

MEDIAWEEK

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THE NEWS MAGAZINE OF THE MEDIA

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Net to expand number of comedies on fall lineup; *Smallville* moves to Wednesday **PAGE 6**

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Shows must succeed quickly to avoid makegoods **PAGE 6**

THE MARKETPLACE

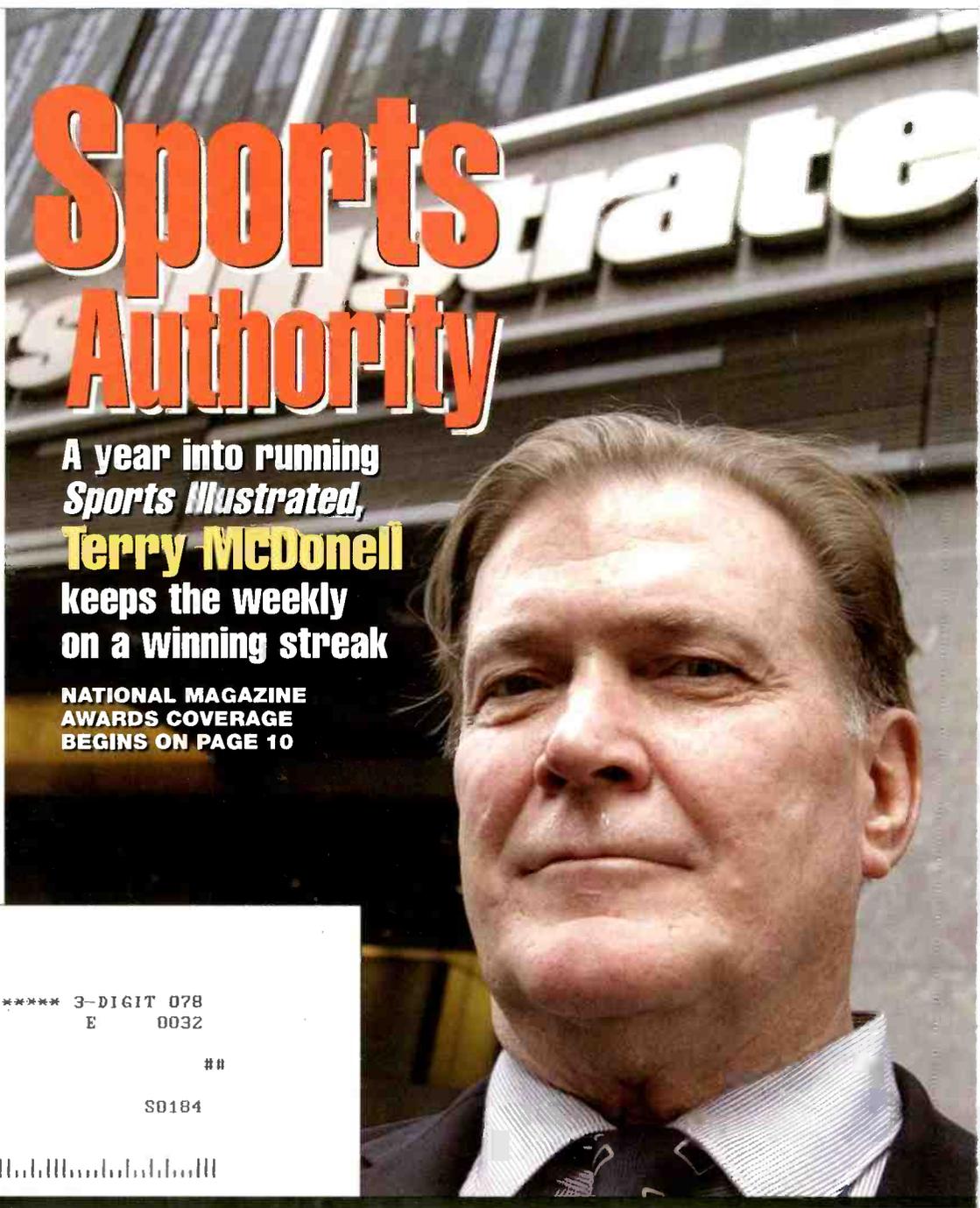
Kids Upfront Half-Wrapped

Starcom, toys, cereals spend \$300-350 mil. **PAGE 8**

WASHINGTON

Ruckus Over Cable Sub Rates

McCain Committee treated to blame-game hearings **PAGE 8**



Sports Authority

A year into running *Sports Illustrated*, **Terry McDonnell** keeps the weekly on a winning streak

NATIONAL MAGAZINE AWARDS COVERAGE BEGINS ON PAGE 10



JIM LEVASE

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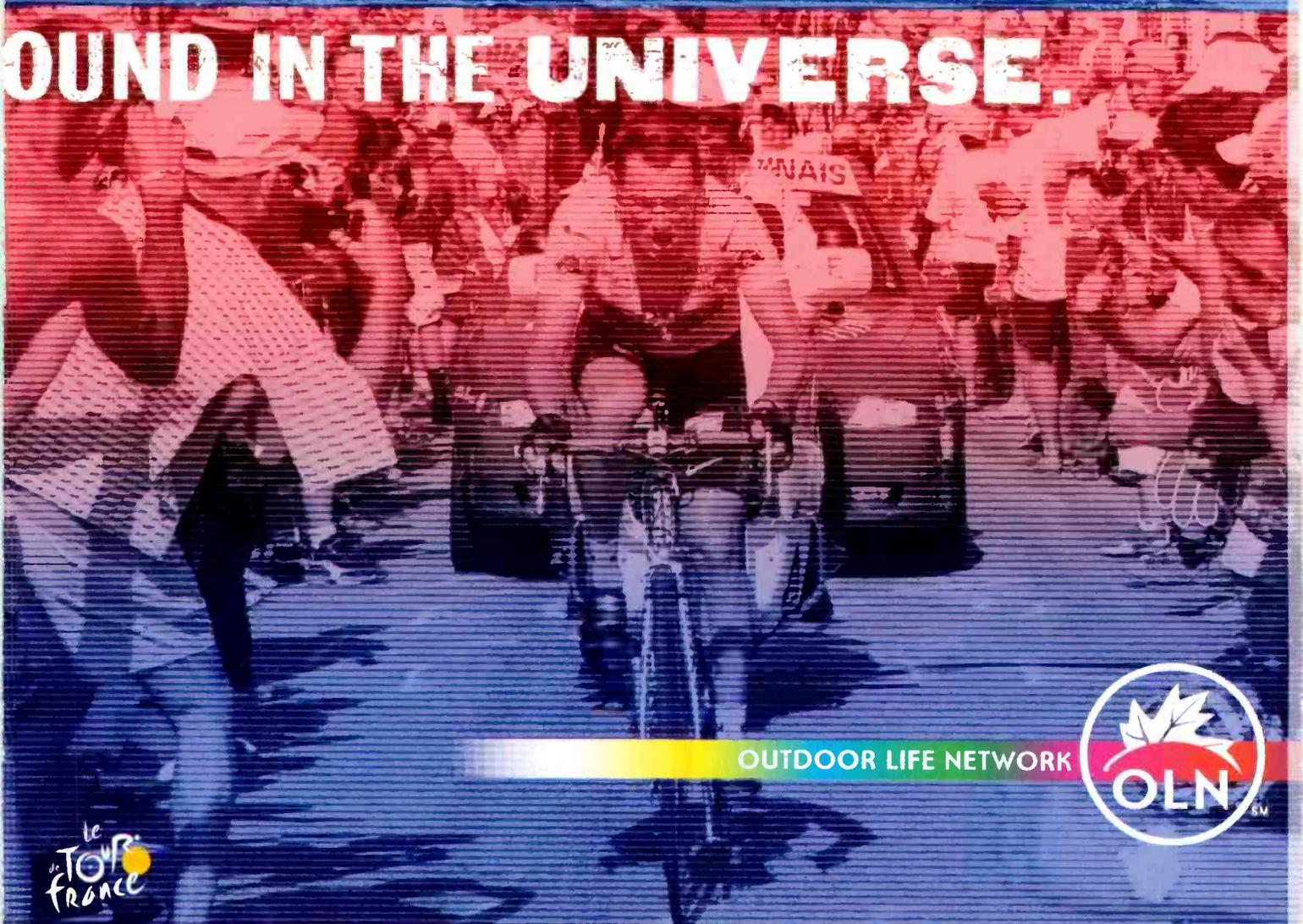




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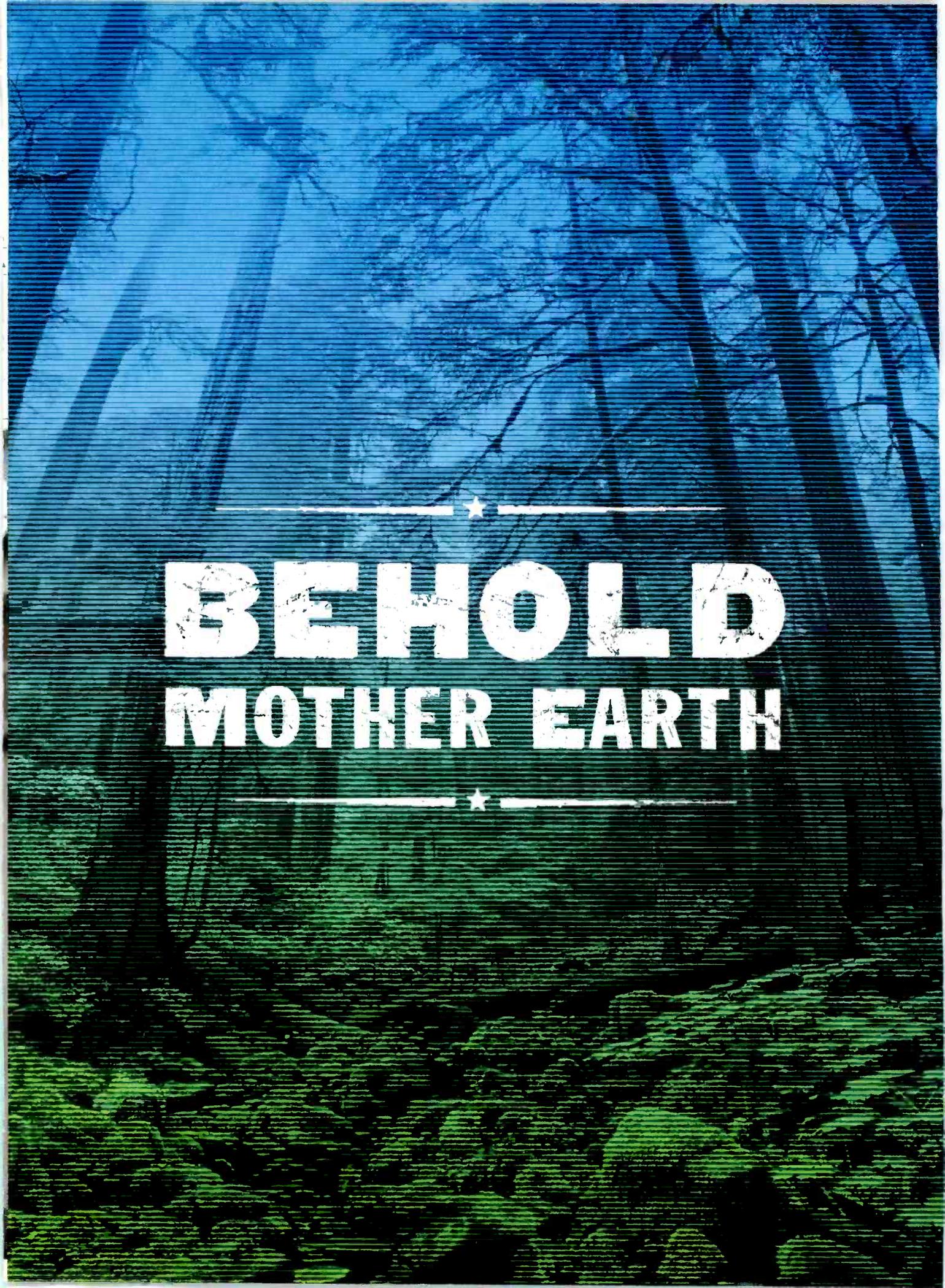
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★

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★

At Deadline

■ NBC HOLDS SLIM LEAD IN MAY SWEEPS

Halfway through the May sweeps, NBC retained a slim lead in delivery of adults 18-49, earning a 4.4 rating and 12 share to Fox's 4.3/12, with the winner not expected to be determined until after the last night of sweeps on May 21. Fox is up 19 percent over last May in the demo, however, while NBC is down 19 percent, according to Nielsen Media Research. CBS ranked third in adults 18-49 with a 3.4/10, followed by ABC at a 3.3/19. The WB drew a 1.9/15, UPN a 1.4/4. CBS continued its sizable lead in household ratings with an 8.3/14, followed by NBC with a 7.6/13 and Fox (6.0/10), ABC (5.9/10), the WB (2.7/4) and UPN (2.2/4). CBS also took the top spot in viewers with an average 12.3 million a night, followed by NBC's 11.3 million and Fox's 9.8 million.

■ STYLE UNVEILS 2003-04 SLATE

In keeping with Style network's new branding position that focuses on lifestyle and fashion, Stephen Schwartz, the E! spinoff channel's senior vp of programming, announced a new development slate for the 2003-04 season that covers clothes, homes and weddings. New projects in development include *Style Court*, where fashion police drag "perps" into court to be critiqued and made over. Also on tap is a reality series, *The Wedding Planner*, and the *The Dark Side of Style*, which examines people's excessive efforts to look beautiful, including plastic surgery.

■ FOX UPS ROSSI, MULCAHY

Fox last week named Jean Rossi president and Neil Mulcahy executive vp of Fox Entertainment Group Integrated Sales, which will handle the integrated media sales side of Fox Entertainment previously under the jurisdiction of News Corp One. Rossi also will continue in her position as executive vp of sales for Fox Broadcasting Co., while Mulcahy will continue to hold the dual role of senior vp of sales for Fox Broadcasting. In her integrated sales role, Rossi will report to Jon Nesvig, president of sales for Fox Broadcasting Co., and Mulcahy will report to Rossi. Rossi has directed the product-integration deals on *American Idol*, as well as sponsorship deals for *Joe Millionaire* and 24.

■ RS CUTS REGULAR FASHION HEM

Wenner Media's *Rolling Stone* has scrapped its regular fashion coverage and will consolidate it into two ad-

free special sections to coincide with the spring and fall fashion shows. The first 20-page edition will run in the Sept. 13 issue. The title had run fashion a minimum of two pages per issue. Angela Arambulo, RS' fashion director, was let go last week; no replacement has been named. Fashion ads have been flat at best, said a source familiar with the situation. RS ad pages through May 15 fell 2 percent to 453, reports the *Mediaweek* Monitor.

■ **ADDENDA:** Carat North America was awarded the \$150 million media buying and planning account for Pharmacia, which was recently acquired by Pfizer. Carat already handled media buying for Pfizer.

Media buying for Pharmacia was previously done by MediaCom...*American Idol* judge Simon Cowell's new relationship reality show, *Cupid*, begins production May 19 for broadcast later this summer on CBS. Cowell is producing the show with executives from FremantleMedia North America, which also produces *AI...Parade* and the **Food Network** have partnered to produce a series titled *What America Eats*, modeled after the Sunday newspaper supplement's biannual survey of Americans' eating habits. The one-hour show will air five consecutive nights in prime time early in 2004...America Online's **Lisa Brown** last week succeeded Robert Sherman as executive vp of interactive marketing. Brown had been Sherman's deputy...**Chris Sachs**, publisher of *National Geographic*, has left the company...**CurtCo Robb Media** is reportedly in talks to buy *Worth*, which recently suspended publication...

Though *magazine* ad pages for the month of April decreased 2.3 percent compared to April 2002, for the year ad pages are up 3.1 percent and revenue is up 9.8 percent, according to Publishers Information Bureau.

■ **CORRECTIONS:** An item in the May 5 Media Elite section gave the wrong title for Joe Uva. He is World-wide CEO of Omnicom's OMD. Also, the May 5 Market Profile of San Diego had several errors. Susan Taylor remains the main female anchor at NBC affiliate KNSD; Anne State was hired as the weekend anchor at 6 p.m. and 11 p.m. Also, Bill Menish was promoted from reporter to morning anchor, to co-host with Marianne Kushi, who remains in that position. And lastly, San Diego is the fourth-largest county in the U.S. in terms of its geographic size.

**INSIDE
MEDIWEEK**

TiVo's Yudkovitz asks advertisers to embrace, not fear, the PVR Page 9

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Market Indicators

NATIONAL TV: TIGHT

Most dayparts have few avails left through third quarter—and the rest of the inventory is selling at robust prices. Buyers may have to place some of their overflow dollars into cable, especially sports.

NET CABLE: HEALTHY

As broadcast executives wait on upfront budgets from agencies, sales execs continue to pitch the value of a cable buy. Second-quarter scatter activity remains strong with movies, wireless, retail and fast food advertisers leading the way.

SPOT TV: ACTIVE

Automotives are steady, telecommunications and movies are strong, and retail is spotty but picking up. Overall, the market is active, pacing slightly ahead of last year. Some tightening in the largest markets, but rates are negotiable.

RADIO: IN FLUX

Market changing by the minute, with buys coming closer to air date. Some larger markets—L.A., Miami and Orlando—are tight. Others like Chicago and Houston are softer. Youth advertisers starting their campaigns.

MAGAZINES: MIXED

Automotive, household products and pharmaceuticals spend consistently in women's service and lifestyle titles. Direct response, hotel and financial advertising is weak.

Murdoch Attempts to Deflect DirecTV Concerns

News Corp. chairman/CEO Rupert Murdoch took his case for buying DirecTV to Congress last week. Murdoch appeared before the House Judiciary Committee, which convened a hearing even though News Corp.'s proposed purchase of a controlling interest in the largest U.S. satellite service needs no legislative approval.

Murdoch rebuffed assertions News Corp. might deny rivals access to DirecTV's 11 million subscribers, saying that CNN, for instance, would remain on the satellite service. He likewise said News Corp. would not withhold popular programming from rival cable operators. "We as a matter of business principle want to be seen in as many homes as we can," Murdoch said.

Regulators are expected to spend months scrutinizing the deal, which was announced in April. —Todd Shields

Starcom Will Put More Upfront Dollars Into Online

Starcom MediaVest Group plans to spend more of its clients' TV upfront dollars on a network of broadband providers, including Atom Shockwave, Yahoo Platinum and ESPN. Each will enable clients to air 15- and 30-second commercials and streaming video.

Jack Klues, CEO of SMG, said in an address last week to the iMedia Summit in Scottsdale, Ariz., that "online networks bring smart opportunities for clients to distribute their TV advertising over the Internet." Klues added, "With consumers spending an average of 60 minutes online every day, we see these providers as critical participants in the TV upfront marketplace." SMG represents such clients as McDonald's, Procter & Gamble, Coca-Cola, Kraft and Kellogg. —John Consoli

History Channel Creates Themes for Prime Time

The History Channel last week announced a restructuring of its prime-time schedule into themed nights, in addition to several (continued on page 8)

WB's Fall '03 Slate Goes for the Laughs

Comedies to play bigger role in net's lineup; *Smallville* to open Wednesdays

NETWORK TV By John Consoli

The WB may be coming off one of the strongest ratings seasons in its history, but when the network announces its new schedule to media buyers at its upfront presentation tomorrow, it won't rest on its laurels. Only one night—Monday—will remain untouched as several returning shows will be relocated and more sitcoms will join the mix.

"Our schedule will emphasize comedy to a greater degree than in the past," said Jordan Levin, the WB's entertainment president. "We want to show viewers that we are more than just a drama network."

The network will also move returning drama hit *Smallville* to open Wednesday nights and, as of last Friday, Levin was contemplating moving Friday night sitcom *What I Like About You* to lead off Thursdays.

Overall, the WB plans to add two new dramas and four new sitcoms to its schedule for 2003-04. The network is strongly leaning toward bringing back *Angel*, which aired on Sundays this season, for another year and pairing it with *Smallville* on Wednesday nights.

All of the new sitcoms and dramas are from the WB's sibling studio Warner Bros. Television (though some Warner Bros. shows were not selected, along with a few other non-Warner shows). While Levin said the studio was not a determining factor in which new shows got onto the schedule, he did indicate that synergy can sometimes give new shows an added promotional boost. He cited *Smallville*'s success over the past two seasons and is hoping new entry *Tarzan and Jane* can launch the same way. "The WB is known for putting tremendous resources behind a show with potential like this," he said.

Tarzan and Jane will air at 9 p.m. on Sun-

days, leading out of returning drama *Charmed*, which has grown its audience since being moved to Sundays at 8 p.m. *Tarzan and Jane* is another attempt by the WB—like *Superman* adaptation *Smallville*—to turn an epic tale into a modern, younger-skewing drama. Levin sees *Tarzan and Jane* skewing more heavily female than *Smallville* and believes it will benefit from the audience flow out of *Charmed*.

On Mondays, the WB will stand pat, with hit drama *7th Heaven* returning at 8 p.m., followed by successful drama *Everwood* for its second year. On Tuesdays, *Gilmore Girls* will return to lead off the night at 8 p.m., followed by either *One Tree Hill* or *Fearless*, both of which should benefit from its female-skewing lead-in. *Fearless* stars Rachael Leigh Cook as a



All About the Andersons, with Amos (left) and Anderson (standing, center), is heading for Fridays on the WB.

member of a young FBI unit; *One Tree Hill* is about two teenage half-brothers—one rich, the other poor—who are thrown together onto the same basketball team. Whichever show does not make the schedule will either air in midseason or on Wednesdays following *Smallville*. Late last week, Levin said he was

leaning toward bringing back *Angel* to lead out of *Smallville*. If that move falls through, *One Tree Hill* likely would follow *Smallville*.

Levin was upbeat about bringing *Angel* back: "The WB has always been a network that has shown a great deal of respect for its show creators and its talent," Levin said.

As for moving *Smallville* to Wednesdays at 8 p.m., Levin said, "We needed to make a statement in that time period following the departure of *Dawson's Creek*. It has always been a strong time period for us, and we need to lead off the night with a solid and familiar show."

On Thursdays, the WB will line up a blend of comedies and variety shows; here too, Levin at press time was unsure in what order the shows would air. One scenario has *What I Like About You* moving from Friday at 8 p.m. to Thursday at 8 p.m., followed by new sitcom *Run of the House*, about a teenage girl who lives with her two older brothers and a sister; *The Steve Harvey Show*; and the returning *Jamie Kennedy Experiment*. Another option would be to start the night with *Steve Harvey* and follow it with *Jamie Kennedy*, *What I Like About You* at 9 p.m. and *Run of the House* at 9:30. Whichever way Levin goes, part of his decision will be the scenario he feels will best counterprogram against NBC's Thursday-night sitcom block.

Friday will be another comedy night, with the successful *Reba* opening at 8 p.m., followed by one of two new sitcoms: *Like Family*, starring Holly Robinson Peete, or *All About the Andersons*, starring Anthony Anderson and the veteran John Amos (*Good Times*). Returning sitcom *Grounded for Life* will air at 9 p.m., and either the Peete or Anderson comedy will air at 9:30.

Steve Sternberg, senior vp/director of audience analysis for Magna Global USA, likes the WB schedule. "I agree that they should leave Monday intact, and splitting up *Gilmore Girls* and *Smallville* makes sense," said Sternberg. "They appeal to different audiences, and *Smallville* can be used to help build another night. I would also like to see *Angel* come back. It's done OK in the ratings, and with *Buffy* going off the air it can incorporate some of the characters from that show."

Media buyers were also upbeat about the value the WB schedule brings to advertisers. "They seem to be doing everything right," said Andy Donchin, senior vp and director of national broadcast at Carat North America. "They continue to command the highest CPM increases every year, but their unit cost is still lower than the other networks. Even with the higher CPM increases, you can still get a bigger presence on the network for less. And they are also reaching a harder-to-reach younger audience." ■

Prime Guarantees to Rise

Programmers will need immediate hits with viewers to avoid makegoods

NETWORK TV By John Consoli

Media buyers said last week that preliminary discussions with network sales executives about the upcoming upfront marketplace indicate that broadcasters will inflate their cost-per-thousand rate increases by guaranteeing higher ratings for next season, a move that could put the networks in a bad makegood position if new lineups fail.

"There is too much at stake to just throw new shows on the schedule," said one network executive, who declined to speak for attribution. "8 p.m. timeslots are harder to fill, and



Van Peebles stars in ABC drama *Street Lawyer*.

new shows have to click with audiences quicker than in the past."

The nets felt that pressure all the more last week as they raced to finalize their schedules.

