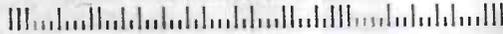


# MEDIAWEEK

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VOL. 12 NO. 15

THE NEWS MAGAZINE OF THE MEDIA

APRIL 15, 2002 \$3.95

## Discovery's Demos Drop

Upscale viewers are down sharply as sibling nets weaken flagship **PAGE 6**

### NETWORK TV

## UPN Sets Four Pilots for Fall

Hourlong shows to build on *Buffy*, *Enterprise*

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### CABLE TV

## E! Gives Itself Makeover

Adds Hollywood-themed shows to bump ratings

**PAGE 8**

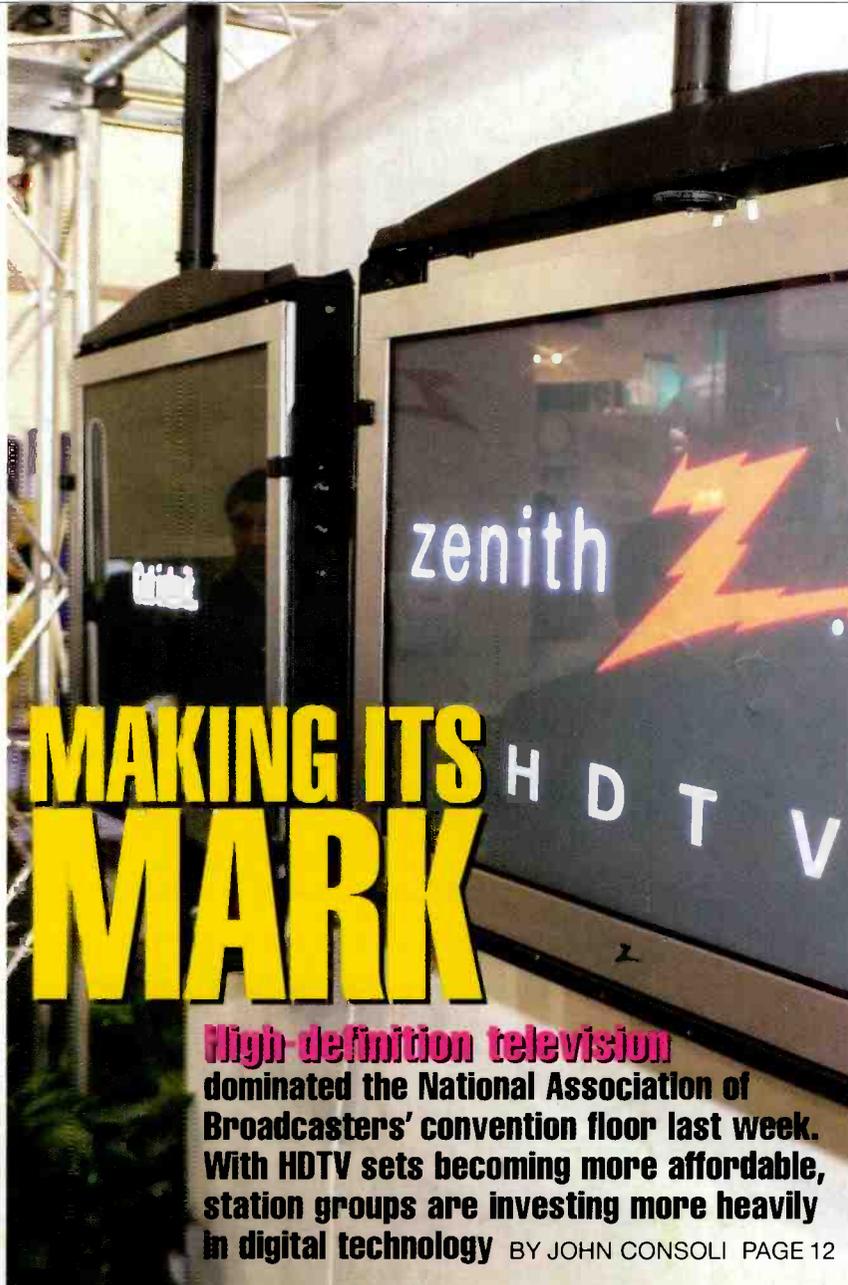
### THE INTERNET

## Will Radio Vet Revive AOL?

de Castro plans to add services and lure ads

**PAGE 8**

**Mediaweek Magazine Monitor** **PAGE 32**



## MAKING ITS MARK HDTV

**High-definition television** dominated the National Association of Broadcasters' convention floor last week. With HDTV sets becoming more affordable, station groups are investing more heavily in digital technology **BY JOHN CONSOLI** **PAGE 12**

### MARKET INDICATORS

**NATIONAL TV: QUIET**  
With second quarter just about sold out, buyers are busy meeting with clients to finalize upfront budgets and talking with network sales executives in pre-upfront posturing.

**NET CABLE: TIGHTENING**  
Some nets have wrapped second-quarter scatter deals and are negotiating for third. CPMs running from flat to slightly above upfront pricing. Spending at normal levels for autos, telecommunications and summer products.

**SPOT TV: STEADY**  
TV stations in the top 25 markets are enjoying slight upticks in demand due to a healthier national spot market. Rates are starting to creep up in some markets. Inventory is still available for May.

**RADIO: ACTIVE**  
Inventory for the top stations in many markets is tight through May due to a flood of TV tune-in ads for the upcoming sweeps. Some campaigns are being moved to June.

**MAGAZINES: MOVING**  
Food, auto and pharmaceuticals are strong spenders through second quarter. Apparel, travel and technology are weak, but showing some signs of improvement over last quarter.

PA GOSTIN

EVEN IN TIMES OF  
*Economic Uncertainty,*  
**B-to-B MEDIA**  
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- Some may think it's a bad time. A bad time to be advertising. A bad time to be selling. But there's no better proof of the business community's resolve and resiliency than getting back to business.
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# At Deadline

## Wenner Taps Martinez for *Men's Journal*

David Kupiec, publisher of Wenner Media's *Men's Journal*, resigned late last week after just one year on the job. He will be replaced by Kevin Martinez, who previously had been at the late *Brill's Content* and was an associate publisher at *Esquire*. "We want *Men's Journal* to be the pre-eminent lifestyle magazine, and Martinez is the person to do it," said a Wenner spokesperson, who said Martinez will be charged with bringing in more ad pages from apparel, auto and alcohol advertisers, the key categories for the title. Through April, year-to-date ad pages for the 638,462-circ monthly fell 18.21 percent over last year, according to *Mediaweek's Magazine Monitor*.

## Universal McCann Keeps Nestlé Business

Universal McCann has retained its media buying responsibilities for the Nestlé account in the U.S., winning the Swiss marketer's media consolidation review for business totaling \$375 million. St. Louis-based PHD was also competing for the business. PHD had buying responsibility for Nestlé subsidiary Purina pet foods, which Nestlé acquired in December. Nestlé also owns the Friskie's pet food brand. Combined, they add up to \$150 million of Nestlé's total ad spending. Nestlé Purina PetCare will be formed to market those brands. Media planning for Purina will remain at PHD.

## Paxson Lauds FCC Auction Nod

The Federal Communications Commission says the June 19 spectrum auction will go ahead, and Lowell "Bud" Paxson says that makes him happy. The federal regulators last week rejected the Cellular Telecommunications & Internet Association's request for a delay in the auction of the 700 MHz band that supports channels 60-69, where many Paxson-owned stations can be found. The wireless trade group said the delay is needed to plan for spectrum management. Paxson said the FCC's refusal to delay "bodes well for the American consumer." Paxson and others stand to take in millions of dollars as wireless operators purchase the available bandwidth.

## CBS, WFSB Sign Affiliation Pact

WFSB, Meredith Broadcasting's CBS affiliate in Hartford, Conn., the 28th-largest TV market, last week signed a long-term affiliation agreement with CBS. Terms were not disclosed. The station, which has been a CBS affiliate since 1958, is the top-rated station in the market, as well as the

top biller, according to BIA Financial Network. For CBS, the deal is in stark contrast to its loss two weeks ago of Post-Newsweek's WJXT, which elected to go independent rather than renew its affiliation with CBS. WFSB marks the 40th station CBS has re-signed in the past 19 months.

## Copps, Martin: FCC Too Soft on EchoStar

Federal Communications Commissioners Michael Copps and Kevin Martin last week expressed concern that the FCC's Media Bureau should have come down harder on EchoStar Communications when it found that the satellite company makes it difficult for subscribers to view local broadcast channels. It suggested EchoStar tell customers how to get those channels with the free second dish the company offers.

Copps, a Democrat, and Martin, a Republican, said that would saddle subscribers with the real costs of inconvenience and time. "DBS consumers deserve more," they wrote last week.

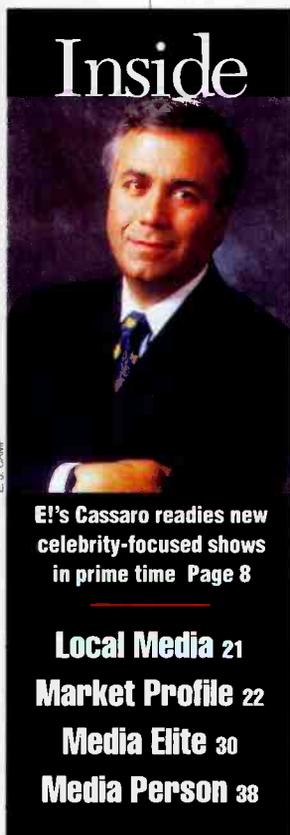
## Addenda: NBC Enterprises and Court TV

last week announced a partnership to co-produce *Trial By Fire*, a law-themed talk-show series for syndication. Set to launch in early 2003, the series is the first joint production between NBC and Court TV...**Nielsen Net-Ratings** announced last week it had purchased the assets of AdRelevance, a research service that tracks online advertising expenditures, from Jupiter Media Metrix, for \$8.5 million...

**Michael Hugger**, formerly president of Millennium Sales & Marketing, a unit of TV rep firm Katz Television Group, was named president of Eagle Television Sales, another Katz unit. Hugger was replaced at Millennium by Craig Broitman...**Endeavor** agent Richard Weitz was named a partner in the talent agency, where he has headed the TV literary department since 1997. It is the first time that an Endeavor partner has come up through the ranks of the agency.

**Correction:** In the NAB Report on page 12 of today's issue, NAB president Eddie Fritts' last name was incorrectly spelled in one refer-

ence. Also, in the April 8 issue's IQ Interactive Agency Report Cards, the revenue number for Agency.com was incorrect and should be \$116 million in 2001, reflecting a 37 percent drop in revenue from 2000. In the same section, a story about online advertising neglected to mention that the agency Blue Dingo did the Web site strategy, concept, design and development for the Mennen Speed Stick ad.



**Inside**

E.J. Cassaro

**E!'s Cassaro readies new celebrity-focused shows in prime time Page 8**

**Local Media 21**

**Market Profile 22**

**Media Elite 30**

**Media Person 38**

## Warner Sets DeGeneres Talk Show for Fall '03

Warner Bros. last week tapped Ellen DeGeneres to host an hourlong syndicated talk show. The strip will likely roll out in fall 2003 and will seek to emphasize DeGeneres' strength in stand-up comedy. The program will be produced by Warner Bros.' Telepictures Productions. "This is advertiser-friendly, quality content with a big star that stations are looking for and viewers love," said Dick Robertson, president of Warner Bros. Domestic Television, which will distribute the show.

"To get someone of Ellen's talent and stature is a real coup for us and for stations that will buy the show," said Jim Paratore, president of Telepictures and executive vp of Warner Bros. Domestic TV. The deal is contingent on the future of DeGeneres' CBS comedy, *The Ellen Show*, which was put on hiatus earlier this season and is expected to be canceled when the fall schedule is announced in May. —Alan J. Frutkin

## New Distribution Deal Expected for TV Guide

Gemstar-TV Guide International is said to be close to retaining an outside partner to distribute its 9-million-circulation *TV Guide*. The company, which currently distributes the weekly to newsstands via its TV Guide Distribution unit, is exploring a deal with Comag Marketing Group, a joint venture of Hearst Magazines and Condé Nast Publications, according to sources close to the discussions. A deal could be announced this week. TV Guide Distribution also currently distributes *BusinessWeek*, *Essence* and Weider Publications' *Shape* and *Men's Fitness*. A Comag-TV Guide deal may also include distribution deals for those titles.

Since Gemstar acquired *TV Guide* in 2000 from News Corp., the company has increasingly focused on electronic media, including *TV Guide*-branded interactive programming guides and cable ventures such as the TV Guide Channel. In recent (continued on page 8)

# Discovery Reality: Demos Are Down

Buyers going into upfront look elsewhere for upscale viewers

**CABLE TV** By Megan Larson

**T**he Discovery Channel's 2002/2003 schedule—composed of well-photographed and intelligent series funded by a \$150 million programming investment earlier this year—may quiet critics who say the network has lost its touch. Otherwise, the cable network may become just another broad-based cable network without a distinctive audience.

Once a titan in the cable universe in terms of audience composition and cost-per-thousand ad rates, the flagship network of Discovery Communications, Inc. is suffering from a confluence of factors, which include rapid growth of the parent company, whispers of a sale to parties both domestic and foreign, as well as a spate of staff exits. Although Discovery still ranks among the top 10 cable nets in household ratings and demographics, the upscale viewers that have made the network a must-buy for luxury automobiles and mutual funds have largely moved elsewhere. "I don't buy Discovery anymore for my upscale clients," said one media buyer, who requested anonymity. "Discovery used to be a premium, but no longer...these guys are diving down on CPMs."

To be fair, most cable networks were forced to roll back CPMs when the bottom fell out of the marketplace last year. But after charging increases year after year, Discovery saw its rates drop a greater degree because of a shift in programming strategy, media buyers said. As DCI spread its programming wealth to its sibling services TLC, Travel Channel, Animal Planet and myriad digital networks, Discovery's own schedule grew weaker, observers said. So the corporate plan was to schedule Discovery with ratings-getters, which included forensic shows like *FBI Files* and *The New Detectives*, which are solid household performers but unattractive to upscale viewers (they're also readily available on Court TV and A&E, noted some buyers).



Discovery Quest kicks off with a search for the Bismarck.

Among households that earn \$75,000 a year, Discovery indexes around 95 (below an average of 100) on the Nielsen Media Research index that measures household income, according to an analysis by Zenith Media. The index drops to 80 among the network's key demo of adults 25-54 during the period from Oct. 1, 2001 to Jan. 27, 2002. "It isn't upscale until it hits around 110," said Zenith's Roy Rothstein, vp/director of national broadcast.

"As you continue to grow your audience, all programs cannot be targeted to the upscale adult 25-54," reasoned Bill McGowan, Discovery's executive vp of ad sales in charge of global affairs, adding that "if the average goes down, it does not mean the quality of the individual programming goes down."

Nevertheless, those upscale dollars are now looking not only to Discovery siblings TLC or BBC America, buyers said, but also to the much smaller rival National Geographic Channel U.S., which launched in January 2001 and reaches 20 million homes. "With the focus on specials, we lost strength in our series," said Clark Bunting, Discovery's executive vp/general manager, pointing to the promise of new series *Hi-Tech History* and *Building Big*, as well as the new programming franchise *Discovery Quest*. Added Adam Stewart, vp, national ad sales, Discovery Channel: "We see these shows as building upscale numbers on Discovery."

McGowan said last week the network will indeed pull back on crime programming to make room for the new series. The high-rated Tuesday night of forensics programming will remain, though it indexes at a 30 on the \$75,000 adults 25-54 index compared to, say, October's *Ultimate Guide: Mastodon*, which ranked at a 105. Discovery is re-evaluating the future of *The Prosecutors* and *Justice Files*.

"In many ways Discovery has been a victim of its own success," said John Rash, senior vp/director of broadcast negotiations at Campbell Mithun. "A decade of innovation has spawned not only the additional channels, but its ratings have been diluted by the competition adopting its programming. This year's programming puts them in a better position to rebound."

*Hi-Tech History*, which premieres in fourth quarter 2002, uses current technology to better understand historic events, such as the battle at the Alamo; *Building Big*, premiering in second quarter 2003, tells the stories of major engineering feats including the building of the Hoover Dam using Meteor Studios animation (which Discovery has used in the past); and *Moments in Time*, which also comes out next second quarter, looks at cataclysms in history. The first *Discovery Quest* special, *James Cameron's Expedition: Bismarck*, goes in search of famed German battleship *Bismarck* three miles below the surface of the ocean. "With all the expansion, you can't let the flagship brand be forgotten," said Judith McHale, DCI's president/COO, who asked the board of directors for an extra \$30 million this year in addition to the budgeted \$120 million. "I wanted to make sure that Discovery got all that it deserved."

It has been a volatile two years for Discovery, which enjoyed stellar subscriber growth but also was negatively affected by rumors of a sale and an exodus of employees. McHale last week denied talk of a sale, but Viacom executives privately insist Discovery has spoken to them about a possible merger. Also, Vivendi and most of the media giants have reportedly talked with Discovery. Meanwhile, network heads have walked out of the company, from Discovery Channel president Mike Quattrone last year to Discovery Networks president Jonathan Rodgers, who exited in March. Rodgers has not been replaced yet, but insiders are pulling for John Ford, content group president. "The search for Jonathan's replacement is still going on," said a company rep.

Buyers are also concerned about the recent departures of key sales executives. But McGowan believes that with Evan Sternschein's recent appointment to senior vp of national sales, "change is going to happen, but we have a strong, senior management," including Sternschein's West Coast counterpart Ben Price. ■

# UPN Has 4 Pilots for Fall

Network is expected to pair new hour dramas with *Buffy* and *Enterprise*

TV PROGRAMMING By Alan James Frutkin

**O**f all the networks' fall development slates, UPN's remains the sketchiest. But with four confirmed pilots in the works, its plan is becoming clearer. Although representatives for UPN declined to comment, the strategy for prime time seems simple: Build on *Buffy*, *the Vampire Slayer*, and build on *Enterprise*.

