

# MEDIAWEEK

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LAURA JONES, ASSISTANT MGR 124  
WALDENBOOKS  
42 MOUNT PLEASANT AVE  
WHARTON NJ 07885-2120

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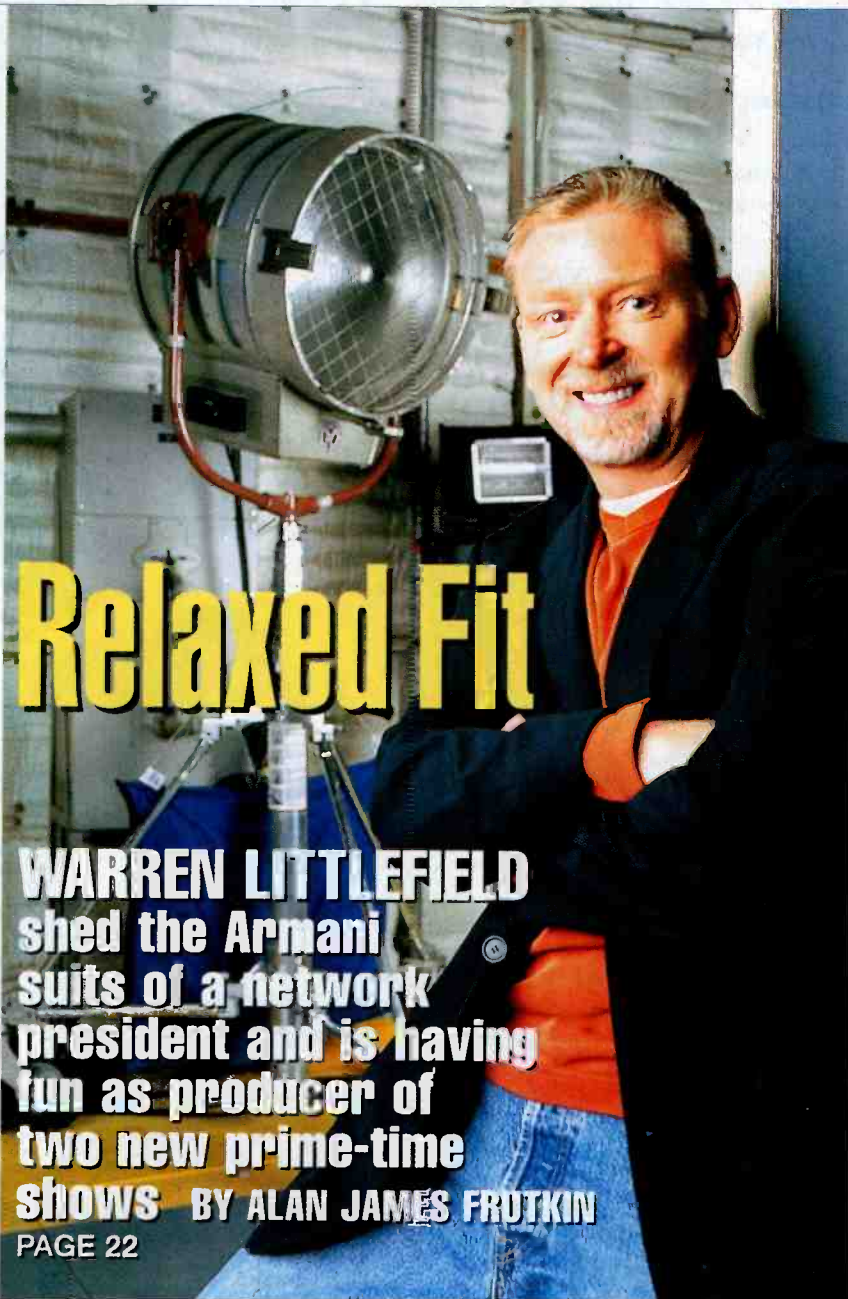
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## Relaxed Fit

**WARREN LITTLEFIELD** shed the Armani suits of a network president and is having fun as producer of two new prime-time shows **BY ALAN JAMES FRUTKIN**  
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BRIAN DAVIS

### MARKET INDICATORS

#### NATIONAL TV: BUSY

Despite lingering questions about the economy, advertisers are flocking to prime time. Fourth quarter is tight. Fox has postseason baseball avail.

#### NET CABLE: WARM

Fourth quarter is pacing at a healthy clip, with most holds on upfront inventory going to order. Busiest categories are movies, beverages and telecommunications.

#### SPOT TV: STEADY

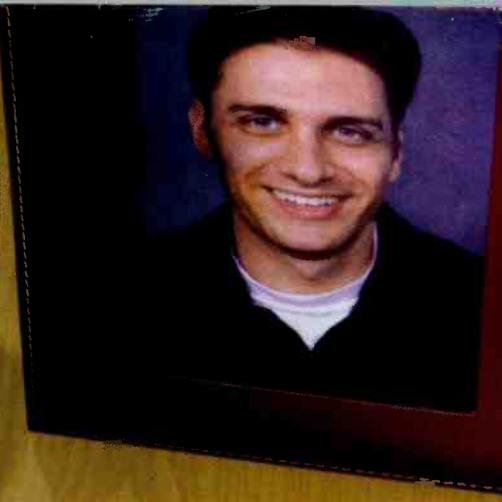
Stations continue to enjoy healthy back-to-school, political, auto and real estate spending. Telecom is starting to pick up in small to mid-sized markets.

#### RADIO: MIXED

Despite some softness in retail, which typically runs aggressive back-to-school campaigns, automotive and entertainment are tightening up inventory in some markets. Overall, revenue is pacing up in low double-digits through October.

#### MAGAZINES: ACTIVE

The back-to-school season has teen titles pulling in healthy ad business from retail clothing brands and telecom gear, including cell phones.



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CEO  
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# At Deadline

## ■ RAIN DAMPENS U.S. OPEN RATINGS

Rain delays throughout the first 11 days of the U.S. Open tennis tournament adversely affected ratings for both CBS' and USA Network's coverage. CBS' Labor Day weekend Saturday and Sunday coverage recorded a combined 1.6 rating/5 share, down 30 percent from a 2.3/7 last year, according to Nielsen Media Research. Through Sept. 5, USA's Open telecasts averaged an overall 1.1, down 26 percent from last year's 1.5. Pete Sampras' blowout of Andy Roddick last Thursday, which lasted less than two hours, recorded a 1.9/7 rating in prime time on USA, down 9 percent from the comparable night's match last year between Roddick and Lleyton Hewitt, which recorded a 2.1/6.

## ■ NFL KICKOFF A WINNER ON ESPN

The Sept. 5 kickoff of the National Football League season on ESPN drew a household rating of 9.4, the network's highest rated telecast since a Sunday night game on Dec. 5, 1999, which earned a 10.6. The San Francisco 49ers' victory over the New York Giants was also the eighth most-watched program in cable-TV history. The Thursday night rating was 21 percent higher than the 7.8 recorded by last season's opening game telecast on Sunday, Sept. 9. ESPN had guaranteed advertisers a 9.0 rating.

## ■ ABC RADIO BUYS FORWARD STATION

ABC Radio has agreed to purchase WEVD-AM in New York from The Forward Association for \$78 million. Since last September, ABC has been operating the station as an ESPN Radio affiliate through a two-year local marketing agreement with Forward, which included an option to purchase the station in another year. The sale of the station marks Forward's exit from broadcasting. Forward continues to publish *The Forward* newspaper in English, Russian and Yiddish.

## ■ TNT CUTS WITCHBLADE

TNT last week canceled its highly rated drama *Witchblade* after the show's second season. *Witchblade* was TNT's only original drama and had consistently performed for the network, averaging a 2.0 rating since launching in the summer of 2000 as a two-hour movie. While star Yancy Butler checked herself into a clinic for the treatment of alcohol abuse in May, TNT representatives said Butler's troubles were not the reason the show was canceled. "The network feels that the series has reached a fitting conclusion and did not feel stretching to a third season was in the best interest of the show," said a TNT representative.

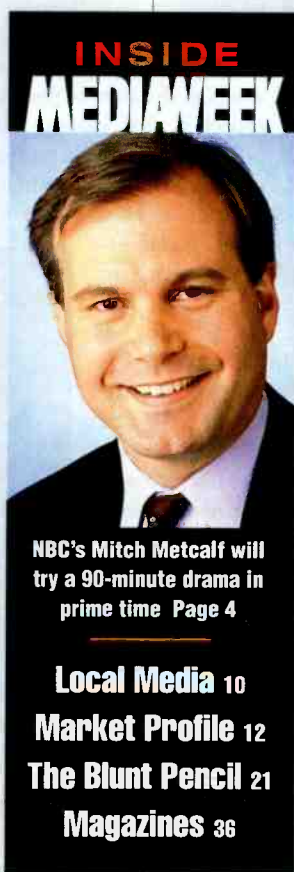
## ■ BUSINESSWEEK, CNET PARTNER ON TECH GUIDE

*BusinessWeek*, published by McGraw-Hill Cos., and CNET Networks will partner for the first time on the weekly magazine's eighth annual Technology Buyer's Guide, on stands in mid-November. CNET's product reviews team will assist with the guide, published in *BusinessWeek* and on both companies' Web sites. Content will also appear on *BusinessWeek Money Talks*' weekly syndicated television program. The collaborative effort will also extend to ad sales.

## ■ HOMELAND SECURITY NETWORK PLANNED

A consortium of public and private groups is developing plans for the Citizens Homeland Network, a centralized educational and information initiative that would connect ordinary citizens with government agencies, law enforcement and lay groups to exchange tips and information on emergency readiness, security and combatting terrorism. Its media components include a dedicated cable/satellite channel and Web sites with localized content, along with PSA-type programming, an awareness campaign and sponsored events. The project, still in its early stages, calls for a pilot test to begin in Tampa, Fla., later this month. Its proponents are seeking \$3 million in funding from the Department of Justice, an appropriation that could come as early as this week.

■ **ADDENDA:** Angela Arambulo, most recently fashion director of *Vibe*, will join Wenner Media's *Rolling Stone* in the same capacity...Rodale's year-old *Organic Style* will raise its circulation rate base for the second time to 600,000 with the March/April 2003 issue, a 20 percent increase... Craig Robinson, most recently vp of sales for NBC's WRC-TV in Washington, D.C., was named president and general manager of WCMH-TV, NBC's owned-and-operated station in Columbus, Ohio. Robinson succeeds Michael Jack, who is now president/gm of WRC-TV...Court TV's new series *I, Detective* premiered on Sept. 4 at 9:30 p.m. with a 1.0 rating and delivered 722,000 households, according to Nielsen Media Research.



NBC's Mitch Metcalf will try a 90-minute drama in prime time Page 4

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## IN MEMORIAM

On the first anniversary of the Sept. 11 terror attacks, the staff of *Mediaweek* would like to honor the memory of all those who lost their lives and to extend our sympathies to all who lost loved ones on that terrible day. We wish all our readers peace and prosperity in the coming year.

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## CBS and USA Pledge to Continue Masters Coverage

CBS and USA Network say they plan to broadcast the Masters golf tournament next April despite protests from the National Council of Women's Organizations that the Augusta National golf club, host of the major tournament, excludes women from its membership.

Augusta National chairman William "Hootie" Johnson recently dropped tournament sponsors Coca-Cola, IBM and Citigroup rather than have them face a boycott organized by the NCWO. The club will now have to find other means to cover its \$7 million in tournament costs and to pay the two networks their production costs for airing the four-day tournament. CBS' costs totalled \$1.5 million this year.

The two networks have year-to-year agreements to air the Masters. CBS and USA air the event because of its prestige and do not make a profit on their coverage. The few commercials that air during the telecasts are from official Masters sponsors only.

The Masters is highly desirable programming because it draws the highest ratings of any golf event, and the networks can use it to promote other programming. —John Consoli

## American Idol Finale Earns Biggest 18-49 Share on Fox

The Sept. 4 finale of the Fox hit *American Idol: The Search for a Superstar* was the highest-rated telecast on the network in more than two-and-a-half years in adults 18-49 and in total viewers. The surprise hit also produced the highest share of adults 18-49 on any night in Fox history, excluding sports programming.

The two-hour finale recorded a 10.6 rating/30 share in 18-49, according to Nielsen Media Research, peaking in its last half hour at a 12.9/32. The biggest chunk of audience within the 18-49 demo came from women 18-34, which recorded a 14.6/39. The telecast averaged 22.5 million viewers, and Fox estimated that 40 million viewers watched at least part of the finale.

Fox said it will bring a new edition of the show back in (continued on page 6)

# Nets Jockey for New-Season Edge

NBC, CBS ready for opening-night rumble; competitors to start slates early

NETWORK TV By John Consoli

Just how serious will the competition between NBC and CBS for prime-time viewers be in the new TV season? Judging from some last-minute schedule-jockeying by the two networks as the start of the season approaches, it's looking like war. NBC's move to expand the season premiere of its hit drama *Crossing Jordan* to 90 minutes and start it at 9:30 p.m. on Sept. 23 is a calculated attempt by the network to blunt the 10 p.m. premiere that night of CBS' new *CSI: Miami*. In turn, CBS has responded by postponing the premiere of new sitcom *Still Standing*, originally set for 9:30 on the 23rd, replacing it with a second new episode of its 9 p.m. hit comedy *Everybody Loves Raymond* to improve audience flow into *CSI: Miami*—and to derail NBC's super-sized *Jordan*.

CBS' decision to air two fresh episodes of *Raymond*, the network's highest-rated

comedy, back-to-back on the opening night of the season is thought to be a first. But CBS is so determined to make its new spinoff of hit drama *CSI: Crime Scene Investigation* a success that it will aggressively combat attempts by NBC—or any other network—to blunt *CSI: Miami*. CBS is hoping to build *CSI* into a multnight franchise similar to NBC's *Law & Order*.

Conversely, "you can understand why NBC wants to be sure *Crossing Jordan* gets off to a good start against *CSI: Miami*," notes Steve Sternberg, senior vp/audience analysis for Magna Global USA.

The scheduling ploys, overseen by NBC Entertainment president Jeff Zucker and CBS Television president Leslie Moonves, indicate how high the stakes are for the two nets, which were neck-and-neck in total viewers last season. "Zucker and Moonves both have enormous competitive spirit," said a competing network exec. "Neither will give an inch to the other."



*Crossing Jordan's* Jill Hennessy will have a 90-minute season premiere.

## Can 90-Minute Dramas Work?

If NBC's move to air a 90-minute version of its drama *Crossing Jordan* at 9:30 p.m. on Sept. 23 is a ratings success, hour-and-a-half shows could become the latest prime-time programming wrinkle. With the networks all struggling to find successful sitcoms to fill the 9:30 time slot—it's been years, for example, since NBC had a successful lead-in to *ER*—an argument could be made to expand the 10 p.m. dramas by 30 minutes.

Ostensibly, shows like NBC's *Law & Order*, *Law & Order: SVU* and *ER*, ABC's *The Practice* and *NYPD Blue* or even CBS' *Judging Amy* would all bring in more revenue at 90 minutes length. The networks could potentially save significantly on costs for development, pilots, production and licensing-fee costs for a sitcom that might be cancelled after a few episodes. And the 90-minute shows could be edited to an hour for their syndication runs.

There are some obstacles. "While I would never rule anything out, the biggest difficulty with doing this would be production time," said Kelly Kahl, executive vp of programming and planning for CBS. "Most shows are scrambling just to get 24 episodes a season ready."

Advertisers get a bit of a bonus out of the schedule changes. They will have the option of shifting commercials originally set for the Sept. 23 *Still Standing* into the high-rated *Raymond* at no additional cost.

Chris Ender, a CBS senior vp, said that because *Raymond's* repeat ratings are so strong, there is little risk in having one less first-run episode of the show next spring.

NBC's gambit to start *Crossing Jordan* at 9:30 may not attract significantly higher numbers because viewers are not used to dramas starting on the half hour (see story below). NBC has been heavily promoting the special airtime.

Mitch Metcalf, NBC senior vp of scheduling, said the network first expanded the premiere, celebrity edition of *Fear Factor* to 90 minutes (starting at 8 p.m. on the 23rd), then decided to make it a "big event" season-opening night by expanding *Crossing Jordan*.

While CBS and NBC will not air any new shows until the official kickoff of the new season on Sept. 23 (except for *Survivor: Thailand*, which premieres on CBS on the 19th), the other nets, which are looking to rebound from various ratings problems last season, are jump-starting their new offerings beginning tonight.

ABC tonight will offer season premieres of *Drew Carey* and *Whose Line Is It Anyway* on their new night, leading into *Monday Night Football*. On Sept. 17, ABC will premiere the new sitcoms *Eight Simple Rules* and *Life With Bonnie*, followed by the new drama *Push, Nevada*, which on Sept. 19 will repeat and be followed by a new episode in its regular slot. "We're trying to get the show a little traction early on," said ABC executive vp Kevin Brockman.

The WB will premiere *7th Heaven* on Sept. 16 leading into new drama *Everwood*. On the 19th, the WB will premiere new sitcoms *Family Affair* and *Do Over*. And on Sept. 20, the network will introduce new sitcoms *What I Like*

Adding two more acts to each show would add two more days of production. Ensemble dramas would be easier [to expand]. You might have to shoot with two production units at the same time to stay on schedule and cut back on the number of first-run shows. But I'd never say never."

Mitch Metcalf, NBC senior vp of scheduling, added that 90-minute dramas could burn out writing and production staffs that now struggle just to get hour-long episodes done on schedule. "I could see it done on an occasional basis, but it would be hard to sustain week-to-week," Metcalf said. "Plus, we want to keep hammering away at turning out successful sitcoms." —JC

*About You* and *Greetings From Tucson*. "It never hurts to get a little jump on the bigger networks, to find a little bit of a crease to get some sampling," said WB president Jed Petrick.

Fox will start up its fall schedule on Sept. 14 with new episodes of *Cops* and *America's Most Wanted*. On the 18th, Fox will offer the new sitcom *Cedric, the Entertainer*, to be followed by new drama *Fastlane*. *Firefly* and *John Doe* debut later in the week. Fox's goal is to get its new shows exposure before they are pre-empted for much of October for postseason baseball.

UPN will look to hook viewers for its new drama *Twilight Zone* on Sept. 18, following the

season premiere of *Enterprise*.

A big factor in the networks' early-season scramble for viewers will be HBO's *The Sopranos*, which will have its long-awaited fourth-season premiere on Sept. 15 at 9 p.m. With none of the networks launching their Sunday-night programming until Sept. 29 at the earliest, *The Sopranos* will have two weeks on the air to fatten up against network repeats. The last time *The Sopranos* was on with first-run episodes, from March to May 2001, the show averaged 9 million viewers, up from 6.6 million in 2000. Similar growth could draw an audience of 12 million or more this season. ■

## EchoStar Foes Foment

Protests come as Justice Department nears decision on DirecTV merger

WASHINGTON By Todd Shields

Opponents of the EchoStar-DirecTV merger last week continued to aggressively push their case, as federal officials reportedly neared a decision on the proposed \$18 billion acquisition. And some analysts believe EchoStar CEO Charlie Ergen will need to submit to a round of bargaining to save the deal.