ABC is looking to fill drama slots on Wednesday and Sunday at 10 p.m. and Friday at 9 p.m. By last Friday, ABC had pared its choices down to five dramas: *The D.A.*, about a district attorney who uses private eyes to help solve cases; *Karen Sisco*, centered around a female federal marshal; *The Partners*, which focuses on female undercover cops; *10-8*, an Aaron Spelling dramedy about rookie cops in L.A.; and *The Street Lawyer*, starring Mario Van Peebles and based on John Grisham's novel about a big-name lawyer who goes pro bono.

ABC's new sitcoms will most likely debut Mondays from 8 to 9 p.m. and Thursdays from 8 to 9 p.m. Contenders include *I'm With Her*; *Hope and Faith*, starring Kelly Ripa as an unemployed soap star who lives with her housewife sister; an untitled project about a guy from an Irish family who falls for the daughter of a gay couple; and another untitled show about a New Yorker who marries into a Kansas family.

Though it will finish second in the adults 18-49 race for this season, Fox has plenty of holes to fill next season, media buyers said. Fox

"does have an OK Sunday, and a few of its weekday shows did well, but its ratings growth was primarily due to *American Idol* and *Joe Millionaire*," noted one buyer.

In addition to August-premiering fall dramas *Wonder Falls* and *The O.C.*, Fox is also considering *Skin*, a series about a young couple intermingled in porn and politics in L.A.; *Still Life*, a family drama from the point of view of a recently deceased 20-year-old; and *True Call*, about a young woman who discovers she can go back 24 hours in time to save lives. Four of the dramas are slotted for Tuesday at 8 p.m., Thursday from 8 to 10 p.m., and Friday at 8 or 9 p.m.

Fox's sitcom finalists include *Arrested Development*, about a wealthy family forced to live a less fabulous lifestyle; *Cracking Up*, about a psych student living with a wacky Beverly Hills family; *A Minute with Stan Hooper*, starring Norm Macdonald and Penelope Ann Miller, about a New York couple that moves to a small Wisconsin town; *Señor White*, about a couple who run a Mexican pottery factory; a Louis Guzman project focused on a donut shop owner who is the unofficial mayor of Spanish Harlem; and *The Ortegas*, about a California family that runs a talk show out of their home. Three of the sitcoms will likely run on Sunday.

With comedy slots open on Tuesday at 8:30 and 9:30 p.m. surrounding *Frasier*, and with two other slots open on Thursday, NBC is expected to choose from *Happy Family*, starring John Larroquette and Christine Baranski as empty nesters whose children return home; *Coupling*, based on the sexually provocative British series; *Stuck in the Middle With You*, about a cash-strapped family of five; and *Three Times Around the Park*, about a divorced couple toying with reconciliation. NBC drama finalists include *Las Vegas*, about a surveillance team; *The Lyon's Den*, starring Rob Lowe as an attorney; and *Miss Match*, about a divorce lawyer by day who turns matchmaker by night.

CBS executives have been most tight-lipped about their fall schedule, but a sitcom about a veterinarian who marries a man with four brothers is a strong contender. New drama possibilities also include David E. Kelley's *The Brotherhood of Poland* and *Unsolved*, from Jerry Bruckheimer, about a cold-case squad. Finally, UPN is expected to add new sitcoms *All of Us*, loosely based on the lives of Will Smith and his wife, Jada Pinkett Smith, and *The Mullet Brothers*, about two hard-drinking wrestling fans. ■

new series and specials slated for the 2003-04 season.

Each night of the week will be programmed vertically to follow a particular area of history: History Matters on Mondays, Tech Tuesday, Modern Marvels on Wednesdays, Time Machine Thursday, Heavy Metal on Fridays, History's Mysteries on Saturdays and History Sunday, during which the network will premiere its specials.

The new scheduling direction was influenced by History's experimentation during the last year with vertically programming select nights.

New series include *Extreme History with Roger Daltry* (surviving challenging situations); *Tactical to Practical* (the military origins of everyday tools) and *Come Home Alive* (the fallout of what THC calls "anti-American aggression"). New specials include looks at JFK, the Alamo and Alexander the Great. —Megan Larson

Wal-Mart Yanks Laddie Mags; Publishers Peeved

Wal-Mart last week removed 2.5 million-circulation *Maxim* and 1.2 million-circ *Stuff*, published by Dennis Publishing, as well as Emap's 1.1 million-circ *FHM*, from its shelves.

While the mass-retailer accounts for roughly 15 percent of the publishing industry's newsstand sales, Dennis and Emap claim Wal-Mart represents just 1 percent of their titles' circs.

Maxim sells an average of 850,000 copies on newsstands, according to the Audit Bureau of Circulations' second-half 2002 newsstand figures, and *Stuff* sells about 410,000 copies. "We hope Wal-Mart will realize that the front covers and contents of *Maxim* and *Stuff* are no more provocative than those of other men's magazines," said a Dennis company statement.

Meanwhile, *FHM* in last year's second half sold an average of 440,000 copies on newsstands; an *FHM* representative says the men's title was not sold at the retailer from October 2001 through December 2002. "We agree to disagree with Wal-Mart but will continue a dialogue with them," said the rep. —Lisa Granatstein

Kids Are Halfway Home

Starcom, Gen'l Mills, Hasbro, Mattel active with Nick; other players busy

THE MARKETPLACE By Eric Schmuckler

At least half the kids upfront moved by the end of last week—somewhere between \$300 million and \$350 million—according to several vendors and buyers. Including earlier program and marketing deals, there may be \$400 million on the books, on the way to a market that's expected to top out at \$750 million. Overall, dollars could end up 7 percent to 8 percent over last year's market.

A deal between Nickelodeon and Starcom kickstarted the marketplace, which so far has been driven by advertisers looking for inventory in the "hard eight" weeks before Christmas and the period before Easter. Cost-per-thousand (CPM) rate increases are said to range from mid-single digits to low-doubles for accounts that need fourth-quarter weight.

"Nick's really been pushing the market and has locked up a significant chunk of its business," said Gibbs Haljun, Mediavest vp/associate director of national broadcast. CPM hikes were pegged anywhere from the 5-7 percent range to what some sellers described as well above that. Nick put upwards of \$200 million on its books last week, through deals with Starcom, Mattel, Hasbro and General Mills. It also improved its revenue this year by realigning its prices for high-demand periods, though this wasn't a major shift. Jim Perry, Nick's senior vp of ad sales, wouldn't comment on deals but said, "The market started as strong as we'd hoped, and it may have accelerated slightly."

Kim McQuilken, executive vp, sales and marketing for Cartoon Network, said he's halfway done, though buyers thought Cartoon was a bit slower off the mark as it integrates Kids' WB. "I'm seeing more urgency in the hard

eight than last year, and we're writing doubles there," McQuilken said, adding that Kids' WB was attracting "very nice price increases in fourth quarter." One buyer said Cartoon was likely getting lower increases than Nick in the



McQuilken: Pre-Xmas business is strong.

"out" quarters (after Christmas)—maybe 3 percent to 5 percent, said another—but not getting hurt on revenue despite its big ratings drop.

ABC Kids is about halfway done, at increases in the mid-single digits.

4Kids Entertainment's Fox Box is nearing 60 percent sell-levels, according to Dan Barnathan, executive vp of sales:

"We are re-upping existing clients, bringing in new business and getting CPM increases." Several buyers noted that ratings declines versus 2002 could make it tough for 4Kids to hold onto its dollars, but Barnathan said he expects a "revenue situation very similar to last year's upfront. People are giving us the upside."

Of the big kids shops, Mindshare was said to be very active, not wanting to wait too long, as it did last year. MediaCom was rumored initially to be looking to write business flat, but vendors have moved it off that dime. Buyers from those shops could not be reached. Mediavest, with little hard-eight money, is laying low for now, as is Summit Media. ■

Wrangling Over Rates

Programmers, operators do battle over content costs in front of lawmakers

WASHINGTON By Todd Shields

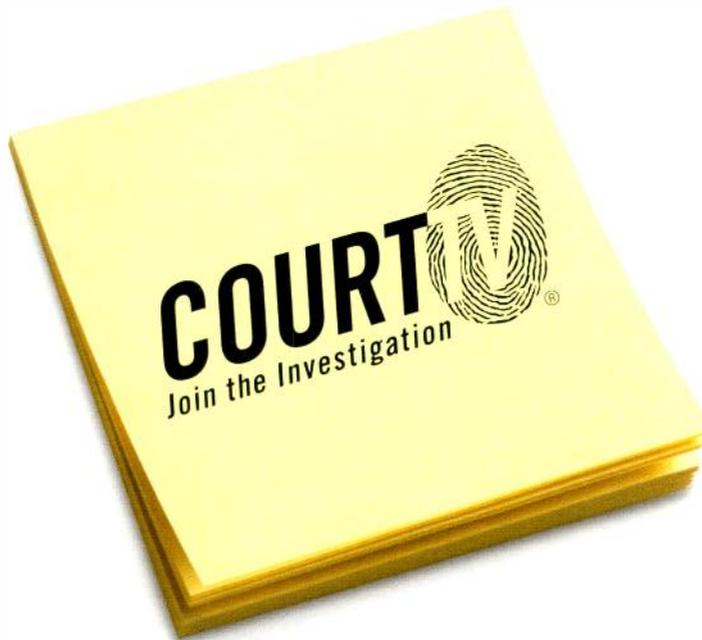
Cable programmers and operators took their perennial blame game over subscription price increases to Washington last week, where operators and some U.S. senators called for expensive services such as ESPN to be offered a la carte.

But support for individual pricing of channels appeared wider than it is deep, and legis-

lation that could force a la carte carriage of cable services is nowhere in sight.

Still, such realities did not deter U.S. senators from decrying prices that have increased 50 percent, or almost triple the rate of inflation, since 1996. Sen. John McCain (R-Ariz.) used a May 6 hearing of the Commerce Committee that he chairs to lay part of the blame

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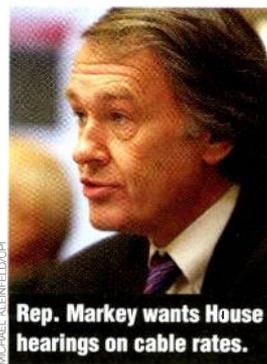
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on "soaring sports programming costs." McCain, who singled out ESPN's annual 20 percent price increase, said, "I fail to understand why any customer should be forced to pay for programming they do not want." Sen. Ron Wyden (D-Ore.) concurred. "Consumers are being force-fed a whole five-course mea and get stuck with the bill."

Cox Communications president James Robbins was eager to agree. "Soaring programming costs are driving up cable prices," Robbins told the panel, adding that programming costs for the 6.2 million subscriber operator jumped 12 percent last year. Robbins and Cablevision Systems chairman Charles Dolan pointed to what they said is unfair use of retransmission consent by broadcasters, who withhold network signals unless cable also accepts additional programming. The result, said Dolan, is that consumers are forced to purchase "more and more broadcaster-owned cable programming."

Rebuttals came quickly. "You cannot lay the blame for rate increases on programmers," said YES Network CEO Leo Hindery, who is fresh



Rep. Markey wants House hearings on cable rates.

off a heated dispute with Dolan that ended with Yankees games being offered a la carte (an offer Dolan said has been accepted by just 9 percent of his 2 million eligible customers). Hindery said cable operators control many networks, making their complaints hypocritical. George Bodenheimer, president of ESPN/ABC Sports, issued a statement saying programmers were being made "scapegoats" by

operators eager to maintain high margins.

Across town, the American Cable Association, which represents smaller cable companies, heard Rocco Commisso, chairman/CEO of 1.5 million-sub Mediacom Communications, call for restrictions on retransmission consent and greater freedom to offer networks a la carte.

Rep. Edward Markey (D-Mass.) told the ACA he wants hearings in the House on cable rates but has had no word from Republicans, who with their majority control the calendar. "We need to explore options to mitigate against endless rate hikes," said Markey, who recommended considering mandatory public disclosure of what each cable network costs. ■

An Urge to Converge

Executives mull new ways to create nontraditional media marriages

THE INDUSTRY By Randy Dotinga, special from 'Editor & Publisher'

The newly named president of TiVo knows all too well the prevailing perception of the leading digital video recorder service among advertisers and TV networks. "It's the potential end to all life as we know it," Martin Yudkovitz said last Friday in a session at the *Editor & Publisher/Mediaweek Interactive Media Conference* in San Diego.

But the reality, Yudkovitz said, is that the same technology that allows viewers commercial skipping also offers advertisers new ways to push messages to consumers who want more detail about certain products.

That kind of nontraditional convergence between potential competitors—TiVo and advertisers; newspapers and TV stations; old media and new media—was the primary theme of the conference. But bringing together different cultures isn't easy.

"I don't think this is something that you ever get to wrap up. You have to be flexible and nimble," said Kelly Dyer, general manager of NewsOK, a partnership between Oklahoma Publishing Co.'s *The Daily Oklahoman*

and KWTW-TV, Griffin Communications' CBS affiliate in Oklahoma City. "The editorial part was the easiest. In advertising and sales, no one really wants to share money."

The key is to encourage teamwork among advertising sales reps, said Lisa DeSisto, vp and general manager of Boston.com, *The Boston Globe's* Web site. DeSisto works to blend print and online projects in packages to advertisers. "We make sure that we're part of the overall pitch campaign, that the pitch representative knows we're going to be present."

With the Federal Communications Commission scheduled to rewrite media ownership regulations in June, more convergence lies ahead. David Oxenford, a media attorney with the Washington firm of Shaw Pittman, said he expects the FCC to give newspapers more freedom to buy TV stations, at least in the top markets.

"In the big markets, you're going to say goodbye to newspaper cross-ownership issues. Consolidation will happen a lot faster than everybody expects," said Oxenford. ■



Unusual Suspects

This year's National Magazine Awards yielded no Ellie hogs, with perennial winners outnumbered by newcomers like **Parenting** and **Architectural Record**.

Winners and runners-up gathered in the Waldorf-Astoria's ante-room after the ceremony to pose for the paparazzi and pat each other on the back.

Unlike years past, the 2003 National Magazine Awards could be described as the year of upsets. While usual suspects Condé Nast's *The New Yorker* and *The Atlantic Monthly* each walked away with two awards from the American Society of Magazine Editors, there were no clean sweeps. Time Inc.'s *Parenting* was the biggest shocker, edging out corporate sibling *Sports Illustrated* and heavyweights *Newsweek*, *National Geographic* and *O, The Oprah Magazine* to take home the General Excellence award in the 2 million-plus-circ category. But you know it's a year of surprise winners when *Architectural Record* beats out perennial ASME favorite *Harper's Magazine* for General Excellence in the 100,000 to 250,000-circ category (*Harper's* did win for Feature Writing).

Though editors descended on the Waldorf-Astoria in midtown Manhattan to win one of Alexander Calder's

coveted Elephant stables, they also came this year to pay tribute to the *Atlantic's* Michael Kelly, who was killed covering the war in Iraq. Mark Whitaker, ASME vp and *Newsweek's* editor, started off the ceremony with a moment of silence, and *The New Yorker's* David Rennick paid homage to Kelly upon accepting the award for Reporting. In his acceptance speech for winning the 500,000 to 1 million-circ General Excellence award, *Atlantic* managing editor Cullen Murphy spoke of how Kelly three years ago re-energized the magazine, doing so "with aplomb, humor and diplomacy."

But some things at the NMA's never change, notably the food, which was largely untouched. But at table 17, the *Vanity Fair* crew happily munched on chicken sandwiches and chips from Cipriani, and then went home even happier, winning an Ellie for Reviews and Criticism. >

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Halibut that Ellie! Ungaro (left) hands a shocked Chan her trophy. Chan had written her speech on the menu.

■ General Excellence Over 2 Million Circulation

Mother of All Wins

Parenting takes home the top Ellie in a rare lifestyle-title nod

BY TONY CASE

IT MAY HAVE BEEN THE ONLY CHAMPAGNE TOAST ON THE SIDEWALKS OF MANHATTAN following last week's National Magazine Awards. Janet Chan, vp and editor in chief of Time Inc.'s *Parenting*—which stunned everyone at this year's Ellies by edging out heavy hitters *O*, *The Oprah Magazine*; *Sports*

Illustrated; *Newsweek*; and *National Geographic* for General Excellence among magazines with circulation over 2 million—looked more than a little surprised herself to be greeted in front of the magazine's Fifth Avenue offices by two dozen jubilant staffers bearing bouquets of pink tulips and red roses, tossing confetti and popping corks. (Clearly, the city's quality-of-life patrols went the way of Rudy Giuliani.) This, following the speech a clearly shocked

Chan gave back at the Waldorf-Astoria as she picked up the prize. After scribbling a few words on her lunch menu, Chan confessed to the room she hoped she wouldn't slip up and thank the poached halibut back at the table.

"I didn't even write anything," the editor said later. "Not only would that have been hubris, but there were such strong finalists. We were nominated, and that was good enough." Chan says she had expected another women's

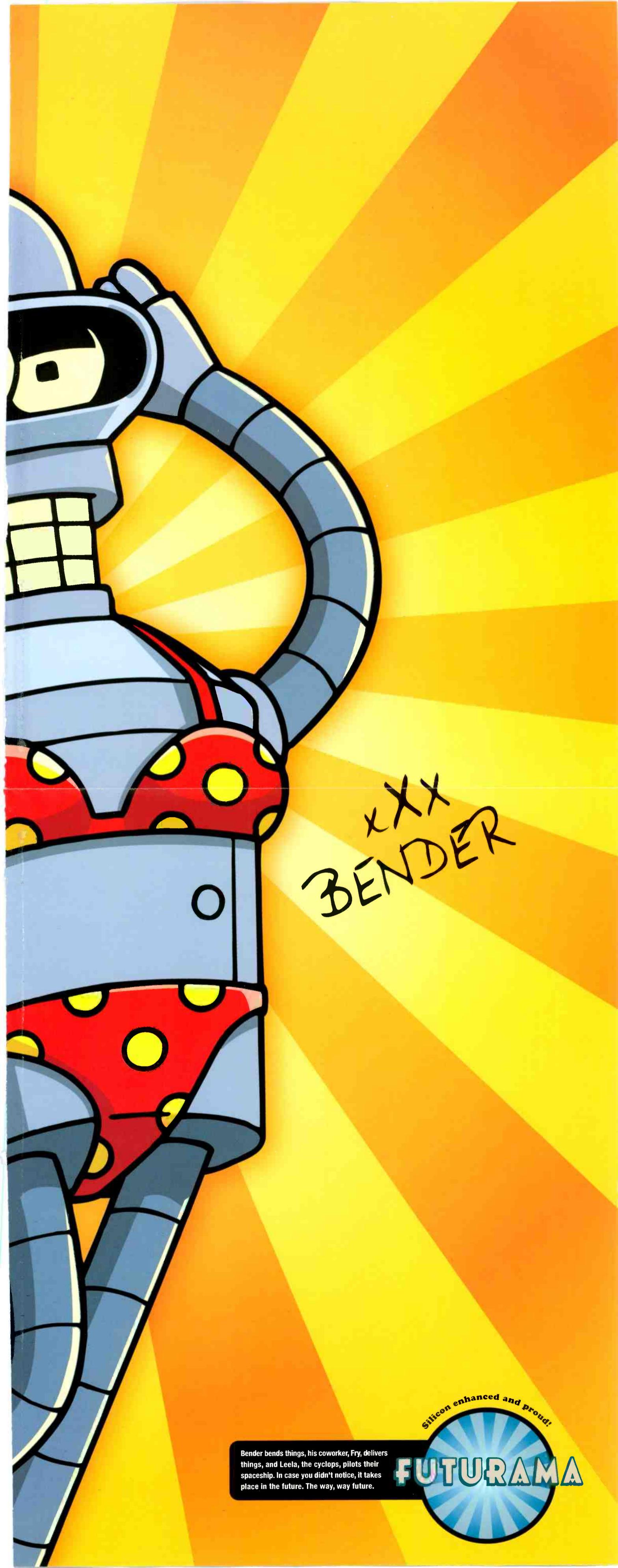
magazine, Hearst/Harpo's *O*, to take the prize. (A sporting Gayle King, *O*'s editor at large, congratulated Chan backstage following the ceremony.) But Chan, who also celebrated her birthday last Wednesday, clearly savored the win, the magazine's first-ever Ellie and the first time the 16-year-old title was nominated.

Back at the office, the famously enthusiastic editor went around hoisting the Calder sculpture like a baton, kissing the prize—and at one point wearing it like a hat. Chan admits she coveted the Ellie belonging to legendary *Glamour* editor Ruth Whitney, for whom Chan once worked as senior editor. "I said, 'When I grow up, I'm going to have one of those.'"

Parenting executive editor Lisa Bain says the General Excellence score was especially sweet, as it honored the magazine's entire team. "This is a bigger thrill than winning for an article or for design, because everybody can share it. It's for the copy editors and the fact-checkers, all the unsung heroes."

The win was considered a major upset, as the Ellies tend to favor general-interest books over service-oriented and lifestyle magazines, especially those aimed at women. (Literally, gasps were heard throughout the Waldorf ballroom as ASME president and *Family Circle* editor in chief Susan Ungaro announced *Parenting*'s victory.) *Parenting*'s big win also confirmed that magazines tailored to women—who, after all, buy the most magazines—were finally getting their due. As Time Inc. chairman Ann Moore said after the awards, "It's rare to see women's service recognized. The industry is more diversified, and the awards are getting more diversified. I'm happy to see that."

Isolde Motley, who as corporate editor at Time Inc. oversees such diverse titles as *Time* and *People*, as well as *Parenting*—and who saw to it that Chan and company were greeted in the office with a dozen bottles of Moët & Chandon on ice last Wednesday—says people often assume that putting together service and lifestyle titles don't require as much seriousness and discipline as producing a news-related book. Nothing could be further from the truth, she says, describing service titles as the Fred Astaire and Ginger Rogers of the industry, encompassing "all the things that are put into the news magazines, but in high heels. It's great that ASME is paying those magazines



XXX
BENDER

Bender bends things, his coworker, Fry, delivers things, and Leela, the cyclops, pilots their spaceship. In case you didn't notice, it takes place in the future. The way, way future.

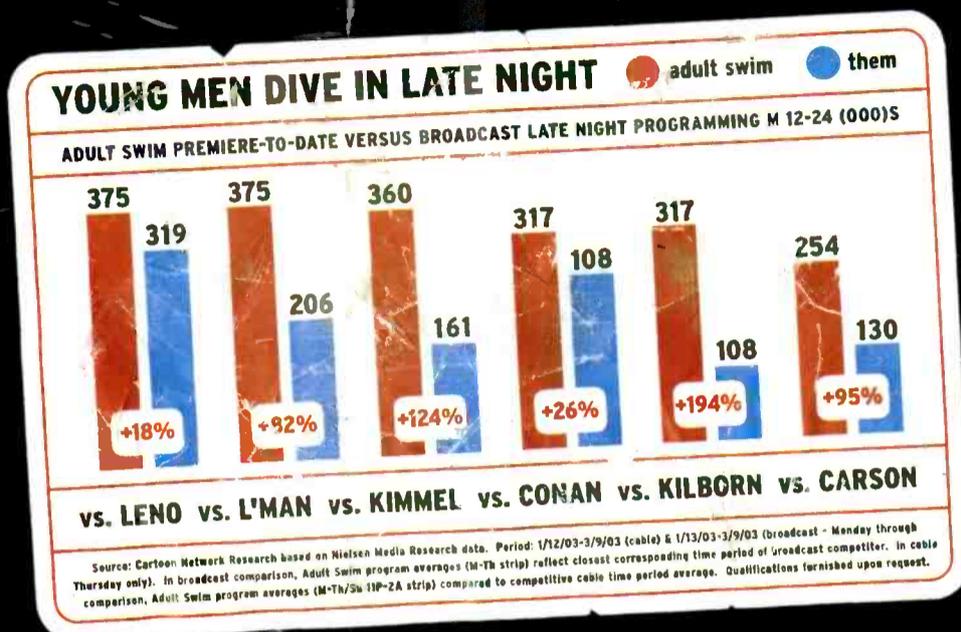
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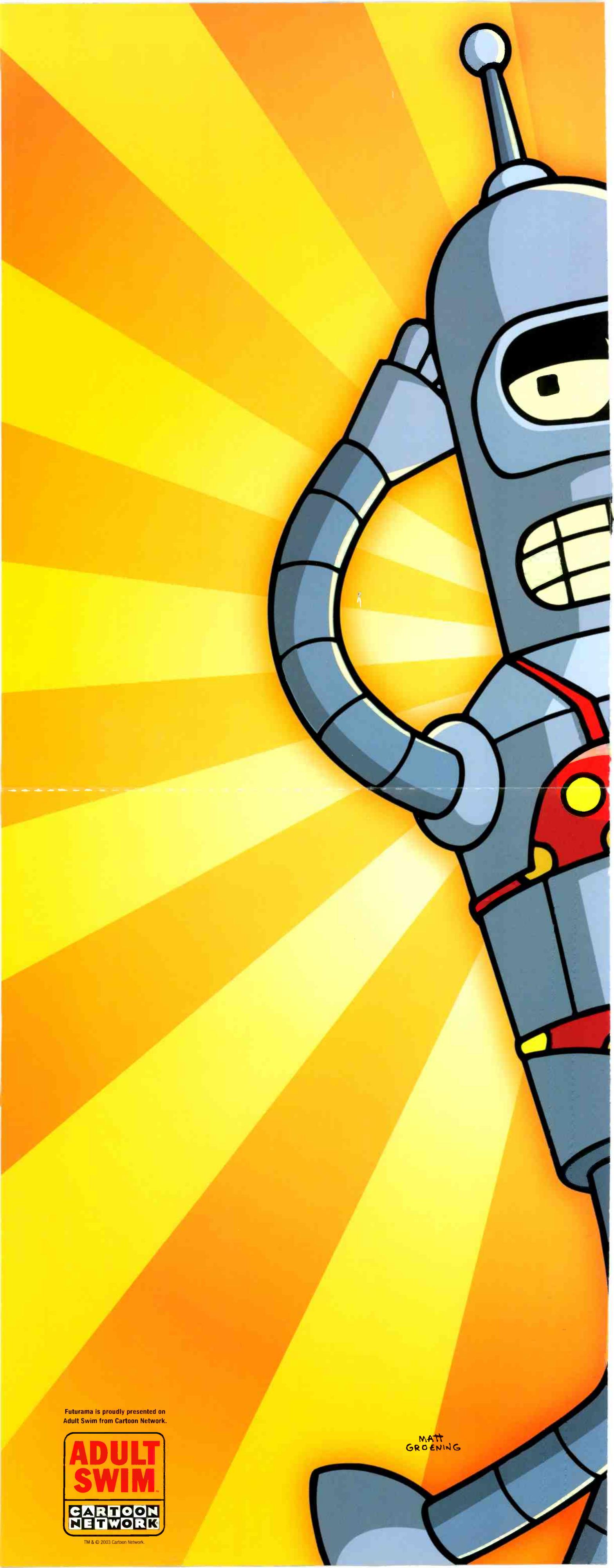


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5 NIGHTS A WEEK, MORE MATERIAL THAN ANYTHING ELSE

National Magazine Awards

the respect they truly deserve.”