"What's smart is to work off of successful foundations and program to your, audience flow," said Guy McCarter, senior vp and director of entertainment marketing for OMD USA.

All four pilots are one-hour dramas. They include: *Haunted*, which follows a police officer who is visited by ghosts; *The Legacy*, which is about a lawyer with superpowers; *One for the Money*, which centers around a female bounty hunter; and a new version of Rod Serling's classic sci-fi anthology series, *The Twilight Zone*.

At the top of the list is *The Twilight Zone*, if only because of its built-in equity. Jeremy Piven (who co-starred in ABC's *Ellen* and HBO's *The Larry Sanders Show*) has been cast in the lead role on the pilot, which, depending on its outcome, could be a lock for Wednesdays at 9 p.m.

"If it's well written, and able to attract enough good actors, it could work well with the sensibility and tonality of *Enterprise*," said John Rash, senior vp and director of broadcast negotiations at Campbell Mithun.

Perhaps the only strike against *Twilight Zone* is its anthology format. "Those programs tend not to do as well on the broadcast networks, because they're basically different shows every week," said Steve Sternberg, senior vp and director of audience analysis at MAGNA Global USA. "But UPN can survive on lower ratings, and if it can attract a core audience, it could be very successful."

With last week's announcement of *Roswell*'s cancellation (*Mediaweek*, March 25), UPN clearly is hoping to find a more compatible lead-out for *Buffy*. The three other projects—*Haunted*, *The Legacy*, *One for the Money*—could compete for that Tuesday 9 p.m. slot.

UPN had green-lit another drama last

month, but its prospects seem less certain now. From writer/producer John Ridley and indie actress/director Sofia Coppola, (*The Virgin Suicides*), the one-hour project, titled *Empire*, concerns an African American family in which two brothers run a successful hip-hop music label. Produced by Greenblatt Janollari, Francis Ford Coppola's American Zoetrope and Fox Television Studios, the project's finances apparently have come under question, and the producers are looking for a European backer.

With wrestling's continued strength on Thursdays, and a Monday comedy lineup that primarily targets African American viewers, most buyers predicted UPN will keep those nights intact. Sources said that *The Hughleys* could exit the Monday schedule, and that the network is in search of a compatible half-hour for its freshman comedy *Girlfriends*. Most buyers also said it was unlikely that UPN would attempt to program

Fridays, instead sticking with more proven and less expensive theatrical titles for the time being.

With so few pilots in play at UPN, one TV agent, who spoke on condition of anonymity, described the network's development season as "a little strange." And because the network has kept its plans so closely under wraps, he said, UPN could surprise buyers by possibly splitting up its Monday night and programming an hour block of comedy followed by a drama on two nights.

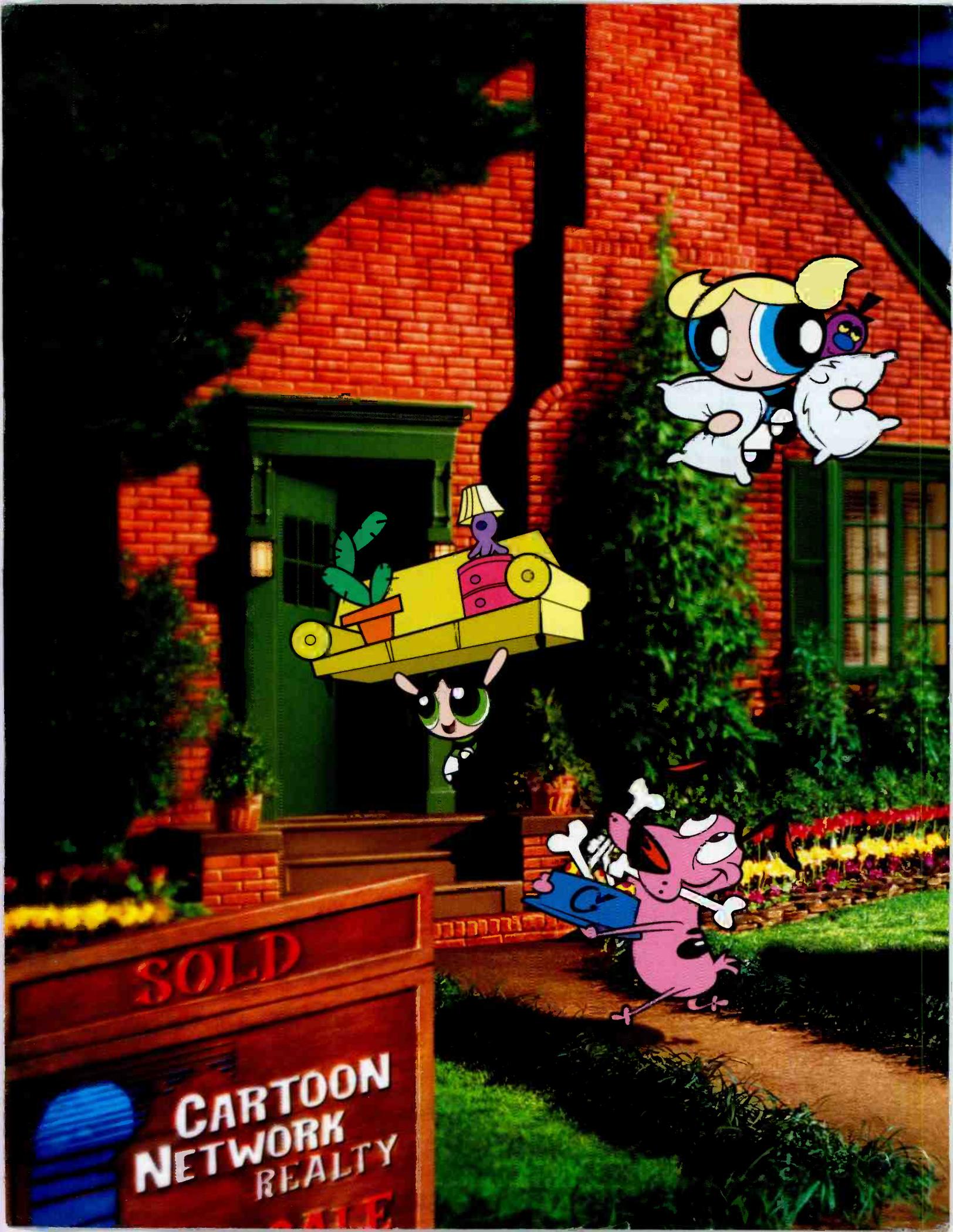
Several TV executives familiar with UPN's strategy suggested the network's greatest challenge may be in smoothing out its demographic flow, which currently varies from night to night.

Likewise, perhaps the biggest question mark for the network concerns how great an impact Leslie Moonves will have on its schedule, now that UPN is under his purview. Despite the failed repurposing this season of CBS programs such as *Amazing Race 2*, most buyers predicted that Moonves' presence will continue to be felt. "There will be a relationship between CBS and UPN somehow," McCarter said. ■



Piven will star in UPN's *Twilight Zone* remake.

LESA O'CONNOR/ZUMA PRESS



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Source: Nielsen Media Research, April 2002 Universe Estimate.  
Subject to qualifications available upon request.

adl keyword: cartoon network

months, Gemstar has also talked to distributors including Curtis and AOL Time Warner's Time Distribution Services. —Lisa Granatstein

## Disney, ABC Renew Support for *Nightline*

Walt Disney Co. brass and *Nightline* host Ted Koppel last week publicly kissed and made up in hopes of getting past last month's fiasco, in which company executives criticized the ABC program for attracting an older-skewing audience while the network unsuccessfully tried to lure CBS' David Letterman to fill *Nightline*'s late-night slot. ABC extended Koppel's contract to host *Nightline* through December 2003.

"The Walt Disney Co. and ABC have always valued *Nightline* for the important role it plays for the network and in the national discourse," said Robert Iger, Disney president. "We want to renew and reaffirm our support for *Nightline*, one of the network's signature programs."

Added Koppel: "It is especially gratifying for me and everyone at *Nightline* to have questions about the future of the broadcast so warmly and enthusiastically resolved at the highest levels of the corporation." —John Consoli

## NBC Gets FCC Approval for Telemundo Purchase

The Federal Communications Commission last week gave its approval to NBC's \$2.7 billion acquisition of Telemundo. The FCC rejected a petition to stop the deal from Paxson Communications, which said that the acquisition is not in its best interests. NBC also owns a 32 percent stake in Paxson.

The FCC allowed NBC a year to divest one of Telemundo's two TV stations in Los Angeles. NBC's ownership of KNBC in L.A. gives the company too many stations in the market, according to the FCC's duopoly rules.

NBC officially took over Telemundo last Friday. Jim McNamara, Telemundo CEO, will continue to run the network, and NBC is expected to sell some cross-platform ad packages with Telemundo in this spring's upfront. —JC

# Celebrity Sightings

## E! adds new Hollywood-themed series to shore up prime-time viewership

**CABLE TV** By Megan Larson

**A**fter toying with T&A-filled series and scripted films, E! Entertainment Television has gone back to the basics by developing nine new original shows for prime time that focus on celebrities and their lives and careers.

"We clearly lost our way," said Dave Cassaro, the network's executive vp of sales and distribution. "The stuff wasn't enticing the viewer to come back, but we are working on bringing the shows closer to our brands—bold, inside and revealing, but also a little offbeat."

E! is currently developing shows including *True Hollywood Story Game Show*, which tests contestants' star knowledge; *America's Favorite Houseguest*, which places a known comedian in the homes of everyday folk for 48 hours, and *Celebrity Matchmaker*, which sets up celebrities' siblings, friends and assistants on dates.

Though E! is still solid in its delivery of adults 18-49—having grown that demo group 2 percent in first quarter to a prime-time average of 267,000—the network's household ratings during that period dipped 17 percent from 2001, to a 0.5, and household delivery

fell 5 percent, to 365,000.

While acknowledging that E!'s latest moves might be a benefit, one media buyer noted that "network TV's increased attention to award ceremonies and pre-party shows has diluted the E! franchise." Also problematic was the network's experimentation with beach-based bacchanalia like *Wild On*, which didn't flow with mainstays like *True Hollywood Stories*. Though ratings were solid, executives moved it appropriately to late night following Howard Stern. Also, after three failed original films E! is no longer pursuing scripted product. "Fiction is not our thing," said Cassaro.

Aside from a revitalized schedule, E! will launch a celebrity-driven marketing effort and is building a new set for *E! News Live*. In addition, sister network Style, which is often sold in with E! to advertisers looking for younger demos, is also getting a boost with new original programming. Currently in 25 million homes, Style recently launched cooking show *Nigella Bites*. In development are *Modern Girls Guide to Life*, *What's in Sarah Jessica Parker's Closet?* and *Bobbi Brown Beauty*. ■

# Radio Vet Signs Up to AOL

## de Castro will add audio, video services to revive flagging flagship

**THE INTERNET** By Katy Bachman

**A**OL is the closest thing to an established media company the Internet has in its brief, turbulent history. And like many media companies, AOL is suffering from the ills of a moribund marketplace, so much so that parent AOL Time Warner's stock price plummeted below \$20 last week, in part on news of AOL's ailing revenue stream. Can a veteran radio executive turn things around?

Jimmy de Castro, the energetic former CEO of AMFM Radio, has every intention of using his radio experience to revitalize the flagging AOL flagship now that he's been named president of AOL interactive services. His primary missions: strengthen the brand through new content and services for AOL's 34 million subscribers and lure more

advertisers. Last October, the company launched Radio@AOL, a natural fit for de Castro, who talked about adding both audio and video elements to the service.

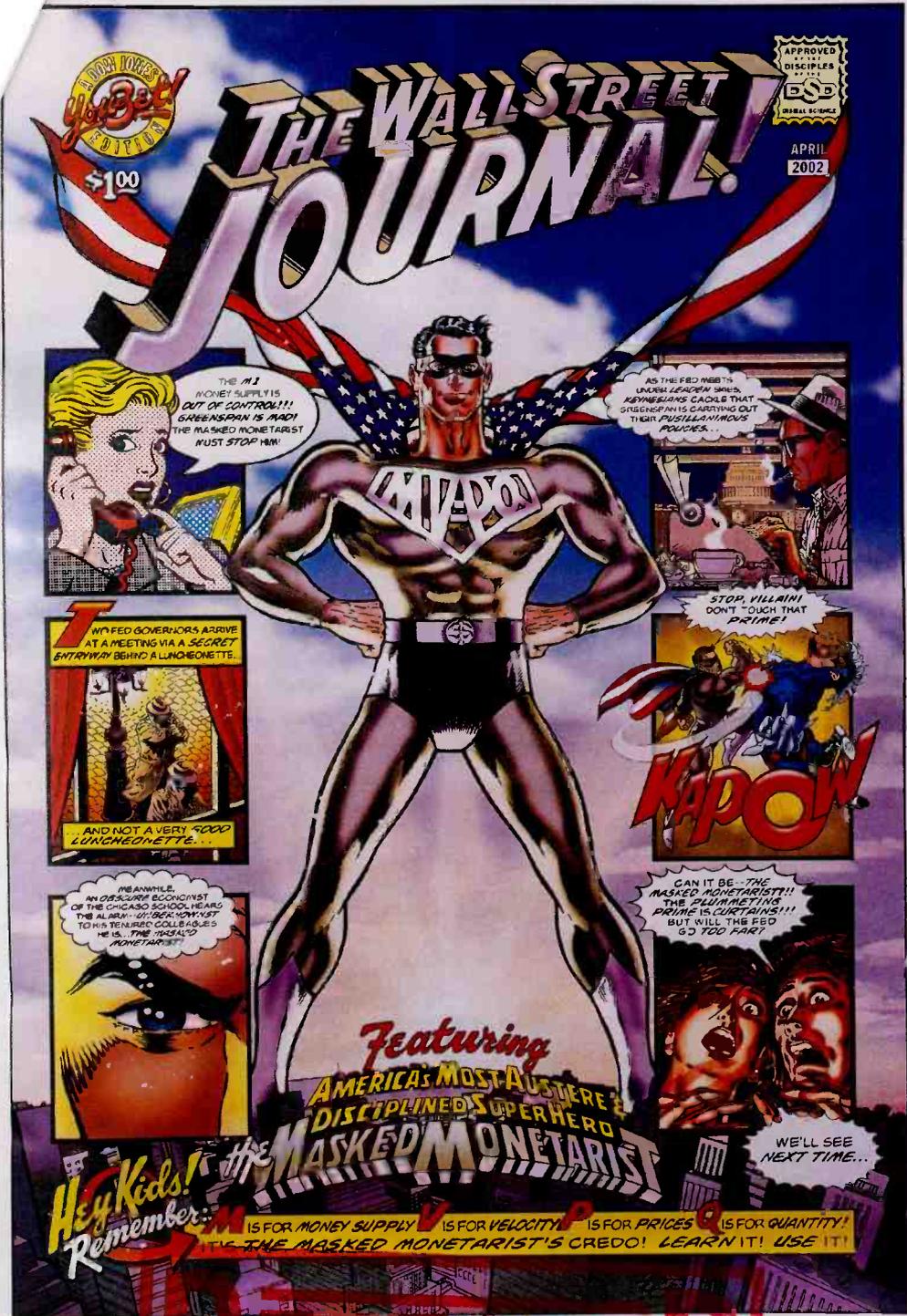
"[AOL] product has been flat, and it needs to be reinvented," said de Castro. "Whether you put it on a radio station or online, it's about segmentation and delivering the audience. We'll get the product right first; then we'll monetize it."

Replacing Jonathan Sacks, who retired in February, de Castro reports to Michael Kelly, COO of AOL, who reports to Bob Pittman. Pittman, AOL Time Warner's COO-elect, last week was put back

in charge of the entire AOL division, which includes Netscape, MapQuest and AOL Moviefone. He fills in for Barry Schuler, who



de Castro hopes to add new services.



(Nice, but is it us?)



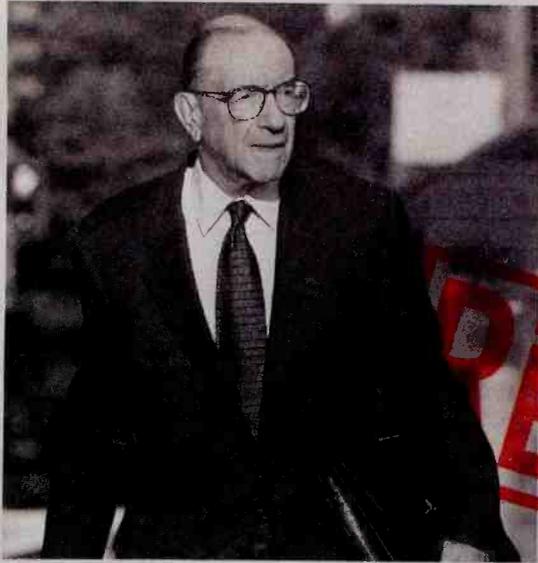
**THE WALL STREET JOURNAL.**

TUESDAY, APRIL 9

Tuesday, April 9, 2002 — Sun and clouds — Weather: Page B11 \*\*

\$1

# GREENSPAN CUTS IT!



Federal Reserve Chairman Alan Greenspan leaving the Capitol building yesterday.

