52%
US News & World Report <sup>D</sup>	26-Aug	31.02	NO ISSUE		N.A.	830.68	855.79	-2.93%
The Weekly Standard		NO ISSUE		NO ISSUE		290.80	294.20	-1.16%
<b>Category Total</b>		<b>218.76</b>		<b>197.60</b>	<b>10.71%</b>	<b>7,229.86</b>	<b>8,013.41</b>	<b>-9.78%</b>

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
<b>SPORTS/ENTERTAINMENT/LEISURE</b>								
AutoWeek	26-Aug	16.80	27-Aug	19.46	-13.67%	772.28	950.17	-18.72%
Entertainment Weekly	23-Aug	57.46	24-Aug	55.08	4.32%	1,115.97	1,095.90	1.83%
Golf World	23-Aug	36.45	24-Aug	28.83	26.43%	1,004.45	866.68	15.90%
New York <sup>4/D</sup>	26-Aug	117.30	27-Aug	102.40	14.55%	1,622.40	1,691.50	-4.09%
People	26-Aug	53.07	27-Aug	60.16	-11.79%	2,217.78	2,280.54	-3.02%
The Sporting News	26-Aug	12.83	27-Aug	8.91	44.00%	469.28	407.63	15.12%
Sports Illustrated	26-Aug	37.39	27-Aug	47.67	-21.56%	1,535.24	1,488.84	3.12%
The New Yorker				NO ISSUE		1,203.41	1,305.34	-7.81%
Time Out New York	21-Aug	50.88	22-Aug	50.31	1.12%	2,185.85	2,189.84	-0.18%
TV Guide	24-Aug	32.54	25-Aug	36.85	-11.70%	1,422.79	1,742.39	-18.34%
US Weekly <sup>4</sup>	NO ISSUE		27-Aug	17.33	N.A.	631.66	606.03	4.23%
<b>Category Total</b>		<b>414.72</b>		<b>427.00</b>	<b>-2.88%</b>	<b>14,175.11</b>	<b>14,624.86</b>	<b>-3.08%</b>

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
<b>SUNDAY MAGAZINES</b>								
Parade	25-Aug	9.16	26-Aug	8.32	10.10%	406.11	380.07	6.85%
USA Weekend	25-Aug	8.96	26-Aug	12.82	-30.11%	396.73	375.44	5.67%
<b>Category Total</b>		<b>18.12</b>		<b>21.14</b>	<b>-14.29%</b>	<b>802.84</b>	<b>755.51</b>	<b>6.26%</b>
<b>TOTALS</b>		<b>651.60</b>		<b>645.74</b>	<b>0.91%</b>	<b>22,207.81</b>	<b>23,393.78</b>	<b>-5.07%</b>

D=double issue; E=estimated page counts; S=8/27/01 APSA special issue; X=YTD 2001 includes an out-of-cycle issue; 4=four fewer issues in 2002 than in 2001

BIWEEKLIES August 26, 2002

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
<b>BUSINESS/ENTERTAINMENT</b>								
ESP/N The Magazine	2-Sep	72.46	3-Sep	57.82	25.32%	914.43	888.17	2.96%
Forbes <sup>2</sup>	2-Sep	135.03	3-Sep	72.50	86.25%	1,827.43	2,492.17	-26.67%
Fortune	2-Sep	127.21	3-Sep	156.02	-18.47%	2,035.41	2,705.75	-24.77%
National Review	16-Sep	16.41	3-Sep	9.91	65.56%	238.04	305.52	-22.09%
Rolling Stone	5-Sep	48.79	30-Aug	85.52	-42.95%	912.94	945.91	-3.49%
<b>Category Total</b>		<b>399.90</b>		<b>381.77</b>	<b>4.75%</b>	<b>5,928.25</b>	<b>7,337.52</b>	<b>-19.21%</b>

2=two fewer issues in 2002 than in 2001

CHARTS COMPILED BY AIMEE DEEKEN

Maturity to create a single title, tentatively named *AARP: The Magazine*. The change is set to begin with the March/April issue.