Observers in Washington believe the U.S. Department of Justice may be within weeks of deciding whether Ergen, the dynamic head of America's No. 2 direct broadcast satellite service, gets to snap up DirecTV, the No. 1 company. Since there is no No. 3 to speak of, a bigger EchoStar would hold a virtual monopoly on satellite delivery of TV programming and Internet services. EchoStar has maintained that big is good for competition, since the new 18 million subscriber company would have more heft to challenge the cable companies that serve more than 73 million American homes.

However, opponents say the resulting behemoth would be just the kind of old-fashioned monopoly forbidden by antitrust laws. To emphasize that point, the National Association of Broadcasters and the National Rural Telecommunications Cooperative last week organized a rally last week in front of the Justice Department headquarters in Washington. "If this merger is allowed, one company will dominate... That will mean declining customer service, higher prices, inferior programming and stifled innovation," said Rep. Chris Cannon (R-Utah), vice chair of the House Western Caucus, which includes 32 members of Congress. Cannon is among nearly 150 representatives and senators who



NRTC members rallied outside the DOJ building.

have expressed concern or opposition to the merger in letters to the Justice Department and the Federal Communications Commission. The FCC can also veto the merger, but is not expected to act before Justice rules.

From EchoStar's perspective, the company said its opponents were dealing in "premature speculation" about the DOJ's course. "They are seeking to protect themselves from increased competition from a stronger EchoStar," said spokesman Marc Lumpkin.

Washington observers say they expect federal antitrust chief Charles James will neither reject nor accept the deal outright, but will invite negotiations about imposing conditions on the new company. The current goings-on represent "the beginning of the end game, and Charlie Ergen's got one more move [negotiating conditions]," said Legg Mason analyst Blair Levin.

If the deal craters, a former DirecTV suitor may be waiting to reclaim its runaway bride. "We're watching, and we're interested," said a spokesman for News Corp., where Rupert Murdoch has made no secret of his longings for a U.S. satellite platform. ■

the first quarter. The network also said that at least one of the program's three judges, the controversial Simon Cowell, will return. —*John Consoli*

## Gemstar-TV Guide Taps Publishing Vet Loughlin

Gemstar-TV Guide International last week named John Loughlin president of its TV Guide Publishing Group, a new position. Loughlin will oversee the company's print and online businesses. Most recently, Loughlin was president/CEO of Primedia's Consumer Media and Magazine Group. Prior to Primedia, he was vp/publishing director of Meredith Corp.'s Magazine Group.

Loughlin joins TV Guide Publishing at a critical time. In recent years, the flagship magazine's circulation has steadily declined. Though still a top-selling publication with its 9 million circulation, the weekly listings guide has been partially eclipsed by local newspaper programming listings and the Web. "It is a huge mass-reach vehicle, and it is very profitable," Loughlin said. "But as the media landscape changes, there is an opportunity to take [TV Guide] up a notch or two in terms of relevance for consumers and effectiveness for advertisers."

Loughlin will report to Jeff Shell, Gemstar-TV Guide co-president and COO. —*Lisa Granatstein*

## FCC Eyes Ownership Rules

The Federal Communications Commission this Thursday will launch a comprehensive review of its broadcast ownership rules. The agency will invite comment on whether it should retain limits on radio and television station ownership; whether networks should be able to buy one another; and whether daily newspapers should be allowed to own local broadcast stations. The FCC hopes to complete its update of the rules by spring. The review follows years of scrutiny by federal judges, who questioned whether there are sufficient legal underpinnings to the complex rules. Interest groups will argue the rules are needed to retain diverse programming and local input. Media companies say the regs made sense in the early days of TV but are now outdated. —*Todd Shields*

# TVB Forecasts Tepid 2003

Loss of Olympics and political dollars, growth of cable will slow down spot

**TV STATIONS** By Sandy Brown

**Y**ou know 2003 is not going to be a banner year for spot TV when even the bullish TV industry executives sound bearish in predicting low single-digit revenue growth.

The somber prognosis came during last week's Television Bureau of Advertising's annual forecast conference in New York, at which several Wall Street analysts and agency execs shared their projections. The TVB reported that local spot revenue is expected to advance 1 percent to 3 percent in 2003 and that national spot will be flat to up 2 percent. Total spot dollars are set to climb 3

percent next year and 7 percent to 9 percent in 2004, according to TVB president Chris Rohrs.

The factors that are dragging down estimates for 2003 go beyond the possibility of new terror attacks, war against Iraq or a stock market meltdown. "The economy is a house of cards leveraged by auto, real estate and home furnishings," said Tony Hoffman, a partner at Hoffman Schutz Media Capital. "Local broadcasters have never been under so much pressure for their existence."

In 2003, broadcasters will not have either Olympics or election-year money to tighten up inventory. There is also no assurance that big auto advertisers—General Motors and Ford in

particular—will continue to pump dollars into spot TV at current levels.

Sanford C. Bernstein & Co. senior media analyst Tom Wolzien sees another threat: big cable operators like AT&T Comcast and Time Warner, which he believes will continue to take an ever-growing portion of local ad dollars. With Comcast reaching 21 million cable homes

when its merger with AT&T is completed, TV stations operating in the MSO's service areas will have serious competition.

Finally, Hollywood marketing dollars are not a sure source of ad support either. Jon Mandel, co-CEO and chief negoti-

ating officer at Mediacom, says that while the next Harry Potter film might spend heavily in spot, not all movie dollars are going to filter down the food chain to local broadcasters.

Mandel also pointed out that the national networks wouldn't have sold so much of their upfront inventory this year if they really believed the market was coming back.

Indeed, while revenue is up from last year, any recovery is relative when compared to levels two or three years ago. Nobody expects a full return to the glory days at the turn of the millennium, but for TV broadcasters there seems to be little expectation about a consistently strong ad market in the near future. ■

### TVB's Summary of Revenue Forecasts

	(% CHANGE)	
	2003	2004
LOCAL SPOT	+2.4	+5.4
NATIONAL SPOT	+0.4	+6.4
NETWORK TV	+4.1	+6.8
SYNDICATION	+3.6	+4.3
CABLE	+6.7	+7.1

# Delay on Portable Meters

Arbitron, Nielsen agree to conduct more research before deciding on rollout

**RESEARCH** By Katy Bachman

**A**rbitron and Nielsen Media Research last week agreed to renegotiate their two-year-old agreement to develop the portable people meter, dashing Arbitron's plans to form a joint venture with Nielsen to commercially deploy the PPM in early 2003. A joint venture, now at least a year away, will be predicated on new research tests that Nielsen wants performed before the company commits to partnering on a full rollout of the new TV and radio audience-measurement system.

"There are a range of things we talked about that we want studied, and response rates is one," said Jack Loftus, senior vp of communications for Nielsen, referring to the PPM's low 10 percent response rate in Philadelphia, where it has been in test since late 2000. "We also talked about testing the PPM in a metered home, to differentiate in-home and out-of-home viewing," said Loftus, who added that the tests could be completed in four to five months once the two companies sign a new agreement.

"Our two companies are looking at the



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will remember  
your ad.

Most of them are in A & B Counties.  
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Nielsen Media Research 2001

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possibility of defining one or more additional phases of research and development that would precede any decision to form a joint venture," said Steve Morris, Arbitron president and CEO.

Radio station owners, who have called for a deeper study of the nascent technology, are pleased that the PPM will get additional scrutiny. "What's the rush?" said David Pearlman, senior vp for Infinity Broadcasting. "If this translates into a more complete, comprehensive look at the impact of the PPM on our industry, that's a good thing."

Yet some researchers are disappointed with the slowdown. "It's a shame that the joint venture won't happen this year. There is a lot more promise to the PPM than the status quo," said Beth Uyenco, senior vp and director of communications insights for OMD.

Some researchers said Nielsen, which like *Mediaweek* is owned by VNU, may be exploring other options. "Nielsen could be playing

along until it can roll out one of its own technologies," said Tony Jarvis, senior vp and director of strategic insights for Mediacom.

"We can explore [the PPM] to death before we put it out there," added Alan Wurtzel, president of research and media development for NBC. "It's a mistake if Nielsen is trying to slow down PPM introduction in order to put local people meters out there."

Others dismissed such speculation, saying that Nielsen is just being careful. "It's easy to scold Nielsen for what it doesn't do, but in this case, Nielsen has been a good partner to Arbitron," said TV consultant Norman Hecht. "I don't think Nielsen is stalling. There are some important critical issues with the portable people meter that my customers need to have resolved."

Nielsen hopes to sign a revision of its original May 2000 agreement with Arbitron for development of the PPM "in short order," Loftus said. ■

## Night Swimming

Cartoon's Adult Swim block posts gains as competition at 10 p.m. intensifies

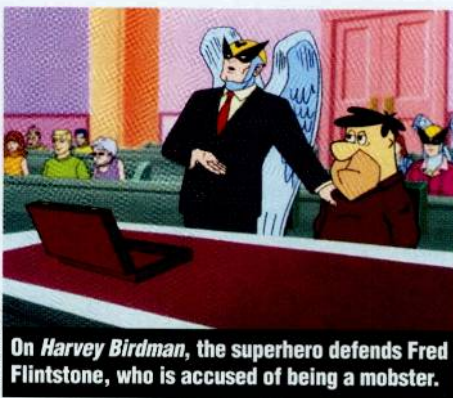
**TV PROGRAMMING** By Megan Larson

**A**s the broadcast networks prepare to roll out some of their biggest programming guns at 10 p.m. this fall, cable has already found the time slot a good place to snag viewers for its original programming. At one time, 10 p.m. was the cable ratings domain of Comedy Central's *South Park* and *Law & Order* repeats on A&E. But this year *The Shield* on FX, *Monk* and *The Dead Zone* on USA, *The Anna Nicole Show* on E! and Lifetime's *For The People* all launched and drew solid audiences at 10 p.m. Joining the lineup Sept. 16 will be reruns of *CSI: Crime Scene Investigation* on TNN.

Even Cartoon Network is part of the trend on Sundays with its adult-focused, three-hour Adult Swim comedy block. Since its launch a year ago, Adult Swim helped grow the time period 40 percent among households, to a 1.4, and 25 percent among the key target audience of adults 18-34, to a 0.5 (244,000). Based on the ratings success, there is serious talk about expanding the block.

"I would love to see us do more with this. Ultimately, we expect Adult Swim to become as significant a franchise as Toonami," said Jim Samples, executive vp/general manager of Cartoon Network. Toonami is a popular afternoon Japanese anime block that airs five days a week.

Buyers say the move would allow Cartoon to add clients that want to reach young adults.



On *Harvey Birdman*, the superhero defends Fred Flintstone, who is accused of being a mobster.

"There is a finite number of rating points one can buy on MTV, and there is a finite number that E! and Comedy want to sell, so you can offset that with Cartoon," said Gibbs Haljun, vp, national broadcast for Mediavest.

However, it is difficult to convince many adult-targeted advertisers that Cartoon is an option. "It's a process, [but] in the last six months we brought in over a dozen new advertisers," said Kim McQuilken, Toon's executive vp, sales and marketing. Those include studios targeting audiences 18-plus, beverages like Red Bull and the U.S. Armed Forces.

Cartoon picked up more episodes of its original, adult-themed toons *Harvey Birdman, Attorney at Law*, *Home Movies* and *Oblongs*. ■

# MEDIAWEEK

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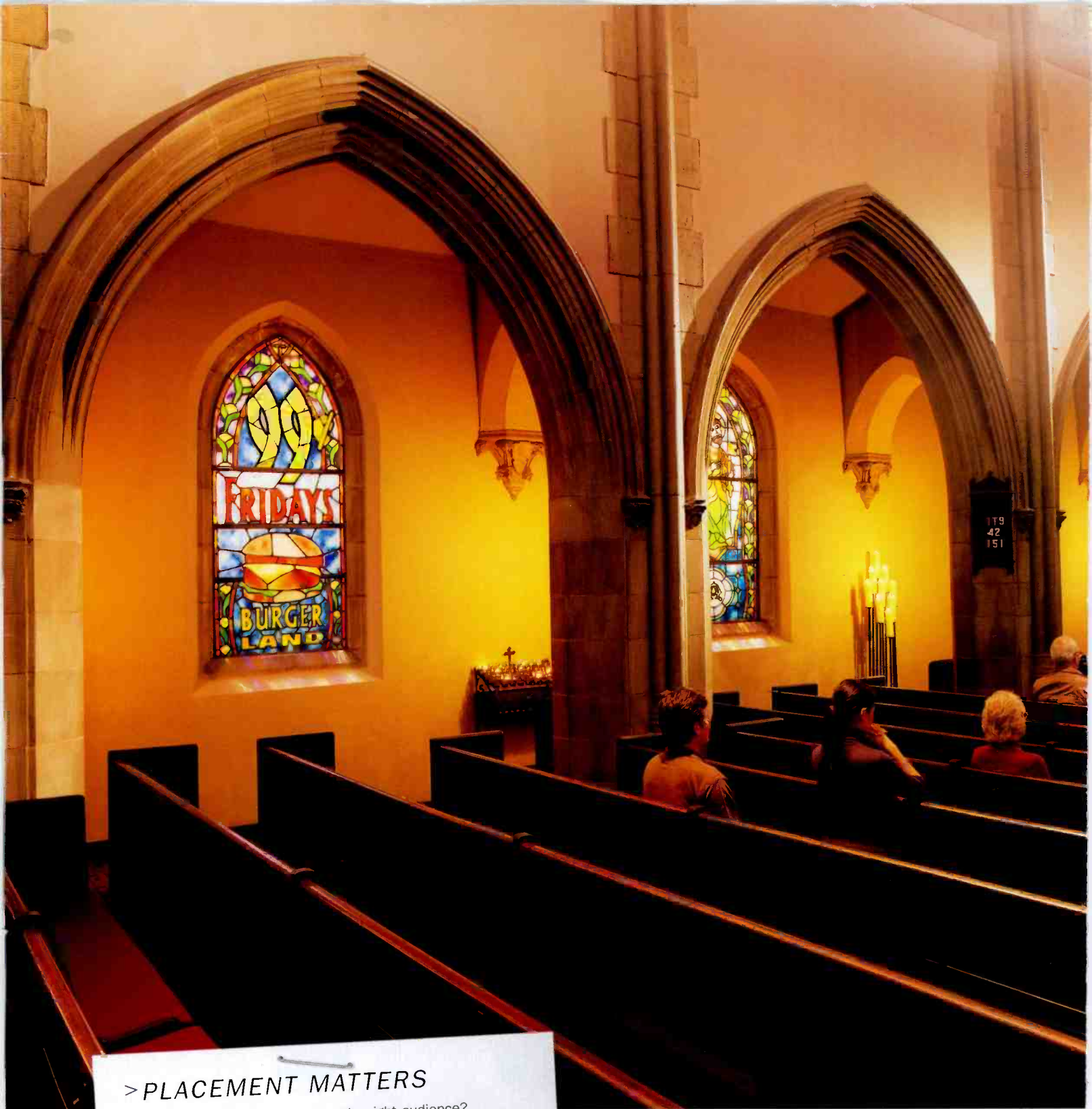
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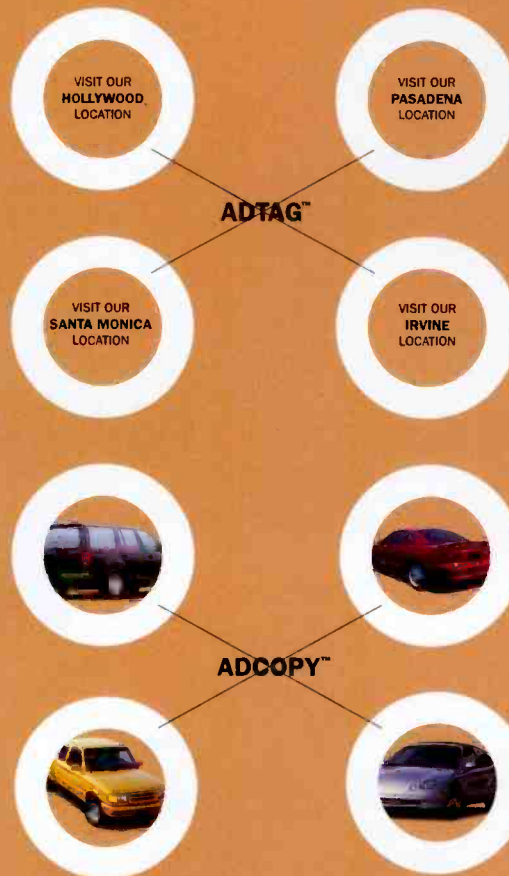
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# Local Media

TV STATIONS | NEWSPAPERS | RADIO STATIONS | OUTDOOR | MAGAZINES

## RADIO STATIONS

# Consolidation Grab Goes Mid-Market

BY KATY BACHMAN

As the advertising economy slowly begins to recover, radio consolidation has begun to pick up again. But in this next phase, it isn't the Clear Channels or Infinity Broadcastings doing the dealing. More often than not, it's the mid-tier radio groups focused on middle- and small-sized markets that are making their acquisition moves.

Through July of this year, nearly \$4.5 billion has been spent on station trading, mostly on stations outside of the top 50 radio markets and surpassing last year's \$3.8 billion total, according to BIA Financial Network.

"Radio companies that want to grow have to go where there is more opportunity," said Mark Fratrack, vp of BIA, who added a prediction: "Mid-size and small groups will either buy or be bought."

Among the groups that have added to their station portfolios this summer, both Regent Communications and NextMedia Group have focused on mid- and smaller-sized markets. In late August, Regent purchased the 12 radio stations of Brill Media Co. for \$62 million, giving it entry into five new markets, including fast-growing Fort Collins, Colo. With that transaction, Regent moves up in rank from the eleventh-largest radio group to eighth, with 73 radio stations in 17 markets.

And there are more acquisitions likely to come. "You shouldn't be surprised if we announced something between now and year's end," said Terry Jacobs, Regent's chairman and CEO. Jacobs, the former founder and CEO of Jacor Communications, founded his current company in 1997.

NextMedia, which was created in 1999 by former OmniAmerica owner Carl Hirsch and two former Chancellor Radio execs, Steven Dinetz and Samuel Weller, intends to be a player in this round of consolidation. "We've been in business three years, and we'll continue to grow it out," said Weller, who is the

company's president and COO of radio.

The groups that are buying tend to have stable balance sheets and have been able to raise capital since radio station values have held up despite the sluggish economy. Regent successfully raised nearly \$100 million in April for new acquisitions. And, while the majority of radio groups saw revenue declines in 2001, NextMedia and Regent reported increases of

3.7 and 5.2 percent, respectively.

Other groups are in the buying mode, as well. Fifth-ranked Entercom Communications, for example, has vowed to soon be No. 4 and eventually No. 3, the slots currently held by ABC Radio and Cox Radio, respectively.

