

MEDIAWEEK

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THE NEWS MAGAZINE OF THE MEDIA

ACTIVISTS LEAD INDECENCY CHARGE

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TV PROGRAMMING

FAMILIES ADOPTING TV ADVERTISING

Recall commercials more than solo viewers **PAGE 8**

Turnaround Expert

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At Deadline

■ SUPREME COURT DECIDES TO HEAR ISP CASE

The National Cable & Telecommunications Association last Friday welcomed the U.S. Supreme Court's decision to consider whether cable companies must open their cable-modem services to competing Internet Service Providers. NCTA said the case could create the deregulatory environment needed to spur universal broadband deployment services. The Media Access Project, a consumers' group, said the case could determine whether cable companies can block content or deny consumers the choice of ISPs.

■ BPA PROPOSES CHANGES TO SPONSOR RULE

BPA Worldwide, a leading magazine-circulation auditor, announced last week that it will propose new reporting rules for consumer titles regarding the way sponsored subscriptions are reported. BPA wants to create a separate reporting category for all sponsored subs or copies distributed by third parties. Another new rule would require that publishers define the type of recipients for each sponsored program, provide documentation to prove that recipients fit that audience's description and name the sponsor of each program. Moreover, sponsored subs would no longer be included in the calculation of average price. Currently, members report those subscriptions either as part of their qualified paid or nonpaid totals; they also have had to report sponsored subs as being individually addressed or part of bulk copies sent to the same address. After input from BPA members, the board will vote on a final format during its May 2005 meeting.

■ 4AS SEND LETTER TO CC'S HOGAN

The TV/Radio Committee of the American Association of Advertising Agencies has sent a letter to John Hogan, CEO of Clear Channel Radio, about the company's "Less Is More" spotload-reduction initiative. The Nov. 19 letter from committee chairman Kevin Gallagher, senior vp and media director of local broadcast for Starcom, cited a lack of research, accountability and spot-length restrictions on first-pod position commercials as issues that "should be addressed and resolved." Hogan said he would continue to collaborate with the industry.

■ SINCLAIR SELLS CBS AFFILIATE TO VIACOM

Viacom last week agreed to purchase CBS affiliate KOVR-TV in Sacramento, Calif., from Sinclair Broadcast

Group for \$285 million. The company already owns and operates UPN affiliate KMAX-TV in Sacramento, giving Viacom its ninth TV duopoly. Separately, Viacom signed new long-term affiliation deals with Meredith Broadcasting for four Meredith-owned CBS affiliates and one UPN affiliate. The four Meredith CBS affiliates are in some of the nation's largest markets, including Atlanta and Phoenix. The UPN station is in Portland, Ore. CBS also has existing long-term affiliation agreements with two other Meredith-owned CBS stations in Hartford-New Haven, Conn., and Springfield-Holyoke, Mass.

■ **ADDENDA:** Sandra McKee was appointed vp, sales planning and product management and Sandy Perkins was named vp, sales administration at **Universal Television Distribution**. McKee previously served as director of sales planning, while Perkins was director of domestic sales administration...On his final night as anchor of **NBC Nightly News**, Tom Brokaw drew 15.3 million viewers, compared to 9.1 million for **ABC World News Tonight** and 7.2 million for the **CBS Evening News**. It was **Nightly News'** highest-rated telecast since Jan. 16, 1997...**The Lego Co.** selected incumbent Starcom USA to handle its media planning and buying in the U.S....**Jordan Harris** has been named director, sales and marketing for the Syndicated Network Television Association. Harris had been senior vp, group director at MediaCom since July 2003...**A&E** purchased the exclusive rights to 24 in a deal with 20th Century Television. The series will premiere in 2005...Dublin, Ireland-based **emuse Technologies**, a producer of interactive TV platforms and advertising applications, announced that its software is now compatible with U.S. cable systems. The company has been working with advertisers in the U.K. to create interactive spots to air on the News Corp.-owned satellite service

BskyB...**Gotuit Media Corp.**, a provider of video-on-demand products, has secured \$10 million in third-round funding, bringing its total investments to \$20 million.

■ **CORRECTION:** A story in this week's Local Media section misidentified the prime-time block that KCAL-TV will be expanding. Viacom's independent station in Los Angeles will expand its weekday prime-time news block (from 8-11) to Saturday and Sunday nights beginning Jan. 8.

INSIDE MEDIAWEEK

CBS' Moonves enjoys the sweep smell of success
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DAN HERRICK/AP/WIDEWORLD PICTURES

Market Indicators

NATIONAL TV: OPEN
Other than on the nets' hottest shows, remaining fourth-quarter scatter can be had at buyer-friendly prices. Pharmaceuticals and wireless have been aggressive December scatter buyers.

NET CABLE: BUILDING
Retail, movies and wireless heat up heading into holidays. The pace of the marketplace has picked up a bit, but overall pricing is flat with upfront.

SPOT TV: AVAILABLE
Still plenty of inventory open through the end of the year. Auto, telecom, movies and fast-food categories active. Holiday-themed advertising and retail gathering some steam.

RADIO: MOVING
Last-minute campaigns finding inventory still available. While the retail category overall is softer than expected, holiday activity is picking up, especially among department stores, jewelry and consumer electronics. Auto, telecom, financial and movie categories are spending budgets briskly.

MAGAZINES: SLOW
Pharmaceutical ads pacing slower than this time last year for first quarter, but still in men's and women's health/fitness titles and women's lifestyle and service magazines. Food and toiletries and cosmetics categories are slow.

Stern Cut Short on Citadel Affils After Plugging Sirius

Citadel Broadcasting last week clipped Howard Stern's syndicated morning show on its four affiliates in retaliation for his continued on-air promotion of Sirius Satellite Radio. Stern recently signed a five-year, \$500 million deal to join Sirius in January 2006.

WAQX-FM in Syracuse, N.Y.; WQXA-FM in Harrisburg, Pa.; WBBL-AM in Grand Rapids, Mich.; and WKKB-FM in Providence, R.I., now start their midday shows at 10 a.m. instead of at the conclusion of Stern's show 45 minutes later. The stations also removed references to *The Howard Stern Show* from their Web sites.

Stern fired back on his Dec. 1 show, claiming Citadel was violating its affiliation contract. Other groups that air Stern share Citadel's concerns. "Stern seems bent on speeding up his departure date. We certainly do not like it that he is using our airwaves to promote Sirius," said Rick Cummings, president of radio for Emmis Communications, which clears Stern on KPNT-FM in St. Louis.

Viacom's Infinity Broadcasting, which owns 19 of Stern's 45 affiliates, had no comment about Citadel, but management has held conversations with Stern about shilling for Sirius. —Katy Bachman

TVB: Political, Auto Boost Broadcast TV Ad Revenue

Political spending and healthy budget increases among automakers lifted broadcast TV revenue by 18.7 percent to \$11.6 billion in third quarter, according to figures from the Television Bureau of Advertising.

Network TV, up 24.9 percent to \$5.8 billion, outpaced other broadcast segments. Local TV was up 12.2 percent to \$4.8 billion, and syndicated TV was up 16.8 percent to \$973 million.

As expected, the biggest percentage increase among the top 25 local TV ad categories was in government and organizations, up 165.7 percent. The Bush for President Committee was the 19th largest advertiser, while the Kerry campaign was ranked No. 41.

In addition (continued on page 6)

Activists Dominate Content Complaints

FCC: Parents' group accounts for over 99 percent of indecency filings

WASHINGTON By Todd Shields

In an appearance before Congress in February, when the controversy over Janet Jackson's Super Bowl moment was at its height, Federal Communications Commission chairman Michael Powell laid some startling statistics on U.S. senators. The number of indecency complaints had soared dramatically to more than 240,000 in the previous year, Powell said. The figure was up from roughly 14,000 in 2002, and from fewer than 350 in each of the two previous years. There was, Powell said, "a dramatic rise in public concern and outrage about what is being broadcast into their homes."

What Powell did not reveal—apparently because he was unaware—was the source of the complaints. According to a new FCC estimate obtained by *Mediaweek*, nearly all indecency complaints in 2003—99.8 percent—were filed by the Parents Television Council, an activist group. This year, the trend has continued, and perhaps intensified.

Through early October, 99.9 percent of indecency complaints—aside from those concerning the Janet Jackson "wardrobe malfunction" during the Super Bowl halftime show broadcast on CBS—were brought by the PTC, according to the FCC analysis dated Oct. 1. (The agency last week estimated it had received 1,068,767 complaints about broadcast indecency so far this year; the Super Bowl broadcast accounted for over 540,000, according to commissioners' statements.)

The prominent role played by the PTC has raised concerns among critics of the FCC's crackdown on indecency. "It means that really a tiny minority with a very focused political agenda is trying to censor American television and radio," said Jonathan Rintels, president and executive director of the Center for Creative Voices in Media, an artists' advocacy group.

PTC officials disagree.

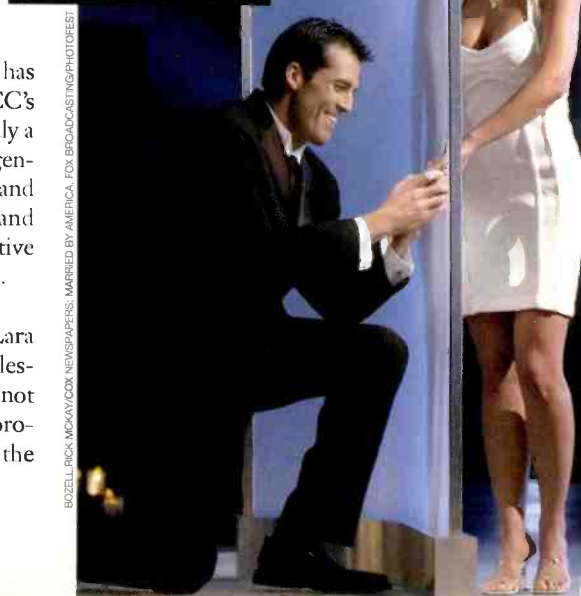
"I wish we had that much power," said Lara Mahaney, spokeswoman for the Los Angeles-based group. Mahaney said the issue should not be the source of complaints, but whether programming violates federal law prohibiting the

broadcast of indecent matter when children are likely to be watching. "Why does it matter how the complaints come?" Mahaney said. "If the networks haven't done anything illegal, if they haven't done anything indecent, why do they care what we say?"

Powell, who said during the National Association of Broadcasters convention in Las Vegas in April that he was unsure how many complaints come from organized groups, addressed the question in an op-ed piece in *The New York Times* last Friday. "Advocacy groups do generate many complaints, as our critics note, but that's not unusual in today's Internet world... that fact does not minimize the merits of the groups' concerns," Powell wrote. Powell's fellow Republican commissioner, Kathleen Abernathy, last week said that the agency does not let the number or the sources of complaints



The PTC, founded by activist Bozell (l.), has put shows like Fox's *Married by America* on the FCC's radar.



BOZELL: RICK MCKAY/COX NEWSPEPERS; MARRIED BY AMERICA: FOX BROADCASTING/PHOTOFEST

determine its indecency findings. "As long as you're following precedents and the law, it shouldn't matter," Abernathy told *Mediaweek*.

At issue is a process that once relied upon aggrieved listeners and viewers contacting the FCC, but that increasingly is driven by organized groups with a focus on programming content. The FCC does not monitor programming for fear of assuming a role as national censor; it relies on complaints to initiate its indecency proceedings. So far this year, the system has resulted in millions of dollars in settlements and proposed fines against broadcasters.

In such a system, even the number of complaints becomes an object of contention. For example, the agency on Oct. 12, in proposing fines of nearly \$1.2 million against Fox Broadcasting and its affiliates, said it received 159 complaints against *Married by America*, which featured strippers partly obscured by pixilation. But when asked, the FCC's Enforcement Bureau said it could find only 90 complaints from 23 individuals. (The smaller total was first reported by Internet-based TV writer Jeff Jarvis; *Mediaweek* independently obtained the Enforcement Bureau's calculation.)

And Fox, in a filing last Friday, told the FCC that it should rescind the proposed fines, in part because the low number of complaints fell far short of indicating that community standards had been violated. "All but four of the complaints were identical...and only one complainant professed even to have watched the program," Fox said. It said the network and its stations had received 34 comments, "a miniscule total for a show that had a national audience of 5.1 million households."

Even as some question whether the FCC should let the views of 23 people lead to fines, others take the agency to task for routinely failing to account for many of the complaints it receives. "Over 4,000 people filed a complaint against *Married by America*. Where do the complaints go?" asked the PTC's Mahaney.

The PTC has worked hard to achieve its influence over broadcast content. Founded in 1995 by longtime conservative activist L. Brent Bozell III, it set out to make an impact in 2003, including what it called "a massive, coordinated and determined campaign" for more action by the FCC against broadcast indecency. "We delivered on that promise," Bozell said in the group's annual report. The document listed tools developed by the PTC, including continual monitoring and archiving of broadcast network programs and "cutting-edge technology to make it easier for members to contact program sponsors, the FCC, or the networks directly with a simple click of the button." The result, the group said, was "a more than 2,400 percent increase in online activism." ■

Scripted Scores for CBS

Wins first 18-49 November sweeps in 24 years; cable gains on broadcast

TV PROGRAMMING By John Consoli

CBS' dominance over its broadcast competitors in drawing viewers 18-49 during the November sweeps was not only the first time in 24 years the network won that sweeps in that demo, but it was also an affirmation that the traditional broadcast-network model can still work effectively.

For the past several years, while most of the broadcast networks have added reality shows to their regular prime-time schedules and aimed more of their shows at younger audiences in an attempt to stop the viewer defection to cable, CBS has limited its reality fare and stuck to its plan of offering broad-based shows aimed at both older and younger audiences.

During that time, media buyers predicted that CBS' strategy of filling its schedule with scripted shows—even as its rivals loaded up with reality—would eventually pay dividends, and, as the sweeps results show, it finally has.

The win even surprised CBS president Les Moonves, who said that winning a sweeps in the 18-49 demo was "something a lot of people said would never happen. When I took this job, I said it [too]."

As for developing shows targeted to varied age groups, Moonves said, "We still believe we are broadcasters at CBS. We didn't program specifically for the sweeps. We used most of our regular programming. [Our] big hits are watched by everybody. A hit is a hit, to 16-year-olds or 55-plus."

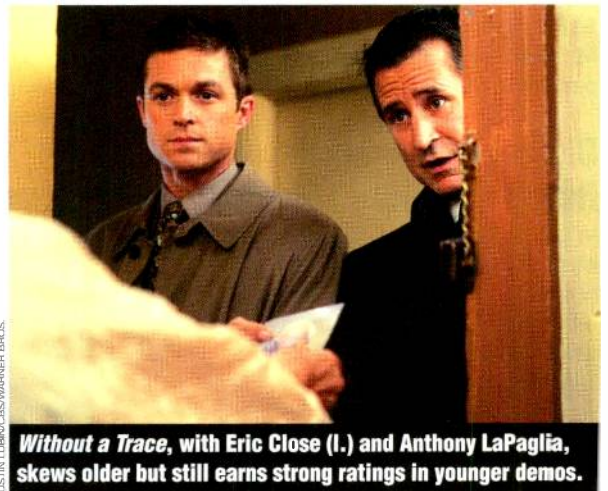
One example: CBS' Thursday-night drama *Without a Trace*. While the show has a median audience age of 50.2, in November it still drew a good 3.1 rating in 12-17, a solid 5.3 in 18-34 and a strong 6.9 in 18-49, while doing a 12.9 in 55-plus. CBS has also used reality hits *The Amazing Race* and *Survivor* to pull dual viewing. During the sweeps, *Survivor* recorded a 5.5 rating in 18-34, a 7.5 in 18-49 and a 9.3 in 55-plus.

The median age for all of CBS' prime-time shows fell two years in November to 51, compared to last year, while NBC's median age rose two years to 47.

CBS won the sweeps with a 4.5 18-49 rating (up 7 percent), while last year's November sweeps leader, NBC, finished second in a tie with ABC, with both posting a 4.0. NBC was

down 9 percent versus last November, while ABC was up 8 percent. Fox finished with a 3.0, down 3 percent. The WB finished flat with a 1.6, while UPN was down 6 percent with a 1.5. CBS was also up a sizable 14 percent in 18-34, to a 3.2, while NBC finished with a 3.4, tied with ABC in the demo but down 11 percent.

"Les and his team have obviously done an exceptional job over the past five or six years in building this schedule," said Peter Olsen, who



Without a Trace, with Eric Close (l.) and Anthony LaPaglia, skews older but still earns strong ratings in younger demos.

heads national TV buying for MediaCom. "I think [CBS' success] is a good thing for advertisers in the short term and in the long term. Quality shows are the lifeblood of the business because they can live on for so many years."

The spillover effect of the net's sweeps success could be seen at the affiliate level, although local late news, leading out of prime time, shifts audiences at a much slower pace. "We've done a better job of converting our prime-time audience to our news," said Lew Leone, president/general manager of owned-and-operated WCBS in New York, which won the 11 p.m. household ratings eight nights during the sweeps. WCBS still came in third among the Big Three affiliates at 11, but it continued to close the gap. Among adults 25-54, the station tied WABC for No. 2 with a 3.3/9.

In Philadelphia, CBS O&O KYW had its best November book in a decade after overhauling its news. The station moved from third to second in households at 11, with a 10.3/17. ABC's WPVI, the perennial market leader, stayed on top with a 11.6/19, while WCAU, NBC's O&O, fell to third with a 9.9/16. CBS had similar success in Los Angeles, where

Media Wire

to political advertising, 20 of the top 25 categories showed growth during the third quarter, including automotive and car dealers, which posted the largest dollar volume increase, up \$112 million, or 10.9 percent. Autos were followed by media and advertising, which climbed 41 percent; insurance and real estate, up 40.7 percent; financial, up 30.5 percent; and computers and software, which grew by 28 percent.

Through September, total broadcast TV increased 11.8 percent to \$34.2 billion, with network TV up 12.5 percent to \$18.2 billion, local TV up 9.8 percent to \$13.1 billion and syndicated TV up 17.3 percent to \$2.8 billion. —KB

Discovery's Wings Net to Be Renamed Military Channel

In an effort to appeal to a wider audience of male viewers, Discovery Networks announced plans last week to rebrand its cable net Discovery Wings Channel as The Military Channel on Jan. 10.

The channel, which has 35 million subscribers, will broaden its programming from pure aviation to series and specials covering all aspects of the armed forces.

"The Military Channel will represent the highest quality programming across a broad spectrum of military-related genres that we believe consumers have a keen interest in learning more about," said Judith McHale, president/CEO of Discovery Communications. "In an increasingly fragmented marketplace, the Military Channel [will]...further differentiate our portfolio of emerging networks."

Subjects on which the new network will focus include personal stories of servicemen and women, military technology, battlefield strategy and history. Specials premiering on Jan. 10 include *Delta Company*, which follows the Marines of Delta Company 1st Tank Battalion during Operation Iraqi Freedom, and *Task Force Red Dog*, which chronicles a unit of Marine reservists on the hunt for Osama bin Laden.

Discovery's other emerging channels include Science Channel and Discovery Home Channel. —Megan Larson

KCBS tied ABC O&O KABC for second place at 11 among adults 25-54, its best sweeps rating since 1997. WBZ, CBS' O&O in Boston, enjoyed its best late-news ratings since 1993, hitting No. 1 among adults 25-54 and 18-49.

Even though CBS is making headway, NBC's O&O stations aren't suffering from a weaker prime-time schedule in some key markets. NBC stations are No. 1 at 11 in New York, Los Angeles and San Francisco.

In Chicago, NBC's WMAQ ranks second in every key demo during prime; its 10 p.m. news is a close second to the perennial market leader, ABC's WLS.

Even before ABC's season became a hit with viewers, its news dominance in Chicago, Philadelphia and New York has been tough for its competitors to break. WABC in New York took the No. 1 position among all demos in every one of its newscasts except 11 p.m.

Tempering CBS' sweeps win was that, cumulatively, the broadcast nets were down about 1 million viewers per night. Only ABC,

up 500,000 viewers, showed a gain.

Most of those lost viewers switched over to cable. Ad-supported basic cable networks increased their prime-time viewership by 9.1 percent in November, according to the Cable Advertising Bureau's analysis of Nielsen Media Research data.

The biggest viewer gains for cable were among younger demos, according to CAB. Ad-supported cable networks attracted 17.4 percent more viewers 18-24 versus last November to deliver 3.3 million viewers in that demo, while the broadcast networks were flat.

The top-rated cable network for November was ESPN. Though it dropped 9 percent from last year, football still kept the network on top with 2.6 million viewers. But Fox News Channel, fueled by the presidential election and several breaking news events, had the largest viewer gains in November. FNC increased its viewership in prime time by 70 percent to 2.1 million. FNC had the top 11 news shows in prime time during the month for the first time in its history, with *The O'Reilly Factor* taking first place with more than 3 million viewers.

CNN increased its delivery 15 percent to 982,000 viewers, and MSNBC gained 154,000 viewers to deliver 442,000.

Also, Spike TV was up 51 percent to 1.6 million viewers, and Lifetime increased its 18-34 viewership by 44 percent to 293,000. Hallmark enjoyed the highest-rated month in its history, boosting its total audience by 42 percent to 789,000. However, TLC continued its downward spiral. The Discovery-owned network fell 34 percent to 783,000 viewers. —with Megan Larson and Katy Bachman



Stuck at the Fault Line

Nielsen, Univision end their legal feud, but sticking points with LPMs remain

RESEARCH By Katy Bachman

Last week, Univision Communications and Nielsen Media Research, owned by *Media-week* parent VNU, ended their legal feud over local people meters. The news came the week after NBC Universal signed a landmark contract with the ratings firm, covering the LPM service in its markets. But while the public controversy over LPMs seems to be abating, several media companies continue to express frustration with the local ratings service.

"The LPM system continues to overmeasure older audiences and suburban areas and undermeasure younger audiences, larger homes and urban populations," said Pat Mullen, president of TV for Tribune Co.,

which owns younger-skewing WB affiliates.

Meanwhile, Nielsen's conditional accreditation from the Media Rating Council for the LPM service in New York, Los Angeles and Chicago is still on the line. The MRC gave the ratings firm until the end of December to improve, among other things, its fault rates (the number of meters that fail to be included in the ratings) among minority and large households.

"The fault rates are the worse they have been since Nielsen started the service," Mullen said. "We're not pleased with Nielsen's ability to get people in the sample and have them cooperate. They keep trying different things, but they haven't shown us any answers. Why

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give Nielsen conditional accreditation until they correct the problem?"

In New York, for the week of Nov. 14, the fault rate among black households was 21.9, compared to 12.1 for the general population. Of the 169 black households, 37 were not included in the ratings.

Nielsen has been trying to improve the fault rates, but it's a tough balancing act, said Nielsen spokesman Jack Loftus. "We must be careful that we don't do any harm to the sample by imposing any kind of drastic cure," he said. "We know they fault, but it's a lot better than the diary."

Another concern among media companies remains the impact these LPM households will

have on the national service. Last week, the 800 LPM homes in New York were added to the national sample. (Boston, Los Angeles and Chicago households have already been added.)

"Nielsen is already under enormous strain, and they're exacerbating it by adding more markets and integrating the local markets into the national sample," said Tom Herwitz, president of station operations for Fox Television.

Complicating the LPM rollout is the drastic slowdown in the Nielsen system used to report overnight ratings; five local markets now access daily demographic data from the Nielsen servers. Last week, stations reported delays of up to 12 hours for requests. "We're trying to work through it," said a Nielsen rep. ■

Families Friendly to Ads

Study: viewers who watch shows with kin twice as likely to recall spots

TV PROGRAMMING By Megan Larson

Families who watch TV together remember commercials better, according to research presented at the Family Friendly Programming Forum in Los Angeles last week.

People tend to watch TV with family members, and those who view the tube in groups remember almost twice as many ads as those who tune in alone, according to a report compiled by Stacey Lynn Koerner, Initiative's executive vp/director of global research.

Of those polled in the study, 17.6 percent viewing in groups recalled specific ads, while 9.1 percent watching alone remembered ads.

"It makes a lot of sense to me," said Andy

Donchin, Carat USA's director of national broadcast. "When you watch TV together, you are going to talk about it. You are going to be more involved."

The research points out that people who watched TV in groups also were less likely to change the channel during commercials than viewers who were alone, with 61.4 percent of solitary viewers switching off an ad compared to 58.6 percent of group viewers.

As far as households with multiple TV sets are concerned, Initiative's research found that 80 percent of households had just one set running during prime time.

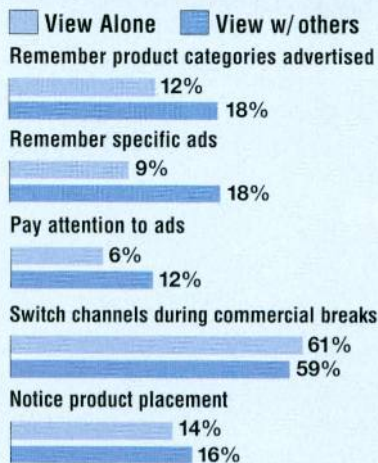
According to the report, twice as many respondents watched comedy with family than laughed alone, and almost 60 percent viewed dramas with kin, compared to 37.5 percent who watched the genre solo. As for reality TV, 54.6 percent watched nonscripted shows with family, compared to 29.1 who tuned in alone.