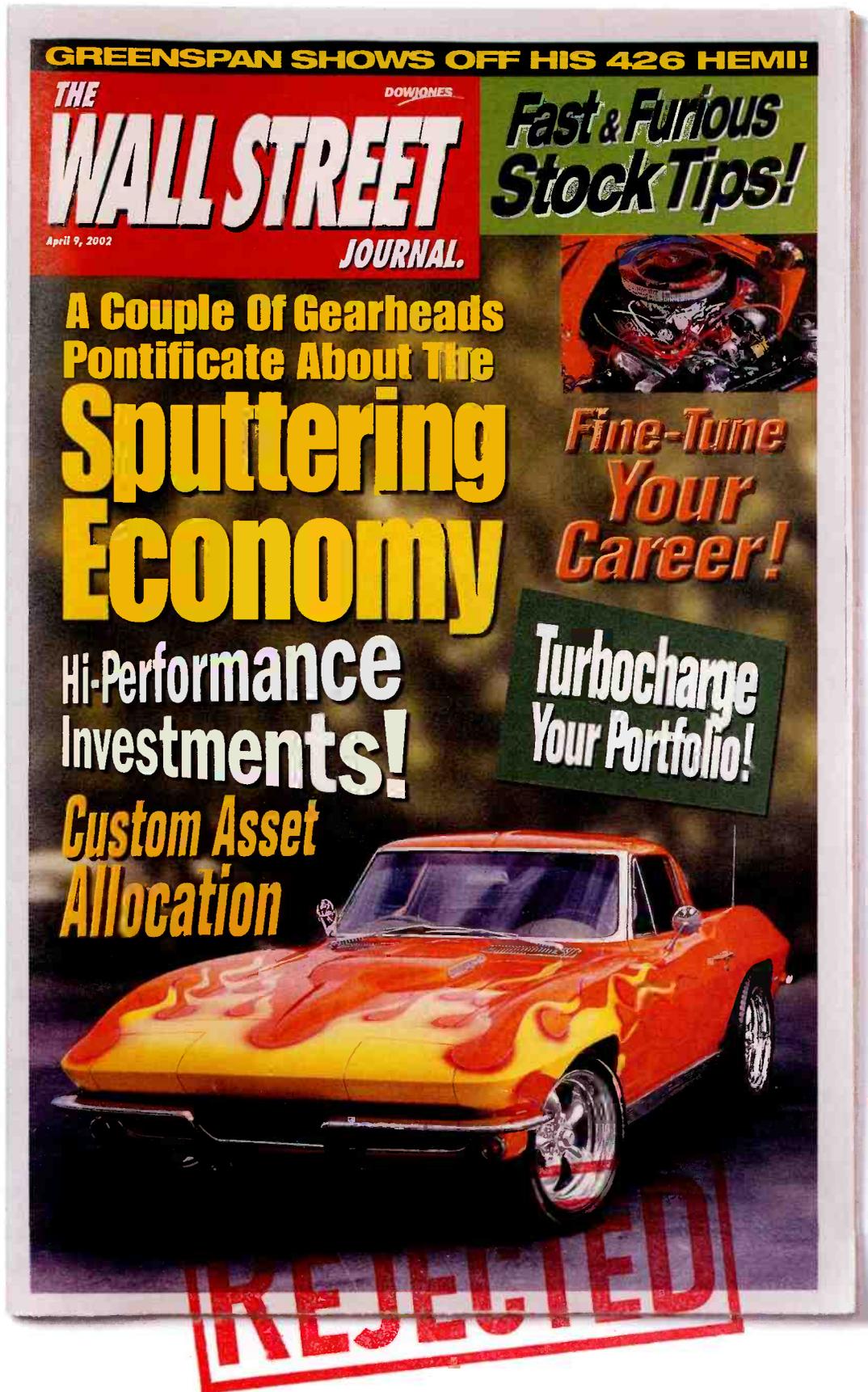
Washington, D.C. In a surprise move Federal Reserve Chairman Alan Greenspan cut interest rates a whole point yesterday. Wall Street was looking for a half point move but gladly accepted the full point cut. Markets traded under heavy volume and most major indices were up. Page A8

Overseas market rally in response to Fed's rate cut. Page C1

Bulls and Bears have at it on the exchange floor. Page C1

**It's Mergerpalooza time on Wall Street**

PAGE A2



(Interesting, but.)

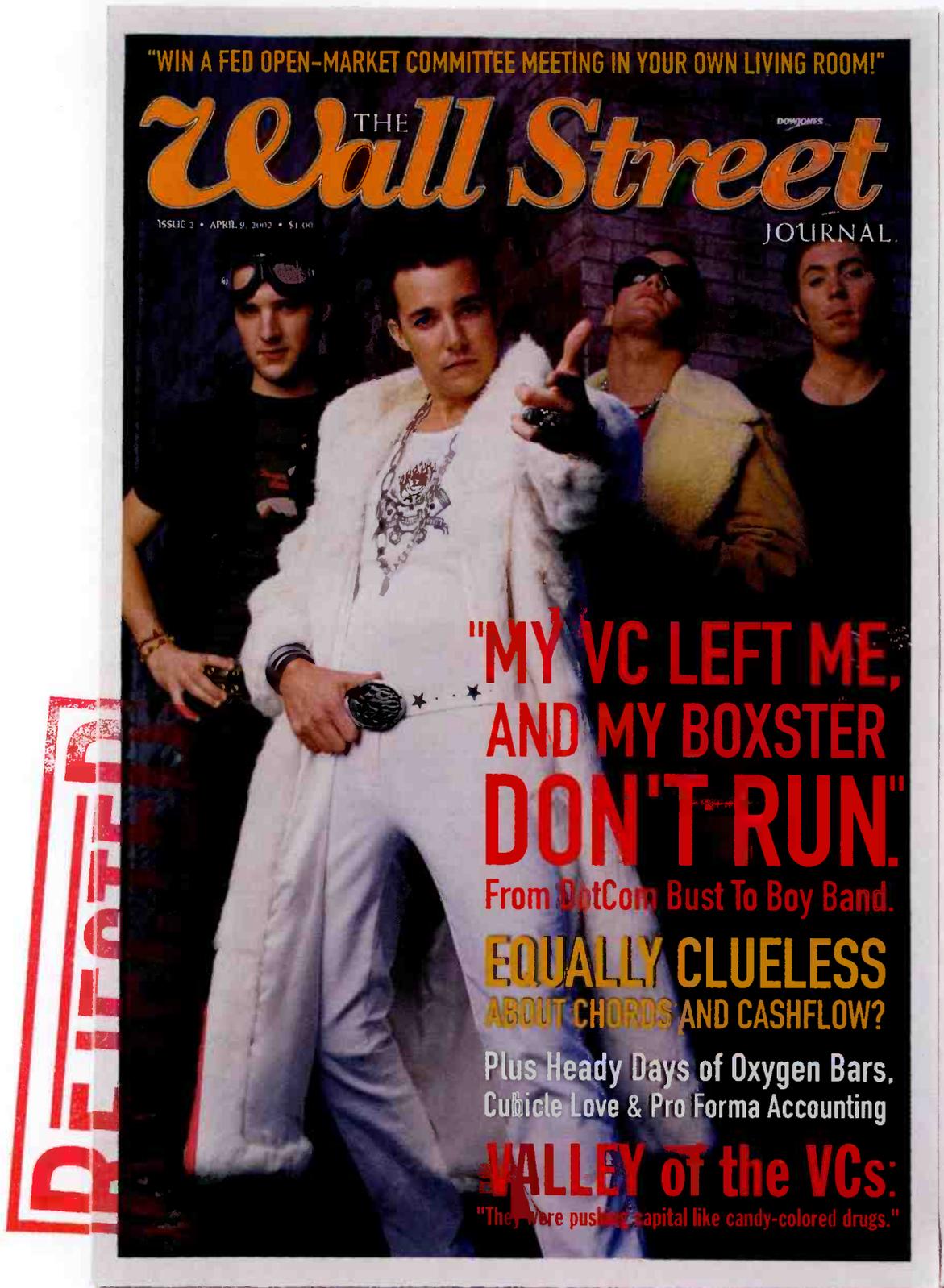


**REJECTED**

(Nope.)



(Details TBD)



(Heavens, no.)

Design proposal No.11



(Just right.)

We're pleased to introduce today's Wall Street Journal. (Happily, it bears no resemblance to the exhibits on the previous pages.) Our idea was simpler. Today's Journal features new content and an entirely new section three days a week— Personal Journal, with articles on personal finance, health and family, travel, cars and gadgets. We've also tweaked the layout for easier navigation and readability. And, oh yes, we've added just the most judicious hint of color. Otherwise, it's the same old brilliant rigorous shrewd witty authoritative Journal.

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Fax: 44-20-7842-9650

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was ushered over to a new digital-services development group at AOL Time Warner, where he will be chairman/CEO. Pittman's mission: make sure the revenue streams again show impressive growth, which has not been happening of late.

Here's why: Analysts last week questioned AOL's subscriber growth, which includes members who do not pay for the service. Full-year ad and commerce revenue grew last year but dropped 7 percent in fourth quarter to \$637 million. If Time Warner's own advertising on AOL is factored out, the fourth-quarter drop was a more precipitous 27 percent.

## Universal Appeal

Sci Fi and USA eager for right of first refusal on parent studio's product

CABLE TV By Megan Larson

Often whipped by the competition when vying for the rights to off-network programming and theatrical films, Sci Fi and USA Network are counting on more negotiating clout when parent company USA Networks Inc. is merged into media giant Vivendi Universal within the next month.

Based on a clearly defined relationship with Universal, the networks expect to have first right of refusal to the studio's productions in addition to more financing, which will help build the networks' programming schedule, aid marketing efforts and hopefully improve the bottom line. In December, Vivendi bought the assets of USA Entertainment Group, which includes USA and Sci Fi, for \$10.3 billion.

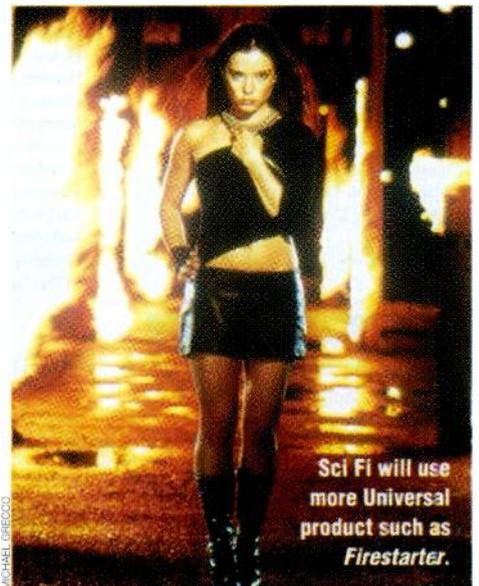
"One of the problems we've had is that our top cable competition are part of vertically integrated companies with access to studios and their libraries," said Sci Fi president Bonnie Hammer. The network recently won the rights to *Roswell* and *The X-Files* but has lost many opportunities in the past, including *Star Trek*, a Paramount product Hammer had long coveted but which eventually went to the studio's cable sister TNN.

"It's great to have the first bid, theoretically, because the way the business was going, we weren't getting too many shots," said USA president Doug Herzog, who noted that Fox product goes to FX and Warner Bros. shows land at TNT or TBS. Herzog, who expects to announce his development slate in two weeks, is currently "plundering the [Universal] vaults," he said.

While providing few details, Hammer said she wants to adapt Universal films into new series or remake library product. Current

"In a depressed ad climate, Internet advertising, because it's young, is one of the first budgets that gets trimmed," said Andy Chapman, director of media operations for Atmosphere BBDO, which buys Internet ad space. "More and more, AOL and other portals are having to figure out other revenue streams beyond advertising, such as subscription-based services."

Under de Castro's management, AMFM created a radio networks arm, which radio buyers cited as an innovative move that lifted a sleepy segment of the business. "Imagine an AOL radio network," said de Castro. "That's one idea we have to bring to bear." ■



examples include *Firestarter*, a Universal movie that was recast into a contemporary original movie and will now be spun off as series on Sci Fi next season. *Battlestar Galactica*, also a Universal product, is being remade into a four-hour miniseries. Sci Fi's originals, including the 20-hour *Taken* and *Children of Dune*, may also benefit from additional revenue streams, such as international distribution and video sales that Universal can provide.

In addition to accessing Universal's library, there may be opportunity with the theme parks. Sci Fi is currently developing a physically demanding competition/game show that could be based at Universal Studios Orlando. "It would be great to have a programming franchise that could be an attraction," said Hammer. ■



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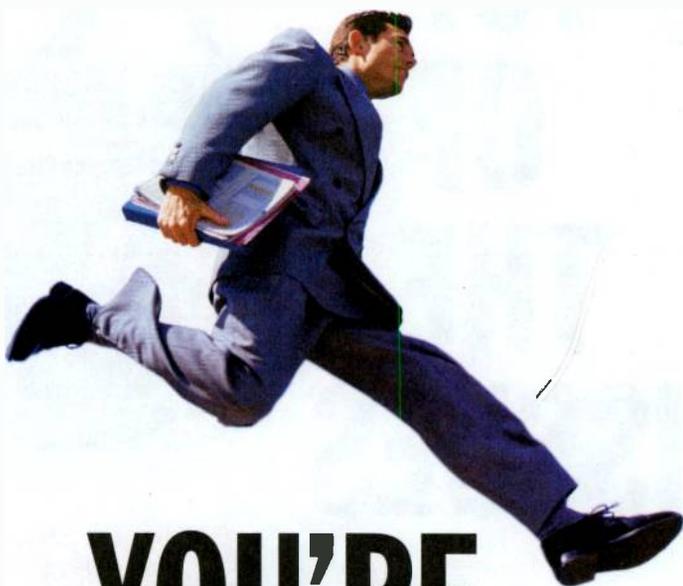
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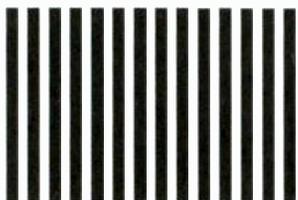
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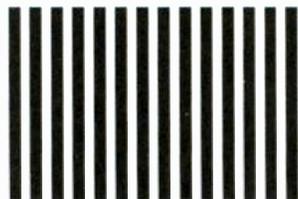
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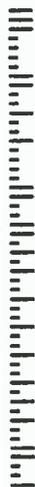
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## Stronger Signals for HDTV

**After years of paying lip service, broadcasters are finally backing high-definition TV, even though the number of sets remains tiny** BY JOHN CONSOLI PHOTOGRAPHY BY IRA GOSTIN

**ALTHOUGH SKEPTICS OF HIGH-DEFINITION TELEVISION COULD STILL BE FOUND SCATTERED** among the 95,000 attendees of last week's National Association of Broadcasters convention in Las Vegas, it appears the industry's transition to broadcasting in high-definition is actually starting to take root.

While even the most ardent proponents of HDTV acknowledge that Congress' mandate to set a 2006 deadline for all TV stations to convert to high-definition transmission cannot be met, most feel that at least 85 percent can be converted by 2010. At the opening of last week's convention, 273 stations in 94 markets had made the conversion, primarily in the top 50 markets, but also in such tiny markets as Missoula, Mont., ranked 169th; Harrisonburg, Va. (178); Bowling Green, Ky. (181); and Butte-Bozeman, Mont. (193).

That said, several hundred other small-mar-

ket stations have requested waivers extending the deadline for compliance from the Federal Communications Commission, based primarily on lack of finances. But NAB president/CEO Eddie Fritts took those owners to task in his comments at the show. "They've known about this for the past five years," said Fritts. "If they had begun putting money away in their budgets each year for this, they would not be having any problems now." Fritts was not entirely unsympathetic, however, adding that the NAB has convinced the FCC to issue waivers based on financial hardship, a move the

FCC had originally vowed not to do.

At the convention, where an extra 300,000 square feet of exhibit space was added this year, there was more HDTV equipment on display than ever before. Attendance was down 15 percent from last year, to a bit less than 100,000, but the exhibit floors were bustling with activity, and station engineers were doing more than kicking tires. After talking with exhibit vendors, Fritts said that "there were more serious buyers, and the show generated significant leads for business." Fritts also said that vendors brought fewer staff members than last year, which accounted for a good portion of the decline in attendance. Sony, for example, cut its convention staff from 1,100 last year to 700.

Even trimmed down, Sony made NAB feel like an active conference. The Japanese electronics giant announced it had signed a major



**HDTV sets could be found all over the convention floor, as set makers from Sony (far left) to Zenith (left) showed off their latest innovations, including some cheaper models.**

digital deal with NBC that makes it the exclusive supplier of cameras, switchers, recorders and other equipment for the network, through 2009. NBC used Sony high-definition equipment during its production of the 2002 Winter Olympics from Salt Lake City. The deal ensures that NBC will be producing live events in high-def down the road.

ADDING TO THE UPBEAT mood was the fact that FCC Chairman Michael Powell, just two days before the start of the conference, proffered his suggested timetable for broadcasters, cable companies, product manufacturers and retailers to speed up the rollout of digital TV. Fritts, whose organization speaks for the nation's local TV and radio stations, opened the conference by calling Powell's plan "a terrific step forward," adding, "we embrace the principles embodied in the Powell plan and encourage our friends in allied industries to do likewise. This transition is far too important to consumers to risk further delay."

Gary Shapiro, president/CEO of the Consumer Electronics Association, the TV set manufacturers' trade group, called Powell's plan "an extraordinary step," although he added that because the plan is voluntary, it does not go far enough to ensure that all parties comply. Yet Richard Chessen, chairman of the FCC's digital-TV task force, said Powell's plan is "not intended to be a regulation. It is sort of telling all the parties the direction they need to go."

Fritts said the Powell directive may be voluntary, "but voluntary has a different connotation in Washington than it does elsewhere. It could well become a blueprint for congressional legislation if all the parties do not comply." While he endorses the plan, Fritts said there are still several issues to sort out, such as interoperability, the need for cable operators to carry all broadcast networks' digital signals, and the need for all new TV sets to be fully integrated with digital tuners.

On the integrated tuners issue, the CEA at

first criticized Powell's plan, saying that set manufacturers were not prepared to go forward with including digital tuners in sets until most TV stations are broadcasting in digital. The CEA was the only group that publicly expressed some opposition to Powell's blueprint.

But during the NAB, the CEA reversed its position, as Shapiro issued a statement that fully endorsed Powell's plan. "We call upon all affected industries to join us in recognizing that we all must give a little so [consumers] will gain a lot," Shapiro said.