And for the mid-tier groups there's an equally viable business proposition for growing companies focused on radio outside the top 50 markets.

Unlike the big radio groups—which are dependent on national ads for as much as 30 percent of their revenue and are pricing for share of market by selling packages across media, markets and regions—the mid-tier groups are competing by leveraging local programming. "I like being the local guy in town," said Weller. "We're doing more live, on-air programming than when we first purchased the stations. There's someone there to touch the people. That helps sales and moves product."

## MAGAZINES

### Papercity Bows in San Francisco

**P**apercity, a Houston-based magazine, launched the premiere of its San Francisco edition last month, joining a group of established regional titles competing for readership and tight Bay Area ad dollars. Started by the independent husband-and-wife publishing team of Jim Kastleman and Holly Moore in Houston in 1994 and expanded to Dallas in 1998, *Papercity* is a broadsheet lifestyle title, covering mainly style, fashion and high-society city life. "It's city-specific, but with a national edge," said Moore, the title's editor in chief. Some content—like international fashion spreads—is carried in all three editions, but coverage of retail, restaurant reviews and society goings-on are city-specific. The bimonthly title, which aims to become a monthly next year, is aimed at upscale readers, said publisher Kastleman, who added that 80 percent of its readers are between 25 and 55 and that 60 percent are women. Main ad categories include upscale retail, like department stores Neiman Marcus and Saks Fifth Avenue, and high-end interior design shops.

The magazine, which has a controlled circulation of 105,000, will be dropped on doorsteps in affluent neighborhoods and placed in 100 curb-side distribution boxes, and in high-end spas and restaurants.

Steve Dinkelspiel, publisher of the 35-year-old paid circulation monthly *San Francisco* magazine, questioned what *Papercity's* niche would be and noted that with controlled circulation strategies, *Papercity* and another competing title, *7x7*, arrive whether people want them or not. The *Nob Hill Gazette*, a monthly "magapaper" with a controlled circ of 75,000, focusing on San Francisco society, may be *Papercity's* most direct competitor.

And in a market still recovering from the dot-com implosion, competition for advertising is stiff. "Is this the right timing to be introducing a new product, especially in a market like San Francisco, which has gone through a boom-bust cycle?" asked Ken Sacharin, general manager of Mediaedge:cia in San Francisco. —Lauren Wiener



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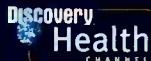
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# Market Profile

BY EILEEN DAVIS HUDSON



Gov. Pataki's re-election campaign got some free TV exposure at last month's Bronx Puerto Rican Day parade.

## New York

AS THE CITY OF NEW YORK MARKS THE ONE-YEAR ANNIVERSARY OF THE TERRORIST attacks of Sept. 11, its citizens and politicians continue to struggle with future plans for the World Trade Center site. Local media outlets have geared up for extended coverage of the anniversary and its aftermath as

lower Manhattan rebuilds itself. The agency charged with rebuilding the WTC site submitted six proposals in July, each featuring various marriages of memorials and office buildings. However, with input from victims' families and members of the public being taken into account, a final decision is not expected for months.

As a backdrop to all of this, New York, the country's No. 1 television market with 7.3 million TV households, continues to rebuild its analog and digital infrastructure, which was severely compromised as a result of the attacks. When the Twin Towers were destroyed, stations lost millions in digital and analog transmission equipment. Some even lost staff members who worked in the WTC. Only three stations, CBS' WCBS, Fox's WNYW and PBS' WNYE, had their backup analog transmission equipment and their primary digital antennas at the Empire State Building. As it stands now, only WCBS is oper-

ating at full power for both analog and digital, says Edward Grebow, president of the Metropolitan Television Alliance, which represents all the New York TV stations.

Grebow says that while all 11 New York TV stations now have their primary analog signals atop the Empire State Building, there are a number of problems hindering the performance of those signals. The building also doesn't have room for 11 digital antennas.

"The Empire State Building was built 72 years ago, before the dawn of television," he says. Not only is Empire 118 feet shorter than the WTC at 1,250 feet, it's also lacking in

physical space for the antennas and has insufficient electrical power to handle the overload of backup equipment. These factors mean all of the TV stations' signals (except WCBS) are operating at degraded levels.

The over-the-air coverage holes are largely in parts of Brooklyn, most of the Bronx, parts of Queens and parts of New Jersey, leaving some 700,000 TV viewers in the region unable to receive one or more stations, says Grebow. He says the stations are in various stages of construction on new digital transmission facilities at various locations in the region.

Grebow adds that the Federal Communications Commission has been very understanding of the monumental task at hand and has opted not to impose any new deadlines on the impacted stations regarding their conversion to new digital transmission standards.

New York stations, which for years had been fairly stable, experienced a surge in management musical chairs in recent months. Over at NBC's owned-and-operated flagship, WNBC, the market's top biller, Frank Comerford took over as president and general manager on July 12. Comerford, who previously had been executive vp of NBC Television Stations, succeeded Dennis Swanson, who jumped to Viacom to take on the new position of executive vp and COO of Viacom Television Stations Group.

Comerford has already put much of his new management team in place, including naming Dan Forman to the new position of senior vp of news and station manager, responsible for WNBC's news programming, operations and engineering. Forman most recently served as news director for ABC's O&O WABC-TV. Comerford also hired Mark Lund as WNBC's new vp of sales, replacing Lew Leone, who was tapped by Swanson to replace Tony Petitti as gm of WCBS-TV on July 15. Lund had been sales manager for Viacom's duopoly of WBZ and WSBK in Boston.

Comerford, who does not plan to change his main anchor team, says WNBC saw its share of revenue increase in July and has led its competitors in billings every month this year except March. On the programming front, WNBC premiered *Judge Joe Brown* on Aug. 19 at 3 p.m., pushing *People's Court* to 10 a.m. temporarily. *Judge Joe Brown* had previously aired on WNYW, News Corp.'s Fox O&O. Comerford declined to explain how WNBC will be programmed on Sept. 11.

Speaking from his new home at WCBS,

### NIelsen MONITOR-PLUS

#### AD SPENDING BY MEDIA / NEW YORK

	Jan.-Dec. 2000	Jan.-Dec. 2001
Local Newspaper	\$1,641,471,328	\$1,480,243,874
Spot TV	\$1,622,357,954	\$1,365,505,140
Spot Radio	\$633,989,745	\$691,771,002
Outdoor	\$46,964,830	\$45,506,501
Local Magazine	\$7,887,977	\$5,371,975
Total	\$3,952,671,834	\$3,588,398,492

Source: Nielsen Monitor-Plus

# MUTUAL OF OMAHA'S WILD KINGDOM ROARS BACK TO LIFE ON ANIMAL PLANET



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# Market Profile

Leone says most of his management team is in position, with many jumping over from his former stomping grounds at WNBC.

On Aug. 19, Leone tapped Dianne Doctor as his new vp and news director, the same position she had held at WNBC since October 2000. Julio Marengi, who most recently had been local sales manager at WNBC, is the new vp/station manager. Leone says there may have been some anchor-shuffling recently, but stresses, "We're still in the assessment stage right now. We're looking at everything." WCBS is in the first year of a three-year agreement to broadcast about 20 Yankees games.

With baseball having played a pivotal role in bringing the nation together in the aftermath of Sept. 11, WCBS intends to begin its memorial coverage with a home Yankees game against the Baltimore Orioles on Sept. 10 at 7 p.m. Once the game ends, the station will broadcast its late news from Ground Zero.

On Sept. 11, the station will come on early with a 4 a.m. start, going local from 4 to 7 a.m., then joining the network coverage with Dan Rather at 7 a.m. The network will also use WCBS' talent throughout the day. Leone says the station will stay with network coverage until 4 p.m., with some local cut-ins during the day. WCBS will air local coverage from 4 p.m. until 8 p.m. (with a break for *CBS Evening News with Dan Rather*), followed by an exclusive national network interview with President Bush and the network's Sept. 11 documentary, which originally aired last November.

At WABC, Kenny Plotnick was named new news director for WABC, replacing Forman. WABC executives could not be reached for comment regarding any new management or programming developments at the station.

News Corp. owns WNYW and UPN affiliate WWOR-TV, which serve different audiences. WNYW's local news is focused on New York, while WWOR, based in Secaucus, N.J., covers the Jersey side of the Hudson River, as well. In addition, WWOR skews

more ethnic with its off-net programming, which includes *The Steve Harvey Show*, *Moesha* and *The Jamie Foxx Show*, while WNYW carries *Just Shoot Me*, *The Drew Carey Show*, *The Simpsons* and *Seinfeld*.

WNYW's 10 p.m. hour of news wins the time period against head-to-head competitors WWOR and Tribune Broadcasting's WB affiliate WPIX. On Aug. 12, WNYW entered the early-news race with the launch of 5 and 6 p.m. newscasts. The 5 p.m. news airs weekdays with station veterans Linda Schmidt and John Roland anchoring. The 6 p.m. news is anchored by the station's late-news anchor team of Rossanna Scotto and Len Cannon.

News Corp. has announced that its broadcast stations and cable news net, Fox News Channel, will not accept any advertisements or sponsorships for their coverage of the one-year anniversary of Sept. 11.

WPIX is also looking to expand its local news. The station plans to add an hour to its morning news show, *The WB11 Morning News*, which will expand to 9 a.m. Betty Ellen Berlamino, WPIX vp/gm, says the station hopes to meet its target date of Sept. 23 for the expansion. "All of our competitors are on until 9 a.m., so to be a full-fledged morning news, we have to be on at 9," says Berlamino. And while early risers and commuters may get to watch the news at its current time, she adds, "We feel we're missing a number of city people who get up later and do watch morning news."

Berlamino says no changes are planned for the late newscast, which was honored with a New York Emmy in April for outstanding single newscast for

## SCARBOROUGH PROFILE

### Comparison of New York TO THE TOP 50 MARKET AVERAGE

	Top 50 Market Average %	New York Composition %	New York Index
<b>DEMOGRAPHICS</b>			
Age 18-34	31	30	95
Age 35-54	41	41	100
Age 55+ 28	30	105	
HHI \$75,000+	28	38	134
College Graduate	12	14	112
Any Postgraduate Work	11	13	124
Professional/Managerial	23	23	101
African American	13	18	142
Hispanic	13	17	134
<b>MEDIA USAGE - AVERAGE AUDIENCES*</b>			
Read Any Daily Newspaper	56	63	113
Read Any Sunday Newspaper	64	70	109
Total Radio Morning Drive M-F	22	25	116
Total Radio Evening Drive M-F	18	20	111
Total TV Early Evening M-F	29	26	88
Total TV Prime Time M-Sun	38	41	108
Total Cable Prime Time M-Sun	13	13	101
<b>MEDIA USAGE - CUME AUDIENCES**</b>			
Read Any Daily Newspaper	74	82	110
Read Any Sunday Newspaper	77	83	107
Total Radio Morning Drive M-F	75	76	101
Total Radio Evening Drive M-F	73	71	98
Total TV Early Evening M-F	71	62	87
Total TV Prime Time M-Sun	91	92	101
Total Cable Prime Time M-Sun	59	60	102
<b>MEDIA USAGE - OTHER</b>			
Access Internet/WWW	62	65	104
<b>HOME TECHNOLOGY</b>			
Own a Personal Computer	68	70	102
Purchase Using Internet	37	41	111
Connected to Cable	69	78	114
Connected to Satellite/Microwave Dish	15	9	57

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

## RADIO LISTENERSHIP / NEW YORK

STATION	FORMAT	Avg. Qtr.-Hour Morning Drive, 12+	Share Evening Drive, 12+
WXRK-FM	Alternative	6.5	2.2
WINS-AM	News	6.0	2.8
WSKQ-FM	Spanish	5.7	3.4
WLTW-FM	Lite Adult Contemporary	5.3	6.7
WHTZ-FM	Contemporary Hit Radio	4.5	4.6
WCBS-AM	News	4.3	2.3
WQHT-FM	Urban/Hip-Hop	4.2	4.6
WCBS-FM	Oldies	3.8	3.8
WFAN-AM	Sports	3.5	2.7
WRKS-FM	Urban Adult Contemporary	3.4	3.3

Source: Arbitron Spring 2002 Radio Market Report

the station's July 17, 2001 coverage of the fifth anniversary of the crash of TWA Flight 800. She also says she has no immediate plans to follow WNYW's lead in jumping into the early-news fray.

With key syndicated programming such as *Will & Grace* and *Dharma & Greg* premiering on the station this fall—along with existing off-net shows such as *Friends*, *Frasier* and *Everybody Loves Raymond*—WPIX is in a good position to continue the success it has enjoyed, says Berlamino. The station's programming lineup from 5 p.m. to 8 p.m. finished third or fourth overall in the market in July.

WNJU, NBC's Telemundo station, lost its gm following the departure in July of Ramon Pineda; a replacement has not been named. WNBC's Comerford says the two stations will work together for their Sept. 11 coverage while coordinating with NBC's national news coverage throughout the day.

The other main Spanish-language station in the market is Univision-owned WXTV. The station's local newscasts engineered a small ratings coup in the July sweeps when it



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# Market Profile

beat WCBS' news from 6 a.m. to 7 a.m. and at 6 p.m. and 11 p.m. Also, WXTV tied WNYW for fifth place, its highest sign-on-to-sign-off rank in the period ever. In the just-released July demo data, WXTV's news beat all the other newscasts in the market at 6 p.m. in adults 18-34, 18-49 and 25-54 demos. According to Nielsen, Spanish-language TV's share of household viewers in New York rose 57 percent over last July's sweeps.

Univision also owns Spanish-language network Telefutura, which in this market is WFUT (licensed in Newark, N.J.) and WFTY (licensed in Smithtown, N.Y.). Paxson Communications owns Pax TV station WPXN-TV, which is operated under a joint sales agreement with WNBC.

In general, New York stations have enjoyed a bounty of political ads as the Democratic gubernatorial primary between Andrew Cuomo and Carl McCall wound down last week (Cuomo last week stepped aside to let McCall run as the Democratic challenger to incumbent Republican Governor George Pataki).

There are more than 5.1 million cable TV households within the New York DMA, representing 75 percent of the market's total TV households. Time Warner Cable and Cablevision Systems Corp. are the two main cable operators serving the tri-state area. Time Warner serves more than 1.2 million customers in four New York City boroughs, as well as upstate New York, and Bergen and Hudson counties in New Jersey. Time Warner's 24-hour cable channel NY1 produces local news focusing on the city's five boroughs.

Cablevision controls just under 3 million cable households serving all of Long Island, the Bronx, most of Brooklyn, the lower Hudson Valley and portions of northern and central New Jersey. Cablevision's local news channel News12 originated in Long Island, but versions covering all its New York suburbs have been started in the last five years.

New York remains the nation's most hotly contested newspaper market, and it recently

got a little more crowded. On April 16, a group of investors and journalists put up \$15 million to launch *The New York Sun*. The weekday broadsheet focuses primarily on city coverage.

*The New York Times'* daily circulation for the six months ended March 31 was 1,194,491; Sunday circ was 1,735,059, both up slightly, according to the Audit Bureau of Circulations. Among recent management changes at the *Times*, Leonard Apar, assistant editor of foreign news, was named editor in chief of NYTimes.com in May. Apar succeeded Bernard Gwertzman, who retired after a 27-year career at the paper. The *Times'* Sept. 11 commemorative coverage included, among other things, an article in its Sept. 8 Sunday magazine featuring a proposal for replacing the Twin Towers, with commentary provided by noted architects.

The *Daily News*, owned by Tribune Co., had a daily circulation of 733,099, an increase of 2.1 percent over the same six-month period ended March 31, 2001; its Sunday circ fell 1.5 percent. The *News'* Sept. 11 coverage will offer a special wrap section on the outside of the regular paper on Sept. 8. At press time, the wrap was expected to be at least 32 to 40 pages. The paper will also publish a 68-page commemorative glossy magazine looking back at the events of the last year.

Throughout 2002, the *Daily News* broad-

## NIelsen RATINGS / NEW YORK

EVENING AND LATE-NEWS DAYPARTS, WEEKDAYS

### Evening News

Time	Network	Station	Rating	Share	
4:30-5 p.m.	CBS	WCBS	2.4	6	
	NBC	WNBC	5.9	13	
5-5:30 p.m.	ABC	WABC	5.3	12	
	WB	WPIX*	2.9	7	
	Telemundo	WNJU*	2.7	6	
	Univision	WXTV*	2.5	6	
	CBS	WCBS	2.2	5	
	Fox	WNYW*	2.0	4	
	UPN	WWOR*	1.7	4	
	Pax	WPXN*	0.2	#	
	5:30-6 p.m.	NBC	WNBC	5.9	13
		ABC	WABC	5.3	12
Telemundo		WNJU*	2.7	6	
WB		WPIX*	2.6	6	
Univision		WXTV*	2.5	6	
CBS		WCBS	2.2	5	
Fox		WNYW*	2.0	4	
UPN		WWOR*	1.7	4	
Pax		WPXN*	0.2	#	
6-6:30 p.m.		ABC	WABC	5.8	12
	NBC	WNBC	5.5	11	
	Univision	WXTV	3.6	7	
	WB	WPIX*	3.1	6	
	CBS	WCBS	2.6	5	
	UPN	WWOR*	2.3	5	
	Telemundo	WNJU	1.8	4	
	Fox	WNYW*	1.1	2	
	Pax	WPXN*	0.8	2	

### Late News

10-11:00 p.m.	Fox	WNYW	4.8	8
	WB	WPIX	3.1	5
	UPN	WWOR	3.0	5
11-11:30 p.m.	NBC	WNBC	6.5	12
	ABC	WABC	5.6	10
	WB	WPIX*	4.3	8
	Fox	WNYW*	3.9	7
	Univision	WXTV	3.3	6
	CBS	WCBS	3.	6
	UPN	WWOR*	2.0	4
	Telemundo	WNJU	2.0	4
Pax	WPXN*	0.6	1	

\*Non-news programming #Below reportable minimum Source: Nielsen Media Research, July 2002

## RADIO OWNERSHIP

OWNER	STATIONS	Avg. Qtr.-Hour Share	Revenue (in millions)	Share of Total
Infinity Broadcasting	3 AM, 3 FM	18.7	\$231.6	30.8%
Clear Channel Communications	5 FM	20.6	\$183.4	24.4%
Emmis	3 FM	11.3	\$88.1	11.7%
ABC Radio	1 AM, 1 FM	6.2	\$54.9	7.3%
Spanish Broadcasting System	2 FM	6.6	\$47.3	6.3%
Inner City Broadcasting	1 AM, 1 FM	5.1	\$25.6	3.4%
Buckley Broadcasting	1 AM	2.3	\$20.5	2.7%
New York Times Co.	1 FM	2.4	\$14.0	1.9%
Univision Communications	1 AM, 1 FM	3.7	\$11.7	1.6%

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

ly expanded its coverage of New York's five boroughs on Sundays. That included adding a TV Sports magazine and a gossip column called *The Word*. It also introduced a column on economic issues by Lou Dobbs, anchor of CNN's *Lou Dobbs Moneyline*.