Prime-time shows popular with kids and teens also were tops among adults 18-34 and 35-49. Last season, five of the eight top shows among all demos were reality series, including Fox's *American Idol* and *My Big Fat Obnoxious Fiancee* and NBC's *Fear Factor*. This season, ABC's *Wife Swap* has become a family favorite.

Family-friendly programs are not only good for kids; they're also healthy for advertisers. "Programs that attract multigenerational viewing are of great interest because research has clearly shown that there are multiple decision makers and/or influencers in families for many product categories," said Peter Olsen, Media-Com senior vp, national broadcast director. ■

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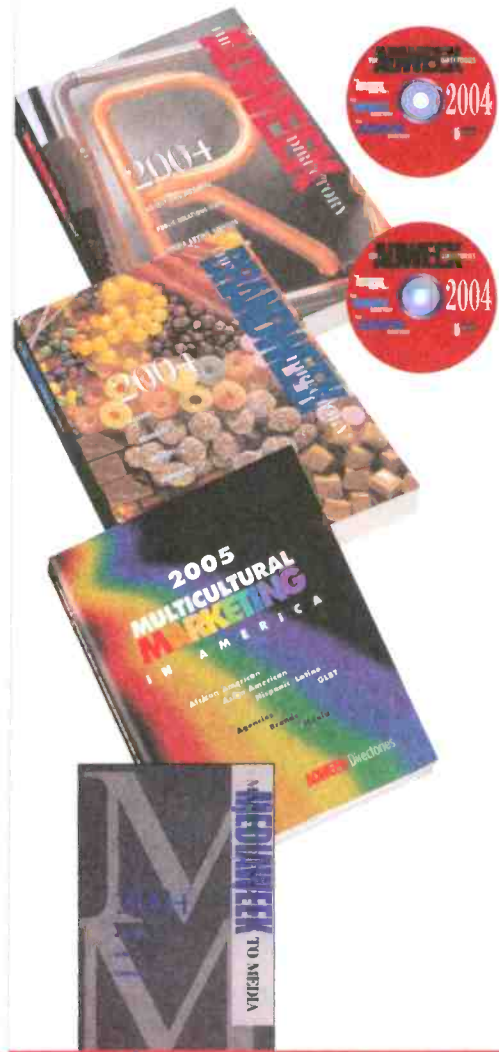
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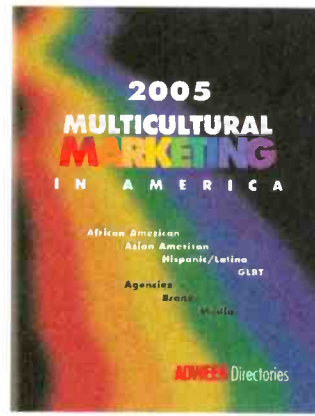
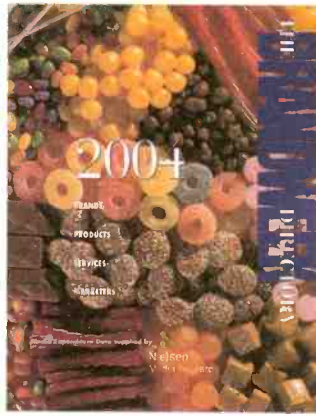
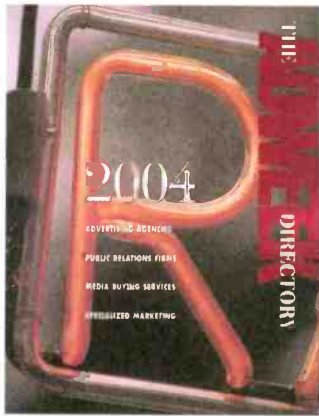
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LOS ANGELES TV STATIONS

Dodgers Slide Into KCAL Home

BY KATY BACHMAN

At a time when major league sports teams are migrating to local and regional cable, KCAL, Viacom's independent station in Los Angeles, has managed to keep and now add marquee pro-sports franchises. The station last week scored the local broadcast rights to become the new home of Major League Baseball's Los Angeles Dodgers for eight years, beginning with the 2006 baseball season and continuing through 2013.

The estimated \$10 million deal for the Dodgers comes just two weeks after KCAL, currently in its 28th year as the TV home of the National Basketball Association's L.A. Lakers, signed an extension with the team through the 2011-12 basketball season.

Securing the market's two premiere sports teams is the icing on the cake for a station that since 1989 has carved out a unique niche in a highly competitive TV market by stressing local news and sports, and introducing the nation's first three-hour prime-time newscast.

"With the addition of the Dodgers, we have the opportunity to create the gold standard in local programming," said Marshall Hites, director of creative services and marketing for the station.

KCAL will also be able to capitalize on a variety of cross-promotional opportunities with other Viacom properties in the market—Infinity Broadcasting's KFVB-AM, which just completed its second year of a five-year contract with the Dodgers; duopoly partner KCBS; and Viacom's outdoor properties. KCAL and KCBS already co-brand a sports operation called Sports Central, which produces sports newscasts that air daily and on weekends on both stations.

The lure of cross-promotion and cross-marketing was a strong deciding factor for Dodgers owner Frank McCourt. He purchased the team from News Corp. in January, setting the stage for the switch from KCOP, Fox Television's UPN affiliate, to KCAL. The Anaheim Angels games on KCAL (which the station is obligated to run through 2005), out-rated the Dodgers games on KCOP by a full rating point in May (3.6/7 versus 2.5/5), the widest ratings advantage Angels baseball has

ever had over the Dodgers.

"The Dodgers were underrated and undervalued," said Don Corsini, president and general manager of Viacom's L.A. duopoly. "[The team] saw an opportunity to build brands and draw fans."

"It's only appropriate that Los Angeles' No. 1 team will be spotlighted on the city's No. 1 local sports broadcaster," added team owner McCourt. "Joining KCAL creates innumerable opportunities to promote the Dodgers at a level deserving of Los Angeles sports fans. Further, the union of the Dodgers and KCAL forges an even stronger synergistic relationship with our family of broadcast partners."

KCAL's strengthened sports position is likely to grow beyond adding the Dodgers. Corsini said the station is looking for other sports opportunities. In January 2005, the station plans to expand its one hour of sports news on weekend mornings to three.

OUTDOOR

In-Arena Network Bows

Advertising inside sports arenas is nothing new, but a year-old company is transforming what used to be a static medium of billboards and posters into a whole new ball game.

Last week, Arena Media Networks launched the nation's first digital media network in seven major arenas, including Fleet-Center in Boston; The Arena in Oakland, Calif.; MCI Center in Washington, D.C.; The American Airlines Center in Dallas; SBS Center in San Antonio; and later this month at Pro Player Stadium in Miami and Conseco Fieldhouse in Indianapolis.

The network, which shares part of the ad revenue with the arenas, includes 250 concert events; several major NCAA teams; Major League Baseball, National Football League, National Basketball Association and National Hockey League teams; and the ACC Finals for March Madness in '05, the FedEx Orange Bowl in '04, and the Super Bowl in '07.

In each arena, AMN installed up to 20 50-to-60-inch, flat-panel, high-definition displays in high-traffic areas—box offices, food courts and the tops of escalators—to



Dodger fans will have to flip to KCAL in 2006 to catch Hee-Sop Choi and his teammates.

reach a captive audience of about 3 million people a year per facility.

"Clients want to reach the elusive male demographic, but before, many advertisers didn't want to sacrifice full motion and sound," said Tom Kiernan, co-CEO of the New York-based AMN. "A lot of sports advertisers are trying to blend sports and entertainment together." Several clients have snapped up time on the screens, such as Spalding, U.S. Army and movie studios, whose ads run in rotation next to stats provided by ESPN. —KB

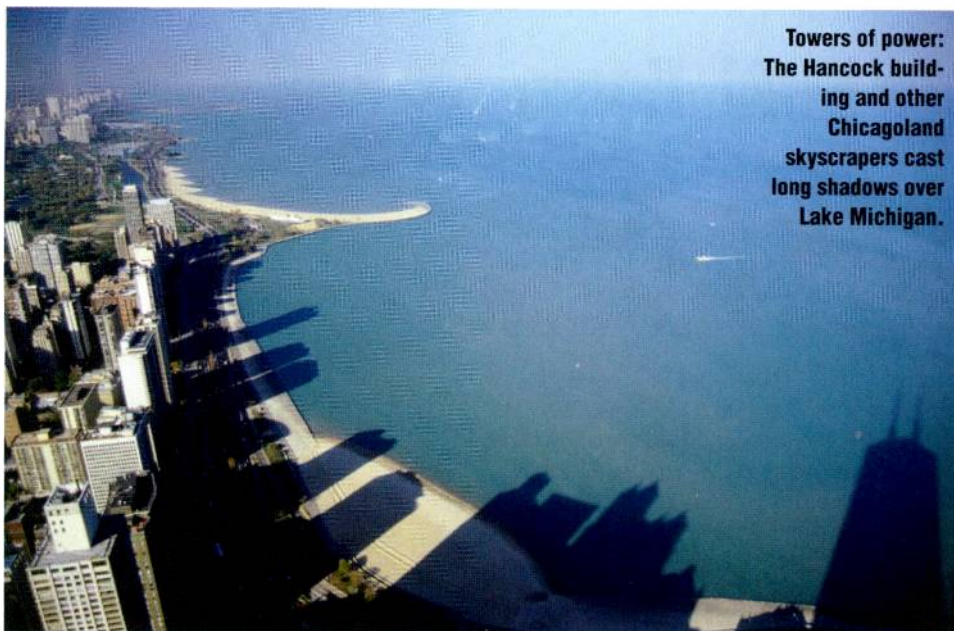
SPANISH-LANGUAGE MEDIA

Addenda:

Spot cable rep firm **National Cable Communications** announced last week it signed an agreement with Una Vez Mas to handle the national spot ad sales for five of the company's Azteca America affiliates in San Diego (KZDF), Phoenix (KPDF), Tucson, Ariz., (KQBN), Las Vegas (KHDF) and Santa Barbara, Calif. (KSBT). In a first for NCC, all national spot ads sold by NCC will run on over-the-air broadcasts as well as the Cox Communications cable systems... **Viacom Outdoor Latino** last week signed California-based 21st Century Insurance Group to a contract in Chicago for the sides of buses and transit shelters in Latino-heavy areas as part of the company's strategy to expand its business eastward. The Chicago launch was the first time 21st Century, a big user of general-market outdoor, made Hispanic outdoor an integral part of its campaign. —KB

market profile

BY EILEEN DAVIS HUDSON



Towers of power:
The Hancock building and other Chicagoland skyscrapers cast long shadows over Lake Michigan.

PETER FISCHER/INZLOW/NET PLANET IMAGES

Chicago

A NEW CHAPTER IN THE EVER-CHANGING AND HYPERCOMPETITIVE CHICAGO MEDIA market unfolded during the past year and involved everything from newspaper fraud to a new TV ratings system. This past June, Hollinger International's *Chicago Sun-Times* confessed to inflating its circulation for

the previous seven years. In August, the paper slashed its reported daily circulation by 23 percent, or roughly 72,000 copies. Single-copy sales account for about 65 percent of the paper's Monday-Friday circulation.

The circulation executives who were in charge during the alleged period of fraud have since left the paper. John Cruickshank, who previously served as the *Sun-Times'* vp of editorial, replaced David Radler as *S-T* publisher and president/COO of Hollinger International in November 2003. Radler and former Hollinger International chairman/CEO Conrad Black were ousted amid allegations that they had bilked the company of millions of dollars.

The *S-T* relocated to a new home in October. Its former site will be demolished to make way for a Donald Trump skyscraper. In the

same month, Hollinger revealed that the circ of two of its other Chicago-area newspapers, the *Daily Southtown* and weekly *The Star*, both in Tinley Park, Ill., had also been inflated.

The Windy City's largest metropolitan daily newspaper, Tribune Co.'s *Chicago Tribune*, has its own issues. The *Tribune* reported daily circulation of 591,504 and a Sunday circ

of 963,927, reflecting a 2.5 percent and 4 percent decrease, respectively. Tribune execs have cited single-copy and home-delivery declines as the chief cause of the circ falloff.

The *Tribune* and its parent company also saw their share of management shifts. On Nov. 1, *Tribune* publisher Scott Smith succeeded Jack Fuller as president of Tribune's publishing division. Fuller will retire and vacate the board of directors at the end of the year. Tribune Publishing senior vp David Hiller replaced Smith as publisher of the *Tribune*, coming over from Tribune Interactive where he had served as president from 2000 until March 2004.

Another Tribune property, Spanish-language daily *Hoy*, slashed its workforce by 20 percent across all departments at its papers in Chicago, New York and Los Angeles. The New York *Hoy* has been embroiled in the circulation scandal. Chicago *Hoy's* circulation has not been released.

Under new leadership, the *Chicago Defender*, considered the nation's only black-owned daily newspaper, recently implemented bolder headlines and graphics and punchier news stories. Venture capital company Real Times LLC purchased the paper two years ago. In September, syndicated columnist Roland Martin took over as the *Defender's* executive editor. He is a former managing editor of the *Houston Defender*.

In October, ImpreMedia added Chicago Spanish-language weekly *La Raza* to its growing roster of papers, which include *El Diario La Prensa* in New York and *La Opinion* in Los Angeles. *La Raza*, which has a mostly free distribution of about 169,000 copies, is Chicago's largest Spanish-language paper and the largest Spanish-language weekly in the U.S. Chicago is the fourth-largest Hispanic market in terms of population, with about 1.6 million residents. Other local print media include *Chicago Magazine* and alternative newsweeklies *Chicago Reader* and *Newcity*.

Chicago's television market ranks third in the nation with 3.4 million TV homes. One major change that has already made an impact in the market is Nielsen Media Research's introduction of local people meters. Nielsen, which is owned by *Mediaweek* parent VNU, officially launched the LPMs in Chicago on Sept.

NIELSEN MONITOR-PLUS AD SPENDING BY MEDIA / CHICAGO

	Jan.-Dec. 2002	Jan.-Dec. 2003
Spot TV	\$1,167,028,630	\$1,248,916,730
Local Newspaper	\$754,006,750	\$918,308,410
Spot Radio	\$390,591,800	\$427,591,600
Outdoor	\$97,696,478	\$99,118,917
Local Magazine	\$23,130,980	\$27,937,710
FSI Coupon	\$16,510,260	\$16,761,560
Total	\$2,448,964,898	\$2,738,634,927

Source: Nielsen Monitor-Plus

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SCARBOROUGH PROFILE

Comparison of Chicago

TO THE TOP 50 MARKET AVERAGE

	Top 50 Market Average %	Chicago Composition %	Chicago Index
DEMOGRAPHICS			
Age 18-34	31	33	105
Age 35-54	40	40	100
Age 55+	29	27	95
HHI \$75,000+	31	34	111
College Graduate	14	14	100
Any Postgraduate Work	11	12	106
Professional/Managerial	26	26	100
African American	13	17	135
Hispanic	14	15	107
MEDIA USAGE-AVERAGE AUDIENCES*			
Read Any Daily Newspaper	53	58	111
Read Any Sunday Newspaper	61	64	104
Total Radio Morning Drive M-F	21	24	110
Total Radio Afternoon Drive M-F	18	19	105
Total TV Early News M-F	29	27	94
Total TV Prime Time M-Sun	38	38	100
Total Cable Prime Time M-Sun	15	12	81
MEDIA USAGE-OTHER			
Accessed Internet Past 30 Days	61	59	96
HOME TECHNOLOGY			
Owns a Personal Computer	68	66	97
Purchase Using Internet Past 12 Months	43	43	100
HH Connected to Cable	66	62	94
HH Connected to Satellite/Microwave, Dish	20	17	89
HH Uses Broadband Internet Connection	23	22	98

*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.

Source: 2003 Scarborough Research Top 50 Market Report (February 2003-March 2004)

23. Local TV executives have widely differing opinions on the new service.

"The result [of the LPM launch] has certainly been smaller numbers for more entities," says Larry Wert, president and general manager of NBC's owned-and-operated WMAQ. "I'm a firm believer that we needed to move to a nonmanual measurement system." However, Wert says he will continue to cautiously monitor the ratings daily.

WMAQ, which boasts the city's most tenured late-news anchor team in Allison Rosati and Warner Saunders, in February welcomed the return of former WMAQ anchor Carol Marin. In 1997, Marin became a cause celebre when she resigned to protest then-WMAQ management's hiring of Jerry Springer as a commentator for the 10 p.m. news. Marin now does weekly investigative

pieces for the station's late news.

In late news, WMAQ frequently wins, ties or is a close second in demos with ABC O&O WLS-TV. In the May sweeps, for instance, WMAQ's weekday late news at 10 p.m. tied WLS in adults 25-54 with a 6.8 rating. WMAQ won in adults 18-49 with a 5.5 rating to WLS' 5.1. In July, WLS edged out WMAQ in adults 25-54 by two-tenths of a rating point, while WMAQ topped its main rival by the same margin in adults 18-49.

WLS, which airs Chicago-based *The Oprah Winfrey Show* at 9 a.m. and 11:05 p.m., is the clear household-ratings winner in all news time periods; it also wins the key advertiser-friendly demos of 25-54 and 18-49 in mornings from 5-7 a.m. and in evening news. "One of the hallmarks of this television station is its consistency in and out of sweeps,"

says Emily Barr, WLS president/gm. Barr says her competitors expected WLS' ratings would plunge with the introduction of LPMs. Instead, WLS remains No. 1. "We're blessed with an incredibly deep bench of talent with a wealth of experience," she says.

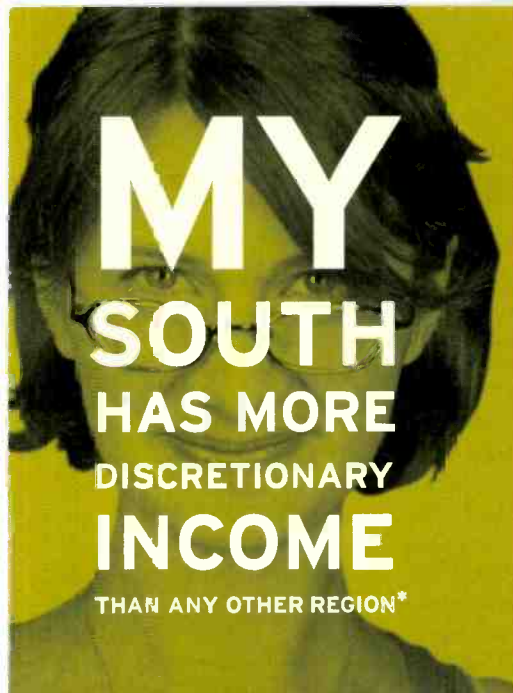
WLS is set to begin construction of a glassed-in, street-level studio on State Street, a main thoroughfare in Chicago, across from the Chicago Theatre. Barr says the multimillion dollar project will get under way in January, with a targeted completion date of December 2005. (WMAQ had the market's first street-side studio.) This fall, WLS expanded its weekend news offering with a new Saturday newscast from 6-7 a.m.

While the late-news race between WLS and WMAQ continues to be a dogfight, Viacom's CBS O&O WBBM-TV has been trying to make some noise in the city's competitive news game. "We made a lot of aggressive moves in '02 and '03, not only with talent, but also to shore up the management team," says Joe Ahern, WBBM president/gm. WBBM raided the on- and off-air staffs of its competitors to help turn around the station, which in some dayparts ranks fourth or fifth.

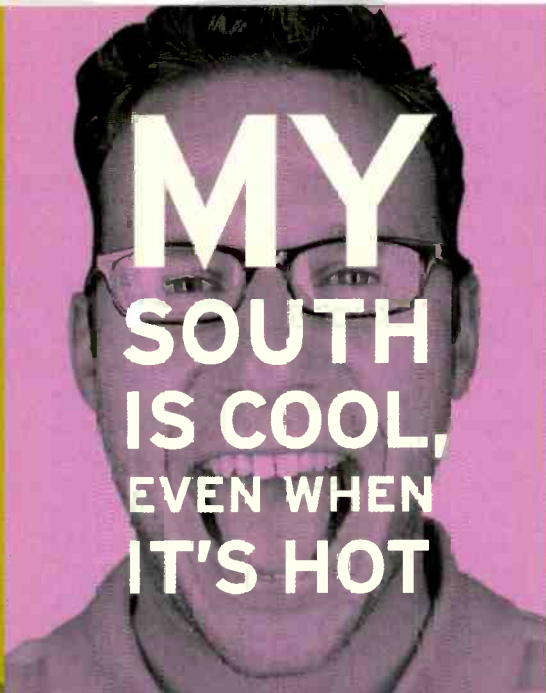
Ahern says all the highly publicized changes at his station have started to pay off. In November 2003, following the arrival of veteran Chicago anchor Diann Burns as lead co-anchor at 5, 6 and 10 p.m., WBBM saw ratings growth in late news and late fringe. But, Ahern says the ratings gains stopped in June when the LPMs were being offered as a parallel service to the set-top meters. Ahern contends the new system has a high fault rate in African American and Hispanic demographics, which he contends hurt his station's ratings.

WBBM launched a midday newscast in September. On Dec. 1, WBBM welcomed new weekday morning and midday coanchor Roseanne Tellez, who had been on Tribune Broadcasting's WB station WGN-TV for a dozen years. She is paired with Randy Salerno, who had worked at WGN for 11 years before starting at WBBM in September.