Valerie Schulte, NAB deputy general counsel, called Powell's move a good step toward hopefully motivating some segments of the industry that weren't "stepping up to the plate" in the transition to HDTV. "If we had the [FCC] leadership five years ago that Chairman Powell is exerting now, we would be way ahead of where we are right now," Schulte said.

Also adding to the sense that HDTV is getting closer to reality for consumers was an announcement by TV set maker Zenith Electronics Corp., which plans to put on the market later this year a direct-view, fully-integrated, 32-inch, 4-by-3 aspect ratio, HDTV set for under \$1,500, lower than the price many consumers are now paying for analog plasma and rear-projection sets. John Taylor, Zenith vp of public affairs and communications, explained that Zenith is also offering a 56-inch, wide-screen, rear-projection HDTV for \$2,500. "That's less than [the price] we were selling a 56-inch wide screen, real projection analog set two years ago," said Taylor.

While a \$500 HDTV set may be two or three years away, Taylor said all manufacturers are stepping up to the challenge, with prices expected to decline by 50 percent in the next two years. Of course, a big factor in declining prices is "economy of scale"—the more sets are sold, the more prices will come down. But Taylor said the lack of consumer sales has not stopped Zenith from moving ahead with its digital and HDTV products. "Our focus over the past two years has been concentrated on

digital," he said. "Seventy-five percent of our new products this year will be for digital."

Overall in the marketplace, according to the CEA, consumers now have a choice of 20 different integrated digital TV sets and 305 monitors, many of which are capable of receiving high-definition broadcasts. There are also 19 digital converter boxes on the market.

THE NAB AND CEA HAVE just completed the first step in what they plan to be an ongoing consumer-education program aimed at familiarizing people around the country with HDTV, its attributes and how it differs from analog. Houston, Indianapolis and Portland, Ore., cities in which all of the local stations have digital capability, were the first three markets where the program was put into play.

One aspect of the program was to put HDTV sets in high-traffic locations throughout the cities, such as sports arenas and city halls. Sony, Zenith, Mitsubishi, Thomson, Samsung and Philips donated the sets.

In addition, HDTV sets were strategically placed in sports bars and restaurants, where the manufacturers, local broadcasters and the business owners teamed up to host "watch parties," featuring HDTV broadcasts of the recently completed NCAA men's basketball championship tournament. Local stations in those markets also opened their doors to allow community organizations to tout the benefits of HDTV over analog. And Web sites were set up containing news and information about high-def and digital TV. Commercials were also aired on each of the stations, touting the benefits of HDTV with local retailer taglines.

Jeff Joseph, CEA's vp of communications and strategic relationships, said the NAB, working with a public relations firm, will be doing follow-up surveys of consumers in the three markets to gauge if sales of HDTV sets spiked. Joseph said Washington, D.C., is the next market to be targeted, which could have the double-impact of reaching both consumers and influential lawmakers in the market. Joseph said that down the road, he would like to see the trade associations step back from their education effort and let the local broadcasters and retailers run their own promotional programs.

John Orlando, NAB senior vp of government relations, said some focus groups done in Houston during the HDTV "Digital Zone" promotional campaign showed that consumers are concerned about having to buy not only an HDTV set, but also special tuners or additional cable boxes in order to get their sets to work. The goal, he said, is to get the product to the

point where the consumer can just buy the set, plug it in and watch.

That is probably several years away, with one major roadblock being the absence of a universal set of standards for all cable operators to transmit the HDTV feed through their wires. In the meantime, cable operators, concerned about competition in the HDTV area from direct broadcast satellite (and mindful that the FCC could decide to mandate that they carry all broadcasters' HDTV signals), are slowly beginning to offer their subscribers the

ability to get broadcast HDTV programming. The rub, as far as the consumer goes, is that a special tuner/decoder must be rented or purchased from the cable company, on top of the standard monthly cable rates. Cable operators have taken some heat from NAB on this, but they argue that with the cost of the tuner/decoders right now at several hundred dollars, it is impractical from a financial point to give them to subscribers for free.

Comcast announced last month that it will begin making HDTV programming available to its subscribers in the larger markets it serves, beginning in Washington this summer. Comcast president Steve Burke explained the motivation to move forward on HDTV was based more on the fact that there's an increase in

high-def programming, as well as the fact that set prices are on the decline. The company did a test run in Philadelphia and parts of Delaware and southern New Jersey last year, charging subscribers who wanted the HDTV programming an additional \$10.95 a month.

AOL Time Warner says it has been offering its subscribers HDTV capability on a piecemeal basis in various markets and has about 20,000 subscribers with decoder attachments for an extra monthly fee. Cablevision Systems Corp. has been offering to subscribers in Long Island, N.Y., digital set-top boxes to receive HDTV transmission of limited content, mostly from its own regional sports programming services MSG Network and Fox Sports New York, but also from HBO. Cable-

## NAB's *Other* Big Issue

### Station groups gird for the consolidation crush that's expected to follow deregulation

**T**he accelerated push to digital television may have dominated last week's National Association of Broadcasters' convention in Las Vegas, but some executives had other worries, too. Namely, how to survive in the forthcoming era of consolidation. "People are concerned," said Alan Frank, president of The Washington Post Co.'s six-station Post-Newsweek Stations.

Frank needn't lose sleep. His stations enjoy the financial backing of the \$2.4-billion Post Co. Smaller broadcasters, however, are far more vulnerable. Big conglomerates and regional powerhouses may come hunting as restrictive federal rules are slowly dismantled. That likelihood arrives as an ad slump aggravates financial strains that include the high cost of converting to digital.

Blair Levin, a former chief of staff at the Federal Communications Commission who now watches regulations for the investment house Legg Mason, Inc., had this prediction for executives attending the convention: "Look to your right. Look to your left. Two years from now, one of you won't be here."

Federal courts have thrown out a rule that kept cable companies from owning television stations in markets they serve, and have challenged the FCC to say why it should restrict the size of national groups, or limit ownership of multiple stations in small markets. Those changes signal a possible scramble for acquisitions—once the FCC, the courts and Congress finish chewing over the challenged rules. "There will be some opportunities when there is clarity in the regulatory environment," said David Barrett, president/CEO of Hearst-Argyle Television, a 24-station group that is itself the product of a 1997 merger. Levin said the simultaneous flux in several important ownership rules could bring action sooner rather than later. Companies "may feel they have to make an assumption" about how regulatory reform

will affect the marketplace, Levin said.

Difficult economics play a role. As some groups get bigger, all owners will face pressure to spread costs across several stations, said Gregory Schmidt, general counsel and vp of news development at LIN Television Corp., which owns, operates or has agreements to purchase 15 stations. "Over the next four years, you're going to see a lot of us linked together," Schmidt said. "The companies that are No. 3 in their market are in harm's way."

Schmidt's prescription: an unrelenting focus on local content, including news shows. Without that, he said, there is little to attract local advertising, the source of a majority of ad revenue for station groups. "I can't imagine how we're going to persuade those local advertisers to buy time when all we're presenting is a generic competitor to cable," he said.

Not everybody sees a land rush. Robert Hubbard, president/CEO of the eight-station Hubbard Television Group, said conglomerates will shop in large cities if national caps are relaxed, leaving station owners in smaller markets unmolested. "If they had an appetite for being in those markets, they could be," Hubbard said. "I personally don't think it changes that much. If you have a strong station, I don't think it means anything."

One thing was not said at the convention, at least not in the open. Executives declined to speculate who is shopping and what might get bought. That's due partly to circumspection and partly to a sheer inability to say how things will shake out as the industry transforms itself. "I don't think you can really name names," said K. James Yager, president/COO of the 23-station Benedek Broadcasting, which itself agreed in early April to be bought by another broadcast group, Gray Communications Systems. He said companies that treat broadcasting as nothing more than a cash cow are in peril. "Those who want to be in the business, believe in the business—they will be the consolidators," Yager said. —Todd Shields



**Former FCC aide Levin (above) believes one out of three TV station groups may not exist in two years. Post-Newsweek's Frank (right) could end up a buyer.**





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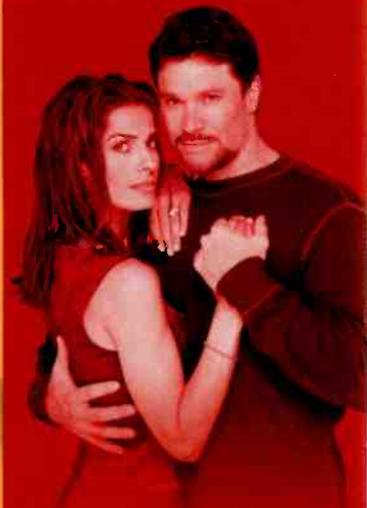
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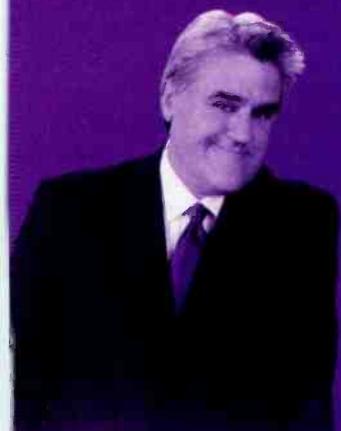
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# nab REPORT

vision makes use of The Wiz, the New York-area electronics chain it owns, as an added outlet through which to promote the sale of HDTV sets. Charter is also expected to roll out HDTV programming availability to its subscribers this year.

Marty Franks, executive vp of CBS Television, says he is more optimistic about the expansion of HDTV this year than he was last year at this time. "Two years ago, it was kind of like being lonesome on the ledge," he said. "But now Congress and the FCC are more active in trying to resolve the technical issues, and manufacturers are producing more sets, and the prices are dropping. A lot of people have been buying 4-by-3 analog sets for \$1,300 or \$1,400. For a few hundred dollars more, they can get an HD set."

CBS, of course, is the broadcast network with the most prime-time programming shot in HDTV, with virtually all of its dramas and sitcoms being offered in high-definition through a co-sponsorship with Zenith and Panasonic. ABC, for the first time this season, has begun



Sony will provide NBC with its new high-def cameras.

producing about 60 percent of its prime-time schedule in high-definition. NBC is shooting its first-year drama *Crossing Jordan* in high-def, as well as *The Tonight Show with Jay Leno*.

Fox is not currently broadcasting any of its

shows in high-definition, but industry sources say the network is just saving the cost until more consumers buy HDTV sets. Fox was taken to task earlier this year for not producing the Super Bowl in high-definition. ABC, which for a few years aired its *Monday Night Football* telecasts in HDTV in a deal with Panasonic but terminated that agreement two years ago, is again pondering televising the prime-time gridiron match each week in high-definition, according to several manufacturers.

On the cable-programming side, HBO and Showtime continue to be the leaders in high-definition telecasts.

THE OTHER IMPORTANT players in the HDTV puzzle are the retailers. David Workman, president and COO of Ultimate Electronics, a Colorado-based chain, said he was tired of seeing stores run canned examples of how HDTV programming looks on in-store sets. So

he made an agreement with Mark Cuban's HD Net—the only TV network broadcasting all of its programming in high-def on DirecTV—to run the network on HDTV sets in his stores so that customers can get a live, real-time experience of high-definition programming. Cuban agreed, saying the in-store demos of most high-def programming "look like garbage." Workman believes that right now the quantity of HDTV content is less important than selling the consumer a product that works properly in receiving that content. "Then the consumer will open his wallet," he said.

According to the CEA, 97,157 integrated HDTV sets were sold in 2001, a 1,455 percent increase over 2000; while 196,564 stand-alone set-top decoder boxes were sold last year, a 434 percent increase over 2000. Since 1998, CEA said the total number of integrated sets and set-top decoders combined are 361,828. Those numbers represent only a fraction of U.S. TV homes, but CEA's Shapiro stresses that the HDTV rollout is progressing faster than the color TV rollout in the 1960s or the VCR rollout in the early '80s.

"The 2006 date was not realistic," said Shapiro about the government's target date for complete conversion by broadcasters. In addition to the costs associated with rollout, he added, there are other smaller problems, such as the shortage of cable decoder boxes.

That's not to say the powers that be aren't trying to make it work. The CEA, NAB and the Advanced Television Systems Committee for the second year in a row sponsored the DTV Store at the convention, with several HDTVs on display. Each day of the convention, a drawing was held to give away a set. ■

## Digital Radio May Start This Summer

The radio industry is also edging closer to its digital future. But unlike TV's transition to digital, which has been plagued by controversy and politics, radio's metamorphosis should be a walk in the park for the consumer and the broadcaster. At last week's NAB conference, iBiquity Digital Corp., the sole developer and licensor of digital AM and FM broadcast technology, was given the official thumbs-up from the National Radio Systems Committee (jointly sponsored by the NAB and Consumer Electronics Association), for its AM daytime broadcast standard (FM was already approved months ago).

If all goes according to plan, radio stations in six markets—New York, Los Angeles, Chicago, San Francisco, Seattle and Miami—will begin broadcasting digital signals as early as this summer, followed by stations in Atlanta, Boston, Dallas, Detroit and Denver next year. By January 2003, consumers will be able to buy digital radios that offer CD-quality sound on FM and FM-quality on AM.

Now it's up to the FCC to recognize iBiquity's technology as the standard. "There are a lot of people that feel we don't need FCC approval, but we feel we do since the FCC is the guardian of the airwaves," said David Salemi, vp of marketing for iBiquity, who added that FCC approval could come as early as this summer.

Digital radio technology is such that radio stations won't have to move to a new position on the dial. And those consumers that don't want to buy a digital radio immediately can still use their current analog receivers to tune in their favorite station. Meanwhile, stations are marching ahead. "We are very much shopping for equipment and are budgeted to install [digital radio] in most of our major market stations this year," said Milford Smith, vp of engineering for Greater Media, who noted that digital radio's FM sound is better than satellite radio.

Digital radio will allow radio stations to provide wireless data services. Digital readouts on radios will have the capability to display information such as song title, artist name, local traffic, weather, news, and more. Or, broadcasters could sell the space to advertisers who wish to display a phone number or special offer. —Katy Bachman

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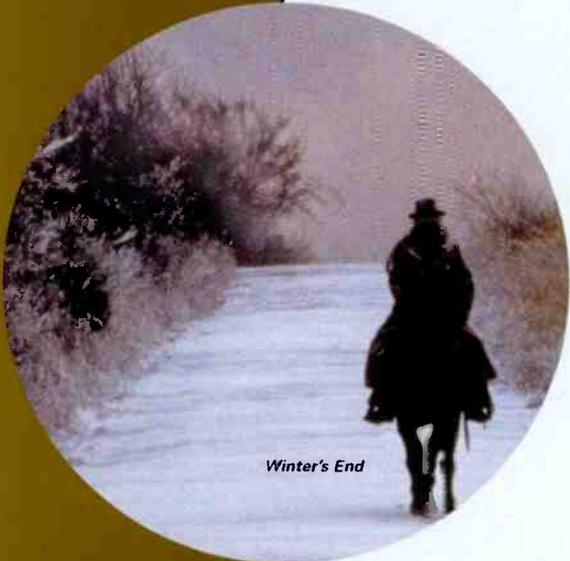
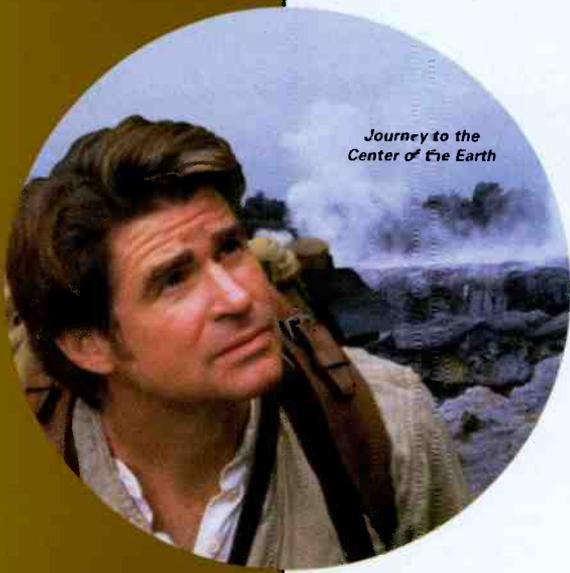


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## Letter From the President

Even in a turbulent economic environment, ad-supported cable continues to be an unmitigated success story. It is the only major medium that posted an increase in advertising revenues in 2001, and its percentage of total national TV spending climbed while the broadcast networks' share declined.

During the past year, ad-supported cable has also succeeded in achieving record levels of viewership—its audience growth undeterred by major broadcast events, including the Winter Olympics, Super Bowl, World Series and Academy Awards. The overall investment in cable programming once again expanded at a double-digit rate, with more than 65 percent of cable's lineup being original to the medium.

These ongoing accomplishments are the byproduct of cable's unparalleled targeting clout. For viewers, it's the wide variety of entertainment and information tailored to their interests and lifestyles. For advertisers, it's the ability to reach desired consumers with maximum impact and minimum waste.

The advertisers profiled in this section have fulfilled marketing goals by making cable a centerpiece of their media plans. As you'll see, the power of cable "brands" has played a major role in building client brands and adding value to their ad strategies.

This represents a small sampling of the countless cable success stories that occurred nationally, regionally and locally over the past year. It is a virtual certainty that ad-supported cable's contribution will become even more pronounced in a rebounding economy. So stay tuned.



The following marketing profiles were compiled under the direction of the



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# Racing Ahead

By partnering in a Nickelodeon movie rollout, RadioShack scored its biggest win ever in an important category—toy sales

By Kathy Haley

**T**he best-selling remote-controlled toy ever offered at RadioShack, the Jimmy Neutron Ultra Orb, launched with an advertising campaign that concentrated much of its TV advertising firepower on a single network. It was an unusual strategy for the marketing giant, which is one of the largest retailers of remote-controlled toys in the U.S.

While the Orb's rollout was different, it was anything but risky. By the time the animated character Jimmy Neutron premiered as the star of a feature film on Dec. 21, he'd already gotten an estimated \$100 million in exposure on Nickelodeon, the network that created him. RadioShack, which got involved in Jimmy's rollout early on, rode that promotional wave while contributing considerable marketing firepower of its own.

