

# MEDIAWEEK

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## Upfront Dancing Begins

Network sales execs already floating 2 to 5 percent CPM increases **PAGE 4**

### MAGAZINES

#### WorldCom Hangs Up

Publishers set to lose consumer and B2B ads

**PAGE 4**

### RESEARCH

#### Nielsen Delays '02 Weighting

Clients are too close to upfront to participate

**PAGE 6**

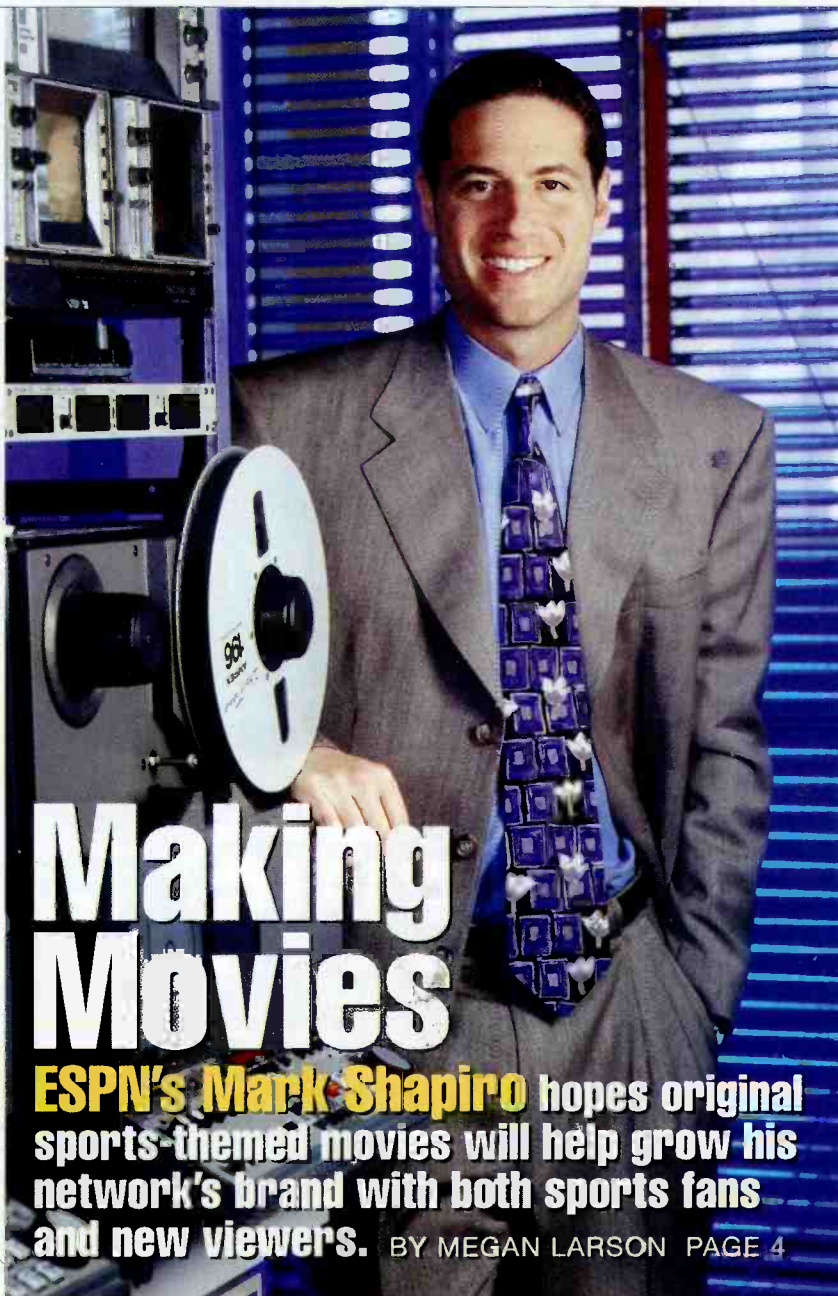
### TV PROGRAMMING

#### Embassy has Buyers Baffled

Fox morphs midseason drama post Sept. 11

**PAGE 6**

Mediaweek Magazine Monitor **PAGE 22**



## Making Movies

**ESPN's Mark Shapiro** hopes original sports-themed movies will help grow his network's brand with both sports fans and new viewers. **BY MEGAN LARSON PAGE 4**

### MARKET INDICATORS

#### NATIONAL TV: BUSY

With first-quarter scatter sold out and second quarter tightening, network sales executives foresee positive CPMs for May upfront marketplace. Buyers are yet to be convinced.

#### NET CABLE: WARMING

Although the flow of ad dollars in scatter is still fragmented, the spending volume has picked up in March due to an influx of automotive money. Studio dollars are still trending strong.

#### SPOT TV: STEADY

Automotive dollars continue to hold up as stations report the first two months of 2002 are up slightly from last year. Telecom and retail categories continue to be soft spenders. Stations eagerly waiting for political advertising dollars to start rolling.

#### RADIO: MIXED

National spot finally showing signs of life. February is hurt by lack of tune-in advertising, and March is wide open. A few local markets like Boston, Miami and Washington D.C. show signs of tightness.

#### MAGAZINES: SLOW

Luxury spending is down overall, most notably jewelry, which has seen dwindling sales at duty-free shops. Designer apparel ads remain steady.



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# At Deadline

Laura K. Jones

FEB 20 2002

## NBC Glows Gold ... Except With Affiliates

NBC continued to score impressive numbers with its Winter Olympics programming, averaging a 19.2 rating and 31 share in households over the first seven days of the Games, according to Nielsen Media Research. However, not everyone has been pleased with the network's Olympic prowess. NBC affiliates grumbled over the network's decision last Wednesday to consolidate all their local avails to just the 8-8:30 p.m. timeslot (which attracts less viewers than during later portions of the Olympic broadcasts). The move allowed NBC to erase the first half hour from its overall nightly average. Nielsen allowed NBC to begin its ratings coverage at 8:30 p.m. as long as no national ads ran during the 8-8:30 p.m. timeslot. By lumping all the local avails together during the first half hour, NBC was not only able to give its advertisers better timeslots but to also inflate its nightly average, from a 16.9 to a 17.5.

## Cablevision, Lifetime Squabble

The relationship between Lifetime and Cablevision threatened to fall apart last week over the price of carriage on the cable operator's systems, which serves 3 million subscribers. Though Cablevision has reportedly complained about Lifetime's high carriage fees, the cable network charges, on average, 14 cents per subscriber, which is reasonable considering its ratings, said Kagan World Media analyst Bill Marchetti. Among cable networks, Lifetime is one of the leading generators of local ad revenue for affiliates.

## Ricki Lake Signs for 10th Season

Columbia Tristar Domestic Television renewed talk show *Ricki Lake* for a 10th season last week, naming Michael Rourke as executive producer. Rourke replaces Gail Steinberg, who will now develop new programming for CTD. Rourke, exec producer of CTD's *Judge Hatchett*, will oversee both programs. CTD also renewed *Hatchett* last week for its third and fourth seasons. Following the announcements of *Ricki's* renewal and Rourke's appointment, a CTD rep said the syndicator hopes to introduce new elements into the strip, a process which will begin in Fall '02.

## Emmis Sells KXPK-FM, KALC-FM in Denver

Emmis Communications last week sold Denver-based radio stations KXPK-FM, to Entravision Communications for \$47.5 million, and KALC-FM, for \$88 million to Entercom. Upon completion of the deal, Entercom will have four radio stations in the Denver market. It will begin operating KALC in March under a time-brokerage agreement until the deal closes.

Emmis will continue to run KXPK until May, when the sale to Entravision is complete.

## To Tell the Truth on Chopping Block

The fate of *To Tell the Truth*, a syndicated game show produced by Fremantle Media, hung in the balance last week. The program has been on hiatus since the beginning of the year, and sources close to the show said *Truth* employees got word late last week that production would cease. One holdout, however, may be producing partner Tribune Entertainment, which has yet to sign off on *Truth's* demise. A program representative declined comment. The strip has struggled in the ratings since its 2000 launch, averaging a 1.3 this season, down 28 percent from last year, according to Nielsen Media Research.



**Real Simple's Carrie Tuhy seeks to simplify fashion's complexities Page 22**

**Local Media 10  
Market Profile 12  
Media Elite 18  
Inside Media 20**

**Addenda:** Allan Banks, executive vp and executive media director for Saatchi & Saatchi, New York, is stepping down after five years as chairman of the American Association of Advertising Agencies' media policy committee. **Renetta McCann**, CEO of Bcom3's Starcom North America, succeeds Banks, who will continue to sit on the committee... **Geoff Dodge**, president/CEO of Media Space Solutions since 2000, has been named vp/U.S. ad director and associate publisher at **BusinessWeek**. Earlier, Dodge had been publisher of Time Inc.'s *Money*. He replaces Joanne Bradford, who left the position last year... Negotiations continue for cable rights to the **French Open** tennis championship. Both Outdoor Life Network, and USA Network, which has owned the rights for the past eight years, are in the running. **Outdoor Life** may have the edge, say network execs involved with the talks... Allen Shaklan, vp/general manager of **WGCL**, Meredith Broadcasting's CBS affiliate in Atlanta, was replaced by interim gm Dick Williams, a veteran of WBKI, Louisville, Ky.'s WB station... **David E. Kelley**, with 20th Century Fox Television, will create a new series for Fox's fall lineup. Kelley got a 13-episode commitment for the series, which revolves around three female San Francisco lawyers.

**Correction:** A story in the Feb. 11 Local Media section incorrectly identified the former job of Mark Berryhill, Meredith Broadcasting's vp of news. Berryhill was most recently KRON news director, Young Broadcasting's former NBC affiliate in San Francisco. The story should have also noted that Meredith also owns Nashville, Tenn., NBC affiliate WMSV, in addition to its 11 other stations.

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### WorldCom Suspends B2B and Consumer Ads in Mags

Plagued by a plunging stock price and recent fears of bankruptcy, WorldCom earlier this month indefinitely suspended its consumer advertising and delayed business-to-business spending in magazines until late second half, according to publishing executives familiar with the telecom's plans. "Our estimates for these businesses are very conservative," said one publisher.

A representative from Messner Vetere Berger McNamee Schmetterer/EURO RSCG New York, which handles WorldCom's account, declined comment.

While WorldCom's \$16.1 million print budget in 2001 was a relatively small piece of the more than \$287 million pie it spent across all media, according to Competitive Media Research, the loss of ad dollars in these recessionary times is yet another blow to publishers.

While *BusinessWeek*—which last year took in \$2.6 million, or 24 pages—will be hit hardest as a stand-alone magazine, Time Inc. overall will suffer the most. *People*, *Sports Illustrated* and *Entertainment Weekly* will be affected. *Fortune*, which last year won the lion's share of WorldCom spending, taking in \$2.4 million from the telecom giant (or 27 pages), and *Time*, which last year garnered \$2.2 million in revenue (totalling just eight pages), expect the biggest losses. —Lisa Granatstein, and Todd Wasserman, 'Brandweek'

### Boom or Bust: ABC Fas-Fax Shows Swings on Stands

While a healthy number of magazine publishers made their rate bases, newsstand sales remained an ongoing headache for a number of categories, including business books and teen titles, according to second-half 2001 Fas-Fax figures released last week by the Audit Bureau of Circulations. While Sept. 11 contributed to the meteoric rise of single-copy sales of newsweeklies, many non-news publications languished on the stands.

*Newsweek* grew paid circ to 3.3 million, while single (continued on page 6)

# ESPN Calls Up Sports Dramas

GM Shapiro pushing for at least four branded original movies per year

**CABLE TV** By Megan Larson

**A**fter eight years of climbing the ranks at ESPN, Mark Shapiro, senior vp and general manager of programming and acquisitions, has learned enough to know that in an age when consumers can watch sports on myriad TV channels, download clips from the Internet or subscribe to all-sports networks via video-on-demand, his network can no longer grow on sports rights alone.

Although ESPN's ratings have stabilized in 2002 after two years of decline, the 81 million-subscriber network is changing its events and sport news-only formula. It is now developing as many as five original movies per year in an effort to prevent audience erosion.

With the recent NBA acquisition, ESPN has the schedule it has always sought—a blend of pro sporting events that carries it from fall through summer. And the network will continue to pursue major sports rights—Wimbledon is its next conquest, according to sources. But by turning to original movies, Shapiro hopes to add new viewers while keeping the sports fan engaged year-round. The network's first original movie, *A Season on The Brink*, premieres March 10, and Shapiro hopes to follow it with similar sports-themed dramas in short order. The next movie project in development deals with the terrorist attack on the Israeli Olympic team during the 1972 Munich Olympics. Shapiro is also considering developing an original series or two.

"Information and live events are our bread and butter, and we will not deter from that. But we are captive to seasonal events, and there is so much competition that we need programming to supplement our games," said Shapiro. "We want to pursue provocative stories, with a sports thread that will attract all viewers."

Shapiro readily admits that TV audiences may be slow to warm to the idea of ESPN as a movie destination, but sports programming analysts and media buyers agree that it is a



ESPN's *Season on the Brink*, starring James Lafferty (l.) and Brian Dennehy, is set to premiere on March 10.

positive direction for the network.

"Mark is looking ahead of the 30 days that is the usual scope for planning, and thinking five years down the road," said Neal Pilson, president of Pilson Communications. "ESPN will still be an event-driven network, but the public is ready for different types of sports programming, and there is a tremendous amount of drama in sports that never sees the light of day."

Though Shapiro says that potential multiplexing opportunities are not driving his new programming model, there is a huge financial upside in sharing made-for-television movies with other Walt Disney Co.-owned networks. ESPN could also add to bottom lines by selling its movies to regional sports networks trying to compete against Fox Sports Network.

"It is evergreen programming that can work on a lot of the Disney platforms," noted John Mansell, senior analyst for Kagan World Media. "It won't move the meter at Disney now, but there is potential revenue growth [in selling programming domestically to RSNs or internationally]," added Pilson.

Non-event programming isn't new to ESPN. In its early years, when the network

went by its full name of Entertainment and Sports Programming Network, ESPN mixed acquired films into its schedule. And, a few years ago, there was talk about picking up ABC comedy *Sports Night*. But Shapiro said that, with the exception of running the movie *Raging Bull* as counterprogramming against this year's Super Bowl, all future scripted programming will be original.

"The key word here is *evolving*," said Bob Igiel, a media consultant and president of Igiel Communications Group. "ESPN does not want to be in the position where its *SportsCenter* becomes stale. They need other stuff to fill time, and there are plenty of secondary markets for it to play in and pay for itself," Igiel added. ESPN's signature news program, *SportsCenter*, occupies about 35 percent of the network's schedule, Shapiro said.

The new ESPN Original Entertainment Sunday-night franchise, *The Block*, which runs from 8 to 11 p.m., is comprised of documentary programming and is also where Shapiro's future movies will run. *The Block*'s ratings have grown 24 percent over the same period last year, and delivery is up 33 percent for the first two weeks since its Jan. 20 premiere.

Although not at the performance threshold it enjoyed in 2000, ESPN's 2002 ratings have improved this year, so far. As of Feb. 10, ESPN's total-day household ratings have grown 17 percent year-to-date, to a 0.6, and delivered 535,000 homes. In prime time, ESPN's ratings climbed 18 percent, to a 1.1, and delivered 974,000 homes, according to Nielsen Media Research.