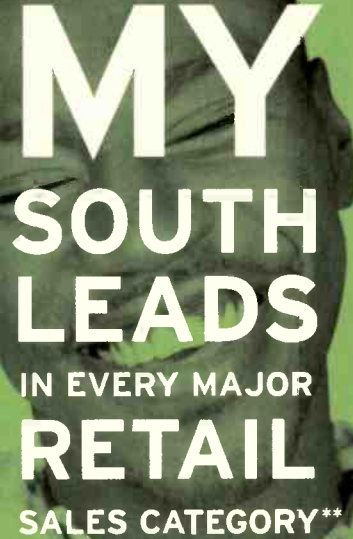
WGN, like WTBS in Atlanta, is considered a "superstation," with programming that is carried nationally. Tom Ehlmann, previously vp/gm of KHVB-TV, Tribune's WB affiliate in Houston, became WGN's vp/gm in April. Also in April, WGN began carrying all home-game telecasts of Major League Baseball's Cubs and White Sox, and National Basketball Association's Bulls in HDTV. The Cubs, owned by Tribune, saw their highest July rating in 15 years with a 33 percent increase, jumping to a 10.4 rating/22 share in



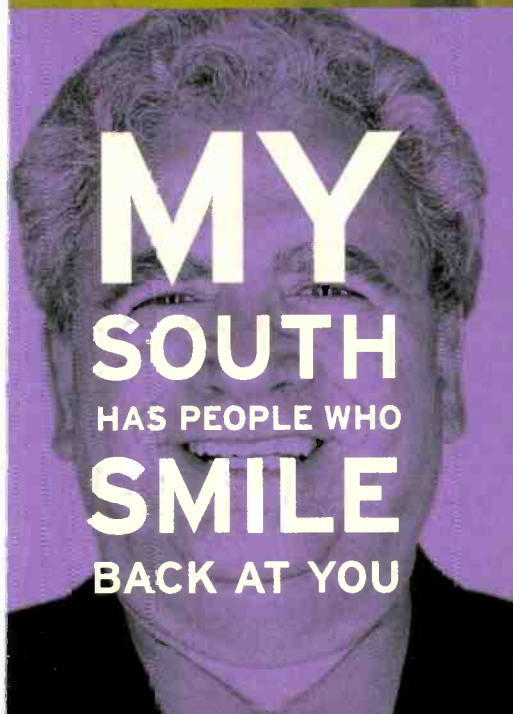
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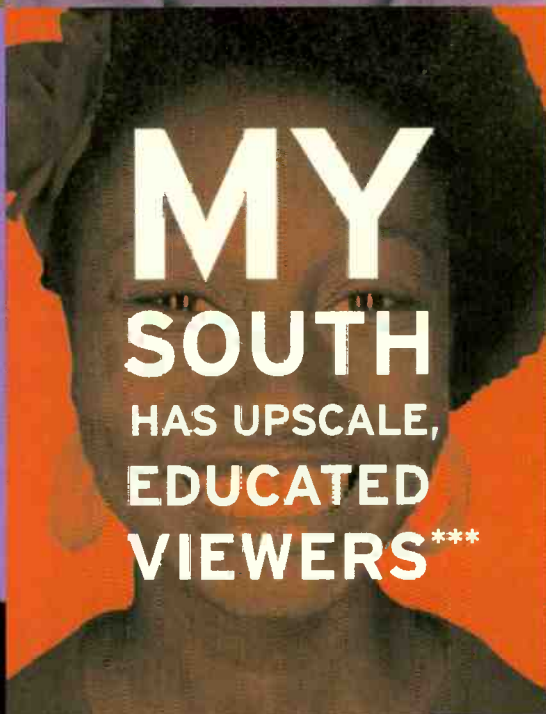
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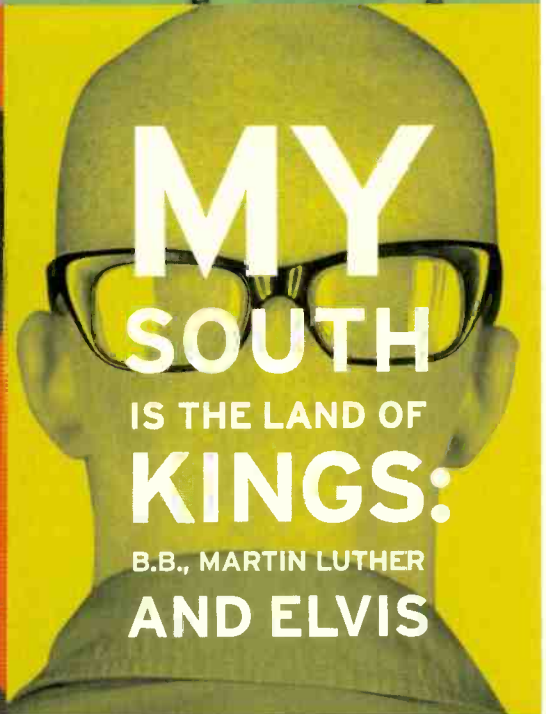
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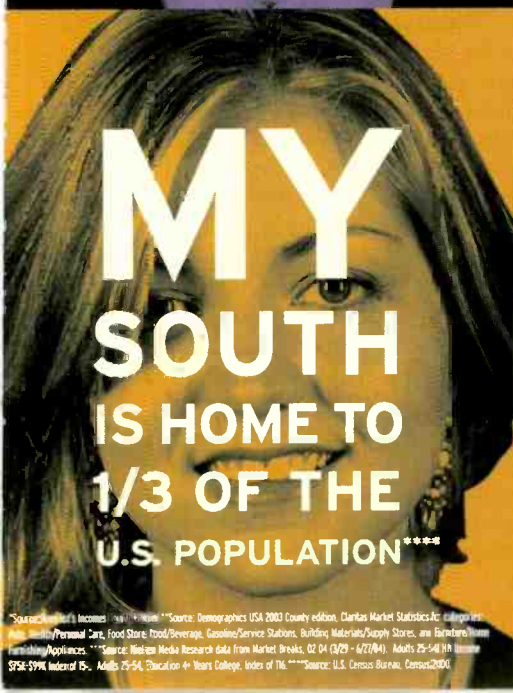
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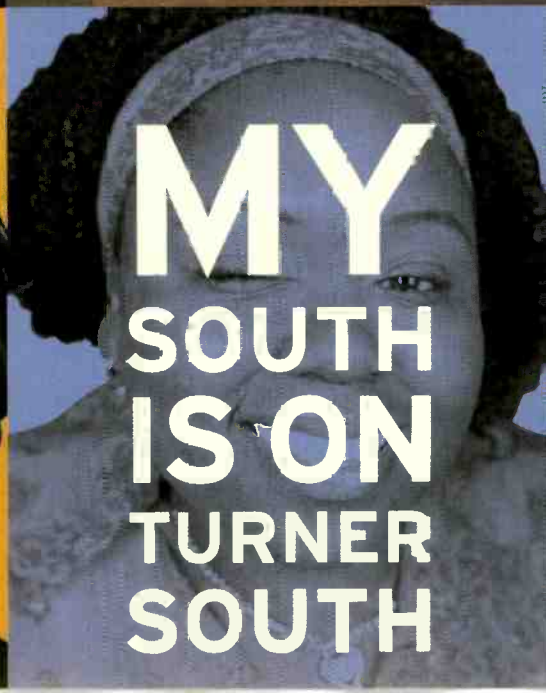
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*Source: U.S. Census Bureau, 2003 County edition, Claritas Market Statistics. **Source: Nielsen Media Research data from Market Breaks, Q2 04 (3/29 - 6/27/04). Adults 25-54 HH Income \$25K-59K. Index of 100. ***Source: Nielsen Media Research data from Market Breaks, Q2 04 (3/29 - 6/27/04). Adults 25-54 HH Income \$25K-59K. Index of 100. ****Source: U.S. Census Bureau, Census 2000.

market profile

July '04 over July '03.

In January, WGN expanded its morning newscast to 5 a.m., bringing its weekly news total to 32 hours. In July, WGN beat all competitors from 6-7 a.m. in adults 25-54 and adults 18-34; WLS and WGN tied in adults 18-49 in the hour. From 7-9 a.m., WGN won in adults 18-34, while WLS won in households and the other key demos. WGN's news at noon was also No. 1 in households. WGN had the No. 1 prime-time news at 9 p.m. The station, which launched a new weather center this year, plans to debut a redesigned news

studio in the first quarter of next year.

Fox Television Stations owns Chicago duopoly Fox O&O WFLD-TV and UPN affiliate WPWR-TV. Debbie Carpenter was named vp/gm of the duopoly earlier this year. A one-time WFLD general sales manager and WPWR local sales manager, Carpenter previously served as senior vp for Fox Station Sales. WFLD recently hired Mark Suppelsa as coanchor of its 9 p.m. news. A former longtime anchor for WMAQ, Suppelsa had of late been the main anchor at KSTP-TV, Hubbard Broadcasting's ABC affiliate in

Minneapolis/St. Paul.

Chicago's last remaining true Independent station is WCIU-TV, owned by Chicago-based Weigel Broadcasting. In the October book, the first official book with the new LPMs, WCIU was one of the market's surprise success stories, with its court shows, *Judge Mathis* at 3 p.m. and *People's Court* at 4 p.m., finishing second overall behind WLS. Neal Sabin, executive vp of Weigel Broadcasting, says he's always believed that his station, being smaller and newer than much of the competition, was not accurately measured with diaries. He says WCIU's performance in October with the LPMs confirmed that belief.

WCIU also airs some of the Cubs, White Sox, Bulls and Big 10 games produced by WGN. WCIU picked up *Girlfriends*, *The Insider* and *Life & Style* in syndication this fall. For 2005, the station has purchased the syndie rights to *The Bernie Mac Show*, *South Park* and the second cycle of *Frasier*; for 2006, *One on One* and *Reba*; and for 2007, *George Lopez*.

On Jan. 1, Weigel plans to launch a new 24-hour general-market Independent station on channel 23, WFBT. The ethnic and foreign-language time-brokered programming now on channel 23 will move to channel 48, a low-power outlet Weigel recently acquired for \$300,000 from Catholic Views Broadcasts Inc. WFBT will feature evergreen comedies like *All in the Family* and *Mary Tyler Moore*, along with local college and high school sports.

Univision Communications O&O WGBO is Chicago's top-ranked Spanish-language station. It produces local news daily at 5 and 10 p.m., including the market's only weekend Spanish-language news. Sister TeleFutura station WXFT offers programming generally aimed at a younger audience.

Telemundo's NBC-owned station WSNS is the second-ranked Spanish-language station sign-on to sign-off. It produces local news at 5 and 10 p.m. weekdays. WSNS, which relocated to sister station WMAQ's facility last year, has conducted joint news investigations with WMAQ and shares other resources. Paxson Communications' local Pax TV station is WCPX.

Chicago's cable penetration is 62 percent, slightly below the national average, according to Scarborough Research. Satellite penetration at 17 percent is also slightly below the average for the top 50 markets.

Comcast is the market's dominant cable provider, serving about 1.7 million subscribers. Its advertising sales arm, Comcast Spotlight, serves as the local interconnect for most of Chicagoland's cable ad business. It

NEWSPAPERS: THE ABCs

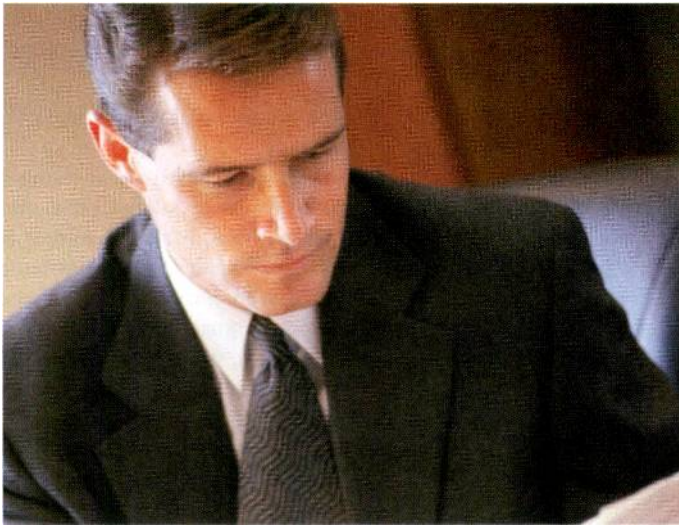
	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
Cook County: 1,976,122 Households				
<i>Chicago Tribune</i>	369,751	547,549	18.7%	27.7%
(Arlington Heights) <i>Daily Herald</i>	65,955	68,065	3.3%	3.4%
DuPage County: 331,333 Households				
<i>Chicago Tribune</i>	92,332	141,576	27.4%	42.1%
(Arlington Heights) <i>Daily Herald</i>	35,492	34,639	10.7%	10.5%
Lake County (Ill.): 222,559 Households				
<i>Chicago Tribune</i>	59,307	84,623	26.3%	37.5%
(Arlington Heights) <i>Daily Herald</i>	23,367	23,392	10.5%	10.5%
<i>The (Waukegan) News Sun</i>	21,314	24,897	9.6%	11.2%
Will County: 177,576 Households				
<i>The (Joliet) Herald News</i>	33,819	38,029	19.0%	21.4%
<i>Chicago Tribune</i>	31,684	51,321	19.1%	30.9%
Kane County: 138,420 Households				
<i>Chicago Tribune</i>	28,694	45,547	21.4%	33.9%
(Arlington Heights) <i>Daily Herald</i>	20,100	20,050	14.5%	14.5%
<i>The (Aurora) Beacon-News</i>	16,825	17,939	12.2%	13.0%
<i>The (Elgin) Courier News</i>	14,481	14,927	10.5%	10.8%
<i>Kane County Chronicle</i>	13,759		9.9%	

Data is based on audited numbers published in the Audit Bureau of Circulations' Spring 2004 County Penetration Report. The *Chicago Sun-Times* is excluded because of its circulation problems.

ARBITRON RADIO OWNERSHIP

Owner	Stations	Avg. Qtr.-Hour Share	Revenue (in millions)	Share of Total
Infinity Broadcasting	2 AM, 5 FM	20.1	\$189.6	31.5%
Clear Channel Communications	2 AM, 5 FM	24.3	\$123.9	20.6%
Bonneville International	4 FM	7.0	\$60.5	10.0%
Tribune Broadcasting	1 FM	6.9	\$44.7	7.4%
Emmis Communications	2 FM	3.9	\$36.1	6.0%
ABC Radio	2 AM, 1 FM	7.5	\$35.8	5.9%
Univision Communications	1 AM, 4 FM	6.0	\$26.8	4.4%
Spanish Broadcasting System	1 FM	2.6	\$14.6	2.4%
Crawford Broadcasting	2 FM	4.7	\$8.0	1.3%

Includes only stations with significant registration in Arbitron diary returns and licensed in Chicago or immediate area. Share data from Arbitron Summer 2004 book; revenue and owner information provided by BIA Financial Network.



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market profile

NIelsen RATINGS / CHICAGO EVENING- AND LATE-NEWS DAYPARTS, WEEKDAYS

Evening News

Time	Network	Station	Rating	Share
4-5 p.m.	ABC	WLS	7.7	18
	CBS	WBBM	1.6	4
4:30-5 p.m.	NBC	WMAQ	2.9	7
5-5:30 p.m.	ABC	WLS	7.8	17
	Fox	WFLD*	3.5	8
	NBC	WMAQ	3.4	8
	CBS	WBBM	1.9	4
	Independent	WCIU*	1.9	4
	UPN	WPWR*	1.7	4
	WB	WGN*	1.5	3
	Univision	WGBO	1.4	3
	Pax	WCPX*	1.1	2
	Telemundo	WSNS	0.8	2
6-6:30 p.m.	ABC	WLS	7.5	16
	Fox	WFLD*	4.5	9
	NBC	WMAQ	4.1	9
	WB	WGN*	3.6	7
	Independent	WCIU*	2.3	5
	CBS	WBBM	1.7	3
	Univision	WGBO*	1.6	3
	UPN	WPWR*	1.5	3
	Telemundo	WSNS*	1.4	3
	Pax	WCPX*	1.1	2

Late News

9-10 p.m.	WB	WGN	5.2	8
	Fox	WFLD	3.8	6
10-10:30 p.m.	ABC	WLS	10.3	17
	NBC	WMAQ	7.5	12
	Fox	WFLD*	5.1	8
	CBS	WBBM	4.0	7
	WB	WGN*	3.7	6
	Independent	WCIU*	2.0	3
	Univision	WGBO	2.0	3
	UPN	WPWR*	1.6	3
	Pax	WCPX*	0.8	1
Telemundo	WSNS	0.7	1	

*Non-news programming. Source: Nielsen Media Research, July 2004.

covers 2.1 million cable TV homes and inserts ads on 44 networks, including Tribune's regional news channel, CLTV.

Infinity Broadcasting, Clear Channel Communications, Bonneville International and Tribune Broadcasting dominate Chicago's third-ranked radio market. Tribune Broadcasting's News/Talk WGN-AM finished the summer book first across the board, including morning and afternoon drive. BIA Financial Network estimates that WGN took in \$44.7 million in 2003.

Infinity's rival News outlet, WBBM-AM, is the market's top-billing radio station, taking in an estimated \$47.9 million in 2003, according to BIA. WBBM ranked third over-

all among listeners 12-plus in the summer Arbitron ratings book, averaging a 4.5 share behind its main rival, No. 1-ranked WGN.

Clear Channel's Urban powerhouse, WGCI-FM, ranked second overall and in afternoon drive in the summer Arbitrons.

A third News/Talk competitor, ABC Radio's WLS-AM, completed a new multi-year contract last month for its husband-and-wife morning-drive program, *Don Wade and Roma*. The couple, on WLS since 1985, had been off the air since Sept. 14, when its previous contract expired.

John Gallagher in October was named the new president and gm for WLS and Radio Disney WRDZ-AM. He was most recently

director of sales at ABC Radio's WJR-AM in Detroit.

Among the many other changes to hit the market this year, Salem Communications and Univision Radio traded signals on Nov. 1. Univision's Spanish Adult Contemporary format "Radio Exitos" moved from heritage Spanish-language signal 560 AM to WZFS-FM (106.7), where it morphed into Passion 106.7. Salem reprogrammed WIND-AM at 560 to add yet another News/Talk to the market. Living up to its reputation as the Windy City (blustery talk rather than weather), Chicago has a total of five major Talk or News/Talk radio stations.

On Nov. 5, Bonneville changed the call letters of its Adult Contemporary WNND-FM to WILV-FM and introduced a new format on the Adult Contemporary station, which now plays "Hits of the '80s and '90s." The station, called "The New 100.3 Love FM," has a blended Adult Contemporary, R&B and Oldies ballads format.

Chicago-based Newsweb Corp. plans to acquire three additional stations in the market by first-quarter 2005, pending Federal Communications Commission approval. Two of the new stations would simulcast the mixed format "Nine" currently heard on the south suburban station WRZA-FM. Launched in June, the station, aimed at adults 25-44, plays a mixed bag of popular tunes from the '70s to present under the slogan "We Play Anything." The simulcast would be heard on WKIE-FM (Arlington Heights, Ill.) and WDEK-FM (De Kalb, Ill.).

Newsweb is purchasing WKIE, WDEK and WKIF-FM from Florida-based Spanish Broadcasting System for \$28 million. The three stations now simulcast "Onda," a Spanish Pop format. WKIF will be locally programmed for Kankakee, Ill., in an as-yet undetermined English format.

The sale will leave SBS with only one station in the market, WLEY-FM, a regional Mexican format called La Ley. WLEY competes directly with Univision Chicago Regional Mexican flagship station WOJO-FM, which tied for sixth overall (12-plus) in the market with Clear Channel's Smooth Jazz WNUA-FM.

Clear Channel Outdoor dominates the market's outdoor-media arena. Clear Channel offers bulletins, posters and junior posters throughout the DMA, including Cook County (where Chicago is located) as well as DuPage, Lake and Will counties. The company also offers transit advertising on the city's Metra commuter rail system. ■

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Media ALL-STARS 2004

PASSION IS NO ORDINARY WORD. In the case of this year's Media All-Stars, it's a fundamental element. Take Laura Desmond, this year's Media Executive of the Year, who turned MediaVest into a \$5 billion powerhouse in less than two years. Describing how she transformed the shop into a full-service media agency, Desmond quotes another person known for passion in his line of work, hockey great Wayne Gretzky: "I skate to where the puck is going to be, not to where it's been." This year's crop is also well-rounded: Initiative's Stacey Lynn Koerner occasionally performs in her husband's band; and Mediaedge's Kim Vasey writes radio jingles when she's not buying \$200 million in radio time.

For the record, we reinstated the planning category due to the overwhelming number of nominations in the field, even though we never asked for planning nominees on our Web site. So Chris Boothe of Starcom, remember to thank all those who nominated you and your peers. —Michael Bürgi

Media Executive of the Year:	Laura Desmond	2
National TV/Cable:	Peggy Green	6
Planning:	Chris Boothe	12
Magazines:	Virginia Rowe	16
Spot TV/Local:	Cindy Clements	20
Radio:	Kim Vasey	24
Interactive:	Sarah Fay	28
Newspapers:	Michele Schuh	30
Out-Of-Home:	Jennifer Bolnick	32
Non-Traditional Media:	Lisa Contreras-Torres	34
Research:	Stacey Lynn Koerner	36

Laura Desmond

Since taking the helm of MediaVest two years ago, Desmond has turned it into a full-service media agency

BY ERIC SCHMUCKLER PHOTOGRAPHY BY TODD FRANCE

ONCE UPON A TIME, MediaVest was a fearsome, pioneering media independent. But a decade after its founding as TeleVest, its prominence was merely a memory. Traumatized by the Starcom MediaVest Group (SMG) and orphaned by the shuttering of parent agency D'Arcy, MediaVest had drifted into the second tier of media shops.

Enter Laura Desmond. Taking the helm of MediaVest as chief executive less than two years ago, at the ripe old age of 37, she retooled it from stem to stern—then sounded battle stations. Over the last year, MediaVest has won or defended more than \$3.6 billion in billings, reeling off three landmark AORs—Coca-Cola (\$350 million), Masterfoods (\$325 million) and the lion's share of mighty Procter & Gamble's planning assignment (about \$3 billion worth). It is especially noteworthy that MediaVest, which shares the P&G and Coke businesses with Starcom, won all three AORs for planning as well as buying, a testament to Desmond's transformation of what was previously seen as an elite buying shop and little more. That gob-smacking turnaround is why she has been named *MediaWeek's* Media Executive of the Year.

Desmond walks the walk and talks the talk of a thoroughly modern media exec, focused like a laser on evolving her thinking and tools on behalf of her clients. "It's all about creating capabilities that are sustainable long-term, as opposed to being on a hot streak," she says, looking back on a wild, 22-month ride. "We've learned that innovation and leadership have to be a partnership with your clients. Being knowledgeable about our clients' business and making sure they know our capabilities is incredibly important. We've learned we need constantly to commit ourselves to innovation

and intelligent risk-taking. Leading marketplace change, not reacting to it."

She likes to quote that media pundit, Wayne Gretzky, to illustrate her business philosophy: "I skate to where the puck is going to be, not to where it has been."

Colleagues and clients alike refer to Desmond as a visionary. "Laura, with her

great strategic mind, is able to bring all our resources to bear on managing our clients' big challenges," says her boss, Renetta McCann, CEO of the Americas at SMG. "She takes a wide body of information—data streams, new ways of thinking—and brings it all together to paint an incisive picture of the world for our clients. She is one of the leading-edge thinkers in our industry.

"The marketplace had pretty much put MediaVest in a bucket as a big AOR buying shop," McCann adds. "Laura turned that perception 180 degrees and made it into a really talented, full-service media agency, and I don't think many people expected MediaVest to make that shift."

David Raines, vp of integrated communication for Coca-Cola North America, says he chose MediaVest and Starcom because "they demonstrated not only key consumer insights, but could also translate them into holistic marketing communications. They could negotiate in the market to deliver against that plan, and validate that with a post-analysis capability that told us what we did right and what we could learn.

"There were clear advantages here: continuity, staffing, a sophistication in tools and usage of those tools, and a perspective that took media planning and buying to a higher level," he continues. "In thinking about all the ways we connect to the consumer, the question is not so much 'What do you say?' but 'Who do you want to reach and how do you reach them?' In the last year, we've become more sophisticated and our target segmentation is more accurate."

Peter Littlewood, senior vp/corporate marketing at Masterfoods USA, says that "a key part of our selection process was the quality of the senior management team. Laura has a clear vision for how MediaVest will build the required people skills, tools and innovation to drive growth in our business. These are game-changing tools to improve our targeting. MediaVest is making sure we're positioned for growth in a rapidly changing media landscape."

How did Desmond turn the battleship around? A Chicago native, she started at Starcom predecessor Leo Burnett in 1987, straight out of the University of Iowa, where she studied media and philosophy. She worked on such signature accounts as Heinz, McDonald's and Kellogg's, even pulling a stint as interim media services





media executive of the year

director for client General Motors while still a Burnett employee. Soon she was managing Starcom's international media business for Kellogg's, then Coke. In 2000, she was named chief executive of SMG's Latin America division, and reorganized the business with a regional headquarters in Miami and seven more local offices, all operating as true media specialists. Revenue doubled in three years and she won a ridiculous seven of her last nine new-business pitches.

From her Latin American getaway, Desmond learned that "what people told us wasn't possible in terms of building that business was, in fact, possible. I learned how to be 'choiceful,' in that resources in Latin America are limited and what you say no to can be as important as what you say yes to. And I learned the virtue of patience."

A *mañana* approach was not what the doctor ordered when Desmond was assigned to take over MediaVest in January '03. She plunged in with a 75-day action plan to review and refine the entire operation that included Friday breakfasts with 25 people from all parts of the agency. One key decision early on was to expand upon the model she inherited of grouping planners and buyers together as account teams, rather than having buyers on one floor and planners on another. "We are client-centric," she says. "You need great

and aura were palpable—a feeling that we were unstoppable."

Desmond works hard to build that team spirit. She launched a state of the union meeting, where individual and group accomplishments are lauded, and an annual, agency-wide color war "where good old-fashioned competition is a good thing," she says. This year, she threw herself into the trenches, leading her team in a lip-synched rendition of *I'm Too Sexy*. They lost.

Though she is the first Starcom-raised exec to lead former rival MediaVest, Desmond rejects the idea that she reworked the agency to fit a corporate design. "I didn't bring a Starcom model," she says. "The motivation for me was to work outside the model I grew up in. I see it as building on a great heritage and transforming it. Now we're more open, more collaborative, finding more big ideas."

Part of that heritage is working with large, multi-brand clients such as P&G and Kraft. "That area of expertise is underrated," says Renetta McCann. "To manage that kind of portfolio, you have to drill down to the micro situation and deliver great thinking on an individual brand, while taking the macro view about what's best for the company. It's matrix management to the fifth or sixth power."

"We've had 25 years of change in the last 10. Our product has rapidly evolved from outstanding media plans and buys to that plus creating long-lasting consumer connections." LAURA DESMOND

planning, buying, digital, entertainment, sports marketing—all the disciplines around a table being resourced to a specific client problem."

She built and expanded a dedicated print unit, in partnership with clients, after years of handling print client by client. She bulked up the digital media capability, with some specialists embedded in the big AOR client teams. To revamp entertainment marketing, she brought in Brian Terkelsen, who has created such breakthrough programming as "Kick Off Your Shoes," a 78-minute "show-mercial" for Lifetime movies highlighting P&G beauty brands. And she upgraded the agency's systems, developing a third-generation optimizer that merges MRI data with Nielsen's for a much more strategic targeting tool.

A crucial move was to hire a team of consumer context planners who specialize, as she explains it, "in understanding how consumers interact with brands and helping us create a strategic blueprint that guides our planning and buying."

Take, for example, the fresh approach charted for Kraft's Boca Burgers. Turns out that health food consumers are wary of the frozen food aisle, an insight that led to a campaign placed in health clubs and gyms. Says Desmond: "It started with that insight, then we found the right media opportunity—health consumers work out a lot—and leveraged it with a creative message that also tied to an in-store effort. It's 360-degree contact planning."

Looking back, Desmond sees the Coke pitch last fall as a turning point: "We had asked ourselves, 'How do we make our product better?' We took those ideas and executed them, and by the time of the pitch, people saw how tremendous those changes were. A few months later, after we won Coke and Masterfoods, we had an agency meeting, and the positive energy

Desmond notes that some proprietary tools that track ratings, GRPs and budgets simultaneously help manage that complexity. But, she explains, "We're good at partnering with clients who really know the media business."

MediaVest's four big AOR accounts represent three-quarters of its \$5 billion in billings, Desmond figures. "My client list is very select, around 50 clients versus over 100 at some other places, and we think that's an advantage. Our senior management has the time and attention to get involved. And you have to remember, my business is 100 percent media specialist. A lot of my competitors still have half their business connected to their creative agency. Being the sole or major media provider allows us to partner with our clients, and dozens of creative agencies, on a brand level, a media level and a marketing level every day."