Nickelodeon's partnership with RadioShack began in mid-1999, 18 months before Jimmy Neutron, a quirky young scientist who figures out that all the parents in his town have been kidnapped by aliens, walked onto the big screen. "We were really intrigued with the work RadioShack had done with past movies," explains Laura Nowatka, Nickelodeon's vice president of promotions and marketing. In 1999, the retailer had

created a toy based on another animated character, Stuart Little. Not only was it a "cool toy," Nowatka says, but RadioShack unleashed a barrage of advertising and in-store promotion boosting both the movie and the toy. "They understand how to leverage support for a brand," Nowatka says.

The network approached RadioShack through its media buying agency, Carat North America, which liked the idea of a partnership. "Nickelodeon had just done an incredible job of promoting *Snow Day*, another feature film," explains Catherine Warburton-Scott, Carat's senior vice president and associate director of national broadcast. "If they did the same thing for *Jimmy Neutron*, we'd be in a wonderful position to benefit from that."

In fact, the campaign to introduce Jimmy would likely end up being even more elaborate than past Nickelodeon movie efforts, because the network had already decided to build a new animated series around his character, and planned to premiere it in fall 2002.

RadioShack reviewed the movie script, secured an exclusivity on remote-controlled cars associated with the film, and came on board. Six months later, in time for holiday retailing, it unveiled the Ultra Orb, a zippy little vehicle patterned on an amusement ride that appears in the *Jimmy Neutron* movie. The toy features a plastic Jimmy sitting in a cockpit suspended between two giant wheels. "It spins and hops and is a wild and entertaining stunt car," says Jim McDonald, senior vice president of marketing and advertising at RadioShack.

By the time the Orb product was announced at the Toy Fair, Jimmy the animated character had begun to appear on Nickelodeon, in a series of animated shorts that aired between programs. Jimmy had also begun appearing on Nick.com, which featured games and other activities related to the character.

In April, *Nickelodeon* magazine began featuring Jimmy in either a monthly cartoon or a "Neutron Knows" science quiz. Jimmy also appeared that month in an animated short film that aired leading



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## Racing Ahead

into the Kids Choice Awards and as a presenter in the awards show itself. By August, Jimmy had appeared twice in animated shorts aired during Nick's Friday-afternoon cartoon block, while posters promoting the *Jimmy Neutron* movie had begun to appear in theaters.

Promotion went into high gear in September, with Jimmy appearing in "viral ads" that broke regularly into other Nickelodeon commercials. New online games premiered and *Nickelodeon* magazine ran Jimmy special supplements. Jive Records released a single from the movie soundtrack and Nick premiered a video of another of the movie's songs.

In mid-November, Jimmy Neutron Ultra Orbs began appearing in RadioShack stores. Nickelodeon launched a sweepstakes promotion offering the grand-prize winner a trip with three friends to an amusement park, plus \$1,000 in spending money. To enter, kids could pick up entry blanks at RadioShack stores, go online or send postcards. Runner-up winners would receive Ultra Orbs.

With the toys in stores and the movie's Dec. 21 release approaching, RadioShack began a promotional blitz of its own. A \$10 million TV and radio campaign aired on dozens of stations and networks, while Jimmy Neutron pages appeared in four different free-standing newspaper inserts, each delivered to an estimated 40 million consumers in the top 150 markets.

Ads for the Orb and movie also appeared in 32-page flyers mailed each month to 15 million of RadioShack's best customers; in inserts to RadioShack credit card statements and in postcards mailed to customers with children aged 5-12. Jimmy's image was prominent in RadioShack stores, where cardboard easels promoted the movie, the toy and the sweepstakes.

RadioShack produced one TV commercial for the campaign. In it, the animated Jimmy zooms in from outer space in an Orb-like ship that suddenly morphs into the Ultra Orb. As the Orb whooshes past a trio of bored kids, their expressions perk up and their hair whooshes into slick, poofed Jimmy hairstyles.

Nickelodeon got a big share of the TV buy and

was the only network purchased for its ability to target kids, says Carat's Warburton-Scott. In addition, RadioShack rotated the Ultra Orb spot into its regular TV buy, which includes prime time on all of the broadcast networks and more than a dozen cable networks. "We advertised to kids, but also to their parents and grandparents," McDonald says.



A few weeks into the new year, results from the year-long promotional effort were in: *Jimmy Neutron* had grossed \$80 million at the box office, while RadioShack had sold just about every Ultra Orb it had manufactured, despite an extremely soft toy market. "We broke records," McDonald says. "We sold more Ultra Orbs than any other remote-controlled vehicle in our history."

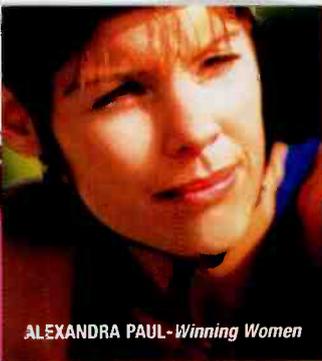
McDonald has his eye on Jimmy Neutron's debut in a TV series this fall. "I don't know whether the Orb will be in the TV series, but we're interested in selling more of this toy," he says. At Nickelodeon, Nowatka has been thinking even farther ahead. "Our next holiday movie will be about the Wild Thornberries," she says, noting that the TV series of the same name revolves around a family that travels to exotic locations in a Humvee that morphs when it goes in the water. "There's so much we can do with this," Nowatka says. "It's going to be fun."

**"We advertised to kids, but also to their parents and grandparents."**

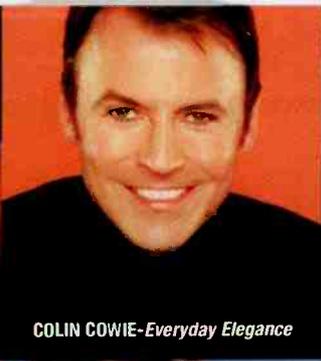
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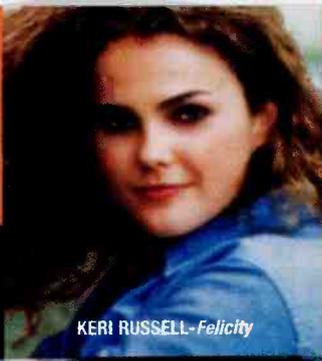
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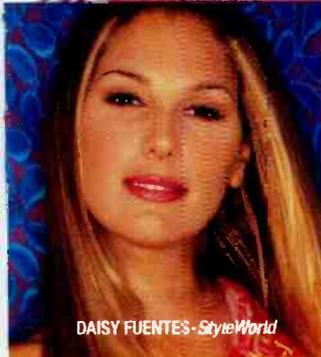
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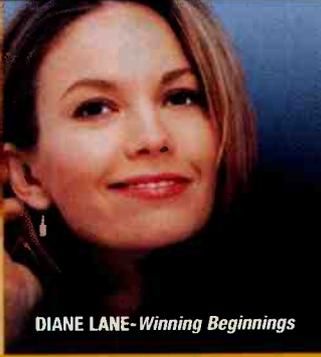
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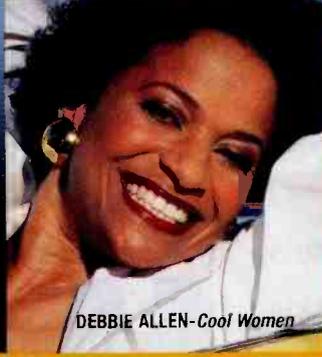
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# Rallying Travelers in Tough Times

Choice Hotels moved quickly after 9/11 with a campaign that boosted its visibility and increased market share

by Alan Waldman

**H**otels International was about to launch a new advertising campaign last fall when the events of September 11 threw the travel and hospitality industries into an urgent crisis. Within weeks, Choice had tabled the campaign and come up with an alternative that not only boosted the company's market share but also became a rallying cry for much of the travel industry.

As the second-largest U.S. franchiser of hotels, Choice operates more than 5,000 mid-price properties under eight separate brands, including Comfort and Quality Inns. After finding itself struggling under a highly fragmented marketing program, Choice hired Arnold Worldwide/Washington to create a new corporate branding program.

Arnold began researching Choice's image, surveying customers, employees and vendors. "We don't go looking for what's wrong with a brand," explains AW/W senior vice president and director of media Diane Lewis. "We talk to people who like the brand and ask them why. We learned that these 'true travelers' enjoy being somewhere different and like the face-to-face contact that travel involves."

Arnold found out that when Choice customers travel, they are unfamiliar with local TV affiliates and feel most comfortable turning to cable. "It's a constant," says Kelly Storch, AW/W's associate media director. "They don't want to hear the local farm report or local crime stories. They want to know the weather, the news, and major entertainment and sports information, so they have come to rely on cable."

AW/W's initial campaign for Choice zeroed in on customers' love of being on the road and captured that feeling in the slogan, "The Power of Being There. Go." Then 3,000 people were killed in four terrifying plane crashes on September 11. For several days, all civilian flights were cancelled and the hospitality industry suffered devastating losses as frightened travelers cancelled trips and stayed home.

Arnold needed to act fast and find an effective way to encourage people to travel again. It wanted a message that was compassionate and selfless, but that ultimately would persuade customers to choose Choice Hotels. It decided to delve more deeply into something it had picked up on while conducting its initial research: a pre disposition toward patriotic messaging.

Immediately after 9/11, Arnold conducted consumer "Mood and Mindset" studies, which revealed that Americans wanted to maintain the continuity of their everyday lives and re-establish their customs and habits. So Arnold rapidly put together a campaign positioning travel as a patriotic freedom, depicting an American flag and the slogan "Thanks for Traveling" on a yellow background.

Choice quickly okayed the concept and Arnold hired four vendors to produce 15,000 banners, buttons, shirts and hats for distribution to their hotel properties, public officials and key influencers. The campaign became a rallying cry for the entire travel and hospitality industry.

It was launched to maximum national publicity at the re-opening of Ronald Reagan Washington National Airport, when swarms of Arnold employees handed out "Thanks" gear to everyone in sight. U.S. Secretary of



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## Rallying Travelers in Tough Times

Transportation Norman Minetta, Virginia's Governor Jim Gilmore and Senator George Allen were among the many who wore "Thanks" hats and buttons on network TV interviews that day. Subsequently, a congressman handed out the buttons to his 434 colleagues, Choice Hotels was honored for the campaign at a Capitol Hill news conference, and company president Chuck Ledsinger was invited by the White House to the president's signing of the airline security bill.

For the first two weeks of the campaign, nothing identified Choice with the "Thanks" campaign, but in the second phase, Choice added its logo and began using cable networks to target commercials specifically to

campaign, featuring television (66 percent cable, 34 percent broadcast), out-of-home, collateral, interactive, print, and event and direct marketing. The 30-second TV spots contained vignettes of business and pleasure travel at various locations and ended with the "Thanks for Traveling" banner—along with the Choice Hotels logo and a list of its constituent brands.

"With our cable buy, we avoided news programs—because they were upsetting to travelers—and concentrated instead on feature and lifestyle programming," Lewis recalls. "The Weather Channel was a key buy for us because travelers staying at Choice properties regularly turn to it for the local forecast and to

# arnoldworldwide

business and pleasure travelers. Those networks included The Weather Channel, Travel Channel, Discovery, TLC, ESPN and the Turner outlets.

A new Web site, [www.thanksfortraveling.com](http://www.thanksfortraveling.com), was created, allowing any travel or hospitality organization to download the logo free of charge for use in its communications. Since the "Thanks" material was unbranded, organizations such as AAA and Travelers' Aid, retailer and consumer groups, airlines and airports started distributing it. The Washington Airport Authority requested and handed out 20,000 buttons. Choice franchisees hung "Thanks for Traveling" banners in their lobbies, in front of their hotels and from freeway overpasses. The campaign generated an enormous amount of national television and print news coverage.

Then, after two weeks of the unbranded "stealth" campaign, Arnold began integrating the positioning and logo into a substantial Choice Hotels brand-advertising

see whether they should dress warmer or leave earlier for their next destination. Our research has also found that Discovery, ESPN, TLC and the Turner channels are among a set of networks that outperform other networks with travelers."

Within a few months, Choice was back up to its pre-9/11 occupancy levels, a benchmark it says it reached ahead of competitors. Most significantly, the campaign helped the company gain market share—albeit a larger share of the smaller post-9/11 traveler pie. "There has been very positive nationwide and community reaction, as well as strong internal response—as 'Thanks for Traveling' became a rallying cry for our franchisees, who really got behind it," Lewis says. "The campaign cast Choice Hotels in a positive and patriotic light while positioning the company as an industry leader."

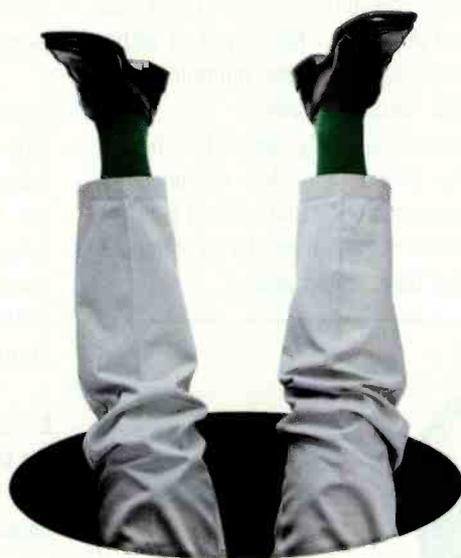
Although "Thanks for Traveling" ran its course last fall and winter, Lewis vows that "cable will have a role in our future Choice Hotels campaigns."

**"The Weather Channel was a key buy for us because travelers staying at Choice properties regularly turn to it for the local forecast."**

**—Diane Lewis, senior vice president and director of media, Arnold Worldwide/Washington**

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# Surfing a Summer Wave

**Pepsico's  
Aquafina  
launch gets a  
multi-platform  
boost**

By Michael Depp

It can be difficult to make a splash in the crowded bottled water market, so when Pepsico introduced Aquafina in the summer of 2001, it went looking for a big wave to ride in on. It found just the right one in E! Entertainment, where a strong celebrity-centric media brand targets the very summer channel surfers Aquafina was looking to refresh.

The waters of cable were perfect for the Aquafina launch, according to John Swift, group director at OMD USA, Pepsico's media buying agency. "Cable gives you an opportunity to be a little more creative and impactful," he says. And within that sea, Swift says, E! offered the multiple media exposure for which Aquafina thirsted.

"Their programming really seemed to fit the personality of the brand, and they developed a customized summer promotion that utilized multiple platforms that we felt really delivered a lot of impact in a short period of time," Swift says.



Building on a series of 30-second spots featuring Aquafina's tagline, "We promise nothing" (emphasizing the brand's purity and simplicity), E!'s cross-platform approach capitalized on the network's adult 18-49 year-old demographic. Spots aired on both E! and its sister network, Style, with an equally heavy E! Online presence.

The creative for the five spots featured the product against a clean white background, Aquafina bottles splashing into crystal pools of water, droplets bursting across the screen in refreshing blasts. Actress Lisa Kudrow provided the voice-overs, which wryly noted "Aquafina is pure nothing."

Among the clinchers for Aquafina was the opportunity to sponsor "Heat Wave," a summer-long series of 30-second E!-branded entertainment interstitials. Updated weekly and aired each day on the network, "Heat Wave" features celebrity-saturated updates of the latest summer-movie openings, concert tours and top-selling CDs and DVDs, and was billboarded by Aquafina's own Kudrow-voiced spots.

Tom Prigoda, vice president of integrated sales at E!, says the "Heat Wave" sponsorship lent strength to the launch. "It associated the brand with something that was timely," he says. "It served viewers, and ultimately they're consumers, with entertainment information and aligned their brand with it."

Swift says the "Heat Wave" interstitials were a good place to connect the idea of Aquafina refreshment. "It was a creative way of making the spots more powerful," he says.

E! additionally offered a strong online promotional opportunity through a summer

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## Surfing a Summer Wave

sweepstakes that reinforced Aquafina's tagline. The "Celebrity Summer Hiatus Do Nothing Sweepstakes" also featured the Aquafina brand in a sponsoring role, offering the winner a chance to live like a celebrity for a week by being wined, dined, pampered and purified without having to lift a finger.

The grand prize for the contest was a week of free maid and butler service, nightly catered dinners, chauffeured limousine service and a full cleansing and beauty treatment at a local day spa. The sweepstakes got heavy promotion on E!, with spots driving viewers to E! Online to register for the contest. E! Online also offered Aquafina ad units strategically placed to reach the brand's target audience. Ads would appear, for example, in E! Online's home page and in a section called "Out and About," which reports celebrity sightings in restaurants, clubs and other venues, offering fans a glimpse of the stars' personal pursuits.

Prigoda says E! has developed a solid track record for such cross-promotion. "There's a strong link between the E! television viewer and the E! Online user," he says.

In addition to the record number of contest entrants, Aquafina benefited from the thematic reinforcement of the "Do Nothing" sweepstakes. "We felt that the promotion filled in nicely with what we were trying to do creatively," he says.

And further drawing upon its multiplatform strengths, E! also provided Aquafina with another point of exposure—a special summer concert event featuring a top rock group. The invitation-only concert, which was filmed by E! in Los Angeles and then aired on the network on multiple occasions, gave Aquafina a more organic kind of exposure through some subtle signage, product placement (Aquafina was available as the sole water refreshment at the concert), and category exclusivity during the commercials.

"Within the body of the special were people enjoying Aquafina, which contributed to the overall



allure and appeal of trying to launch the brand," Prigoda says.

The combination of the "Heat Wave" interstitials sponsorship, online sweepstakes and concert sponsorship and product placement all made for a substantial thematic reinforcement of Aquafina and its "nothing" message. "We tried to string things together with a common strategic thread," Swift says.

Prigoda says the interplay between E!'s multiple media platforms gave Aquafina a diversified exposure with well-directed continuity. "When you bundle all that up, it ultimately helped Aquafina to have a successful product launch," Prigoda says.