It doesn't hurt that the subject of kids is hot, with reports on child-rearing making the covers of *Time* and *Newsweek*. Print and TV ads for products ranging from automobiles to laser printers increasingly incorporate the theme of family. Celine Dion and Cindy Crawford are pitching Chryslers and shampoo alongside their young 'uns. “After 9/11, family came into focus, and that's our expertise,” Bain says.

Those unfamiliar with *Parenting* might be surprised by the diversity and depth of its editorial makeup. Ellie-winning issues, for October, November and December/January of last year, included not just the how-to's and product reviews that are the hallmark of service magazines, but articles on talking to kids about sex and the inspiring story of a community that

built its own preschool. Bain edited a recent piece on abortion. “We're potty-training and discipline and learning, but we also report on women's attitudes about childbirth and pediatric drug-testing,” Bain says.

For Chan, winning a National Magazine Award was the furthest thing from her mind six years ago, when she moved the *Parenting* office from its San Francisco base to New York. She had expected about a third of the magazine's editorial staff of 30 to move cross-country—instead, a whopping 3 came along. So, she arrived in New York with virtually no staff, and not even a home base, as she found herself crammed in the back of a Time Inc. ad sales office. “In effect, it was a start-up,” she remembers. Formerly executive editor of *Good Housekeeping* and *Redbook*, Chan is also editorial

director over Time Inc.'s Parenting Group, which includes *BabyTalk*, *Family Life* and *Healthy Pregnancy*.

Despite that rocky relocation, the magazine remained one of the industry's success stories. Starting out with a guarantee of 200,000 copies at its launch in 1987, *Parenting* has raised its rate base 19 times since. In the second half of last year, the 10-times-a-year magazine sold an average 2,136,283 copies, up 11.6 percent from the previous year, according to the latest Audit Bureau of Circulations figures. Publisher Jeff Wellington says ad pages this year through June/July are up 25 percent, by some 125 pages. Growth categories include financial services, pharmaceutical and health/beauty.

Parenting took a bold, some would say risky, step with its May 2003 issue, initiating a major redesign, changing its logo, modernizing its layout and incorporating new editorial features. The new *Parenting* focuses on the well-being of mom as well as child, with such features as “All Yours,” a regular section devoted to what the magazine calls “mom-as-woman” concerns like beauty, health and fitness. Says Chan: “Women have a palpable yearning to be recognized as more than a parent.” But with a General Excellence Ellie under its belt, why mess with *Parenting*'s success? “The redesign brings out the strengths of the magazine,” insists Chan. “This magazine is always about evolving.” ■



The Other Winners

General Excellence: under 100,000 circulation. *Foreign Policy*; 100,000 to 250,000, *Architectural Record*; 500,000 to 1 million, *The Atlantic Monthly*; 1 million to 2 million, *ESPN The Magazine*. Personal Service: *Outside* for “The Shape of Your Life,” by Paul Scott. Leisure Interests: *National Geographic Adventure* for “Wild in the Parks,” by Jim Gorman and Tim Cahill. Reporting: *The New Yorker* for “In the Party of God,” by Jeffrey Goldberg. Public Interest: *The Atlantic Monthly* for “The Fifty-First State?” by James Fallows. Essays: *The American Scholar* for “A Piece of Cotton,” by Anne Fadiman. Columns and Commentary: *The Nation* for “God Changes Everything,” “Backlash Babies” and “As Miss World Turns,” by Katha Pollitt. Reviews and Criticism: *Vanity Fair* for “Terror on the Dotted Line,” “U.S. Confidential” and “The Penance of Pirates,” by James Wolcott. Single-Topic Issue: *Scientific American* for “A Matter of Time.” Fiction: *The New Yorker* for “Baader-Meinhol,” by Don DeLillo; “The Thing in the Forest,” by A.S. Byatt; “A Life,” by E.L. Doctorow. Design: *Details*. Photography: *Condé Nast Traveler*. General Excellence Online: *Slate.com*.



Victory Lapham: the *Harper's* editor fields congratulatory calls after winning the magazine's 13th National Magazine Award.

It's a real mind-trap."

Last week, *Harper's Magazine* won the Feature Writing award for Sullivan's 15,000-word article "Horseman, Pass By," published in October 2002. In doing so, he beat out entries from *GQ*, *Men's Journal*, *The New Yorker* and *Outside*. It was the 13th time that *Harper's* has won a National Magazine Award.

But instead of rushing out to celebrate, Lapham, Sullivan and the rest of the team headed straight back to their downtown Manhattan office to finish editing the upcoming issue. Only after all the work was complete would they be able to ease off and celebrate over drinks at Noho Star, their favorite neighborhood watering hole.

A year shy of 30, Sullivan is skinny and somewhat nervous-looking—or, possibly, it's more a self-confident intensity. He wears a black jacket, spectacles, an open-at-the-neck brown shirt, slacks and wispy facial hair that could be either a well-trimmed beard or the after-effect of having foregone shaving for a couple of weeks.

In a clear glass vase in Sullivan's 11th-floor office stands a bouquet of red roses. Tied around the outside of the vase is a ribbon decorated with a series of silhouetted lithographs of horse and rider. On his wall are small, framed paintings of horses.

Sullivan's grandfather founded an insurance company that insured horses racing in the Kentucky Derby. His father, Mike, was a sportswriter who worked for several years at the *The Courier Journal*, in Louisville, and covered the fabled horse Secretariat the year he won the Triple Crown, the racing world's Holy Grail. Mike Sullivan's death, in 2000, proved a catalyst for his son to pen one of last year's more interesting feature articles. Wanting to memorialize his father, John set to work studying and writing about a subject particularly dear to his father's heart: horse racing and mankind's enduring equine fascinations. In doing so, he hoped he would be able to intersperse memories of his father with musings on the world that Mike described in his writings.

In many ways, it was a natural topic for him to write about. "The horse," Sullivan says simply, "is part of [my] mental furniture." When he thinks of that word, "horse"—which, as his essay explains, has an etymology unknown—childhood memories flood his mind and an

■ Feature Writing

A Horseman's Tale

Harper's Sullivan honors his late father's equine passion

BY SASHA ABRAMSKY

HARPER'S MAGAZINE EDITOR LEWIS LAPHAM READILY ADMITS THAT HE KNOWS nothing about horses. But he does claim to know a thing or two about writing and writers. And, when it comes to literary alchemy, Lapham's gambling tends to succeed. "If you find somebody with talent, why not

take a chance?" he asks. "The thing that makes the difference between good writing and bad writing is whether the writer has a voice."

Perhaps because he knows his gamble on the writer and editor John Sullivan has paid off handsomely, he expresses not a whit of disappointment at the fact that in 2002 he entrusted

Sullivan with money for a bet on the Kentucky Derby winner and Sullivan chose wrong.

"The problem with gambling," Sullivan, a staffer at *Harper's*, asserts in self-defense, "is once you get lucky you immediately start trying to work out what you did right, even though you did nothing right, it was just luck:

image appears of driving in Kentucky past white fences behind which lived horses being raised specifically to race. He estimates that he spends a couple of days a month in off-track betting venues and a few days a year actually at the races. In late April, as the Kentucky Derby got underway, Sullivan was busily making mint juleps at a Derby party hosted by a friend in Manhattan. A year earlier, however, he had traversed south to Louisville to research the scene for his story, to really taste the Derby. "We have the blood of Kentucky running in the veins of Sullivan," says Lapham dryly.

The first draft Sullivan turned in hit 45,000 words and offered a little bit of everything—autobiography, biography (of Mike Sullivan, as well as of some of racing's most successful horses), scene-piece, history and, of course, race-track reportage.

Contained within the narrative of "Horseman, Pass By" are observations on a host of seemingly disparate themes, all of them tied together by horse references: why did the language of an obscure Central Asian culture evolve into the babble of tongues represented by the family of modern-day Indo-European languages? Because, Sullivan tells us, that society was the first to master the art of horse riding and thus managed to spread its influence further and wider than competing pedestrian cultures. He writes on the atmosphere of the Derby; the reasons why the United States imports so many stable-hands from abroad; the size of Secretariat's heart; the origins of old Derby songs. He provides readers with stories from his childhood; with reminiscences of his father; even with humorous jibes at Southern dentistry and gentle ridiculing of the culture of racing. "It is sad to be reminded, once again," he writes, "that all this horse-racing business is about the rich, for the rich are hideous. There is nothing they cannot ruin. And, of course, if there is one other thing that horse racing is all about, it is people who do not have money to lose—the bettors—losing it."

Perhaps the sprawling "Horseman, Pass By" was destined to grow into a book. And, come spring 2004, when Farrar, Straus and Giroux publishes *Blood Horses*, a longer version of the article, that is exactly what it will be.

Despite the broad brushwork, the article's success lies in its careful phrasing and controlled tempo, humorous at times, almost tragic elsewhere. "He's very precise in his use of language," says friend and literary editor Ben Metcalf. "And yet there's a poetic effect. The more precise you can be with what a word means and how it sounds, the more poetic an effect you can get—and John is one of those writers."

■ Profile Writing

The Thrill of Victory

SI wins with Smith profile of fallen Notre Dame coach O'Leary

BY LISA GRANATSTEIN

TERRY MCDONELL IS NO STRANGER TO THE NATIONAL MAGAZINE AWARDS' WINNER'S circle. A veteran editor, he has collected Ellies while at Hearst Magazines' *Esquire* in the early '90s and a few years later at Wenner Media's *Men's Journal*. Last Wednesday he bagged another, this time as

managing editor of Time Inc.'s venerable *Sports Illustrated* for Profile Writing. *SI* beat out *The Atlantic Monthly*, *GQ*, *Harper's Magazine* and *Outside*.

Nominated in three other categories—General Excellence in the 2 million-plus-circ category, Reporting, Leisure Interests—the sports weekly won for senior writer Gary Smith's moving profile of George O'Leary, capturing the anguish of the fallen Notre Dame head football coach, who resigned in

December 2001 after only five days on the job. Decades of lies finally caught up with O'Leary, and Smith, one of the country's most esteemed writers, spent months unraveling the coach's tortured past.

Walking back from the awards ceremony to his office in midtown, something was gnawing at McDonell. He hadn't quite come clean himself in accepting that Ellie. McDonell thanked a string of people, including Smith and his bosses Ann Moore, Time Inc. chairman/CEO,



■ A year into running *SI*, m.e. McDonell has kept the weekly's winning tradition alive.

and editorial director John Huey, but he forgot to mention his predecessor Bill Colson. It was under Colson that the O'Leary profile was assigned, though McDonnell did in fact oversee the "Lying in Wait" piece, which was published in the April 8, 2002 issue, two months after his arrival.

Back at his desk, McDonnell was pretty

"The best way to tell sports stories is through the people involved, because like war stories, they're really stories about people." McDonnell

much on his own. The staff is off on Wednesdays, given the magazine's Monday-night close. No high-fives, no champagne. Just the occasional echo of a phone ringing down the hall. McDonnell sat down to make calls of his own. One of the first was to Colson to set the record straight. "I explained to him I made a mistake, and it was an oversight because I had been a little flustered," he confesses. "He was gracious and was very happy we had all those nominations."

With just over a year at *SI* under his belt, McDonnell can be credited for many things. The award, and the other nominations, proved to all that he has maintained the integrity of *Sports Illustrated* and—though he's made some design and editorial changes to the magazine—managed to hold on to a talented stable of writers. Smith, who has been at *SI* since 1982, has accounted for four out of eight of the title's National Magazine Awards.

"We're very happy for Gary, it was a great story," says Huey. "And what's significant for Terry is that competitors tried fiercely to hire Gary, [and columnists] Rick Reilly and Steve Rushin as soon as he came on board. He fought back and got them to sign long, solid contracts. That says two things: they like working for Terry, and two, the stuff they do is stuff he values."

Upon his arrival last year at *SI*, McDonnell knew some changes were in order. "I wanted it to be faster, I wanted to open it up with pictures, I wanted it to look a little more modern but not turn it upside down. I wanted to get new voices in but not cancel the ones that were there," he explains. "I wanted it a year later to have all the vital signs up."

In recent months, the magazine has been tweaked, with new display type, and a redesigned front-of-the-book Scorecard page. McDonnell brought in contributors such as

satirist P.J. O'Rourke and Mark Bowden.

Time Inc. execs have also sought to skew *Sports Illustrated* a little younger than its median age of 37. While McDonnell denies anyone telling him to aim younger, he does acknowledge that the magazine has headed in that direction. If anything, *SI* is seeing an uptick in circulation. Paid circ in last year's second half grew 1.2 percent to 3.25 million, compared to the year prior, according to the Audit Bureau of Circulations. Newsstand sales rose 8.4 percent.

McDonnell also cut back on straightforward game pieces. "The best way to tell most sports stories is through the people involved, because like war stories, they're really stories about people," says McDonnell. "It's a lot more than the numbers. That's why we got all those nominations. That's what this is all about."

There has definitely been no cutting back on word counts. Smith's 11-page O'Leary profile came in at 9,100 words. "This was a hard, hard story to report. The arc of it is really about the things that can happen in a life that come back even when things appear to be absolutely perfect, and the remorse and regret are heartbreaking," says McDonnell. What

made the story all that more powerful was the fact that there were two institutions at play: Notre Dame, a Catholic university with a high moral standing, and O'Leary himself, a "classic, crusty football coach" who for decades had demanded of his players a sense of integrity and ethics.

Smith also followed O'Leary to Minnesota when he was hired as an assistant coach for the Minnesota Vikings. But most of the good material, however, came from other sources, not from O'Leary. Smith interviewed about 50 sources and spent weeks on the road, then more weeks on the phone.

"There were only daily news stories that never went below the surface," recalls Rob Fleder, the executive editor who works with Smith. "Gary can take a story like that and get people to talk to him the way nobody else does. People sense he's honest or look at what he's done before, and they realize they're going to get a guy with an open mind."

"It was tough," acknowledges Smith, from his home in Charleston, S.C. "I went to [O'Leary's] lake house in Georgia. He was alone. It was a bleak day. He was sitting in his living room, and we painfully went through what happened and why. He was a little gruff—he has the old-time, crusty coach exterior. But underneath was a guy that was very sensitive and was dying for another chance in life." ■

■ General Excellence 250,000 to 500,000 Circulation

Lone State Star

Texas Monthly bests the national competition...again

BY AIMEE DEEKEN

FORGIVE TEXAS MONTHLY EDITOR EVAN SMITH FOR BEING A LITTLE DISTRACTED THESE days. In addition to keeping a whirlwind schedule last week that culminated with winning a National Magazine Award for General Excellence in the 250,000-500,000-circulation category, he's also got a bit of a

project underway down in Austin. Through the pages of his award-snagging monthly magazine, Smith and his staff are trying to reshape people's fundamental perceptions of the Lone Star state.

"One of the things we're trying to do right now is push people to think about Texas dif-

ferently, to consider different views about Texas from what they've thought for years," says Smith.

Challenging long-held perceptions of loyal Texans—and keeping up with the magazine's production schedule—left Smith and company little chance to celebrate in Manhattan last

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NO PURCHASE NECESSARY. Sweepstakes open to legal residents of the United States and Washington, DC age 18 or older and who are employed as media executives at advertising agencies or client companies involved in the recommendation or purchase of advertising media. Sweepstakes begins 4/29/03 and ends 7/31/03. To enter: Complete and return an official entry form. Or, visit www.magazine.org/sweepstakes and follow all online Instructions. Or, print your name, title, name and address of company, business phone number and email address (optional) on a postcard and mail to: Magazines Make A Difference Sweepstakes, P.O. Box 9215, Medford, NY 11763-9215. Mail-in entries must be postmarked between 4/29/03 and 7/31/03 and received by 8/7/03. Random drawings to award prizes will be conducted on or about 8/18/03. Judges' decisions are final. Prizes and their corresponding approximate retail values (ARV): 1 Grand Prize: A 4 night trip for two to Laluna Spa in the Caribbean island of Grenada (ARV: \$3,020.00). 5 Second Prizes: A TiVo® Digital Video Recorder (Series II DVR - ARV: \$399.00 each) plus TiVo® service for a lifetime (ARV: \$299.00 each). Odds determined by the number of eligible entries received. Sponsor: Magazine Publishers of America, 919 Third Ave., NY, NY 10022. Void where prohibited by law. For a list of winners, send a self-addressed, stamped envelope by 9/30/03 to: Magazines Make A Difference Sweepstakes Winners, P.O. Box 9139, Medford, NY 11763-9139. Offer subject to complete official rules, which govern this sweepstakes. For complete official rules, visit www.magazine.org/sweepstakes. TiVo is not a sponsor of this sweepstakes and is not responsible and has no liability pursuant to this sweepstakes.

Sources: MPA Media Choices Report

National Magazine Awards



The eyes of Texas are upon him: Editor Evan Smith collects the magazine's ninth Ellie in its 30-year history.

Public Interest—all exhibit the magazine's devotion to long-form journalism complemented by striking photography.

"We commit lots of pages and lots of time to our stories. But we don't confuse depth with length," notes Smith of the 300,000-circ title.

Intensive reporting and editing form the backbone of the magazine's overarching mission to change preconceived notions about Texas. July's "Crime" issue, for instance, chronicled and challenged the infamous extremism of Texas crime.

"Like barbecue and big hair, there's something distinctive about crime in Texas," says Smith. To increase understanding about criminals, victims and the justice system, the issue offered multiple first-person accounts.

Art director Dadich created a photo essay comprised of famous crime scenes, shot from the perspective of the killers. A particular scoop was photographer Pam Francis' gaining access to the Yates residence, where Andrea Yates drowned her five children.

"His ideas have been integral to this magazine's renaissance," says Smith of Dadich, who has been art director for two years.

November's "Crawford" issue proved the importance of trusting your instincts. "A number of people asked why the hell we were doing a piece on what effect the president's ranch in Crawford was having on a town of about 600 people, a town with one stop light," says Smith. But he went with his gut and sent both writer Pamela Colloff and photographer Judy Walgren to the town for a month. There they discovered that about half the residents were unhappy with the presidential presence.

A month later, readers got an excerpt from a book by Don Graham on south Texas' King Ranch, a venerable piece of land with a storied past. Executives at the ranch, which is now mired in a legal battle over its ownership, would not cooperate for a photo shoot. Dadich pulled through with the classic image for the cover—finding a 30-year-old shot of cowboys herding cattle on King Ranch.

This year's NMA win for *Texas Monthly* demonstrates that even the nation's best magazines can continue to evolve and change readers' impressions along the way.

"What this shows is that it was time for an evolution and reiteration of our priorities and mission," says Smith. ■

Wednesday. With the June issue closing that night, Smith and art director Scott Dadich caught a flight back to Austin just a few hours after the National Magazine Awards ceremony.

Dadich expected to pull an all-nighter at the office. Smith had other commitments: to spend the evening with his kids, who "are starting to forget what I look like."

Smith and Dadich had spent the last four days making the rounds at awards shows in the Northeast—first at the City and Regional Magazine Association Awards in Philadelphia to accept eight golds and three silvers, and then on to New York for the American Society of Magazine Editor's gala.

Texas Monthly was nominated in the General Excellence, Public Interest and Single-Topic Issue categories. The title beat out *National Geographic Adventure*, World Publications' *Saveur*, Time4 Media's *Skiing* and Fairchild Publications' *W*.

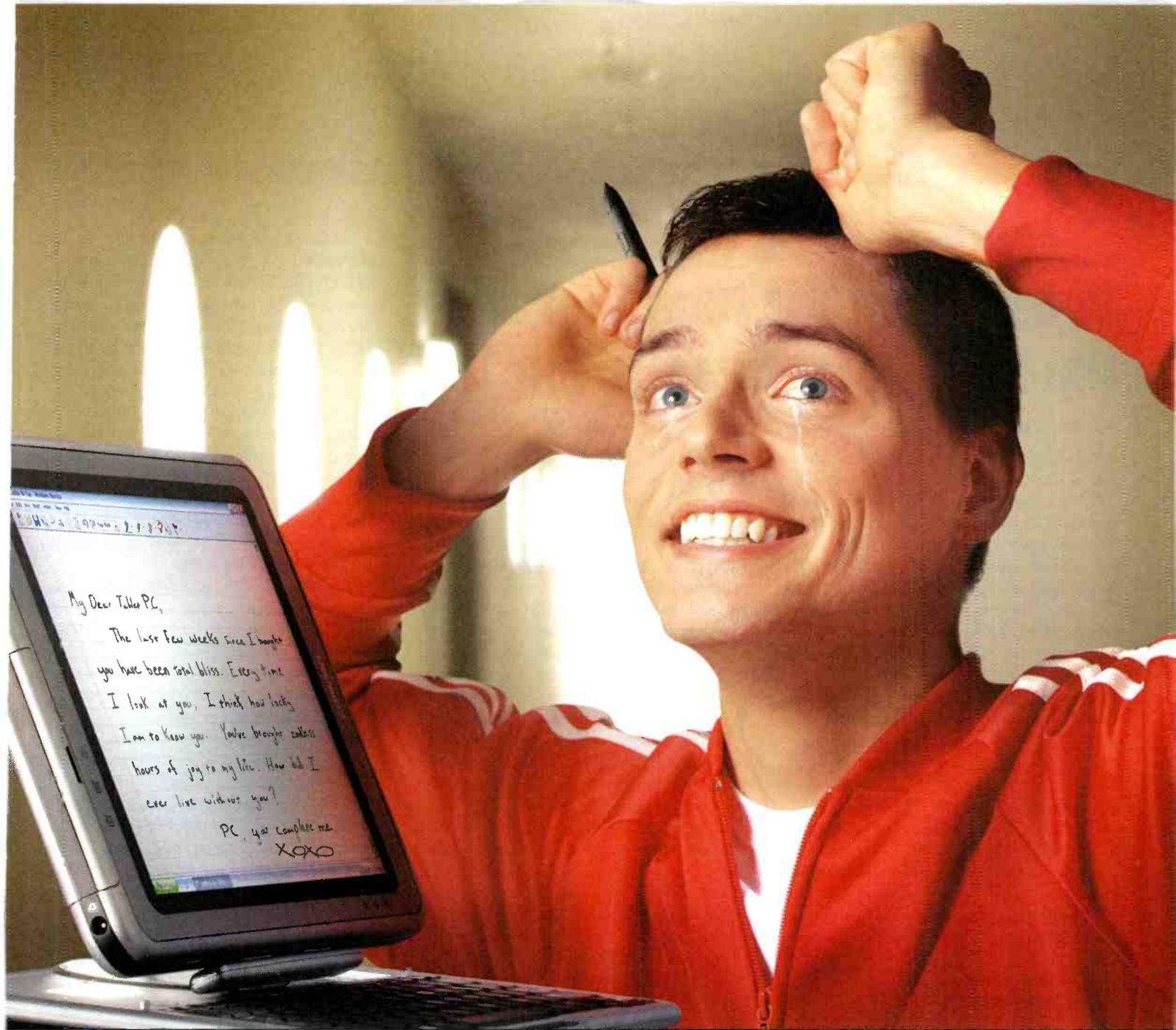
This year's fourth consecutive General Excellence nomination puts the magazine in

the elite company of *Vanity Fair*, *Saveur* and *The New Yorker*—the only other titles with four straight General Excellence noms.