These are the times that try media directors' souls. It's a wonder they can sleep at night, what with fragmentation, TiVo, the rise of the Web, the dizzying array of media options and the increasing selectivity and sophistication of consumers.

"We've had 25 years of change in the last 10," Desmond says. "Our product has rapidly evolved from outstanding media plans and buys to that, *plus* creating long-lasting consumer connections. I believe we're in a golden moment for the media business. Really, it's as exciting as the early '50s and the growth of television. The level of innovation and importance that media plays in marketing communications has never been higher. It's having the vision that media has the right to lead in this new world. We're building the capability to go where the consumer is headed, not where he is now. That's our future." ■

Eric Schmuckler is a contributing writer for *Mediaweek*.

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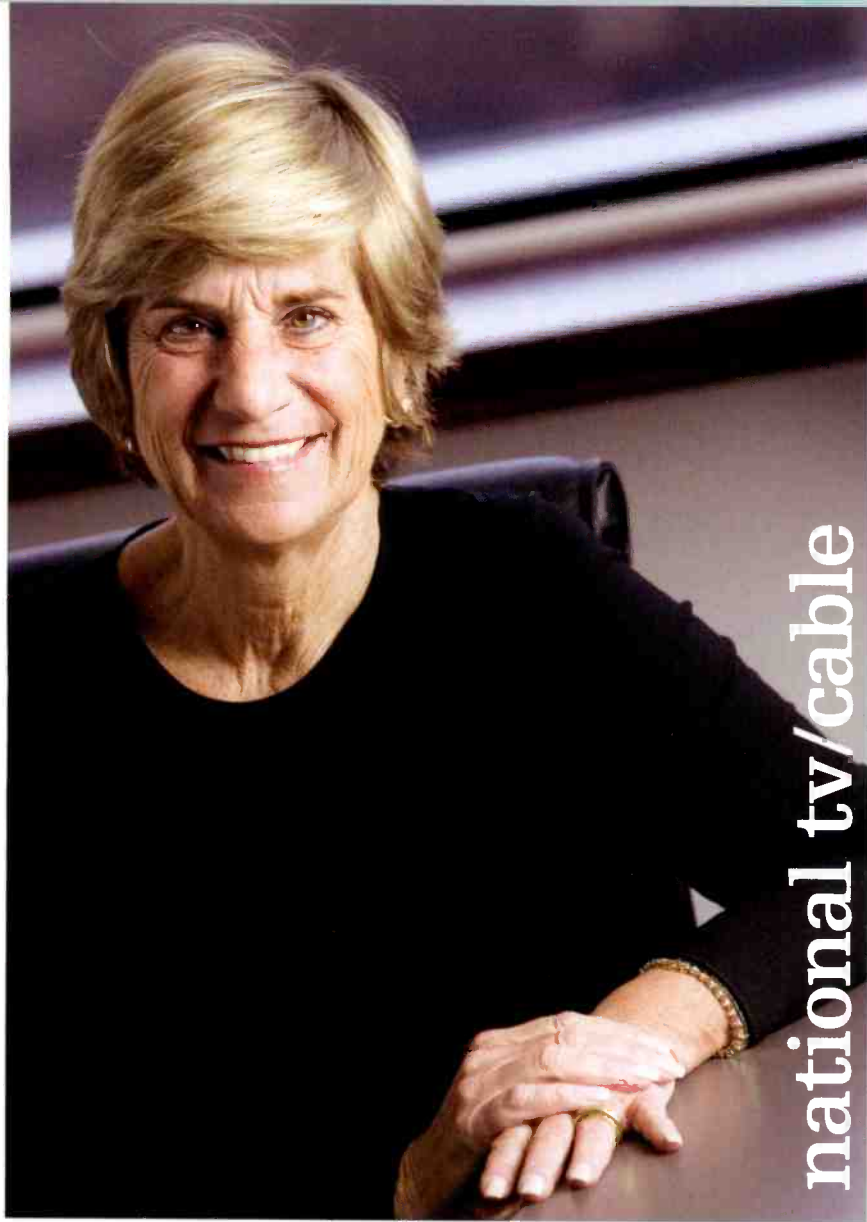
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national tv/cable

Peggy Green

An independent thinker who oversees a \$2.8 billion TV ad budget with a passion respected by the networks

BY JOHN CONSOLI PHOTOGRAPHY BY JAMES LEYNSE

**Media
ALL-STARS
2004**

AFTER COMPLETING GRAD SCHOOL, working as a media buyer was the farthest thing from Peggy Green's mind. With a master's degree in French, the current president of broadcast at Zenith Media and this year's *Mediaweek* Media All-Star for National TV/Cable, began her career as a high school French teacher.

But after three years, Green found that her life as a teacher was not fast-paced enough. So she quit, only to find the job market much less welcoming that she had hoped. "Nobody would hire me, so I took some work as a Girl Friday," she says, recalling her days as a secretary more than 30 years ago.

Her father, who sold advertising for *Ladies Home Journal* at the time, suggested that she consider a career as a media buyer. Following his advice, she signed on as an assistant media buyer at Dancer Fitzgerald Sample, where she was assigned to the Procter &



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Gamble account. She worked her way up the ladder, remaining at the company after it was acquired by Saatchi & Saatchi, and then joined the Saatchi/Bates media unit, Zenith, when it was created in 1995.

Today, she oversees a national television budget of \$2 billion and a local TV budget of \$800 million for clients including Verizon, Toyota/Lexus, General Mills and Astra Zeneca.

If there's one word that can be used to describe Green's demeanor in negotiating deals with the television networks and station groups, it is passion. And if there's one word that can be used to describe her relationship with her colleagues, it is caring.

"Peggy is passionate about the television business, espe-

"You always know where you stand with Peggy. She's honest and straightforward and takes a leadership position in the marketplace. She doesn't wait for others to define the market. And she isn't afraid to try new ways to advertise." BILL MORNINGSTAR, THE WB

cially when she is negotiating on behalf of her clients," says Jon Nesvig, president of sales for Fox Broadcasting Co. "She is an independent thinker who acts based on her own instincts rather than waiting to see how the rest of the marketplace is moving."

"You always know where you stand with Peggy," adds Bill Morningstar, executive vp of media sales for the WB network. "She's honest and straightforward and takes a leadership position in the marketplace. She doesn't wait for others to define the market. And she isn't afraid to try new ways to advertise."

That is evident in product integration deals Zenith has initiated for client Verizon on WB's young-Superman series *Smallville* and for Toyota's Prius on the WB's freshman drama *Jack & Bobby*. In both instances, Morningstar says, the product integration was "created content" that was worked into the show for Zenith clients.

Green says clients increasingly see product integration as a way to combat ad clutter. And in certain categories, particularly automotive and wireless, it has worked well.

Rich Hamilton, president of Zenith Media, who has been Green's boss for the past eight years, says another one of her positive traits is that she runs her buying group like a family.

"I have never met anybody with better negotiating instincts, but another strength is that she cares hugely about the people who work for her," Hamilton explains. "And in return, she has a loyal group of people reporting to her. That's extremely important. Running a great agency is about making the people who work there believe management cares about them, and Peggy is very good at showing people that she cares."

Green previously headed up the national broadcast unit. But six months ago, upon the retirement of local broadcast group head Bonita LeFlore, Green assumed those duties as

well. Green said it was simply a return to a role she had done in the past. "I had been handling both at Dancer and Saatchi, but when I moved on to Zenith, I chose national broadcast over local," she says. "Now things have come full circle."

Green says her desire to move early in the upfront marketplace and get a jump on her competitors was aimed at getting the best value for her clients—and that's not always based on price alone.

"Many times you have to move early to get into the programs and commercial flights that your clients want," she explains. "You need to get into specific shows, on specific nights. If you don't do that, you are not really representing your clients well."

Green adds that moving early in the upfront has much to do with client cooperation, which, she says, she has been lucky to get. "We need to have our clients work closely with us, and that helps us do our job," she says.

Green also says that consolidation of the media agencies has made it easier for the agencies to move earlier, because with larger ad portfolios, it is harder for the networks to turn business away.

"The vendor side can no longer be intimidated by the networks," she says. "It's harder for the networks to force things down our throats."

How has the business changed in Green's three decades on the job?

"Today, there is much more leveraging going on by the networks," she says. "Today, the networks are selling all the dayparts at once and leveraging one against the other when cutting deals. It makes our jobs harder, but that's business."

And there are more women heading the broadcast units of media agencies than ever before.

"Over the years, it seemed that men were always more comfortable negotiating with men, but that has changed," she says. "Today, I don't really think about it. It's really more gender neutral."

Asked to describe how she thinks the network sellers see her in her current role, Green says, "I think they see me as being honest, fair, collaborative. I also have a sense of humor. I can laugh at myself."

And how does she feel today about the profession she started in 30 years ago?

"When I first started doing this, I loved it, and I still do," Green says. "It's a very competitive job, but it's the perfect fit for me. I like people. I like television. I have a good life." ■

John Consoli is a senior editor at Mediaweek.

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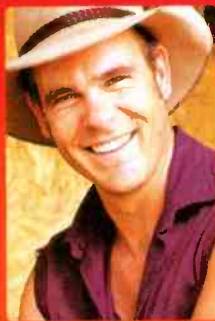
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1. MAXIM Magazine. Refuge for well over 10 million American male readers every month. Three times more readers than any other men's magazine on the planet.

2. Stainless steel constructed gas grill with oversized rotisserie action. \$4900. MAXIM Man insists on a cooking device which vaguely resembles the bridge of a war ship.

3. MAXIM Man is known to reside in a three bedroom split-level domicile with hardwood floors. If he is not watching his plasma TV, he can be found in the garage.

4. Raven. *Corvus corax*. 850 grams. MAXIM Man recognizes the inherent beauty of any bird that is capable of plucking out and quickly consuming a human eye.

5. MAXIM Man understands that every health care professional, including the esteemed Dr. MAXIM, wears garters beneath their tight rayon uniform.

6. Allergic to pets under 8.7 kilograms, MAXIM Man prefers companions that were originally bred to hunt lions. Rhodesian Ridgebacks are ideal.

7. Curious about being ablaze, MAXIM Man wonders if the windmill arm motion of people on fire is a reflexive thing, or something they do on purpose.

8. MAXIM Man is fascinated by lethal insects. He may spend several hours a week wondering how many Africanized bees it would take to bring down a fat guy.



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9. When there is time for quiet reflection, MAXIM Man turns his thoughts to the apocalypse. His spending habits take into account the likelihood of an asteroid strike.

10. Eastern Diamondback Rattler. *Crotalus adamanteus*. MAXIM Man has unbridled affection for members of the pit viper family. Especially ones 2.4 meters in length.

11. MAXIM Man is a keen observer of important bikini fashion developments. He is an avid fan of the low-rise trend and a big supporter of the Brazilian wax craze.

12. MAXIM Man admires anyone who can drop a male deer from over 50 yards, or execute a blistering 30-second solo on a six-string electric guitar.

13. Preoccupation with death leads MAXIM Man to ask, "Will I go in my sleep, or be felled by an arrow?" (Also, "If it's an arrow, will it be laced with a neurotoxin?")

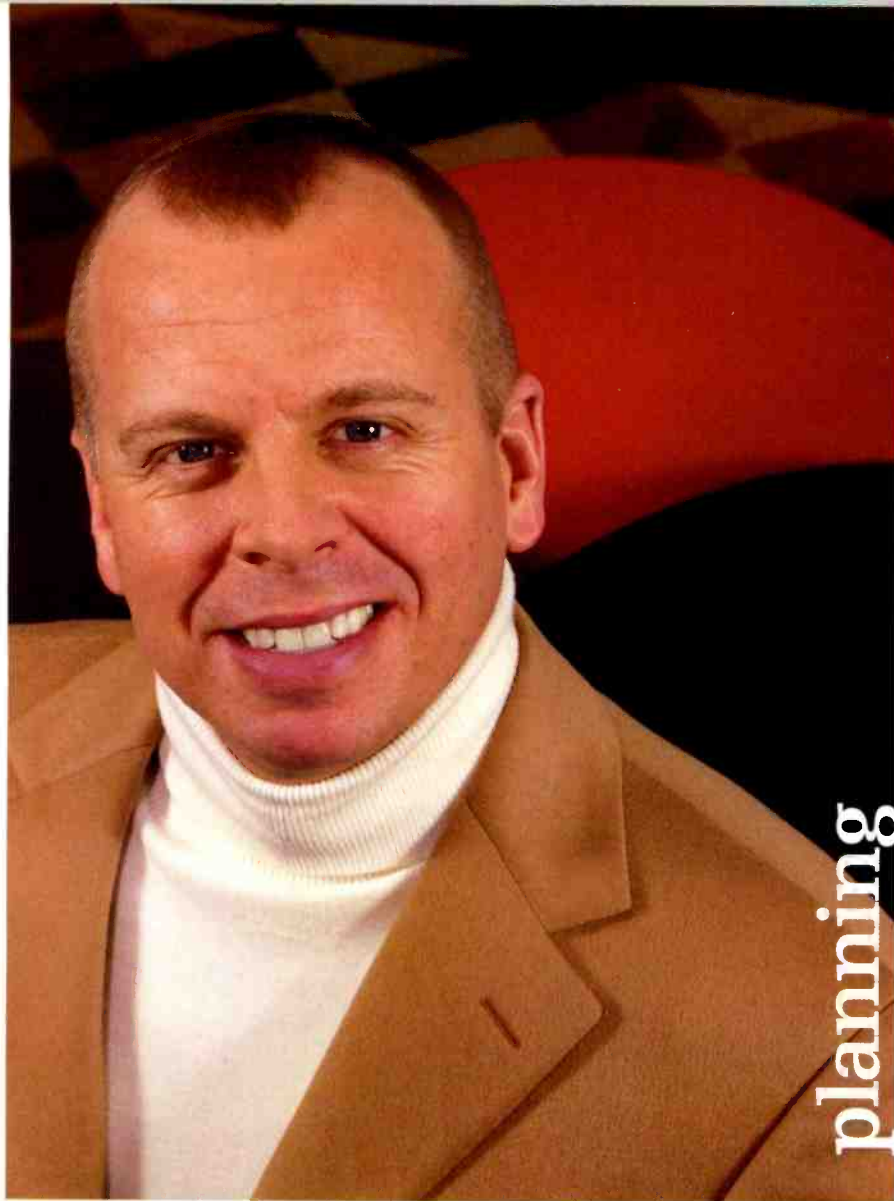
14. Commercial quality rotating sprinkler head. 360-degree adjustable arc. MAXIM Man is prepared to deal with Kentucky bluegrass and bikini-clad visitors alike.

15. If there's one thing MAXIM Man knows, it's that being buried alive would suck really bad. But this hardly prevents him from dwelling at length on the subject.

16. Almost certain that he will one day face an assassin schooled in the black art of Ninjutsu, MAXIM Man is constantly working out an appropriate contingency plan.



MAXIM | MAN'S NATURAL HABITAT



Chris Boothe

The self-proclaimed pop culture junkie uses his random knowledge to tap into the mind-set of consumers

BY MEGAN LARSON PHOTOGRAPHY BY WAYNE CABLE

**Media
ALL-STARS
2004**

WHEN CHRIS BOOTHE SPEAKS, clients, media partners and colleagues alike listen.

Such as when he suggested that client Miller Brewing Co. sponsor the July 2004 premiere of FX's firefighter series *Rescue Me*, which would run commercial-free. As Boothe saw it, the marketing partnership not only would connect Miller to the beer-drinking, male audience without a lot of clutter but also would tap into the mind-set of young guys who wanted something fresh but didn't want to be bombarded with marketing.

After all, FX had established a reputation for churning out edgy and engrossing drama not found anywhere except HBO. A commercial-free episode removed the biggest reason for anyone to change the channel.

Miller recognized the merits of the show, but group director of marketing services

Steve Buerger was a little uneasy because the storyline dealt with the aftermath of 9/11. Plus, the main character had a drinking a problem.

"It was our first foray into branded entertainment," says Buerger. "We had to be sure we were presenting our product in a safe way."

But Boothe and Buerger talked about it and worked out a marketing strategy involving the length of the series' season. Miller took the plunge. "We have a long-term relationship, which breeds trust," says Buerger. "Chris knows our brand as well as anyone in Milwaukee."

One of the main reasons Boothe's clients and media partners follow him into uncharted territory is because he has a handle on the *zeitgeist*, a reputation for tapping into a media trend before everyone else and hitting upon marketing success. "A lot of people let stuff run over them, but Chris, by his very nature, is on top of it," says Buerger. "He has a sense of what's coming before it becomes mainstream."

Boothe, executive vp and group client leader for Starcom USA, is a self-proclaimed pop culture junkie. If you want to know what the hottest new restaurant in Chicago is, just ask Boothe. Need a movie recommendation for the weekend? Ask Boothe. Want to know the latest breakthroughs in broadband or video-game technology? He's the man. He lives to explore the newest and coolest stuff people are working on, whether it's in production, graphics, publishing or technology. "All of that stuff is in my DNA," Boothe says. "I love to see what trends are emerging and connect that back to the media space."

For Boothe, it's all fun. For his clients, it's a blessing.

In charge of the Miller account for seven years, Boothe has seen a lot of hand-to-hand combat in the beer wars. His modus operandi with the client has always been to position it as an able challenger to the competition, especially Budweiser, which controls half of the domestic beer volume.

"Our biggest challenge is to create a path to the young male, which is tougher than ever," he says. "We do know that guys are in control and live in an on-demand world...[so] we take an episodic approach to create effective disruption."

In addition to the FX deal, Boothe oversaw Miller's sponsorship of the ESPN Short Films program, which involved a four-part mini movie about death, family and love of the Boston Red Sox.

"The great buyer understands their own brand and the brand it is partnering with—that's Chris," says Ed Erhardt, ESPN/ABC Sports president of customer marketing and sales.

Boothe also was in charge of media buying and planning when Miller ran for "president of beers," a tongue-in-cheek effort putting Miller's up against Budweiser. He helped Miller develop a talking billboard outside Chicago's Wrigley Field. And when competitor Coors secured an exclusive deal to advertise with the National Football League, Boothe signed up Miller to advertise on ESPN's top studio show, *NFL Primetime with Chris Berman*. "It kept us in consumers' minds with regards to football," said Buerger. "In my mind,

Chris is off the charts."

"Chris is a rare individual because he combines strategic business approach with unbelievable creativity," says John Muszynski, managing director of investment and operations, Starcom USA. "It doesn't matter if it is a client issue, an agency issue or a presentation to the board, he always finds a creative solution to the problem. When I need a creative look at something, I call Chris Boothe."

While Boothe has represented Miller for seven years, his duty to Starcom USA goes back to 1987, when he entered a training program at Leo Burnett after graduating from the

"A lot of people let stuff run over them, but Chris, by his very nature, is on top of it. He has a sense of what's coming before it becomes mainstream."

STEVE BUERGER, MILLER BREWING CO.

University of Miami, Ohio, with a bachelor of arts in mass communication. Early in his career, Boothe worked in client services, selling the value of cable and representing several companies including Kraft, P&G, Nintendo and 7-Up. In 1997, around the same time Starcom spun off from Leo Burnett, Boothe was the interim regional director of the agency's Latin American operations.

Last year, he added a new agency role to his title: group client leader, which brought additional account responsibilities, including Canon, The Gap and Finish Line athletic stores. In this role, he also oversees sports broadcast activities and the Video Investment Group, which includes broadband marketing opportunities.

Boothe also has agency responsibilities. Once a quarter, he helms an interactive creative meeting for the staff called "The Pulse," where media directors gather to brainstorm on topical issues affecting the clients and the industry.

It's a lot for one guy to handle, but he couldn't pull it off without his team. Boothe oversees about 80 people, and the key thing he tries to do as a manager is to align each of them with their passions. For example, he appoints individuals who love fashion to The Gap account and has baseball junkies working on a Miller/sports deal. "It makes the job a lot more rewarding and takes us as a group to a whole new level," Boothe says.

Most of the team is young, he says. They go to clubs and concerts and read alternative weeklies, so team members are often a perfect fit with clients whose targets are in the same demographic. "These guys are living the brand," Boothe says. "They are on the street, in the bars, talking to customers about why they're drinking Miller. It's great." ■

Megan Larson is a senior editor at *Mediaweek*.



Virginia Rowe

MindShare's print director gives clients a push toward more creative, innovative ad executions

BY TONY CASE PHOTOGRAPHY BY PETER MURPHY

Media
ALL-STARS
2004

VIRGINIA ROWE IS a true veteran of the ever-changing media business—and one for whom the praises seem to be unending.

“Virginia is the alpha media person—she is smart, accessible, realistic, genuine,” says *Playboy* magazine vp/publisher Diane Silberstein, who has worked with Rowe and MindShare on the Gillette account, among others.

When it comes to negotiations, Rowe, senior partner, print director for Ogilvy & Mather's MindShare and a 23-year veteran of the media business, has built a reputation as someone who's willing to go that extra mile. Because of that, she is *Mediaweek's* All-Star for Magazines.

“She's tough but fair,” Silberstein says, “and she is an absolute pleasure to work with. She comes up with solutions. Sometimes you get to a point in a negotiation or in a dis-



According to most marketers, 10,000 people die every day.

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discussion about a certain piece of business where you're at a roadblock, and she represents MindShare and her clients with the client's best interest always at heart. She's always willing to contribute, to come up with a solution. At *Playboy*, we've always felt we had a partnership with Virginia and with the agency."

Furthermore, Rowe clearly believes that a chain is only as strong as its weakest link. "She always has really good people working for her," Silberstein says. "I think she's really good at sharing her knowledge of the industry and teaching [her associates] to be better media partners."

Noting that she has worked with Rowe for more than a decade, the publisher adds, "A long-lasting relationship in this business is something you really do cherish."

Charlie Kammerer, associate publisher of *Life* magazine,

"Some [magazines] are better innovators, and some offer better efficiency. But most magazines want to do something different. Now, the key thing is to break through, to stand out." VIRGINIA ROWE

says: "It's really simple for Virginia. She's a combination of very smart but also a total straight-shooter. Virginia will tell you exactly what is on her mind, which I totally respect."

Like Silberstein, Kammerer commends Rowe's strength as a team leader. "Something that is overlooked about Virginia: She runs a print department that has very little turnover and great continuity for her advertisers, and that's a testament to her as a leader and a role model for a lot of folks who work for her. She's a professional."

Adds Ogilvy & Mather senior partner Jennifer Scibilia: "Virginia definitely deserves this honor. She's a real partner and always professional, always cool, calm and collected, even when the pressure is on—which, in this day and age, it always seems to be. She never, ever gets flustered."

Noting that she's worked with Rowe on the American Express business at MindShare, Scibilia says, "She really understands strategy. She really pushes all the people and the partners she works with for innovative ideas. In the credit card area, it's really tough to break through, and in print it's hard to break through, but Virginia manages to pull it off. She pushes to come up with cool ideas and always understands the strategy before working on any projects."

Rowe began her media career in 1981 at McCaffrey & McCall, working on the Air Canada and European Bank accounts. In 1984, she jumped over to Warwick Advertising, where she handled the Sterling Drugs and Knorr Soups business and filled the dual role of media planning supervisor and national television buyer, negotiating broadcast and cable schedules in both the upfront and scatter markets.

Then, in 1989, Rowe was named vp and head of the media group at Wells, Rich, Greene, where she oversaw the IBM and Tag Heuer business.

She joined Ogilvy & Mather in 1994, when the IBM account was consolidated at the agency, serving as second in command on the account from 1994 to 1998 and carrying

responsibility for all aspects of media planning and implementation, supervising a staff of more than 30.

In the course of her work on IBM, Rowe received numerous industry honors, including the *Mediaweek* Media All-Star for Planning in 1998. In addition, Rowe was cited as the key media leader in *Mediaweek's* Plan of the Year for 1999.

Rowe switched gears again in 2002, when she started the MindShare print group with just three accounts and an equal number of staffers.

Today, she heads up a team of 18 and manages a diverse range of media accounts on behalf of MindShare including Rolex, Novartis, Bristol Myers, Nextel, Burger King and Alitalia, as well as American Express and Gillette. Her past work has been on behalf of clients including Kraft, Amtrak, Gold-

man Sachs and TIAA-CREF.

Rowe says that the variety of business she works with is one of her favorite parts of the job: "We work with affluent, luxury, [and] middle America."

But no matter the target, she says, "The company encourages innovation—not just the placement of ads in magazines." She admits that some publishers are bolder than others when it comes to creative executions. "Some are better innovators, and some offer better efficiency," she says. "But most magazines want to do something different. Now, the key thing is to break through, to stand out."

Several bold and original concepts have been executed in various leading consumer magazine titles on behalf of American Express. That client, she says, is "a constant challenge for us to do unique ideas."

And Rowe and her team have proven time and time again that they're up for that task.