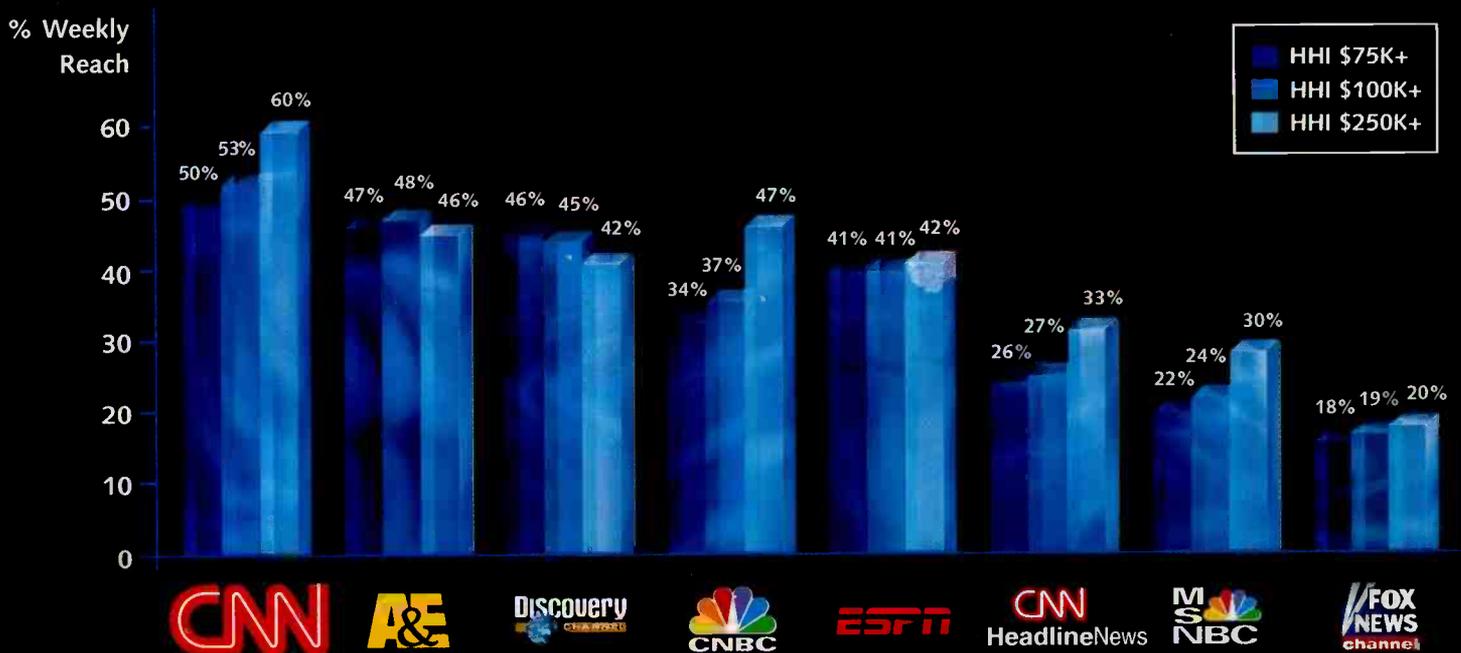
"[E!'s] programming really seemed to fit the personality of the brand...and a customized promotion...delivered a lot of impact in a short period of time."

—John Swift, group director, OMD USA

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 Source: 2001 Mendelsohn Media Research Affluent HOH Survey, HHI \$75K+

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# Sharing the Spotlight

While sponsoring a nonprofit group, P&G, Wal-Mart and Lifetime have developed a valuable platform for reaching key consumers

By Kathy Haley

**D**ianne Dunkelman had a hunch that women would respond in a big way to a little pampering, delivered along with valuable information about how to take charge of their healthcare. Six years later, Speaking of Women's Health, the nonprofit group she founded, hosts annual conferences in more than 30 cities across the U.S. The organization has also spawned a weekly TV show, a quarterly newsletter, a Web site and literature, offering advice on everything from alternative medicine to osteoporosis, distributed free in nearly 3,000 stores across the U.S.

For founding sponsors Procter & Gamble, Wal-Mart and Lifetime Television, Speaking of Women's Health has brought more than an opportunity to further a good cause. By working together, the three sponsors have developed an integrated approach that allows them to tie into the nonprofit's mission while turning a spotlight on their own brands.

"A big part of Speaking of Women's Health's success lies in the way it communicates," says Lynn Picard,

executive vice president of advertising sales at Lifetime Television. "Their whole message is about empowering women to take responsibility for their health and wellness."

Even as it arms women with valuable information on nutrition, skin care and avoiding domestic violence, it treats them to a little fun. Conferences are decorated to celebrate femininity and attendees receive gift bags full of treats like bath pillows and self-help books. Speakers poke fun while delivering their advice and attendees have access to free massages, health screenings and advice.

"The atmosphere is very sisterly," Picard says. "It's like a day of fun. You have a good time while learning all kinds of valuable information."

Lifetime signed on early as a sponsor of SWH's local seminars, and before long, the idea of a TV show began to develop. "We knew that Speaking of Women's Health could get us access to all kinds of expertise, such as the doctors and researchers who speak during their conferences," Picard says.

She approached another early SWH sponsor, P&G, about helping to develop the show. No stranger to program production, P&G came on board, securing an ownership position in the program and negotiating exclusivities for several categories of advertising that would appear in it.

About this time, Wal-Mart began sponsoring SWH seminars and the idea of local outreach, through the company's nearly 3,000 stores, began to germinate. SWH created a series of free informational brochures that could be distributed through Wal-Mart end-aisle displays. It also developed a File for Healthy Living, which helps women keep track of when they and members of their family need check-ups, tests and immunizations. "The File is basically a reminder, and a place to keep records all together," explains Kevin Moran, Lifetime director of sales. So far, the File has been distributed to 1.5 million women, including all who have attended SWH conferences.

Lifetime's Speaking of Women's Health, a weekly half hour that airs Saturdays at 11:30 a.m., premiered on



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- **#1** basic cable network in Primetime for the 5th consecutive quarter—the longest consecutive quarterly winning streak of any basic cable network in five years! <sup>2</sup>
- **#1** among all key women demographics in Primetime and Total Day\*. <sup>3</sup>
- **#1** among P2+ (000) in Primetime with 2.5 million viewers. <sup>4</sup>

*Lifetime*<sup>®</sup>  
Television for Women<sup>®</sup>

## Sharing the Spotlight

Nov. 10. Episodes move quickly through segments on health, fitness, emotional wellness and looking good by being healthy. Longer pieces are interspersed with shorts on busting stress, the best exercise clothes and equipment and other topics. Hosts are former ABC News anchor and reporter JuJu Chang, physicians Winnie King and Lisa Rowland Callahan, and nutritionist and author Carrie Latt Wiatt.

P&G and Wal-Mart buy much of the ad time in the show, but there are no heavy-handed billboards naming the two as sponsors. Content in the show is left primarily to Lifetime producers and their advisors from Speaking of Women's Health, which surveys women attending its conferences about issues that concern them most.

Speaking of Women's Health end-aisle displays sporting the organization's signature pink logo and graphics began appearing in Wal-Mart stores on Feb. 2. Smaller stores have one display, but larger ones have displays in both the food and personal care sections.

The brochures, which cover topics ranging from PMS to financial health, were immediately popular. "Our first printing was of 19 million copies," Dunkelman says. "A week after they went into stores, we ran out and had to start printing again."

Along with the brochures, each Wal-Mart store has committed to holding one in-store event a year. These are often health screenings and feature the store's pharmacists offering advice.

"This is really a grassroots effort to bring Speaking of Women's Health information right to women in the community," Dunkelman says. "Wal-Mart has 100 million shoppers a week. How better could we get our message out than to share it with their customers?"

Other outreach comes from Lifetime's Web site, which devotes a whole section to Speaking of Women's Health. Users can look up stories that have been presented on the TV show's past episodes and read about issues like keeping bones healthy, reducing stress and enhancing one's sex life.

For P&G, the relationship with Speaking of Women's Health brought "a unique opportunity to deliver on the exact target for a number of brands," said Mel Berning, president of MediaVest, who spoke about the relationship at February's Cabletelevision Advertising Bureau



convention in New York. Brands involved in the SWH relationship include Actonel, Cover Girl, Max Factor, Metamucil, Olay, Pantene, Thermacare, Secret and Crest.

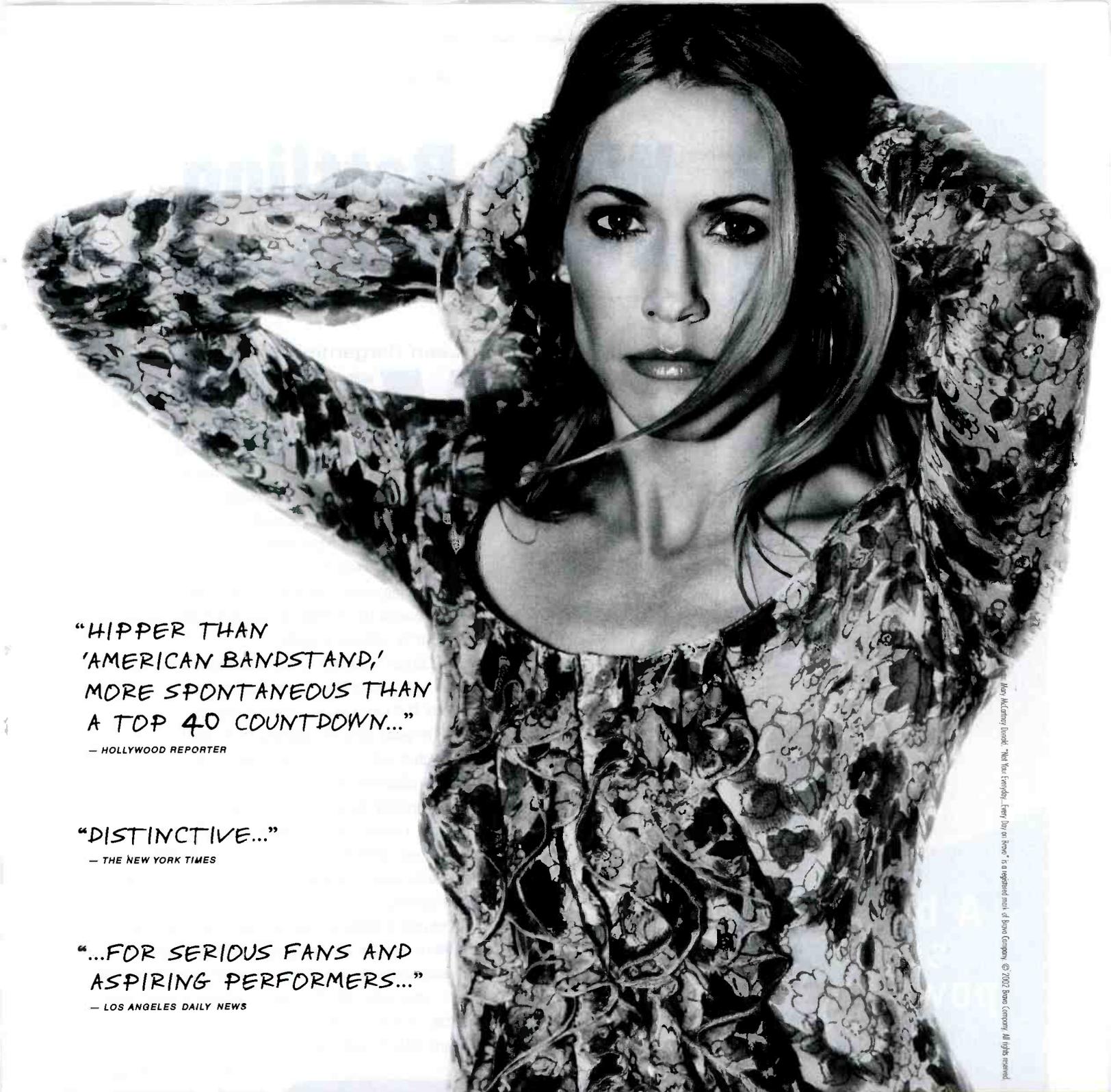
P&G ties into local SWH conferences by sponsoring in-store screenings at nearby Wal-Mart locations, Berning said. It has also supplied gift-bag items for seminar participants.

Procter & Gamble has been involved in creating programming for 30 years, Berning notes, but with Lifetime's Speaking of Women's Health, the marketer took that effort to a new level. "They've refined the concept. Instead of just a movie or special or awards show, we have a very targeted programming environment that is completely compatible with our brand message."

"What is unique about Speaking of Women's Health is its approach," adds Jim Stengel, global marketing officer at P&G. "Lifetime provides health and lifestyle content that delivers solutions to issues real women face in a credible, yet entertaining manner."

The integrated campaign that has grown up around Speaking of Women's Health "is a partnership that, in all its details across many media, needs to be exact," Berning continues. "But the execution online, in print, in-store, on the radio and on TV comes together in a powerful way on the air."

**"[In Lifetime's Speaking of Women's Health], we have a very targeted programming environment that is completely compatible with our brand message."  
—Mel Berning, president, MediaVest**



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# When Battling Behemoths...

Virgin Atlantic's  
post-9/11  
campaign  
zeroed in on  
a specific  
target audience  
and reaped  
big sales

by Jean Bergantini Grillo

**V**irgin Atlantic marketing executives acknowledge that the "rules of engagement" changed for the airline industry after the terrorist attacks last September. Fortunately, those rules didn't stay changed for long. By January, after months of depressed ticket sales, business had begun to build again, and with it, aggressive competition among carriers.

For Virgin Atlantic, which books about 1 percent of total airline travel, the challenge was clear: It wanted to take an aggressive stance in the recovering market but would have to do something special to stand out against the barrage of big "destination" campaigns being rolled out by the industry's giants.

The airline's agency, CMG Communications, answered the challenge with a \$3 million "Lovin' London Tour" and a TV campaign that for the first time used spot cable exclusively.

"We're going after an audience that's hard to reach," explains Marlene Miller, CMG's vice president and media director. "Cable is so targeted. It allows us to cherrypick the networks we want, and we always narrowcast. We get more eyeballs for our dollars."

"Lovin' London" was designed to reach out to Virgin's very specific target demographic: international travelers aged 35-54, with a male skew, earning over \$75,000, highly educated and passport-carrying.

"Our goal in initiating this campaign was to send [that demo] a strong brand message across key markets but with a schedule flexible and nimble enough to take advantage of the rapid changes in airline pricing," says John Riordan, Virgin Atlantic's vice president of marketing. "Post-9/11, after a long quiet period, we wanted to get out there early with TV spots that touted Virgin, London, Value."

For the campaign's 15-second commercials, CMG Communications came up with a "retro rock" look inspired by posters of the '60s and '70s. The spots aim for impact, adds Riordan, using no voice-over but lots of "socko" London visuals.

"We wanted the commercials to get our target audience to lift their eyes from their book or paper and look up at the TV set," he says.

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consumer interest

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Subscriber Interest Study  
Awareness source: 2001 Beta Research Satellite  
Subscriber Study



## When Battling Behemoths...

Savvy travelers might also have noticed that the spots included an inside joke planted to tweak the competition: In one image, an ad appears on the side of a British bus with the slogan, "No way. BA/AA"—a sly spin on commentary originally addressed to the proposed merger between British Airways and American Airlines.

"Lovin' London" broke in four markets: New York, Los Angeles, San Francisco and Washington, D.C. The cities are Virgin Atlantic gateways, and all boast well-established cable interconnects that not only reach their entire DMAs but also are capable of digitally inserting spots aimed at viewers most likely to watch news, financial and sports programming.

Rep firm National Cable Communications won Virgin Atlantic local sponsorship of Olympic coverage on MSNBC and CNBC, and coveted spots on CNN's *Larry King Show*, A&E's *Biography*, ESPN's golf coverage, and various segments of Fox News. There were also buys on Discovery Channel, Comedy Central, TBS, History Channel and The Food Network, reflecting over 60 percent fixed position placement. With an open-ended flight plan running through the end of the year, Virgin is not ruling out adding other cable networks to its TV mix if they reach the audience it wants.

"The demo we're after are not heavy TV users," Miller says "But they are heavy cable viewers." While MRI and Scarborough data helped CMG choose spot cable over spot broadcast, signature cable shows also played a key role.

"Quality cable programming was what pushes you over that edge," Riordan says. "We had the truly correct choice of programming that helped us decide."

Because a key goal for the campaign was to stimulate sales, NCC added network promotions designed to get consumers to act.

The rep obtained Virgin Atlantic sponsorship of History Channel's popular "Boys' Toys" promotion on cable interconnects in Los Angeles and San Francisco. Additionally, Adlink, the L.A.-based interconnect serving more than 3.4 million homes, will produce a Virgin-sponsored Lovin' London calendar highlighting upcoming events in that city. Time Warner Cable in New York



separately produced a Brooklyn Museum promotion tied to a Virgin-sponsored London trip.

Two months into the campaign, Virgin Atlantic has begun to tally some results. "Since the campaign started, we've seen an increase in bookings, an increase in the call volume to our reservation number, an increase in traffic to our Web site," Riordan says. "We're very happy."

Adding spot cable to Virgin Atlantic's array of media made sense, adds Steve Suter, brand development manager for NCC. "It's been a tough time for the travel companies," he says "But Virgin has key feeder markets that spot cable can really maximize, offering DMA-wide schedules that are highly targeted and in conjunction with cable-only promotional opportunities."

Cable won 40 percent of the Lovin' London media budget. Other media used included a "significant" amount of newspaper, some heavy outdoor advertising and a "smallish amount" of local radio, Riordan says. CMG also created a microsite linked to Virgin's main Web site offering a rock-and-roll trivia contest, playing off the cable, print and outdoor campaigns.

While all the media worked together, the cable commercials appear to have been stand-outs.