*AARP's* circulation guaranteed to advertisers will be 21.5 million, basically a combination of *Modern Maturity's* 17.5 million circ and *My Generation's* 4.2 million. The titles get their massive circulations from the 35.2 million members of the organization (formerly the American Association of Retired Persons), who receive the magazine as part of their annual dues.

*AARP: The Magazine* will target three age segments, with a separate edition for boomers (ages 50 to 59), another for 60- to 69-year-olds and one tailored to the over-70 set.

"We decided to take the resources we spent on a two-title strategy and go with one title," explains *AARP* publisher Jim Fishman.

*My Generation's* readership strategy caused problems for media buyers almost from the outset. Each year, *My Gen's* demographic was supposed to inch up, from age 50-55 last year to 50-56 this year, and so on. "We'd go to buyers and say, 'Here's this year's story,' and each year it was a new story," says Fishman. The strategy meant "constantly changing the rate base, demos and [ad] rates, so it was like launching a new magazine every year," he adds.

In a push to reach AARP-phobic boomers, the organization attempted to sell 50,000 copies of *My Generation* on newsstands (the newsstand edition does not carry the AARP moniker on its cover). But wholesalers balked at the bimonthly's tiny circ, and *My Gen* ultimately failed to catch on with non-AARP members.

The transition to *AARP: The Magazine* is already under way. The AARP acronym has dominated the cover of *Modern Maturity's* past four issues, and the group's research has shown that readers don't seem to mind.

In the new world order, *Modern Maturity* editorial director Hugh Delehanty will serve as editor in chief of *AARP*. Betsy Carter, editor in chief of *My Generation*, will become creative director and will be charged with developing the magazine's boomer edition. —LG ■



AARP is now getting top billing on MM's covers.

# Media Person

BY LEWIS GROSSBERGER



## September Song

WITH SEPTEMBER UPON US AND ITS TWO RESONANT DATES OF

Significance hurtling ever closer, Media Person feels a growing sense of unease. Two questions disturb him: 1. Will the media drive us all nuts with 9/11 banal overkill in the guise of reverent memorial? 2. Will

al Qaeda, Saddam Hussein or some other terrormeister find a way to disrupt the 9/15 premiere of *The Sopranos*, bringing American culture to a complete halt and throwing our vast television-dependent middle, lower and upper classes into terminal despair?

(For a while there was also pundit-candy Question 3, the debate over whether Bush & Cheney & Rummy should or shouldn't invade Saddam; this issue also vexed Media Person during his long, indolent summer until—just yesterday, in fact—he reached an epiphany of startling insight: Neither policy will work. The commentators who say Saddam is insanely dangerous and will inevitably do something horrible if left alone are right, and the commentators who say our attack would screw up the Middle East and turn the world against us are also right. Either way, we are doomed. Back to September Song.)

What festivities our media overlords are planning for the 9/11 extravaganza of excess, Media Person does not know. He knows only that he must go to any length to avoid them. Eventually, history will have something interesting to say about 9/11. Rupert Murdoch's and Steve Case's minions won't. Why every editor and producer always believes the world is hungering desperately for his or her staff's uninimitable take on the obvious is something Media Person has never understood, except in an economic sense. It's safe to surmise that few if any of them will disgorge anything approaching wisdom or enlightenment on the subject but will dutifully recycle the dreadful photos, sound effects and tapes that we already know all too well.

If Media Person were the organizer type, he'd get thousands of weeping demonstrators to stand out in front of key media corporations holding signs reading, "Oh, for God's

Sake, For Once Leave Us Alone."

But no. They won't, no matter what we do. Despite reading the newspaper with one eye closed and the other skittishly ready to flee, Media Person couldn't help noticing *The New York Times'* story on the cascade of 9/11 books now hitting the stores. These tomes touch every conceivable (as well as inconceivable) base, only stopping short of *The 9/11 Cookbook*, *The Cast of 'Everyone Loves Raymond' Sings Songs of Closure* (DVD Included!) and *Quit Grieving Already or Dr. Phil Will Kick Your Ass*.