"We like ratings, so if the consumer watches it, it's a good idea," said Tim Spengler, executive vp, director of national broadcast for Initiative Media North America. However, Spengler pointed to the tepid January ratings performance of TNT's *Monday Night Mayhem*, the story of *Monday Night Football*'s beginnings, as a possible red light for ESPN. "That was a well-done, interesting movie about sports, and [John] Turturro was great, but it didn't do that well," said Spengler. "How is ESPN going to make it more appealing to a consumer?"

According to Shapiro, it all goes back to the brand. "Ratings are a function of compatibility and flow," said Shapiro. "When we make a made-for-TV movie, we will surround it with relevant programming," he said, noting that the March Madness selection-process coverage will serve as a lead-in for *A Season on The Brink*, which stars Brian Dennehy as controversial Indiana University basketball coach Bobby Knight. "Our mission is to serve the sports fan, so long-form drama about sports is in sync with what we have always been doing." ■

# Watching Their Posture

Sales execs want 2 to 5 percent CPM upfront increases, buyers are dubious

**NETWORK TV** By John Consoli

**T**hree months before the broadcast networks premiere their fall 2002-2003 programming to advertisers, media buyers and network sales executives are already posturing over what will be charged and what will be paid, according to media buyers and network executives attending last week's American Association of Advertising Agencies' annual media conference in Orlando, Fla.

Media buyers said the annual upfront dance has unofficially started earlier this year, because several networks are nearly sold out through March and it's the perfect time for them to predict upfront cost-per-thousand increases. However, a number of network sales executives blamed the buyers for the early posturing. "The buyers' job is to constantly put doubt in the network sales teams' minds," said one network sales executive, who spoke on the condition of anonymity.

Steve Grubbs, CEO of OMD USA, agreed. "They're always going to take the high side when predicting CPM increases, and we are going to take the low side."

While both buyers and sellers said that it's too early to gauge next season's upfront, they disagreed on where the market will be when it comes time to commit dollars in mid-May.

"Right now, I predict the broadcast networks, with the exception of ABC, will get between 2 and 5 percent CPM increases for prime time spots in the upfront," said one sales executive, who requested anonymity.

Jon Nesvig, president of Fox Broadcasting sales, agreed the percentages will be in that range. "There is no way in hell there will be another upfront like last year with negatives that deep, although it will be a long process [to reach the right numbers]," he said. Nesvig's reference was to last year's upfront, in which nearly all the broadcast nets sold inventory at low to high single-digit negative CPMs. Nesvig added that buyers "shouldn't be posturing when they can't even get on the air in the [tight] second quarter."

On the other side of the negotiating table,

Donna Speciale, head of broadcast buying for MediaCom, said the networks' bullishness could be short-lived. "Right now, two networks [NBC and CBS] are driving the market. ABC has so much audience deficiency, that advertisers need to put their money somewhere else." She said that Fox and the WB have had some ratings deficiencies, too; and going into the next upfront, NBC will have prime-time inventory in February that it didn't have this year because of the Olympics.

Bill Cella, chairman of Magna Global USA, where he is chief negotiator for clients who spend more than \$2 billion in national TV ad dollars, scoffed at the network projections of 2 percent to 5 percent CPM increases. "I don't see it that big because I don't see that big an increase in the amount of ad volume in the marketplace. Last upfront, the CPM decreases should have been even larger, based on the ratings declines." Echoing Cella, Grubbs added that despite the tight second quarter, "there's nothing in the marketplace to indicate strength going into the upfront."

Network sales executives said that ABC's ratings problems will cause buyers to divert at least \$300 million from the network, money that will be picked up by other networks in the upfront. However, one buyer pointed out that ABC took in \$700 million less in last year's upfront than the year before, and most nets still sold at negative CPM rates.

One media analyst, while not predicting CPM rates, sees potential for more ad volume leading to a stronger upfront. "There is no question the ad market is very weak," Chris Dixon, entertainment analyst for UBS Warburg, said. "But with the ratings Fox got for the Super Bowl, and NBC for the Olympics, where advertisers are breaking new ad campaigns, I believe we will see a turnaround in overall advertising. I believe there will be a shift in the psychology among advertisers who do not want to sit around while their competitors get an edge on them. This can be an effective tool in turning business around." ■



Magna Global USA's Cella isn't predicting CPM increases.



copies soared to 80.5 percent; 4.2 million-circ *Time* saw newsstand sales climb 80.2 percent; and 2.1 million-circ *U.S. News & World Report* saw single copy sales rise 42.1 percent. Also performing solidly was Time Inc.'s *People*, which surged way above its 3.25 million rate base, to a paid circ of 3.7 million.

With the economy in the doldrums, several business titles got hammered: 665,000-circ *Inc.*, published by G+J USA, dropped 57.1 percent in single copies; Time Inc.'s 860,000-circ *Fortune* fell 23 percent; 921,000-circ *Forbes* dropped 34.1 percent on stands.

There were also major fluctuations in the teen category. Primedia's *Seventeen* missed its 2.35 million rate, falling 1.8 percent in paid circ, to 2.33 million, and dropping 19.1 percent on newsstand. *Teen*, which Primedia recently acquired from Emap, lowered its rate base in August to 1,583,333 from 2 million and saw paid circ drop 22.8 percent; G+J USA's *YM* remained flat, at 2.2 million, but single copies fell 17.8 percent. On a brighter note, Hearst Magazines' *Cosmo-Girl!*'s paid circ rose 39.5 percent, to 838,964, and Time Inc.'s *Teen People* grew 2.4 percent, to 1.6 million.

Among the other titles missing rate base were *National Geographic*, *Modern Maturity*, published by the American Association for Retired Persons, and *Vegetarian Times*. —LG

## More Clutter Than Ever on Television, Study Shows

Commercial clutter on television during 2001 reached an all-time high in three dayparts—early morning, daytime and local news—and clutter levels for the late-night and network news dayparts were also up over the previous year, according to the annual Television Commercial Monitoring Report, a joint study by the American Association of Advertising Agencies and the Association of National Advertisers. Prime time was the only daypart in which non-programming minutes decreased.

Non-programming time includes commercial time, public service announcements, public service promotions and on-air promotions by the networks.

In the early (continued on page 8)

# Nielsen Waits on Weighting

Broadcast and cable clients want another year to ready for demo equalizer

**RESEARCH** By Katy Bachman

**N**ielsen Media Research announced in a letter to its customers last week that it would delay by one year a long-planned fix to its national TV ratings panel. Nielsen was to begin weighting its panel starting in September 2002 to balance out shortfalls in key demographic and lifestyle characteristics, such as age, head of household, cable status, ethnicity and other variables that effect the accuracy of ratings.

But while Nielsen and its customers agreed that weighting the national sample is necessary, some cable and broadcast clients weren't ready for the changes with the upfront only weeks away.

"We didn't anticipate that our customers would want more lead time for the upfront this year," said Paul Donato, senior vp, chief research officer for Nielsen Media Research during the American Association of Advertising Agencies' conference in Orlando, Fla., last week. Network executives agreed they need more time before national weighting begins.

"Most of the media community felt we just didn't have enough information to understand what was going on. The change would be coming when we are entering a new season and would be coming off a challenging upfront," said Alan Wurtzel, president of media research and development for NBC. "We certainly need to do it, but we need to do it responsibly, with a year of parallel data," he added.

"Up until now, Nielsen believed we had a properly representative sample," said one industry research consultant, who spoke on the condition of anonymity. Once Nielsen began delivering data using its new weighting proce-



Donato: Clients needed more upfront lead time.

dures, "things began happening that were non-intuitive. Household ratings went up, but demographic ratings went down."

Agencies would have preferred that Nielsen stick to its original schedule. "Weighting is long overdue, especially to compensate for how the sample represents larger households," said Ira Sussman, executive vp and director of futures for Initiative Media.

Meanwhile, Nielsen said its efforts to get samples closer in line with the population are starting to pay off. A year ago, before the company increased its incentives to panelists and put more recruiters into the field, the African American composition in the panel was 1.5 percent below the composition of the population. Today, the panel is 12 percent African-American, in line with group's population percentage. Nielsen also made significant progress with adults 18-24. "This change is about timing and not about methodology," Nielsen wrote in its letter to customers. ■

# The Enigma of *Embassy*

New Fox series has some media buyers scratching their heads

**TV PROGRAMMING** By Alan James Frutkin

**W**ith Fox closing in on the March 11 launch of *The American Embassy*, two things are certain: The creative decisions on the show have been heavily influenced by the events of September 11, and media buyers are a bit confused.

Originally titled *Emma Brody*, the series was pitched by Fox to advertisers as a possible

replacement for *Ally McBeal*. It focused on a young American woman who moves to London for a job at the U.S. Embassy.

But following Sept. 11, Fox executives expressed concern that some of the show's subject matter might be inappropriate. Produced by Danny DeVito and Michael Shamberger's Jersey Television, the pilot not only treated

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# Media Wire

morning daypart, non-programming time was up to 18:02 minutes per hour, from 17:44 in 2000; in daytime, it was up to 20:57 minutes from 20:03; and up to 17:10 from 17:05 in local news; prime time fell to 16:08 from 16:17—the lowest it has been since 1998.

In November '01, CBS during prime time showed the biggest rise in non-programming time, jumping 26 seconds, to 16:04, compared to the year prior. NBC, despite a decrease of 43 seconds, remained the most cluttered network in prime time; ABC is the least cluttered.

Fox Family Channel was the most cluttered cable network, running 17:54 minutes of non-programming per hour, while E! Entertainment Television ran 17:31. The Weather Channel with 12:42 in May and CNN with 9:58 in November, were the least cluttered of the cable nets. —*John Consoli*

## Stations Beat Proposed Political Ad Change

After marshalling a concerted lobbying effort on Capitol Hill, broadcasters managed to beat back an amendment to the Shays-Meehan campaign finance reform legislation that was passed by the House of Representatives last week.

The amendment, sponsored by Sen. Robert Torricelli (D-N.J.), would have given political candidates deep discounts by allowing them to pick the best ad rates from the previous 180 days, costing broadcasters millions in revenue.

Broadcasters are currently required to offer candidates air time at the lowest unit rate available, although there is no guarantee candidates will get that rate.

"We're deeply appreciative of the strong bipartisan vote stripping the Torricelli amendment from campaign reform legislation that would have done serious damage to local broadcasters," said Eddie Fritts, president of the National Association of Broadcasters.

Although broadcasters won the battle in the House, they still face the Torricelli amendment in the Senate version of the bill, which passed last year. If the Senate does not move to strike the amendment, the campaign finance bill could die a slow death in committee. —*Katy Bachman*

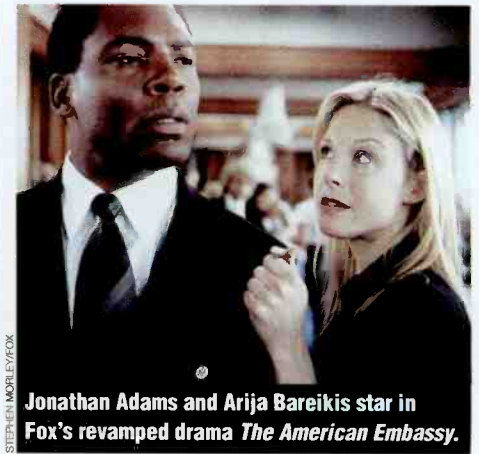
many of the embassy goings-on with a comedic touch, it also featured a bombing.

The pilot was shot in January of last year, and production on the subsequent five episodes (for a six-episode order) was set for Sept. 18. Rather than scurrying away from its subject matter, however, the producers amped it up. They altered the series to revolve less around Emma, played by Arijia Bareikis, and more around the U.S. Embassy. Instead of excising the bombing shots (as Fox did in 24's pilot), the show extended the bombing storyline throughout most of the show's episodes.

During Fox's winter press tour presentation in Pasadena last month, executive producer Jim Parriott told TV critics that the series "now addresses a broader context, a bigger world than when maybe we first set out." But he also said the drama remains focused on Emma's journey of self-discovery.

Indeed, several promotional spots already airing underscore Emma's coming-of-age story, while others highlight the show's political themes. And it is that balancing act that has some advertisers concerned.

"Is this a TV version of *Bridget Jones' Diary*, or is it a serious drama?" asked Stacey Lynn Koerner, senior vp/director of broadcast re-



Jonathan Adams and Arijia Bareikis star in Fox's revamped drama *The American Embassy*.

search at Initiative Media. "It doesn't know."

Clearly, the title change suggests the series is leaning toward the latter. If that is the case, then some buyers said the show, despite airing in the *Ally* timeslot, targets a different audience than originally intended with *Emma Brody*.

"Fox seems to be capitalizing on the sense of patriotism that is sweeping across the country," said Laura Caraccioli, director of Starcom Entertainment. "I just don't know how much the Fox viewer will want to tap into that." ■

# Young Thinking Smaller

Company sets mid- to small-market duopoly plan; analysts see more sell-offs

TV STATIONS By Jeremy Murphy

**A**fter selling its largest property—Los Angeles independent station KCAL—to Viacom for \$650 million last week, Young Broadcasting, owner of 11 stations (including former San Francisco NBC affiliate KRON), will look to acquire more small- and mid-market outlets, said Vincent Young, chairman of the company.

But even though the sale of KCAL may allow Young to make acquisitions, the company is more likely to continue selling properties to help pay off its massive debt from its \$823 million purchase of KRON in 1999, analysts said.

"The transaction leaves a number of doors open for us," Young said last week, during a conference call with investors and analysts. "We'll be able to sell or look at other assets that are for sale."

Specifically, Young indicated the company will look to add smaller stations to its portfolio. "We would love to duopolize in markets such as Nashville," said Young, who already owns ABC affiliate WKRN there. "We believe there are groups for sale that other people are not

chasing down very hard."

While acquiring new stations is feasible, it's unlikely, said Bear Sterns analyst Victor Miller. "His leverage will drop, allowing him to be more aggressive on acquisitions, but I see them more as shedding assets." Specifically, Young might look to sell off KRON, Miller said. The station will have dropped from being No. 1 in the ratings in San Francisco to No. 5, which clears up any concerns over duopoly restrictions (the Federal Communications Commission restricts companies from owning two of the four top-rated stations in a market).

Young said the KCAL divestiture will allow the company to pay down a significant portion of its \$650 million debt load, which gives the group breathing room. "We wanted to pay down debt so we wouldn't have a gun to our head," Young said.

KCAL will stay an independent for the time being. But Viacom could make it Los Angeles' UPN station after the affiliation agreement with News Corp.'s KCOP ends next year. —*with Katy Bachman* ■



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- 79. Market Research/Service
- 80. Sales Promotion / Support
- 81. Commercial Production
- 98. Other (please specify)

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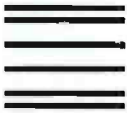
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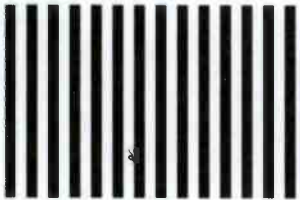
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## Making a Wish for 2002

### One exec's Top Ten list of things to hope for this year

EACH YEAR OVER THE SIX YEARS I'VE BEEN INVOLVED WITH INTERACTIVE MEDIA, WE'VE taken the necessary baby steps to improve and progress our industry. Now we're at a critical juncture, with the recession and questions about the effectiveness and role of interactive media. Here are a few things I

hope to see happen this year that would show the true power of this growing market.

10. *Mediaweek* will finally acknowledge interactive as a real medium and put it alongside the other media on its front cover when talking about the weekly marketplace.

9. *Mediaweek* Research Inc will finally include Internet use in its volumetric surveys. Looking at quintiles is the first step in any media planning; the fact that there is no quintile analysis for Web usage and online service usage puts interactive at a disadvantage from the get-go.