For example, Amex ads in Wenner Media's *Rolling Stone* were tailored around various covers of the magazine. Ads in Condé Nast's *The New Yorker* and Time Inc.'s *Sports Illustrated* were connected to Amex-sponsored events, including the U.S. Open. Amex also joined forces with Condé Nast titles and Saks Fifth Avenue on behalf of VH1's Save the Music program, which promotes and funds music education in schools, in a campaign that included events in Saks stores across the country.

Meanwhile, for the drug maker Novartis, print ads mimicked popular elements of some of the best-known magazines—such as an ad in Gemstar's *TV Guide* that paid homage to the weekly's back-of-the-book crossword puzzle and a *New Yorker* message that encompassed an original cartoon. "You can get the message across while maintaining the integrity of the edit," says Rowe. ■

Tony Case is a contributing writer for *Mediaweek*.

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#1 in P12-24 3-8p*

#1 in P12-34 3-8p*

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7th Heaven
Watch weeknights at 6/5c



Smallville
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SNOW – An ABC Family Original Movie
Premiering December 12 at 8/7c

Happy Holidays from

abc family

Source: Nielsen Media Research. * #1 in Teens 12-17, P12-24, P12-34 based on 000s, strict daypart, originator averages vs. all ad-supported basic cable; 10/4/04-11/23/04 M-F, 3-8pm. ** #1 year in channel's history based on originator averages (A18-49, 000s) for Prime (M-Su., 8-11pm) and Total Day (M-Su., 6a-6a) for 12/29/03-11/21/04 vs. equivalent weeks from 1996-2003. Total Day excludes non-commercial programming.
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Cindy Clements

Working closely with clients who have a far-flung customer base means paying attention to the details

BY ERIC SCHMUCKLER PHOTOGRAPHY BY CHRIS CASABURI

**Media
ALL-STARS
2004!**

TO RUN A \$1.6 BILLION LOCAL BROADCAST operation, one of the nation's largest, you need a broad outlook, but you really have to be a demon on details. Somehow, Cindy Clements stays on top of OMD's far-flung local buying group, with nine offices around the country buying local TV, cable and radio. She oversees 80 spot clients, including such demanding retail accounts as Cingular, Nissan and Universal Pictures; in recent months her group has picked up juicy new business from McDonald's and Pier 1. Colleagues and clients sing her praises as a smart, resourceful business person. For all those reasons, Clements has been selected by *Mediaweek* as this year's Media All Star in spot TV/local TV.

How do you oversee a buying group dealing with thousands of local TV and radio stations and cable systems in 211 markets? "The most important thing is the ability to

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NEWSPAPERS

MICHELE SCHUH, UNIVERSAL McCANN



NON-TRADITIONAL

LISA CONTRERAS-TORRES, CARAT USA



PLANNING

CHRIS BOOTHE, STARCOM WORLDWIDE



OUT-OF-HOME

JENNIFER BOLNICK, MEDIACOM



RADIO

KIM VASEY, MEDIAEDGE: CIA



RESEARCH

STACEY LYNN KOERNER, INITIATIVE



SPOT/LOCAL TELEVISION

CINDY CLEMENTS, OMD



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multitask," says Clements. "Spot is so reactive because you never know what's going to happen on a given day. Our clients are on-air today, off-air tomorrow—especially retail clients—and we have to react instantaneously to whatever their needs are. It's just the nature of the business. It's demanding; you either love it or hate it. I love it, of course I do. It's different every day—fresh and new and challenging and exciting."

"What's amazing about Cindy," says her boss, OMD managing director Ray Warren, "is that she's not only a great leader but she's also so detail-oriented. When your biggest accounts are a wireless company, an automotive group and a movie company, it doesn't get more demanding than that. And she has everyone on the same page every day. Her presentation skills, the confidence she exudes, the knowledge she has—are all outstanding. She was instrumental in our getting the McDonald's business. I couldn't go to the meeting, but they didn't want to talk to me; they wanted to talk to Cindy."

"When your biggest accounts are a wireless company, an automotive group and a movie company, it doesn't get any more demanding than that. And she has everyone on the same page every day." RAY WARREN, OMD

"Sometimes it seems like she lives on an airplane," Warren adds. "I get e-mails from her at 6 a.m. and at midnight. She is this amazing combination of working mom and high-level executive."

Clements spends half her time jetting between regional offices and clients. "When you handle as many retail clients as we do, that regional structure is essential," she says. "We have anywhere from 10 to 25 local market specialists in each office, and they all know the local lingo and closely monitor the media, so they know if an anchor's changing at a newscast or a morning-radio jock is moving on." She remains deeply involved with Nissan, one of her largest (and oldest) clients; conducts weekly status meetings; and personally reviews a quarterly post-buy analysis for every account. She also oversees a dedicated unit that puts together thousands of promotions every year with local radio and TV stations.

A large part of the job lies in detail work and negotiating prowess—"Cindy's not a basher [in deal making], but she knows enough that you aren't going to get anything past her," says Warren—but Clements maintains a big-picture perspective as well.

"Strategy is more of a long-term process," she says. "We have a proprietary system, Checkmate, for helping us to understand our clients' business and how to capitalize on it so they can maximize return on investment. They're the ones who know that in Dallas, the late local news can do almost prime-time[-level] ratings, so we want them to be involved from day one in building the media plan."

"It's all about understanding our clients' needs and what they're trying to accomplish," she adds. "Some have a tonnage strategy, some have qualitative standards. Are they looking for reach, frequency, targeting? That's the beauty of local broadcast—you can do a reach buy in Chicago and a frequency buy in Dallas. We may test something in one market before rolling it out for the client to other markets. If radio

gets too high, we may pull out and try cable for awhile. We're doing shifts for them proactively every single day. We've just formalized it as part of our process."

"Cindy has just sweated the details in the 150 radio markets that we buy," says George Murray, senior vp/marketing for Sterling Jewelers, which operates a dozen specialty-chain brands, including Jared and Kay. "Her team is extremely strong, and her buyers on the ground know the ins and outs of every station. They offer us a significant advantage in terms of being flexible for new store openings. And while they're always thinking of individual markets and buys, they've done things like reducing our use of rotating spots, upgrading us to better fixed positions in key markets. Cindy's a good strategic thinker who's very much driven by a sense of urgency, and that's a great combination."

Clements, 40, started in the business soon after graduating from Michigan's Ferris State University with a degree in

advertising. She "didn't even know what the media business was" when she interviewed at Tracey Locke in Dallas, Clements says. Further confirming her "killer" negotiating skills, Clements took the job without even asking the salary, she sheepishly admits.

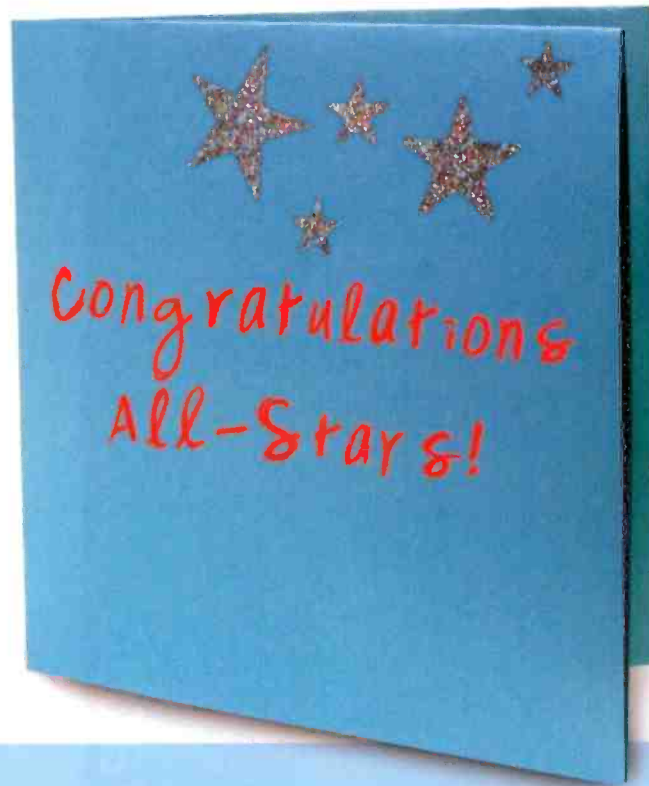
She went on to Chiat/Day in Dallas to work on Nissan, rising as the agency merged with TBWA. When parent Omnicom merged buying at OMD in 2001, she took over local broadcast. "We went from 50 local buyers to 140," she recalls. "Melding the cultures took a while, but now we're fully integrated."

When not on the road, Clements works from a home office in the Detroit area, near family who help her and her husband with their twin 8-year-old girls. "It's a catch-22," she says of working mom-hood. "I love being in the midst of the business, but I hate being away from my family. So I do a lot of day trips and I'm there for the important things."

One of the big-picture issues she's keeping her eye on is the continued rollout of local people meters in the top TV markets. "It's great because it gives us more accountability and you can react so immediately," she notes. "With diaries [in the current Nielsen system], you're dealing with ratings and demographic shifts two months after the fact, but our business moves just instantaneously these days. Now we're keeping clients abreast of changes and how it influences their costs." Another hot-button issue is Clear Channel's attempt to wean radio advertisers from 60-second spots to :30s. "Will clients change their creative?" she wonders. "Will other radio groups follow suit?"

For someone so comfortable pitching millions of dollars of business before hard-nosed clients, she is remarkably uneasy in the limelight that comes with being an All-Star. "Oh, it's killing me," she moans. "Of course, I'm so honored by the great recognition, but I don't like to draw attention to myself. I like to fly under the radar." ■

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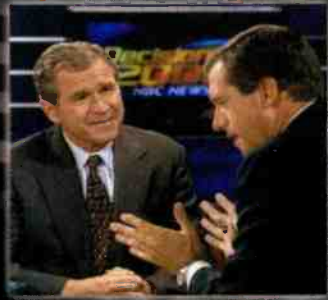
BY KATY BACHMAN PHOTOGRAPHY BY PETER MURPHY

**Media
ALL-STARS
2004**

DESCRIPTIONS OF KIM VASEY, this year's Media All-Star for Radio, may vary, but one word consistently is used among her clients and colleagues alike: passion. Whether she's buying, negotiating or presenting, her enthusiasm for the medium and for her job makes an impression. "I have the best job in the world," she says—and she means it.

As senior partner and director of radio for Mediaedge:cia for the past eight years, Vasey manages more than \$200 million in network and spot campaigns placed by more than 65 buyers in eight regional offices for a long list of clients that includes Campbell Soup Co., for which her group was recognized by *Mediaweek* with this year's Media Plan of the Year in Radio. Also on the client list are Computer Associates, Wrangler Jeans, Payless Shoes, Pepperidge Farms, The Vanguard Group, Met Life, PetSmart, AT&T,

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Volvo, Lincoln-Mercury and Jaguar. Ultimately, Vasey is responsible for all aspects of radio at Mediaedge—from quality control to pricing and promotions—as well as keeping everyone informed of the constant changes in the radio industry.

Vasey also takes on projects that aren't necessarily part of her job, from participating in industry panels to sitting on radio industry committees such as the Radio Advertising Effectiveness Lab and the Radio Advertising Bureau and American Association of Advertising Agencies Joint Task Force on Accountability. She's often approached with, and rarely turns down, requests from radio groups including Clear Channel, Infinity Broadcasting and Entercom Communications wanting her to share her perspective at their sales meetings. "If anyone wants to know what's going on in the radio business, she's the one you call," says Marc Guild, president of Interep's marketing division.

"Vasey comes up with ways to use radio that are turnkey and impactful and she doesn't 'yes' me to death as a client."

MARILYN HARVEY, VANGUARD GROUP

Few in the industry get as much accomplished as Vasey, who starts her day at 4:20 a.m. in order to complete a two-hour commute from the farmhouse where she lives in upstate New York to her office in Manhattan, where she arrives by 7 a.m. But Vasey never complains about her grueling schedule. "You're more organized when you have a lot to do. I have a whole routine. Sometimes you don't get everything done, but you can get a lot done if you really focus—although there are times when I wish I could be split in two," she says.

To many, it appears that Vasey already does the work of two. Armed with her fervor for radio and a steady flow of Starbucks, she is as much involved on the planning and creative side as she is on the buying side. She's written jingles, created radio programming, and designed events and sweepstakes.

"If she has an idea for creative, it's not unlike her to use a studio, [write a commercial], record it, perform it and take it to the client to show how effective radio can be," says Jennifer Purtan, senior vp of sales for ABC Radio Networks. "She plans it, buys it and performs it. She's radio's best supporter."

That's just what Vasey did for Wrangler Jeans, which entered into radio just a couple of years ago without any creative. Vasey thought that if she created a jingle, the company would get a better idea of what radio could do for the brand.

On the train to work, she wrote the jingle. She used the ABC studios to record it and then presented it to the client. In the end, Wrangler didn't use the jingle. But they did buy radio using another creative idea of Vasey's: placing 10- and 15-second spots voiced by on-air talent on ESPN Radio's Nascar and pro football programming.

"Radio has been a key part of our media buy," says Craig Errington, director of marketing communications for Wrangler. "It broadened the brand's appeal, increased the frequency of our plan and has hit our male, jeans-buying consumers with much more frequency that we could have with just print and TV."

Because of Vasey's creative approach to buying radio, it is the only medium The Vanguard Group doesn't buy in house. She created a new feature that airs every morning on ESPN's *Mike and Mike in the Morning* called The Vanguard Stock Market Report. And because the show also airs on TV, Vanguard got TV exposure as an added bonus.

"Five years ago, we were one of the few financial services using radio. It's primarily because of her expertise and her relationships with the industry, her fair dealings and her breadth of passion for the medium that we outsource our radio buying," says Marilyn Harvey, senior advertising manager for The Vanguard Group. "Vasey comes up with ways to use radio that are turnkey and impactful and she doesn't 'yes' me as a client."

Pizza Hut is another one of Vasey's clients that hadn't been a very big radio advertiser. But Vasey has made such an impression, Pizza Hut is rethinking its use of radio.

"Vasey has been able to convince us of the role radio can

play in driving sales," says Rob Boverie, director of media for Pizza Hut. "She seeks to understand our business before spouting off how we execute one way or another. She asks the right questions. We've increased our expenditures in radio and we're looking at it a lot closer than we have in the past."

"We took dollars out of TV to put into radio," adds Mike Paradiso, vp and global media director for Computer Associates. "We spend more in radio because of her. We feel confident with her."

Radio sellers, often at odds with buyers, love working with Vasey. She is known for seeing every seller who calls on her and always lets sellers know why they weren't included in a buy. Her approach is to turn the buy-sell process into a collaborative—not a combative—one.

"Vasey really does create a win-win. She's not afraid to share information with us about her client, giving us the ability to configure our assets so that we can activate our listeners for her client," says Andy Rosen, regional vp and New York market manager for Clear Channel. "As simple as that sounds, you'd be surprised how many buyers take the old approach of no information to beat us up."

That doesn't mean Vasey isn't a tough negotiator—she is. But somehow, when all is said and done, both parties feel they got what they wanted.

"It's rare that, after a negotiation, everyone feels good about it and feels that it's fair," says Jim Higgins, executive vp and general manager for United Stations Radio Networks.

What comes across in everything she does is her attitude: always positive, always upbeat—and always ready with a Broadway show tune. She really does exemplify that old saying that you can catch more bees with honey than vinegar.

Says Interep's Marc Guild: "She's Mother Teresa and the best media person rolled into one." ■

Katy Bachman is a senior editor at Mediaweek.

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Sarah Fay

After starting Carat Interactive during the dot-com bust, business is now booming

BY CATHARINE P. TAYLOR PHOTOGRAPHY BY WEBB CHAPPELL

**Media
ALL-STARS
2004**

AT FIRST BLUSH, SARAH FAY, this year's Media All-Star for Interactive, doesn't really look the part of a top executive. If the modern image of the powerful female executive is a spike-heeled, manicured, coiffed-to-the-hilt contestant on *The Apprentice*, the 42-year-old Fay, president of Aegis Group's Carat Interactive, is nicely turned out, but also none of those things. Not particularly tall, nor particularly imposing, and with a calm, warm demeanor, she looks, in the words of Radio Shack chief brand officer Jim McDonald, as though "she's about to pull fresh-baked cookies from the oven."

In reality, she's one of those people who never seems to be calling from the Boston headquarters of Carat Interactive, the Aegis Group online shop that she heads—because she's constantly in transit. "No person speaks on more panels," says David Verklin, CEO of Carat Americas. "No person has been a bigger champion of the industry."

Get her talking about interactive subjects she's passionate about, and an intellect and seriousness comes through that was hidden—perhaps intentionally—only moments before. Like, for example, her opinion on those interactive agencies that would outsource search to specialists. "It's so important and it's so inextricably linked to the rest of the program," she says, not understanding how someone could give search second-class status.

Her pleasant demeanor is certainly the first impression that comes through when sitting down to lunch at a hotel in New York (where Fay, naturally, is attending a meeting of the Interactive Advertising Bureau). "She's always happy and she's always smiling," notes Nigel Morris, president of Isobar, the international digital unit that Aegis set up in July to manage the company's growing digital businesses. (Fay heads up its U.S. operations.) But, he adds, "Like a lot of people, Sarah's a lot tougher than she looks."

The best example? After starting up Carat Interactive in the dog days of January 2001 ("The timing could not have been worse," Fay admits), she has grown the shop from under \$20 million in inherited billings from former Carat unit Carat Freeman to more than \$200 million and revenue of approximately \$47 million in 2003.

During that time, Fay took advantage of the slumping interactive ad market and Aegis' deep pockets to snap up other shops, including Vizium, Lot 21 and Freestyle Interactive—in the process shifting the agency's original mission as a media-only shop to a full-service agency within the larger Carat media-buying giant. Fay realized that, although potentially an odd fit for a company that specializes in media, becoming a full-service shop was the only way she'd ever meet her numbers. That first year, the unit had an expected loss, the second it broke even, and in the third Carat Interactive finally posted a profit. "To go from break even to turning a profit, you feel like a contortionist," Fay says.

And to think this all started back in 1993, when a then-pregnant Fay wanted a job with a slightly slower pace. Having spent the early part of her career working in hi-tech ad sales, she decided to take a breather by working in media at Freeman Associates, a Newton, Mass.-based tech agency that had America Online among its clients. It was there that Fay was first introduced to the then-arcaic world of the Web browser, when David Wetherell, the founder of dot-com roll-up CMGI, ran a demo of Booklink, an early Web browser acquired by AOL in 1995. "I sat in his office and I thought, wow, this is going to be cool," Fay recalls.

Freeman was bought by Carat and rechristened Carat Freeman in 1998, just as Verklin was taking over as chief of Carat Americas. By then, the Web was part of the national conversation, and Fay "understood its power in terms of changing culture and society," says Morris. By 2000, the growth of the Internet and related shifts in Carat's business led Fay to face a choice: She could either remain with the bigger, more mainstream business and technology practice at Carat Freeman, where she was managing director, or choose to go with Carat's start-up interactive-only business. She admits that probably many people within the organization figured she'd want to stay with traditional media, but it didn't feel right to her. "In my heart of hearts, I knew if they took [interactive] away I wasn't

going to like my job as much," she says.

For the first time, Fay was a true interactive specialist, but colleagues note that her insight into how the Internet fits into the larger picture is what set her apart from many of the executives who crowded the Internet field during the dot-com boom—and still sets her apart from many media executives to this day. "Sarah celebrates integration," says Verklin. Radio Shack's McDonald describes her approach to integration as "laser-like." The client, which handed its then-\$100 million media-buying account to Carat in 1999, actually got its intro-

"In my heart of hearts, I knew that if they took [interactive] away I wasn't going to like my job as much." SARAH FAY

duction to the company through Carat Freeman, which won the interactive business in 1998. It's a rare example of a smaller unit trickling up business to its parent.

But McDonald has a more modern-day example of Fay's influence on the broader world of Radio Shack's business: her idea to create a phenomenon within the so-called "tuner crowd" of car enthusiasts around XMODS, miniature radio-controlled cars which, like normal-sized cars, can be raced, accessorized and retooled. McDonald expresses amazement at Fay's ability to understand a sometime spike-haired, body-pierced demographic that's such a far cry from her All-American image. "We're targeting a very edgy, urban, tuner crowd," he says of the enthusiasts who buy inexpensive cars and then trick them out to suit their tastes.

For Fay, the fun was in the integration; the program employed not only online advertising but radio and events. A special site also allowed tuners to design and race custom XMODS, and the cars were built into the game *Need for Speed* from Electronic Arts. "We wanted to create a tipping point phenomenon, where the people most into customized cars, tuners...would get into the XMODs experience and spread the message," she says.

McDonald's praise for Fay doesn't end with her ability to grasp foreign phenomena—and for anyone in the executive ranks at Carat, it's time to pay attention. "Sarah is one of those people who, if she ever left the company, it would certainly shake the foundations," McDonald says. Got that, Mr. Verklin?

It's unlikely that Fay would let such lofty praise go to her head because, fortunately, she's extraordinarily level-headed, says Morris. To wit, some time ago, Fay had to make one of the most important presentations of her career, to the board of Aegis Group. As Verklin was preparing to introduce her, Fay, backstage and suffering from a cold, realized she needed a sip of water before taking the stage. She grabbed for the closest bottle and discovered the hard way that not only was it water but fizzy water, which proceeded to drench her just as she was about to make her entrance. Verklin remembers her walking onstage with a soaked blouse, laughing as she explained her appearance to the crowd. "I got points for the show going on," recalls Fay. ■

Catharine P. Taylor is a contributing editor at Adweek Magazines.



Michele Schuh

Universal McCann's campaign for MSN Direct required 144 newspaper inserts and a high-wire balancing act

BY TODD SHIELDS PHOTOGRAPHY BY EDWARD CALDWELL

**Media
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DURING THE WINTRY DEPTHS of early 2004, Universal McCann media supervisor Michele Schuh found herself staying late at the agency's San Francisco office, doing something a lot of people do at home: watching sports.

But rather than lounge on a couch with a remote in hand and a cold beverage at the ready, Schuh was at her desk, her phone line open to a colleague and her eyes glued to ESPN's Web site, watching the progress of yet another basketball game.

"We just kept refreshing" the page view and hoped the game didn't go into overtime, in order to get the final score as soon as possible, Schuh says. At the closing buzzer, she and her colleague, Zach Rubin, were quick to clue in Universal McCann's production team, which, in turn, sent the score out to major newspapers so it could be used in ad copy the next day.

For her role in that unusual high-wire act, Schuh was selected as *Mediaweek's* All-Star for Newspapers. The plan also was selected by *Mediaweek* as the Media Plan of the Year for Best Use of Newspapers last spring.

Schuh, 28, a five-year employee of Universal McCann, played the key role in the agency's groundbreaking campaign, from mid-January to mid-February, for MSN Direct, a wrist-watch that provides users with updated sports scores, stock prices, weather reports and other information. The device relies upon part of the FM radio band.

The campaign relied upon an agile use of the normally static newspaper medium.

For each of 144 inserts at newspapers in eight markets, as well as in the national newspaper *USA Today*, Universal McCann made sure that the faces of watches shown in display ads included updated information.

The agency didn't stop there. It placed ads in appropriate sections of the papers. For instance, watches with the previous day's stock market close appeared in financial pages and watches showing basketball scores appeared in sports sections. (Those who worry about blurring the line between ads and editorial can relax. The campaign appeared as a series of display ads, with watches set amid empty space. There was no danger that readers would mistake the watch's face for news copy.)

Getting the information into the ads amounted to a month-long sprint, with stock markets to monitor in the afternoons and basketball games to track in the evenings. Throughout, Schuh stayed in close touch with associates at Universal McCann and with newspaper production departments, some of which were at first skeptical about bringing fresh information to a set ad run.

"It was a rough four weeks," with late nights two or three times weekly, Schuh recalls.

Her boss, vp and group media director Leila Chism, says Schuh handled the stressful duties with aplomb.

"She was in the front lines and made sure the execution was flawless," Chism recalls. "It was sort of unprecedented that you could get fixed placement on content pages of your choice: stocks, weather [or] sports. Michele handled that."

Chism adds that it was unusual to run such late-night deadlines. "Michele handled that."

Another thing Schuh handled, according to Chism, was the sometimes delicate negotiations with the newspapers. Newspapers used for the campaign include *The New York Times*, *The Los Angeles Times*, *The Chicago Tribune*, *The San Francisco Chronicle*, *The Washington Post*, *The Philadelphia Inquirer*, *The Boston Globe*, *The Seattle Times* and *The Seattle Post-Intelligencer*.

"Michele led those conversations," Chism says. "Michele has a lot of enthusiasm. I think the thing that distinguishes her is, she really doesn't know the word 'no'...She's really capable, and will try anything to win people over to her point of view."

Schuh's competence was no surprise.

She came to Universal McCann in August 1999 after a stint at Wenner Media, where she worked on *Men's Journal* and *Us Weekly*. Her work at Universal McCann has included campaigns for other Microsoft projects, including Windows XP, Office XP and Tablet PC.

"She's very hardworking and brings this level of enthusiasm to everything she does," Chism says. "This is one where the results really stood out."

Schuh has a straightforward perspective on her involvement in the project. Once the idea emerged from Universal McCann's creative associates, she says, "We had to execute on it." A key step came in the talks with newspapers.

Initial stages were marked by "quite a bit of pushback," Schuh says. "That was a tough negotiation."