No doubt the newsstands, which Media Person is avoiding until October, are already clogged with those special editions that editors spew forth on any excuse. If history is any guide, those of the newsmagazines will look eerily similar but will be outsold by *Playboy's*

commit mass suicide?

Annie Liebovitz' family photo in *Vanity Fair* got the gossip columnists buzzing about Paulie Walnuts. His back is turned, and he's wearing white—does that mean he's going the way of Big Pussy? Or does it mean his back is turned and he's wearing white?

*TV Guide* and *Newsweek* both got reporters onto the *Sopranos* set for five minutes and asked David Chase the same questions about the new season, to which he gave the same answers. "I'm not sure I should say anything" is just one of his several compelling quotes.

Both writers warned readers to stop reading if they didn't want the season spoiled (as if any of us had the willpower to stop after that) and then revealed almost nothing of interest. Carmela's hair is shorter this year was one of the big revelations. Tony's sister Janice starts seeing a shrink was another. Uncle Junior is hacked into pieces and mailed to twelve different African nations after Tony discovers him molesting Anthony Jr. OK, Media Person made up the last one.

**If we manage to get through September without a nervous breakdown, Media Person will be surprised.**

"The Girls of 9/11."

It's been easy for Media Person to avoid television lately, simply because it's summer. (Of course, he made an exception for *The Anna Nicole Show*, suspecting that the repellent and untalented star would leap into immediate contention for the title of Most Preposterous Individual to Have Her Own Show in the Entire History of Television—and MP's hunch proved uncannily correct.) But now *The Sopranos* looms, and naturally the media are all over that, as well. The nation is understandably tense—can its favorite show keep up the quality? Or do we all just

One of the reporters got to see the first four shows and advises America to relax; they're as good as ever. But he wouldn't say who dies. (Someone does, in an "affecting, resonant" traffic accident.) And anyway who can trust the opinion of one newsmagazine guy who's just been to the set of the world's greatest TV show and hobnobbed with all the actors and producers and is now feeling just a little bit like part of the family?

If we manage to get through September without a nervous breakdown, Media Person will be surprised. At least he's done everything he could to prepare America. ■

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**Cast your vote for this year's "A" list of Media Professionals!**

If you know someone who has what it takes to compete for our **2002 Media All-Stars Awards**, then we invite you to submit your ballot by **Wednesday, September 18th**.

In order to nominate, **YOU MUST** be a working media professional, media sales rep or research supplier doing business with agencies and buying services. Your nominee should work in an advertising agency media department or at a media agency. People who buy, plan or research media buys, as well as media agency executives are eligible.

If your nominee is ready to join last year's elite winners, please visit [www.mediaweek.com](http://www.mediaweek.com) and indicate reasons why you think your nominee should be selected and tell us some of his or her specific accomplishments.

## Last Year's Winners by Category

### PRESIDENT'S AWARD

ROBERT A. FRANK | *SFM Media*, New York

### MEDIA EXECUTIVE

RICH HAMILTON  
*Zenith Optimedia Group*  
New York

### PLANNING

LAURIE GREENE  
*Round 2 Communications*  
San Francisco

### RESEARCH

TONY JARVIS  
*MediaCom*  
New York

### RADIO

RICH RUSSO  
*JL Media*  
Union, N.J.

### OUT-OF-HOME

STAN NYGARD &  
STERLING PILE  
*Outdoor Vision* | Los Angeles

### NATIONAL TELEVISION

MARC GOLDSTEIN  
*MindShare* | New York

### MAGAZINES

MELISSA PORDY  
*Zenith Optimedia Group*  
New York

### SPOT TV

KATHY CRAWFORD  
*Initiative Media North America*  
Los Angeles

### NEWSPAPERS

JEFF PIPER  
*Carat Press*  
Chicago

### NON-TRADITIONAL MEDIA

GUY MCCARTER  
*OMD, USA* | New York

The **2002 Media All-Stars Awards Luncheon** will be held in New York City  
on **December 9th** at Cipriani 42nd Street.

For further information, please call Melinda Kmetz at 646-654-5128.

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