The *News* is also trying to get the most out of its Spanish-language daily tabloid, *Hoy*, which launched in 1998. *Hoy's* reported weekday circulation for the six months ended March 31 was 75,113, nearly a 40 percent jump over the previous year. Its Sunday issue, which launched in February 2001, had a circ of 25,462. Its circulation makes it the largest Spanish-language daily in the metro area.

*Hoy's* main competitor is *El Diario La Prensa*, which is owned by Santa Monica, Calif.-based Entravision Communications, which reported daily circ of 52,558 and Sunday circ of 38,303. A relative newcomer, daily *Noticias Del Mundo* is located in Manhattan and also competes for Spanish-language readers. The paper, which is owned by Washington, D.C.-

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"Mission Pharmacal and Citracal are proud to be associated with Bob Kingsley - a man who personifies integrity and class. As a great American icon, congratulations and continued success!"



"Red Lobster congratulates Bob Kingsley, CMA National Broadcast Personality of the Year. We're proud of the work we do together and look forward to our continued successful partnership."



"Pfizer Consumer Healthcare, makers of Benadryl, has been a long time supporter of Bob Kingsley's American Country Countdown. Congratulations on 15 consecutive years as Billboard's Program of the Year for Country, and much continued success."

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## NEWSPAPERS: THE ABCS

based News World Communications, is not audited by ABC.

Just over a year after the appointment of Col Allan as editor of the *New York Post*, News Corp. chairman/CEO Rupert Murdoch in May tapped his 30-year-old son Lachlan as the *Post's* latest publisher. The paper's daily circulation of 562,639 climbed 13.3 percent from a year ago; its Sunday circ, 403,195, shot up 8.6 percent.

Lachlan Murdoch, who also serves as News Corp.'s deputy chief operating officer, will share operational oversight of the *Post* with general manager Geoff Booth. Murdoch succeeds Ken Chandler, who had guided the paper as publisher for the past three years and spent the last 29 years with News Corp. Chandler left to become CEO of the Natural Energy Solutions Corp., a multimedia company specializing in health-related information.

Besides the local WB affiliate, Tribune also owns Melville, N.Y.-based *Newsday* (daily circ 577,796, Sunday circ 664,288—both flat). *Newsday* on Sept. 8 published a 76-page glossy tab devoted to the victims of the Sept. 11 attacks. On Sept. 11, the paper will publish a 16-page wrap-around section.

Controversy is standard for the New York radio market, but even the Big Apple has its limits. WNEW-FM, Infinity Broadcasting's Talk outlet, canned shock jocks Opie and Anthony on Aug. 21 after an outlandish stunt crossed the line. Opie and Anthony, whose real names are Gregg Hughes and Anthony Cumia, held a contest that rewarded listeners for having sex in public places. The pair aired an eyewitness account of a Virginia couple allegedly having sex in the vestibule of St. Patrick's Cathedral. In the ensuing storm of protest, including a Federal Communications Commission probe, Infinity cancelled the show and fired Opie and Anthony.

In the No. 1 radio market, Emmis Communications and Clear Channel Communications continue to battle for the 18-to-34-year-old Urban listener. Clear Channel blew up its Janmin' Oldies station WWPR-FM, flipping it to Urban a week into the Spring Arbitron survey. CC pumped up the launch of the station, playing 10,000 songs commercial-free and hiring Doctor Dre and Ed Lover, former morning deejays on Emmis' rival Urban outlet WQHT-FM.

In the Spring book, WWPR tied for third place overall, a mere one-tenth of a share point behind No. 2-ranked WQHT. WQHT fell sharply in the Spring book, dipping to a 4.3 from a 6.1. Inner City Broadcasting's Urban

	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
<b>Kings County: 893,748 Households</b>				
<i>Daily News</i>	125,789	175,110	14.1%	19.6%
<i>New York Post</i>	59,832	43,592	6.7%	4.9%
<i>The New York Times</i>	48,016	68,293	5.4%	7.6%
<i>El Diario La Prensa</i>	10,179	4,833	1.1%	0.5%
<b>Queens County: 830,589 Households</b>				
<i>Daily News</i>	105,893	133,062	12.7%	16.0%
<i>Newsday</i>	81,747	90,191	9.8%	10.9%
<i>New York Post</i>	55,891	42,321	6.7%	5.1%
<i>The New York Times</i>	50,266	73,508	6.1%	8.9%
<i>El Diario La Prensa</i>	13,565	6,345	1.6%	0.8%
<i>Hoy</i>	14,086		1.7%	
<b>New York County: 743,184 Households</b>				
<i>The New York Times</i>	191,693	216,830	25.8%	29.2%
<i>Daily News</i>	126,458	96,743	17.0%	13.0%
<i>New York Post</i>	119,176	56,417	16.0%	7.6%
<i>El Vocero de Puerto Rico</i>	14,033		1.9%	
<i>Newsday</i>	12,609	6,562	1.7%	0.9%
<i>El Diario La Prensa</i>	11,962	8,596	1.6%	1.2%
<b>Suffolk County: 477,073 Households</b>				
<i>Newsday</i>	245,394	299,583	51.4%	62.8%
<i>Daily News</i>	27,993	27,286	5.9%	5.7%
<i>The New York Times</i>	25,432	50,921	5.3%	10.7%
<i>New York Post</i>	15,479	16,194	3.2%	3.4%
<i>Hoy</i>	6,415		1.3%	
<b>Bronx County: 475,470 Households</b>				
<i>Daily News</i>	77,934	110,265	16.4%	23.2%
<i>New York Post</i>	22,090	16,899	4.6%	3.6%
<i>The New York Times</i>	20,669	22,230	4.3%	4.7%
<i>El Diario La Prensa</i>	8,321	7,579	1.8%	1.6%
<b>Nassau County: 457,844 Households</b>				
<i>Newsday</i>	226,408	253,244	49.5%	55.3%
<i>The New York Times</i>	52,546	79,486	11.5%	17.4%
<i>Daily News</i>	42,633	41,892	9.3%	9.1%
<i>New York Post</i>	25,239	23,151	5.5%	5.1%
<i>Hoy</i>	6,873		1.5%	
<b>Westchester County: 344,298 Households</b>				
<i>The Journal News</i>	95,659	112,211	27.8%	32.6%
<i>The New York Times</i>	60,799	79,026	17.7%	23.0%
<i>Daily News</i>	30,605	31,668	8.9%	9.2%
<i>New York Post</i>	20,539	17,103	6.0%	5.0%
<i>El Diario La Prensa</i>	2,217	1,785	0.6%	0.5%
<b>Richmond County: 158,302 Households</b>				
<i>Staten Island Advance</i>	68,095	86,236	43.0%	54.5%
<i>Daily News</i>	23,259	22,368	14.7%	14.1%
<i>New York Post</i>	16,572	11,539	10.5%	7.3%
<i>The New York Times</i>	8,121	11,176	5.1%	7.1%

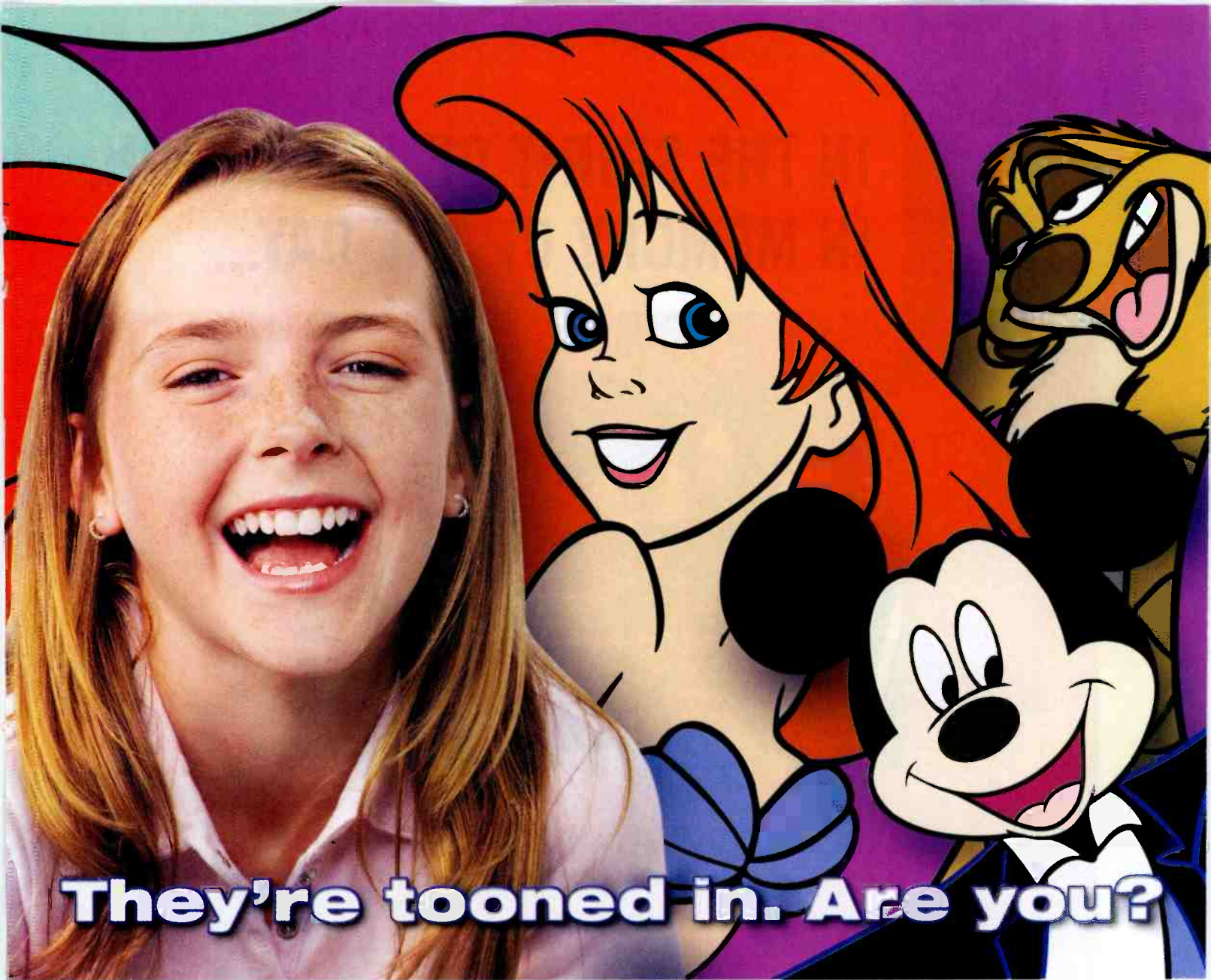
Source: Audit Bureau of Circulations

outlet WBLS-FM also fell, sinking to a 3.6 from a 4.2. By contrast, WWPR numbers surged to a 4.2 from a 2.8.

Infinity Broadcasting's News outlet, WCBS-AM, outbid ABC Radio's Talk-formatted WABC-AM for the rights to Yankees baseball broadcasts this year. As a result, WCBS rose to a 3.3 from a 2.6 overall and rocketed to a 4.9 from a 1.9 in the evenings (when many of the games are on). A sister Infinity outlet, Sports station WFAN-AM, recently re-upped its contract to carry Mets baseball games through 2005. It is also the flagship station for

the New York Giants, Knicks and Rangers.

Viacom Outdoor and Clear Channel Outdoor are two of the largest players in New York's extensive outdoor advertising market. Viacom arguably offers the widest variety of products, including permanent and rotary bulletins, 30-sheets, advertising for Metro North, Long Island Railroad and all the city subways, spectaculars on 42nd Street and Times Square; buses and bus shelter advertising, phone kiosks, and mall posters. Clear Channel outdoor offers bulletins, posters, bus shelters, urban panels and wall displays. ■



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Sources: \*Nielsen Media Research, August 2002 household universe estimate (33,476,000). †Beta Research 2001 Digital Cable Subscriber Study, evaluation of emerging networks. % among network viewers with kids under 13. \*\*Beta Research 2002 Non Subscriber Study, % Interest (4/5 on a 5 point scale) among non-subscribers with children under 12. Programming subject to change.

# IN THE SPIRIT OF THE NATION, IN MEMORY OF THE DAY...



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In honor of the heroes of September 11th, we're asking all Americans to give back. To find out how you can make a difference in your community through volunteering, log on to [www.usanetwork.com/citycares](http://www.usanetwork.com/citycares).



# MAGAZINE PLANS THAT WORK

Successful magazine plans all display certain winning traits: a close working relationship with their magazine partners, an innovative approach to media, and a belief in the control and targeting the medium allows. The plans featured within this section, a selection of top scoring entries from Mediaweek's recent Media Plan of the Year competition, clearly exhibit these traits. In every case regardless of budget, marketers emphasize the power, individualism and close relationship magazines have with their readers. Whether the lead vehicle, or part of a mixed media plan, magazines offer qualities no other medium comes close to duplicating: reader loyalty and involvement.



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MARS, the largest body of research dedicated exclusively to consumer healthcare advertising, once again revealed the value of Guideposts' readership to DTC / OTC marketers:

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## REDEFINING DOVE

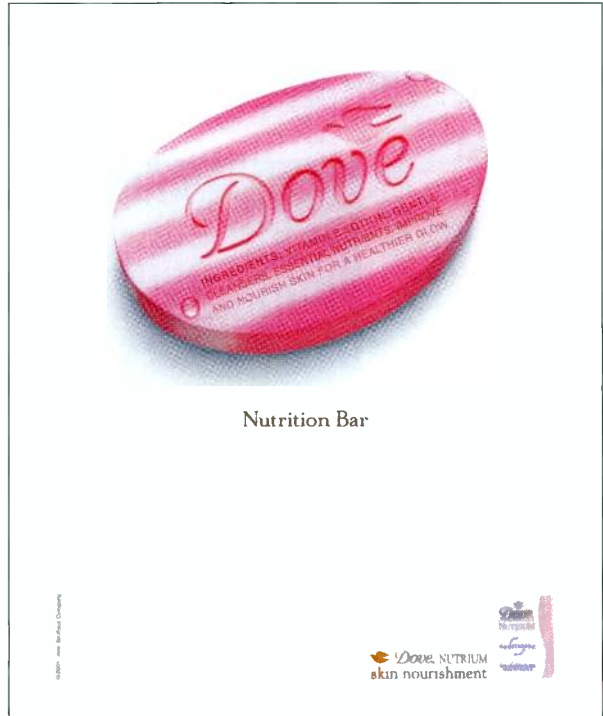
Early last year, Unilever's Dove faced a classic problem of aging: how to revitalize a 40-year-old mature brand in an extremely competitive marketplace.

"We already knew a lot about the Dove woman, but she'd become an everywoman, so we had to delve into her mind and understand more about who she was," says Jane Barasch, group planning director at the brand's media agency, MindShare.

With Dove becoming less defined, MindShare's challenge was to transform it into a "masterbrand" across a number of products without alienating core consumers. Research showed the brand was viewed as friendly, upbeat and nonjudgmental. "There's a very emotional aspect to the brand and users truly feel that Dove is their friend," says Linda Alicea, associate planning director at MindShare. "That was innate, and we needed to bring that out more and expand into other product categories." MindShare created a strategy of "emotional targeting," an approach that uses media and sponsorship to create an emotional connection with the consumer. A critical part of the strategy was that the media vehicles themselves had to embody the Dove message.

MindShare chose magazines as a major component of the plan because of the control they offered, budgeting \$9.4 million out of a total budget of \$56.5 million. (Syndicated TV, radio and cable comprised the rest.) "Magazines allow us to home in emotionally and target the psychology of the consumer," says Barasch, who also worked with strategic planning director Nadine McHugh and media supervisor Michael Lieberman. "With TV, you have less control over the environment."

Leading women's service magazines were targeted because of their emotional impact on and their connection with readers. Placement was key. MindShare negotiated adjacencies that went beyond the typical beauty sections to articles supportive of the Dove platform. Ads appeared adjacent to columns such as "O to Joy" and "Journeys" within O magazine, "Women Who Make a Difference" in Family Guide and "Extraordinary People" in Rosie. With O magazine, identified as the embodiment of the affirmational spirit of Dove, MindShare created a



### USERS SAW DOVE AS FRIENDLY, UPBEAT, NONJUDGMENTAL AND REAL.

program that the brand could own and was translatable to other media and sponsorships. Dove became a premier sponsor of the Oprah "Live Your Best Life" tour, a four-city series of day seminars for women where attendees spent time with Oprah and got skin-care recommendations at the Dove Beauty Booth. Oprah herself even thanked Dove onstage, saying, "I love Dove." Dove was also sole sponsor of the Woman's Day "Women Who Inspire Us" awards, presented at a lunch with first lady Laura Bush as the keynote speaker.

"The key to what drove the business in 2001 were the insights that were relevant to our consumer and how we effectively used these in developing a plan that allowed us to bring them to life across all channels," says Mike Dwyer, brand activation manager at Unilever. How did magazines make a difference? "The leverage that magazines offer added value and made sense for the brand," says Alicea. And, Barasch adds: "We connected with the consumer on an emotional level in these magazines that we couldn't have done in other media."

*For further information on successful magazine case studies please go to [www.magazine.org/casestudies](http://www.magazine.org/casestudies)*

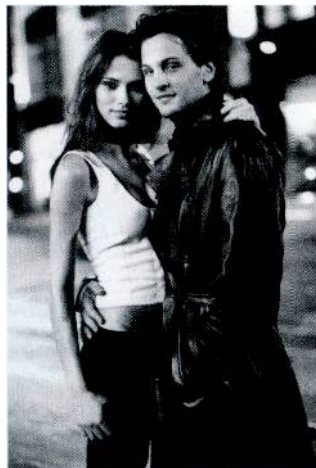
## Results

- Net sales volume exceeded goals by 15 percent
- Profit before operating costs increased by 35 percent over the previous year
- Launch produced a sales volume 35 percent greater than estimated
- Dove Daily Hydrating Cleansing Cloths achieved a strong first-year market share



VOGUE ARCHITECTURAL DIGEST **GLAMOUR** BRIDES *ModernBride* **SELF** **GQ** VANITY FAIR *Gourmet* BON APPÉTIT *Traveler* **allure** HOUSE & GARDEN





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# FORD STARS IN THE DRIVER'S SEAT

Ford decided to build on its brand by continuing on its course as a champion of breast cancer awareness. Magazines had served the cause before and could get the job done within the \$1.5 million budget. For the 2001 effort, agency J. Walter Thompson proposed using celebrities to greater effect and adding a retail component backed with Web and viral marketing campaigns. In previous years, Ford's campaigns to support the cause had focused on conveying breast-cancer basics using well-known survivors such as Olivia Newton John and Peggy Fleming who had personal stories to tell. But with breast cancer getting more and more attention in the media, Ford shifted its focus to general breast awareness.