"The magazine is really hitting its stride," says founder and publisher Mike Levy. "Evan has been great at refining its vision. We're in our prime."

Texas Monthly has won nine NMAs in its 30-year history, its most recent in 1996 for Public Interest. It last won General Excellence in 1992. "It's flattering and validating to have your peers judge your work. These are people in the industry who I'm inspired by every day," says Smith, who's been with the magazine since 1992 but was named editor in July 2000.

The three submitted issues for this year's competition—July's "Crime: A Special Issue," also nominated for Single-Topic Issue; November's "The Takeover and Makeover of George W.'s Crawford;" and December's "King Ranch, the Secret History," as well as a feature addressing the state's flawed capital punishment system in a story nominated for



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MIAMI RADIO STATIONS

Urban Warfare Heats Up as Hip-Hop Outlet Breaks Top 10

BY KATY BACHMAN

In Miami, a market where more than 42 percent of the population is Hispanic, the big radio battle in town is for the young Urban audience. In its first ratings report with a new Hip-Hop format, Clear Channel's newest station in the market, WMIB-FM, landed in eighth place overall, stealing some younger listeners from Cox Radio's Urban WEDR-FM and Beasley Broadcast Group's Dance WPOW-FM, which tied for first place in the Winter survey.

WEDR slipped slightly, from a 6.3 to a 5.7 overall share, and WPOW slipped from a 6.2 to a 5.7. WMIB scored a 3.9 share, nearly double its 2.0 in the previous survey, when it was languishing as a Jammin' Oldies station.

Dedicated to the growing Hip-Hop lifestyle, "103.5 The Beat" launched on Dec. 31, 2002, playing 10,000 "joints" (records in Hip-Hop parlance) in a row. In mid-March, the station, which plays up to 80 percent Hip-Hop along with some Rhythm and Blues, rolled out its on-air lineup with The Baka Boyz (brothers

Eric and Nick Vidal) in mornings, followed by Big Tigger in middays and Dion (Summers), the station's program director, in afternoons.

"Given the cluster of stations we have in Miami, we thought an Urban station would be a perfect fit," said Doc Wynter, vp of Urban programming for Clear Channel, which programs about 70 Urban stations across its 1,200-station portfolio and is looking to program more. The company's move is reminiscent of its launch of WWPR-FM in New York last year to go up against Emmis Communications' WQHT-FM, that market's top Urban station.

"We're looking to put together a set of stations that are attractive to an advertiser. In the case of Miami, we wanted to be more attractive to ethnic audiences," Wynter added.

In addition to WMIB, Clear Channel has six other stations in Miami, two of them geared toward young audiences: Contemporary Hit Radio WHYI-FM and Alternative Rock WZTA-FM, which has the No. 1 morning show in town among 18- to 34-year-olds, *Paul & Young Ron*. Rounding out Clear Channel's cluster are the adult formats Classic Rock WBGG-FM, Sports WRFX-AM, Smooth Jazz WLVE-FM and News/Talk WIOD-AM.

While WMIB stole about one-and-a-half share points from the two leading stations targeting 18- to 34-year-olds to come in third, it still has a ways to go, especially with advertisers, who are wary of an increasingly fragmented youth and Urban market.

"WEDR will always be the first one we look at. And with the market being so fragmented, if you buy young, you spread it out over formats," said Carolyn Good, partner and regional broadcast manager in Miami for Mediaedge:cia. While Good hadn't bought the new station yet, she said Clear Channel was busy working on a package buy that would include WMIB.

For Cox Radio, owners of WEDR and the older-skewing Urban Adult Contemporary WHQT-FM, WMIB's run at the Hip-Hop position could pose a problem, pushing WEDR to compete for audience with its older sibling. WEDR has been the heritage Urban station in town for nearly a decade. And while its target is young African Americans, the station is also No. 1 in adults 25-54. Much of the audience has aged with the station, and WEDR plays to both demographics.

"Given that WEDR was taking a broader [audience] approach and WPOW had a ways to go in establishing ownership of the Hip-Hop position, we thought we could make some inroads," said Wynter.

Cox is ready. "I'm concerned about the young-end erosion, but I'm not worried about it," said Jerry Rushin, vp and general manager of WEDR and WHQT-FM, which ranks No. 2 among adults 25-54. "We play a lot of Hip-Hop, but we don't present it in a youthful way. We think that will still pay off for us."

Beasley, which has been working to hold WPOW's position against Cox Radio's WPYM-FM, which dropped Classical for a Party format in late 2001, now finds itself fending off a new rival. Although WPOW's format, known as "Power," is targeting young Latino women, it has lately been playing quite a bit of Hip-Hop. "That's what's scoring now even in the Contemporary Hit Radio arena. It crosses a lot of lines," said Beasley president and COO Bruce Beasley, who conceded that WMIB's entry has had some effect on WPOW's audience. "Any time a new station comes on, people are going to sample it. But at the end of the day, we're separated from that battle."

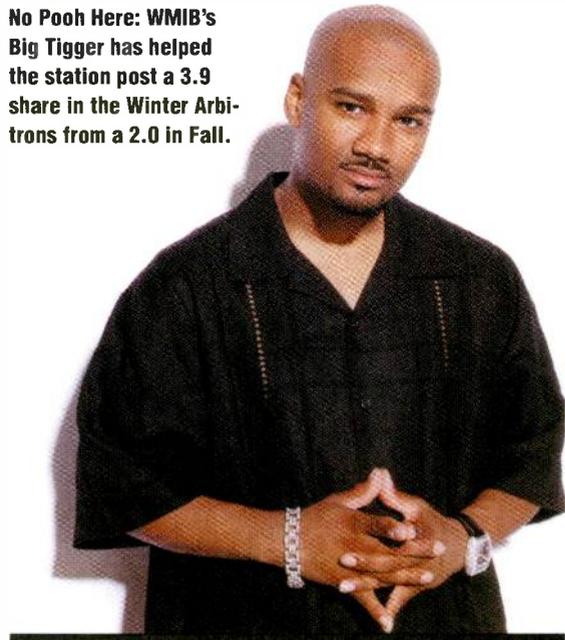
MINNEAPOLIS TV STATIONS/RADIO

Viacom-Owned Outlets Find Twin City Affinity

Sometimes the most beneficial business relationships can be staring you right in the face. That appears to be the case as WCCO-TV and WCCO-AM in Minneapolis, two market leaders that have collaborated informally in the past, made their newsgathering union official earlier this month.

On May 1, the corporate siblings (CBS owned-and-operated WCCO-TV and Infinity-owned WCCO-AM fall under the Viacom umbrella) began cross-pollinating their respective news and weather resources. Additionally,

No Pooh Here: WMIB's Big Tigger has helped the station post a 3.9 share in the Winter Arbitrons from a 2.0 in Fall.



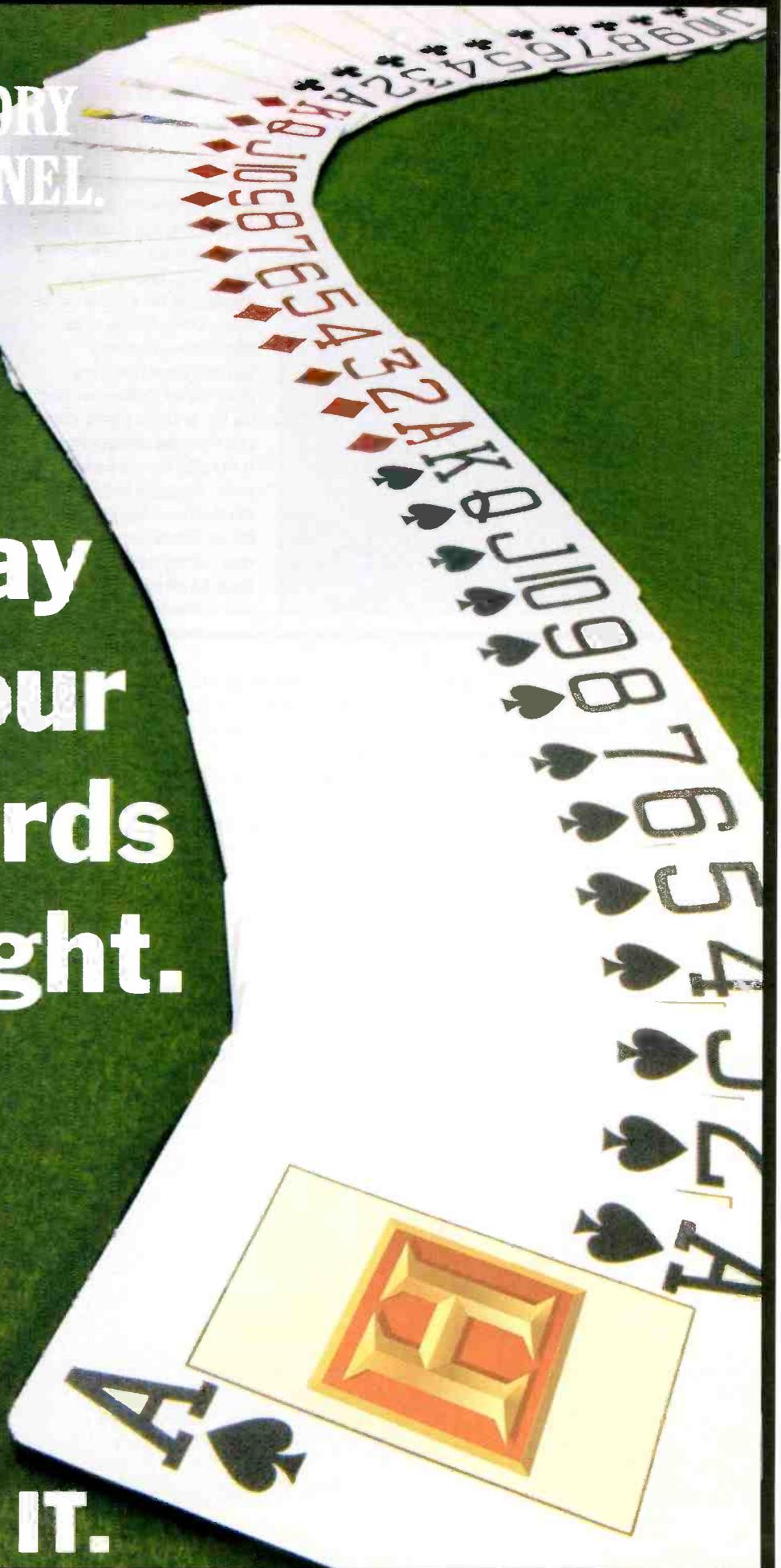


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THE MAN WITH THE VAN:

A small commuter van service in San Francisco's Bay Area, Buspool.org, has found a way to cut its costs in half: selling advertising. Brian Peoples, who started the service out of Aptos, Calif., has lined up advertisers—including Beringer Blass Wines and AT&T Digital Cable—to cover the bus in single-subject wrap ads. Once the commuters are in the city, the van parks in visible locations to boost the ad's exposure. Peoples puts the ad revenue into the service, cutting riders' costs by about 50 percent compared to rival commuter van services.

beginning today (May 12), Infinity Radio stations WLTE-FM and WXPT-FM in the Twin Cities will be brought into the deal.

"We cannot ignore the opportunities that are created when parts of our company can work together," said Dick Carlson, senior vp/market manager of Infinity Radio in Minneapolis/St. Paul. Carlson first suggested the new relationship over a business lunch a couple of months ago with WCCO-TV general manager Rene LaSpina.

"We both kind of said, 'Why hasn't this been done before?'" said LaSpina of the formalized bond between the stations. "It makes a

lot of sense to use the elements within a corporate family." LaSpina characterized the 2-week-old arrangement as "a work in progress," adding that some details—such as how to co-brand the deal with viewers and advertisers—have yet to be worked out. "We've already had some talks with advertisers about using all of the parts of this new package," she said.

Bundling resources has become a priority for Viacom TV stations under the stewardship of Dennis Swanson, executive vp/COO of the company's 39-station group. But, in this case, the idea to join forces was not originally Swanson's. "I kept him apprised of what was

going on," said LaSpina. "But, no, he did not say, 'You have to do this.'" —Richard Brunelli

SYNDICATION/TV STATIONS

Montel Promos Stations

Paramount's *Montel Williams Show* has created a "landmark" watch-and-win contest promo for the current May sweeps to gain the participation of its incumbent local TV stations.

In creating "Montel Salutes Your Town" as an easily identifiable promo campaign, 12 client stations sent in footage of local landmarks to be integrated into the nationally syndicated talk show through the May sweeps.

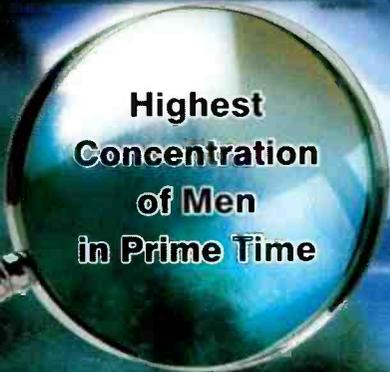
Developed during the war in Iraq, Tina Tung-Barisic, vp of advertising and promotion at Paramount Domestic Television, said the "confusing time" led the studio to "poll" client stations about "doing a campaign where viewers felt a sense of pride in being Americans."

Participation ran the gamut from WKYC-TV, Gannett's NBC affiliate in Cleveland, sending in footage from the Rock 'n' Roll Hall of Fame to WJBK-TV, Fox's owned-and-operated station in Detroit, contributing tape of the downtown Renaissance Center. Other stations participating included WCIU-TV, Weigel Broadcasting's Independent in Chicago, and WCAU-TV, NBC's O&O in Philadelphia.

The contest calls for viewers to send in the name of the city and broadcast date on postcards to "Montel Salutes Your Town Sweepstakes," or by logging on to www.mon-telshow.com. The drawing, set for mid-August, will have one winner select one of three 2003 Hyundai models. —Michael Freeman

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"ESPN Radio is a critical component of Hotwire's media strategy. Our run on ESPN Radio and our on-line promotions on ESPN Radio.com have been key to our campaign's success. Any new organization trying to build brand recognition and drive sales simply cannot ignore the value of network radio," Ty Shay, V.P. Marketing, Hotwire.com. Over 16 million listeners. Outstanding results. Of course advertisers admire our talents.

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market profile

BY EILEEN DAVIS HUDSON



St. Louis' Old Courthouse is framed by the Gateway Arch, one of the Midwest's most famous icons.

JOE SCHMIDT/STOCK CONNECTION/PICTUREQUEST

St. Louis

DESCRIBED BY ONE LONGTIME RESIDENT AS AN ECONOMICALLY STABLE "BIG, SMALL town," St. Louis holds a mix of major metropolitan attractions, such as three professional sports franchises, riverboat casinos and a wide array of blues and jazz clubs. Known for its Gateway Arch, which

symbolizes the city's role as the "gateway to the West," St. Louis offers visitors a tram ride to the top of the 630-ft. stainless steel arch to get a 30-mile, bird's-eye view of the city. The arch and nearby Old Courthouse make up the Jefferson National Expansion Memorial located on St. Louis' downtown riverfront.

Local developer Donald Breckenridge recently finished plans to reopen Kiel Opera House in downtown St. Louis. The \$25 million renovation of the building, listed on the National Register of Historic Places, is a cornerstone of the planned downtown redevelopment of four neighboring theaters into a cultural center for theater, dance and live music events. The historic opera house was shuttered in 1992.

In recent years, several other downtown-redevelopment projects have come to fruition, including the refurbishment of the landmark

Edison Brothers Warehouse, which was converted into the Sheraton St. Louis City Center Hotel & Suites. The \$84 million, 1 million-sq.-ft., 13-story project was the largest private hotel rehabilitation project in the state's history. Also being handled by Breckenridge, the project entailed converting the 1929 warehouse into the hotel and 72 luxury condominiums.

The St. Louis DMA straddles two states—Missouri and Illinois—and the city's broadcast TV market is ranked No. 22 in the country by

Nielsen Media Research, with 1.16 million TV households.

Historically, KSDK-TV, Gannett Co.'s NBC affiliate, has been the dominant station in the market. However, Belo Corp.'s CBS affiliate, KMOV, has been steadily chipping away at KSDK's lead. In fact, in the February sweeps, KMOV surpassed KSDK in late news, albeit by a hair, for the first time in more than a dozen years. KMOV won the late-news contest with an average household rating of 18.1 and 28 share, compared to KSDK's 18.0/28. Last year, KSDK was the clear late-news leader, with a 19.4/32 to KMOV's 18/28.

Lynn Beall, president/gm of KSDK, says that although KMOV won the late news contest, "for the February 2003 book, we won every single newscast in demos and we won every single newscast in households except for the Monday-to-Friday [late news]." In the key adults 25-54 demo in February, KSDK averaged a 13 rating to KMOV's 10 at 10 p.m. On a Monday-to-Friday basis, KSDK pulled in a 13 to KMOV's 11 in adults 25-54.

KMOV's late-news performance was superior not only in St. Louis but also nationwide. "We had the highest late news [rating] of any station in any metered market in the country," says Allan Cohen, president and gm of KMOV. In March 2002, the station set out to win the November 2002 ratings book. In that sweeps period last year, KMOV and KSDK found themselves in a virtual dead heat, with KSDK eventually holding onto a slight lead.

Cohen says the performance of KMOV's late-news programming in February was particularly gratifying since it happened even without the talents of Julius Hunter, the station's lead male anchor for the past 25 years, who retired last November. In anticipation of his retirement, Cohen revamped the station's newscasts with a faster-paced, news-filled format "that has grown tremendously in younger demographics."

With Hunter's departure, the station now has Vickie Newton, who was hired in January 2002 to co-anchor the 5 p.m. and 10 p.m. newscasts with Larry Conners, another longtime KMOV anchor. Conners also co-anchors the 6 p.m. news with Donna Savarese, who does some reporting for the 10 p.m. newscast.

"I think we have a reinvigorated station," (continued on page 25)

NIelsen MONITOR-PLUS AD SPENDING BY MEDIA / ST. LOUIS

	Jan.-Dec. 2001	Jan.-Dec. 2002
Spot TV	\$223,420,254	\$228,947,858
Local Newspaper	\$128,828,160	\$152,376,550
FSI Coupon	\$7,740,540	\$5,910,910
Total	\$359,988,954	\$387,235,318

Source: Nielsen Monitor-Plus

ON CABLE

2003 CAB MARKETING PROFILES

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Breaking New Ground

**Cingular
Wireless and
CNN reach
out to a new
market**

By Wayne Karrfalt

In a world where technical innovations come at consumers from all directions, the job of introducing yet another new one can set off alarm bells in even the best marketers' minds. Faced with just such a challenge, Cingular Wireless rang up an innovative program that landed it more commercial exposure on CNN, plus the right to offer breaking news from the company's networks through its cell phones.

"Our goal is to bring more value to our wireless customers by providing more attractive data options, but above that, what we really want to do is educate the industry that these options are available to them," says Charlie Payne, director of media for Cingular Wireless.

As part of an upfront buy last season, Cingular boosted its spending on CNN and in exchange, CNN

began providing news, sports and business content to Cingular customers starting in late December.

The deal, two years in the making, offers a sign of how creative media buyers are becoming at boosting value for their client's money, and how cable networks are growing more innovative in the packages they bring to the table.

Advertisers are finding that cable's premium brands extend naturally to other media, because they deliver more highly targeted audiences.

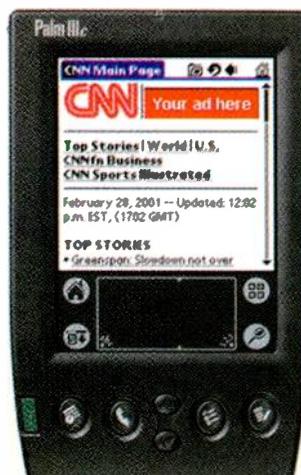
Cingular's new product, a wireless application protocol (WAP), allows customers to access CNN, CNNSI and CNN Money To Go websites, for an additional fee, starting at \$3.99 per month. Much of the text updated hourly on the web is adapted for viewing on handhelds. Customers can also receive branded short messaging service (SMS) news alerts in their message boxes, if they sign up for them at Cingular.com.

John Friedman, associate director of Omnicom's OMD group in charge of Cingular's national TV buys, says that deals like the one Cingular forged with CNN are growing in popularity, particularly where cable networks are concerned. "Cable is a more natural fit [than broadcast networks] in some ways," Friedman says. "Cable content is more focused, so it's a natural brand extension. If you want sports you buy ESPN, if you want news you buy CNN or Fox."

It's too soon for Cingular to have tabulated any meaningful results from the campaign, but both parties are bullish because both are promoting their services and expanding the reach of their products among relevant segments of the population. For instance, Cingular gets to reach business travelers who watch CNN religiously, while CNN gets in front of the wireless world's early adopters (only 20 percent of Cingular's 22 million customers have data capability so far).

Cingular will run a total of five different spots

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Cingular provides CNN breaking news to cell phone data customers, adding a new service to customers and a new outlet for the network



AMC is up 12% in Adults 18-49*
(And that's without counting viewers from the afterlife.)

WITH CONTEMPORARY HIT MOVIES LIKE GHOST,
and over 70% of our primetime movie library coming from the 70s, 80s and 90s, more and more "Movie People" are tuning in to AMC. Add this growing, lucrative demographic to a distribution of nearly 84 million homes and AMC becomes a smart addition to your media plan.



TV FOR MOVIE PEOPLE

*Source: Nielsen Media Research, 4Q02-1Q03, Prime (M-Su 6p-1a) vs Year Ago (4Q01-1Q02), Universe Estimate May 2003. AMC is available in 83,787,000 households.
Photo © Everett Collection. © 2003 AMC. All Rights Reserved.

Breaking New Ground

on CNN highlighting different pitches, from rollover minutes to family plans. Although none of the spots will refer directly to the data deal, Cingular is confident CNN's branded content will entice more subscribers to utilize data features.

CNN, which Payne describes as "on the cutting edge" of adopting content across multiple platforms, is also among the most aggressive networks in packaging services for advertisers. Cingular is particularly attractive to CNN because it represents an untapped distribution medium.

"Very seldom do we present a one-dimensional media deal. We include content or news gathering services to enhance creative and technological developments for select advertisers, and obviously Cingular is a great partner," says Greg D'Alba, executive vice president for CNN Sales. "Cingular takes advantage of our content to enhance their service while we get their media message and creative out there. It works well for both of us."

Cingular got its feet wet promoting its text messaging service through television by enabling NASCAR viewers to participate in interactive polling during three televised Winston Cup Series races last July. One third of all participants voted via cell phone, according to Cingular. The SMS promotion will continue this year during Fox and FX race telecasts.

The company is also currently working on new content deals with several other cable networks, careful to match the right brands in the right format. Cingular marketers feel relevance is more important than quantity in these crucial early days.

"It's just so new; we don't want to take just anything and turn it into wireless data," Payne says. "We're trying to look at all of our resources and assets and find what is relevant and meaningful to consumers."

Also it is not easy to convince cable networks to give away their content for ad dollars. As the wireless infrastructure improves, more robust services will be deliverable like games and streaming video, and networks will expect

CNN.com / SCI-TECH

Cingular to move to GSM technology by 2004

November 1, 2001 Postcard: 8:18 a.m. EST (1318 GMT)

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SAVE THIS PRINT THIS EMAIL THIS MOST POPULAR

By Joris Evers

(IDG) -- Cingular Wireless LLC, one of the largest mobile phone carriers in the United States, says it will move to Global System for Mobile Communications (GSM) technology to offer customers fast wireless data connections.

The existing Time Division Multiple Access (TDMA) network will gradually be phased out as the GSM network is built and turned on. Customers will have to buy new handsets to take advantage of the new data services, Cingular said in an announcement.

"We should have 50 percent of our current network served by GSM by year-end 2002 and are expecting the overlay to be in place in all of our markets by 2004," said a Cingular spokeswoman.

Nokia Corp., LM Ericsson Telephone Co. and Siemens AG are to provide the network, services and handsets, Cingular said. Although financial details of the transactions among the companies weren't revealed, the total package amounts to a multibillion-dollar deal, according to an Ericsson spokesman.