8. Interactive media will get its fair share of the media budget. Let's face it, there are some campaigns that should not have any interactive-media budget. But those are becoming fewer and fewer, and the industry has evolved and matured to the point where the arguments against utilizing interactive are being drowned out by the numerous studies and client testimonials to its effectiveness, as well as the evolution of the basic ad unit to a larger ad size.

7. The further penetration of broadband across a wide spectrum of the population. This brings us one step closer to making creative as impactful as television, yet interactive, as well.

6. More interactive campaigns, less one-off creative. Too many Web campaigns are one-off messaging, and have too much text and not enough emotion. The best advertis-

ing has multiple executions of a theme. We have seen far too little of that online. Hopefully, we will begin to see more.

5. The end of banners that trick people into clicking by pretending they have a functionality they do not have. The false expectations and annoyance that these banners cause harm the efforts

of those who expend good time and energy creating advertising that has real functionality.

4. Faster response times from sellers. If you pitch an agency on how great your media will perform and how wonderful the service will be, you probably should make sure you follow up on this, or the buy will never be made again. How much more so when a major ad partnership is negotiated with a "portal" site? If you get the multimillion-dollar buy, please make sure that you staff up properly, and not just with senior-level employees but with people who do the actual work, as well.

3. That everyone who is sincerely interested in this industry will be gainfully employed and properly compensated for their hard work.

2. That my wife and I will have a healthy and happy baby (due in March)!

1. To quote Sandra Bullock from *Miss Congeniality*, but said in the most sincerest of tones: "World Peace."

Here's to a prosperous and interactive 2002. —Jeff Minsky is vp and director of media convergence for RappDigital in New York.

**TOO MANY WEB CAMPAIGNS HAVE TOO MUCH TEXT AND NOT ENOUGH EMOTION. THE BEST ADVERTISING HAS MULTIPLE EXECUTIONS OF A THEME. WE HAVE SEEN FAR TOO LITTLE OF THAT ONLINE.**

# Local Media

TV STATIONS | NEWSPAPERS | RADIO STATIONS | OUTDOOR | MAGAZINES

FORT MYERS, FLA. TV STATIONS

## Beasley Places Bet on Fla. Standards Format

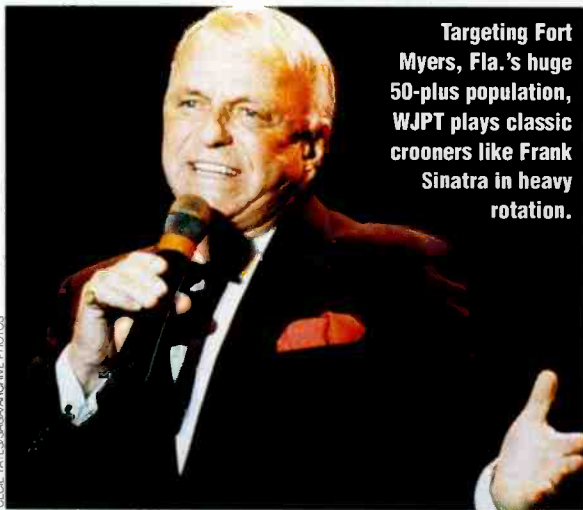
BY KATY BACHMAN

**B**easley Broadcast Group is hoping to turn WJPT-FM, its Standards station (think Frank Sinatra, Nat King Cole, Johnny Mathis and Tony Bennett) in Fort Myers, into a Jewel. That's the name of the group's other Standards station, KJUL-FM, the No. 1-rated station in Las Vegas with an 8.2 overall share, a more than 2 share-point lead on No. 2-ranked Country station KWNR-FM.

And while the older-skewing Standards format may not be the first choice among the many radio programmers obsessed with younger listeners, it's a perfect choice for Fort Myers, where half the population is 50-plus, and for Las Vegas, where more than a third is 50 and older. In Fort Myers, the No. 1 station is WAVV-FM, which programs Easy Listening, another older-skewing format.

Although not the fastest-growing of radio formats, Standards has picked up more than 100 stations in the past 10 years. But over the last two years, the number of stations has declined from a high of 595 to 569 in 2001, according to M Street Radio Directory.

The first change for WJPT came last sum-



Targeting Fort Myers, Fla.'s huge 50-plus population, WJPT plays classic crooners like Frank Sinatra in heavy rotation.

DECOL VATES/SAGAWHIRE PHOTOS

mer, when Beasley received Federal Communications Commission approval to upgrade the signal from 6,000 to 50,000 watts, extending the station's reach into Naples, Fla., one of the fastest-growing markets with the highest per capita income in the area. Even before Beasley began making programming changes on WJPT, the station's ratings jumped to No. 3

from No. 12 in the recent Fall survey. With more power behind it, WJPT then dropped its *Music of Your Life*, satellite-delivered programming syndicated by Jones Radio Networks, to go live and local. The station has introduced a new lineup featuring local personalities in mornings, midday and afternoon drive.

"We were doing a satellite format to keep expenses lower when we couldn't reach the whole market. There were some advertisers

we weren't able to get purely because of the signal," said Bruce Beasley, president and co-COO of Beasley.

Buyers agree the station's new programming will boost ad prospects. "Local programming gives the station a stronger identity in the marketplace," said Karen Lee, president of The Creative Group, which places radio advertising for Henricks Jewelers, one of the largest independent jewelers in the nation.

By modeling the programming on KJUL, Beasley is hoping to broaden the station's appeal to those between ages 35 and 55. "We try not to make any reference to age," said Allen Shaw, co-COO of Beasley, who programmed KJUL. Among traditional Standards tunes he mixes Oldies, such as Bobby Vinton and Brenda Lee, as well as Soft Adult Contemporary artists, like Kenny Rogers, Neil Diamond and Barry Manilow. At night, the station's programming becomes more eclectic, featuring Celine Dion, Nancy Wilson and Miles Davis.

Even with a slightly younger appeal, Standards tends to lose out when it comes to translating ratings into revenue. While KJUL-FM is the No. 1-rated station in Las Vegas, it's ranked 10th in billings, according to BIA Financial Network.

"There's been precious little study done on the spending power of retirees. It's a much more consuming retired community than previous generations. But most ad budgets still target 25-54," Shaw said.

However, Adult Standards is more stable than younger formats, which alter programming much more often. "We have 35 to 40 stations trying to hit 18-34 year olds, and this market is heavily 50-plus," said Lee. "As an advertiser, I like a station with an older-demo appeal; it's the more affluent buyer." ■



### OUTDOOR

## Super-Sizing the Big Apple

McDonald's outdoor presence is back in Times Square after a one-year hiatus. Located at 48th Street and Seventh Avenue, the 10-by-50-foot vertical sign directs consumers to the restaurant, which is at 46th Street. Heineken, which used to occupy the location, is going to a bigger board, said Brian Turner, president of Sherwood Outdoor, managers of about 35 percent of the outdoor inventory in the Times Square area. Outdoor media in Times Square has had a few vacancies in the last six months, after three years of sold-out inventory.

"Prices have come down since the millennium, but business is very active, and we expect to achieve sold-out status in the next couple of months," Turner said. —KB

McDonald's new Time Square billboard





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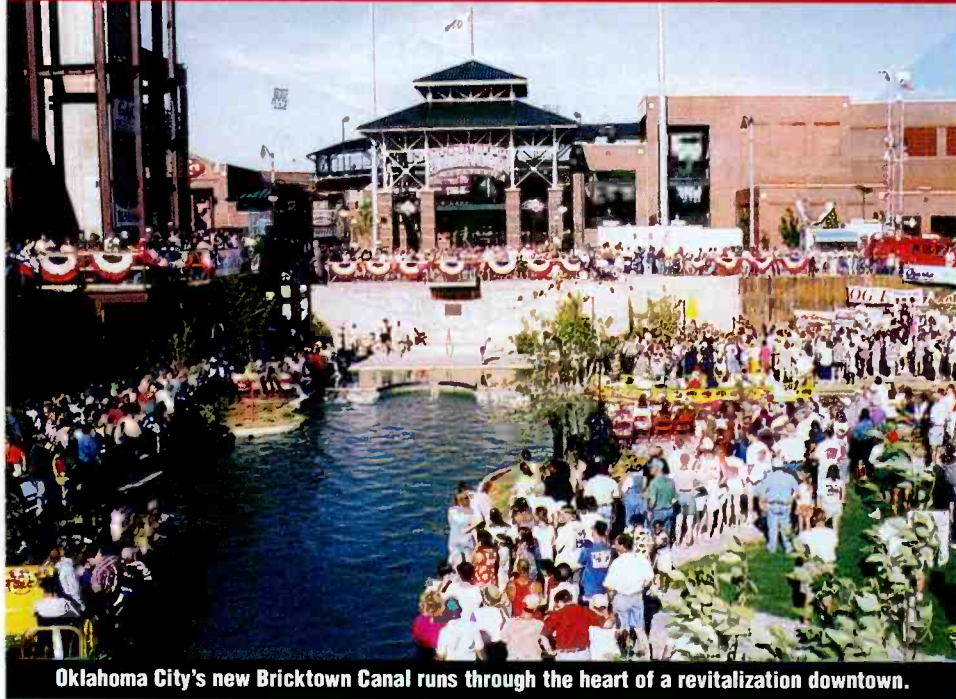
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# Market Profile

BY EILEEN DAVIS HUDSON



Oklahoma City's new Bricktown Canal runs through the heart of a revitalization downtown.

OKLAHOMA CITY CONVENTION AND VISITORS BUREAU

## Oklahoma City

THE TRAGIC EVENTS OF SEPTEMBER 11 OPENED THE 6-YEAR-OLD WOUND Oklahoma City had been trying to heal. Timothy McVeigh's successful plot to blow up the Murrah Federal Building, killing 168 people, left the city emotionally and physically scarred. However, the city has managed to

find some inner strength and look to the future. As part of a decade-old MAPS (Metropolitan Area Projects) plan, downtown is being revitalized, and there is a new sparkle to the once-faded warehouse area known as Bricktown. The extensive project includes plans for new sports, education, arts, recreation and convention facilities. Also, the city's civic center was completely remodeled for Broadway-caliber shows; *Phantom of the Opera* is scheduled among the first to debut at the center's new music hall.

Besides man-made challenges, Oklahoma City is also dealing with the effects of a crippling ice storm that hit on Jan. 30 and at its height knocked out power in more than 200,000 homes. In some parts of the neighboring suburbs, there were entire communities without power. A week after the storm hit, nearly 30,000 homes still had no juice.

The ice storm particularly affected TV viewers. The February sweeps began Jan. 31. However, because of the power outages, the market received no ratings for four days at the end of January and beginning of February.

The market, ranked 45th in the nation with 623,760 TV homes, has a long-dominant NBC affiliate, KFOR-TV, owned by the New York Times Co. Since viewers could not tune in during the storm to hear the latest information, KFOR teamed up with KOMA-AM,

an Oldies radio station owned by Renda Broadcasting, which simulcast KFOR's news for two days so that the many area residents could follow developments about the storm, road closings and other vital information via transistor radio.

On Jan. 28, KFOR introduced a new, updated on-air graphics package that is "a little bit bolder and more colorful, and reflects our brand a little bit better," says Luanne Stuart, creative services director for KFOR. The station brands itself as Oklahoma's News-Channel 4.

As the market's NBC affiliate, the station has a crew of anchors and reporters providing some live coverage from the Winter Olympic Games in Salt Lake City. Although there are no Oklahomans competing for medals, KFOR tried to play up as many local angles as possible. For instance, the station followed the Olympic experience of an Oklahoma couple who won tickets to the Games through a contest sponsored by Coca-Cola.

KFOR also tried out some new technical equipment at the Games, having purchased new laptop editing stations that enable reporters to put their stories together virtually, right in the field. In addition to airing regular NBC-network Olympic coverage and its own coverage, KFOR also broadcast a tape-delay of the Olympics (provided by the network) from 2-6 p.m.

On the staffing front, KFOR has made a few significant changes. Its 5 p.m. and 6:30 p.m. anchor teams have changed in the last year following the exit of both newscasts' anchors, who took jobs outside the market. Rather than hiring from outside, the station promoted two longtime staffers, Tammy Payne and Lance West, who have a combined 20 years at the station.

Payne, who leads the station's investigative team known as *Public Defenders*, was given the additional duties of co-anchoring the 5 p.m. and 6:30 p.m. newscasts; West had previously served as the station's weekend anchor. The weekend anchoring duty is now split between different anchors on Saturday and Sunday. KFOR is the only station in Oklahoma City with local news at 6:30 p.m.

Sinclair Broadcast Group, which owns the WB affiliate KOCB, established the market's first duopoly when it pur-

NIelsen MONITOR-PLUS

### AD SPENDING BY MEDIA / OKLAHOMA CITY

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

\*Packaged goods only Source: Nielsen Monitor-Plus



## SCARBOROUGH PROFILE

### Comparison of Oklahoma City

TO THE TOP 50 MARKET AVERAGE

	Top 50 Market Average %	Okla. City Composition %	Okla. City Index
<b>DEMOGRAPHICS</b>			
Age 18-34	31	31	99
Age 35-54	41	39	97
Age 55+	28	30	106
HHI \$75,000+	27	14	51
College Graduate	12	12	97
Any Postgraduate Work	10	8	78
Professional/Managerial	23	20	86
African American	13	7	56
Hispanic	12	5	39
<b>MEDIA USAGE - AVERAGE AUDIENCES*</b>			
Read Any Daily Newspaper	54	51	93
Read Any Sunday Newspaper	64	62	97
Total Radio Morning Drive M-F	22	19	87
Total Radio Evening Drive M-F	18	17	96
Total TV Early Evening M-F	30	34	113
Total TV Prime Time M-Sun	39	41	106
Total Cable Prime Time M-Sun	13	14	107
<b>MEDIA USAGE - CUME AUDIENCES**</b>			
Read Any Daily Newspaper	73	68	94
Read Any Sunday Newspaper	77	76	98
Total Radio Morning Drive M-F	75	71	94
Total Radio Evening Drive M-F	73	70	95
Total TV Early Evening M-F	71	79	110
Total TV Prime Time M-Sun	91	92	101
Total Cable Prime Time M-Sun	58	58	101
<b>MEDIA USAGE - OTHER</b>			
Access Internet/WWW	61	54	89
<b>HOME TECHNOLOGY</b>			
Own a Personal Computer	67	62	94
Purchase Using Online Services/Internet	35	29	82
Connected to Cable	71	66	93
Connected to Satellite/Microwave Dish	15	18	124

\*Media Audiences-Average: average issue readers for newspapers; average quarter-hour listeners within a specific daypart for radio; average half-hour viewers within a specific daypart for TV and cable. \*\*Media Audiences-Cume: 5 issue cume readers for daily newspapers; 4-issue cume readers for Sunday newspapers; cume of all listeners within a specific daypart for radio; cume of all viewers within a specific daypart for TV and cable. Source: 2001 Scarborough Research Top 50 Market Report (February 2000-March 2001)

chased Fox affiliate KOKH-TV. Sinclair, which operates KOCB and KOKH under the same management team, plans to finalize its purchase of KOKH from locally based Sullivan Broadcasting shortly. The station produces a seven-day, hour-long, 9 p.m. newscast, at the tail end of which is an expanded sports segment branded as its own show, *Fox 25 Sports*. KOKH rebroadcasts its news at 3 a.m. on KOCB.