"This year we looked at how celebrities could use their power to draw attention," says JWT account supervisor Julie Bergesen, who worked on the \$1.5 million plan with Kerry Doyle, senior partner/management supervisor, and Chris Schembri, partner/associate communication director. "So many people are touched by this disease, and in this day and age most celebrities know someone impacted by it. Before, we concentrated on breast self-examination, now we're putting more emphasis on breast awareness as a whole and reminding women to get mammograms."

Concentrated in three months last year, the campaign's key objectives were to reach a broad audience with the message that Ford is a supporter to women impacted by breast cancer; drive traffic to the Ford Web site; galvanize readers to take part in the Susan G. Komen Race for the Cure; and raise money for breast cancer charities. The print campaign featured celebrities affected by the disease and included a bandanna giveaway called "Get Tied to the Cause," which provided an added bonus of good word-of-mouth publicity.

"This year we wanted to create an opportunity for everyday people to show awareness the same as celebrities do; hence, wearing the bandanna became the symbol of solidarity," says Bergesen. Celebrities such as Renee Zellweger (with publicist Nanci Ryder), Marcia Gay Harden, Megan Mullally (of NBC's *Will & Grace*); Vanessa Williams and Rick Fox; and



**MARCIA GAY HARDEN, IN DESIGNER BANDANNA, SYMBOLIZES THE FIGHT AGAINST BREAST CANCER.**

Courtney Cox-Arquette and David Arquette appeared in their own single-leaf inserts, wearing the Kate Spade designed bandanna to symbolize solidarity with the cause. In addition, the insert's back pages offered a different call to action, inviting readers to contribute in various ways, including purchasing a silk version of the designer bandanna and joining Ford at "Race for the Cure" events for a complimentary cotton bandanna. The media plan rotated the five inserts over a three-month period across nine CNP titles: *Allure*, *Glamour*, *Lucky*, *Mademoiselle*, *Self*, *Vanity Fair*, *Vogue*, *Vogue en Español* and *Glamour en Español*. For the first time, Condé Nast worked with Macy's to coordinate points-of-sale for the bandanna via its 211 stores and Web site. Macy's then placed radio and newspaper ads to publicize the partnership. The media team also coordinated interactive components on women's Web sites.

*For further information on successful magazine case studies please go to [www.magazine.org/casestudies](http://www.magazine.org/casestudies)*

## Results

- Total program reach of more than 264 million impressions
- 600,000 bandannas distributed at "Race for the Cure" events
- A total of 10,541 silk scarves sold, raising \$126,492 for the charities
- Additional media coverage in Fox Channel Five's Good Day NY, Brandweek, New York Post, Automotive News and syndicated TV show Extra

Karen Balik  
Advertising Executive, Mother of Two  
2002 Media "Bio of the Year" Winner  
NY Hospital of Queens Fund-Raiser  
Biography Reader

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Happiness is the key  
to success."

- Herman Cain

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\*Source: Spring 2002 MEI

# Biography

MAGAZINE

QUALITY OF LIVES



# RECIPE FOR KITCHENAID'S REVIVAL

"KitchenAid was always doing some research fine-tuning, but to mount a major research project took either a crisis or a vision—and KitchenAid had both," says Brian Hughes, media director at MediaVest. It was early last year, and the venerable kitchen brand was up against declining market share, low repeat purchase, and pressure from competitors using high-profile TV ads. To survive, it had to market its full range of appliances—not just the legendary mixers and dishwashers—more aggressively. And with KitchenAid's products designed to last, repeat purchases were few and far between, which meant limited long-term sustainable growth. Crisis. The vision was to establish Kitchen Aid on shopping lists before potential purchasers reached sales outlets and were subject to competitors' powerful point-of-sale programs. In this way, KitchenAid hoped to draw loyalists into purchasing a wider range of products.

MediaVest conducted research that showed that KitchenAid's target consumer—the "home enthusiast," measured not by age or demographics but by passion for the product—sought quality appliances that enhanced kitchen tasks. Physical appearance was secondary to function. And talking about a new mixer or refrigerator was part of the overall experience. With competitors dominating TV and a relatively small budget of \$12 million, the MediaVest team turned to magazines, "a risky strategy," recalls Hughes, who team also included Jim Donohue, associate media director, and Chris Bower, media planner. "There was a lot of sentiment for TV. It required nerve and conviction." But the team felt that magazines not only could build breadth and depth but also were more effective at establishing marketing



TO TARGET A PASSIONATE CONSUMER, KITCHENAID INVESTED IN A RADICAL IDEA—WOMEN'S MAGAZINES.

relationships with the kind of passionate customers key to the brand's survival. "Magazine publishers are more advanced in customer relations marketing than any other medium. Subscription renewals are examples of loyalty marketing and are fundamental to what publishers do. And they suggested all this nifty stuff we could do. We had so many publishers say, 'Here's what we stand for and what we can do.' So we decided to go into print exclusively."

The aims were simple: promote long-term brand recognition; create a "showcase" for the brand; offer a platform for consumer engagement beyond conventional media and get near complete coverage of the audience with the accuracy and longevity required.

In a comprehensive range of magazines including Bon Appetit, Bride, More, People, Vanity Fair, and Parents KitchenAid ran a series of spreads and right-hand pages in which the appliance appeared to be describing itself. In addition, KitchenAid extended its magazine relationship via product demonstrations at home shows, cooking schools and shows, consumer home events and other integrated marketing activities. The results, says Hughes, "were fundamentally better than expected—much to the amazement of everyone." Adds Brian Maynard, director of integrated marketing at KitchenAid, "MediaVest's idea, that we should totally invest in magazines, was radical for KitchenAid. The execution was every bit as successful as the planning, and it resulted in a tremendous return on our advertising dollars."

For further information on successful magazine case studies please go to [www.magazine.org/casestudies](http://www.magazine.org/casestudies)

## Results

- Awareness increased by 15 percent
- Sales of KitchenAid major appliances increased twice as fast as the industry average
- Sales of KitchenAid portables increased four times faster than the industry average
- KitchenAid market share increased for the full brand for the first time in five years

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SOURCE: ARTHUR FROMMER'S BUDGET TRAVEL, MRI PUBLISHER DEFINED PROTOTYPE, FALL 2001. U.S. HOUSEHOLD DATA: MRI, FALL 2001.

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# MAGS FUEL MINI'S U.S. LAUNCH

In the U.K., the Mini had been a lifestyle icon for 40 years, a four-wheeled symbol of Swinging London. Everyone from Twiggy to Mick Jagger drove one. But for the car's U.S. launch, agency Crispin Porter & Bogusky had an open road ahead, branding-wise, so they decided to define the redesigned BMW-owned Mini Cooper as a very different kind of icon. "All iconic brands have a defining look or shape," says Jim Poh, vp/director of creative content distribution at CPB. "Icons illicit a response in people—they're smile-generating machines. We wanted to identify a significant look for the Mini via the contrasting two-tone roof and mirrors." CPB's strategy was to promote the car and link it to an alternative culture of driving called "motoring," which evoked the U.K. heritage and suggested an attitude about driving.

The agency's unconventional philosophy focuses on creating ideas for brands rather than thinking in terms of media formats. "Everything we do is creative content—we don't think of it as print or TV," says Poh, whose team comprised John Herman, associate media director, Reed Carlson, media supervisor, and Steve Sapka, media planner. Their thinking was that if other car companies did it, it wasn't right for Mini, so they'd have to use nontraditional media and content whenever possible, or use traditional media in a nontraditional way.

CPB eschewed TV and concentrated on outdoor, magazines, the Web, guerrilla marketing and sales promotion. "It was extremely unusual. No car had ever been launched without TV," says Poh. "But it wasn't that risky. We weren't aiming for a heavy car launch but more of a subtle discovery process." The process began in late 2001 with the distribution of the "Mini Book of Motoring," establishing theme and attitude. Then magazine representatives were invited to Mini's New Jersey offices and asked to help communicate the strategy. With a magazine budget of \$3.4 million out of a total launch budget of \$11.2 million, CPB believed standard ad units would get lost in competing clutter.

Out of this concern came suggestions for branding tie-ins and content inserts, including an unscented Mini-shaped air freshener and a pull-out car game. Other print innovations included having the Mini slalom around saddlestitches and zip around page corners. Playboy came up with the idea of a six-page Mini "centerfold" complete with a list of the car's vital statistics and hobbies. The resulting plan distributed more than 26 million inserts and 9 million run-of-press units in 20 titles including auto-enthusiast, men's and general-interest magazines such as Vanity Fair.

**YOU KNOW THOSE PEOPLE?** Those people who keep a journal? Who play in a garage band? Who collect vintage cameras? Who need more than an hour to tell about their weekend? Who aren't truckers but eat at truck stops? Who are always saying, "I know this cool place...?" Who still play hooky once in a while? Who don't always have time for TV? Who could talk you into a road trip? Tonight? You know those people? Could you give them one of these? We think they'd like us.

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USING MEDIA IN A NONTRADITIONAL WAY, MINI MOTORED AROUND US MAGAZINES.

Numerous event tie-ins were also negotiated. "Every single thing the agency came up with, we were happy to walk out the door with," says Trudy Hardy, a senior brand manager at Mini. "TV requires such an investment of money, outdoor and magazines gave us a very good national presence." While the campaign broke ground by focusing on creative rather than on traditional measures of effectiveness, the best measure of all has been the huge demand generated for the Mini. "For many magazines, it was liberating not to think in terms of run-of-press and right-hand pages," says Poh. "The participating magazines did a terrific job of exercising their own creativity and being open to new approaches, which will hopefully open up more people to doing new things."

For further information on successful magazine case studies please go to [www.magazine.org/casestudies](http://www.magazine.org/casestudies)

## Results

- A huge demand has been generated for the car, with waiting lists at dealers throughout the U.S.
- Demand exceeds supply
- The car is on its way to achieving iconic status



## AN ABOUT-FACE FOR MEN

There's a "New Mainstream Male" out there, and he needs to rethink his grooming routine. That was the research-backed premise behind Foote Cone & Belding's U.S. launch of Beiersdorf's Nivea for Men, which took top honors in Mediaweek's recent Plan of the Year competition. And what gave the plan that healthy glow was its unconventional use of magazines as the primary advertising medium.

FCB's strategy for this first-ever launch of a mass men's skincare line flowed from research revealing a consumer with a lifestyle defined by more than just sports and TV, which the New York agency dubbed the "New Mainstream Male." "There's a lot more to men and they're more multifaceted than advertisers had previously realized," says Jan Weinstein, FCB's senior vp/group media director. While noting well-established men's interests such as sports, music/entertainment and health/fitness, the research showed the Nivea user was also interested in technology and fashion, and that he might be gay.

This first ever launch of a mass men's skin care line involved educating consumers to rethink current grooming routines. And these personal products called for a personal approach. So FCB chose magazines - TV was too cluttered, and larger brands were already dominant there. They were able to put the products right into consumers hands, with the first-ever sampling insert in U.S. men's titles. "Magazines were a great way to target individuals and have more control. They offered so much added value, especially when it came to sampling," says media planner Matthew Gunther. Aiming to "own" magazines, FCB slathered some 15 million samples of the Nivea for Men line, including face wash, exfoliating scrub and aftershave balm, across core titles last November. The agency also conducted promotional events involving samplings.

The plan expanded with the discovery that women influenced male grooming habits because men often use their wives or girlfriends products. Previously, women's magazines had been considered only around Christmastime and Father's Day, but the FCB team, which also included Shannon Saunders, vp/associate media director, and media planner Caitlin Frey,



THE "NEW MAINSTREAM MALE," AND HIS NEW GROOMING ROUTINE.

saw an opportunity to use them as testimonials. "We said to women's magazines, 'Here's an opportunity to talk to readers in your voice,'" says Weinstein. "We upped the level of involvement from all of our partners." Scheduling was important. "We had to dominate the market," says Gunther. Scheduled around major sales periods, the advertorials spoke to readers in their own language; for example, Hearst Magazines Cosmopolitan encouraged readers to "Sex Him Up," and Condé Nast Allure offered "Himprovement." Additional content included gift ideas and grooming tips. The inserts got noticed because the issues opened right to them, thanks to the 150-lb stock they were printed on.

Such tactics, say FCB, caused consternation among competitors. "You always had men's skin care products such as Old Spice or Edge," says Weinstein, "but we discovered a mass marketplace that had overlooked men's vanity. We were in the right place at the right time with the right product." So much so that the plan has continued this year with additional titles. It helped to have an innovative client, Beiersdorf, who believed in the medium and wasn't afraid to take risks. "Magazines were a critical part of our plan to reach our male and female targets," says Susan Savoie, vp of marketing for Beiersdorf. "We used them to educate consumers about the product line and how specific products could improve skin."

For further information on successful magazine case studies please go to [www.magazine.org/casestudies](http://www.magazine.org/casestudies)

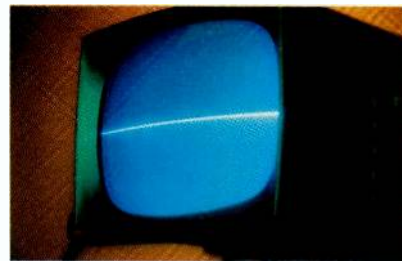
## Results

- Nivea for Men shot to No.3 status (out of 20 recognized players in the field) in less than a year
- Face Care sales have doubled since print and book sampling began
- Nivea aftershave line has risen to No.2 in its category
- Tracking research studies to measure effectiveness, conducted by the partner magazines at no cost to the brand, showed the sample insert achieved 90-plus percent recall and 70-plus percent action taken
- Tactical effort targeted at women led to 10-fold increase in commitment in 2002 as women made up over 30 percent of sales for Nivea for Men

# OPPORTUNITY

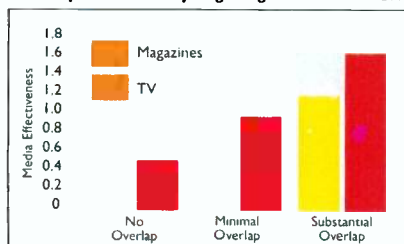
is out there, even in this economy. You just have to know where to look.

Like in magazines. In the most far-reaching study to date on media effectiveness, MMA (Media Marketing Assessment) analyzed 186 brands over 7 years and found magazines had a new



# BEST FRIEND

The Impact of Weekly Flighting on Effectiveness



in TV. Yes, TV. In examining over \$3 billion in ad spending, it was

discovered that when magazines and TV are flighted together, they are the most effective media buy you can have to help increase incremental sales.

That means that magazines make every part of your media plan more

# POWERFUL

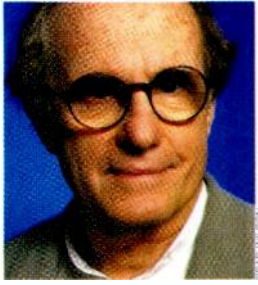
And the higher percentage of magazines in that mix, the more successful the overall advertising becomes. So if you want to generate earnings, hit your next media plan harder with magazines, and then get ready for the sweet sounds of



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## THE BLUNT PENCIL

### Erwin Ephron

# Arbitron's *Star Trek* Adventure

Launching an outdoor ratings service is like putting a man in space

Ambition in the elderly is against God's game plan, but outdoor, arguably the world's oldest ad medium, is just that eccentric. Witness the outdoor industry's rapid consolidation at national sellers like Clear Channel and Viacom, which smell opportunity. Check out outdoor's remarkable creative renaissance at agencies, which love that larger-than-life-size sheet of paper. Look at recession dollars, with outdoor alone among media coming close to holding revenue steady.

Yet there's always been a missing piece for outdoor: believable data on who sees the medium's messages and how often.

In June, Arbitron announced a research program to develop valid outdoor ratings, and sellers seem willing to pay the price. Arbitron's full monty would include demos, reach/frequency and audience accumulation over time for major U.S. markets. Currently, the ratings are cooked-up formula estimates based on traffic counts, cupidity and imagination.

**Pieces of the Outdoor Puzzle.** Reporting outdoor ratings isn't simple. It requires data on area population, distribution of outdoor displays and consumer travel patterns. Travel data links consumers to displays and provides the basis for estimating outdoor exposures and reach and frequency. But it's even more complicated than that.

The travel data can be either site-centric or consumer-centric. And it can be by car or on foot. Site-centric measures start with the location of the outdoor displays and count the number of passing people. These are traditional traffic counts.

Consumer-centric measures start with a sample of people and count the passing outdoor displays. There are no examples of consumer-centric outdoor measurement in the U.S. because nobody really measures outdoor now. Current methodology collects miles driven or some other rough indicator of the probability of outdoor exposure.

**Site-Centric Measures.** Traffic counts report gross potential exposures delivered by display locations by estimating the number of people in the passing cars. They are used for outdoor site selection, packaging and pricing.

Traffic counts significantly overstate the probability of people seeing the outdoor display, so agencies typically deep-discount those numbers when they are included in a plan. And that isn't the only limitation of traffic counts.

If we placed a camera on an outdoor board and counted the number of people whose eyes we can see in the photos (as Alfred Politz did in 1959), we would have an excellent site-centric count of people exposed.

But it still would not tell us how many *different* people are reached, how often, or *who* they are. For that, you need a sample of consumers.

This is the triple challenge facing Arbitron: to develop a consumer survey technique to measure outdoor exposures, with data comparable to what we get from other media, at a cost the top 50 markets can afford.

**There Is No Ad Carrier Called "Outdoor."** The comparability requirement is difficult because outdoor is different. It's not like TV, which has programs carrying commercials, or magazines, which have editorial surrounding ads. There is no ad carrier called "outdoor." There is only the ad itself.

So an outdoor exposure is an ad exposure, while a TV or print exposure is an "opportunity to see" an ad. Comparing a bona fide outdoor exposure to a TV-program average-quarter-hour exposure is unfair to outdoor. An ingenious solution is to define "the street where the outdoor board is located" as the carrier, much like the TV program, and "present in the street" as the measure of outdoor exposure. The way it's done in Europe.

**No Commonly Used Technique.** Once we're past the problems of defining exposure, we find there is no standard way to measure it. Nielsen Media Research is testing an outdoor metered-measurement in South Africa, but a metered panel seems far too expensive for U.S. market-by-market reporting.

Perhaps an Arbitron portable people meter-type panel for measuring outdoor, with costs shared also by TV and radio, might be affordable down the road. But for now, meters appear to be a validation technique rather than an actual ratings service.

The other alternative, a recall study of outdoor exposure, would cost far less but would report the wrong thing. Remembering seeing an outdoor display measures ad awareness, which is not the same as an opportunity to see an ad. In TV, only one viewer in six recalls the average commercial.

All this doesn't mean we can't devise a valid way of measuring outdoor's audience. The trick is finding a good surrogate for outdoor exposure that can be measured. It will certainly be based on a respondent's daily commuting, shopping and travel patterns related to the location of outdoor postings.

That is Arbitron's *Star Trek* adventure: to go where no research company has gone before.