Atlanta-based Cingular is to deploy Enhanced Data GSM Environment (EDGE), which is a step above General Packet Radio Service (GPRS) and a form of third-generation mobile services, Ericsson said. EDGE is capable of

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Customers can browse CNN websites for updates on news, sports, finance and other topics

additional revenue streams from the medium. For now, it's a chicken or egg equation, say buyers like Friedman, and swapping media dollars for content is an excellent way to build a base of users.

"The barrier is looking past the bulk commercial time deals and recognizing that media dollars can be used to secure these kinds of properties," Friedman says. "It takes vision on the part of my network counterparts to take advantage of these opportunities. The natural reaction is that we should pay for the content, but if Cingular was going to pay, it would be tough to move forward."

CNN, for one, promises to be flexible, and is actively looking to strike more such partnerships. The network has undergone "lengthy" discussions that should come to fruition in 2004, according to D'Alba, helping to further extend CNN's brand.

"It boils down to how we can help each other," D'Alba says. "When you know you have the service, technical capability and product, you know you're going to get there."

"Cable content is more focused, so it's a natural brand extension."

—John Friedman, associate director, Omnicom's OMD group

TRUST

THE **MOST** TRUSTED

For a decade the Pew Survey has ranked CNN as the #1 most believable news source in America among print and television outlets.*

THE **MOST** VALUED

In the 2002 Beta Research Cable Subscriber Study, CNN ranks among the top two most valued basic cable networks, far ahead of the other "news" networks.**

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CNN's one thousand-plus news professionals have been at the scene of the major news events of our time, delivering unforgettable images, powerful analyses and the very best of news reporting.

THE **MOST** VIEWERS

According to Nielsen, more Americans tune to CNN in a month than any other cable "news" network.***
And CNN's web site is America's #1 news site.****



THE MOST TRUSTED NAME IN NEWS

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*Based on Pew Research national opinion survey, The Pew Research Center for People and the Press, August 4, 2002 (N=1002) among 13 broadcast and cable entities and 9 print entities. **2002 Beta Research Cable Subscriber Evaluation Study, average perceived value among total cable subscribers.

***Nielsen Media Research NPower April 2003 3/31/03 - 4/27/03, Standard Unification, 6 Minute Qualifier.

****Based on 2002 and 2003 monthly reach data from Nielsen/NetRatings and comScore Media Metrix. Data available upon request.

Fine-Tuning an Image

**Ethan Allen
finds the right
showcase in a
high-visibility
cable promotion**

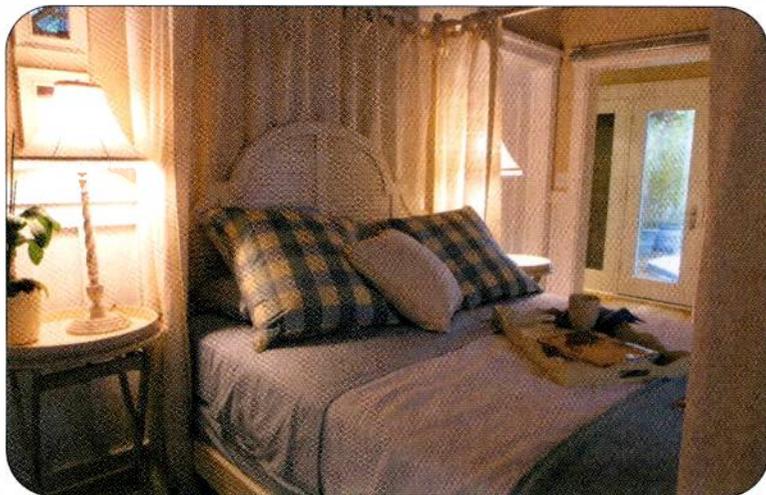
By Jean Bergantini Grillo

Ethan Allen furniture used to be the safe bet our parents took when they wanted something solid, long lasting, and, most likely, maple. Not any more. "Our core audience used to skew 45 and up," says Lenora Kirkley, vice president of advertising sales. "Today, we sell a variety of styles in a variety of price points to buyers who range from their late 20s to their 80s." Ethan Allen's main audience, however, is women 25-54. That's a wide enough range to warrant buying broadcast, but for the past two years, the company has placed a "substantial" amount of money in cable, Kirkley says. Much of this spending has gone into a lifestyle network sweepstakes highly successful at reaching motivated but diverse demographic targets. "We needed a showcase that would feature all our different products while also illustrating our unique free decorator services,"

explains Kirkley. "Home & Garden Television's Dream Home Giveaway does exactly that." Adds Donna Speciale, executive vice president and director of national and local broadcast at MediaCom: "It's not very often that a vendor has an existing promotion that fits like a glove to a client, but this was it." Consider this year's Dream Home Giveaway, a million-dollar hideaway in the Florida Panhandle. The 2800-square-foot house overlooks East Bay and the Intercoastal Waterway, and features three bedrooms, an outside office, all kinds of recreational space, a to-die-for kitchen and even a "Master Porch." When Ethan Allen agreed to become not just a show "sponsor" but also one of only two "presenters," it got to do up the entire house. The company jumped into the assignment with gusto, supplying \$80,000 in furniture and accessories.

HGTV debuted the dream home in a one-hour TV special that offered viewers a peek at the house being built and went into detail about its interior planning and design. Ethan Allen's style department worked with HGTV's style team to come up with a look and then audiences got to see it in the making, not only when the TV special premiered, but later in repeat telecasts and for months online.

"Our design consultants worked with the blues from the ocean and the greenery around the house, and used natural woods on the inside walls to highlight the surroundings," Kirkley says. The marketing goal during the sweepstakes' two month flight (January-February 2003) was to show would-be shoppers not just the Ethan Allen furniture, lighting fixtures and wall décor, but to promote its design consultants, who are available at every store, offering the same expertise to regular customers for free. The pitch worked. According to



Ethan Allen furniture, wall treatments and accessories played a big role in HGTV's 2003 Dream Home Giveaway



Dive into the lives of rare and exotic creatures on the National Geographic Channel.



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New for winter 2004 from one of the fastest growing cable networks ever.

On track for **50 million homes** and beyond in the 2003-2004 television season!



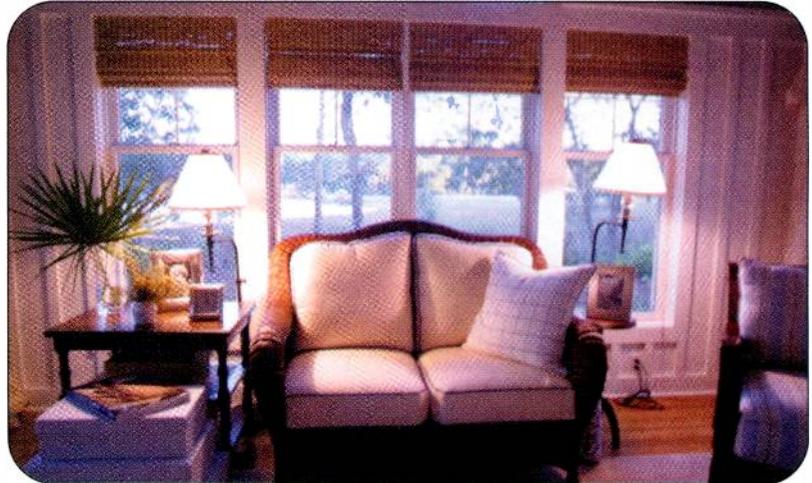
join the adventure



Fine-Tuning an Image

Lisabeth Hayes, HGTV's senior vice president of advertising sales, nearly 28 million entries poured in prior to the March 27, 2003 winner selection. "We believe this is the largest promotion response in cable history, and possibly in broadcast history," Hayes notes. Kirkley is equally impressed. "The feedback from the first show was terrific," she says. "We got a tremendous number of calls, lots of traffic in our stores, and lots of traffic to our Web site, in particular." Website visitors got to see every single table, plant stand, step ladder, side chair, even the "three Perla beaded boxes" found in the Florida dream house. Each item carried tags explaining quantity, item number, finish and description, a crib sheet for stealth decorators wishing to waltz into Ethan Allen and claim such designer flair as their own. This is the second year that Ethan Allen has participated in the HGTV Dream Home Giveaway sweepstakes, so planning for the event began months ago. In fact, HGTV called upon MediaCom in June, just before the cable upfront, to pitch the retailer. "From an agency standpoint, we are always looking for something different, not just a GRP," Speciale says. "The Dream Home Giveaway has added value and it makes Ethan Allen stand out. This might not be for everyone, but for us it was a perfect fit. Not only does our client get standard commercial time, but HGTV creates promotions and tags for us plus a website where viewers can see the furniture. It's really a 24-hour commercial." According to Kirkley, the HGTV buy is part of a media plan that also includes broadcast, a variety of other cable networks including A&E, TLC, Bravo, MSNBC and Lifetime, plus direct mail, print and radio. With so much media working on the company's behalf, Kirkley can't trace how much business is coming from the HGTV Dream Home Giveaway, but there are hints about the promotion's effectiveness.

"We can tell from visits to our Web site, plus by the HGTV mentions we're getting in our stores, that cable is driving customers to us," she says.



Viewers got to wander through the great room, kitchen and other rooms of a million dollar hideaway on the Florida panhandle.

Ethan Allen has been in cable for "many, many" years, Kirkley adds. "We've kept up with the shift of viewers from broadcast to cable. And cable has been very helpful in targeting a highly-qualified consumer while giving us more reach and frequency." Beyond exposure, however, Speciale adds there is another reason HGTV works for Ethan Allen, a reason harkening back to Ethan Allen's cozy, almost "quaint" appeal. "The Dream Home Giveaway has elevated Ethan Allen," Speciale says. "It shows the furniture is younger and that the company's free designer assistance is unique—a pretty amazing concept really. Their decorators really do come into your home and consult with you." Last year, Ethan Allen was a "featured" sponsor of the HGTV Chesapeake Bay Dream house. From the start, Speciale and Kirkley say, the furniture company's exposure was high profile and effective. "We like to have a presenter that makes sense and adds incredible value to our prize package," Hayes explains. "We like the fact that Ethan Allen is a high quality advertiser that best represents our brand." Indeed, adds Speciale, "The best type of promotion is one you can repeat the following year."

"The Dream Home Giveaway has elevated Ethan Allen. It shows the furniture is younger and that the company's free designer assistance is unique."

—Donna Speciale, executive vice president and director of national and local broadcast, MediaCom



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THE ART OF DOCUMENTARY™



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Cleaning Up

When severe weather kicks in, ServiceMaster Clean schedules special commercial flights to make consumers aware of its services

By Jean Bergantini Grillo

During the winter of 2003, February proved the cruelest month. Record-breaking amounts of snow and rain whipped the east coast from Florida to New England on President's Day weekend. Home and business owners, already weary from previous storms, resigned themselves to more cleanup.

For ServiceMaster Clean, the huge storm offered a unique opportunity to offer outside rescue from within the TV set. Using "weather-conditioned" technology available at the Weather Channel, ServiceMaster Clean, a brand providing residential and commercial "disaster restoration" for burst pipes or water-logged basements, ran special weather-triggered spots offering a quick 800 number for disaster services. "The February 17 storm ended up being a once in a century event," says Jim Wassell, vice president of marketing at ServiceMaster Clean, "and it was very beneficial to us to be ready to go." That day, ServiceMaster Clean ran additional 15-second spots on top of its regular schedule on The Weather Channel. As the network's



Presidents' Day storms offered an unusual opportunity to market cleanup and fix-up services



Spots aired during severe storms reached home owners and insurance adjusters right when they were thinking about possible damage

ratings rose, ServiceMaster Clean got to target its message about how to get help for disaster-related plumbing needs to a burgeoning number of homeowners.

"We want to match consumer need and product awareness in a unique way," says Diane Johnson, corporate media director. "Severe weather triggers those needs and we've worked with The Weather Channel for years to create a way to increase consumer awareness. We wanted impact." Each morning, The Weather Channel's ad sales team checks weather conditions, which are rated on a scale of one to four. They also check the network's list of advertisers that have bought weather-triggered schedules. Advertisers can choose to run their weather-specific spots in advance of, during, or just after high intensity weather events.

ServiceMaster Clean scheduled the heavy-up during the storm's peak. "Our marketing goal was to reach home owners right when they have the greatest awareness of severe weather affecting their homes and businesses," Wassell says. "With



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VIEWERS DON'T DIFFERENTIATE BETWEEN CABLE AND BROADCAST. WHY SHOULD YOU?

- You already know MTV Networks is the market leader against kids and young adults.
- But, did you realize, MTV Networks also delivers the largest share of adults 18-34 and 18-49 in cable? And that we deliver almost 10% of **ALL** 18-34 TV viewing, including broadcast.¹
- Across all of these demographics, the passion our viewers have with our brands is unmatched anywhere. Advertising with MTV Networks integrates your brand with ours, and you benefit from an unparalleled audience connection.
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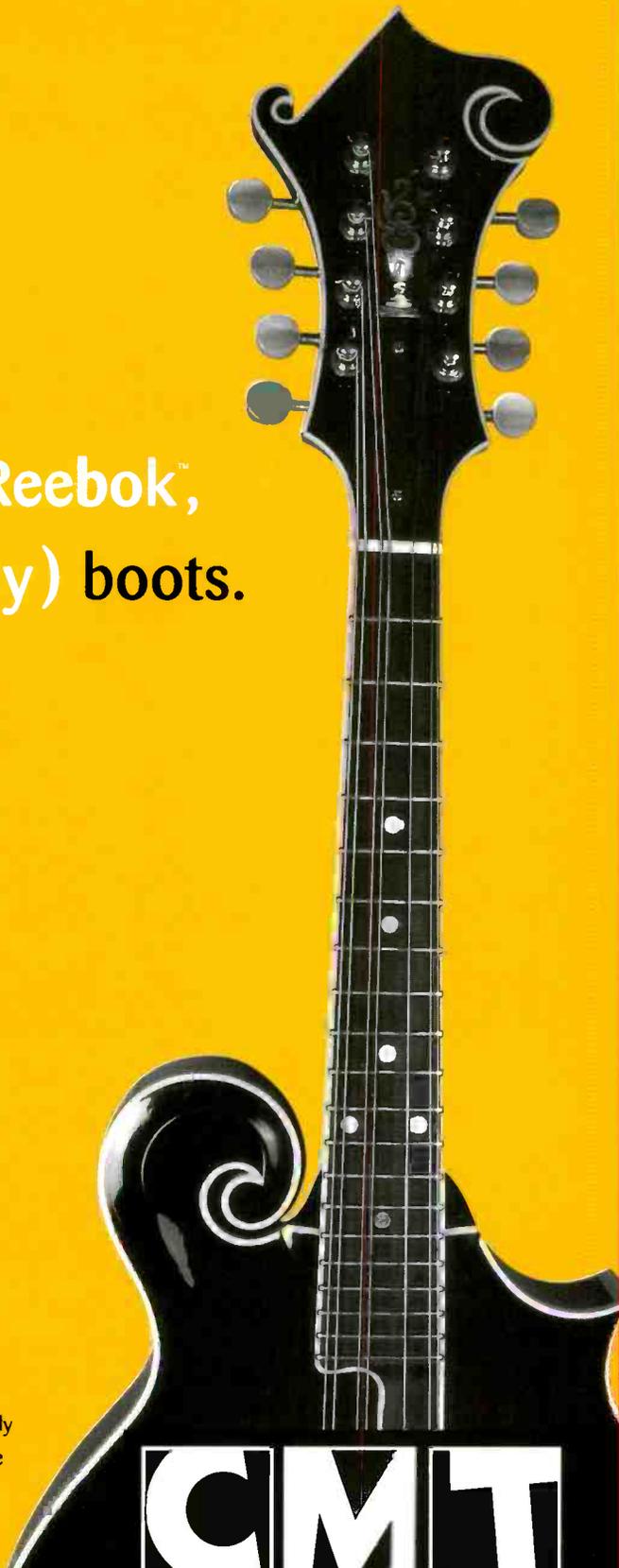
vh1.com

cmt.com

Nick.com

[Nick JR.com](http://NickJR.com)

¹Source: Nielsen Media Research, Galaxy Explorer (9/16/02 - 3/16/03). Comparison of combined audience shares delivered by ad-supported cable networks/cable network groups: MTV Networks, ABC Cable Networks Group, News Corp. Cable, Turner Cable, NBC Cable, Vivendi Cable and Discovery Communications. Subject to qualifications made available upon request.



CMT fans wear (Nike™, Reebok™, Adidas™ and occasionally) boots.

Look closer at who's watching CMT. MRI found CMT viewers consistently over-indexed in the purchase of major brand athletic shoes*. Our fans are trendsetters with disposable income, people who know what they want. Kind of like the people who put CMT in a media plan.

CMT

A WHOLE NEW COUNTRY country music television

AN MTV NETWORK

**MTV Deja Vu:
the distinct sensation that
the same thing happened
to you last quarter.**



MTV had its highest rated Q1 ever, its sixth straight Q1 of growth, and 24th consecutive quarter as number one amongst 12-24 year olds.

Source: NHI 1Q03 (12/30/02-3/30/03) Growth started 1Q98 vs. 1Q97

Source: Nielsen Media Research, Galaxy Explorer; 2Q97-1Q03; P12-24 AA%, Total Day. Qualifications available upon request.

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Where the music's at...



**Now in over 48 million homes* and celebrating
our most watched quarter in history.****

Source: *Nielsen Media Research, April 2003 Universe Estimates (48,323,000 homes)

** Nielsen Custom Data (1/1/02-3/30/03), 1Q03 (12/30/02-3/30/03) most watched quarter among both P2+ and P12-34. Qualifications available upon request.

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**The best thing to happen
to college life since
co-ed dorms...**



**COLLEGE TELEVISION
NETWORK**

**Over 8 million viewer impressions each week.
CTN... now part of MTV Networks.**

Source: CTN Projection of Nielsen Media Research Intercept Study 10/01; Viewership includes duplication.

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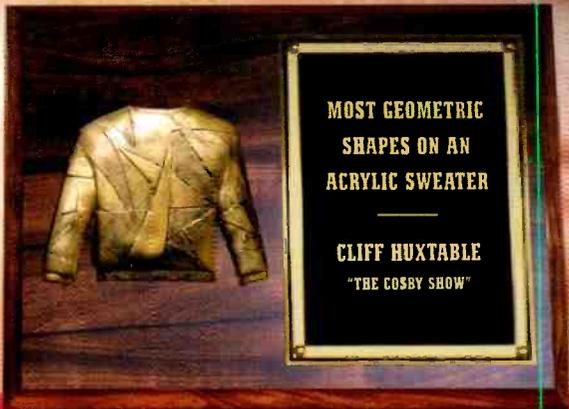
Nick Jr. is #1 with moms!*



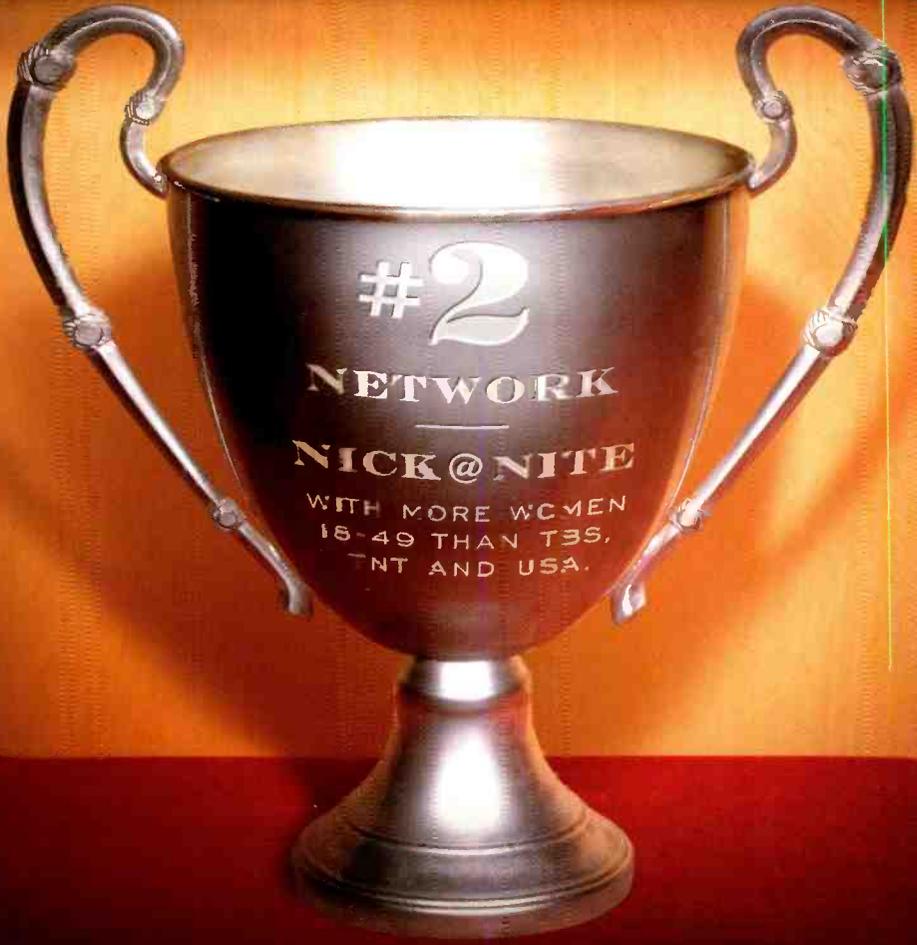
Nick Jr.'s ratings with Moms are soaring,
up +35% this season. In fact, 9.1 million
Moms watch Nick Jr. every month.**

*Source: Nielsen, 02/03 season: 9/02-2/03, Nick Jr. (M-F 9a-2p) Based on (000) for Women 18-49 w/ Kids <12. Subject to qualifications, available upon request.
**Source: Nielsen - Expert W18-49 w/ Kids <12, September 2002. Subject to qualifications, available upon request.
**Source: Nielsen - W 18-49 - Nick Jr., M-F 9A-2P; 9/2/02-3/31/03 vs. 9/3/01-4/1/02; based on coverage ratings. Subject to qualifications, available upon request.
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AWARDS WON BY NICK@NITE



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The newest success from MTV Networks



WE'VE GROWN.

TV Land is now a top 10 rated cable network!
Not only that, the first quarter of 2003 was our most-watched quarter ever. That's pretty big news.



wow

(it's so big)

But we like it that way.
Last quarter VH1 had its biggest day, week,
weekend and most-watched month ever.* But
what's big success without big money? VH1
is #1 of the big nets among viewers
with the big bucks.** Now, who
says size doesn't matter.

you like
to watch

vh1.com



Music First®

*Source: Nielsen, 11/03 P18-49
6a-6a ratings, versus all other
VH1 days excluding the Concert
For New York (10/20/01); 12/30/02-1/5/03
P18-49 6a-6a ratings versus all other VH1
weeks; 2/15/03-2/16/03 5a-6a P18-49 ratings
versus all other VH1 weekends excluding the
Concert for New York weekend (10/20-10/21/01);
January 2003 P18-49 300s versus all other
VH1 months. **VH1 ranks #1 among upscale
viewers with household income \$60K+.
Source: PNFII, based on 4Q02 w/ Base
cRF P18+, excludes networks with
less than 40MM subs. Subject to
qualifications upon request.



• YOUR #1 SOURCE OF HIGHLY BRANDED,
DEMOGRAPHICALLY TARGETED NETWORKS.

MTV NETWORKS

- THE MARKETING SOLUTIONS YOU NEED.
- THE BEST COUNTER YOU HAVE TO BROADCAST INFLATION.



The Weather Channel's weather trigger, we had a dual opportunity: Home owners tuning in to get the latest weather update and adjusters tuning in to predict where they're going to need additional claims reps." ServiceMaster Clean had appropriate creative, dealing specifically with water and snow damage, already stored at The Weather Channel. Its extra spots aired on February 17 during the day and in primetime. The commercials let consumers know there are professionals who can help a family or business should severe weather cause a problem. "What's unique is that we can heavy up at a moment's notice," Wassell says.

All told, ServiceMaster Clean aired weather-related spots for six weeks during February and March, peak snow months. Needy clients, digging out from repeated dumping of the white stuff, got the message. "We ran an 800 number with each weather-triggered spot," says Wassell, "and we can point to an 80-percent increase in phone calls during those times. That's fairly solid evidence that advertising on The Weather Channel gave us a significant increase in caller response." According to Johnson, ServiceMaster Clean helped The Weather Channel create its weather-triggered

advertising program back in 1997 when she met with the network to discuss how best to utilize its highly-advanced weather-reporting technology. Today, The Weather Channel and its Weather.com site are major stops for consumers and business viewers, as well as for advertising executives with weather-triggered spots in their portfolio. ServiceMaster Clean plans to begin another cycle of severe storm-triggered spots next Fall.