KOCB was part of the 1998 WB-Sinclair agreement in which Sinclair received \$84 million to switch its UPN affiliates in five markets to the WB for 10 years. The other markets included Pittsburgh, Baltimore, Cincinnati, and San Antonio, Texas. While KOCB has no local news of its own, the station does air 30-second weather updates and promos throughout the day and in prime time between 8 p.m. and 9 p.m.

As a result of the affiliation switch, KAUT-TV became the market's new UPN outlet once KOCB dropped the affiliation (it is still in its infancy, having been built from scratch about three years ago). KAUT purchased *Everybody Loves Raymond* in syndication last fall when it became available. The station, which does not produce its own local news, double-runs the show from 6 to 7 p.m. weekdays. The No. 2- and No. 3-ranked news outlets in the market are in a tight race, particularly in early news. Locally owned Griffin Television's CBS affiliate KWTW finishes second behind WFOR in the 5 and 6 p.m. news race in households and ahead of Hearst-Argyle TV's ABC affiliate KOCO-TV.

KWTW underwent a management shift at the beginning of the year when its previous general manager, David Griffin, was named president of parent-company Griffin Communications. Rob Krier, previously KWTW general sales manager, was promoted to general manager of the station. Krier was succeeded by former local sales manager Wade Deaver. The station also lost its veteran female anchor of more than a decade, Jenifer Reynolds, who resigned in November to become a stay-at-home mom. Reynolds was replaced by Ann Halloran. The anchor change hasn't seemed to hurt the station. According to Deaver, KWTW was the only station in the market to show year-over-year growth at 10 p.m. in the key demos, including adults 25-54. Paxson Communications owns the market's Pax TV station, KOPX.

Cable in Oklahoma City reaches only 66

percent of the market, reports Scarborough Research. That's low compared to the national average of 71 percent for the top 50 markets. The dominant cable provider is Cox Communications, which has 260,000 subscribers in the market, and its sales arm inserts ads on 42 cable networks. However, Oklahoma City exceeds the top-50-market average for satellite-TV service. Scarborough estimates that 18 percent of the market subscribes to DBS, compared to the national top-50 average of 15 percent (see chart above).

As for local newspapers, privately owned *The Daily Oklahoman*, published by the Gaylord family's Oklahoma Publishing Co., is the only metropolitan daily in the market. The paper had a daily circulation of 195,454 and a Sunday circ of 283,519 for the six months

ended Sept. 30, 2001, according to the Audit Bureau of Circulations. Its daily circ reflected a 1.8 percent decline compared to the same period a year earlier, while its Sunday circ slipped 1.4 percent from the previous year.

Since a redesign of the paper in 1999, its first in more than 60 years, the daily has had few major changes to its appearance. However, the paper has made a sizeable investment in local news coverage in the past year.

Previously, the *Oklahoman* published a zoned community section four days a week, Monday, Wednesday, Friday and Sunday. The section was entirely pre-printed, often making the news outdated. The paper has since switched to daily publication of the community section (except Sunday). The section is now in the front of the paper's B section and the

# Market Profile

features section is merged behind it in the city edition. Besides the city edition, which goes to residents within a 60-mile radius, the paper also publishes two state editions. The state editions do not carry the zoned section.

Sue Hale, executive editor of *The Daily Oklahoman*, says the transition from a four-times-a-week community section to a daily

section went smoothly, despite having to move some layout staff to nights to accommodate the new publishing schedule. Hale says the expanded section has been well-received by both readers and local advertisers. "It's a more current reaction to what's happening in the community," says Hale, who took over the executive editor post in January 2000, after

running the paper's Internet site.

The paper has had a few other management changes. David Thompson resigned in October 2001 as advertising director to take the position as vp of advertising for *The Charlotte Observer*. Replacing Thompson as ad director in January was Sergio Salinas, who had been senior vp of sales and marketing at *The Dallas Morning News*. Last fall, Pat Dennis was promoted to circulation director from circ manager, succeeding Gerald Beattie, who retired last June after 40 years at the paper.

Another *Daily Oklahoman* veteran, gm Ed Martin, retired last March after nearly 30 years. He was replaced three months later by Kirk Jewell, the paper's former comptroller.

Joining the growing trend of local print and broadcast partnerships, the *Daily Oklahoman* teamed with the market's CBS affiliate, KWTV, in January 2001. The cooperation between the media outlets involves news sharing, with representatives sitting in on each other's daily news meetings. The pact also calls for promoting each other's stories. They have also collaborated on news stories that appear in print and on the air, including the joint project a year ago on the rising use of methamphetamines in the Oklahoma City area.

Although each partner keeps close tabs on what news stories the other is working on, Hale insists neither partner has any influence in the news direction or coverage of the other. Also, the *Daily Oklahoman* and KWTV last August merged their Web sites to create NewsOK.com. A separate, jointly owned limited liability company runs the merged Web site. NewsOK.com employs about 18 people, including part-time editors, and recently hit 13 million page views.

"When I first started the Internet site in 1996, I couldn't even envision 13 million page views," says Hale. "I was excited about the possibilities [of the merged Web site], but it really has exceeded all of our expectations. Together they're drawing tremendous traffic."

Although duopolies, or ownership of two stations in a market by the same company, have become commonplace thanks to relaxed FCC regulations, such an open partnership between a separately owned newspaper and TV station is rare; it's believed there are only two in the country. However, Hale says she believes similar partnerships will become increasingly common as the media landscape changes with myriad mergers and acquisitions. "Together, we're stronger than we are separately," says Hale, who adds that media executives from across the country have

## RADIO LISTENERSHIP

STATION	FORMAT	Avg. Qtr.-Hour Share	
		Morning Drive, 12+	Evening Drive, 12+
KXXY-FM	Country	8.1	4.6
KATT-FM	Album-Oriented Rock	7.4	9.2
KJYO-FM	Contemporary Hit Radio	6.6	6.7
KRXO-FM	Classic Rock	6.4	5.4
KYIS-FM	Adult Contemporary	6.3	5.4
KKWD-FM	CHR/Rhythmic	6.1	7.2
KKNG-FM	Country	6.0	5.8
KTOK-AM	News/Talk	5.2	5.5
KTST-FM	Country	4.9	5.4
KOMA-FM	Oldies	4.8	4.7

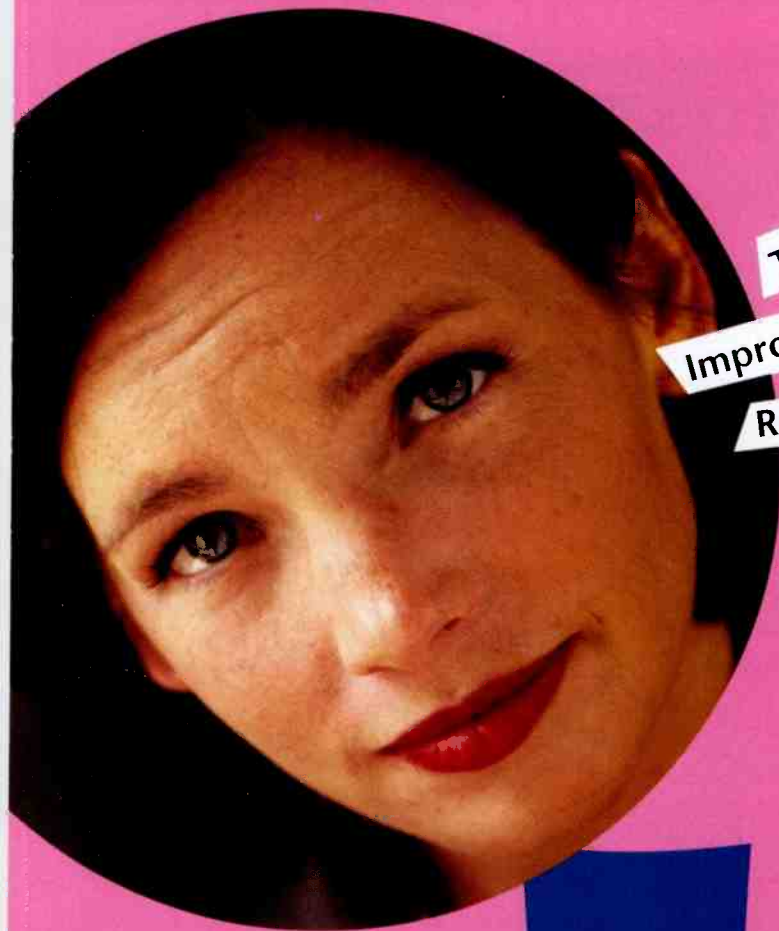
Source: Arbitron, Fall 2001 Radio Market Report

## NEWSPAPERS: THE ABCS

	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
<b>Oklahoma County: 266,758 Households</b>				
<i>The Journal Record</i>	2,746		1.0%	
<i>The Daily Oklahoman</i>	101,713	149,141	38.1%	55.9%
<i>The Dallas Morning News</i>	2,862	3,410	1.1%	1.3%
<b>Cleveland County: 79,604 Households</b>				
<i>Norman Transcript</i>	14,895	16,680	18.7%	21.0%
<i>The Daily Oklahoman</i>	25,603	37,582	32.2%	47.2%
<b>Pottawatomie County: 24,497 Households</b>				
<i>The Daily Oklahoman</i>	4,771	6,950	19.5%	28.4%
<i>Shawnee News-Star</i>	8,590	9,541	35.1%	38.9%
<b>Canadian County: 31,473 Households</b>				
<i>The Daily Oklahoman</i>	10,499	17,155	33.4%	54.5%
<b>Payne County: 26,313 Households</b>				
<i>The Daily Oklahoman</i>	3,499	4,307	13.3%	16.4%
<i>Stillwater News Press</i>	9,073	9,560	34.5%	36.3%
<i>Tulsa World</i>	1,935	2,185	7.4%	8.3%
<b>McClain County: 10,539 Households</b>				
<i>Norman Transcript</i>	511	559	4.8%	5.3%
<i>The Daily Oklahoman</i>	2,759	4,998	26.2%	47.4%
<b>Logan County: 12,104 Households</b>				
<i>The Daily Oklahoman</i>	3,341	5,236	27.6%	43.3%
<b>Lincoln County: 11,888 Households</b>				
<i>The Daily Oklahoman</i>	1,360	2,925	11.4%	24.6%
<i>Shawnee News-Star</i>	945	1,061	7.9%	8.9%
<i>Tulsa World</i>	190	245	1.6%	2.1%

Source: Audit Bureau of Circulations





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# Market Profile

already come calling to find out how they've made such a partnership work.

In radio, the Oklahoma City market ranks 54th in the country, according to Arbitron. Clear Channel Communications dominates the market with six stations. The CC outlets had a combined 28.1 share among listeners 12-plus in the Fall Arbitron survey and generated \$17.9 million in ad billings, according to BIA Financial Network, giving CC about a 38 percent share of the market's advertising revenue (see chart below).

Citadel Communications' five Oklahoma City stations give it the No. 2 overall radio position in the market, with an estimated 29.9 percent share of advertising. Its stations pulled a combined 25.9 share among listeners 12-plus in the Fall book. Renda Broadcasting, which owns four stations in the market, holds the No. 3 position with about a 27 percent piece of the market's ad pie.

A smaller radio broadcaster, Perry Broadcasting, has one station in the market, KVSP-AM, one of two Urban-formatted stations in Oklahoma. Clear Channel owns the much weaker Urban outlet KEBC-AM.

Another small company, Tyler Broadcasting, owns four stations in the market, although only two of them receive enough listenership to show up in the Arbitron books. Tyler owns the leading Country station in the market, KKNG-FM, an older-skewing Classic Country outlet that competes with CC's mainstream Country station, KXXY-FM, and Clear Channel's younger-skewing Country outlet, KTST-FM. The market's top morning-drive show runs on KXXY, while Citadel's Album-Oriented Rock station KATT-FM is the No. 1 station overall. It also has the top-rated evening-drive show.

The Fall Arbitron Radio Market Report for Oklahoma City seemed to produce some wild swings in the market, with some stations experiencing big jumps in share, others dramatic decreases. While many News/Talk-formatted stations across the country saw an upward spike in their share because of the impact of Sept. 11 and the anthrax scares, Clear Channel's dominant station in the category, KTOK-AM, saw its ratings plummet from a 7.0 share among 12-plus listeners in the Summer Arbitrons, down to a 4.8 share in the Fall book.

Although the market has been fairly stable in the past year or so in terms of new ownership and major format changes, Citadel made waves last year when it flipped the market's only Jazz station, KTNT-FM, to a Rhythmic

## NIelsen RATINGS / OKLAHOMA CITY

EVENING AND LATE-NEWS DAYPARTS, WEEKDAYS

### Evening News

Time	Network	Station	Rating	Share
4-4:30 p.m.	CBS	KWTV	5.5	12
4:30-5 p.m.	NBC	KFOR	7.4	16
	CBS	KWTV	5.5	12
5-5:30 p.m.	NBC	KFOR	10.7	21
	CBS	KWTV	8.4	16
	ABC	KOCO	7.4	14
	WB	KOCB*	2.4	5
	Fox	KOKH*	1.4	3
	UPN	KAUT*	1.8	4
	Pax	KOPX*	0.4	1
6-6:30 p.m.	NBC	KFOR	13.4	21
	CBS	KWTV	10.9	18
	ABC	KOCO	9.6	15
	WB	KOCB*	5.4	9
	Fox	KOKH*	3.7	6
	UPN	KAUT*	2.1	3
	Pax	KOPX*	0.4	1
6:30-7 p.m.	NBC	KFOR	11.0	17

### Late News

9-10 p.m.	Fox	KOKH	3.4	5
10-10:30 p.m.	NBC	KFOR	16.5	26
	CBS	KWTV	13.1	21
	ABC	KOCO	7.0	11
	WB	KOCB*	2.5	4
	UPN	KAUT*	2.1	3
	Fox	KOKH*	1.6	3
	Pax	KOPX*	0.5	1

\*Non-news programming Source: Nielsen Media Research, November 2001

## RADIO OWNERSHIP

OWNER	STATIONS	Avg. Qtr.-Hour Share	Revenue (in millions)	Share of Total
Clear Channel Comm.	2 AM, 4 FM	28.1	\$17.9	38.0%
Citadel Communications	1 AM, 4 FM	25.9	\$14.1	29.9%
Renda Broadcasting	1 AM, 3 FM	16.5	\$12.7	27.0%
Perry Broadcasting	1 AM	2.6	\$1.3	2.8%
Tyler Broadcasting	2 FM	7.5	\$0.4	0.9%

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

Contemporary Hit Radio format and changed the call letters to KKWD-FM. The renamed station saw its share shoot up from a 5.6 in the Summer Arbitrons to a 6.9 share in the Fall book.

While the Oklahoma City radio marketplace has been relatively quiet in terms of change, the market's out-of-home advertising arena has undergone some major alterations in the last two years.