By the end, however, there were no dropouts. "We got them all to agree to it," Schuh reports. "We had to send them

"Michele has a lot of enthusiasm. I think the thing that distinguishes her is, she really doesn't know the word 'no'...She's really capable, and will try anything to win people over to her point of view." LEILA CHISM

all pictures of what it looks like. And that helped."

Chism said newspapers were aware that, while the campaign seemed to present some risk, it represented an opportunity, as well. Newspapers are among the most expensive buys in terms of CPM, Chism points out. Showing adaptability could help the medium overcome a perceived handicap imposed by its relative expense.

"I think they were pleased to demonstrate their flexibility to other advertisers, too," Chism says, noting that newspapers are full of current information—a quality not normally reflected in the ads they carry.

"Timeliness hasn't proven to be a big advantage," Chism says. "But this is the way they can demonstrate that timeliness improves the overall result of the communication."

Timeliness is what Microsoft wanted to emphasize as it launched MSN Direct earlier this year, during the flat, post-Christmas retail period.

The deadline-driven provision of watch-face copy was a \$765,000 component of a broader campaign. The campaign included significant use of outdoor, including space in Times Square that was updated three times daily, as well as radio, regional magazines and newspaper Web sites, which were updated four times daily.

After the start of the campaign, Microsoft increased its spending to \$11 million, up from the \$7 million originally envisioned.

Call the increase a \$4 million vote of confidence in an innovative, even risky, ad campaign.

Another vote of confidence in Schuh's work: She's now working on yet another campaign for the MSN product line that includes the MSN Direct information service.

This time, though, Schuh's plan calls for TV and online buys—which leaves her a bit wistful. "I'm not doing any cool newspaper right now, unfortunately," she says. ■

Todd Shields is Washington editor at *Mediaweek*.



Jennifer Bolnick

She gives clients and agencies the message that out-of-home can be an effective, and affecting, medium

BY TONY CASE PHOTOGRAPHY BY CHRIS CASABURI

Media
ALL-STARS
2004

JENNIFER BOLNICK IS KNOWN FOR delivering efficiencies, maximizing bonus activity, preserving strict posting guarantees, maintaining socially responsible guidelines, and understanding the impact that placement has on the delivery of a message.

Bolnick, senior out-of-home buyer for MediaCom and this year's Media All-Star for Out of Home, is also known for her expert juggling skills.

"Jennifer has two bosses, so she has to answer to John Connolly [MediaCom's senior vp, out-of-home], who is constantly pushing her on pricing," says Bret Itskowitch, director of strategic integration and entertainment at MediaCom. "But she also answers to somebody like me, who wants to pay attention to implementation, and Jennifer always does that."

"Many buyers across all media get so focused on the numbers that they lack perspective," he adds. "But I'm pushing them: What's this message going to look like in this particular spot? Can we move this? Can we build out these three feet? And Jennifer is fantastic at living up to those expectations and ultimately answering to two bosses with very different guidelines."

Her other boss, Connolly, says of Bolnick: "She's intelligent and enthusiastic about everything she does. She has a real knack for meeting client needs with creative out-of-home solutions and then delivering the media on very favorable terms for all."

Marie Casimir, manager of media planning/buying strategy at Bolnick's client GlaxoSmithKline, agrees. "Jennifer goes above and beyond for our out-of-home efforts," says Casimir, recalling a recent campaign featuring Magic Johnson for Glaxo's HIV drug Combivir that appeared in several cities, among them Chicago. A team from Glaxo, including Casimir, showed up in Chicago to meet with Bolnick and scout sites, only to discover that Bolnick had arrived long before them and had done her homework.

"I thought that was tremendous," Casimir says. "The problems in the market had already been identified, and she got back to us quickly with answers and solutions. She's a joy to work with, always up to speed with what's going on in a market and knowledgeable about the opportunities with a brand."

Bolnick is regarded as someone who identifies problems, then stays on top of them until they're resolved. Casimir cites the time when Bolnick discovered that several doctor's offices and clinics were not posting Glaxo's ads properly. Bolnick negotiated make-goods and followed through to make sure the job was getting done right.

Casimir points out that while the entire team at MediaCom parent Grey Advertising is great, out of home is not the biggest part of the agency's business. "So, this level of service is so nice to see," she says. "Even though it's not a lot of their business, they cater to us as if it's all they're doing."

Bolnick, whose other clients include Diageo (which encompasses liquor brands like Johnny Walker and Tànqueray), Dyson and Nokia, has been in the advertising business since 1998, when she started as an assistant media planner in out-of-home at Ogilvy & Mather and worked on the Kodak and Maxwell House accounts. She briefly went to Carat in a broadcast network buying post, working on the Pfizer account, but returned to her "true calling" in 2000, joining MediaCom's out-of-home group.

"I really want to see that clients are educated about what out-of-home can do," Bolnick says of the \$5 billion industry that encompasses messages on billboards, bus stops and building facades. "It's an impactful, effective medium and it can be used for mass reach, but it's also targeted. So many think of out-of-home as just bulletins, but there are so many place-based options out there and so many options coming into the out-of-home arena in general. I want a client to know what is out there, what we can do for them, and that people are going to see their message."

Bolnick says out-of-home has been bolstered by the deeper level of market research on the medium being deliv-

ered by Arbitron, and Nielsen Media Research, which is owned by *Mediaweek* parent company VNU. "They're showing how out-of-home is effective and, even more so, they're defining who is actually seeing the ad. This is going well beyond traffic."

Technology is also changing the out-of-home market, she points out, with eye-popping, ever-changing digital bill-

"People are constantly on the go now, and that's why out-of-home is effective. People are going to pick up their kids from school, going to the dry cleaner, going to the movies, and we're reaching them as they travel from place to place." JENNIFER BOLNICK

boards popping up from Times Square to Sunset Boulevard. "People are constantly on the go now, and that's why out-of-home is effective," says Bolnick. "People are going to pick up their kids from school, going to the dry cleaner, going to the movies, and we're reaching them as they travel from place to place."

Bolnick, a Manhattan resident who likes to take her morning run along the busy but advertising-free FDR Drive, admits: "You can't build everywhere; there are still restrictions." But those restrictions, for the large part, have been a mere annoyance, rather than an obstacle to Bolnick getting out her clients' messages. "It depends on the market, but it really hasn't been an issue for us," she insists. Convincing advertisers is becoming less of a chore, too, with marketers such as packaged-goods companies using more and more out-of-home.

A bigger problem are the short lead times "when you need to be out on the street quickly and get it done," she says. "It's something we face a lot." But, she adds confidently, "We can turn it around, whatever it may be."

Bolnick tells of a recent situation when a client shifted its focus at the last minute, deciding to home in on business professionals. So, inside of just one month, Bolnick was able to work with the creative and production teams on the account to get out-of-home placements in airports in 10 markets. "Communication is the key," Bolnick says.

As for creative, Bolnick says it can be a challenge getting ad people into an out-of-home mind-set. "You have to make sure they're not just using print or TV creative but developing out-of-home creative," she says.

Out of home, she believes, is an effective, and affecting, medium for any brand catering to any constituency. "If a brand might want to target teens or tweens, we can do that," she says. "If an advertiser wants to target adults 18-plus, we can do that. African Americans, Hispanics... It's endless. It can all be done effectively with out-of-home." ■



non-traditional media

Lisa Contreras-Torres

With an intimate understanding of everything Hispanic, Carat's multicultural expert grows the market

BY AIMEE DEEKEN PHOTOGRAPHY BY JAMES LEYNSE



FOR LISA CONTRERAS-TORRES, THE JOB of vp, multicultural director at Carat USA is personal. When clients such as Bank One and Radio Shack turn to Contreras-Torres to help them reach the Hispanic and multicultural markets, not only can she offer extensive research and knowledge—she has personal experience as a first-generation American.

Contreras-Torres grew up part of a Spanish-speaking family from Puerto Rico. She understands firsthand the nuances within the market's stratifications. She gives this division of the advertising industry an authentic and burgeoning place in the general market, making her this year's Media All-Star of Non-Traditional Media.

"It's a tough area to find someone knowledgeable about media and culture," says Charlie Rutman, president of Carat USA. "She has good research skills and respect for

data, and a deeper understanding of all the different consumer segments which could be lumped together into 'multicultural'. It's a difficult skill set to find in the multicultural arena, which requires more depth and instincts."

This native New Yorker first realized her true calling in 1991, while working as a media assistant in spot buying at Ogilvy & Mather. "I preferred the planning segment," explains Contreras-Torres. "The job is somewhat research, somewhat gut instincts, and having a common language and common shared experiences. I realized I could use [my] language and ethnicity in a media-planning career. I grew up knowing what it was to be first-generation, and how it impacted my life."

So, Contreras-Torres moved to Hispanic specialty agencies: first Conill Advertising—a division of Saatchi & Saatchi, as an assistant media planner, working her way up to supervisor—then to SiboneyUSA as associate media director.

"It was great to be at a Hispanic full-service agency," says Contreras-Torres. There, she was able to participate in the marketing, creative and production aspects of campaigns, acquiring experience not available at larger, general-market houses. "It helps me at Carat; I know the functionality of how to get a campaign on the air."

After another stint at Conill, working with Procter & Gamble and new business, she was hired to direct and expand Carat's multicultural department.

Of the candidates interviewed, "Lisa came in as if she wanted to roll up her sleeves, jump in the trenches and get dirt under her fingernails," recalls Rutman. "She has this can-do attitude to find the most creative solutions, with the multicultural expertise."

The market has changed since those early days of Hispanic media; Contreras-Torres no longer needs to convince marketers to pursue the Hispanic market. "But they don't know how to get into it, it seems like a grand mystery," she says.

Now at Carat for three and a half years, Contreras-Torres encourages advertisers to increase budgets and attention to Hispanic and multicultural audiences. "Lisa works closely with clients' strategy teams," says Rutman. "She doesn't treat multicultural efforts as separate but along with the entire plan, which is a very difficult thing. She does a great job at ensuring the special targets are not siloed."

Recently, Contreras-Torres has contributed to the planning of major campaigns for Pfizer, Hyundai and Kia, as well as Carat's new-business pitches. With her cultural "gut instincts," she knows exactly how best to approach the market, as exemplified through the Pfizer campaign, which ran throughout 2003 and 2004.

Pfizer sought a community-focused, TV-based campaign on health education. The Spanish-language campaign was custom-made to Hispanic culture in every aspect, even down to the title, "Sana La Rana." The program's name is the title of a nursery rhyme Latina mothers sing when a child is sick or injured.

"Every Hispanic mother knows the song," explains Contreras-Torres. "There's not a lot of health education [direct-

ed to them], especially coming from big pharmaceuticals."

Community-focused campaigns usually run with free media as public service announcements, which can receive limited air time at odd hours. Pfizer wanted maximum exposure, so Contreras-Torres developed a plan that would benefit Pfizer, local media outlets and the target audience. Pfizer

"I realized I could use my language and ethnicity in a media-planning career. I grew up knowing what it was to be first-generation, and how it impacted my life." LISA CONTRERAS-TORRES

and Carat bought media for TV spots about illnesses such as high blood pressure, depression and arthritis, produced by Dieste Harmel & Partners. As part of the deal, they bought extra media on local Univision and Telemundo outlets in cities including Miami, Houston and Los Angeles in exchange for accompanying PSAs specifically about cholesterol.

"We said we'd pay for 'X' amount of media if they agreed to produce the PSAs for us," explains Contreras-Torres. The PSAs featured area doctors and local government officials and ran in rotation with the existing campaign's Pfizer-branded spots.

The program also was reconfigured for print, radio and the Internet, to run in newspapers such as *La Opinión* and *Miami Herald*, on local radio stations and online at sanalarana.com. Pfizer also managed free health screenings and other promotional community events.

The campaign attracted not only consumer attention but Surgeon General Richard Carmona, himself an Hispanic, born and raised in New York City. "When we got a call from the surgeon general to appear in one of our PSAs, I thought, OK, I can retire now; I'm done, this is it for me," she says.

The business has changed dramatically during Contreras-Torres' tenure. "When I first started, you had to convince them to buy Hispanic," she says. "Now, it's a budgetary issue, how much they need to invest."

"She has a knack for instilling confidence in the client to put the appropriate muscle into spending and media mix," says Rutman.

Though the non-traditional businesses of Hispanic media and marketing have made great strides, Contreras-Torres looks forward to a day when reaching Hispanics will be part of traditional media. "I envision that a marketer will plan a brand with budgets targeting all the big ethnicities—white, Hispanic, African American, Asian American. It will be commonplace one day." ■

Aimee Deeken is assistant editor at *Medlaweek*.



Stacey Lynn Koerner

With a creative approach to the numbers, she connects the dots to successfully predict TV's breakout hits

BY TONY CASE PHOTOGRAPHY BY TODD FRANCE

**Media
ALL-STARS
2004**

IT'S BEEN SAID that Stacey Lynn Koerner possesses the skills of a salesman and the temperament of a diplomat. Koerner has applied her broad research expertise to a wide array of critical research issues, with an emphasis on understanding consumer media behavior. She's been called "a striking duality of a right-brained analytic genius and a left-brained artistic and creative force."

The right brain–left brain description pops up again and again when discussing Koerner, executive vp, director of global research integration for Initiative Media and this year's Media All-Star for Research, with those who have worked with her.

Says Fox TV network president Ed Wilson: "Stacey is one of those rare individuals who can operate from both sides of the brain. She's very good with the creative community because she's very creative, but because she's very analytical, she works

The average adult
laughs 15 times a day.

TBS viewers
stopped counting.



The Funniest Place In Primetime™

Friends • Seinfeld
Family Guy
Everybody Loves Raymond
Sex And The City

tbs
very funny™

well with the business side. She really grasps both sides of our business.”

Not only a powerful resource for Initiative because of her unique grasp of both the scientific and the creative, Koerner is also the first known Media All-Star who can boast having performed scratch tracks for the likes of Chaka Khan via her alternate career as a studio vocalist.

“Stacey Lynn understands the numbers and the research extremely well, but she goes beyond the numbers to really understand what is driving consumer behavior,” says Initiative Media Worldwide’s CEO Alec Gerster. “Also, she turns around and makes [data] very understandable, very accessible.” Even Koerner’s extracurricular musical activities contribute to her business success, Gerster maintains: “She has a performance background. On the one hand, that has nothing to do with media research, you would think; but it provides her with a presence that enables her to engage an audience.”

“She has a performance background. On the one hand, that has nothing to do with media research, but it provides her with a presence that enables her to engage an audience.” ALEC GERSTER, INITIATIVE MEDIA

Koerner’s engaging personality and solid research knowledge have made her a popular figure in trade and consumer journalism, often quoted and interviewed by news outlets including CNN and CNBC. Furthermore, Nielsen Media Research and the Cabletelevision Advertising Bureau have showcased Koerner’s studies in their resources for industry professionals and academics. She has played an integral role in Initiative’s exclusive research partnership with the Massachusetts Institute of Technology. Koerner was instrumental in the launch last month of the TV analytic tool PropheSEE, a joint venture of Initiative and the research companies TVtracker.com and Trendum. PropheSEE evaluates key aspects of a TV series’ popularity and forecasts a show’s prospects in its earliest stages. (After tracking Internet chatter, the tool correctly predicted that ABC freshman series *Lost* and *Desperate Housewives* would be big hits, months before they premiered.)

Koerner joined Initiative in 2001, when TN Media merged with Initiative. Prior to her promotion last year to her current position, Koerner was senior vp/director of broadcast research. Before joining TN Media in 1997, she was in TV and print research at D’Arcy Masius Benton & Bowles. She began her career as a programming and local market research analyst at Katz Communications.

Koerner’s professional activities have made her visible throughout the business. She is president of the Radio and Television Research Council and a member of the Media Rating Council, and this year she was elected to the board of the American Advertising Federation and will be inducted into the AAF’s Advertising Hall of Achievement.

The 34-year-old Koerner points out how much research has changed in the few years since she got into the business. “Now, technology has flourished to a point where the audience is fragmented, the choices are fragmented, and you have finer and finer cuts of data about how consumers

behave. So, you have this balancing response from industries creating products for finer and finer groups. There’s not only one brand of soap, there are thousands of brands of soap, catering to all segments of the population, and success can be measured and monitored. The landscape has become extremely diverse. There’s a lot of data, so much that it’s almost unmanageable. That puts a heavy burden on researchers, who have come to be more at the center of developing brands than ever before.”

Koerner asserts that the Internet will play an increasingly important role in research and, in particular, in determining consumer responses to media product. She sees big possibilities for the PropheSEE product. “Imagine that one of our clients wants to partner with *Desperate Housewives*,” she says. “We can tell them from applying this tool, if they want to do something that resonates with this audience, what people are saying about these characters, the topics, the themes,

even their clothing—whatever it might be that people are discussing—we can present that feedback to our clients so they can engage with fans at a better rate than just shooting in the dark.”

Koerner isn’t surprised that scripted fare such as *Lost* and *Desperate Housewives* and CBS’ *CSI* franchise have caught on in an environment where reality remains king. “[There are] a couple of truisms about how an audience behaves: Everything old is new again, and everything in TV is so cyclical that no matter what anybody tells you, there are always genres coming in and out of favor; they just wax and wane,” she says. “When one concept works, there are lots of copycats out there, which is why procedural dramas like *CSI* have taken off. Comedy will come back again, too.”

Like her boss Gerster, Koerner believes her experience performing (in addition to her studio work, she occasionally performs with her husband’s band in Manhattan) has more relevance to her research career than one might think. “You would be amazed at the number of [agency] people who are in the music industry,” she says, adding that she got into research *because* of her love of all things creative, not in spite of it. “Most people say, ‘But [research] is all numbers,’” she says. “But when you do research, you’re investigating something, and you have to be creative about the way you approach a problem.”

Koerner adds, “It’s all sales, no matter which medium you’re performing in. There are lots of parallels—when you get up and sing in front of a group of people, you’re marketing yourself. What’s true in all this is, you’ve got to be genuine, you’ve got to be true. If you get up and sing and you don’t feel it, you don’t believe it, the audience knows it. It’s the same thing when you’re selling a client. If you don’t feel the brand and understand the true essence of it, you can’t do the work. You have to understand the consumer and the brand.” ■

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KARROLL'S CHRISTMAS

A new twist on an old carol.



Someone's been smokin' the mistletoe.

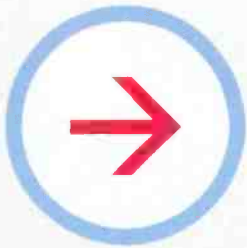


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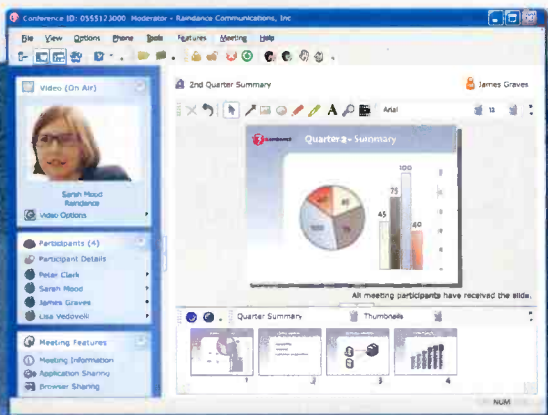
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MEDIA PERSON
LEWIS GROSSBERGER

Pray for Sex

SOON AFTER THE RECENT ELECTION, Media Person received a panicky summons from the cabal of powerful executives who run the nation's TV networks. They were terribly confused and promised, in their crass argot, to "fork over oodles of moolah" if MP would help resolve their dilemma.

"You see," the broadcasting chief with the most assertive necktie explained to MP while the others milled about nodding and expelling mm-hmms, "we were prepared to instantly cave in to pressure and embrace traditional cultural values because, as everyone knows, we are utterly craven."

Indeed, the cabal had decided to go with, as they put it, "all Jesus all the time." But then an analysis of viewer preferences plainly revealed that despite the values-drenched outcome of the election, Americans, no matter where they live, what they believe in and how many bibles and assault rifles they own, all want to watch *Desperate Housewives*.

No wonder the execs were perplexed.

After much napping, followed by the kind of deep thinking for which Media Person is renowned, he realized why even red staters want to watch *Desperate Housewives*, as well as other network shows steeped in sex and violence.

It is so that they will be able to recognize evil when they see it and take steps to avoid it.

After all, should the callipygian Nicolette Sheridan or Teri Hatcher suddenly appear before a typically reverent, God-fearing U.S. citizen and flaunt her artfully draped, semi-nude pulchritude, how on earth would said citizen know what hideous consequences might ensue from following one's often-self-destructive impulses unless he or she had received moral instruction from televised drama?

It is well known that television is the source from which Americans receive most of their information.

Thus enlightened, the TV nabobs kissed the feet of Media Person, wrote him an enormous check and backed out of his sanctuary, fervidly kowtowing and murmuring honeyed praise and tribute. It wasn't long before they had utilized MP's advice to tailor a strategy. "We get to keep all our shows, and the sex, violence and depravity stay," Assertive Necktie e-mailed Media Person. "But we work in some traditional-values material around the edges. Just so it's noticeable but doesn't slow things down."

Soon a memo followed containing capsule descriptions

of new episodes to show how the rest of the season would play out. Media Person was impressed with the creativity shown and he thinks you will be, too.

Lost: The islanders build a nondenominational chapel out of rocks, bamboo shoots and mud. The fat guy has a born-again experience after seeing the face of St. Augustine in a wild turnip.

CSI Miami: Instead of talking to the dead people on her examining table, the annoying autopsy lady talks to Jesus. He never answers her. Horatio has a born-again experience.

Pimp My Ride: The hip-hop car guys now include a dashboard Jesus in every car they remodel.

Survivor: The contestants start each council meeting with a bible-study session, before voting someone off the island. The earth then opens up with a roar and the losing contestant is hurled into the everlasting fires of hell.

Desperate Housewives: One of the housewives must face the realization that she is gay but at the last minute calls off the wedding to her lover because that would devalue the institution of marriage.

Today: Creationism reporter Todd Blenning joins the Today-show family as a regular. Al has a born-again experience when he spots the face of Jerry Falwell in a low-pressure zone over Minneapolis.

South Park: The boys resolve to stop cursing so much after an angel overhears their conversation and beats them mercilessly.

Extreme Makeover: Instead of being given extensive plastic surgery, the contestants get religious instruction and come to realize their problems can be solved through knowing God instead of changing their appearance.

The West Wing: After being re-elected by only six votes, President Bartlet finally wakes up to the fact that he is out of step with real Americans and resolves to begin mentioning God in his speeches. Toby decides to get rid of his beard.

Hannity & Colmes: Colmes has a born-again experience after Hannity orders him to.

The Daily Show: Jon Stewart quits smirking and making jokes while reading the fake news.

CBS Evening News: Edward R. Murrow is resurrected from the dead to replace the retiring Dan Rather.

ER: Dr. Carter has a born-again experience after delivering a baby who can talk and prophesies the End of Days.

NYPD Blue: Medavoy has a born-again experience when he realizes that it is his lack of spirituality that has kept him from being a great detective. A priest suspected of child molesting turns out to be innocent. (Hey, that one was actually on the show last week! These guys are fast.) ■

No matter how many bibles and assault rifles they own, all Americans want to watch *Desperate Housewives*.



OPINION
DANA BURLESON

The Female Factor

Out-of-home should be included in any media mix targeting women

ONCE UPON A TIME, the postal service had to reassess how it was delivering messages. Pony express? Trains? Or those newfangled horseless carriages? In the true spirit of efficiency, all were used, each where it was most appropriate.

Advertisers retooling their efforts to reach women are facing the same challenge. They have initiated a solution by starting to craft more suitable creative content. But solely altering the message is a job half-done. How that message is delivered also needs to be reevaluated. And as the choice of an advertising medium is dependent on its ability to reach a desired audience, out-of-home media should be reconsidered for its ability to reach women.

Aside from myriad studies demonstrating women's influence on 65 to 85 percent of all purchasing decisions, it should be no mystery why their value to advertisers has increased dramatically. U.S. Census data shows that between 1970 and 2002, even as the population of American women outpaced that of men, the employment gender gap closed by more than half. Also, the number of unmarried American females is at an all-time high and the percentage of children living in households headed by a single mother has more than doubled since 1970. These factors point to a marked increase in self-supporting female single earners. Add to that women's majority ownership of nearly 30 percent of privately-held American businesses and women are enjoying more spending power than they have had in American history. In fact, by 2001, despite the gender gap in pay, nearly a quarter of married women in dual-income families earned more than their spouses.

The increased presence and time spent in the workplace, however, has not unburdened women of the bulk of home life responsibilities. The inaugural American Time Use Study conducted by the United States Department of Labor's Bureau of Labor Statistics indicates that while men have retained their crowns as lord and master of all yard work, women spend more time on most other household duties. This includes spending 73 percent more time than men on household activities, 36 percent more time purchasing goods and services and 113 percent more time caring for children.

This means less time than ever for at-home media consumption. The American Time Use Study reports that women now view an average of 2.41 hours of television per day as a primary activity. Employed women watch for an average of 1.83 hours and women with children under the age of six years watch for 1.93 hours. Not surprisingly, women watch less TV than their male counterparts across categories of age, ethnicity, employment and education.