"On days we ran newspaper, our call volume was up 50 percent," Riordan says. "But when we checked the ad source through our reservation agents cable was mentioned as the medium. A lot [of callers] said they'd seen our TV ads."

**"The demo we're after are not heavy TV users, but they are heavy cable viewers."**

—Marlene Miller, vice president and media director, CMG

# Localizing With Class

Vignettes helped Jaguar expand on its brand and preserve its "unattainable" image

by Wayne Karrfalt

**W**ith the official North American unveiling of the new X-TYPE sedan in March, Jaguar had a formidable challenge on its hands: how to attract a new young class of buyers for the "aggressively" priced sedan without alienating the well-heeled customers who have made the Jaguar name synonymous with luxury.

At first it sounded easy. Who wouldn't want to get into an X-TYPE, with standard leather seats, a maplewood dash, and all-wheel drive for under \$30,000? But such reinvention is perilous when the brand has such a strong existing identity, and when the company relies on customers to drop \$100,000 on models like limited-edition XKR 100s, more consistent with Jaguar's "unattainable" image.

So when Jaguar was in the midst of buying media for the X-TYPE campaign, it jumped at the unique opportunity to be associated with partners that reinforced its image of smart sophistication. L.A.-based cable interconnect Adlink created a campaign that linked Jaguar with A&E's celebration of *Biography's* 15th anniversary and exhibits at the Orange County Museum of Art.

"We saw it as an obvious fit because all three are trying to reach upscale, active viewers," says Vicki Lins, senior vice president of

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marketing communications for Adlink. "It really brought about a synergy that came together in many different ways."

Adlink created two 30-second vignettes that associated *Biography* and Jaguar with a calendar of upcoming exhibits at OCMA. Each spot is bookended with 10 seconds of creative from *Biography* and another from Jaguar. Images of Jackie Onassis, Muhammad Ali and Calista Flockhart give way to shots of the X-TYPE in action. At the center of each is a Chyron outlining two spring shows at OCMA, with A&E and Jaguar logos in the lower corners of the screen.

The exhibits fit nicely with Jaguar's image: Lee Bul: "Live Forever" has visitors entering pod-like karaoke booths upholstered with leather and "The Art of Elmer Bischoff" celebrates the San Francisco native's role in launching the influential Bay Area Figurative Movement in the '50s and '60s.

Adlink put together a media schedule that fit the marketing goals of all three parties. The vignettes ran a couple of hundred times across networks such as Bravo, Discovery Channel, CNBC, TLC and The Golf Channel, assuring A&E cross-channel promotion and Jaguar and OCMA widely varied exposure.

"We were really excited to be able leverage the Jaguar brand in the marketplace," says Mark Scarpato, Jaguar retail communications manager. "A&E reaches our original target audience (34-54-year-olds in Southern California) and the tie-in with the museum helps to broaden that target."

Value-added components for Jaguar for participating in the program include 50 guest passes to the museum, the opportunity to sponsor three event weekends at OCMA and membership in the museum's Corporate Partner's Program.

"The tie-in with the museum and the art world is big for Jaguar right now," says Scarpato. "Not only does it help us get a valuable mailing list of people potentially in the market for a Jaguar, but it's the kind of activity that is a terrific way to highlight the brand. The number-one branding icon for Jaguar is style, so when you tie in with a museum, gallery or architecture opening, it keeps the brand theme of style at the forefront."

Best of all, the vignettes served to complement and



localize the X-TYPE campaign, which features two sumptuously produced TV commercials: "Wicked Game," shot in Italy and New Zealand to the song of the same name by Chris Isaak; and "New Order", directed by acclaimed New York filmmaker Spike Lee. Creative for the "Wicked Game" spot was developed by Jaguar's ad agency of record, Young & Rubicam.

"This opportunity was unique, built around an on-air media schedule with off-air components that provided lots of unique value," says Lins. "Hopefully it had a high impact and was able to cut through the clutter."

"Southern California is a crucial market for Jaguar," Scarpato notes. "Two of its strongest retailers are right in Orange County."

Although results are difficult to measure and further vignettes have not been planned as yet, Scarpato says Jaguar is pleased with being associated with an innovative cable network such as A&E and looks forward to building a relationship that will benefit both in the future.

"Bottom line is that the spots are helping to broaden the brand," he says, "while still making it something you aspire to buy."

**"A&E reaches our original target audience and [a] tie-in with the [Ocean County Museum of Art] helps to broaden that target."**

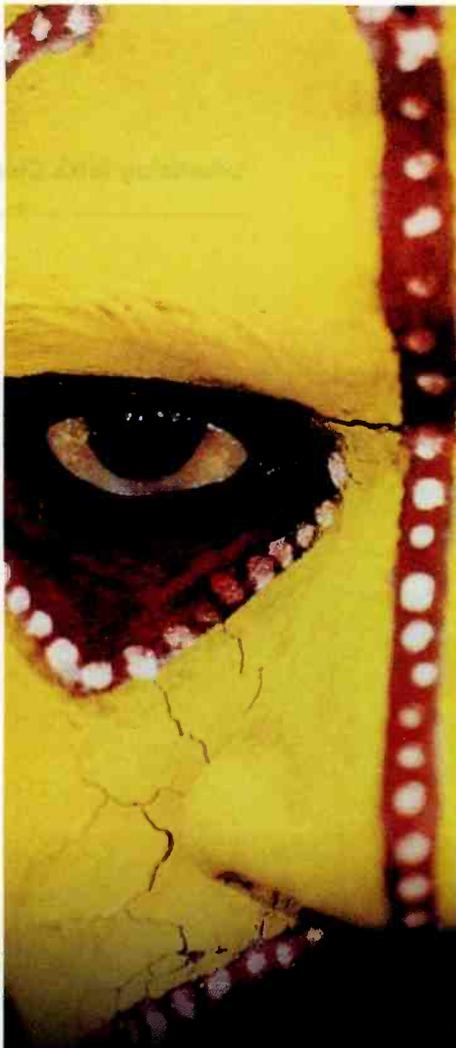
**—Mark Scarpato,  
Jaguar retail  
communications  
manager**

**TOP 50 NATIONAL CABLE ADVERTISERS: 2001**

RANK	ADVERTISER	CABLE \$ (000)
1	AOL TIME WARNER INC	294,052.5
2	PROCTER & GAMBLE CO	253,969.6
3	GENERAL MOTORS CORP	249,264.3
4	PHILIP MORRIS COS INC	221,990.4
5	AT&T CORP	158,042.1
6	GENERAL MILLS INC	150,388.4
7	PFIZER INC	145,613.3
8	GLAXOSMITHKLINE PLC	124,299.0
9	WALT DISNEY CO	122,861.2
10	WORLDCOM INC	121,879.0
11	JOHNSON & JOHNSON	120,469.6
12	FORD MOTOR CO	113,607.1
13	MIND & SPIRIT INC	113,480.4
14	SONY CORP	107,533.9
15	NATIONAL AMUSEMENTS INC	100,466.7
16	MATTEL INC	98,083.5
17	DAIMLERCHRYSLER AG	96,596.4
18	PROGRESSIVE CORP	89,909.6
19	TOYOTA MOTOR CORP	85,042.1
20	PEPSICO INC	83,605.4
21	UNILEVER	81,296.9
22	U.S. GOV'T	80,371.2
23	AMERICAN HOME PRODUCTS CORP	69,519.4
24	SPRINT CORP	69,343.9
25	COCA-COLA CO	68,673.8
26	KELLOGG CO	68,013.4
27	SEARS ROEBUCK & CO	67,850.0
28	CLOROX CO	67,613.8
29	HONDA MOTOR CO LTD	66,906.7
30	TRICON GLOBAL RESTAURANTS INC	66,448.3
31	HASBRO INC	64,979.1
32	RAZOR & TIE MUSIC	63,672.6
33	VIVENDI UNIVERSAL SA	61,940.2
34	DIAGEO PLC	61,250.0
35	WAL-MART STORES INC	61,196.2
36	CASTALIAN MUSIC LLC	60,171.8
37	MCDONALDS CORP	54,270.6
38	NESTLE SA	53,426.6
39	PHARMACIA CORP	53,321.8
40	MARS INC	49,926.3
41	NEWS CORP LTD	48,423.7
42	CAMPBELL SOUP CO	45,489.1
43	RECKITT BENCKISER PLC	45,414.4
44	MICROSOFT CORP	43,540.7
45	AMERIDEBT	42,981.8
46	LOREAL SA	42,733.7
47	AMERITRADE HOLDING CORP	42,687.1
48	SCHERING-PLOUGH CORP	42,584.0
49	FUJI HEAVY INDUSTRIES LTD	42,512.0
50	CAPITAL ONE FINANCIAL CORP	42,321.8

**TOTAL TOP 50 CABLE ADVERTISERS****4,580,035.4**

CAB analysis of Competitive Media Reporting data



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**TOP 10 CABLE ADVERTISING CATEGORIES & THEIR TOP 3 ADVERTISERS  
JANUARY-DECEMBER 2001**

RANK	CATEGORY	CABLE \$ (000)
<b>1</b>	<b>AUTO, AUTO ACCESSORIES &amp; EQUIPMENT</b>	
	GENERAL MOTORS CORP	184,154.1
	FORD MOTOR CO	113,607.1
	DAIMLERCHRYSLER AG	96,596.4
<b>2</b>	<b>DIRECT RESPONSE COMPANIES</b>	
	AOL TIME WARNER INC	71,427.0
	CASTALIAN MUSIC LLC	60,171.8
	BOWFLEX INC	32,298.0
<b>3</b>	<b>FINANCIAL</b>	
	AMERIDEBT	42,981.8
	AMERITRADE HOLDING CORP	42,687.1
	CAPITAL ONE FINANCIAL CORP	42,321.8
<b>4</b>	<b>MEDICINES &amp; PROPRIETARY REMEDIES</b>	
	GLAXOSMITHKLINE PLC	110,667.4
	PFIZER INC	98,803.5
	JOHNSON & JOHNSON	72,590.3
<b>5</b>	<b>MEDIA &amp; ADVERTISING</b>	
	AOL TIME WARNER INC	99,559.3
	NATIONAL AMUSEMENTS INC	73,232.4
	WALT DISNEY CO	70,539.4
<b>6</b>	<b>RETAIL</b>	
	RAZOR & TIE MUSIC	48,675.2
	LOWES COS INC	36,682.7
	HOME DEPOT INC	30,891.8
<b>7</b>	<b>TELECOMMUNICATIONS</b>	
	WORLDCOM INC	120,591.0
	AT&T CORP	109,723.1
	SPRINT CORP	65,262.8
<b>8</b>	<b>COMPUTERS, SOFTWARE, INTERNET</b>	
	AOL TIME WARNER INC	96,688.3
	AT&T CORP	48,310.0
	IBM CORP	29,327.8
<b>9</b>	<b>RESTAURANTS</b>	
	TRICON GLOBAL RESTAURANTS INC	66,448.3
	MCDONALD'S CORP	54,270.6
	DIAGEO PLC	48,547.3
<b>10</b>	<b>MISC SERVICES &amp; AMUSEMENTS</b>	
	MIND & SPIRIT INC	113,480.4
	PRICELINE INC	21,271.3
	SERVICEMASTER CO	13,343.4



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www.mysteries.com

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www.amctv.com

**ANIMAL PLANET**  
www.discovery.com

**BBC AMERICA**  
www.discovery.com

**BET NETWORKS**  
www.bet.com

**BET JAZZ**  
www.bet.com

**BRAVO**  
www.bravotv.com

**THE CARTOON NETWORK**  
www.cartoonnetwork.com

**CMT: COUNTRY MUSIC TELEVISION**  
www.country.com

**CNBC**  
www.cnb.com

**CNN**  
www.cnn.com

**CNN EN ESPAÑOL**  
www.cnnespanol.com

**CNN HEADLINE NEWS**  
www.headline.com

**CNN FN**  
www.cnnmoney.com

**CNN SPORTS ILLUSTRATED**  
www.cnn.com

**CTN: COLLEGE TELEVISION NETWORK**  
www.ctnmedia.com

**COMEDY CENTRAL**  
www.comedycentral.com

**COURT TV**  
www.court.com

**CRIME-USA EMERGING NETWORKS**  
www.crime.com

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www.discovery.com

**DISCOVERY EN ESPAÑOL**  
www.discovery.com

**DISCOVERY HEALTH CHANNEL**  
www.discovery.com

**DO IT YOURSELF NETWORK**  
www.diy.com

**E! ENTERTAINMENT TELEVISION**  
www.eonline.com

**ESPN**  
www.espn.com  
www.espnabcspn.com

**ESPN2**  
www.espn.com  
www.espnabcspn.com

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www.espn.com  
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www.thegolfchannel.com

**GREAT AMERICAN COUNTRY (GAC)**  
www.countrystars.com

**HALLMARK CHANNEL**  
www.hallmarkchannel.com

**THE HISTORY CHANNEL**  
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**HOME & GARDEN TELEVISION**  
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www.internationalchannel.com

**LIFETIME TELEVISION**  
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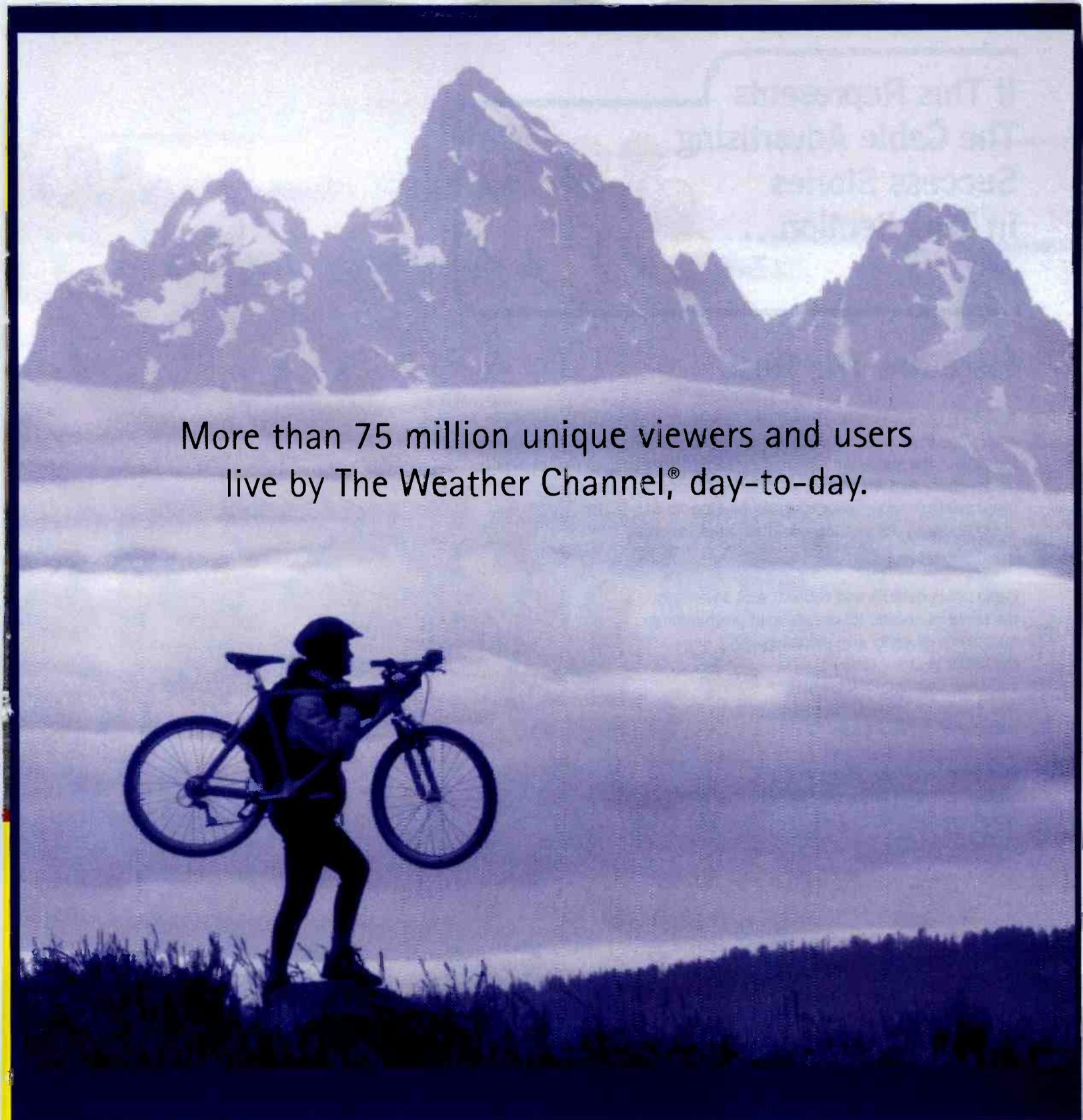
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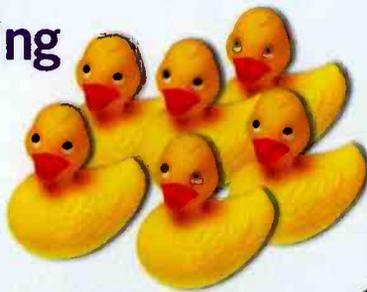
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## If This Represents The Cable Advertising Success Stories In This Section...



## Here Are The Rest.

Aquafina, Choice Hotels, Jaguar, P&G/Wal-Mart, Radio Shack, and Virgin Atlantic—all profiled in this special section—are just six of the thousands of advertisers throughout the nation who are making cable TV an integral part of their media plans. And their ranks are growing faster than ever. In fact, investments in cable advertising will be close to \$15 billion in 2002, about 75 percent more than what they were five years ago.

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# Local Media

TV STATIONS | NEWSPAPERS | RADIO STATIONS | OUTDOOR | MAGAZINES

## NEW YORK NEWSPAPERS

# The Sun Also Rises in Crowded Daily Arena

BY AIMEE DEEKEN

In a moribund ad economy, a small, underdog upstart is set to compete against the largest selection of daily print journalism in the nation, if not the world. The uphill battle starts tomorrow (April 16), when 60,000 copies of *The New York Sun* will hit 4,000 newsstands and 1,200 homes and offices in the city's five boroughs.