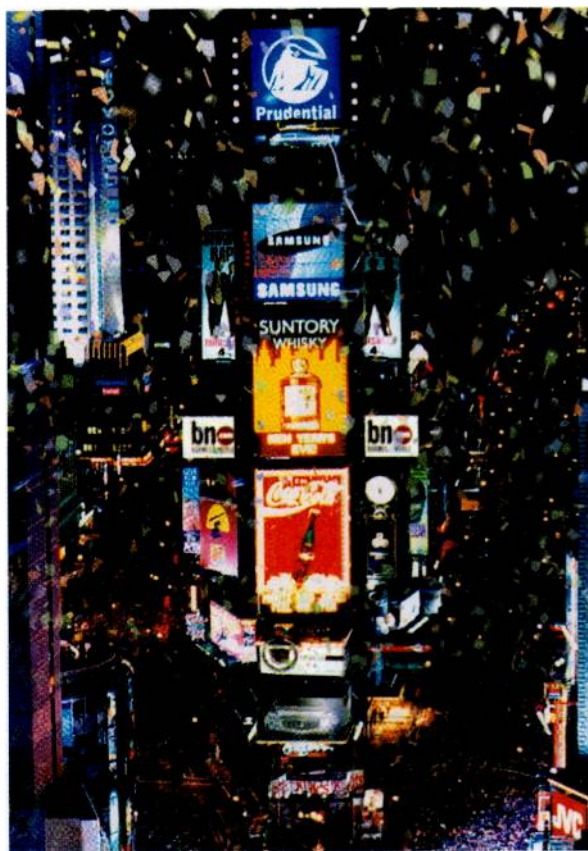
The first change happened in September 2000, when Clear Channel Outdoor acquired Donrey Advertising, CC's first entry into the

Oklahoma City outdoor market. In the acquisition, CC picked up about 600 30-sheet poster panels, and about 400 14-by-48-foot bulletins, representing Donrey's former inventory in the Oklahoma City market.

Ron Moyer, gm for Clear Channel Outdoor in Oklahoma City, says CC's out-of-home advertising coverage encompasses the eight-county metro area. About a year ago, Lamar Advertising purchased the Oklahoma City inventory of Tyler Outdoor Advertising. The primary interstates in the market are I-35, I-40, I-44 and I-240. ■



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# Movers

## MAGAZINES

Woman's Day alumnus **Laura Klein**, most recently publisher of Time Inc.'s now-defunct *Family Life*, has returned to the Hachette Filipacchi Media title as vp/publisher. Klein was formerly *WD* vp/ad director. She replaces **Jan Studin**, who left to join *Parents* as vp/publisher.

## CABLE TV

**Stephanie Fleming** has been named senior vp of marketing and new media for the National Geographic Channel. Fleming was most recently vp of marketing for Time Warner Cable's broadband service Road Runner High-Speed Online....**Melinda McLaughlin** was promoted to vp of research and sales strategy from vp of research for A&E Television Networks. Prior to joining A&E, she was executive vp/director of media strategy for Jordan McGrath Case & Partners (now Arnold McGrath)...**Rita Caprino** was promoted to senior director of distribution services for Crown Media United States, which operates Hallmark Channel U.S., and will be responsible for affiliate local advertising sales. Caprino had been director of the department. Also at A&E, **Diane Donohue** has been promoted to senior vp of ad sales, Eastern region, overseeing sales for *Biography* magazine and interactive sales. Previously, she was vp of the division.

## TV STATIONS

**Robert Fein** was named director of sales for KYW-TV, CBS' Philadelphia O&O. Previously, Fein was senior vp of revenue development for WorldNow Inc., a company that builds and hosts Web sites for broadcast stations. He also served as general sales manager for WBAL-TV, the Hearst-Argyle-owned NBC affiliate in Baltimore...**Ken Ritchie** was named general sales manager for KIVI, Journal Broadcast Group's ABC affiliate in Boise, Idaho. Ritchie returns to the station after three years working in real estate. He had previously worked at KIVI for 23 years...**Mike Pacheco** was hired as a producer at WJAR, NBC's owned-and-operated station in Providence, R.I. Previously, he was a producer at WHDH, Sunbeam's NBC station in Boston. WJAR also named **Jeff Walkes**, former sales manager of NBC's Boston national sales office, as its new vp of sales.

# Media Elite

EDITED BY ANNE TORPEY-KEMPH

## Quicktakes

**ESSENCE'S SUSAN TAYLOR** might be insecure about her writing (she said so in her February column), but that doesn't matter to the American Society of Magazine Editors, which has chosen her as this year's inductee into the ASME Hall of Fame. Even after 30 years at *Essence*, the senior vp/editorial director says her personal goals and her goals for the magazine are far from satisfied. "There is a standard of writing I aspire to, like the poetic voices of Alice Walker and Toni Morrison," says Taylor, noting she'll be taking a workshop this summer to hone her craft. Though Taylor has received numerous awards during her 30-year tenure, the ASME honor still surprises her. "The power that I have as an editor is something I give prayerful and careful thought to," Taylor says...**NBA legend Phil Jackson** took to the airwaves last week with his own show on KMPC-AM in L.A. During his one-hour afternoon show, the Lakers coach fielded listener phone calls and offered



Catching air: Jackson

analysis of NBA games. *The Phil Jackson Show*, presented by Sporting News Radio, will air through the NBA playoffs...Revenge is sweet for **Scott Jones**, who's causing quite a stir with the Web site he launched after being laid off from ABC affiliate WKBW-TV. In just eight months, fuckedtelevision.com has racked up some 10,000 members (at \$35 for one year) and is averaging about 2 million hits a month. So controversial it's been banned in more than 35 newsrooms, the site offers searing analysis of TV-industry execs and their cost-cutting tendencies, breaks news on hirings and firings, and posts internal memos. Among recent highlights: a "celebrity deathmatch" between Joel Cheatwood, news director of New York's WCBS, and Paula Madison, president/gm of



Already making plans for summer: Taylor

Los Angeles' KNBC (neither won; they were both run over by a news truck). Jones, a former executive producer at Granite-owned WKBW (Buffalo, N.Y.) who also worked at Cox's NBC affil WPXI in Pittsburgh and Sunbeam's Fox affil WSVN in Miami, boasts that his is the most politically incorrect Web site about TV. Claiming his membership includes execs from every major network and station group, Jones says, "I still laugh that I'm sitting here being read by the most powerful people in the industry..." Speaking of politically incorrect, **Details editor in chief Dan Peres** sat in one of the hot seats on Bill Maher's stage last Wednesday for a special Valentine's Day-themed episode of ABC's *Politically Incorrect*, dubbed "Emotionally Incorrect." Seems the *PI* bookers thought the probing "Penis Package" in Peres' February issue made him perfect for the job...**Chris Rantamaki**, the former *Shipmates* producer who just signed on as



TV execs are keeping up with Jones.

executive producer of TLC's *A Dating Story*, recently got into some hot water in Mexico. Rantamaki had to sweet-talk the local police to avoid indecency charges when two of the shipmates he was filming decided to go skinny-dipping. Says Rantamaki, "I'm definitely looking forward to working with calmer couples." ■





In Pasadena recently to announce a multi-tiered marketing initiative for Food Network's upcoming "Couch Potato Weekend," set for April 20-21, vp of marketing Adam Rockmore (l.) and Alton Brown, host of the cable channel's *Good Eats*, contemplate a sportster's spud capacity.



*ESPN The Magazine* recently held its research directors party at The Club Terrace in New York's Madison Square Garden, hosted by the biweekly's research director, Sam Belil (far left). With him were Anthony Torrieri, senior vp of media research, Saatchi & Saatchi; Jonathan Swallen, senior vp of media research, McCann Erickson; and Steve Gatti, media research supervisor, Saatchi & Saatchi.



At the Museum of TV & Radio in New York, David Westin, president of ABC News (l.), recently presented historic sketches of news events by noted courtroom illustrator Freida Reiter to museum president Robert Batsch.



In Nashville for the taping of CMT's documentary *On the Verge* at the Country Music Hall of Fame and Museum: (l. to r.) Brian Philips, senior vp, CMT; Carl Spresser, senior partner, J. Walter Thompson-Brand Entertainment Group; emerging artist Pat Green; and Chris Parr, vp of music and talent, CMT.



At the recent Shooting and Outdoor Trade Show and Conference in Las Vegas, Bob Delfay, president of the National Shooting Sports Foundation (l.), and Tom Ott, group publisher of The Outdoor Company, publisher of *Field & Stream* and *Outdoor Life*, announced the Outdoor Co. will custom-publish the NSSF's *Shot* magazine beginning with the May 2002 issue.



# Inside Media

NEWS OF THE MARKET

## NBC Pays \$154 Mil for *Friends*

NBC and producer Warner Bros. TV have agreed to bring back the NBC hit sitcom *Friends* for a ninth and likely final year. NBC is expected to pay \$7 million per episode, or \$154 million for the season, 27 percent more than this season (\$5.5 million per episode, \$121 million for the season). Each of the six regular cast members will get a 25 percent raise, to \$1 million per episode. NBC is expected to pick up a portion of their salaries, in addition to the licensing fee. *Friends* has been NBC's highest-rated show this season.

## Live! Gets Dedicated Sponsor

Masterfoods, formerly M&M/Mars, signed on last week as the presenting sponsor for MuchMusic's new music-request show *Dedicate Live!*, which premiered Feb. 14. Masterfoods' brands include Skittles, Snickers, Starburst and Uncle Ben's. The deal calls for on-air inventory during the show, as well as sponsor placement and voiceover billboards on the show. *Dedicate Live!*, a half hour targeting females 12-17, lets viewers dedicate music videos to friends via the Web.

## Animal Planet Rides With Suzuki

Animal Planet last week struck a year-long advertising partnership with American Suzuki Motor Corp. The deal has Animal Planet producing a series of 60-second spots highlighting Suzuki's relationship with the National Wildlife Federation and its "Keep Wild Alive" program. Financial details were not discussed. Each spot will feature the Suzuki model XL-7 and a different endangered animal and will include tagged tune-ins that drive viewers to the Suzuki and NWF Web sites.

## Dennis Shuffles Execs

Dennis Publishing, publisher of *Maxim*, *Stuff*, *Blender* and *The Week*, last week promoted two executives and hired a third. Lance Ford, *Maxim* general manager, has been promoted to executive vp/publishing and will now be responsible for building marketing and sales programs across all Dennis titles. Also, Ford will become gm of *Blender*. Andy Clerkson, *Stuff* gm, moves over to *Maxim* in the same position. Succeeding Clerkson is Mark MacDonald, most recently president of Publisher's Business Services, an affiliate of subscription

service Synapse. MacDonald is also a publishing veteran of Wenner Media's *Men's Journal*, the now-defunct *Family Life* (under Wenner) and *U.S. News & World Report*.

## Real Simple Raises Rate Base to 1 Mil

Beginning with its August issue, Time Inc.'s *Real Simple* will raise its rate base to 1 million from 900,000. Advertisers will be given an 11 percent bonus on circulation; ad rates will remain at their current levels. *Real Simple* will be two years old in April.

## TeleFutura Drawing Younger Viewers

In its first three weeks on the air, TeleFutura, the new Univision-owned Spanish-language television network, has drawn a median age viewer of 27.7 in daytime and 33.9 in prime time. By contrast, Univision's median age in daytime was 32.6 and competing Hispanic network Telemundo had a daytime median age of 44.8. TeleFutura also had a lower median age viewer than NBC, ABC and CBS in daytime. In prime time, TeleFutura viewers were also younger than Univision (34.3), Telemundo (34.4), Fox (36.0), ABC (44.9), NBC (45.5) and CBS (52.0).

## N.Y. Post Woos Women With Fashion

The *New York Post*, traditionally male-skewing because of its hefty sports section, is trying to attract more female readers by expanding its coverage of the fashion industry. On Feb. 7, the *Post* premiered a full-color, 20-page fashion supplement that included photos and stories about fashion trends, the New York fashion community and the traditional *Post* gossip. The *Post* will devote more space to covering fashion on a regular basis, said editor Col Allan.

## E! to Air Yesterday's *Daly* in Access

E! Entertainment Television has struck a deal with NBC to air *Last Call With Carson Daly* in prime access, beginning March 4. The one-hour celebrity-interview show premiered Jan. 8 and airs Monday through Thursday at 1:35 a.m. on NBC following *Late Night With Conan O'Brien*. E! will air the previous night's program at 6 p.m. Monday through Friday. *Last Call* will also air on the weekends. NBC and E! are working on efforts to cross-promote the show. For the four weeks since its premiere, *Last Call* averaged a 1.2 rating and 7 share, retaining slightly more than half of *Conan*'s audience, according to an NBC representative. ■

## Calendar

Seybold Seminars NY 2002, a **publishing and graphic-design industry conference**, will be held Feb. 19-22 at the Javits Convention Center in New York, focusing on the latest technology for print and digital publishing and developing business strategies. Keynote speakers include *New York Times* publisher Arthur Sulzberger discussing the convergence of print, digital and broadcast media. Contact: Katherine Magnuson at 212-843-8298.

International Radio & Television Society Foundation will host the **IRTS Foundation Gold Medal Dinner** March 5 at the New York Marriott Marquis. This year's event honors Robert W. Pittman, co-chief operating officer, AOL Time Warner. Contact: Maggie Pritikin at 212-867-6650, ext. 302.

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

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

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

American Women in Radio and Television will host the New York market winners of the **2002 Gracie Allen Awards**, honoring outstanding women in broadcasting behind the scenes and on the air, at a luncheon on April 16 at Tavern on the Green in New York. Contact: 703-506-3290 or visit [www.awrt.org](http://www.awrt.org).



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# EMPLOYMENT

## Sales Coordinator

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This upbeat, focused and proactive individual distributes research, handles incoming leads, develops presentations and coordinates the meetings/schedule of the RVP of the East Coast Direct Group. Requires strong teamwork, communication and organizational skills. PC proficiency (Outlook, PowerPoint and Excel) essential. Knowledge of media sales ideal.

We offer a comprehensive benefits package that starts your first day on the job. For consideration, please email your resume to:

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### Media Planner

J. Walter Thompson, Houston seeks a Media Planner with 3+ years of agency media planning experience.

*J. Walter Thompson is an Equal Opportunity Employer*

Send resume and salary requirements to:

**Media Director**

**J. Walter Thompson, Houston**  
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Houston, Texas 77002

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NYC ad agency looking for a hands-on director, with 5-10 years management experience, to oversee production, traffic & studio. Have great vendor contacts and produce highest quality creative, on-time and on-budget. Strong digital background preferred. Must be a creative thinker with a broad background ranging from retouching to advertising to all manner of print and out-of-home. Send resumes to EB, 212-753-4996.

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# EMPLOYMENT

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VNU Business Media, one of the nation's leading B2B trade publishing firms seeks a senior level circulation professional with paid and non-paid expertise. This is a unique opportunity for an experienced, self-motivated, hands-on creative individual with 10+ years of magazine circulation experience. Working with the VP, Circulation and the Presidents of our market divisions, you will spearhead targeted, market-focused circulation/information initiatives, and play an integral, pro-active role in formulating strategy to enhance the bottom-line performance of each publication.

### Responsibilities will include:

- Direct the development of strategic circulation marketing plan/budgets.
- Create, develop marketing campaigns/programs utilizing multiple channels (print, email telemarketing).
- Create, monitor strategies to ensure that circulation, advertising and editorial messages are aligned.
- Manage/mentor a large staff located in NYC and regional offices.

The ideal candidate will have a well-rounded circulation background, possess excellent communication, management and inter-personal skills, the ability to multi-task, think strategically, problem-solve and be proficient in Word/Excel/PowerPoint. Please send resume, which MUST include salary requirements to:

**Human Resources - CCD**  
**VNU Business Media**  
770 Broadway, 13th Floor  
New York, NY 10003

Fax: 646-654-7233

Email: [hr@vnubusinessmedia.com](mailto:hr@vnubusinessmedia.com)

**SHOOT, The Leading Newsweekly for Commercial Production & Postproduction is looking for:**

### Account Executive -New York Office:

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Fax: 646/654-5354

Email: [pfahn@shootonline.com](mailto:pfahn@shootonline.com)

NO PHONE CALLS

### Reporter - New York Office:

2+ years news reporting and feature writing experience with track record of working under tight deadlines. Prefer experience in covering TV advertising business, teleproduction, filmmaking. Send resume, salary history, and clips to:

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Classified Asst: Michele Golden

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

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

**HELP WANTED**

**DRTV BUYERS**

We are the direct marketing division of Doner, recently ranked as one of the top 4 agencies by ADWEEK, and we are looking for top notch media professionals to staff our ever-growing accounts. Are you a broadcast buyer driven by making the phone ring? Do you want the opportunity to work on national blue-chip accounts? If you are an innovative thinker, detail-oriented, creatively obsessed, ambitious, and able to work in a fast-paced environment, then you are a prime candidate. We have an immediate need for **DRTV Buyer/Supervisors**, and **DRTV Buyer/Assistants**. Supervisor candidates must have 2-5 years of DRTV buying experience, Assistant candidates must have 1 year of agency experience. Positions are available in the Detroit and Baltimore offices.