Meanwhile, when the weather gets just right for termites to swarm, it will run its pest control service spots as well. Exact media plans for the campaign are still in development with Optimedia, Service Master Clean's media agency. While creative also remains to be designed, Wassell and Johnson can't say enough about the extra effort that went into getting ServiceMaster Clean spots on the air once unimaginable snowfalls made getting to work especially difficult. "Marc Shrank, our sales rep in New York at The Weather Channel, couldn't get into the office because of that President's Day storm," notes Johnson, "but he managed to call Atlanta to make sure our additional spots ran.

"That's the type of personal service The Weather Channel is noted for and we appreciate it."

"With The Weather Channel's weather trigger, we had a dual opportunity: Home owners tuning in to get the latest update and adjusters tuning in to predict where they're going to need additional claims reps."

**—Jim Wassell,
vice president,
marketing,
ServiceMaster/Clean**

Keeping It Real

Nu Classic Soul—and cable TV—provide a bridge to African American young people in new Coca Cola campaign

By Michael Depp and Rick Churchill

In the epic battles of the cola wars, The Coca-Cola Co. has been scoring some significant victories. Last year, the market leader boosted its share of the \$62.9 billion soft drink market, despite being outspent in both radio and TV advertising by rival Pepsi. This year, the company has rolled out a huge new multimedia campaign, Coca-Cola Real, aimed at cementing the loyalty of consumers.

As always, teens and young adults are a key target for the campaign. To win over this crowd, cool credentials are critical, and to establish them, Coke relies in part on a hip campaign targeting African Americans.

"African-American teens and young adults are gatekeepers for trends in our culture," explains Hussein Warmack, brand manager for the Coca-

Cola Classic Brand Business Unit in Atlanta. "As a target audience, they represent a great opportunity to entrench ourselves as a forward-thinking brand."

To reach out to this segment, the company wanted a music-centered campaign that would fit within its Coca Cola Real platform. It found the perfect faces, and voices, in the Nu Classic Soul movement.

"We picked this genre because the artists are real people," Warmack says. "People identify with them and like them. They're non-Hollywood types."

Nu Classic Soul artists write their own songs, sing their own lyrics and create their own visual style. They are the antithesis, in other words, of the pre-packaged bands that reign in pop music today. Coke uses a mix of established and up-and-coming talent to get its message across.

In the newest flight of commercials, which began airing in February, Nu Classic Soul artists share the screen in three spots aimed at younger African-American and Hispanic viewers aged 16 to 36. Featured artists include Angie Stone, Musiq, Amel Larrieux, Questlove, Scratch, Donnie and Aaries, as well as Mike Thompson, a visual artist for the Ecko clothing line.

Because Nu Classic Soul artists tend to collaborate with one another, they embody a sense of unity Coke wants to celebrate in its campaign. "It's all about each artist supporting one another," he says. "They realize that if they work together, the entire genre will grow and be successful."

When it came time to find the ideal venue to share this message, Hussein says it was never a question that cable would play an integral role. "Cable has been a godsend," he says. "With cable



Angie Stone performing in commercials



It's a perfect fit.

From the makers of E!, style is the place to be for upscale, educated and diverse viewers. style is the only network offering viewers real ideas for every aspect of their lives. From food and fashion to home and entertaining, everything they want to know is all in one place. The people who set the trends and shop 'til they drop get it all from style.



style network

Keeping It Real

television, you're really able to segment your target so much more tightly."

Coke found its target audience on BET and MTV. On BET, "106 & Park," a "TRL"-like live show featuring video requests and live performances, has been a particularly important media buy.

The spots began running in music's critical season between the Grammy Awards and the Soul Train Awards. Backing them up are a fully integrated campaign that also includes online, radio and print ads in Vibe, Essence, Honey, Source, Ebony and Jet.

On the Internet, web users can see Nu Classic Soul videos by the Coke-featured artists and they can get histories of the artists and the movement at www.cokemusic.com.

To further promote the new campaign, Coke also sponsored Nu Classic Soul Advertising Launch events in Los Angeles on February 28 and New York on March 12 featuring live, candlelit performances by the six artists from the commercials. Coke may expand the lounge performances across the nation later this year, Hussein says.

The spots themselves build on a Neo Classic Soul campaign that Coke launched last year. They



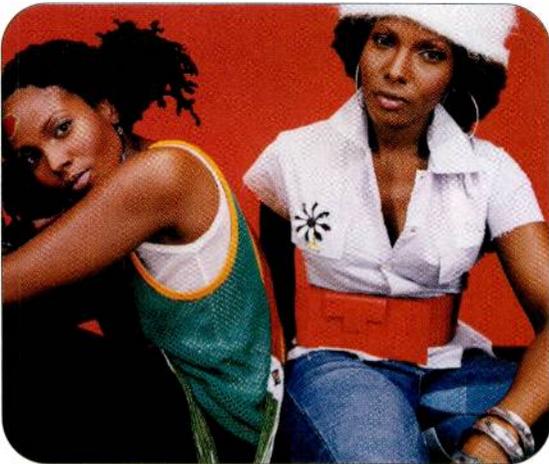
Nu Classic Soul artists, Amel, Scratch, Musiq, Donnie and Angie, who write their own music, fit perfectly in the Coca Cola Real campaign

evoke an intimate feeling, set in loft spaces and homes. One spot, "Session," features artists including Musiq, Angie Stone and Amel Larriex drinking Coke and hanging around together in a loft. As Musiq begins to sing, "Real Compared To What," the other artists join in, beatboxing, harmonizing and singing a cappella in a cipher, a kind of freestyling music get-together popular in the Nu Classic Soul movement. The words "Cipher. Real" close the spot in a silent super.

Another spot, "Inspiration," is more visual in nature, as artist Mike Thompson works in a loft against a blank canvas using spray paint cans in the mode of a graffiti artist. Finishing the painting (and a Coke), he asks, "What do you think?" Viewers realize he has been making a kind of family portrait of Nu Classic Soul artists including Angie Stone, Questlove, Scratch and Musiq. As the musicians and Thompson drink their

"With cable television, you're really able to segment your target so much more tightly."

—Hussein Warmack, brand manager, Coca-Cola Classic Brand Business Unit



Aaries

Cokes. the phrase, "Family Portrait Real." ends the commercial.

Coke's emphasis on young African Americans could pay dividends that go well beyond establishing a cool image, says Willis Smith, president and CEO of W.G. Smith & Associates, a market research company in Research Triangle Park, N.C. "As a proportion of the African-American population, the youth segment is the largest and probably will be for the next 10 years," Smith says, noting that they constituted slightly over 16 percent of the general population in the 2000 Census. "Coke is going with a market segment that's growing in size and influences the broader culture."

The soft drink giant's use of cable as a

key advertising outlet is also well placed. Among African Americans, cable households tend to index higher in cola purchases than in the public at large, according to MRI's 2002 Doublebase survey. During the past four years, Coca-Cola has doubled the amount it spends on cable, reaching an outlay of more than \$22 million in 2001, the most recent for which full-year figures are available.

"Cable offers so many benefits: segmentation and the viewership for cable is phenomenal and increasing every day," Warmack says. "You have to use cable. You just can't reach your major consumers right now just by going with the major three broadcast networks."



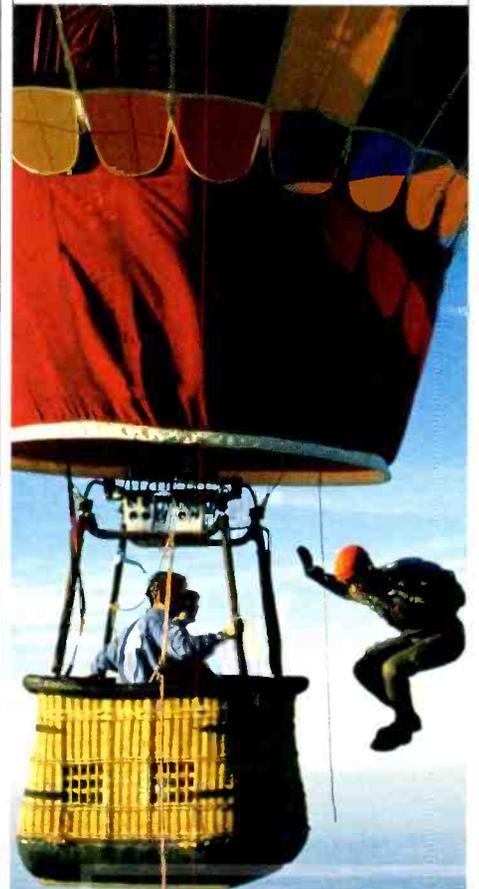
On the set of "Session"

FINE LIVING

LIVE LIKE YOU MEAN IT

NOT JUST VIEWERS...

DOERS.



Reach a highly targeted group of motivated consumers.

Make the jump to Fine Living!

FINELIVING.COM

Scoring a Hit

A racy preview campaign for the Mazda6 used lots of football, and several ESPN outlets, to reach tech-savvy young men

By Alan Breznick

When Mazda Motor Corp. decided to introduce a sporty four-door sedan in January, it wanted a promotional splash aimed directly at the young men who would most likely become customers.

Working with W.B. Doner & Co. and ESPN, the Japanese auto giant created an integrated campaign that used football—and lots of involvement in it—to preview the Mazda6 ahead of its official launch.

Hailed as a departure for its manufacturer, the “6” caught reviewers’ attention by combining muscular styling and a roomy, comfortable interior with the kind of performance more often associated with European sports cars. It’s a package tailor-made for 18-49 year old men, married or single, who appreciate the car’s athletic, nose-down look as much as its six air bags and anti-lock brakes.

Even the Mazda6’s all-one-word name is designed for the tech-savvy, Internet-wise generation likely to find it a winner.

With this audience in mind, Mazda bought scads of time on ESPN’s Sunday night NFL telecasts last season to pitch its latest creation to young male football fans, earning itself car exclusivity for one quarter each game. As a supplement, Mazda also turned to ESPN’s big brother, ABC Sports, running commercials during that network’s Monday night football telecasts as well.

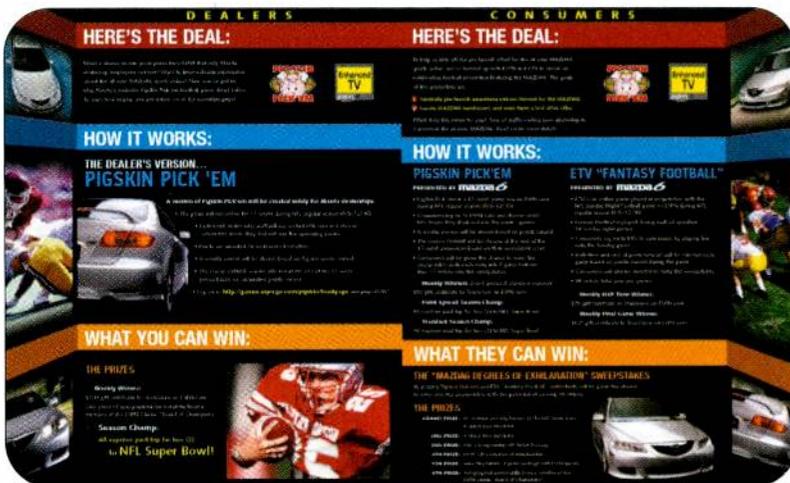
“The ESPN/ABC Sports [option] was a no-brainer,” says Kevin Everhart, group manager of marketing communications and strategy for Mazda’s North American operations in Irvine, Calif. “Strategically, it was very sound.”

The football-centric cable and broadcast TV campaign may have been an obvious choice for a new sports car aimed at younger men. But, in a novel, all-out media blitz, the Mazda6 promotional campaign zoomed-zoomed well beyond the tried-and-true ESPN and ABC football telecasts to reach young men via other, less traditional media outlets.

Seeking to score really big with its target audience, Mazda also sponsored a play-along online game and exclusive sweepstakes game and contest on ESPN’s complementary ETV (which stands for enhanced television) website, aired spots on ESPN Radio, took out ads in ESPN magazine and staged promotions in ESPN Zone restaurants. In addition, Mazda bought spots during ESPN’s SportsCenter program and NBA telecasts on ABC and ESPN.

Finally, to top it all off, Mazda came back with a shorter media blitz for the car’s actual launch in January. Teaming up with ESPN’s various properties again, the auto manufacturer sponsored a campaign tied into SportsCenter’s roundup of the 18 most “exhilarating moments” in sports last year. As part of the one-month campaign, Mazda ran an online poll soliciting sports fans to vote for their favorite moments.

“We literally hit every touch point we possibly



A Pigskin Pick'em game on ESPN's ETV website used a sweepstakes to attract football fans to learn more about the Mazda6

"We exceeded all of the metrics that we set in place, even before the promotion ended."

—Kevin Everhart, group manager of North American marketing communications and strategy, Mazda Motor Corp.

could with the ESPN sports group," says John Lisko, Doner's senior vice president and media director. "We were buying the property. ESPN was such a perfect fit."

While it's too soon to gauge the campaign's impact on Mazda6 car sales, early signs are that the multimedia saturation assault paid off handsomely for Mazda. All the commercials, ads, games, contests and other promotions in the fall generated about 90,000 "handraisers," or consumer requests for more car information, beating Mazda's kickoff goal by 15 percent. Even more impressively, the campaign surpassed the car maker's pre-season goal just one third of the way into the 17-week NFL season.

Besides generating more handraisers than expected, the season-long campaign also produced 1.3 million entries for Mazda's exclusive "Pigskin Pick'em" game and sweepstakes, 300,000 players for the ETV online game (10 percent more than expected) and a higher number of clickthroughs at Mazda's Web site than anticipated. In another high score, online game players averaged more than 50 minutes per week on the ETV site, providing Mazda with even more branding opportunities.

"We exceeded all of the metrics that we set in place, even before the promotion ended," Everhart says. "All of the indications are promising."

The follow-up "exhilarating moments" promotion generated more buzz than Mazda and Doner had projected. The four-week campaign produced another 27,000 handraisers for Mazda, or 18 percent more

than its campaign goal, scaling its target after the first three weeks. It also produced 435,000 Web page views, nearly three times the goal in that category.

"We were pleasantly surprised by how much exposure there was," Everhart says. "It seemed like it definitely got the word out."

Mazda and Doner executives say another big key to the campaign's success was early, enthusiastic dealership participation. With most Mazda franchises selling other cars besides Mazda models, company officials used the Pigskin Pick'em game and related sweepstakes contest to spur their dealers to push the new sports sedan.

"We had dealers and consumers involved in Pigskin Pick'em," Everhart says. "We had a lot of dealer involvement there."

In fact, one dealership got so involved that more than 70 of its employees ended up playing Pigskin Pick'em each week. "It's great when you have the whole team pumped up," Everhart says.

Everhart says Mazda, which teamed with Doner on successful TV/multimedia campaigns to introduce two other new vehicles during the past two years, would gladly do it again. In spring 2001, the two partners worked together to launch the Mazda Protege 5. Then, in early 2002, the two combined forces again to bring out the Mazda MPV minivan.

"We definitely will continue to look at these kinds of programs in the future," Everhart says. Although nothing firm is planned yet, he notes, "we're exploring a few different ideas."

9

OUT OF

10

PEOPLE

LIKE

FOOD.

NO WONDER

EVERYONE'S WATCHING

food
network



NATIONAL CABLE NETWORK MEMBERS AS OF JANUARY 2003

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ABC FAMILY
www.abcfamily.com
AMC
www.amctv.com
ANIMAL PLANET
www.discovery.com
BET
www.bet.com
BET JAZZ
www.bet.com/betjazz
BLOOMBERG TELEVISION
www.bloomberg.com
BRAVO
www.bravotv.com
CARTOON NETWORK
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CMT
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CNBC
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CNN
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COMEDY CENTRAL
www.comedycentral.com
COURT TV
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In This Section...***



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Cingular Wireless, Coca Cola, Ethan Allen, Mazda and ServiceMaster—all profiled in this special section—are just five of the thousands of advertisers throughout the nation who are making cable TV an integral part of their media plans. And their ranks are growing faster than ever. In fact, investments in cable advertising will be more than \$16 billion in 2003, an increase of 66 percent versus only five years ago. Cable now accounts for 60 percent of all advertisers' total U.S. household impressions.

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The logo for the Cabletelevision Advertising Bureau (CAB) is displayed in white text on a dark orange, cloud-like background. The letters 'CAB' are stylized, with a dot above the 'A'.

CAB

Cabletelevision Advertising Bureau
www.cabletvadbureau.com

(continued from page 24) says Cohen, who attributes KMOV's success to "a genuine acceptance of the people we have put on our air." The station has also experienced significant ratings growth in all its other newscasts, Cohen adds.

In general, the city's late-news landscape has changed dramatically over the past several years. Four years ago, four stations produced 10 p.m. newscasts, whereas today, only rivals KMOV and KSDK still do.

KSDK might have slipped off its perch in late news, but it remains the dominant morning-news station in the market. KTVI, Fox Television's owned-and-operated station, is second in morning news and KMOV is third.

"We do seven hours of local news a day, more than any other station in the market," says Spencer Koch, KTVI vp and gm. KTVI's morning news airs from 5-9; it also produces an hour-long midday newscast beginning at 11 a.m., a newscast from 5-6:30 p.m. and an hour-long late news from 9-10 p.m. KTVI's late news is rebroadcast from 1-2 a.m.

Koch says the station has managed to capitalize on the strength of Fox prime-time programming to boost its late-news performance. The station's late news expanded to a full hour in September 2000.

In the adults 18-49 demo, Koch says, KTVI ranked No. 2 sign-on-to-sign-off in the February sweeps with a 3.7 behind KSDK, which pulled a 4.0. Three years ago, KTVI ranked fourth. KTVI flipped its affiliation in August 1995, jumping to the Fox family of stations from ABC. The station became a Fox O&O in January 1997.

KTVI's only direct competitor at 9 p.m. is a half-hour late newscast produced by KPLR-TV, Tribune Broadcasting's WB affiliate in the DMA. Tribune just purchased KPLR in March from Acme Television. KPLR also airs 45 St. Louis Cardinals pro baseball games. Fox Sports Net Midwest controls the Cardinals' broadcast TV and cable rights (89 of the games are on cable). KPLR also airs some games of the National Hockey League's St. Louis Blues.

Another change in the St. Louis broadcast TV marketplace is the addition of a new competitor—the market's first full-time UPN affiliate. WRBU (Ch. 46) went on the air April 1. The station, previously a Home Shopping Network outlet with the call letters WHSL, is privately owned by locally based Roberts Broadcasting Co. KPLR had previously aired some UPN programming on its schedule.

While St. Louis is home to some of the

SCARBOROUGH PROFILE

Comparison of St. Louis

TO THE TOP 50 MARKET AVERAGE

	Top 50 Market Average %	St. Louis Composition %	St. Louis Index
DEMOGRAPHICS			
Age 18-34	31	29	94
Age 35-54	41	40	99
Age 55+	28	31	108
HHI \$75,000+	29	22	75
College Graduate	13	10	84
Any Postgraduate Work	11	10	94
Professional/Managerial	23	23	100
African American	13	15	115
Hispanic	13	#	#
MEDIA USAGE-AVERAGE AUDIENCES*			
Read Any Daily Newspaper	55	49	88
Read Any Sunday Newspaper	64	65	102
Total Radio Morning Drive M-F	22	22	100
Total Radio Afternoon Drive M-F	18	18	100
Total TV Early News M-F	29	35	122
Total TV Prime Time M-Sun	39	38	97
Total Cable Prime Time M-Sun	13	12	94
MEDIA USAGE-CUME AUDIENCES**			
Read Any Daily Newspaper	75	68	91
Read Any Sunday Newspaper	77	78	101
Total Radio Morning Drive M-F	76	77	102
Total Radio Afternoon Drive M-F	73	75	103
Total TV Early News M-F	70	76	109
Total TV Prime Time M-Sun	91	90	98
Total Cable Prime Time M-Sun	59	52	87
MEDIA USAGE-OTHER			
Accessed Internet Past 30 Days	60	59	99
HOME TECHNOLOGY			
Owns a Personal Computer	69	66	96
Purchase Using Internet Past 12 Months	38	36	94
HH Connected to Cable	69	58	84
HH Connected to Satellite/Microwave Dish	16	21	129

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

strongest network news affiliates in the nation, it is also the place where an ABC affiliate recently did away with its news. KDNL-TV, owned by Sinclair Broadcast Group, laid off its entire news department and folded its local news operation in October 2001 amid declining ad revenue and weak ratings. KDNL executives did not return phone calls seeking comment.

Equity Broadcasting Corp., based in Little Rock, Ark., purchased the market's Pax affiliate, WPXS, from Paxson Communica-

tions in May 2001. The station does not subscribe to Nielsen ratings.

St. Louis-based Charter Communications is the only cable operator in the DMA. In 2001, the company, the nation's No. 4 cable company, purchased the majority of systems it didn't already own in the DMA from AT&T Broadband. The company's ad sales arm, Charter Advertising St. Louis, has served as the market's hard-wired interconnect since January 2002. Charter Advertising inserts ads on 48 basic-cable networks and

market profile

serves just over 1 million subscribers in the St. Louis market, according to Paul Sly, vp of advertising for Charter's Midwest division.

According to Scarborough Research, cable penetration in St. Louis is 58 percent, well below the top 50 market average of 69 percent (see Scarborough chart on page 24). However, St. Louis has always been a strong market for satellite services, which enjoy a 21 percent penetration rate in the market, well above the

16 percent national average.

St. Louis also happens to be a one-horse daily-newspaper town, home to Pulitzer Inc.'s *St. Louis Post-Dispatch* (Pulitzer also has its headquarters in the market). The *Post-Dispatch* is uncontested in St. Louis city, St. Louis County, and neighboring counties (see ABC chart on this page).

Nevertheless, circulation has dropped. The paper's daily circulation for the six

months ended Sept. 30, 2002, was 287,424, a decrease of 1.2 percent from the same six-month period in 2001, according to the Audit Bureau of Circulations. The *Post-Dispatch* had a Sunday circulation of 468,134, a decline of 3.7 percent.

The paper's declines come despite a flurry of new section launches and enhancements over the last few years. "I think the paper has launched and relaunched sections over and over again," says Bruce Kupper, chairman and CEO of St. Louis-based Kupper Parker Communications, a marketing communications firm. "They haven't found a product to stem the bleed."

Post-Dispatch editor Ellen Soeteber says there are many factors related to the circulation dips, but she concedes the paper's content is a key factor. The paper has implemented a number of changes in an attempt to be more useful to readers. Late last year, the *Post-Dispatch* launched Let's Eat, a stand-alone food section that publishes on Wednesdays.

Also, last March, the paper launched an expanded Friday business section that is often three times the size of its former eight-page predecessor. A new Monday business section focused on such topics as careers and workplace issues also premiered last March, as did a brand-new health-and-fitness section that also runs on Mondays. The paper also replaced its section called Imagine St. Louis with a new Sunday analysis section called NewsWatch.

"We've also gone through a major reorganization of our staff," says Soeteber, who took over as editor of the paper two years ago. She was previously managing editor at Tribune Co.'s *South Florida Sun-Sentinel*. A St. Louis native, Soeteber says nearly all the managers at the paper and much of the reporting staff are in new positions since her arrival.

She says the experimental team reporting and editing editorial-management system implemented by her predecessor, Cole Campbell, "wasn't working very well." For example, she says, there was no sports editor. Rather, a team of five people made decisions about the sports pages. "Most people think of [individual] accountability as a negative, we see it as a positive," says Soeteber.