*Erwin Ephron is a partner of Ephron, Papazian & Ephron, a New York-based consultancy that has numerous clients in the media industry, including Arbitron. He can be reached at [www.ephrononmedia.com](http://www.ephrononmedia.com).* ■

# Back on Stage

**AFTER FOUR YEARS UNDER HOLLYWOOD'S RADAR, FORMER NBC ENTERTAINMENT CHIEF WARREN LITTLEFIELD HAS TWO SHOWS ON THE NETWORKS THIS SEASON. CAN HE STILL BE HAPPY NOT CALLING ALL THE SHOTS? BY ALAN JAMES FRUTKIN**

**Warren Littlefield still keeps** a closet filled with Armani suits from his nine years as NBC's entertainment chief. "I walk by in the morning, and they reach out and try to grab me," he says, with the timing of a stand-up. "They go, 'What happened to us? We still look good, we're still in style, we're Armani.'"

Littlefield dresses more casually these days, but that transition was one of the toughest of his career. At the time of his departure from NBC in 1998, he was coming up on his 20th anniversary there. "I had the peacock tattooed on my ass," he says, frankly. "I was very comfortable being the guy who puts on his suit of armor and goes out to slay dragons on behalf of that company. It was a huge identity shift not being a part of that."

After four years, Littlefield finally is forging a new identity for himself. Following his departure from NBC, he formed a joint venture with the network to produce programming under his Littlefield Co. banner. The deal, however, yielded little.

When his contract with NBC ran out last year, he signed a new deal with Paramount Network Television. He now has two shows set to launch this season: the WB comedy *Do Over* and Fox's midseason action drama *Keen Eddie*.

Yes, he's back. But getting back wasn't easy.

Perhaps most humbling for Littlefield has been letting go of the decision-making power he wielded as an executive. "I've had to take a lot of deep breaths, and just kind of go, 'Oh my God, this sucks,'" he says, during a lunchtime interview on the Paramount lot in Hollywood. "When I first started, the idea that somebody else would be making the final decisions was really frustrating. I'm, like, wait a second, I used to decide this stuff. I believe in it, so how come somebody else doesn't believe in it?"

With two networks believing in his work, Littlefield seems ready to exhale. He also is finding that many of the skills he honed as an executive serve him well as a producer. Take *Do Over*, for example. Written and executive produced by Rick Wiener and Kenny Schwartz, the series is about a 34-year-old loser zapped back to his teen years in the 1980s. It will occupy one of the toughest timeslots of any new series when it premieres Sept. 19: Thursdays at 8:30 p.m.

Known as a fierce competitor from his days as a network suit, Littlefield says he "loves that we're David going up against Goliath." Make that Goliaths. Between NBC's *Friends* and CBS' *Survivor*, there isn't all that much audience left to go around in the hour. But Littlefield believes the show offers viewers a healthy alternative. "I think we provide some of the vitamins and minerals that broad-based family audiences are looking for and that aren't available in that time period," he says.

The WB, for its part, is hoping to lure a post-*Friends* audience, once NBC's sophomore comedy *Scrubs* hits the airwaves at 8:30. "No one expects *Scrubs* to retain 100 percent of *Friends*' lead-out," says WB entertainment president Jordan Levin.

Levin also points to the patience the network showed with *Gilmore Girls*, which initially launched in the Thursday 8-9 slot. And he adds that what may extend his patience on *Do Over* is Littlefield's participation. "Warren has a deep understanding of a show's end-users," Levin says. "A network services not only audiences but also affiliates and advertisers. There are multiple points of view that weigh in on any programming decision. And I think he understands what it takes to make a concept, a storyline, and characters broad enough to fulfill a network's needs."

Fox entertainment president Gail Berman agrees. "As a producer, Warren's in a unique position," she says. "He's been the guy on the other side of the pitch. He's made the tough calls. He knows the challenges that we as a network face, and he comes in prepared."

On Fox's *Keen Eddie*, Littlefield teamed up with screenwriter Joel Wyman (*The Mexican*) and British director Simon West (*Con Air*). The light, and often witty, action drama revolves around a New York cop who, after a botched sting, follows the criminals to London and ends up staying there.

Played by Mark Valley (*Pasadena*), *Eddie's* lead character has his roots in such larger-than-life detectives as Peter Falk's Lt. Columbo. Littlefield says the show evolved out of a desire to fill that void on prime-time lineups. "I think the key to successful development is not what's there, but what's not there," Littlefield explains. "Trying to find the things that are missing on a broadcast schedule were

**NO MORE ARMANI:** A much more relaxed Littlefield checks out the set of *Do Over*, which is shot on the Paramount lot.

PHOTOGRAPHY BY BRIAN DAVIS



always the biggest upside.”

If he's been able to apply to his new role what he learned in his old one, then he's also aware of how much has changed in the TV industry since he last occupied NBC's hot seat. Prior to his ousting from the network, Littlefield alienated much of Hollywood's creative community by demanding network co-ownership of content. It is common practice today, but at the time, the demand left a bad taste in the mouths of most studio chiefs.

Littlefield also had taken heat for picking Jay Leno over David Letterman to replace Johnny Carson on *The Tonight Show*. That decision remains somewhat divisive; Leno continues to dominate in the ratings race, but Letterman's *Late Show* on CBS continues to draw most of the critical praise.

Given such controversial maneuvers, it comes as no surprise that Littlefield was shut out of his development deal at

tisers pay a tremendous premium for that,” he adds, noting that over the span of his last three years as entertainment chief, NBC's upfront ad sales totaled \$2 billion more than its nearest competitor.

Advertisers might not miss Littlefield's tough negotiating style in the upfronts, but many say his programming skills have gone unmatched. “I think he raised the bar for everyone,” says Laura Caraccioli, vp/director of Starcom Entertainment. “He had a great command of the schedule. He was able to define the network's strategy and the vision behind that strategy.”

To a great extent, NBC continues to identify itself with the type of upscale entertainment that Littlefield developed. But as viewer fragmentation continues to wreak havoc on the networks, shows like *Fear Factor* and *Dog Eat Dog* underscore broadcasters' need to expand

their reach, a fact that NBC Entertainment president Jeff Zucker has confirmed. And while Littlefield may lament NBC's abandonment of his branding approach, he sees few alternatives. “I functioned at a different time,” he adds. “I don't know that the same strategy would work today.”

Besides, it's not his problem anymore. And he seems perfectly content to focus on issues less industry-shattering, like the launch of his two new shows. *Keen Eddie* has just begun production in Great Britain. *Do Over*, a single-camera comedy, is filming on the Paramount lot.

Of the two series, Littlefield is more personally connected to *Do Over*. In fact, several of its elements are pulled directly from Littlefield's own life. In it, the show's lead teen (played by Penn Badgely) is voted vice president of his class. But an election snafu ends in the distinction being taken away from him. Littlefield says he pitched that true-to-life story to the writers. Even more crucial to the show was figuring out a fresh approach to portraying the traditional family powwow. In *Do Over*, it's in the bathroom, as opposed to, say, the dinner table. Littlefield says that's another contribution from his own childhood.

Littlefield says that's another contribution from his own childhood.



**PUDDLE-JUMPING:** Keen Eddie, with Mark Valley doing his best Columbo, is set in London.

**“As a producer, Warren's in a unique position. He's been on the other side of the pitch...he comes in prepared.” GAIL BERMAN**

NBC. “I should have taken up golf,” he says, only half-joking. Even if he hadn't caused such ill will throughout the industry, Littlefield suggests that NBC's new administration—Scott Sassa eventually was named NBC's West Coast president, and Sassa hired Garth Ancier as entertainment chief—might still have pursued its own agenda. “They were trying to discover what NBC was for them,” he adds of his successors. “I was the ex-network guy. We weren't their development priority.”

**PERHAPS THE GREATEST CHANGE** in the TV industry since

Littlefield left NBC has been the rise of nonfiction programming, a format that was barely an afterthought for broadcasters four years ago. “I'm glad I don't have to do that,” he says, adding that he believes the genre has contributed to the further dumbing-down of network television.

He may not be alone in those views, but his perspective is significant, if only because he was instrumental in branding NBC throughout the 1990s as the home of quality entertainment. With ensemble

dramas like *ER* and sophisticated comedies that included *Frasier*, *Friends* and *Seinfeld*, Littlefield beat the competition by successfully targeting college-educated urban-based young adults.

“We were off the charts in [delivery of viewers earning] \$75,000-plus, we dominated in the awards, and we dominated in all key demographics,” he says with pride. “It distinguished us, and I made adver-



**A LITTLE OF ME:** Elements of *Do Over*'s plots come straight out of Littlefield's childhood.

**“He understands what it takes to make a concept...and characters broad enough to fulfill a network's needs.” JORDAN LEVIN**

If *Do Over* and *Keen Eddie* share a common theme, it's their characters' desire for redemption. And that theme resonates profoundly for Littlefield, as well. “Chapter two for me has been difficult to get to,” he says. “Ultimately, I don't think it's a surprise that I would gravitate to something about wish fulfillment.” After all, he adds, “Who doesn't want a second chance?”



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*JL Media*  
Union, N.J.

#### OUT-OF-HOME

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*Outdoor Vision* | Los Angeles

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#### MAGAZINES

MELISSA PORDY  
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#### SPOT TV

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#### EARLY ADOPTERS

Will increased broadband access among users lure advertisers back to the Internet?

According to Nielsen/NetRatings, broadband Internet access is now in approximately 25 percent of U.S. homes. And, reports comScore Media Metrix, nearly 10 million U.S. adults go online via cell phone and PDA. Better access may mean more time spent online, but advertisers are slow to respond.



# Web disconnect

**Advertising rates continue to sputter even as usage grows. What will lure clients back?** By Catharine P. Taylor

**S**canning the headlines trying to figure out what is happening with Internet growth—or the medium's lack thereof—has never been so confusing.

To take just one example, the page-one travails of AOL Time Warner are almost completely blamed on the slumping America Online unit. Not only has subscription growth slowed—the service had 1.4 million new subs in the first quarter of 2002 as opposed to 2 million a year earlier—but ad growth is down, too.

But it isn't as though no one is logging onto the media conglomerate's vast network of sites anymore. According to July data from comScore Media Metrix, U.S. visitors to AOL Time Warner sites have increased to 98 million compared to 77.3 million

at the same time last year. That's a 21 percent jump.

Ad spending tells a similarly confused story. According to Taylor Nelson Sofres' CMRI, Internet spending was down by 12.4 percent in the first quarter of this year compared to last year. That report came out in May, but it didn't stop the New York-based ad tracker from predicting only one month later that Internet ad spending would climb 5.3 percent this year, outstripping some other projected gainers, such as network TV, which is coming off a positive upfront buying season.

Don't expect online usage and online advertising to necessarily correlate anytime soon. To sum up, no one's signing up for Internet services anymore, and despite all the pop-up ads you encounter, no one's





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advertising right now, either. It's enough to make you think Yogi Berra was making sense when he said, "Nobody goes there anymore; it's too crowded."

The experts come by the confusion honestly. Internet traffic data and online advertising are in a state of flux, with more change to come. First, let's look at online audience figures. "The growth rate [in the United States] is slowing on a percentage basis," explains Dan Hess, a vice president at Chicago-based Internet data company comScore Networks, which bought Media Metrix in June. But there is another way to look at usage, he says. "As people become more comfortable with the medium, it's going to continue to embed itself into everyday aspects of [people's] lives."

Talking to enough pundits tends to lead in one direction: If the net has lost much of its hipster cache, it has become ever more a staple of everyday life. So, while the early growth story of Internet penetration in the United States is no longer about raw surges in the number of people who go online, it's being replaced by other, more subtle Internet growth trends that will have their own impact on how businesses approach the increasingly vast, wired public.

The most recent year-over-year statistics from Nielsen/NetRatings (which, like Adweek Magazines, is owned by VNU), illustrate that while there's only incremental growth—

or downright flatness—in some U.S. Internet usage metrics, others are pointing to rather substantial growth. For instance, from July 2001 to July 2002, the pages viewed per "surfing session" have remained steady, wavering between 34 and 36, as has the time spent per session, which has remained at around 32 minutes, give or take a few seconds.

But the data, which is a combined look at home and work usage, also shows that people are going online more often and doing more once they get there. In the first six months of this year, consumers went online an average of 2.6 more times per month than in the previous six months. The time spent per month went up as well. In July 2001, people with Internet access spent a little more than 17.5 hours online every month; by July 2002 that figure had climbed to 20.5 hours. A lot can happen in those three hours.

Nielsen/NetRatings media analyst Carolyn Clark attributes the growth in some metrics primarily to one phenomenon: the increasing penetration of broadband, which both Nielsen and comScore now peg at being in 25 percent of U.S. homes. In raw numbers the unique broadband audience at home, according to Nielsen, has risen from 17.7 million last July to almost 26.7 million as of July 2002. "They're not painful minutes when you're a broadband subscriber," she says.

What the growth portends for online services is obvious:

## Look ma, no wires

### Wi-Fi holds the promise of more users spending more time (and money) online

It's real name is IEEE 802.11b, but that's not what you call it, thank God. The common name for this jumble of digits and letters is Wi-Fi, and it's the reason you can get online, sans cords, in Starbucks and airports around the nation. A darling of the shell-shocked tech industry (it was one of a few sectors whose fortunes climbed in dread 2001), wireless technology is already replacing traditional LANs in homes and offices. But it holds the promise of being much more, and could eventually bring broadband to rural areas and connect all our various devices wherever we are. But that will only come after a considerable (heard this one before?) shakeout.

R&D folk have been exploring wireless data transmission for decades, but Wi-Fi as we know it only emerged when Macintosh released its Airport technology in 2000. While the original version was a little buggy, the Airport (which Apple sold for \$300), coupled with the PC cards (\$100 a pop) required by each computer to access the wireless network, proved popular with consumers.

Flash forward, and now companies from Lucent to Intel to Microsoft all have plans involving Wi-Fi or similar methods of leaving the physical pipes out of the bandwidth equation. Wi-Fi has its critics, however. The 802.11b standard uses the 2.4-GHz frequency, what one tech insider refers to as "the radio wave junkyard." In other words, the 11-megabyte-per-second transmission speeds promised by Wi-Fi get exponentially slower when you fire up that network in the vicinity of cordless phones and/or

microwave ovens. In addition to possible interference, a major issue is whether Wi-Fi vendors will be able to plug the gaping security holes that now plague the standard. The real fix may arrive in the form of hardware that is essentially standard agnostic; that is, able to use competing standards like 802.11g, which uses a less-trafficked frequency and should facilitate better security measures.

But regardless of its quasi-nascent state, wireless data transmission seems to be capturing the imagination of a broadband-hungry public. Because the 2.4-GHz frequency is unlicensed—anyone can use it—and the price of hardware has dropped precipitously, the technology is becoming accessible to the home tech hobbyist. "This is spurring a trend in rural communities to establish wireless ISPs," says Dylan Brooks, a senior analyst with Jupiter Research.

Another development likely to add fuel to the wireless fire is the easy detection technology appearing in everything from Mac's new operating system to Microsoft XP. "This is the next frontier," says Brooks. "People used to need some technical expertise just to get wireless access to work."

What this means to advertisers, however, isn't immediately apparent. The ISP revolution is more of an "evolution," says Brooks. According to Jupiter data, 70 percent of Americans can get broadband if they want it. Even if wireless bridged that 30 percent gap overnight—which it won't, he says—it wouldn't change the fundamentals of online advertising. But that doesn't mean wireless doesn't offer interesting possibilities. Because wireless access is site specific, the technology could be used to deliver ads offering discounts at a Gap store whenever a user dropped in at the Starbucks across the street.

To learn more about wireless data technologies, try the excellent resource site: [www.80211-planet.com](http://www.80211-planet.com). —Jeff Howe

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upgrade or be one-upped. And it goes a long way toward explaining why AOL, despite being the clear leader in online subscriptions with more than 34 million worldwide, is under pressure to entice broadband users, only a fraction of whom are subscribers to AOL Broadband. Consumers, meanwhile, have a long list of potential broadband suitors to satisfy their passion for speedier Net access. Both phone companies, including Verizon and AT&T, and cable operators, including AOL sibling Time Warner Cable, are offering the faster online access, as are already popular online media properties, such as Microsoft's MSN and Yahoo. "The big story is the shift from the dial-up world to the broadband world," says Lisa Gurry, lead product manager at MSN.

With all these potential eyeballs, one would think advertisers would be jumping back into the game. But advertisers' response remains tepid. However, online advertising specialists no longer blame the slowdown on advertisers who do not believe that online has become a medium to be reckoned with. "I think the primary reason that advertisers haven't either gone online or made larger investments is that there's never been a clear and simple way to think about the medium," says Allie Savarino, senior vp at online advertising solutions provider Unicast.

Savarino says that the online ad business has been hampered by what she calls "technological one-offs"—ad units that can't be used on multiple sites, as can print ads and TV commercials in their respective media. Of course, that idea fits neatly into the business plan of Unicast, which in July launched what it calls an "online format suite" that would allow advertisers to run a range of formats over different sites.

But, it's not as though Savarino is merely justifying the suite's existence. The workload involved in launching even a moderately ambitious online campaign seems about the same as launching the space shuttle. Unicast estimates it takes 35 or 40 conversations between publisher and advertiser just to launch an effort with three creative units across 10 sites. And that doesn't even account for problems with disparate measurement metrics and standards once the campaign actually runs. (For more about metrics, see story, next page). Instead of worrying about technology, she says, advertisers should be free to focus on "what's the audience and what's the physical space you want to reach them in?" Savarino says.

The Interactive Advertising Bureau, which has been aggressively promoting the medium, agrees. Greg Stuart, the industry group's president and CEO, says that as ingrained as online has become in people's lives, it's not enough to make advertisers jump into the medium. With its variable ad formats, technologies and measuring standards, the Internet is

still too complicated an advertising medium, no matter how many people can't live without it. "I believe it is the publishers' responsibility to step in and fix the obstacles," he says. The fact that the IAB receives most of its funding from publishers underscores the importance Stuart places on standardization.

Thus, according to a source close to the IAB, advertisers can expect to see the industry organization become more aggressive in its call for publishers to focus on streamlining the process of advertising online.

But even if those efforts are successful, will the technological strengths of high-speed connections have the potential to make online advertising more appealing? Pundits universally say that broadband in the home will increase substantially over the next few years, even if some details—such as the price point many consumers are willing to pay—is still at issue. Broadband penetration is no doubt changing consumer behavior in some surprising ways, which may, or may not, help the online ad biz. (See sidebar, previous page.)