It is imperative that you have Direct Response experience in negotiation and placement of spot TV and national cable DR buys, are able to assist in market and network selection, manage budgets, establish volume projections and cost per lead estimates.

Qualified applicants should submit a resume and cover letter as a single file Word attachment to

[applications@donerus.com](mailto:applications@donerus.com)

**Doner**

Recruiter, Baltimore Office  
400 East Pratt Street  
Baltimore, MD 21202  
No Phone Calls Please

EOE

**BRAND MANAGER-DOLLS**

*Goebel of North America*, sole distributor of the M.I. Hummel figurines, Richard Simmons Dolls, and Artis Orbis decorative tabletop products, has an immediate opening for a Brand Manager for its growing doll business. Prospective candidate will be responsible for developing and implementing a strategy to grow and manage existing doll business, full profit/loss responsibility, develop marketing plans, merchandising, advertising, and public relations, work closely with Sales Dept. to elicit feedback, & prepare marketing reports and analyses. The successful applicant will have a Bachelors Degree; creative ability; strong analytic skills; & self-motivation. 3 years experience marketing collectible dolls & 5 years experience in the collectible and/or giftware markets a must. Please provide salary requirements with resume to:

**Goebel of North America**

Rte. 31 North; PO Box 10  
Pennington, NJ 08534

Fax: 609-730-8997

Or E-mail: [hr@mihummel.com](mailto:hr@mihummel.com)



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Chelsea NYC - Seeks bright, capable, mature individual for full-time Administration position (including consulting support). Client contact required.

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Fax resume and salary history to:

Human Resources at: 212-750-8898

Email to: [hr@musecordero.com](mailto:hr@musecordero.com)

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Premier NYC-based marketing agency is seeking an aggressive sales professional with heavy experience among Fortune 1000 companies to work from our mid-town offices. Position requires an understanding of strategic alliances, an extensive network of contacts, and an ability/desire to travel. Experience in dealing with high-level executives and phone prospecting is a must. Compensation is negotiable based on experience and contacts. Attractive benefits package. Send resume and salary/benefits history only to:

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CATEGORY \_\_\_\_\_

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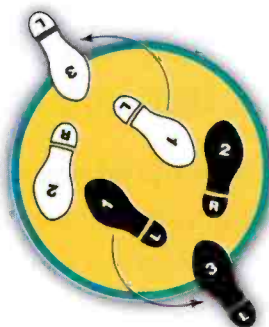


# The Right Recipe For

# A GUILT-FREE GOOD TIME



+



+



## GREAT MUSIC

Ad agency and cable network all-star bands will rock the night away in a benefit performance for Citymeals-on-Wheels, which funds the preparation and delivery of meals to more than 15,000 homebound elderly New Yorkers.

## NETWORKING

Mix and mingle with colleagues from all over the advertising and media businesses. It's your chance to have a good time making new friends and contacts while supporting Citymeals-on-Wheels.

## WORTHY CAUSE

When you attend the 9th Annual Media Battle of the Bands on March 14th, you'll be striking a chord against the hunger and isolation that face tens of thousands of elderly shut-ins. Last year's event underwrote more than 45,000 meals.

## Get Cookin'. Come Join The Battle.

### SPONSORS (a/o 2/8/02):

A&E Television Networks, ABC Family, Active Media, American Movie Classics, BET, Bravo, Cabletelevision Advertising Bureau, Comedy Central, Court TV Network, Discovery Communications, Disney Kids Network, E! Networks, ESPN, Food Network, Fox Cable Sports, Fox News Network, FX Networks, Game Show Network, Lifetime Television, MediaCom, MediaVest Worldwide, Mindshare, MTV Networks, MuchMusic USA, The Myers Group, Nielsen Media Research, Oxygen Media, Rainbow Networks, Tribune New York Foundation, Turner Broadcasting, TV Guide Channel, WGN Superstation

### THE NINTH ANNUAL Media Battle Of The Bands Benefiting Citymeals-on-Wheels

Thursday, March 14, 2002  
6PM - 10:30PM

BB King Blues Club & Grill  
237 West 42nd Street, New York City

**Tickets \$40.**

[*\$30 of each \$40 admission is tax deductible*]  
Call (212) 687-1290 for information.

# Magazines

EDITED BY LISA GRANATSTEIN

## Fashion Sense

Women's lifestyle magazines are challenged to find the right balance between function and style

NOT ALL EDITORS WHO FLOCKED TO NEW YORK'S SEMIANNUAL FASHION WEEK WILL GET to regale readers with tales of glamour and glitz. For those who work on women's lifestyle magazines the thrill is of another sort—adapting catwalk collections into wearable, affordable clothes. ■ Serving as a bridge

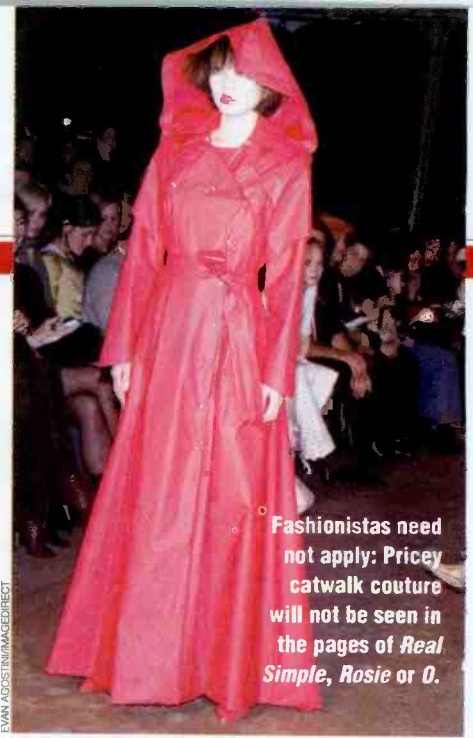
between traditional service and fashion magazines, Time Inc.'s *Real Simple*; *O*, *The Oprah Magazine*, published jointly by Hearst Magazines and Oprah Winfrey; and *Rosie*, published by G+J USA and Rosie O'Donnell, are among the growing number of titles that marry clothes with women's lifestyle. Though for Hearst's *Marie Claire* and Time Inc.'s *In Style* there are alternatives to high fashion, for lifestyle magazines it's their mission. "None of us are fashionistas," says *O* editor in chief Amy Gross of her 2.5 million-circ publication. "For us, it's not enough to say something's a trend. We're weeding out the extremes—the incredibly boring and the incredibly silly."

Finding that balance between sensible style and \$500 Jimmy Choo shoes can be tricky. "There's always a tension in trying to simplify a complicated industry like fashion," explains Carrie Tuhy, managing editor of the 865,000-circ *Real Simple*. "It's trying to hold two conflicting thoughts in your head all the time. When you do that, you have reached an enlightened stage."

Reaching that stage at two-year old *Real Simple* has taken some time. Though it has progressed from models in dimly lit rooms to smiling "real people" under Tuhy's watch (she succeeded Susan Wyland in May 2000), *Real Simple* has required even more alterations in recent months. Citing a "philosophical change," Tuhy consolidated the fashion director and beauty editor jobs, which led to the exit last October of fashion director Rondi Cooler and beauty editor Jennifer Laing. The two were replaced last month by Anthea Liontos, who for 10 years ran a PR firm that created marketing programs for beauty products such as Biotherm France. "It's all about integration," explains

Tuhy of the department consolidation. "Our lives are not compartmentalized."

While *Real Simple*'s m.o. is "function, value and aesthetic," 3.6 million-circ *Rosie*'s is covering fashion through the lens of entertainment. "Since *Rosie* herself is an entertainer, it seemed to make a lot of sense to do fashion that has a very heavy entertainment component," says



Fashionistas need not apply: Pricy catwalk couture will not be seen in the pages of *Real Simple*, *Rosie* or *O*.

EVAN AGOSTINI/MAGDIRECT

Catherine Cavender, *Rosie* editor in chief. The year-old magazine has featured everyone from Olympic skaters to the Rockettes. Besides, "entertainers have regular bodies," she adds, "they're not all 5'11. Sometimes they're short, and they are more like real people."

While *Rosie*, *Real Simple* and *O* all offer a range of affordable clothing, Oprah's magazine can also soar into the *Vogue* stratosphere. In February's "What Women Really Want to

## Mediaweek Magazine Monitor

WEEKLIES February 18, 2002

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
<b>NEWS/BUSINESS</b>								
BusinessWeek <sup>X1</sup>	18-Feb	56.65	19-Feb	82.15	-31.04%	266.48	484.48	-45.00%
The Economist	9-Feb	36.00	10-Feb	71.00	-49.30%	238.00	335.00	-28.96%
Newsweek <sup>E</sup> X	18-Feb	41.60	19-Feb	38.66	7.60%	195.40	192.86	1.32%
The New Republic <sup>1</sup>	18-Feb	6.17	19-Feb	6.75	-8.59%	39.32	45.42	-13.43%
Time <sup>E</sup> X	18-Feb	48.50	19-Feb	41.56	16.70%	226.63	291.73	-22.32%
US News & World Report	18-Feb	29.98	19-Feb	27.22	10.14%	123.76	149.24	-17.07%
The Weekly Standard	25-Feb	9.90	26-Feb	7.80	26.92%	64.25	62.85	2.23%
<b>Category Total</b>		<b>228.80</b>		<b>275.14</b>	<b>-16.84%</b>	<b>1,153.84</b>	<b>1,561.58</b>	<b>-26.11%</b>
<b>SPORTS/ENTERTAINMENT/LEISURE</b>								
AutoWeek	18-Feb	26.65	19-Feb	25.43	4.80%	137.02	181.32	-24.43%
Entertainment Weekly	15-Feb	17.14	16-Feb	35.54	-51.77%	163.92	189.18	-13.35%
Golf World	15-Feb	29.61	16-Feb	29.49	0.41%	144.09	145.68	-1.09%
New York <sup>X2</sup>	18-Feb	117.10	19-Feb	121.30	-3.46%	341.60	369.70	-7.30%
People <sup>X</sup>	18-Feb	54.36	19-Feb	59.76	-9.04%	385.31	435.83	-11.59%
The Sporting News	18-Feb	8.00	19-Feb	11.66	-31.39%	94.19	77.73	21.18%
Sports Illustrated	18-Feb	28.33	19-Feb	27.00	4.93%	273.49	258.58	5.77%
The New Yorker <sup>D</sup>	18-Feb	121.04	19-Feb	152.74	-20.75%	252.32	315.11	-19.33%
Time Out New York	13-Feb	70.25	14-Feb	58.69	19.70%	393.00	422.13	-6.30%
TV Guide	16-Feb	57.87	17-Feb	73.07	-20.80%	350.20	449.77	-22.14%
US Weekly <sup>6</sup>	18-Feb	24.67	19-Feb	29.00	-14.93%	113.84	112.49	1.20%
<b>Category Total</b>		<b>555.02</b>		<b>623.68</b>	<b>-11.01%</b>	<b>2,648.98</b>	<b>2,957.52</b>	<b>-10.43%</b>
<b>SUNDAY MAGAZINES</b>								
Parade	17-Feb	7.94	18-Feb	13.88	-42.80%	83.89	87.23	-3.33%
USA Weekend	17-Feb	9.00	18-Feb	10.18	-11.59%	88.22	81.57	8.15%
<b>Category Total</b>		<b>16.94</b>		<b>24.06</b>	<b>-29.59%</b>	<b>172.11</b>	<b>168.80</b>	<b>1.96%</b>
<b>TOTALS</b>		<b>800.76</b>		<b>922.88</b>	<b>-13.23%</b>	<b>3,974.93</b>	<b>4,687.90</b>	<b>-15.21%</b>