And that's if they're home at all. The Federal Highway Administration's National Household Transportation Sur-

vey defines a person trip as "a trip by one person in any mode of transportation," and according to them, women have been making more annual person trips than men since 1990. In 2001, men made 29 percent more trips for the purpose of work, a number highly reflective of the larger percentage of women in the part-time labor force. But women "returned home" more often, indicating more trips being made overall for other purposes. For example, women made 27 percent more shopping outings than men to the tune of 6.13 billion trips.

Though Erwin Ephron's recency planning is in dispute as a media cure-all, its application here is startlingly obvious. Where out-of-home media gives advertisers the advantage of getting a brand message in front of consumers on their way to a product purchase, women's drastically higher number of shopping trips proportionally increases out-of-home's relevance to them. Here, the basic advertising commandments of right message, right place and right time are more adequately fulfilled. So if each shopping trip generated even one dollar of revenue for an advertiser, then recency planning says that there are at least 6.13 billion reasons why reconsidering reaching women with out-of-home media is of critical importance.

But shopping is just the tip of the advertising iceberg. The increased relevance of out-of-home media applies to many other categories. Women make significantly more trips for medical and dental purposes, family and personal purposes, and chauffeuring others to and fro. This creates opportunities for using out-of-home media to efficiently capitalize on women's propensity for purpose-driven trips.

Insurance companies are well suited to have advertising in the very place women are likely to witness traffic accidents, namely, on the road. Automobile manufacturers can reinforce messages to working mothers about their product's special combination of comfort and utility while their own vehicle's shortcomings are top-of-mind. And Junior's trip to the ER may provide a compelling case for home repair purchases or even softer furniture.

American women's lives have changed drastically. They have less leisure time and more economic power. And their patience for misdirected advertising is wearing thin. A change in perspective is necessary to accommodate women's evolving role. It will pay for the advertisers who embrace this understanding to consider investing in some of those newfangled horseless carriages instead of simply reshoeing the pony express. ■

Dana Burleson is the research director at Wilkins Media Co., an Atlanta-based provider of full service media and marketing. He can be reached at dburleson@wilkins-media.com

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Location



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OPINION
DAVID MORGANLANDER

Keen Eye for the Gay Buy

Advertisers miss a big opportunity when they focus on the obvious

MANY OF THE NATION'S top advertisers have expanded their diversity marketing programs to include the Gay, Lesbian, Bisexual and Transgender market. This makes good business sense—the GLBT marketplace spends approximately \$485 billion each year (according to Witeck-Combs/MarketResearch.com), and clearly supports those companies that directly speak to the community.

Unfortunately, some advertisers may not be reaping the full benefits of marketing to this community due to the limited reach of their media campaigns.

Most advertisers turn to their agency of record for advice on marketing to the GLBT community. From there, it's usually a short jump to placing an advertisement in *The Advocate* and *Out* magazines—and voilà, the gay media plan.

Not a bad start, but the reality is even the largest gay publications reach only a small segment of the gay community. *The Advocate* and *Out* each have a circulation of about 100,000. Put into perspective, the combined reach of these magazines—assuming no duplication—is less than 2 percent of the total U.S. gay population.

Can you imagine that a media plan covering less than 2 percent of any other consumer market would be acceptable to an advertiser? Yet, since most mainstream marketing directors have limited knowledge of the GLBT market, this type of shoddy media planning is tolerated.

In an increasingly fragmented media environment, using a multiplatform marketing approach is necessary to impact any consumer group. Gay consumers are part of this TiVo-using, channel-flipping, Internet-surfing, iPod-toting world. We listen to radio, watch television, read the daily newspaper, drive by billboards, attend events, spend hours online, and yes, sometimes read gay pubs. So, how are you going reach us?

You say: "I can't afford to use mainstream media. There's too much waste." I counter: "Can you afford to miss 98 percent of your target?"

Used correctly, you can utilize general-market media in ways that minimize waste, while providing reach levels that effectively penetrate the GLBT marketplace. Research is the key. Earlier this year, Qtopia Media, in conjunction with Mariposa Research, conducted a study on media habits among GLBT consumers in major markets across the U.S. Here are some of the highlights of this important research:

- Radio is one of the best media to make a personal connection with the lifestyle of its listeners, and the GLBT market is no exception. Among the gay and lesbian population surveyed, 82 percent regularly listen to radio—one of the highest showings of any medium. In major markets, a single station can easily reach over 200,000 GLBTs each week.

How to buy? First, use local-market radio to target the right high-density gay metros for your campaign. Then, select radio formats that tend to have a high concentration of gay listeners. Top 40, Dance Contemporary Hit Radio and Modern Rock top the list, while NPR, News/Talk and Classical also have a strong showing among certain gay demos. Political and liberal talk programming are also solid options, as is Howard Stern.

- Most metros have concentrated gay neighborhoods and traceable zip codes with above-average indices of gay households. Advertisers can penetrate these neighborhoods with billboards, phone kiosks, bus stop signage, etc. Outdoor can also come indoor in the form of coasters, matchbox covers or wall posters inside of gay-oriented bars, restaurants or events.

- One highly effective tie-in with both local-market radio and out-of-home is event marketing. Almost all products or services targeting the gay community could benefit from having a presence at in-market pride events, parades, gay film festivals and other gay-themed gatherings.

- Our research shows that 77 percent of gay respondents watch television regularly, and a similar percentage watch "gay-themed" television programming.

How to buy? If you are worried about the efficiencies of national broadcast and cable networks, buy locally. Using spot television and local cable reps, you can target geographically, buying only the top "gay-opolies" in the country. Or, use highly indexing programs, with both gay themes and gay appeal, such as *Queer Eye for the Straight Guy*, VH1's *Divas* or MTV's *Real World*.

- Most niche markets are well-served by the Internet. The GLBT market is no exception. While reach on a given site may still be limited, using gay-themed Internet sites as part of the overall media plan can be an efficient addition to the gay media plan.

- OK, now that we've made our point, we'll admit it: Gay print, including local newspaper and national magazines such as *The Advocate* and *Out*, have their place on the gay media plan. They just can't carry the whole enchilada.

Using a mix of the vehicles outlined above customized to meet the needs of your brand will result in a well-rounded media plan that reaches millions of gay and lesbian consumers.

We are a diverse community. To effectively market to us, your media plan must be too. ■

David Morganlander is the founder and president of Qtopia Media, a marketing services firm specializing in the gay and lesbian community. Morganlander can be reached at www.qtopiamedia.com.



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Movers

MAGAZINES

Jennifer Gallo Hicks, most recently associate publisher of Hachette Filipacchi Media's *Elle*, was named executive director, beauty & design...

Dominic Ainscough, most recently senior analyst at The Yankee Group, has been named director of business development for Parade Publications.

CABLE TV

Court TV has named **Alison Radzin** vp, advertising sales marketing. Radzin had been with the Guild Group marketing services firm, most recently in the role of vp of program development.

RADIO

Dennis Green was promoted to senior vp of affiliate sales for Westwood One. He had been senior vp of talk and entertainment affiliate sales... At Bonneville International: **Erik Hellum** was named vp and market manager for the company's three stations in Phoenix, from vp and market manager of its stations in St. Louis. And **Joel Oxley** was promoted to senior vp and market manager for Washington, D.C., from vp and general manager of WTOP-AM, WGMS-FM and WWZZ-FM, the company's D.C. stations... **Mark Chernoff** was upped from program director to operations director at WFAN-AM, Infinity Broadcasting's Sports station in New York, adding to his responsibilities as vp of Sports for Infinity.

SYNDICATION

Jordan Harris was named director, sales and marketing for the Syndicated Network Television Association. Harris had been senior vp, group director at MediaCom since July 2003.

TELEVISION

Barry Offitzer was named vp and director of sales for Eagle Television Sales, a Katz Media rep firm. Offitzer had been local sales manager for WCBS-TV, Viacom's CBS station in New York... **Joe Poss** was promoted to general sales manager of WGBA-TV, Journal Broadcast Group's NBC affiliate in Green Bay, Wis. He had been local sales manager for KTNV-TV, the company's ABC affiliate in Las Vegas.

media elite

EDITED BY ANNE TORPEY-KEMPH

Spotlight On...



Steve Koonin Executive VP and COO, TNT and TBS

STEVE KOONIN makes brand-building fun. To get his TBS team thinking about what delivers laughs, he encourages them to slap stickers on colleagues whenever they say something funny. At TNT, he has staffers place bets at the beginning of each fall TV season on the ratings and audience share each new drama will fetch.

"My programming executives are the ones who develop hit shows; my job is to create an environment that fosters that creativity," says Koonin, who came to Turner Broadcasting System five years ago from his post as vp of consumer marketing at the Coca-Cola Co.

With that approach, Koonin has successfully revamped the company's two flagship general-entertainment nets, turning TNT into a drama channel and TBS into a comedy channel using new graphics, taglines, logos and, of course, programming and scheduling. TNT is basic cable's top-rated network, offering such original fare as *Into the West*, the 12-hour limited series from Steven Spielberg set to air next summer. And TBS, which recently launched reality series *The Real Gilligan's Island*, has shaved three years off its median age.

For Koonin, the continued success of TBS and TNT hinges on his staff's immersion in the brand they're pushing. "There is an old proverb that says, 'If you show them, they could remember. If you tell them, they might remember. If you involve them, they will remember forever,'" he says. That's why he organizes staff events such as TNT's Drammies, which crown a Drama King and Queen of the Year (Koonin admits he's been nominated a few times). "I try to get people to live the brand," he says.

Koonin brings solid creative credentials to the table. While in college, he let loose 30,000 crickets in the house of a rival fraternity. "Have you ever had a cricket in your room? Multiply that by 29,999," Koonin recalls with relish. Legend has it the crickets can still be heard in the frat's walls.—Megan Larson

Quicktakes

IF THE NBC NIGHTLY NEWS doesn't work out for **Brian Williams**, he's still got a promising career on the emcee circuit. The newly crowned, post-Brokaw anchor has been in great demand lately for setting the tone at industry events with his dry wit. He emceed *Esquire's* "Best & Brightest" event last week at the W Hotel Union Square; he'll be introducing honorees at *Mediaweek's* All-Stars event this Wednesday; and he played the part at *Fortune's* recent gala marking "50 Years of the Fortune 500" at Jazz at Lincoln Center... Other entertainment at the *Fortune* celebration included Wynton Marsalis on trumpet and composer Marvin Hamlisch

leading a choir of 500 in singing "Happy Birthday" as a crowd full of Fortune 500 CEOs looked on. The who's who list included Barry Diller, ex-GE chief Jack Welch and investment wizard Warren Buffett, who toasted the evening's other 50-year veteran, *Fortune* journalist **Carol Jung Loomis**... Fairchild president/CEO **Mary Berner** recently took her top execs to Nantucket, Mass., for a management retreat and gave them a pop quiz on company trivia. Among the stumpers in her pop quiz: Who has not shown her nipples in the pages of *W*? (Which makes us wonder who has and we missed it?) Answer: (continued on page 27)

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(continued from page 24) Gwyneth Paltrow. How many times has *Bride's* won the Guinness World Record for the largest consumer magazine in the world? Answer: Four. And, which member of Berner's executive committee is known (apparently, only by the committee members) by the nickname Lulu

Pickle Juice? Answer: *Jane* publisher Eva Dillon, who was conveniently on vacation and unavailable to explain what she did to earn that. The four-person winning team, including *Vitals* editor Joe Zee, was awarded \$500...Liz Hamburg, daughter of veteran New York radio personality Joan



What's in a name?
Ask *Jane's* Dillon.

Hamburg, has joined forces with her mother to create radio's first mother-daughter on-air team as hosts of *Weekend* on WOR-AM, Buckley Broadcasting's Talk station in New York. The weekly lifestyle show airs 10 a.m. to noon on Saturdays, giving tips on the city's newest restaurants, clubs, shops, styles, sites and events...In her latest extracurricular role, **Valerie Salembier**, senior vp and publisher of Hearst Magazines' *Harper's Bazaar*, will play an important part in keeping New York City safe and secure. As the new chairman of the New York City Police Foundation, she'll be meeting regularly with NYPD commissioner Ray Kelly to find out what his force needs to be effective, then going out to get the funds for it. Salembier, a longtime trustee of the foundation, says some of its projects are confidential, for obvious reasons, but she notes that this year the group raised millions of dollars for new technology to create centralized e-mail for the NYPD's 51,000 employees. Salembier says she's had an avid interest in law enforcement since she was a young girl... *Food & Wine* senior vp/publisher **Julie McGowan** caught up with old friend Sigourney Weaver at the recent Bermuda Culinary Festival (sponsored by the American Express title). McGowan and festival host Weaver met several years ago through the publisher's former screenwriter boyfriend Graham Yost, and McGowan even attended the actress' wedding. At the Bermuda gala, they shared a table and chatted about mutual friends, old times, travel and Weaver's new film projects. ■

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BUSINESS | CONSUMER | DATABASE | EMAIL | EVENTS | INTEGRATED | INTERACTIVE | NEWSPAPER

■ Investment firm **UBS** will host its 32nd annual **Media Week Conference** Dec. 6-9 at the Grand Hyatt in New York. The conference will feature presentations by senior management from advertising, broadcasting, publishing, multichannel television distribution, videogaming and new media companies from the U.S., Europe, Australia, South America and Asia. Panels will address topics such as convergence and regulatory issues. Open to UBS clients and the press; others may access presentations via live Webcast at www.ibb.ubs.com.

■ *Mediaweek* will present its annual **Media All-Stars Awards Luncheon** Dec. 8 at The Sheraton Hotel in New York. The event, to be emceed by NBC newsman Brian Williams, honors outstanding executives in interactive, magazines, national cable/TV, newspapers, nontraditional media, planning, out-of-home, radio, research, and spot/local TV. Visit www.mediaweek.com.

■ **The Next Big Idea: The Future of Branded Entertainment—West: Harnessing the Power of Movies, Television, Music, Sports and Games** will be held Jan. 20 at the Regent Beverly Wilshire in Beverly Hills, Calif. The conference, hosted by *Adweek*, *Brandweek*, *Mediaweek*, *Billboard*, *The Hollywood Reporter*, *Amusement Business*, *Sporting Goods Business* and Nielsen Media Research, in association with the Entertainment and Media Management Institute at the UCLA Anderson School of Management, will feature presenters including NFL marketing chief Phil Guarascio; Tim Leiweke, Anschutz Entertainment Group; and Michael J. Wolf, McKinsey & Co. Visit www.thenextbigidea.com or call 646-654-5169.

■ **NATPE 2005**, the annual conference of the National Association of Television Programming Executives, will be held Jan. 25-27 at Mandalay Bay Resort in Las Vegas. Featured speakers include Lions Gate TV president Kevin Beggs, E! Networks president/CEO Ted Harbert, media mogul Ted Turner and FCC Commissioner Michael Copps. Visit www.natpe.org/conference.

ESPN, Sprint Create Wireless Service

ESPN and Sprint have teamed to create a national U.S. wireless phone service specifically targeting sports fans. The new service, to be called ESPN Mobile, will give users unique sports programming and entertainment from ESPN via their mobile phones, including news, commentary, statistics and photos, as well as streaming audio and video. It will be available via Sprint services sometime in 2005.

ABC Approves Censure-Review Policy

The Audit Bureau of Circulations approved several policies at its recent board meeting in Toronto, including censure-related sanctions for both newspapers and magazines. For newspapers, a censure review will be triggered when an audit adjustment is larger than 5 percent based on a five-day weekly average or on Saturday and Sunday, considered individually. For magazines, a censure review will go into effect when audit adjustments are greater than 5 percent for two consecutive audits on the average of all issues. ABC also approved the optional release of quarterly Publisher's Statements.

TCM Adds Monthly Animation Block

Turner Classic Movies has added animation to its lineup with the new programming franchise Cartoon Alley. Hosted by TCM weekend host Ben Mankiewicz, Cartoon Alley launched Dec. 4 with three holiday films: *The Pups' Christmas* (1936); *Peace on Earth* (1939); and a Tom and Jerry short, *The Night Before Christmas* (1941). The franchise will run on the first Saturday of each month, featuring a block of three cartoons focused on a single theme or subject, and the blocks will repeat at various times throughout the month. Mankiewicz will provide wraparounds for each block by offering factoids about the cartoons and the genre in general. TCM, which is in more than 70 million homes, has a library of more 1,000 classic cartoon titles from MGM and Warner Bros., many rarely seen since their initial theatrical releases.

Sirius Inks Deal for NCAA Hoops Finals

In another attempt to draw new subscribers with premium content, Sirius Satellite Radio last week signed a multiyear agreement to broadcast every game of the 2005, 2006 and 2007 NCAA Division I Men's Basketball Championships. Financial details were not

disclosed. 2005's NCAA play-by-play coverage will begin with the opening game on March 15 and conclude with the championship game on April 4.

CNN, Miramax Team for *Aviator* Promo

CNN and Miramax have struck a marketing partnership to promote the cable network and its Web site and the upcoming Miramax theatrical *The Aviator*, about the life of Howard Hughes. The deal calls for CNN to run spots that promote the film and ask viewers to go to CNN.com to register to win a trip to Los Angeles to experience "old Hollywood" glamor. The multiplatform promotion also includes branded *Aviator* banners across CNN's Web site directing visitors to a promotional site for the film.

Cottage Living Ups Circ to 650,000

Cottage Living, published by Time Inc.'s Southern Progress unit, has raised its guaranteed circulation to 650,000, up from 500,000 when it launched last August. The increase will take effect with the January/February 2005 issue. After publishing two issues this year, *Cottage Living* will up its frequency to nine in 2005 and to 10 in 2006.

Arbitron, comScore Give Webcast Ratings

Arbitron and comScore Media Metrix, a division of Reston, Va.-based comScore Networks, last week launched a new online radio ratings service to provide traditional broadcast ratings of the nearly 20 million consumers who tune in weekly to radio on the Web. Named comScore Arbitron Online Radio Ratings, the new service launched with charter subscribers America Online's AOL Radio Network, Yahoo!'s LAUNCHcast, and Microsoft's MSN Radio and Windowsmedia.com. The first estimates will be released this week. The partnership puts Arbitron back in the Webcast ratings business, which it exited at the end of February due to lack of profit. Separately, Arbitron last week announced a major enhancement to its network ratings service that allows clients to access local ratings for radio networks in the top 10 local markets. Previously only national ratings data was available for the 47 radio networks Arbitron measures. The market-by-market analysis feature will be available later this month with the release of the upcoming RADAR network ratings report. ■

Culture Trends

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Teen People's Trendspotters are a community of self-appointed influencers 13-24-years-old who keep the magazine's editors informed of emerging trends in teen culture.

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ORAL-B BRUSH UPS

These textured teeth wipes are a discreet and effective tool for an active lifestyle. Brush Ups slide over your finger, providing a no-mess, no-rinse option for a fresh and clean mouth.

SEASONAL SODAS

Mountain Dew's limited-release "Pitch Black" soda was a big hit, thanks to its grape flavor, purple packaging and interactive Web site. Pepsi is releasing Pepsi Spice for the holidays, adding hints of cinnamon and ginger to the original.

HIP-E COMPUTER

This is the first computer designed by teens, for teens. It features a cell phone and a keychain MP3 player for easy synchability.

THE GRAHAM COLTON BAND

"Drive," the latest album from this Oklahoma City/Dallas rock group, has a catchy tunes that speak to the full lifecycle of relationships, from crush to the crushed.

SWITCHFOOT

According to teens, this is both one of the hottest young Christian rock bands without the preachiness, and one of the hottest SoCal surfer bands without the grunginess.

SOURCE: Teen People, Time Inc.

NIELSEN MEDIA RESEARCH

TOP WEB MEDIA ADVERTISERS

IMPRESSIONS (000)

SHARE

For week ending November 21, 2004

1. MONSTER WORLDWIDE, INC.	208,225	6.6%
2. INTERACTIVECORP	195,253	6.2%
3. MATCHNET PLC	148,014	4.7%
4. EMARKET RESEARCH GROUP	112,902	3.6%
5. ANYFREEGIFT.COM	100,583	3.2%

Source: Nielsen//NetRatings AdRelevance

Congratulations, Cindy Clements

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ALBUMS: THE BILLBOARD 200

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	1	2	ENCORE	EMINEM
2	19	2	DESTINY FULFILLED	DESTINY'S CHILD
3	31	2	CRUNK JUICE	LIL JON & THE EAST SIDE BOYZ
4	-	1	MERRY CHRISTMAS WITH LOVE	CLAY AIKEN
5	2	2	GREATEST HITS	SHANIA TWAIN
6	-	1	R&G: THE MASTERPIECE	SNOOP DOGG
7	3	2	GREATEST HITS 2	TOBY KEITH
8	5	3	NOW 17	VARIOUS ARTISTS
9	8	35	CONFESSIONS	USHER
10	172	2	POWERBALLIN'	CHINGY

SOURCE: BILLBOARD, NIELSEN SOUNDSCAN

HITWISE DATA

TOP ELECTRONICS WEB SITES

U.S., HOME AND WORK

Week Ending November 20, 2004

Web Site	Market Share
1. Bestbuy.com	20.12%
2. Circuitcity.com	11.66%
3. SprintPCS.com	7.53%
4. Sonystyle.com	4.68%
5. Inphonic.com	4.17%
6. Sprint.com	3.96%
7. Buy.com	3.22%
8. Letstalk.com	2.62%
9. Radioshack.com	2.18%
10. Outpost.com	1.66%
Total	61.80%

SOURCE: Hitwise, Inc.

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— GUEST PRESENTER —



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Anchor and Managing Editor

NBC Nightly News with Brian Williams

WEDNESDAY, DECEMBER 8, 2004

The Sheraton Hotel

811 7th Avenue @ 52nd Street • New York City

11:30 Reception • 12:15 Luncheon and Awards Ceremony

Tickets: \$195 per seat or \$1750 for a table of ten

To purchase tickets or table(s) visit:

www.mediaall-stars.com

RSVP BY TUESDAY, DECEMBER 7, 2004

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Sarah Fay
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Virginia Rowe
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National TV/Cable

Peggy Green
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Newspapers

Michele Schuh
Universal McCann

Non-Traditional

Lisa Contreras-Torres
Carat USA

Planning

Chris Boothe
Starcom Worldwide

Out-of-Home

Jennifer Bolnick
MediaCom

Radio

Kim Vasey
mediaedge:cia

Research

Stacey Lynn Koerner
Initiative

Spot/Local Television

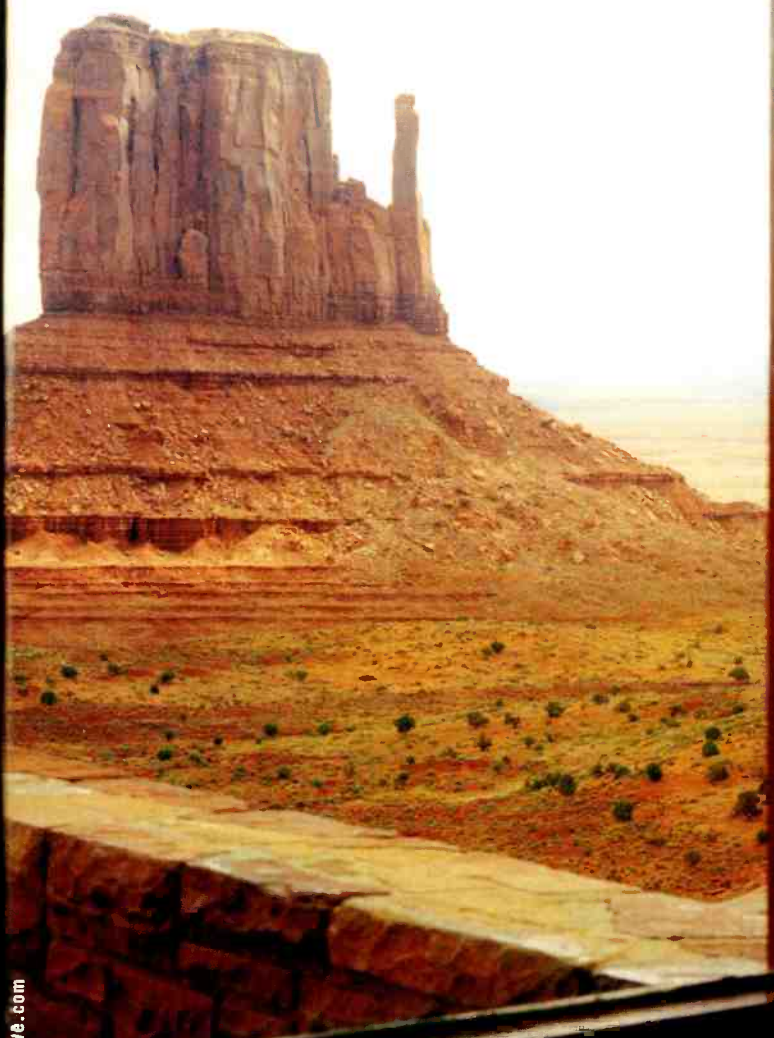
Cindy Clements
OMD

Advertisers in the December 6th issues of ADWEEK, BRANDWEEK and MEDIAWEEK may purchase a table at a special price of \$1250 for each table of ten. Please contact Jessica Turco at 646-654-5167 or jturco@adweek.com

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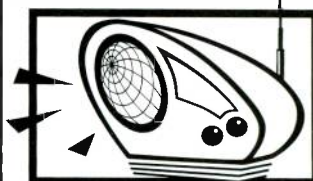
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Please send resume to: **WW1, PMB #313, 350 Bay Street, SF, CA 94133**

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ADVERTISING SALES

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PlanetOut Inc. is now accepting applications for an Ad Sales Account Manager in our NYC location. The ideal candidate should have three or more years of proven successful ad sales experience. Experience in finance, retail, and/or consumer electronics is beneficial, but not necessary.