Widespread broadband access from the home conjures up images of people spending hours downloading movies, uploading

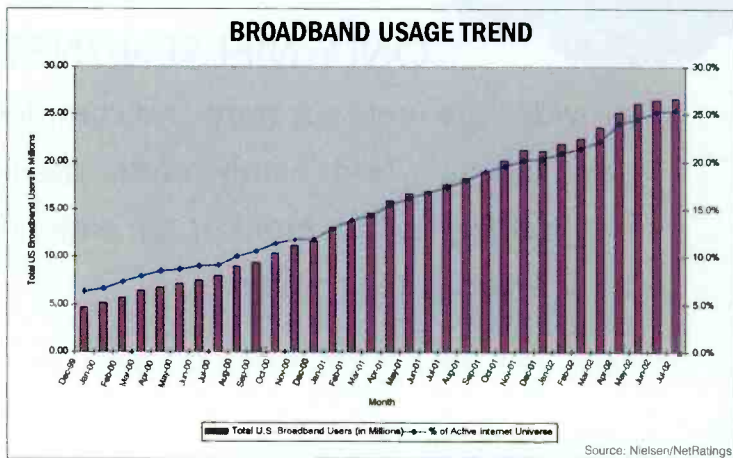
video of their honeymoon and swapping music and other complex file types. But so far, that's not where the majority of the action is. While those activities do become more popular at higher speeds, most broadband subscribers' usage of the Internet is still fairly mundane, if more active than their dial-up counterparts.

According to a study released in June by the nonpartisan Pew Internet Trust, 32 percent of broadband users surveyed said their main activity is looking

for information, and their second favorite online activity is emailing, at 28 percent. Content creation is also popular, but it's not as though people are out jamming available bandwidth with their obscure homemade documentaries; instead, they're engaging in text-heavy creation such as writing a Web diary or posting to a news group. Activities like e-commerce become more popular too, when a user isn't shopping with the constant fear that his cart will be unceremoniously dumped because of a severed dial-up connection. The study found that 21 percent of the broadband users surveyed bought "a product online on a typical day."

John B. Horrigan, one of the authors of the study, says at this point the always-on aspect of broadband is more important than the speed. "Really for broadband users, the Internet becomes the killer app," he says.

Now the question is whether broadband can also become the long-awaited killer app for advertisers. Ironically, it may not require technological sophistication as much as a commitment to simplification. "We have not done a good job of doing that today," admits the IAB's Stuart. ■



**The killer app?: Broadband usage has increased dramatically since December '99, but it remains to be seen whether that will lure advertisers to the medium.**

Source: Nielsen/NetRatings

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\* Source: Jupiter Media Metrix, March 2002, compared to 29% average growth rate for the digital media universe. © Copyright 2002 Google, Inc. All rights reserved.



# Metric systems

**Other media have a standard way to measure ad effectiveness—why doesn't interactive?**

By Hillary Rosner

**T**he promise of interactive advertising is its susceptibility to measurement. But the question of just how—and what—to measure is as complicated as ever. In the world of online advertising, standardization remains as elusive as the perfect ad campaign.

"In many ways the online industry has been its own worst enemy," says Charles Buchwalter, vice president of client analytics, Nielsen/NetRatings, and previously vice president of media research at Jupiter Media Metrix in Seattle. "If each site accepts different kinds of technology and in different ways, even people who get over the hump of whether they should advertise online find it easier to buy \$100,000 of TV than \$20,000 online."

A flurry of activity last spring in the research and measurement industries seems likely to make counting and tracking somewhat less complex. In June, comScore bought Media Metrix's Internet Audience Measurement Service. Nielsen/NetRatings purchased Media Metrix's ad measurement unit, AdRelevance; AC Nielsen's eRatings service; and DoubleClick's audience measurement tool @plan. Ad measurement firm CMRi purchased the online ad tracking company Evaliant Media Resources. CMRi and comScore also entered into a co-marketing and co-development venture for certain data and services.

ComScore tracks ad performance as opposed to ad effectiveness—in other words, not simply who clicked, but who, two weeks later, went to the store and made a purchase. "Did they buy more Kraft cheese in the grocery store?" asks Russ Fradin, vice president of corporate development at comScore. "That's the grail." Yet even this question remains open to interpretation. Did who buy more Kraft cheese? Were they in the United States? Did they see an ad at home or at work? What if they saw the ad in a library, where no one is measuring?

"The issue that surrounds the industry is, we become victims of our own ability to track," says Stacey Deziel, senior vice president, media director, FCBi, the interactive arm of Foote, Cone and Belding, which is part of Interpublic. So, if agencies are sometimes unsure how to interpret the overwhelming amount of data they receive, what exactly do they promise their clients in terms of measurement?

"We'd never use impression as a sole metric to support a campaign," says Eric Valk-Peterson, vice president of media services at ittraffic, owned by Agency.com. Instead, the agency picks a particular metric based on the client's objective, such as branding or generating sign-ups. "Our measurement strategy ties directly to the measurement on which we're basing the

ROI. We'll only plan to a metric that we can measure effectively." Adds Deziel: "It's really important to know how you're going to be measuring the program. Is it going to be evaluated on the number of impressions, on the number of consumers you get to come to your site? Are you going to be doing brand tracking studies? Are you collecting data? This whole medium is kind of like a moving target."

As the online medium continues to mature, measurements may increasingly come to resemble those in the offline world. "The next big thing will be the inclusion of offline spending data," says Marc Ryan, an AdRelevance analyst. "So you can get not just what GM did on the Internet, but what they did on TV. Once all the data is in one place, you can go to agencies and advertisers and you've got a tool that helps to remove that barrier between the offline and online world." For many agencies and their clients, applying offline planning measurements to online advertising is a step in the right direction. "That's an area where I'd like to see more standards," says Valk-Peterson. "GRPs [gross rating points], TRPs [total rating points], developing a universally accepted model for reach and frequency—there are groups that are working to develop this, but it's far from standard at this point."

But while standardization of research methodologies is unlikely, traffic and even impressions may soon be measured according to universal standards. Last winter, the Interactive Advertising Bureau released a series of guidelines titled "Interactive Audience Measurement and Advertising Campaign Reporting and Audit Guidelines." The IAB sought first of all to provide uniform definitions of terms, to ensure that everyone is counting the same thing. "Most if not all of the ad servers are either in or coming into compliance," says IAB president and CEO Greg Stuart, who is gearing up for the second phase of the program: the release early this fall of a compliance document for sites to provide to buyers and planners. "The first stage focused on consistency and the next step is accuracy," he says.

The IAB guidelines—meticulously developed with input from ABC Interactive, the Media Ratings Council and the Advertising Research Foundation—appear to be gaining popularity, despite the hurdles. "The speed with which we can come to agreement is going to end up benefiting everyone in the long run," says Deziel. "This is probably one of the most powerful mediums we have, and it really is frustrating when you get bogged down in the technology. It's a benefit and a curse at the same time." ■



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

Week of 9/2/02

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

Source: MTV Online

**The Billboard 200**

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

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

Source: Billboard/Soundscan

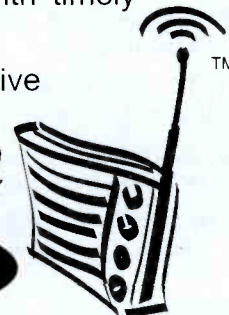
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### EB Games

#### Top 10 Pre-Orders

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

### EB Games

#### Top 10 Best-Sellers

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

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## The Hollywood Reporter's Box Office

For weekend ending September 2, 2002

THIS WEEK	LAST WEEK	PICTURE	3-DAY WEEKEND GROSS	DAYS IN RELEASE	TOTAL GROSS SALES
1	1	<b>Signs</b>	17,043,114	32	195,582,456
2	4	<b>My Big Fat Greek Wedding</b>	14,809,546	17	82,556,992
3	2	<b>XXX</b>	13,109,119	25	123,876,260
4	3	<b>Spy Kids 2</b>	8,275,600	27	70,051,675
5	New	<b>FearDotCom</b>	7,087,457	4	7,087,457
6	7	<b>Austin Powers: Goldmember</b>	7,069,386	40	203,471,220
7	5	<b>Blue Crush</b>	5,569,455	18	34,712,525
8	6	<b>Serving Sara</b>	4,385,699	11	11,949,391
9	13	<b>The Good Girl</b>	3,804,818	27	7,544,746
10	11	<b>Road to Perdition</b>	3,529,984	53	99,332,314

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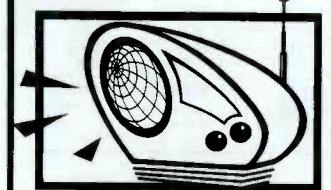
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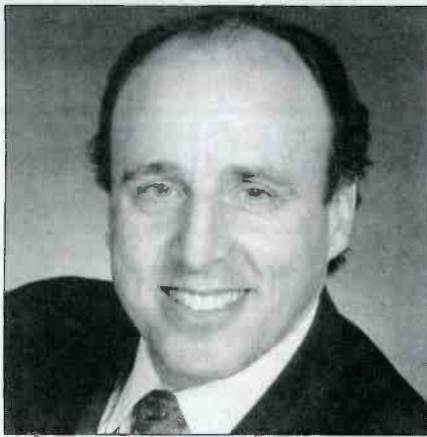
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## CHALLENGE YOUR MIND

### The Brain Game

The Brain Game is back! Mark your calendars for Thursday, September 26th for the 4th annual **BRAIN GAME** sponsored by *Reader's Digest*, and led by Stuart Elliott, Advertising Columnist of *The New York Times*. The game gives you and your team the opportunity to compete for the honor of being named the "Smartest Company in New York."

**The Brain Game** is a fun and highly competitive quiz event where companies compete as a TEAM, part of the fun is strategically forming your own group — so bring along your associates, clients, and friends. Teams will rack their brains in over 8 categories of challenging questions, which could include: music, history, New York trivia and entertainment.

If victorious, you will go home with a bright, shiny trophy. However, the real winners are the young adults who represent the future of advertising. Proceeds from the event are used to fund various educational initiatives run by THE ADVERTISING CLUB Foundation.

### Leaders To Leaders

The Advertising Club is pleased to announce its first educational forum designed for senior executives, "**Leaders to Leaders**." The event will have four sessions focusing on the best practices for strategy, creative, business development and managing client relationships - September 19 through November 19, 2002.

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**The Brain Game**, and expand your knowledge at **Leaders to Leaders**. We look forward to seeing you there!

To make reservations for either event, visit our website ([www.theadvertisingclub.org](http://www.theadvertisingclub.org)) or call us at 212-533-8080.



THE ADVERTISING CLUB

## Nielsen TV Ratings

For the week of August 19-25, 2002

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

Care of Nielsen Media Research

## Nielsen/NetRatings AdRelevance

Top 10 Entertainment advertisers for the week of August 19, 2002

	Company	Impressions (000)	Share
1	<b>Cassava Enterprises</b>	<b>225,927</b>	<b>26.7%</b>
2	<b>Safepay Intl S.R.L.</b>	<b>61,037</b>	<b>7.2%</b>
3	<b>NBA</b>	<b>55,438</b>	<b>6.5%</b>
4	<b>Allied Domecq PLC</b>	<b>47,939</b>	<b>5.7%</b>
5	<b>Fortune Lounge Casino</b>	<b>46,650</b>	<b>5.5%</b>
6	<b>AOL Time Warner Inc</b>	<b>37,266</b>	<b>4.4%</b>
7	<b>The News Corp Lmted</b>	<b>28,708</b>	<b>3.4%</b>
8	<b>Sports InterAction</b>	<b>28,604</b>	<b>3.4%</b>
9	<b>Club Dice Casino</b>	<b>16,315</b>	<b>1.9%</b>
10	<b>Viacom Inc</b>	<b>16,307</b>	<b>1.9%</b>

Source: Nielsen/NetRatings AdRelevance

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**National Geographic** (Split Edition) **Newsweek** (Business Plus Edition) **People** **Popular Science**

**Reader's Digest** (Mature Edition) **Real Simple** **Travel & Leisure** (Eastern Region)

**TV Guide** **Woman's Day** **Outdoor: Captivate Network, Inc.** (Wireless Screen in Elevators)



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# Movers

## TV STATIONS

**Kathryn Scheets** was promoted from marketing manager to vp of business development, marketing and sports and Olympics sales for NBC flagship WNBC-TV in New York.

## RADIO

**Bruce Eskowitz** was upped to president of national sales and marketing for Clear Channel Entertainment, from executive vp...**Gustavo Perez** was named general manager of KAHZ-AM, Radio Unica's station in Dallas. Perez was gm at KBNA-AM in El Paso, Texas, KEYH-AM and KLVL-AM in Houston...

**Barbara McMahon** has been named director of business development for Syndicated Solutions. She was executive vp of Intelfilm Corp.

## MAGAZINES

**Jeremy Langmead**, formerly editor of the lifestyle features desk at the *London Evening Standard*, was named editor in chief of *Wallpaper\**, published by Time Inc.'s U.K.-based IPC Media...

**Peter Ferraro**, publisher/vp of sales at *The Source*, has been named vp of sales at Time4 Media's TransWorld Media's extreme sports group, publisher of *TransWorld Surf* and *Freeze*...**Kerri Fox**, formerly vp of marketing for the Modern Bride Group, was named creative services director of Weider Publications' *Shape*.

## CABLE

National Cable Communications named **Perry Shelman** sales manager of CableLink's seven interconnect markets in Albany, N.Y.; Buffalo, N.Y.; Grand Rapids, Mich.; Hartford, Conn.; Providence, R.I.; Wilkes-Barre, Pa.; and Cleveland. Shelman had been national interconnect manager for the Buffalo, Grand Rapids and Wilkes-Barre divisions.

## MEDIA SERVICES

**Jeannine Sommer** has joined Carlsen Resources, the Grand Junction, Colo.-based executive search firm specializing in cable television, broadband, new media and entertainment industries. Sommer, formerly director of executive recruitment for Cablevision Systems Corp., will be based in Brooklyn, N.Y.

# Media Elite

EDITED BY ANNE TORPEY-KEMPH

## Quicktakes

**FRANK SARACENO IS BASKING** in the glow of his new Sony 32-inch Wega TV. It's the prize he won for pulling the most votes in *Cosmo*'s "Hottest Media Man" contest, designed to raise awareness about the mag's November "All About Men" issue. Saraceno, a media planner at Bozell in New York, didn't know he'd been entered into the competition until a friend told him his picture was posted on the [www.cosmomediemen.com](http://www.cosmomediemen.com) Web site, where media folk had 3 1/2 weeks to check out the gallery of 80 contenders and vote for their favorites. The contest became something of a bragging match-cum-popularity contest in the agency biz, with Deutsch CEO Donny Deutsch sending a companywide e-mail asking people to vote for a staffer who was in the running, and

Optimedia posting a sign encouraging employees to enter. Of course, Bozell's feeling pretty good about Saraceno's win. But there's

someone else who's even happier: his roommate...

**Eddie Fritts**, president of the National Association of Broadcasters, testified last week before the House Subcommittee on Technology, Terrorism and Government Information, to support the National AMBER Alert Network Act of 2002. The AMBER program, developed by local broadcasters to spread an alert when a child is abducted, has so far successfully

brought 30 children home, Fritts noted. The NAB last year developed an "AMBER kit" for stations, and some 55 communities, states and regions now have AMBER plans in place. ■



High on *Cosmo*—and his new TV set: Bozell's Saraceno

## Spotlight On...



### Tene Croom Director of News and Public Affairs, American Urban Radio Networks

African Americans rely on radio more than any other medium to get news about "their" issues, and Tene (pronounced "Tenny") Croom delivers. For the past 10 years as head of AURN, the only radio news network targeting the African-American community,

Croom has been responsible for the editorial of the twice-hourly news reports aired on some 400 Urban radio stations, as well as the popular *Bev Smith Show*, which airs weeknights 10 p.m. to 2 a.m. Often logging 12-hour days that start at 4:30 a.m., Croom sees herself as part of the long tradition of black radio, historically the only source of news and information for the African-American community. "People rely on us for information about issues that are of more interest to African Americans and we take these issues on as a service," says Croom, who got her start in her hometown of Knoxville, Tenn., at WRKB, a cable radio station on the Knoxville College campus.

Croom oversees about a dozen staff reporters and relies on some 40 local stringers to unearth stories that might be ignored in the general press or offer a different perspective on a general-press story. For example, as the events of Sept. 11 unfolded, AURN spoke to black firefighters, police officers and survivors.

Under Croom's watch, the network has been chosen to host the coverage of the annual Congressional Black Caucus legislative weekend and has hosted the United Negro College Fund's Parade of Stars Telethon.

With Croom's latest career turn, she's now more visible—or rather, audible. In March, she stepped up to the mic to host *NewsWorld*, a morning-drive news report that launched in March. —Katy Bachman

# Inside Media

NEWS OF THE MARKET

## Paxson Sells Boston-Area Outlet to NBC

Paxson Communications last week sold its Merrimack, N.H., station WPXB-TV to NBC, which had the right of first refusal, for \$26 million. NBC is likely to convert the station to the market's first full-power Tele-mundo affiliate but hasn't decided on a specific time frame. Paxson paid \$3.1 million for the Boston-area station in 1995. In July, Paxson sold KPXF-TV, its owned-and-operated affiliate in Fresno, Calif., to Univision Communications for \$35 million. The sales of non-core assets are part of Paxson's strategy to raise \$100 million in cash by year-end. NBC and Paxson formerly had a partnership deal but are now in private arbitration over contractual disagreements that grew out of NBC's 2001 purchase of Telemundo.

## TNN Picks Up *Taboo* Game Show for '03

TNN has picked up 40 episodes of *Taboo*, a new game show in which participants try to guess words based on clues without using select words that have been deemed "taboo." The half-hour show, produced by Radio for Pictures, will launch in first quarter 2003. Chris Wylde (of Comedy Central's *The Chris Wylde Show* and *Strip Mall*) will host. The move follows TNN's launch this summer of new original shows *Slamball* and *Oblivious*.

## TWC Expands ISP Offerings

Time Warner Cable has added three regional Internet service providers to its base of broadband offerings. In addition to the national ISPs it offers—Road Runner, AOL and Earthlink—TWC will launch Athnet's ACES service in Green Bay, Wis.; Internet Nebraska in Lincoln, Neb.; and PlanetKC/Web One in Kansas City, Kan. ACES will be available on the TWC system in Green Bay, which serves about 150,000 customers. The service will also launch late this year in Milwaukee to about 418,000 customers. TWC serves about 110,000 customers in Lincoln and 314,000 subscribers in Kansas City.

## AmEx Spins Off Spanish *T&L*

American Express Publishing Corp. and Mexico City-based Editorial Televisa will launch a Spanish-language spinoff of AmEx's monthly *Travel & Leisure*, beginning with the October issue. The title joins several Spanish-language offerings targeting readers in Latin America and the U.S., including Condé Nast's *Glamour en Español*'s joint venture with

sister company Ideas Publishing Group and Hearst Magazines' *Cosmopolitan en Español* with Editorial Televisa (*Mediaweek*, Sept. 2). *T&L en Español* will hit stands in late September with an initial distribution of 120,000 and will be available in Puerto Rico, Mexico, Chile, Argentina and selected U.S. cities.

## MTV Awards Earn Record Ratings

The live telecast of the 19th annual MTV Video Music Awards on Aug. 29 pulled in the most viewers in the event's history, with an 8.3 household rating (11.9 million viewers). Ratings among the network's key 18-34 demo grew 5 percent over last year to 11.1. The numbers make the VMAs the highest-rated basic-cable program so far in 2002.