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



**MONTHLIES March 2002**

	RATE BASE 1ST HALF '01	CIRC. (1ST HALF '01)	CURRENT PAGES	PAGES LAST YR.	% CHANGE	YEAR TO DATE	YTD LAST YEAR	% CHANGE
<b>BUSINESS/TECH/NEW ECONOMY</b>								
Business 2.0 <sup>L</sup>	550,000	N.A.C	46.60	N.A.	N.A.	112.10	N.A.	N.A.
Entrepreneur	540,000	555,831	102.82	105.42	-2.46%	345.15	360.99	-4.39%
Fast Company	680,000	683,499	67.97	88.22	-22.95%	146.43	252.31	-41.96%
Fortune Small Business <sup>10</sup>	1,000,000	N.A.	32.63	46.99	-30.56%	65.03	84.33	-22.89%
Inc <sup>E</sup>	650,000	658,788 <sup>B</sup>	66.18	50.94	29.92%	139.51	166.71	-16.32%
Red Herring <sup>W</sup>	325,000	352,243	38.00	87.00	-56.32%	120.00	233.00	-48.50%
Technology Review <sup>10</sup>	250,000	275,267	27.91	35.83	-22.10%	44.82	87.22	-48.61%
Upside <sup>10,11</sup>	250,000	308,035 <sup>B</sup>	16.00	60.60	-73.60%	39.00	162.05	-75.93%
Wired	500,000	506,395	55.74	103.87	-46.34%	143.06	331.68	-56.87%
<b>Category Total</b>			<b>453.85</b>	<b>578.87</b>	<b>-21.60%</b>	<b>1,155.10</b>	<b>1,678.29</b>	<b>-31.17%</b>
<b>ENTERTAINMENT</b>								
Movieline <sup>11/12/D</sup>	300,000	307,863	33.49	35.91	-6.74%	33.49	68.74	-51.28%
Premiere	600,000	607,819	23.33	47.57	-50.96%	67.76	106.73	-36.51%
The Source	460,000	465,225	124.33	155.41	-20.00%	261.32	350.42	-25.43%
Spin	525,000	548,846	73.09	83.76	-12.74%	181.15	193.65	-6.45%
Vibe	775,000	777,218	112.19	122.49	-8.41%	220.67	237.85	-7.22%
Yahoo! Internet Life	1,100,000	1,102,801	35.34	64.61	-45.30%	91.95	215.65	-57.36%
<b>Category Total</b>			<b>401.77</b>	<b>509.75</b>	<b>-21.18%</b>	<b>856.34</b>	<b>1,173.04</b>	<b>-27.00%</b>
<b>ENTHUSIAST</b>								
Automobile	625,000	633,972	50.41	65.80	-23.39%	148.40	161.60	-8.17%
Backpacker <sup>9</sup>	285,000	285,570	73.35	96.26	-23.80%	113.30	140.36	-19.28%
Bicycling <sup>11</sup>	278,000	286,861	29.70	31.72	-6.37%	52.82	53.30	-0.89%
Boating	None	200,152	112.09	137.24	-18.33%	357.87	442.13	-19.06%
Car and Driver	1,350,000	1,365,195	72.57	78.04	-7.01%	209.51	233.86	-10.41%
Cruising World	155,000	159,224	85.68	104.55	-18.05%	278.02	317.79	-12.51%
Cycle World	310,000	319,489	94.56	101.98	-7.28%	227.31	252.22	-9.88%
Flying	None	308,086	67.77	83.49	-18.83%	175.07	205.16	-14.67%
Golf Digest	1,550,000	1,559,322	138.83	106.62	30.21%	319.33	271.53	17.60%
Golf Magazine	1,400,000	1,400,140	104.95	100.57	4.36%	318.96	362.42	-11.99%
Motor Boating	None	125,505	106.64	137.45	-22.42%	330.31	444.01	-25.61%
Motor Trend	1,250,000	1,253,214	67.16	57.31	17.19%	181.60	172.50	5.28%
Popular Mechanics	1,200,000	1,239,737	71.27	59.31	20.17%	165.15	158.08	4.47%
Popular Photography	450,000	453,944	138.34	172.71	-19.90%	435.45	547.09	-20.41%
Power & Motoryacht	None	157,039 <sup>B</sup>	204.34	226.75	-9.88%	652.51	752.58	-13.30%
Road & Track	750,000	772,848	84.45	83.49	1.15%	243.07	249.77	-2.68%
Sailing World <sup>10</sup>	55,000	57,217	38.54	40.09	-3.87%	69.61	69.30	0.45%
Stereo Review's Sound & Vision <sup>10</sup>	450,000	454,615			<b>NO ISSUE</b>	138.93	168.98	-17.78%
Tennis <sup>10</sup>	700,000	702,877	55.95	65.87	-15.06%	91.48	104.24	-12.24%
Yachting	132,000	135,406	214.00	236.29	-9.43%	535.88	587.58	-8.80%
<b>Category Total</b>			<b>*,810.60</b>	<b>1,985.54</b>	<b>-8.81%</b>	<b>5,044.58</b>	<b>5,694.50</b>	<b>-11.41%</b>
<b>FASHION/BEAUTY</b>								
Allure	850,000	943,829	86.45	117.65	-26.52%	189.08	220.06	-14.08%
Cosmopolitan	2,600,000	2,642,886	135.96	168.65	-19.38%	336.13	423.59	-20.65%
Elle	950,000	962,230	211.12	296.32	-28.75%	310.80	447.62	-30.57%
Essence	1,050,000	1,050,652	90.84	109.77	-17.25%	209.77	271.81	-22.82%
Glamour	2,100,000	2,139,672	114.71	130.53	-12.12%	232.38	296.57	-21.64%
Harper's Bazaar	700,000	723,302	244.10	306.71	-20.41%	359.49	476.54	-24.54%
Honey <sup>10</sup>	350,000	N.A.C	47.83	42.75	11.88%	80.26	72.75	10.32%
In Style <sup>5</sup>	1,400,000	1,634,320	260.28	295.00	-11.77%	532.99	536.00	-0.56%
Jane <sup>10</sup>	600,000	630,455	77.72	74.79	3.92%	116.38	126.79	-8.21%
Lucky	600,000	N.A.C	69.59	62.74	10.92%	132.02	99.69	32.43%
Marie Claire	775,000	910,602	168.08	169.94	-1.09%	280.73	313.62	-10.49%
Vogue	1,100,000	1,104,876	443.00	453.20	-2.25%	655.60	741.67	-11.60%
W	425,000	442,358	283.67	346.47	-18.13%	418.97	501.44	-16.45%
<b>Category Total</b>			<b>2,233.35</b>	<b>2,574.52</b>	<b>-13.25%</b>	<b>3,854.60</b>	<b>4,528.15</b>	<b>-14.87%</b>
<b>FOOD/EPICUREAN</b>								
Bon Appétit	1,200,000	1,283,375	69.10	115.75	-40.30%	195.49	269.28	-27.40%
Cooking Light <sup>11</sup>	1,450,000	1,502,670	132.61	117.33	13.02%	222.54	202.31	10.00%
Food & Wine	800,000	907,917	104.72	98.72	6.08%	212.17	196.75	7.84%
Gourmet	900,000	956,698	104.00	108.96	-4.55%	211.11	247.78	-14.80%
<b>Category Total</b>			<b>410.43</b>	<b>440.76</b>	<b>-6.88%</b>	<b>841.31</b>	<b>916.12</b>	<b>-8.17%</b>
<b>GENERAL INTEREST</b>								
Atlantic Monthly <sup>12</sup>	450,000	597,948	43.83	23.65	85.33%	107.45	97.30	10.43%
Biography	625,000	690,046	25.00	35.83	-30.23%	63.43	103.69	-38.83%
Harper's Magazine	205,000	213,850	15.33	20.16	-23.97%	44.57	61.74	-27.81%
National Geographic	7,700,000	7,812,564	24.74	28.45	-13.04%	83.58	75.49	10.72%
People en Español <sup>11/+</sup>	325,000	340,215	43.54	54.13	-19.56%	81.20	103.00	-21.17%
Reader's Digest	12,500,000	12,551,090	78.97	81.28	-2.84%	229.66	228.87	0.35%
Savoy	300,000	N.A.C	34.83	24.00	45.13%	99.08	76.75	29.09%
Smithsonian	2,000,000	2,028,133	42.76	69.22	-38.23%	120.88	167.32	-27.76%
Vanity Fair	1,000,000	1,092,382	163.82	168.40	-2.72%	273.39	322.10	-15.12%
<b>Category Total</b>			<b>472.82</b>	<b>505.12</b>	<b>-6.40%</b>	<b>1,103.24</b>	<b>1,236.26</b>	<b>-10.76%</b>
<b>HEALTH/FITNESS (MEN)</b>								
Flex	150,000	154,290	188.06	166.17	13.17%	504.76	500.29	0.89%
Muscle & Fitness	None	458,593	141.82	144.96	-2.17%	417.23	400.97	4.06%
Runner's World	505,000	520,334	43.24	34.66	24.75%	96.18	83.66	14.97%
<b>Category Total</b>			<b>373.12</b>	<b>345.79</b>	<b>7.90%</b>	<b>1,018.17</b>	<b>984.92</b>	<b>3.38%</b>
<b>HEALTH/FITNESS (WOMEN)</b>								
Fitness	1,050,000	1,183,095	67.50	62.06	8.77%	171.20	126.40	35.44%
Health <sup>10</sup>	1,300,000	1,378,970	115.72	103.30	12.02%	190.91	181.61	5.12%
Prevention	3,100,000	3,110,642	86.25	75.76	13.85%	224.93	231.53	-2.85%
Self	1,200,000	1,553,911	95.50	110.75	-13.77%	201.17	229.58	-12.37%
Shape	1,500,000	1,686,229	61.98	68.21	-9.13%	161.36	172.02	-6.20%
<b>Category Total</b>			<b>426.95</b>	<b>420.08</b>	<b>1.64%</b>	<b>949.57</b>	<b>941.14</b>	<b>0.90%</b>
<b>KIDS</b>								
Boys' Life	1,300,000	1,335,811	10.50	10.86	-3.31%	25.77	32.02	-19.52%
Disney Adventures <sup>10</sup>	1,100,000	1,117,932 <sup>B</sup>	30.43	23.50	29.49%	51.45	50.00	2.90%
Nickelodeon Magazine <sup>10</sup>	900,000	941,662 <sup>B</sup>	27.33	25.19	8.50%	49.80	45.38	9.74%
Sports Illustrated for Kids	950,000	963,638 <sup>B</sup>	25.52	20.33	25.53%	72.03	59.66	20.73%
<b>Category Total</b>			<b>93.78</b>	<b>79.88</b>	<b>17.40%</b>	<b>199.05</b>	<b>187.06</b>	<b>6.41%</b>
<b>MEN'S LIFESTYLE</b>								
Details <sup>10</sup>	400,000	402,449	102.95	90.29	14.02%	145.70	135.97	7.16%
Esquire	650,000	672,700	97.00	140.41	-30.92%	172.73	227.91	-24.21%
FHM <sup>10</sup>	750,000	821,834	86.30	54.37	58.73%	133.30	77.99	70.92%
Gear <sup>11/+</sup>	425,000	494,008	44.49	38.00	17.08%	76.49	66.83	14.45%

Wear to Work," *O* features \$465 Manolo Blahnik shoes and \$600 Calvin Klein handbags. "I don't think everyone can afford the clothes we show. I can't afford a lot of the clothes," says Gross. "I think we've got a very wide range of readers, and we have a demographic with a high-household income."

Presenting such a wide range of clothing options can help on the ad front. While *Rosie's* fashion and retail ads (including Elefanten shoes and Sears) make up just 11 percent of its revenues, advertisers such as Anne Klein, Tommy Hilfiger and Ralph Lauren in *Real Simple* and *O* account for 15 percent of revenues. "These magazines give us alternatives we didn't have before," says Carol McDonald, vp/print media manager at DDB/Needham, of her client Lands' End. "We want quality-conscious readers who are not buying couture." —LG

## Men at Work

### GQ team re-energizes monthly

In *GQ's* March "Movie Issue," on stands next week, readers will begin to see the early efforts of editor in chief Art Cooper's new creative team. *Rolling Stone* veteran Fred Woodward, who joined the Condé Nast men's monthly in November, has brightened *GQ's* color palette, tightened the fonts and added bolder images to the mix. "The entire magazine needed a large jolt of energy, and you achieve that with the use of color and how you use photographs," says Cooper. "[It] is a synthesis of the classic and the modern."



Woodward engages *GQ* readers in March.

The changes may help *GQ* get a boost in circulation. Paid circ in '01's second half fell 15.5 percent, to 758,969, versus the year prior, reports the Audit Bureau of Circulations. Single copies fell 16.5 percent.

Among the notable changes is *GQ's* front-of-book section, called "Fahrenheit," which is now bolder and more engaging. "I'm responding to the ambition of the writing, our chemistry with the editors, or an incredible photograph," explains Woodward of his style. "I just want the visual to expand on those things, or to hold them together or make them bigger."

Though *GQ* has evolved during Cooper's



# Magazines

18 years at the helm, the last major overhaul was completed in the late '80s by top designer Robert Priest.

Another creative milestone for *GQ* comes with the April issue, which will reunite Woodward with fellow *RS* alum Mark Seliger. Seliger, who recently became *GQ's* chief photographer, will make his cover debut with the April issue. "They're very close," says Cooper. "Mark will be coming here a lot, and I'll be taking Mark and Fred to lunch a lot." —LG ■

## 60sec. With



**Stephen Shepard**  
Editor in Chief,  
*BusinessWeek*

**Q.** The cover of 'BusinessWeek' looks different. What gives? **A.** We did a facelift in November to give it a more contemporary look. We enlarged the logo, got rid of the white border around the cover and made the type on the left-side panel a little bolder. **Q.** Did you tweak the pages inside? **A.** Toward the back we just added a cover page to the 'BusinessWeek' Investor section, which we're beefing up in order to give it a little more presence in the magazine. Also, [in light of Enron] we're spending more time on accounting issues. **Q.** Starting in April, 'BW' will jointly produce and publish features with Gannett's 'USA Today'. How important are partnerships for 'BW'? **A.** Even though we're part of McGraw-Hill Cos., we are essentially a stand-alone magazine. Strategically, it makes sense if you're not part of an AOL-Time Warner monster to combine forces on select projects. **Q.** Speaking of synergy, any chance you'll team up with your sister-in-law, Connie Chung, when she joins CNN this summer? **A.** Not unless we wanted to do a joint venture on a Gary Condit interview...but I just don't think that's in the cards. —LG