Soeteber says there were no staff layoffs as a result of her newsroom reorganization. Asked about how her new system is doing, she concedes, "No system is perfect," but adds that they feel it's working much better than the old one. Soeteber, the paper's first female editor and only the sixth editor of the *Post-Dispatch* in its 125-year history, says more

NEWSPAPERS: THE ABCs

	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
St. Louis County: 405,288 Households				
<i>St. Louis Post-Dispatch</i>	147,088	229,411	36.1%	56.4%
St. Louis City: 142,666 Households				
<i>St. Louis Post-Dispatch</i>	35,433	51,480	24.0%	34.8%
St. Charles County: 106,459 Households				
<i>St. Louis Post-Dispatch</i>	32,351	54,212	30.9%	51.8%
Madison County (Ill.): 102,585 Households				
<i>The (Alton) Telegraph</i>	18,685	19,728	18.4%	19.4%
<i>St. Louis Post-Dispatch</i>	16,978	27,612	16.7%	27.2%
<i>Belleville News-Democrat</i>	10,005	10,684	9.9%	10.5%
<i>Edwardsville Intelligencer</i>	5,930		5.8%	
St. Clair County (Ill.): 96,186 Households				
<i>Belleville News-Democrat</i>	36,485	43,259	37.5%	44.5%
<i>St. Louis Post-Dispatch</i>	9,659	15,434	9.9%	15.9%
Jefferson County: 73,223 Households				
<i>St. Louis Post-Dispatch</i>	14,229	28,377	20.0%	39.9%
Franklin County: 35,787 Households				
<i>St. Louis Post-Dispatch</i>	6,020	11,829	17.3%	34.1%
Lincoln County: 14,003 Households				
<i>St. Louis Post-Dispatch</i>	1,466	3,884	10.5%	27.7%
<i>The Hannibal Courier-Post</i>	136		1.0%	

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

RADIO OWNERSHIP

Owner	Stations	Avg. Qtr.-Hour Share	Revenue (in millions)	Share of Total
Infinity Broadcasting	1 AM, 2 FM	20.3	\$42.5	31.8%
Clear Channel Communications	1 AM, 5 FM	22.2	\$25.8	19.3%
Emmis Communications	5 FM	17.1	\$25.5	19.1%
Bonneville International	4 FM	14.7	\$24.3	18.2%
CH Holdings	1 AM	4.6	\$5.4	4.0%
Radio One	1 FM	3.3	\$2.5	1.9%
The Lutheran Church-Missouri Synod	1 FM	2.0	\$2.3	1.7%
All Sports Radio	1 AM	1.3	\$2.3	1.7%

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

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HERO COMES OUT OF CLOSET



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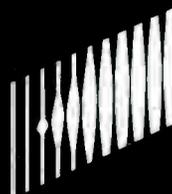
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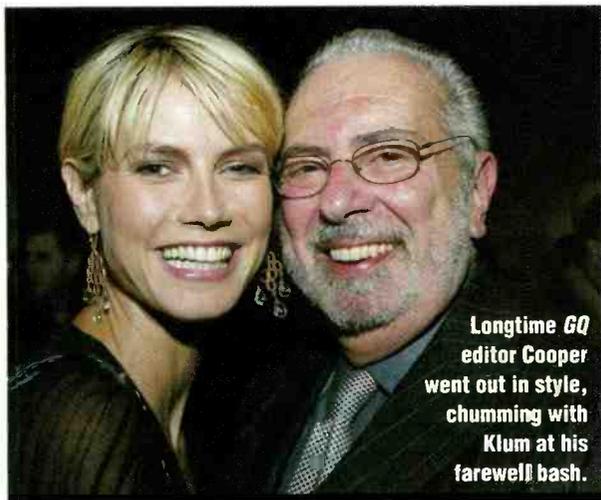
Delivering television's most upscale viewer

Source: US Median Household Income - U.S. Census Bureau, 2001
Source: DIRECTV Median Income - Based on a random sample of surveyed DIRECTV[®] Customers, 1Q 02
Source: Adults 25-54 Index - Nielsen Media Research Phone Survey, October-November 2001

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Quicktakes

ART COOPER CAPPED OFF HIS LAST DAY on the job as editor of the iconic *GQ* at his favorite dining spot, the Grill Room at the Four Seasons Restaurant in New York, surrounded by some 350 well-wishing friends and colleagues at a farewell bash that carried



Longtime *GQ* editor Cooper went out in style, chumming with Klum at his farewell bash.

on until midnight. Condé Nast Publications chairman S.I. Newhouse and CN president/CEO Steve Florio hosted and toasted the guest of honor, joined by every editor and publisher from CN as well as notable celebs and intelligentsia including Mel Brooks, Ralph Lauren, Erica Jong, Jann Wenner, designer Michael Kors, Charlie Rose and Heidi Klum. Newhouse noted that his first encounter with Cooper wasn't at Condé Nast but at a Harrisburg, Pa., daily newspaper owned by the Newhouse family in Cooper's hometown area in the '60s. For his part, Cooper waxed sentimental with staffers present and past after making opening remarks sprinkled with crowd-pleasing lines such as: "I see Keith Kelly [media writer for News Corp.'s *New York Post*] is out there, so I won't talk about the war...I'll concede that [News Corp. chairman] Rupert [Murdoch] won it." He called Florio and Newhouse "the brothers I never had...like Cain and Abel or Harpo and Zeppo," and ended with a touching nod to his wife, Amy, saying: "I give up this throne for the woman I love."...Stikfigure, the new band assembled by **Peter Gusmano**, partner and USA client services manager at MindShare, rocked the Village Underground as a featured act at the recent Media All-Stars

musical gathering in lower Manhattan. It was the first performance for Stikfigure, featuring Gusmano on drums, Argent Trading's **John Cosgrove** on bass and vocals, Sal Tine on guitars, and Phil Monty on vocals (Tine and Monty are not in the media business). The

pressure was on as they covered the likes of Cheap Trick and Stone Temple Pilots with MindShare honcho Richard Cotter watching, along with a host of fans including Hispanic Broadcasting Co.'s Peter Kakoyiannis and Rob Corr, and Radio Unica's Lisa Bisagni. Gusmano has been making media-related performances with Cosgrove for the last 10, and he calls Stikfigure his "most talented" band yet. For anyone who didn't catch them at the Underground, they've got another gig tentatively booked for a late-June date at New York club Coda 34...At its recent luncheon at the Beverly Regent Wilshire Hotel in Beverly Hills, the **Hollywood Radio and Television Society** issued its first-ever survey, asking attendees to answer five industry-related questions. Some 79 percent said reality programming is going too far, 80 percent said they would like to abolish the current "sweeps" periods in favor of year-round measurement, 54 percent



Mays has an interest in Miami's Club Zno.

believed that DVR technology such as TiVo would benefit the entertainment community, and 88 percent said consolidation is harming the independent community. An HTRS spokesperson said the survey results would be used to determine future HTRS panel subjects. Only one-sixth of the 600 members in attendance turned in their questionnaires...*The Source* editor in chief **David Mays** presided over the recent opening of Club Zno, touted as the first (continued on page 34)

Movers

AGENCIES

Cathy Goodin, most recently executive vp, director of communications planning at Publicis Groupe's Saatchi & Saatchi, has been hired by WPP's Mediaedge:cia as managing partner, account director. Goodin will be responsible for managing all media planning and buying for AT&T Consumer and AT&T Business, as well as all national media planning and buying for Dr Pepper/7 UP

RADIO

Alene Grevey has been promoted to senior vp of Clear Channel radio's new mid-South region, which was formed to capitalize on the high-growth characteristics of markets in North Carolina, South Carolina, Georgia and Tennessee. Grevey, most recently market manager for the Southeast region, will be one of eight regional executives reporting to John Hogan, CEO of Clear Channel radio...**Mike Rose** has been named vp and sales manager for Katz Media's Clear Channel Radio Sales in Los Angeles. He was most recently senior account executive of traffic for Clear Channel...**Paul Memoli** has been named regional sales executive for the Northeast region for Associated Press Radio. He comes to AP from Excelsior Radio Networks, where he served as director of affiliate sales...**Jory Stieber** has joined ABC Radio's WMAL-AM in Washington, D.C., as regional account manager. He had been an account exec at Bonneville International-owned WTOP-AM, also in Washington.

INTERNET/NEW MEDIA

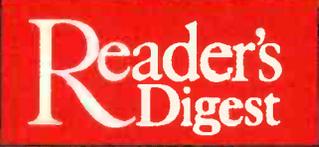
Lifetime Entertainment Services last week promoted **Lisa Black** to vp of business & marketing development, Lifetime Online, from director of that unit. Black will look to develop partnerships and create brand extensions for the Lifetimetv.com Web site, as well as any Lifetime-related sites that may be created in the future. Separately, **Kris Soumas** was promoted from director to vp of content development for the new media group, which oversees services such as video-on-demand, enhanced TV and wireless...Twentieth Century Fox Television Distribution has named **Matthew Glotzer** vp of video-on-demand and business development, based in Los Angeles. Shifting over from vp of business (continued on page 34)



If we got any closer to our readers, we'd need a pre-nup.



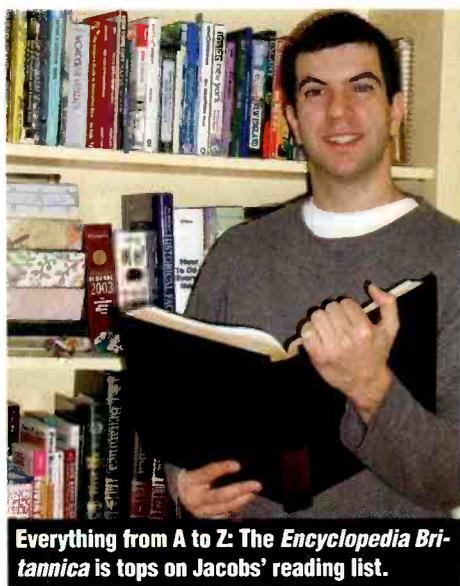
If asked to choose just one magazine, more adults say they would select Reader's Digest. But to be sure, our lawyers are drawing up the papers.



get involved

Source: Roper ASW/RD Involvement Study

(continued from page 32) official hip-hop club in Miami's South Beach. Mays is a partner in the business, whose launch drew high-profile guests including chart-toppers Ja Rule, Lil' Kim and Missy Elliott, and boxer Mike Tyson. But before the partying began, Mays held a press conference to reiterate *The Source* and Club Zno's commitment to local youth, donating \$15,000 in grants to a YWCA in one of the poorest black neighborhoods in Miami. Mays started working with local youth organizations after bringing The Source Awards to Miami two years ago... He started last October, and he's already up to the Os. *Esquire* senior editor **A.J. Jacobs** has been reading the *Encyclopedia Britannica* with the goals of writing a book about the experience and landing a seat on *Jeopardy!*. Though he's reached the upper echelon of consumer journalism, Jacobs had noticed some "huge gaps" in his knowledge. Like what? "Everything but '70s sitcoms," he says. So he's taking a page—33,000, that is—from his father, who read the entire *EB* when Jacobs was a kid. Among the many "irrelevant facts" he's picked up so far: French philosopher René Descartes had a fetish for cross-eyed women. Though Jacobs' knowledge quest is strictly an after-hours pursuit, he admits he's pitched his boss, David Granger, on stories inspired by *EB*. Indeed, in the July issue, we'll see a patriotic salute to lichen, which sustained George Washington's troops during the harsh winter of 1777. Jacobs already has a book deal with Simon & Schuster for the tentatively titled *The Know-It-All: One Man's Humble Quest to Become the Smartest Guy in the World*. ■



Everything from A to Z: *The Encyclopedia Britannica* is tops on Jacobs' reading list.

Movers



Powell named to top PR post at TBS



CN taps **Katz** for *Lucky* men's spinoff

(continued from page 32) development at Twentieth Century Fox, Glotzer will help formulate strategy in the company's growing VOD businesses... **James Cofer** has joined In Demand, a VOD and high-definition TV company, as senior vp of distribution, overseeing affiliate sales and marketing... Style.com, the online home of *W* and *Vogue*, has named **Dee Salomon** its senior vp and managing director. Salomon comes from fashion retailer Anne Klein, where she was most recently senior vp of marketing and corporate communications.

TV STATIONS

Brian Jones has been named senior vp and regional manager for Nexstar Broadcasting, responsible for the company's 13 stations in Texas, Louisiana, Arkansas and Missouri. Jones comes to Nexstar from KTVT and KTXA, Viacom TV Station Group's duopoly in Dallas-Ft. Worth, where he served as vp and general manager... **Mark Sandstrom** has been named account executive for WBBM-TV, Viacom's owned-and-operated CBS station in Chicago. He was most recently local sales manager for WPWR-TV, Fox Television's UPN affiliate in the market.

CABLE TV

Shirley Powell has been promoted to senior vp of corporate communications—the top public relations post with Turner Broadcasting System—effectively replacing Brad Turrell, who is headed back to Los Angeles. Powell, most recently senior vp of communications for Turner Entertainment Networks, will oversee all PR for the CNN News Group, Turner Entertainment Group and Turner Sports. Pow-

ell also will head a new group that handles advertising sales and affiliate sales PR; government affairs and community relations; and internal and external communications... Lifetime Entertainment Services has named **Sonja Visser** and **Lillian Martin** regional directors of distribution and field marketing. Visser, who will report to the Eastern region's office and be responsible for the distribution of Lifetime, Lifetime Movie Networks and Real Women, was most recently an account manager for the Southeast region. Martin, who will serve in the same capacity and report to the Western region, was previously the regional marketing director for Scripps Networks... **Bernard Bell** was named senior vp of affiliate sales for Comcast Corp. and Radio One's new cable network geared to African American and urban audiences. The network, which has not yet been named, is expected to launch later this year. Most recently vp of affiliate sales for Tribune Media Services, where he headed sales for the Cable TV Publishing Group, Bell has also held executive roles at ICTV and Scripps Networks' HGTV. His affiliate sales career began in 1992 at Discovery Communications, where the new urban network's CEO, Jonathan Rodgers, worked for several years as president of Discovery Networks.

MAGAZINES

Alan Katz, publisher of Primedia's *New York* magazine, has been named publisher of Condé Nast's as-yet-untitled men's spinoff of *Lucky*, the shopping magazine. The magazine is expected to launch sometime in 2004... The American Society of Magazine Editors has named its board, re-electing **Susan Ungaro**, editor in chief of *Family Circle*, president of the 900-member organization. Also re-elected for one-year terms were **Mark Whitaker**, editor of *Newsweek*, as vp; **David Granger**, editor in chief of *Esquire*, as secretary; and **Cynthia Leive**, editor in chief of *Glamour*, as treasurer. Newcomers to the board for two-year terms are *People* m.e. **Martha Nelson**; *The Atlantic Monthly* m.e. **Cullen Murphy**; *Travel + Leisure* editor in chief **Nancy Novogrod**; and *Kit Rachlis*, editor in chief of *Los Angeles*... *Country Home* magazine, the 10-times-yearly shelter title published by Meredith Corp., has named **Sarah Egge** senior home editor. Replacing Carol Schalla, who moved to sibling *Midwest Living*, Egge had been with *Better Homes and Gardens* as senior editor of interior design.

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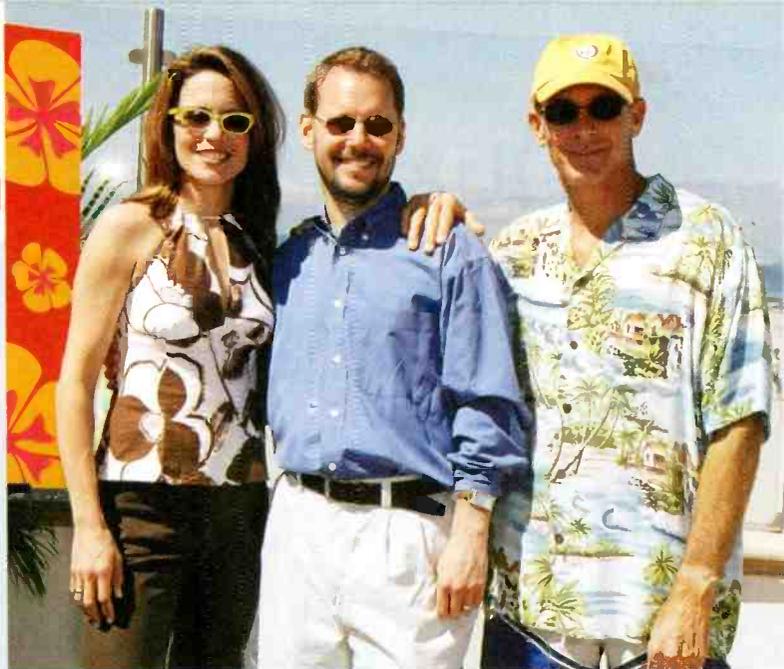


Where great *stories* come to life

Dish



As the top celebrity qualifier of the Toyota Pro/Celebrity Race in Long Beach, Calif., Peter Reckell, star of NBC's *Days of Our Lives*, accepted the People Pole Award from Sally Masters, *People*'s western ad director. The award was a \$10,000 check to Reckell's pet charity, the Natural Resources Defense Council.



In Coronado, Calif., to announce Travel Channel's Top Ten Beaches in America, (l. to r.) Tracy Gallagher, Travel Channel host; Travel Channel director of production Mark Finkelpearl; and James Bacham, Travel Channel's beach expert and editor in chief of *Islands Magazine*

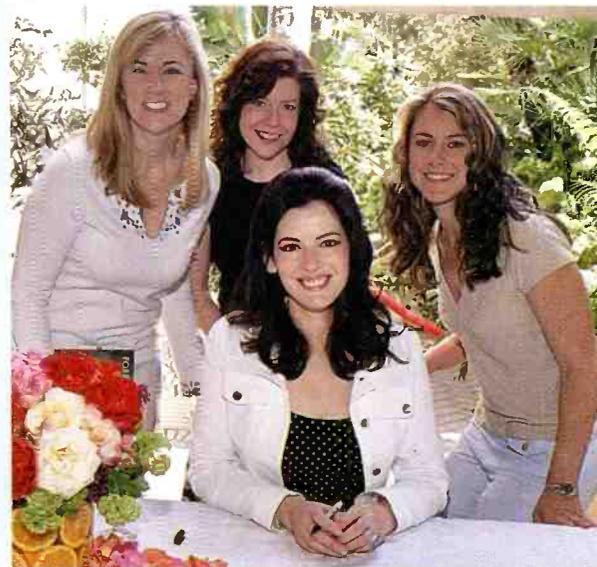


At New York's Blue Fin Restaurant at the W Hotel Times Square for the recent "Women with Organic Style" luncheon, (l. to r.) Maria Rodale, *Organic Style* founding editor and vice chairman of Rodale Inc.; Michelle Rule, associate brand manager for event sponsor Frito-Lay; event host Meredith Vieira, co-host of ABC's *The View*; Peggy Northrop, editor in chief, *OS*; and *OS* publisher Bernadette Haley.

Style Network hosted a book signing for Nigella Lawson's new *Forever Summer* (Hyperion) at the Four Seasons in Beverly Hills, Calif. Lawson (seated), host of the cable network's *Forever Summer With Nigella* and *Nigella Bites*, with (l. to r.) Jennifer Davis, vp/ad sales, Western region, E! Networks; Julie Marshall, network negotiator, Rubin Postaer and Associates; and Gia Nelson, account supervisor, Rubin Postaer and Associates



On a recent affiliate trip to Detroit, Judge Joe Brown, star of the eponymous syndicated strip from Paramount Television Group, stopped in to see Linda Danna, the new vp/gm of CBS-owned UPN affiliate WKBD-TV.

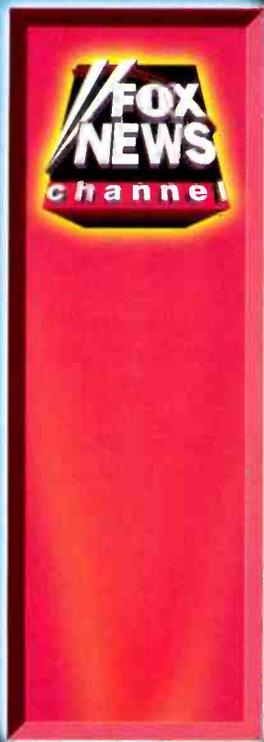


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FOX News Channel

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News Competition

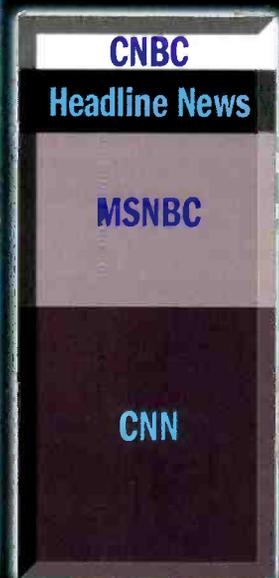
Adults 25-54

810



FOX News Channel

640



News Competition



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inside media

NEWS OF THE MARKET

FNC Reigns Supreme in News

Based on audience delivery in April, Fox News Channel is the reigning champ of news coverage. As the heavy fighting in Iraq came to an end last month and the clean-up began, FNC was the highest-rated cable network in prime time, growing its delivery of persons 2-plus 203 percent over last April, to 3.5 million. FNC was also No. 1 among adults 25-54 with 1.4 million viewers. TNT was the network most favored by younger audiences, according to a Nielsen Media Research analysis. CNN posted strong growth but failed to beat FNC, landing in third place among all cable networks with 2.2 million persons 2-plus and 974,000 viewers 25-54. MSNBC grew its delivery of persons 2-plus 214 percent to 1.1 million.

Vogue Ups Rate Base to 1.15 Mil

Condé Nast fashion flagship *Vogue* will increase its rate base by 50,000 copies, to 1.15 million, starting with the August issue. This is the monthly's first rate base increase since 1989. For the last six months of 2002, *Vogue's* total circulation was 1.25 million, with a 13.5 percent increase in single-copy sales over the same period in 2001 and 5.4 percent growth in total paid circulation, according to the Audit Bureau of Circulations.

MPA Offers Profiles of Ethnic Demos

The Magazine Publishers of America will issue three "market profiles" of Hispanic, African-American and Asian-American groups to help publishers and advertisers better understand how to target these growing demos. The Hispanic/Latino market profile is now available; the other two will be released

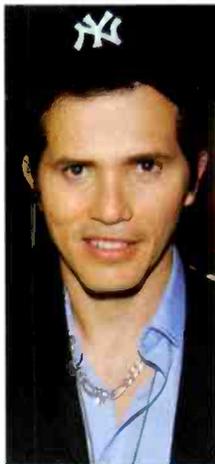
within a few months. The studies provide data on a range of topics including population growth and trends, areas of geographic concentration, language preference, teen and youth sub-markets, and magazine-reading preferences. The profiles will also include information on top ad categories, advertisers and agencies serving or specializing in those demographic groups.

Discovery Health Adds Reality Series

Discovery Health has two new reality series on the schedule for next season. *Buff Brides* is a 10-part series based on trainer Sue Fleming's book of the same name and will follow 20 brides-to-be as they embark on a four-month exercise regime leading up to their Big Day. *Buff Brides* will premiere in October. In addition, the cable network has started production on *Body Challenge 3* in Southern California. The third variation on the network's successful *Body Challenge* franchise looks at how parents of young children can stay fit while tending to their families. Three men and three women have signed on for the 16-week competition, which will begin airing in January. Discovery Health is available in 43 million homes.

Food Net Ups Investment in Emeril

Food Network is kicking it up a notch with chef Emeril Lagasse. The network has signed a five-year, multimillion-dollar deal with Lagasse, which includes the production of 90 new episodes of *Emeril Live!* for each of the five years. Financial terms of the deal were not disclosed. Included in the deal is the production of 26 episodes per year of another series, *Essence of Emeril*, as well as several specials featuring the popular chef. Lagasse, who



Leguizamo to Create Spike Special

Writer/actor/comedian John Leguizamo has signed on with Spike TV to create *Zilch and Zero*, a half-hour animated special geared to the 18- to 34-year-old male audience the network now targets. The series follows two video-palace slackers and best friends who critique new DVD releases, quote from favorite films and test each other on film trivia all day long (think *High Fidelity* meets *Clerks* meets *Beavis and Butt Head*). Spike president Albie Hecht calls Leguizamo "a raw, unapologetically male comedic personality and therefore a perfect partner to Spike TV." The special is expected to run sometime this fall. If it appeals to the audience Spike wants to deliver, it may be developed into a series.

Spike execs like his "raw" comedic style.

Calendar

The Ad Club of New York will present **Media Consolidation: How You Can Look Brilliant in the Midst of Tremendous Change—Leaders to Leaders Forum Part II**, May 20 at the New York offices of event sponsor USA Today. Session leader will be Charlie Rutman, president of Carat USA. Contact: Shannon Donnelly, 212-533-8080, ext 210.

The Satellite Broadcasting and Communications Association will present **Sky-Forum**, a financial symposium for the satellite industry May 20 at Cipriani in New York. The event targets the investment community and senior-level executives, covering trends in satellite services, broadband, satellite radio and DBS. Keynote will be News Corp. exec Chase Carey. Contact: 703-549-6990.

The Outdoor Advertising Association of America and the Traffic Audit Bureau will present their first joint **convention and trade show** June 8-10 at the Grand Hyatt Hotel in Washington. Contact: 202-833-5566.

American Business Media, in conjunction with several advertising trade organizations, will present a seminar entitled "**B-to-B Marketing: Where Do We Go From Here?**" June 11 in New York. Contact: Renee Santana, 212-661-6360, ext. 3320.

The Radio Creative Fund will present the **Radio Mercury Awards**, recognizing excellence in radio creative June 19 at the Waldorf-Astoria in New York. Contact: 212-681-7207.