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For consideration, please e-mail resume to: Rob McGuire, VP Ad Sales, jobs@planetoutinc.com. Please include the job title Ad Sales Account Manager in the subject line.
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HITWISE DATA

TOP APPAREL & ACCESSORIES WEB SITES

U.S., HOME AND WORK

Week Ending November 20, 2004

Web Site	Market Share
1. Oldnavy.com	5.21%
2. Victoriassecret.com	4.80%
3. Gap.com	4.14%
4. LLBean.com	2.34%
5. IZappos.com	2.20%
6. AE.com	1.98%
7. Disneydirect.com	1.96%
8. Landsend.com	1.89%
9. Hottopic.com	1.39%
10. Abercrombie.com	1.38%
Total	61.80%

SOURCE: Hitwise, Inc.

BILLBOARD TOP DVD SALES

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	LABEL
1	-	1	ELF	NEW LINE HOME ENTERTAINMENT
2	-	1	THE CHRONICLES OF RIDDICK (WS)	UNIVERSAL STUDIOS HOME VIDEO
3	1	3	SHREK 2 (WIDESCREEN)	DREAMWORKS HOME ENTERTAINMENT
4	2	3	SHREK 2 (PAN & SCREEN)	DREAMWORKS HOME ENTERTAINMENT
5	3	2	MICKEY'S TWICE UPON CHRISTMAS	WALT DISNEY HOME ENTERTAINMENT
6	-	1	THE CHRONICLES OF RIDDICK	UNIVERSAL STUDIOS HOME VIDEO
7	15	19	SHREK 2 (WIDESCREEN 2 PACK)	DREAMWORKS HOME ENTERTAINMENT
8	-	1	YU-GI-OH: THE MOVIE	WARNER HOME VIDEO
9	-	1	BUFFY THE VAMPIRE SLAYER	20TH CENTURY FOX
10	-	1	SMALLVILLE	WARNER HOME VIDEO

SOURCE: BILLBOARD, NIELSEN SOUNDSCAN

SINGLES & TRACKS: THE BILLBOARD HOT 100

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	1	13	MY BOO	USHER AND ALICIA KEYS
2	2	10	DROP IT LIKE IT'S HOT	SNOOP DOGG FEAT. PHARRELL
3	4	8	OVER AND OVER	NELLY FEAT. TIM MCGRAW
4	3	11	LOSE MY BREATH	DESTINY'S CHILD
5	9	7	LET ME LOVE YOU	MARIO
6	5	8	WONDERFUL	JA RULE FEAT. R. KELLY & ASHANTI
7	7	12	LET'S GO	TRICK DADDY FEAT. LIL JON & TWISTA
8	8	15	BREAKAWAY	KELLY CLARKSON
9	13	6	1, 2 STEP	CIARA FEAT. MISSY ELLIOTT
10	6	24	GOODIES	CIARA FEAT. PETEY PABLO

SOURCE: BILLBOARD, NIELSEN SOUNDSCAN

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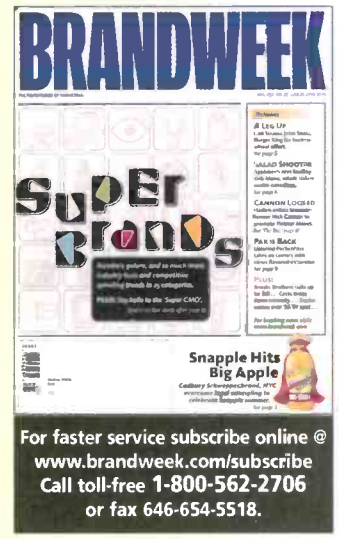
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A Current Affair

Newsweek has empowered college students with their own magazine as it attempts to reel in younger readers

NEWSWEEK, IN PARTNERSHIP WITH CURRENT PROJECT FOR STUDENT JOURNALISM, A nonprofit student group from Harvard, next week will relaunch *Current*, a campus magazine about students' lives that will be written by the students themselves. The 100,000-circulation title, which will be

distributed three times during the school year to 21 colleges nationwide via campus dailies, is part of *Newsweek's* broad-stroke strategy initiated last year to reach out to prospective readers aged 18-24.

The initiative, called GeNext, had kicked off during the presidential election, with *Newsweek* recruiting students to write weekly opinion pieces for its Web site and monthly articles in the magazine. "This is all part of a program to reach out to that generation and introduce it to our brand," explained Greg Osberg, *Newsweek* executive vp, worldwide publisher. "It's no mystery that that generation is focusing on electronic media a lot for news and information. We thought it was important to figure out other ways to build bridges with that group. It's more of a long-term brand-building initiative than a business initiative."

While the magazine's name is *Current*, the *Newsweek* logo is prominently featured on the

cover, which *Newsweek* hopes will help lure younger readers. *Newsweek* (and *Time*) has seen median age of its readers rise to 46 in 2004 from 43 in 1999, according to Mediamark Research Inc. fall audience estimates. Moreover, *Newsweek's* percentage of adults 18-24 has fallen over the same period, down to 10.4 percent in 2004 from 12.9 percent in 1999.

Until now, *Current* had been sent to a dozen schools in the Northeast with a limited distribution of 10,000 to 25,000. "It was small scale but had an inclusive approach," said Thomas deNeufville, *Newsweek's* director of business development. "We saw an opportunity to work with the students on a mentoring basis."

While *Newsweek* joins a conga line of publishers that have begun reaching out to students, *Current* is unique in that it will remain a relatively modest effort executed by students, whereas competing publishers are much more



Osberg: *Newsweek's* partnership with CPSJ will help extend the weekly's franchise to the next generation of readers.

ambitious. *Time Inc.'s Sports Illustrated On Campus* boasts a 1 million circulation and goes to 70 campuses, and *National Geographic Traveler On Campus* has a distribution of 750,000 and next year will go to 55 schools, down from 143 (the title will focus on schools with programs abroad). In addition, *Current* is an entirely student-run operation as opposed to being

60sec. With



John Byrne Editor in Chief, *Fast Company*

Q. How have you repositioned the onetime new-economy darling since joining from *BusinessWeek* 18 months ago? **A.** What I've tried to do is inject new passion and more service, as well as declare our new relevance around the idea that got people to read us in the first place—of people being worried about an uncertain economy, and that it's more important than ever to stay on top of the game. **Q.** So what differentiates *Fast Company* from rival *Business 2.0*? **A.** *Business 2.0* doesn't know what it wants to be. Increasingly the book looks like a generic *Forbes*, where they're doing personal finance and expensive toys, and then other times there's advice. Its identity is really blurred. **Q.** What are some of FC's big ideas? **A.** In February, look for the first-ever profile of

The *New Yorker's* Malcolm Gladwell, who is being recognized as a "business thinker" much like Peter Drucker. And in the spring we are going to identify the 25 most influential women in young, fast-growing companies. We're going to look at whether organizations founded and run by women are fundamentally different than organizations founded and run by men. **Q.** So are you a scout for Donald Trump's *Apprentice* show? **A.** I think Donald Trump is the anti-Christ. His is the very model of business man that we at *Fast Company* rebel against. He is all about fear and intimidation. And he's all about ego. **Q.** Maybe we should instead be discussing your candidacy for the editor in chief job at *BusinessWeek* since Stephen Shepard will be stepping down in April? Are you game? **A.** [Laughs.] I would say the speculation is flattering, but I would also say I haven't ever had more personal growth and more fun than in the past: yea.

Mediaweek Magazine Monitor

WEEKLIES DECEMBER 6, 2004

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
NEWS/BUSINESS								
BusinessWeek®	6-Dec	85.58	8-Dec	65.75	30.16%	2,917.71	2,835.21	2.91%
The Economist	27-Nov	52.00	29-Nov	47.00	10.64%	2,081.00	1,978.00	5.21%
Newsweek ^E	6-Dec	45.86	8-Dec	62.06	-26.10%	2,017.90	1,955.99	3.17%
The New Republic			NO ISSUE			263.97	306.59	-13.90%
Time ^E	6-Dec	77.96	8-Dec	61.85	26.05%	2,416.56	2,204.71	9.61%
U.S. News & World Report	6-Dec	43.85	8-Dec	46.06	-4.80%	1,602.52	1,360.74	17.77%
The Weekly Standard		DID NOT REPORT				305.31	306.26	-0.31%
Category Total		305.25		282.72	7.97%	11,604.97	10,947.50	6.01%

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
SPORTS/ENTERTAINMENT/LEISURE								
AutoWeek	6-Dec	33.39	8-Dec	29.67	12.54%	1,177.06	1,151.46	2.22%
Entertainment Weekly	10-Dec	47.24	5-Dec	55.91	-15.51%	1,869.14	1,788.45	4.51%
Golf World			NO ISSUE			1,087.57	887.03	22.61%
New York	6-Dec	69.20	8-Dec	55.10	25.59%	2,484.10	2,285.90	8.67%
People	6-Dec	99.15	8-Dec	109.95	-9.82%	3,346.20	3,517.86	-4.88%
Sporting News	6-Dec	37.58	8-Dec	15.83	137.40%	823.68	750.14	9.80%
Sports Illustrated	6-Dec	65.26	8-Dec	52.93	23.29%	2,355.59	2,186.02	7.76%
Star	6-Dec	18.93	9-Dec	7.74	144.57%	696.59	793.46	-12.21%
The New Yorker	6-Dec	63.18	8-Dec	71.71	-11.90%	2,127.01	2,143.94	-0.79%
Time Out New York	1-Dec	53.81	26-Nov	77.27	-30.36%	3,134.54	3,293.73	-4.83%
TV Guide	5-Dec	53.70	6-Dec	56.57	-5.07%	2,167.95	2,338.54	-7.29%
Us Weekly	6-Dec	29.50	NO ISSUE			1,508.06	1,188.57	26.88%
Category Total		570.94		532.68	7.18%	22,777.49	22,325.10	2.03%

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
SUNDAY MAGAZINES								
American Profile	5-Dec	12.97	7-Dec	11.90	8.99%	492.97	452.40	8.97%
Parade	5-Dec	19.30	7-Dec	23.22	-16.88%	641.44	660.94	-2.95%
USA Weekend	5-Dec	23.01	7-Dec	21.64	6.33%	636.82	594.16	7.18%
Category Total		55.28		56.76	-2.61%	1,771.23	1,707.50	3.73%
TOTALS		931.47		872.16	6.80%	36,153.69	34,980.10	3.36%

E=estimated page counts; @=one less issue in 2004 than in 2003

WEEKLIES NOVEMBER 29, 2004

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
NEWS/BUSINESS								
BusinessWeek®	29-Nov	83.88	1-Dec	63.66	31.76%	2,832.13	2,769.46	2.26%
The Economist	20-Nov	44.00	22-Nov	49.00	-10.20%	2,029.00	1,931.00	5.08%
Newsweek ^E	29-Nov	46.66	1-Dec	42.78	9.07%	1,962.93	1,893.93	3.64%
The New Republic ^D	29-Nov	9.33	1-Dec	8.15	14.48%	263.97	306.59	-13.90%
Time ^E	29-Nov	61.18	1-Dec	56.22	8.82%	2,341.46	2,142.86	9.27%
U.S. News & World Report	29-Nov	23.83	1-Dec	31.64	-24.68%	1,558.67	1,314.68	18.56%
The Weekly Standard	29-Nov	7.00	1-Dec	5.50	27.27%	305.31	306.26	-0.31%
Category Total		275.88		256.95	7.37%	11,293.47	10,664.78	5.90%

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
SPORTS/ENTERTAINMENT/LEISURE								
AutoWeek	29-Nov	28.80	1-Dec	25.93	11.07%	1,143.67	1,121.79	1.95%
Entertainment Weekly	3-Dec	49.13	28-Nov	71.61	-31.39%	1,818.03	1,732.54	4.93%
Golf World	26-Nov	27.75	28-Nov	15.67	77.09%	1,087.57	887.03	22.61%
New York	29-Nov	93.30	2-Dec	64.60	44.43%	2,414.80	2,230.80	8.25%
People	29-Nov	101.85	1-Dec	108.05	-5.74%	3,247.05	3,407.91	-4.72%
Sporting News	29-Nov	10.42	1-Dec	23.42	-55.51%	786.10	734.31	7.05%
Sports Illustrated	29-Nov	36.76	1-Dec	46.56	-21.05%	2,286.95	2,132.08	7.26%
Star	29-Nov	15.82	2-Dec	12.10	30.74%	677.66	785.72	-13.75%
The New Yorker ^C	29-Nov	103.69	1-Dec	56.28	84.24%	2,063.83	2,072.23	-0.41%
Time Out New York	24-Nov	68.56	19-Nov	84.13	-18.50%	3,080.72	3,216.46	-4.22%
TV Guide	28-Nov	37.19	29-Nov	49.79	-25.31%	2,114.25	2,281.97	-7.35%
Us Weekly ^{DD}	29-Nov	47.83	1-Dec	46.00	3.98%	1,478.56	1,188.57	24.40%
Category Total		621.10		604.14	2.81%	22,199.19	21,791.41	1.87%

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
SUNDAY MAGAZINES								
American Profile	28-Nov	16.55	30-Nov	10.25	61.46%	480.00	440.50	8.97%
Parade	28-Nov	14.57	30-Nov	20.06	-27.37%	622.14	637.72	-2.44%
USA Weekend	28-Nov	13.30	30-Nov	13.60	-2.21%	613.81	572.52	7.21%
Category Total		44.42		43.91	1.16%	1,715.95	1,650.74	3.95%
TOTALS		941.40		905.00	4.02%	35,208.61	34,106.93	3.23%

C=2004 Cartoon issue; D=double issue; DD=2003 double issue; E=estimate page counts; @=one less issue in 2004 than in 2003

assembled in large part by a professional edit team (such an attempt by *Newsweek* failed in the mid-'80s).

Newsweek has taken a mostly hands-off approach, providing marketing muscle, as well as editorial and design expertise when needed; its editors will not sign off on *Current*. And aside from the contribution of one *Newsweek* article per issue, stories will come from student papers. *Current* will extend its reach beyond the Northeast to schools across the country, from Yale to UCLA.

"People see [publishers' college editions] on campus," said *Current* publisher Olivia Ma, who is taking a year off from her studies at Harvard to run the title. "But what we're counting on is that since we're a student-driven magazine, [the *Newsweek* relationship] will add a certain amount of credibility and authenticity."

Ad pages for the December, April and September issues will be sold by the students. The 50-page debut issue carries just seven ads, most of which are from colleges, but Ma said she expects the April issue will attract categories ranging from retail to tech and travel. The open rate for a full-color page is \$6,950 versus *SI On Campus*' \$76,500 and *Traveler's* \$55,535.

Carol McDonald, OMD/USA group director of print, applauded *Newsweek's* college try. "Anything that gets kids reading and interested in current events is a positive," she said. "Whether or not *Current* is going to have an impact on *Newsweek's* future audience I don't know." —LG

New Arrivals

Harris revs up for launches

Harris Publications, publisher of a potpourri of specialty titles that include *XXL*, *Rides*, *Combat Handguns* and *Quilt*, will veer off into two new directions with the publication in April of *Bundle*, a shopping magazine for new moms, and *Fuego*, a Latino men's lifestyle magazine.

Bundle, which will launch April 12 as a quarterly, will have a small trim size comparable to that of Condé Nast's *Teen Vogue*. Some 300,000 copies will be available free in ob-gyn and pediatric offices, and another 200,000 will be available on newsstands; the cover price has not been determined.

Publishing veteran Maryellen Case, who helped launch *Budget Living* and worked on business development at Weider Publications in the late '90s, brought the idea to Harris and will be *Bundle's* publisher. Also at *Bundle*

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BIWEEKLIES NOVEMBER 29, 2004

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
BUSINESS/ENTERTAINMENT								
ESPN The Magazine	6-Dec	73.39	8-Dec	64.64	13.54%	1,544.28	1,468.51	5.16%
Forbes	29-Nov	164.53	24-Nov	190.90	-13.81%	3,193.09	2,780.45	14.84%
Fortune	13-Dec	170.28	8-Dec	144.27	18.03%	3,293.05	2,918.05	12.85%
National Review	13-Dec	17.83	8-Dec	15.67	13.83%	413.45	341.39	21.11%
Rolling Stone	9-Dec	132.42	11-Dec	179.74	-26.33%	1,632.17	1,522.38	7.21%
CATEGORY TOTAL		558.45		595.22	-6.18%	10,076.04	9,030.78	11.57%

CHARTS COMPILED BY AIMEE DEEKEN

are *Fit Pregnancy* veterans Kevin Walsh, previously publisher of the American Media Inc. title (formerly Weider Publications), who is consulting, and Carole Lucia, a former *Fit Pregnancy* editor, who is now *Bundle*'s editor in chief.

There are already an abundance of parenting titles available, including G+J USA Publishing's *Parents* and Time Inc.'s *Parenting*, and new ones are on the way. Disney Publishing Worldwide announced last week that in 2006 it will launch *Wondertime*, an ear-

ly learning magazine for children up to the age of six, and Fairchild Publications has been developing *Cookie*, which is slated for next fall. Case, however, pointed out that *Bundle* will be unique in that it will be the only true shopping magazine for new parents.

Having a baby is "a lifestyle change," said Case. "People need to shop and need to know what's out there."

Robin Steinberg, vp, director of print services at MediaVest agreed. "Shopping is all the rage. Why not concentrate on something that never goes away," she said. "People are always having babies."

Meanwhile, Harris publications will also be busy producing the 200,000-circulation *Fuego*, which on April 19 will publish the first of three issues slated for 2005.

Fuego, which means "fire" in Spanish, will be published in English, with a little Spanglish thrown into the mix. Publisher Dennis Page describes the title as "FHM meets *Esquire*."

The men's lifestyle genre is not entirely new to Harris, which in 2001 began publishing an African American magazine called *King* which hit newsstands as the laddie category heated up. As for *Fuego*, Page said the time was right to reach out to the Latino market.

Harris has tapped Vee Bravo, who was a founding editor of defunct hip-hop title *Stress*, to edit *Fuego*. "We're coming from 'you've got a little game, you look good, but this is how you're going to polish yourself to get to the next level,'" said Bravo of *Fuego*'s mission. "It's going to be a little bit of everything, but with a definitive Latino identity." —LG



Harris will diversify its stable with a shopping magazine for moms and a Latino lifestyle title for men.

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BY MARC BERMAN



Clean Sweeps

CBS CERTAINLY KNOWS HOW TO ATTRACT AN AUDIENCE DURING A SWEEPS PERIOD. Although no one should be surprised to see the network maintain the No. 1 spot in households and total viewers, a first-place finish as well among adults 18-49—its first for a November sweeps period in 24

years—is astounding. I tip my hat to CBS executives for wisely planning for the future with a growing artillery of regularly scheduled hit series like the *CSI* franchise, *Without a Trace*, *Survivor*, *The Amazing Race*, *Everybody Loves Raymond*, *Two and a Half Men*, *King of Queens*, *NCIS*, *Cold Case* and *60 Minutes*.

Unlike other networks that continue to foolishly cram reality down our throats, or think creativity means copying something that is already working elsewhere, CBS knows how to capitalize on a hot genre without overextending itself.

I have always preached that nothing is more important in building a network schedule than regularly scheduled programming, but even I was surprised by the absence of a large barrage of stunts from the networks in November. The only programs that were out of the ordinary last month were miniseries *Category 6: Day of Destruction*, special *Dallas Reunion: The Return to Southfork* and the *38th Annual Country Music Association Awards* on CBS; *The American Music Awards* and a new Nick & Jessica special on ABC; made-for-TV-movie *Samantha: An American Girl Holiday* on the WB (the network's first original movie); and the second annual *Vibe Awards* on UPN. The biggest—and most unexpected—content to come out of November was the Nicollette Sheridan/Terrell Owens skit on ABC's *Monday Night Football*.

Familiar movie names that tend to pop up on the small screen in guest-starring roles, particularly on NBC's tired *Will & Grace*, were suspiciously absent. A “Wacko Jacko” incident like Michael Jackson dangling his kid over a balcony so that the networks can gut the airwaves with news specials never happened. Even NBC's supersizing of episodes—a Jeff Zucker trademark—was nowhere to be found.

November 2004 featured a mixture of mediocre new reality like NBC's *The Million \$ Hoax*; Fox's *The Rebel Billionaire: Branson's Quest for the Best*, *Nanny 911* and *My Big Fat Obnoxious Boss*; and ABC's *Life of Luxury*. With too much nonscripted programming, more repeat programming than ever before in a sweeps month, and only one network—CBS—still aggressively programming in the made-for movie business, there was nothing unusual about this normally overpopulated programming month. Actually, had I not been looking at a calendar, I would have never even known this was a sweeps period.

At the same time, though, I started to wonder: Does the lackluster programming slate in November mean that the networks

were finally placing more of an emphasis on their regular lineups? (That certainly would not be a bad thing.) Or were they being unusually conservative in order to contain costs? If you ask me, a combination of rising costs and continued audience defections led to the lackluster November. The business of network television has changed, and the extravagance of the past will be seen far more rarely in this era of budgetary restrictions.

Minus the stunting, the good news is there is no place to hide. CBS' win, ABC's momentum, NBC's tumble, Fox's fiddling before the return of *American Idol*, and modest performances from UPN and the WB were a result of their real lineups. When it comes time to place valuable advertising dollars on the networks, media buyers will look back at a November in which the truth—for better or for worse—could not be hidden. CBS is hot, ABC is up, UPN and the WB are close to year-ago levels, while NBC and Fox are clouded by erosion. And not even a holiday special with *American Idol* winners Kelly Clarkson, Ruben Studdard and Fantasia Barrino could mask Fox's ongoing losses.

I would like to think that that lack of over-the-top competitive options is a result of networks trying to program on a year-round basis, but more likely it has to do with lack of budgets. Unless the success of *Category 6: Day of Destruction* spurs the return of the miniseries format or Jacko pulls another unexpected stunt, it looks like sweeps period may end up being nothing more than just an ordinary month.

Then again, let's wait and see what the networks have up their sleeves for February. ■

Actually, had I not been looking at a calendar, I would have never even known this was a sweeps period.

Do you agree, or disagree, with Mr. TV? Please e-mail mberman@mediaweek.com and let him know if you would like your response published in an upcoming issue.

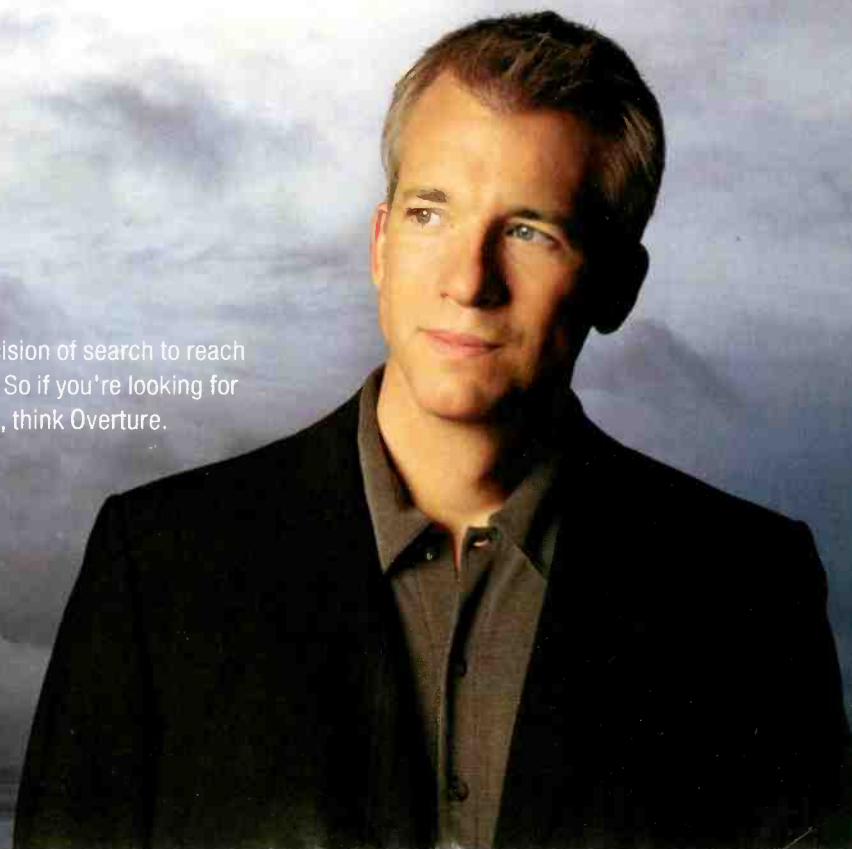
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