## MONTHLIES March 2002

	RATE BASE (1ST HALF '01)	CIRC. (1ST HALF '01)	CURRENT PAGES	PAGES LAST YR.	% CHANGE	YEAR TO DATE	YTD LAST YEAR	% CHANGE
<b>Gentlemen's Quarterly</b>	750,000	806,911	229.40	221.15	3.73%	323.94	370.00	-12.45%
<b>Maxim</b>	2,250,000	2,513,146	115.29	105.50	9.28%	235.54	235.14	0.17%
<b>Men's Fitness</b>	550,000	591,761	72.84	58.91	23.65%	193.99	155.49	24.76%
<b>Men's Health<sup>10</sup></b>	1,625,000	1,688,363	104.97	88.73	18.30%	145.06	129.86	11.70%
<b>Men's Journal</b>	600,000	635,235	82.24	87.41	-5.91%	167.75	175.12	-6.49%
<b>Outside</b>	600,000	664,590	62.12	62.76	-1.02%	134.36	157.98	-14.95%
<b>Penthouse</b>	None	715,137	41.16	40.45	1.76%	120.01	130.14	-7.78%
<b>Playboy</b>	3,150,000	3,151,580	46.58	39.93	16.65%	117.83	135.32	-12.92%
<b>Stuff</b>	850,000	976,384	62.76	52.72	19.04%	152.72	115.93	31.73%
<b>Category Total</b>			<b>1,148.10</b>	<b>1,080.63</b>	<b>6.24%</b>	<b>2,115.42</b>	<b>2,113.68</b>	<b>0.08%</b>
<b>OUTDOORS</b>								
<b>Field &amp; Stream</b>	1,750,000	1,756,148	46.77	46.03	1.61%	101.75	100.61	1.13%
<b>National Geographic Adventure<sup>10</sup>/A</b>	300,000	335,225	45.51	84.67	-46.25%	82.84	125.67	-34.08%
<b>Outdoor Life<sup>10</sup></b>	1,350,000	1,356,997	NO ISSUE	31.10	N.A.	27.21	63.70	-57.28%
<b>Sports Afield*</b>	450,000	453,022	32.96	23.04	43.06%	69.60	48.45	43.65%
<b>Category Total</b>			<b>125.24</b>	<b>184.84</b>	<b>-32.24%</b>	<b>281.40</b>	<b>338.43</b>	<b>-16.85%</b>
<b>PARENTING/FAMILY</b>								
<b>American Baby</b>	1,830,000	1,831,750 <sup>B</sup>	46.56	51.40	-9.42%	138.24	144.63	-4.42%
<b>Baby Talk<sup>10</sup></b>	1,800,000	1,800,769 <sup>B</sup>	43.78	38.31	14.28%	92.67	85.20	8.77%
<b>Child<sup>10</sup></b>	920,000	944,179	66.18	60.67	9.08%	119.98	119.57	0.34%
<b>FamilyFun<sup>10</sup></b>	1,350,000	1,365,526	53.08	50.01	6.14%	96.97	96.48	0.51%
<b>Parenting<sup>10</sup></b>	1,585,000	1,604,403	86.66	72.93	18.83%	172.74	157.68	9.55%
<b>Parents</b>	1,985,000	2,020,747	108.55	111.42	-2.58%	264.84	289.69	-8.58%
<b>Category Total</b>			<b>404.81</b>	<b>384.74</b>	<b>5.22%</b>	<b>885.44</b>	<b>893.25</b>	<b>-0.87%</b>
<b>PERSONAL FINANCE</b>								
<b>Bloomberg Personal Finance<sup>10</sup></b>	300,000	339,611	25.50	40.41	-36.90%	48.86	79.12	-38.25%
<b>Kiplinger's Personal Finance</b>	1,000,000	1,030,279	46.26	67.36	-31.32%	132.26	191.36	-30.88%
<b>Money</b>	1,900,000	1,907,159	57.88	96.59	-40.08%	161.32	265.63	-39.27%
<b>Mutual Funds</b>	800,000	818,231	42.57	66.40	-35.89%	102.06	161.90	-36.96%
<b>SmartMoney</b>	800,000	809,240	68.11	86.32	-21.10%	146.73	234.02	-37.30%
<b>Worth<sup>10</sup></b>	500,000	507,474	70.33	54.64	28.72%	117.04	102.81	13.84%
<b>Category Total</b>			<b>310.65</b>	<b>411.72</b>	<b>-24.55%</b>	<b>708.27</b>	<b>1,034.84</b>	<b>-31.56%</b>
<b>SCIENCE/TECHNOLOGY</b>								
<b>Discover</b>	1,000,000	1,010,269	22.55	36.54	-38.29%	63.76	95.34	-33.12%
<b>Natural History<sup>10</sup></b>	300,000	327,481	49.50	31.34	57.95%	73.67	64.34	14.50%
<b>Popular Science<sup>10</sup></b>	1,550,000	1,572,540	47.60	36.20	31.49%	124.07	108.66	14.18%
<b>Scientific American</b>	655,000	696,302	22.34	15.93	40.24%	55.38	63.99	-13.46%
<b>Spectrum, IEEE</b>	None	304,430 <sup>X</sup>	30.23	58.51	-48.33%	104.73	179.37	-41.61%
<b>Category Total</b>			<b>172.22</b>	<b>178.52</b>	<b>-3.53%</b>	<b>421.61</b>	<b>511.70</b>	<b>-17.61%</b>
<b>SHELTER</b>								
<b>Architectural Digest</b>	800,000	826,728	105.07	146.57	-28.31%	320.35	401.84	-20.28%
<b>Country Living</b>	1,600,000	1,631,178	74.53	68.82	8.30%	186.39	191.08	-2.45%
<b>The Family Handyman<sup>10</sup></b>	1,100,000	1,179,408	59.17	59.33	-0.27%	107.83	110.50	-2.42%
<b>Home<sup>10</sup></b>	1,000,000	1,006,893	54.26	88.43	-38.64%	104.97	154.45	-32.04%
<b>House Beautiful</b>	850,000	866,243	70.61	81.74	-13.62%	173.76	204.80	-15.16%
<b>House &amp; Garden</b>	750,000	753,186	62.70	79.79	-21.42%	157.45	191.10	-17.61%
<b>Southern Living<sup>13</sup></b>	2,500,000	2,546,005	119.16	116.77	2.05%	269.89	275.08	-1.89%
<b>Sunset</b>	1,425,000	1,448,041	87.96	114.98	-23.50%	206.28	257.25	-19.81%
<b>This Old House<sup>10</sup>/K</b>	715,000	804,596	71.52	72.76	-1.70%	142.34	136.79	4.06%
<b>Category Total</b>			<b>704.98</b>	<b>829.19</b>	<b>-14.98%</b>	<b>1,669.26</b>	<b>1,922.89</b>	<b>-13.19%</b>
<b>TEEN</b>								
<b>CosmoGirl<sup>10</sup></b>	750,000	790,124	51.82	54.46	-4.85%	86.01	88.59	-2.91%
<b>Seventeen</b>	2,350,000	2,370,013	128.31	138.63	-7.45%	242.82	264.58	-8.23%
<b>Teen<sup>13/14</sup></b>	2,000,000	1,871,111	51.92	51.78	0.27%	85.54	107.04	-20.09%
<b>Teen People<sup>10</sup>/N</b>	1,600,000	1,611,579	81.69	100.12	-18.41%	129.42	180.54	-28.32%
<b>YM<sup>11/14</sup></b>	2,200,000	2,276,939	70.56	62.29	13.28%	120.43	125.78	-4.25%
<b>Category Total</b>			<b>384.30</b>	<b>407.28</b>	<b>-5.64%</b>	<b>664.22</b>	<b>766.53</b>	<b>-13.35%</b>
<b>TRAVEL</b>								
<b>Condé Nast Traveler</b>	750,000	801,795	110.18	121.70	-9.47%	256.44	324.53	-20.98%
<b>Travel + Leisure</b>	925,000	997,538	110.68	128.36	-13.77%	236.62	307.56	-23.07%
<b>Travel Holiday<sup>10</sup></b>	650,000	657,891	109.54	99.29	10.32%	176.31	193.35	-8.81%
<b>Category Total</b>			<b>330.40</b>	<b>349.35</b>	<b>-5.42%</b>	<b>669.37</b>	<b>825.44</b>	<b>-18.91%</b>
<b>WEALTH</b>								
<b>Robb Report</b>	None	100,163	66.33	134.20	-50.57%	221.33	396.00	-44.11%
<b>Town &amp; Country</b>	425,000	438,132	104.92	125.07	-16.11%	280.59	355.44	-21.06%
<b>Category Total</b>			<b>171.25</b>	<b>259.27</b>	<b>-33.95%</b>	<b>501.92</b>	<b>751.44</b>	<b>-33.21%</b>
<b>WOMEN'S LIFESTYLE</b>								
<b>Heart &amp; Soul<sup>10</sup></b>	350,000	N.A. <sup>C</sup>	26.33	22.00	19.68%	58.16	58.25	-0.15%
<b>Martha Stewart Living</b>	2,150,000	2,404,751	149.11	148.86	0.17%	342.93	383.61	-10.60%
<b>More<sup>10</sup></b>	600,000	600,086	48.29	77.24	-37.48%	92.84	133.50	-30.46%
<b>Q, The Oprah Magazine</b>	1,300,000	2,751,563	93.79	121.54	-22.83%	223.66	252.39	-11.38%
<b>Real Simple<sup>10</sup></b>	700,000	784,307	60.30	38.60	56.22%	99.40	77.00	29.09%
<b>Rosie<sup>M</sup></b>	3,500,000 <sup>Q</sup>	4,003,261	84.88	N.A.	N.A.	192.05	N.A.	-1.14%
<b>Victoria</b>	950,000	990,313	32.75	33.66	-2.70%	80.84	81.77	-1.14%
<b>Category Total</b>			<b>495.45</b>	<b>441.90</b>	<b>12.12%</b>	<b>1,089.88</b>	<b>986.52</b>	<b>10.48%</b>
<b>WOMEN'S SERVICE</b>								
<b>Better Homes and Gardens</b>	7,600,000	7,604,634	155.79	159.47	-2.31%	350.78	365.51	-4.03%
<b>Family Circle<sup>15</sup>/F</b>	5,000,000	5,002,906	122.69	84.41	45.35%	274.63	281.59	-2.47%
<b>Good Housekeeping</b>	4,500,000	4,534,716	139.00	118.44	17.36%	353.73	345.28	2.45%
<b>Ladies' Home Journal</b>	4,100,000	4,100,431	104.65	120.99	-13.51%	238.89	272.03	-12.18%
<b>Redbook</b>	2,250,000	2,299,626	92.19	115.13	-19.93%	212.63	254.86	-16.57%
<b>Woman's Day<sup>17</sup></b>	4,050,000	4,055,014	96.84	110.40	-12.28%	306.01	367.59	-16.75%
<b>Category Total</b>			<b>711.16</b>	<b>708.84</b>	<b>0.33%</b>	<b>1,736.67</b>	<b>1,886.86</b>	<b>-7.96%</b>
<b>MEDIAWEEK MONITOR TOTALS</b>			<b>11,635.23</b>	<b>12,676.59</b>	<b>-8.21%</b>	<b>25,765.42</b>	<b>29,371.06</b>	<b>-12.28%</b>

Footnotes: rate base and circulation figures according to the Audit Bureau of Circulations for the first half of 2001, except: B=audited by BPA International; C=non-audited title; X=did not file audit by deadline; A=March/April 2001 combined issue; D=combined Feb/March issue in 2002, separate issues in 2001; E=publisher's estimate; F=extra February issue in 2001; J=Dec 01/Jan 02 issue not counted in 2002 YTD; K= includes winter 2002 Kitchen & Bath SIP; L=relaunched in 9/01; M=launched in 5/01; N=includes 1/01 year-end newstand-only issue; Q=raised rate base during period; S=will publish four specials in 2002; W=moved from biweekly to monthly in 11/01; 9=published 9 times; 10=published 10 times; 11=published 11 times; 13=published 13 times; 16=published 16 times; 17=published 17 times; +=will publish one more issue in 2002 than 2001; #=will publish four more issues in 2002; @=will publish one fewer issue in 2002



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# Media Person

BY LEWIS GROSSBERGER



## Avoid Bad Hobbits

THIS IS THE FIRST OF FIVE IN-DEPTH MEDIA PERSON REPORTS

on the Oscar Race, in which the chances of every nominee will be thoroughly analyzed, the enormous impact of the Academy Awards on the economy explained, and nude photos of Nicole Kidman offered to

readers at very reasonable prices and in bulk quantity.

First, however, Media Person must digress to issue a scorching editorial blast on a subject of importance to all of us. Once again the Winter Olympics has been compromised by the putrid stench of biased figure-skate judging. This outrage must cease! How long must the world's long-suffering television viewers endure the injustice of seeing gold medals awarded to over-rated, dissolute Russians who land a wobbly triple salchow while clean-cut young Canadian athletes get screwed after skating performances of technical and artistic perfection? For shame! End the disgrace! Stop the corruption!

OK, Media Person feels a lot better after getting that off his chest so let's go back to our regularly scheduled Oscar Race report. First of all, *The Lord of the Rings: The Fellowship of the Ring* copped 13 nominations, or "nods" in journalist-speak, which means it's a sure thing to win Best Picture and become the Big Deal of Oscar Night even though it did not star Tom Hanks. (Ian McKellan, who plays the role of Richard Harris in the epic, was nominated in the category of Best Hat on a Male Wizard.)

For those of you who may not be familiar with the plot of *Lord of the Rings: Etc.* due to falling asleep during the film's fourth or fifth hour, here is an impressively brief summary: A short guy with big hairy feet is given a magic ring and must make a perilous journey with it across Middle Earth to the Crack of Doom in the Pit of Despair in the Land of Honalee, and then take a left at the Slough of Despond. There he must destroy the ring in the appropriate magical way, or else New

Line Cinema will make good on its threat to release two *Lord of the Rings* sequels, thus bringing about the Ultimate Triumph of Tedium throughout the universe.

However, Media Person would be remiss if he failed to point out that this seemingly simple tale is merely the surface layer of a profoundly rich, symbolic allegory, which in reality is nothing less than a retelling of Western Civilization's foundation myth: the story of Luke Skywalker discovering that Darth Vader is really his father and hence, sadly realizing they must never sleep together.

What the multiple nominations for *Lord of the Rings* tell us is that fantasy, once spurned at award time in favor of realistic drama such as *Rocky*, has finally come into its own in Hollywood. The academy's members, who once favored "prestige" films with literary pretensions, have developed a more

**FANTASY, ONCE SPURNED AT AWARD TIME IN FAVOR OF REALISTIC DRAMA SUCH AS *ROCKY*, HAS FINALLY COME INTO ITS OWN IN HOLLYWOOD.**

imaginative and sophisticated taste that cuts across genre boundaries. Also that the membership now contains a huge number of special-effects guys who'll vote for any movie where lots of people are spectacularly blown up or decapitated.

The only movie with half a chance to beat *Lord of the Rings* is *A Beautiful Mind*. This prestige film with literary pretensions tells the classic story of a physics professor (Russell Crowe) torn between two desires: to be a genius or a lunatic. He is leaning toward the latter when he encounters the beautiful

Jennifer Connelly and is thrown into confusion and torment because for all his scientific brilliance, he is incapable of understanding why she's been nominated for Best Supporting Actress when she's clearly the leading lady. It is this kind of tragic dilemma that makes for crackling film drama. (Crowe has also been nominated for Best Actor but will not win because frankly, he's starting to get on Media Person's nerves.)

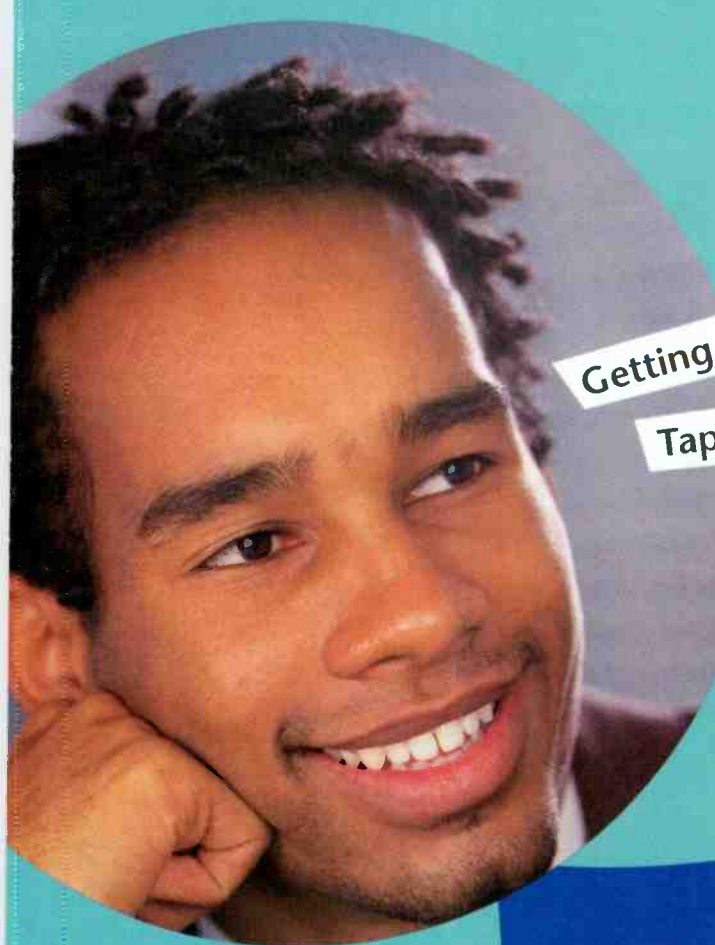
The other three Best Picture nominees have no chance to win. *Gosford Park* has no special effects at all, and the academy has a long tradition of finding director Robert Altman annoying. *In the Bedroom* is a downer, and *Moulin Rouge* left half the audience muttering, "What the hell was that?" while the other half said, "I think I loved it, but the director was on drugs, right?"

All of this is good news for the nation's ailing economy. History shows that just getting nominated raises a picture's profits by some huge amount that Media Person could've sworn he had right in front of him and also sends millions of people running out to purchase DVDs, even though many of them are still not really sure what DVDs

are. Of course, there is a downside, namely that a studio must spend an estimated \$16 billion on advertising, publicity and bribes to get nominations. Fortunately, all the studios are owned by giant corporations that can easily afford it, at least until their accounting procedures are questioned and their stock prices collapse.

Next Week: MP wonders whether the underrated *Speed for Thespians* can overcome the huge publicity campaign for *A Man Thing (Meska Sprawa)* to nab the Oscar for Best Live-Action Short Film. ■





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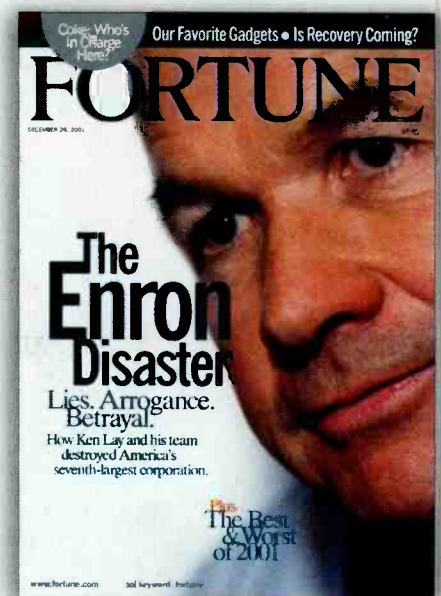
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