## *Glamour*, Kmart Team for Beauty

In their first partnership, Condé Nast's *Glamour* and Kmart will team for a health and beauty marketing program this fall that will be featured in a 40-page advertorial in the fashion monthly's October issue. Called "The Stuff of Beauty," the section will cover products available at Kmart stores nationwide, along with beauty tips from *Glamour*'s editors. The partnership will also include a major in-store promotion, a national sweepstakes and an online effort at Kmart.com.

## *Golf*, *Fortune* Tee Up for Ryder Cup Venture

*Golf Magazine*, published by Time Inc.'s Time4 Media, and sister title *Fortune* will join forces for coverage of the Sept. 27-29 Ryder Cup. The four-page section will appear in *Golf*'s October issue and *Fortune*'s Sept. 16 edition. Advertisers in both magazines within the Ryder Cup section include Flonase, VanGaard, PricewaterhouseCoopers and Rolex. *Golf* and *Fortune* plan similar programs for The Masters tournament in April and June's U.S. Open. Separately, Time Inc. sibling *Money* and *Golf* will partner in November on a section about real estate and again in December for a personal-finance feature.

## Arbitron Adds Three Markets

Arbitron last week announced it will measure three new radio markets beginning with the Fall quarterly survey, which begins Sept. 11 and ends Dec. 11. The three new markets, Victor Valley, Calif. (rank No. 135), Muncie-Marion, Ind. (No. 201), and Olean, N.Y. (No. 207), bring the total number of markets measured by Arbitron to 286. ■

## Calendar

The National Association of Black-Owned Broadcasters will hold its fall broadcast management conference Sept. 10-13 at the Monarch Hotel in Washington, D.C. Contact: Kathy Nickens, 202-463-8970.

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

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

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

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

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

Interep and Spanish Broadcasting System will host the "Power of Hispanic Radio" symposium Oct. 4 at the Grand Hyatt Hotel in New York. Contact: Jane Sperrazza, 212-916-0524.



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## Work in Progress

After some lean years and a sale, a revamped *Working Mother* will target Gen Xers **BY AIMEE DEEKEN**

**MATERNAL INSTINCT NEVER DISAPPEARS. SOMETIMES IT EVEN EXTENDS BEYOND RAISING** children. For Carol Evans, who helped create *Working Mother* 23 years ago, loyalty and passion for the needs of “office moms” have drawn her back to lead the magazine’s rebirth. “When you’re with a magazine

for its first 10 years, you feel a commitment to its survival,” says Evans, who last year returned as principal owner and president/CEO of Working Mother Media. Most recently, she had served as COO of Chief Executive Group, a business-to-business publisher.

Evans, with backing from MCG Capital, acquired the foreclosed Working Woman Network from MacDonald Communications and formed Working Mother Media, which includes the magazine as well as the National Association of Female Executives organization. “I was worried someone would come along, buy [the company] and fold *Working Mother*,” Evans says. Instead, she folded the company’s other title, *Working Woman*, following the publication of its 25th anniversary issue last fall.

“I believed *Working Mother* was the stronger

property because of its broader ad support from business and parenting [categories],” says Evans.

Evans’ history with *Working Mother* dates back to the title’s launch by McCall’s Publishing Co. in 1979, when she sold ad space. She became *WM*’s publisher in 1987, shortly after the book was acquired by *Working Woman* publisher Lang Communications. Evans left the company in 1989 and spent 12 years at various b-to-b publications.

“When I left, the magazine was very strong, at 1,300 ad pages a year. I believe that’s possible [again],” Evans says. At their peak in the early ’90s, the 925,000-circ *Working Mother* looked at juggling work and home, while *Working Woman* dealt exclusively with women in business.

MacDonald bought the titles from Lang in 1996, and two years ago chairman Jay Mac-



Evans this fall will extend *WM* to branded guides and a prime-time special on CNBC.



Donald tapped USA Networks’ founder Kay Koplovitz as CEO to create an ambitious multimedia company, with a heavy focus on the Internet. While the dot-com implosion and ad recession played havoc with the company’s fortunes, there were also other deeper, more serious problems. “They were suffering from a lack of branding and relevancy, but during the boom years it didn’t matter,” says a former *WM* executive. “When they had to rely on real foundations, there wasn’t much there.”

Now Evans is making a concerted effort to turn around *Working Mother*, whose current circ is 750,000. *Fast Company* veteran Jill Kirschenbaum, hired last February as editor, introduced a redesign in the August/September issue, led by the new tagline “The Smart Guide for a Whole Life.”

Under Kirschenbaum, the 10-times-yearly book is also getting a heavy focus on young mothers. “Generation X has made it very clear that personal lives are as important as work lives, and we need to be cognizant of that,” she says.

Media buyers say the closing of *Working*

60sec. With



### David Carey VP/Publisher, *The New Yorker*

**Q.** More readers are picking up *The New Yorker*—your paid circulation was up almost 8 percent in the first half of this year, to 925,000. But ad pages were down 1 percent, to 1,355. How are things going in the second half?

**A.** We had a really crummy first quarter, and we were flat in the second quarter. But we’ll be up in the third and fourth quarters, and up 40 to 50 pages at the end of the year. We have picked up a lot of business in financial services and corporate branding. Travel is back up, and book publishing is strong, too. **Q.** Was this week’s issue, marking the Sept. 11 anniversary, a tough sell to advertisers? **A.** A number of clients asked to be in other

issues. Some advertisers were not quite sure what to do. Everyone was being very conservative. We have about 10 pages of special 9/11 creative, including six pages from Benetton. All told, the issue has 30 pages of ads. **Q.** What’s on tap for this fall? **A.** We have *The New Yorker* Festival (Sept. 27-29), which will include Q&A sessions with [*New Yorker* fiction editor] Bill Buford and David Byrne and [*TNY* writer] Ian Frazier and Steve Martin. Then the Oct. 14 issue will include a 32-page world music onsert—an international Goings on About Town supplement—which will be paired with a concert tour in Chicago, Seattle and New York. American Express is a major advertiser. **Q.** Did your recent stint as celebrity endorser for Apple Computer land you a Hollywood agent? **A.** Actually, I did receive a phone call from ICM chairman Jeff Berg after the campaign broke. I thought, ‘Does he have a job for me? Am I to be in the next Spielberg movie?’ But as it turned out, he just had a question about an ad in *The New Yorker*!

# Mediaweek Magazine Monitor

WEEKLIES September 9, 2002

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
<b>NEWS/BUSINESS</b>								
BusinessWeek <sup>X</sup>	9-Sep	75.53	10-Sep	84.44	-10.55%	2,063.36	2,605.55	-20.81%
The Economist	31-Aug	22.00	1-Sep	37.00	-40.54%	1,524.00	1,801.00	-15.38%
Newsweek <sup>E,X</sup>	9-Sep	19.46	10-Sep	44.46	-56.23%	1,157.45	1,100.80	5.15%
The New Republic <sup>3,D</sup>	9-Sep	8.81	10-Sep	8.83	-0.23%	262.85	294.61	-10.78%
Time <sup>E,X</sup>	9-Sep	21.06	10-Sep	53.71	-60.79%	1,415.68	1,445.81	-2.08%
US News & World Report	9-Sep	31.16	10-Sep	27.27	14.26%	861.84	900.03	-4.24%
The Weekly Standard	16-Sep	8.66	17-Sep	10.00	-13.40%	309.46	311.85	-0.77%
<b>Category Total</b>		<b>186.68</b>		<b>265.71</b>	<b>-29.74%</b>	<b>7,594.64</b>	<b>8,459.65</b>	<b>-10.23%</b>

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
<b>SPORTS/ENTERTAINMENT/LEISURE</b>								
AutoWeek	9-Sep	23.08	10-Sep	25.58	-9.77%	816.21	1,003.68	-18.68%
Entertainment Weekly <sup>F</sup>	6-Sep	36.95	7-Sep	58.72	-37.07%	1,152.92	1,154.62	-0.15%
Golf World	6-Sep	16.43	7-Sep	24.00	-31.54%	1,051.04	901.01	16.65%
New York <sup>4</sup>	9-Sep	97.20	10-Sep	175.80	-44.71%	1,719.60	1,867.30	-7.91%
People <sup>X</sup>	9-Sep	81.67	10-Sep	82.54	-1.05%	2,344.00	2,424.95	-3.34%
The Sporting News	9-Sep	10.75	10-Sep	7.16	50.14%	513.03	429.79	19.37%
Sports Illustrated	9-Sep	30.79	10-Sep	34.95	-11.90%	1,670.86	1,608.77	3.86%
The New Yorker <sup>S</sup>	9-Sep	92.13	10-Sep	35.65	158.43%	1,355.47	1,369.69	-1.04%
Time Out New York	4-Sep	45.44	5-Sep	65.88	-31.02%	2,304.66	2,337.57	-1.41%
TV Guide	7-Sep	37.25	8-Sep	49.63	-24.94%	1,485.57	1,830.57	-18.85%
US Weekly <sup>4</sup>	9-Sep	24.33	10-Sep	22.33	8.96%	668.49	641.36	4.22%
<b>Category Total</b>		<b>496.02</b>		<b>582.24</b>	<b>-14.81%</b>	<b>15,081.85</b>	<b>15,569.31</b>	<b>-3.12%</b>

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
<b>SUNDAY MAGAZINES</b>								
American Profile	8-Sep	8.90	9-Sep	8.30	7.23%	303.83	298.00	1.96%
Parade	8-Sep	12.82	9-Sep	8.96	43.08%	429.36	396.09	8.41%
USA Weekend	8-Sep	13.59	9-Sep	7.83	73.56%	418.70	392.86	6.53%
<b>Category Total</b>		<b>35.31</b>		<b>25.09</b>	<b>40.73%</b>	<b>1,151.89</b>	<b>1,086.95</b>	<b>5.97%</b>
<b>TOTALS</b>		<b>718.01</b>		<b>873.04</b>	<b>-17.76%</b>	<b>23,828.38</b>	<b>25,115.91</b>	<b>-5.13%</b>

D=double issue; E=estimated page counts; F=9/7 Fall TV Preview special issue; S=9/9 Style special issue; X=YTD 2001 includes an out-of-cycle issue; 3=three fewer issues in 2002 than in 2001; 4=four fewer issues in 2002

BIWEEKLIES September 9, 2002

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
<b>BUSINESS/ENTERTAINMENT</b>								
ESPN The Magazine	16-Sep	73.32	17-Sep	47.94	52.94%	987.75	936.11	5.52%
Forbes <sup>2,S</sup>	16-Sep	173.90	17-Sep	146.09	19.04%	2,001.33	2,709.55	-26.14%
Fortune	16-Sep	129.36	17-Sep	187.34	-30.95%	2,164.77	2,893.09	-25.17%
National Review	30-Sep	15.33	17-Sep	16.66	-7.99%	253.37	322.18	-21.36%
Rolling Stone	19-Sep	83.60	13-Sep	72.48	15.34%	997.26	1,018.39	-2.07%
<b>Category Total</b>		<b>475.51</b>		<b>470.51</b>	<b>1.06%</b>	<b>6,404.48</b>	<b>7,879.32</b>	<b>-18.72%</b>

S=9/16 Issue includes 69.60-page special and 9/17 issue includes 45.02-page special; 2=two fewer issues in 2002 than in 2001

CHARTS COMPILED BY AIMEE DEEKEN

Woman has helped strengthen *Working Mother's* positioning. "There was big confusion between *Working Woman* and *Working Mother*," says Carol McDonald, OMD/USA print media manager. "It should be easier for *Working Mother* to maintain an identity."

*Working Mother* may still face challenges, given the recent failures of other business titles targeted at women, such as Worth Media's *Equity* and Meredith Corp.'s *Family Money*. Through the June/July edition, *Working Mother's* ad pages were down 31 percent this year to 166, according to the Publishers Information Bureau.

Evans is hoping to expand the title's advertisers beyond the likes of Merrill Lynch and Procter & Gamble to include beauty companies. In December, the monthly will add beauty and fashion coverage.

This fall, Evans will also seek to extend the *Working Mother* brand. The October issue's "100 Best Companies for Working Mothers" will be featured in a one-hour prime-time special on CNBC on Sept. 24. Down the road, Evans plans to launch a custom-publishing unit that will include a series of *Working Mother* guides on health and finance, as well as *Role Model*, a teen and 'tween magazine planned for May as a polybagged special.

## Second Wind

OA returns with '03 ad play

Early this year, *The Oxford American* was in dire straits. Unable to print its spring edition, the quarterly chronicle of Southern culture sat idle, waiting for a white knight to save it from financial ruin.

In May, *OA* founder and editor Marc Smirnoff received some last-minute help from Little Rock, Ark.-based At Home Media, publisher of four city publications including *At Home in Memphis* and *At Home in New Orleans*. At Home purchased a majority stake in *The Oxford American* and moved its headquarters from Oxford, Miss., where the title launched 10 years ago, to Little Rock. Smirnoff and author John Grisham remain minority owners.

"We realize we're not going to get rich on *The Oxford American*, but it's an important magazine, and we think it can be profitable," says Russ McDonough, At Home CEO and new publisher of *OA* (the title was previously held by Grisham). To attain profitability, McDonough says *OA* will focus on attracting more

advertising. "There are companies like Apple and Volvo that can value a quirky, literate audience," McDonough says. "Those advertisers have never been approached."

*OA* has carried ads primarily from Oxford-based businesses. "You have a magazine well-distributed nationally, but you had an advertising base that didn't fit," McDonough says, noting that many readers around the country were not likely to ever visit Oxford's restaurants.

"We didn't have a strong business team, and this is a gigantic step for the *OA*," Smirnoff says of At Home. The maga-

zine's sales and circulation efforts were run on shoestring budgets, Smirnoff notes.

McDonough is in the process of hiring associate publishers and a sales manager and will likely hire a national rep firm. McDonough and Grisham are planning a trip to New York this fall to meet with media buyers.

The 40,000-circulation title, which won a National Magazine Award in 1999, is leaving its core editorial largely unchanged. When *Oxford American* resumes publication with the January/February edition, the magazine will return to a bimonthly frequency, along with two annual issues; the cover price will drop from \$5.50 to \$4.95.

Smirnoff promises *OA* will have a fresh new look, including a tweaked logo. "The edit will be jazzed up," he says. "The magazine has a good spirit, but it had been a little scatterbrained at times." —LG



**OA will again publish bimonthly in January.**

# Media Person

BY LEWIS GROSSBERGER



## Week Not for the Weak

OK, MEDIA PERSON HAS GOT HIS WHOLE WEEK PLANNED

out, and it's a doozy. MP will do nothing but "remember, reflect and renew," as the special Community Affairs Supplement of *The New York Times* recommended as it listed the 14,973 solemnly com-

memorative events that are scheduled this week. So much earnest planning has gone into this that Media Person would feel like some kind of ignoble, monstrous traitor if he didn't drop everything and go all out. Looks like it's going to be sort of like Yom Kippur, except even longer—plus you can eat. Fortunately, Media Person can stay home since it's all on TV. Anyway, here are a few of the events MP is most anticipating:

The Three Tenors (Giuliani, Pataki and Bloomberg) sing songs of Sept. 11 at the newly renamed Healing Garden (formerly Central Park), including one specially written by Britney Spears, "Oops, Don't Do It Again."

Charlie Rose hosts a panel including Elie Wiesel, Roger Rosenblatt, Bill Moyers, Ann Coulter and Triumph the Comic Insult Dog on the topic, "How Did This Country Manage to Get Through World War II Without a TV Program Like This One?"

One Thousand Starving Artists Who Came Achingly Close to Winning Guggenheim Grants present an exhibit of works probably having nothing to do with Sept. 11, but since they are painted in a vaguely abstract style, you never really know.

If I Were President, 9/11 Never Would've Happened: The first of three lectures by former Vice President Al Gore.

The Dancing Firemen perform a special concert at Lincoln Center. And from the Bronx Botanical Garden, special family-oriented activities to remind toddlers of the horrors of Sept. 11, including bulb-planting, nature crafts, storytelling by rapper Eminem in the Everett Children's Adventure Garden and therapeutic arboreal worship at the Two Tall Trees.

Annoying celebrities discuss how their careers have been going since Sept. 11, with Simon Cowell, Sean Combs, Cindy Adams, Lizzie Grubman and others. James Lipton, host.

Attorneys specializing in entertainment law reflect upon Sept. 11. Kelly Ripa, host.

Cartoon Retrospective: Works from the permanent collection of the Comic Strip Museum that express humankind's indomitable spirit, specially selected by the curator. Strips represented include *Mary Worth*, *Mark Trail*, *Major Hoople* and *Alley Oop*.

*Bugged at Ground Zero*: Jennifer Love Hewitt and Dr. Art host this video, which describes how insects living beneath the World Trade Center were affected by Sept. 11.

Talking About Watching the Unlistenable: A panel of ethicists discuss the moral

therapy-averse individuals who don't wish to be reminded of the events of 9/11 or dwell on anything negative and are frequently derided for it by friends and relatives. Charlie Rose hosts.

Political Lessons of 9/11: Former New York gubernatorial candidate Andrew Cuomo reflects on the wisdom of attacking the Sept. 11 performance of one's opponent in a soliloquy from the den of his apartment. Mrs. Cuomo will serve cookies and decaf latté. Charlie Rose may drop by for a cup later.

"Far, Far From Home:" A Web site documenting the lives of three space aliens who disappeared in the World Trade Center, prepared by photo retouchers at the *Weekly World News*.

See That Spot in the Upper-Left Quadrant?: The Hayden Planetarium presents an immersive theatrical slide show of digital photographs of the Sept. 11 attacks taken by satellites circling the earth.

Splendid Horror: Leading art critics speculate on how great artists like Picasso,

**So much earnest planning has gone into this that MP would feel like a traitor if he didn't go all out.**

ambiguities of listening to a forum of intellectuals critiquing a round-table of therapists discussing the conflicts between the need to discuss tragic events, the simultaneous aversion they feel to discussing tragic events and the migraine headache they are all giving the audience. Charlie Rose moderates.

The Public Wants to Know: A display of photos by *New York Post* photographers that were too gruesome even for the *Post* to publish.

Can't I Just Forget Sept. 11? A depressing discussion featuring non-introspective,

Cézanne, Frida Kahlo and Andy Warhol might have dealt with Sept. 11, had they been alive.

Skyline of the Future: The New York Architectural Society presents a display of rejected plans for rebuilding on the former World Trade Center site while an audiotape is played in which politicians, real-estate developers and civic leaders bicker over who should have more say.

Members of the Chippewa Tribe perform a sacred dance at Ground Zero praying for an end to the week. Charlie Rose, human sacrifice. ■

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Sources: <sup>1</sup>Nielsen//NetRatings @Plan Summer 2002; comparison is against 10 largest news sites as measured by monthly audience; <sup>2</sup>Nielsen//Netratings @Plan MORI Business Decision Maker Survey on washingtonpost.com; <sup>3</sup>Nielsen//NetRatings, May 2002.