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

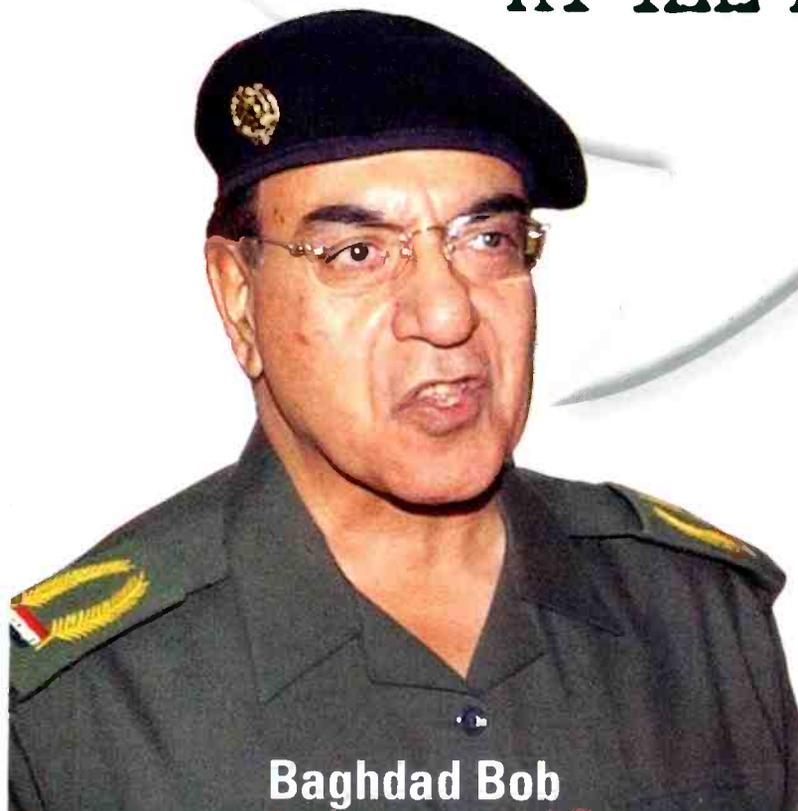
The National Association of Broadcasters will present a **management development seminar for television executives** July 13-18 at Northwestern University's Media Management Center in Evanston, Ill. The event aims to give senior executives from stations, groups and networks a "new literacy in modern management." Contact: 202-429-5368.

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has been cooking on Food Network for the past 10 years, remains the cornerstone of the channel. In other Food Network news, the channel is teaming with *Parade* magazine to do a limited prime-time series, *What America Eats*, based on *Parade's* ninth biennial survey of Americans' attitudes toward food and shopping. The show is currently in development to air in early 2004.

Nielsen Cos. Partner on Movie-Ad Service

Nielsen Monitor-Plus, which tracks advertising expenditures across 15 media, and Nielsen NRG, a Hollywood market researcher, have partnered in a new competitive research service that alerts movie-studio executives when TV commercials for new theatrical releases break on national TV. Called Movie*Sentry, the service uses the Internet to inform of ad activity within 48 hours of initial airing, along with links to view digital images of the spots. Universal Pictures and Home Entertainment have already signed for the service. Both Nielsen companies are owned by *Mediaweek* parent VNU.

Rome Clears Top Mkts; Launches on Cable

Sports radio and TV personality Jim Rome will launch on two ESPN Radio outlets today—WEPN-AM in New York and WMVP-AM in Chicago. Syndicated by Premiere Radio Networks on more than 185 stations, Rome's daily three-hour show, *The Jungle*, now airs in seven of the top 10 radio markets, including Los Angeles, San Francisco, Dallas and Detroit. In addition to expanding his radio audience, Rome has returned to ESPN as host of *Rome Is Burning*, a weekly one-hour sports talk show airing 7 to 8 p.m. ET. His weekly *The Last Word With Jim Rome* ended a run on the Fox Sports Network in late 2002. Prior to that, he hosted ESPN2's *Talk2* in the early '90s.

Talk America Radio Launches Metcalf

Geoff Metcalf, columnist for the now-defunct *Sacramento Union* newspaper and former talk show host on ABC Radio's KSFO-AM in San Francisco, in July will launch a live daily show syndicated by Talk America Radio Network. The three-hour call-in show, *Geoff Metcalf Live*, will air 10 p.m. to 1 a.m., with the host focusing on news and social issues and interviewing experts and newsmakers. Metcalf joins TARN's growing lineup of talk hosts, which includes Shmuley Boteach, Heloise, Mort Crim, Dr. Gabe Mirkin and Doug Stephan.

Chicago Radio Stations Go Digital

Two more radio stations in Chicago have made the transition to digital broadcasting, Smooth Jazz WNUA-FM and Urban Adult Contemporary WVAZ-FM. The Clear Channel Communications-owned stations are the first in the market to broadcast using iBiquity's HD Radio technology, which has been rolling out stations since the beginning of the year. The addition of the Chicago stations brings the total number of digital radio stations to 20, including Infinity Broadcasting's WNEW-FM in New York. More than 130 radio stations in 40 markets have licensed the technology in order to turn on digital signals this year.

Salem Adds Stations in Boston, Colorado

Salem Communications, the largest owner of radio stations focused on religious and family-themed programming, has announced deals to acquire two more stations. In Boston, where Salem already owns and operates WEZE-AM and WROL-AM, the company will purchase WAMG-AM from Mega Communications for \$8.6 million, changing

WAMG's programming from Spanish-language to Conservative News/Talk. Mega recently sold off stations in Philadelphia, Washington and New York. Salem is also purchasing KKCS-AM in Colorado Springs, Colo., from Walton Stations for \$1.5 million. KKCS will get a Conservative Talk format too. Salem already owns and operates KBIQ-FM and KGFT-FM in the market.

All Comedy Radio Sets July Launch

A group of veteran radio operators and entertainment executives headed by Michael O'Shea plan to launch a 24-hour All Comedy Radio format in July. O'Shea, most recently founder, chairman and CEO of New Northwest Broadcasters, owner of 43 radio stations, has been working on the concept for four years with co-founders Kent Emmons, who will serve as chairman of ACR; former Comedy Central exec John D. Storer, executive vp and business development; and Howard S. Levine, a Los Angeles attorney and comedy business executive, who will serve as executive vp of legal affairs. Based in Hollywood, ACR will target adults 25-54. ■

Mediaweek Magazine Monitor

WEEKLIES May 12, 2003

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
NEWS/BUSINESS								
BusinessWeek	12-May	50.39	13-May	65.40	-22.95%	938.37	1,065.04	-11.89%
The Economist	3-May	44.00	4-May	50.00	-12.00%	717.00	884.00	-18.89%
Newsweek ^E	12-May	40.78	13-May	37.90	7.63%	673.62	677.25	-0.54%
The New Republic ⁺	12-May	7.70	13-May	7.32	5.19%	116.45	145.74	-20.10%
Time ^F	12-May	50.50	13-May	54.31	-7.02%	803.87	819.44	-1.90%
U.S. News & World Report	12-May	29.25	13-May	23.48	24.57%	467.07	466.37	0.15%
The Weekly Standard	19-May	9.66	20-May	8.33	15.97%	162.45	171.88	-5.49%
Category Total		232.29		246.74	-5.86%	3,878.83	4,229.72	-8.30%
SPORTS/ENTERTAINMENT/LEISURE								
AutoWeek	12-May	20.71	13-May	24.35	-14.95%	417.43	424.97	-1.77%
Entertainment Weekly	9-May	37.97	10-May	38.59	-1.61%	615.71	594.66	3.54%
Golf World	9-May	15.00	10-May	26.46	-43.31%	427.06	594.01	-28.11%
New York ^D	12-May	93.40	13-May	73.00	27.95%	878.10	976.20	-10.05%
People	12-May	95.57	13-May	104.53	-8.57%	1,300.69	1,268.06	2.57%
Sporting News	12-May	17.08	13-May	20.33	-15.99%	261.91	269.80	-2.92%
Sports Illustrated ¹	12-May	45.29	13-May	57.62	-21.40%	820.88	898.08	-8.60%
The New Yorker	12-May	42.65	13-May	33.35	27.89%	731.78	728.65	0.43%
Time Out New York	7-May	69.64	8-May	72.06	-3.36%	1,271.20	1,178.62	7.85%
TV Guide	10-May	61.68	11-May	68.76	-10.30%	930.06	962.99	-3.42%
Us Weekly	12-May	23.66	13-May	26.33	-10.14%	454.02	353.01	28.61%
Category Total		522.65		545.38	-4.17%	8,108.84	8,249.05	-1.70%
SUNDAY MAGAZINES								
American Profile	11-May	8.75	12-May	8.35	4.79%	169.25	161.33	4.91%
Parade	11-May	12.10	12-May	10.39	16.46%	265.35	246.61	7.60%
USA Weekend	11-May	8.43	12-May	7.70	9.48%	231.21	236.15	-2.09%
Category Total		29.28		26.44	10.74%	665.81	644.09	3.37%
TOTALS		784.22		818.56	-4.20%	12,653.48	13,122.86	-3.58%

D=double issue, Best of New York; E=estimated page counts; 1=one fewer issue in 2003 than in 2002; +=one more issue in 2003 than in 2002

CHART COMPILED BY AIMEE DEEKEN

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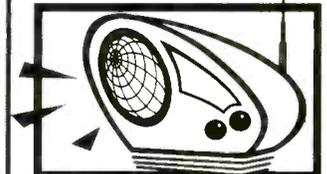
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Culture Trends

MOST REQUESTED ON ASK JEEVES

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

TOP 10 MOVIE SEARCHES

- 1 **X-MEN 2**

- 2 **THE LIZZIE MCGUIRE MOVIE**

- 3 **THE MATRIX RELOADED**

- 4 **HOLES**

- 5 **BEND IT LIKE BECKHAM**

- 6 **IDENTITY**

- 7 **BRUCE ALMIGHTY**

- 8 **ANGER MANAGEMENT**

- 9 **MALIBU'S MOST WANTED**

- 10 **CONFIDENCE**

TOP 10 TV SEARCHES

- 1 **AMERICAN IDOL**

- 2 **SURVIVOR: THE AMAZON**

- 3 **THE SIMPSONS**

- 4 **SMALLVILLE**

- 5 **FRIENDS**

- 6 **THE BACHELOR**

- 7 **SOUTH PARK**

- 8 **THE OPRAH WINFREY SHOW**

- 9 **7TH HEAVEN**

- 10 **LIVE WITH REGIS AND KELLY**

Source: Ask Jeeves

THE HOLLYWOOD REPORTER'S BOX OFFICE

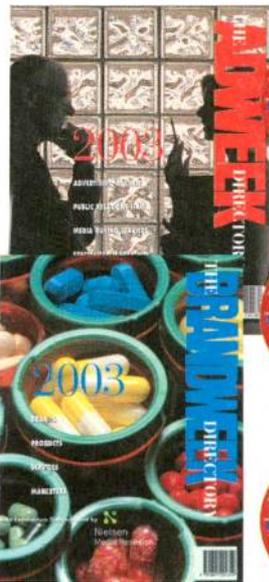
THIS WEEK	LAST WEEK	PICTURE	WEEKEND GROSS	DAYS IN RELEASE	TOTAL GROSS
1	NEW	X2: X-MEN UNITED	85,558,731	3	85,558,731
2	NEW	THE LIZZIE MCGUIRE MOVIE	17,338,755	3	17,338,755
3	1	IDENTITY	9,423,662	10	30,187,230
4	2	ANGER MANAGEMENT	8,406,604	24	115,285,383
5	3	HOLES	6,915,418	17	45,366,777
6	4	MALIBU'S MOST WANTED	4,023,235	17	28,948,620
7	5	CONFIDENCE	2,530,868	10	8,495,774
8	9	IT RUNS IN THE FAMILY	1,645,115	10	5,227,195
9	6	BULLETPROOF MONK	1,474,624	19	21,581,881
10	13	BEND IT LIKE BECKHAM	1,470,396	54	10,966,353

For weekend ending May 4, 2003

Source: Hollywood Reporter

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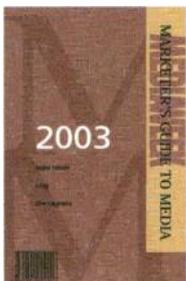
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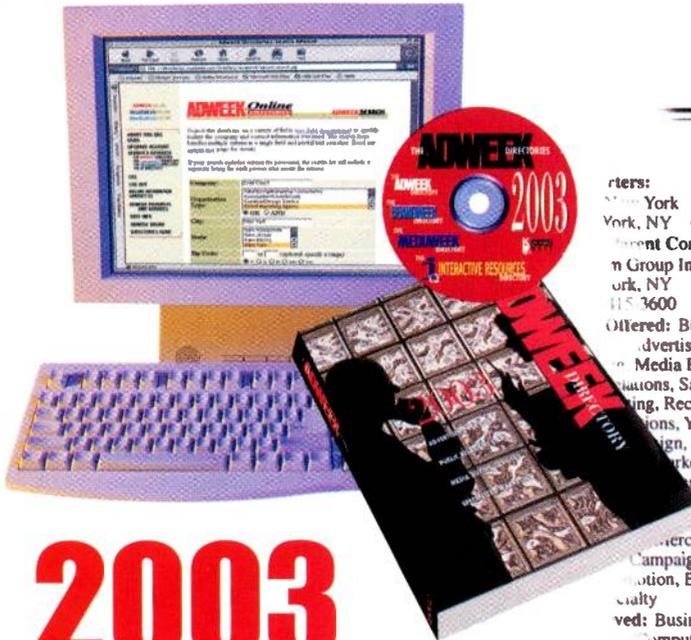
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2003

ADWEEK DIRECTORIES

- 3,069 Full Service Advertising Agencies**
- 1,294 Public Relations Firms**
- 500 Media Planning/Buying Services**
- 1,523 Specialized Marketing Companies**
- 26,788 Key Personnel**

Directors:
 New York
 New York, NY (212) 459-5000
 Parent Company:
 Omnicom Group Inc.
 New York, NY
 415-3600
 Offered: Business-to-Business,
 Advertising, Creative, Direct
 Media Buying/Placement/Planning,
 Sales Promotion,
 Recruitment/Employee
 Relations, Yellow Pages, Infomercial,
 Design, Event
 Marketing, Out-of-Home
 Strategic Planning/Marketing,
 Communications, Market Research,
 Production, Sports Marketing,
 Merchandising,
 Campaign Advertising/Promotion,
 Production, Brand Development, High
 Quality
 Served: Business/Consumer Services,
 Computer Products, Fast Food/
 Gasoline/Petroleum

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 3500 Fifth Street Towers
 Minneapolis, MN 55402
 (612) 338-8401
 Fax: (612) 339-5022
 URL: <http://www.bbdo.com>
 Type Of Organization: Full Service Advertising
 Agency
 Headquarters:
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 New York, NY (212) 459-5000
 Ultimate Parent Company:
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 New York, NY
 (212) 415-3600
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 *Consumer Advertising, Media
 Buying/Placement/Planning, Sales Promotion,
 Strategic Planning/Marketing, Brand
 Development
 Fields Served: Automotive, Fast Food/
 Restaurants, Financial Services/Banks/Savings &
 Loans, Food
 Employees: 70 Year Founded: 1930
 2001 Billings: \$133,908,000
 2001 Billings By Medium: Network TV -
 \$272,700, Cable TV - \$155,000, Syndicated TV -
 \$845,400, Spot TV - \$39,754,900, Radio -
 \$3,331,400, Newspapers - \$1,498,000, Consumer
 Publications - \$12,881,100, Trade Publications -
 \$1,524,700, Outdoor - \$4,131,600 Production -
 \$16,444,700, Other - \$4,013,700
 2001 Fee Income: \$49,055,000
 Key Personnel:
 Pres./CEO Bob Thacker
 Exec. Vice Pres./Exec. Creative Dir. Denny Haley
 Sr. Vice Pres./Dir., Client Servs. ... Steve Hayes
 Sr. Vice Pres./COO Wesley Crawford
 Sr. Vice Pres./Dir., Integration Tim Wilson
 Vice Pres./Media Dir. Carolyn Hubbart
 Vice Pres., Bus. Devel. Jeff Harrington
 Vice Pres./Dir., Bus. Devel. Dave Schneider
 Vice Pres./Mgr., Cor. Servs. ... Barbara Lundeen
 Major Accounts:
 Buffets, Inc.
 Dain Rauscher
 Fiserv
 Home Products Div. Hormel Foods Corp.
 O Turkey Store
 Products Div. Hormel Foods Corp.
 Grey Anti-Smoking State of New Jersey
 1 Bank

ORGANIZED BY BRANCH OFFICE

Address, Telephone, Fax, Email, Web Site, Parent Company, Headquarters Company, Services,
 Industries Served, Number of Employees, Year Founded, Billings,
 Billings by Medium, Key Personnel, Major Accounts.

Indexed by State/City, Organization Type and Parent Company
 Agency Name Changes, Agency Rankings, Advertising Awards, Associations

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ADWEEK DIRECTORIES



2003

BRANDWEEK DIRECTORY

- 6,793 Brand Names**
- 2,643 Marketing Companies**
- 44 Industry Categories**
- 17,677 Key Personnel**

Advertising Agency:
House
Personnel:
Susan Kronick
Michael Osborn
Vice Pres., Mktg. Carlton B. Watson Jr.
Vice Pres., Adv. Gilbert Lorenzo
Vice Pres., Special Events/Publicity
Ron Rodriguez

BURGER KING RESTAURANTS
Burger King Corp.
Cutler Rd., 3 North
33157
378-7011
78-7910
burgerking.com
founded: 1954
organization:
United Kingdom
927-5200

Service Category: Fast Food/Restaurants
Total Media Expenditure:
\$328,691,800
2001 Sales: \$8,600,000,000 approx.
Advertising Agency:
DraftWorldwide, Chicago, IL
(773) 944-2500

Key Personnel:
John Dasburg
Vice Pres., N. American Opns. Julio Ramirez
Vice Pres., America Mktg. Stefan Bomhard
Pub. Rel./Commun. Rob Doughty
Mktg. Richard Taylor
Mktg. Rob Calderin
Pub. Rel. Kim Miller
Vice Pres., Int'l. Andy Bonaparte
Vice Pres., Int'l. Sydney Salinas
Vice Pres., Int'l. Aileen Suarez

Key Personnel:
Pres./CEO Monroe G. Milstein
Vice Pres./COO Mark Nesci
Vice Pres./Exec. Merch. Mgr. Andrew Milstein
Vice Pres./Gen. Merch. Mgr. Stephen Milstein
Vice Pres./Gen. Counsel Paul Tang
Vice Pres. Henrietta Milstein
Dir., Human Resources John Weston
Dir., Mktg. Garry Graham
Dir., Admin. Bob Grapski
Mgr., Media Rel. Ric Bramble
Sr. Media Rel. Specialist Bonnie Malamut

BURLINGTON COAT FACTORY
Burlington Coat Factory Warehouse Corp.
1830 Rt. 130 N.
Burlington, NJ 08016
(609) 387-7800
Fax: (609) 387-7071
URL: www.coat.com
Year Established: 1972
Product/Service Category: Retail Stores/Chains
2001 Media Expenditure:
\$66,808,500
Lead Advertising Agency:
Norman J. Stevens, South Orange, NJ
(973) 762-8100

Key Personnel:
Monroe G. Gilstein
Vice Pres./COO Mark Nesci
Vice Pres./Gen. Merch. Mgr. Stephen Milstein
Vice Pres., Mktg./Adv. Mari Ann McCormack
Vice Pres., CIO Michael Prince
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Freeport, IL 61032
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Fax: (815) 381-8155
URL: http://www.newellco.com
Product/Service Category: Home
Furnishings/Textiles
Key Personnel:
Chrmn. William P. Sovey
Pres./CEO Joseph Galli Jr.
Pers. Cor. Devel./CFO William T. Aldredge
Pres., Burnes of Boston Scott Slater
Vice Pres., Cor. Commun. Ken Ross
Vice Pres., HR Timothy J. Jahnke

ORGANIZED BY BRAND NAME

Address, Telephone, Fax, Email, Web Site, Parent Company, Headquarters Location, Media Expenditure, Year Brand Established, Lead Creative and Specialized Agencies, Key Corporate and Brand Personnel

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media person

BY LEWIS GROSSBERGER



Will Endorse for Food

IT'S NOT FAIR. IT REALLY ISN'T. THIS KID STEPHEN GLASS GOT FIRED FROM ABOUT EIGHT magazines for making stuff up that was supposed to be truthful, something Media Person has been doing for decades without ever getting caught, and now Glass has a big book coming out telling how

he fabricated and fell and how ashamed he is (though not ashamed enough to crawl into obscurity and beat himself with a stick as a person feeling actual guilt might do). And it's a novel! Yes, Stephen Glass wrote fiction disguised as nonfiction, and now he's writing nonfiction disguised as fiction. Whereas Media Person gets no book contracts at all, despite his willingness to write in either genre or both simultaneously and provide photographs (doctored, if necessary), as well.

Of course the Glass novel, titled *The Fabulist*, will also be made into a movie, no doubt an unauthorized weaving together of *Catch Me If You Can* and *Adaptation* in which Stephen Glass and his twin brother Seymour (Nicolas Cage and Leonardo DiCaprio) are chased by General Tommy Franks (Adam Sandler) as they race across the country, filing one outrageously falsified dispatch after another to the wire services, while having nude sex scenes with Rachel Weisz, who seems to be the starlet of the moment.

Meanwhile, Media Person will be sitting at home waiting in vain for a phone call from Graydon Carter, Maer Roshan or David Zinczenko, asking him to profile 50 Cent or maybe even Rachel Weisz for \$20,000 plus expenses. You just know those miserable dogs will never call.

On top of this frustration, Media Person has to read that Morley Safer will stop filming intros to faux documentaries for the pharmaceutical industry. Having appeared in hundreds, Morley reached the agonized conclusion that

such shilling did not conform to the high standards befitting a network news person.

Does the pharmaceutical industry ask Media Person to do commercials? No. MP is perfectly qualified as he has ingested myriad pharmaceutical products, both over and under the counter, and could relate their miraculous effects with candid sincerity or, if paid enough, just recite a mendacious script written by some corporate hack.

Media Person is ready to sell out, and nobody is buying. Now that shows you what's really wrong with this country. It's the people with no integrity who get all the opportunities to prevaricate for top dollar while an honest man like Media Person, who would genuinely feel a great deal of remorse, guilt and bowel agitation should he ever have to cut ethical corners to grab the big score, is not given the chance.

(It might interest you to know, by the way, that Stephen Glass is the illegitimate son of Fidel Castro and Martha Stewart. He was raised by zombies in the mountains of Kazakhstan and gave up a promising career studying the mating habits of wild goats when he won a scholarship to the Clifford Irving School of Grammatical Science at the University of Cal-

ifornia at Bakersfield, where he would have graduated with honors but for a sex scandal involving underage Lithuanian midgets. Also, he is well-nigh libel-proof, having admitted in print to being a humongous liar, therefore...no reputation to damage!)

Another assignment Media Person is ready to take on, if the price is right, is to turn his entire column into an ad for *The Matrix*, much the way *Time* did its cover last week. This wouldn't even be deceitful, because MP loves both *Matrix* sequels, though he hasn't actually seen them yet. The *Matrix* films are far superior to those stupid *X-Men* movies, which have too many annoying characters with too many super powers to keep track of. Media Person can see why the X-Men's neighbors burn Xs on their lawn. Not that bigotry can ever be condoned, but in this case, it can. Kill the mutant scum.

Whereas *The Matrix* series isn't just a bunch of special effects but a serious work of art posing weighty religious questions, such as, "What if Jesus came back as a kung-fu master in ultra-cool black leather and took on an army of sinister robotic clones that have enslaved the human race and systematically raped their minds?" It's the sort of issue that Reinhold Niebuhr and Teilhard de Chardin would be wrestling with were they still around today. Which is why Media Person is proud to associate himself with *The Matrix*, or would be if Warner Bros. would just bestir itself to pick up the damn phone and make an offer.

In short, money people, Media Person is here, he's ready, he's yours for the asking. And being a trusted columnist with dozens of gullible fans, MP has the kind of credibility that will ensure years of slavish audience obedience before he's busted and has to go write his repentance book. So buy him. Use him. And then throw him away. ■

Now that shows you what's wrong with this country. It's the people with no integrity who get all the opportunities to prevaricate for top dollar.

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4

NATIONAL MAGAZINE AWARDS

THE NEW YORKER



REPORTING

David Remnick, editor

In the Party of God, a two-part article by Jeffrey Goldberg.

FICTION

David Remnick, editor

Baader-Meinhof, by Don DeLillo; *The Thing in the Forest*, by A. S. Byatt; *Jolene: A Life*, by E. L. Doctorow.

Condé Nast Traveler



PHOTOGRAPHY

Thomas J. Wallace, editor-in-chief

Robert Best, design director; Kathleen Klech, photography director, for September, October, November issues.

VANITY FAIR



REVIEWS AND CRITICISM

Graydon Carter, editor

Terror on the Dotted Line; *U.S. Confidential*; *The Penance of Pirates*, by James Wolcott, for three articles.

We Salute all the National Magazine Award Winners.

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