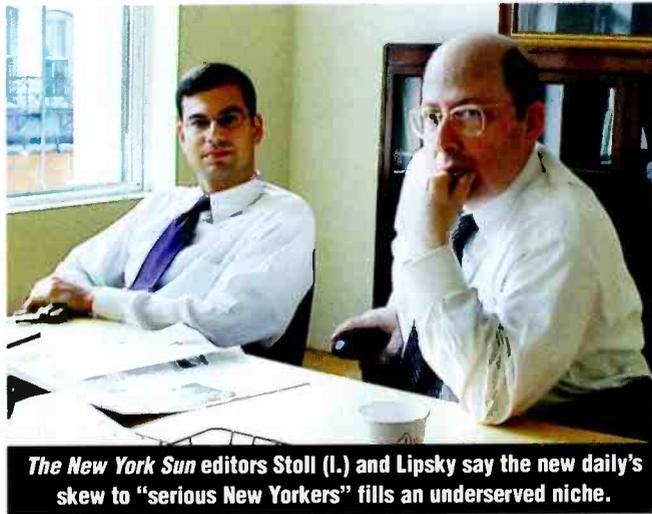
The paper, which will offer a conservative take on issues via its editorial page and various columnists, launches with nine editorial pages. Total pages per issue will be 12 to 18. It will cost 50 cents on newsstands and be distributed by *The New York Times*' and *Newsday*'s delivery services.

The editors intend for the new daily to become a must-read for what Ira Stoll, the paper's co-founder, vp and managing editor, calls "serious New Yorkers" and defines as highly educated, sophisticated, high-income (over \$100,000) individuals between the ages of 25 and 55.

"There's plenty of room for more than one broadsheet in this town," said Seth Lipsky, co-founder and editor. In particular, one "that makes New York City a priority," added Lipsky, who is also president of the *Sun*'s parent company, One SL.

Discussing the *Sun*'s prospects across one of the slick metal slabs that serve as office desks in the paper's single-floor headquarters above a Blimpie restaurant two blocks down from City Hall, Lipsky said he resents that his paper is being labeled as a strictly conservative "niche" publication. But the *Sun* might not be niche enough.

"For a paper to succeed, it must fill a niche not yet filled," said John Morton, newspaper analyst at Morton Research, Silver Spring, Md. "*The New York Times* doesn't ignore New York City; neither do the *Daily News* and [New York] *Post*. It will be difficult to surpass



The *New York Sun* editors Stoll (l.) and Lipsky say the new daily's skew to "serious New Yorkers" fills an underserved niche.

what those three do in a way that makes [the *Sun*] stand out. If [the *Sun*] considers itself a general-interest paper like the *Post* and the *Daily News*, well, good luck."

Skeptics also point to the minuscule circ compared to the *Times*' weekday circulation of 1.1 million. "That's the national figure," countered Lipsky. "Its New York City figure is not much over 300,000. And in Manhattan, it's under 200,000."

The Monday-through-Friday broadsheet will feature a full-color front page with 60 percent New York City-related editorial, according to Stoll, who worked with Lipsky for five years on the English-language edition of the Jewish weekly *Forward*. "The politics and policy of New York City is the main beat of the paper," said Stoll. Contrary to popular belief, the paper will be "conservative only on the editorial page," he added.

The paper has hired about 20 full-time editorial staffers and will feature columnists and contributing editors including former Reagan speechwriter Peggy Noonan and Rudolph Giuliani's chief speechwriter John Avlon.

To start, the paper has received nearly \$20 million in backing from 11 separate investors,

including \$2 million from newspaper mogul Conrad Black, who owns papers in Chicago and London and has long sought a newspaper property in New York.

Even with yet-to-be-realized reader acceptance, how does a small upstart, without deep-pocket support from a giant publishing company like Rupert Murdoch's News Corp. (which eats the \$31 million the *Post* reportedly loses every year), survive?

"We offer advertisers a concentrated purchase—those living and working in the city," said William Kummel, the paper's chief operating officer, who will oversee ad sales. "Advertisers are looking for that kind of efficiency." Of the *Sun*'s total circ, 50 percent will be in Manhattan, with 30 percent to 35 percent in outer boroughs. The rest will be in counties adjacent to the city. The open advertising rate for a full-page ad will be \$4,000.

Lipsky is not unaware of the realities. "We're going to have to work very, very hard to make ourselves of value to advertisers," he said. "But we will stress price, positioning within the paper, and the core market we offer them."

## PHILADELPHIA RADIO

### WMGK Taps Gardner

Andre Gardner, who used to preside over the censor button that keeps Howard Stern's blue comments off the air, will debut today (April 15) as the new afternoon man on the Classic Rock station WMGK. Gardner, a Beatles aficionado, will also host the station's popular *Breakfast With the Beatles* on Sunday mornings.

After hitting an all-time ratings low of 2.3 overall in the Fall 2001 Arbitron book, WMGK was due for changes. "It's important for the brand of the station to build its credibility around the music," said Buzz Knight, WMGK program director. Aside from his eight years at Infinity Broadcasting's WXRK-FM in New York, Gardner spent most of his career in Philadelphia, including five years at WYSP-FM, Infinity's Talk/Rock station.

The station is also moving away from its former Classic Hits format to a contemporary Classic Rock format. "We focus more on the artists rather than a collection of songs—a sort of Mt. Rushmore of classic rock artists," said Knight. —Katy Bachman

# Market Profile

BY EILEEN DAVIS HUDSON



Buffalo's winters are notorious for their severity, and this past season was no exception.

MIKE GRULL/BUFFALO NEWS

## Buffalo, N.Y.

**THE RECORD SNOWFALL THAT WALLOPED WESTERN NEW YORK DURING CHRISTMAS** week last year buried Buffalo under nearly seven feet of snow. In a city bordering Canada and Lake Erie that is well accustomed to getting its share of the white stuff, the severity of the storm caused millions

of dollars in property damage and other snow-related expenses that compounded Buffalo's tangle of municipal problems. The cash-strapped, blue-collar city is facing its worst financial crisis in decades and the possibility of state oversight from Albany. Buffalo will register an \$8.9 million budget deficit in its fiscal year ending June 30, and that deficit is projected to grow another \$20.7 million in the next fiscal year.

Local media outlets have also endured serious weather-related travails. Television and radio stations were impacted by a crippling ice storm Feb. 1 that left tens of thousands without power and forced Nielsen Media Research to exclude the day from its February sweeps period.

The 47th-ranked Buffalo television market (616,610 TV households) presents a unique

dynamic for advertisers due to its proximity to Canada. The Buffalo TV stations not only get Canadians tuning in, they also get U.S. advertisers who want to reach Canadian consumers and vice versa.

"Our station has a huge cable penetration in Canada," says Jon May, program director for Sinclair Broadcast Group's Fox affiliate WUTV and sister Sinclair station WNYO, the market's WB affiliate. "[WUTV] goes as far west as London, Ontario, and as far north as Ottawa," says May, adding that the station

can potentially reach 600,000 U.S. TV households that can get the station either over the air or on cable. The station's potential reach rockets to about 4 million once Canadian reach is added in, May says. The Canada factor is the main reason WUTV remains one of the few Fox affiliates in the country without a local newscast, since Canadian viewers presumably would have little interest in Buffalo news.

Sinclair purchased WNYO in October 2000, but the deal only received final regulatory approval earlier this year. May says Sinclair is discussing doing some centralized news for the region that may include WNYO, but he notes there are no firm plans. Among new syndicated shows the station has picked up for fall are off-net runs of *That '70s Show*, *Will & Grace* and *Dharma and Greg*. The shows will air on both WNYO and WUTV.

On April 1, 2000, the market added Nielsen meters, replacing the Nielsen diary system, and quickly set a new pecking order for newscasts in the market. Most notably, Gannett Broadcasting's NBC affiliate WGRZ-TV, which had been running a distant third in local news under the diary system, has seen a marked difference with meters. WGRZ has finished second in some sweeps periods, including this past February when it got a boost from the Olympics.

"I definitely think [Nielsen meters] helped us in that they showed that there were more people watching us than the diaries had shown," said Darryll Green, president and general manager of WGRZ. In April last year, the station won the rights to the New York State Lottery drawings, which had formerly aired on Granite Broadcasting's ABC affiliate WKBW-TV.

In January 2001, WGRZ promoted Maryalice Demler, the station's morning anchor, to co-anchor at 6 and 11 p.m. Demler was replaced in the mornings by Jodi Johnston, who had been doing weekend anchoring and reporting for the station. Another new face at WGRZ, Bazi Kanani, who arrived in March of this year from NBC affiliate WILX in Lansing, Mich., is the new weekend anchor. Also in January last year, WGRZ launched a new half-hour late news on the Paxson Communications station, WPXJ-TV. Victoria Hong, WGRZ's former

### NIelsen MONITOR-PLUS AD SPENDING BY MEDIA / BUFFALO

	Jan.-Dec. 2000	Jan.-Dec. 2001
Spot TV	\$125,420,738	\$133,029,065
Local Newspaper	\$64,390,635	\$58,551,318
Outdoor	\$7,947,362	\$8,249,733
Total*	\$197,758,735	\$199,830,116

\*Total represents media measured by Nielsen Monitor-Plus in this market. Source: Nielsen Monitor-Plus

## NEWSPAPERS: THE ABCS

	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
<b>Erie County: 383,896 Households</b>				
<i>The Buffalo News</i>	185,254	244,499	48.3%	63.7%
<b>Niagara County: 87,658 Households</b>				
<i>Niagara Gazette, Niagara Sunday</i>	23,743	42,773	27.1%	48.8%
<i>The Buffalo News</i>	21,451	34,494	24.5%	39.4%
<i>Tonawanda News</i>	7,621		8.7%	
<b>Wyoming County: 14,345 Households</b>				
<i>Batavia Daily News</i>	3,311		23.1%	
<i>The Buffalo News</i>	2,895	5,153	20.2%	35.9%
<i>Rochester Democrat and Chronicle</i>	942	1,751	6.6%	12.2%

Source: Audit Bureau of Circulations

lead female anchor at 6 and 11 p.m., was tapped to anchor the new newscast on the Pax outlet.

The once-undisputed market leader, ABC affiliate WKBW-TV, has seen its lead evaporate. Several of the station's veteran anchors have recently retired, which has contributed to the station's ratings erosion. Also weakening WKBW's position are staff cutbacks in the newsroom and a faltering ABC prime-time programming lineup.

The station ranks second in local news behind top-ranked LIN Television-owned CBS affiliate WIVB-TV. In the February 2000 Nielsen (pre-metered) sweeps, WKBW registered a 22 share sign-on-to-sign-off, compared to WIVB's 17 share. In the post-meter November 2001 book, WKBW earned a 12 share, compared to WIVB's 15 share. Officials at WKBW could not be reached for comment.

WIVB was actually the last station in Buffalo to sign up for meters, waiting until

November 2000 to make the switch. Lou Verruto, president/gm of WIVB and independent WNLO, its sister station, says the delay was caused by the cost of the service, which is substantially more than diaries. In other markets, the cost of switching to Nielsen meters has been as much as 30 percent to 40 percent higher than diaries.

Verruto says that while the meters have helped highlight his newscasts' viewership, he

attributes some of his station's success in the last 18 months to trimming away some of the fluffy features the station had been airing "to concentrate very heavily on local news."

As for WNLO, the full-power station had originally been a secondary station for the Public Broadcasting System in the market (under the call letters WNEQ) before LIN purchased the station and converted it to an Independent outlet in January 2000. LIN's

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# Market Profile

purchase of the station was finalized last July. When WNLO launched, WIVB began producing its half-hour, seven-day, 10 p.m. newscast. The news program is now anchored by Lisa Flynn, a former reporter and weekend anchor on WIVB. Flynn still handles some reporting duties for WIVB.

On Jan. 1, 2003, WNLO will become a UPN affiliate. Verruto says the affiliation change to the younger-skewing UPN audience will complement the older-skewing CBS audience on WIVB. "It really expands the breadth of our ability to seek out advertisers that normally would not be seen on WIVB," says Verruto, adding that WNLO is planning to kick off a major, multimedia marketing campaign in late summer to promote WNLO and its upcoming UPN affiliation.

The market's affiliation musical chairs is not good news for the market's current UPN affiliate, WNGS-TV, whose contract to be Buffalo's UPN station expires at the end of this year. The station is locally owned by Caroline Powley and her husband, Bill Smith. WNGS had been an Independent before becoming the market's first UPN affiliate in April 1998.

"I think we'll do OK, but it's obviously going to be a little bit painful losing the UPN affiliation," says Powley. "Obviously, we're not going to have the revenue stream that we had." Powley says the station plans to air syndicated shows that it still has under contract, including *Martin*, *Living Single*, *Malcolm & Eddie* and *Cheers* (which it will acquire next year) from 5 to 8 p.m., and movies in prime time. Beyond entertainment, the station has a few years remaining on its ESPN regional sports package featuring about a dozen Big East college football games and about 12 to 14 Big East basketball games.

Adelphia Communications is the market's largest cable service provider, with 332,000 subscribers in the DMA. Adelphia also owns regional sports channel Empire Sports Network, which carries the National Hockey League's Buffalo Sabres (Adelphia owns the team as well). According to Scarborough Research, cable penetration in the Buffalo market is a healthy 74 percent, compared to the national average of 71 percent for the top 50 markets. The percentage of those with satellite service in the market, 18 percent, also exceeds the national average of 15 percent.

The *Buffalo News*, owned by billionaire investor Warren Buffett's Berkshire Hathaway, is the market's dominant daily newspaper. Its daily circulation was 218,781 for the six months ended Sept. 30, 2001, a 3.4 per-

## SCARBOROUGH PROFILE

### Comparison of Buffalo

TO THE TOP 50 MARKET AVERAGE

	Top 50 Market Average %	Buffalo Composition %	Buffalo Index
<b>DEMOGRAPHICS</b>			
Age 18-34	31	29	92
Age 35-54	41	38	93
Age 55+	28	33	118
HHI \$75,000+	27	15	55
College Graduate	12	11	91
Any Postgraduate Work	10	7	67
Professional/Managerial	23	16	71
African American	13	8	65
Hispanic	12	#	#
<b>MEDIA USAGE - AVERAGE AUDIENCES*</b>			
Read Any Daily Newspaper	54	60	110
Read Any Sunday Newspaper	64	71	111
Total Radio Morning Drive M-F	22	23	104
Total Radio Evening Drive M-F	18	18	99
Total TV Early Evening M-F	30	29	96
Total TV Prime Time M-Sun	39	38	99
Total Cable Prime Time M-Sun	13	14	108
<b>MEDIA USAGE - CUME AUDIENCES**</b>			
Read Any Daily Newspaper	73	79	109
Read Any Sunday Newspaper	77	81	105
Total Radio Morning Drive M-F	75	76	101
Total Radio Evening Drive M-F	73	74	101
Total TV Early Evening M-F	71	70	98
Total TV Prime Time M-Sun	91	90	99
Total Cable Prime Time M-Sun	58	64	112
<b>MEDIA USAGE - OTHER</b>			
Access Internet/WWW	61	55	90
<b>HOME TECHNOLOGY</b>			
Own a Personal Computer	67	62	94
Purchase Online Services/Internet	35	30	85
Connected to Cable	71	74	104
Connected to Satellite/Microwave Dish	15	18	126

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

cent decline, according to the Audit Bureau of Circulations. Sunday circulation for the period was 304,434, down 1.8 percent. The *News* is the only real print option for advertisers in Erie County, the largest in the DMA and where Buffalo is located.

Media buyers have complained for years about the paper's poor reproduction quality. The production problems are caused by the paper's outdated letterpresses, which are at least 45 to 50 years old. The *News* plans to deal with this nagging problem and has committed to a \$35 million project to replace the

old presses with more modern offset printing presses by 2003.

Stephen Bell, a managing editor at the *News*, says the paper will simultaneously convert to a narrower 50-inch width and introduce a redesign that will try to keep as much existing content as possible in the paper while accommodating the narrower format. Still, the changes will be fairly subtle. "We're not planning to do anything radical," Bell says.

In the meantime, the *News* is keeping busy by making other improvements. As part of its continuing push to focus more on local news

## RADIO LISTENERSHIP / BUFFALO

and enterprise reporting, the paper has created a team of four reporters and an editor to concentrate specifically on reporting and writing Page One enterprise pieces. Bell says the reporters and editor for this new team are all young staffers and that their stories "concentrate on nontraditional readers" in the market, including young people and women.

The new metro editor selected for the team, Liz Gaughan, was most recently the paper's Niagara County bureau chief. She was replaced in her former position by assistant city editor Bruce Andriatch. Bell says that while any of the paper's reporters can write for A-1, the new team is charged with focusing solely on developing in-depth stories that get away from the usual crime, government and political coverage.

The *News* has also reorganized its photo desk. To comply with a year-long hiring freeze on any non-essential employees, the paper has two of its photo editors shooting on assignment. In addition, all the photographers have been split into teams assigned to each editorial department, such as news, sports or busi-

ness. Under the old system, all the photographers were used as general-assignment photographers. "For 10 years, we've been talking about reporters and editors and photographers talking to each other, but the photographers always seemed to be on the road," says Bell. "Now, there's specific accountability and more coordination between editors, reporters and photographers."

Also last fall, the paper overhauled its religion page, devoting a section front to it on Saturdays and expanding it from one page to nearly two. The section, which had previous-

ly been filled with wire copy along with calendar notices and church notes, now features staff-written stories. The section also features "From the Pulpit," a regular column that showcases sermons from local clergymen, as well as a weekly "Religion in the Media" column. Religion is an important factor in Buffalo, as about 70 percent of residents are of the Catholic faith. While the *News'* religion page has a strong Catholic focus, it features coverage of a variety of the religions represented in the market.

The *News* does face some competition

STATION	FORMAT	Avg. Qtr.-Hour Share	
		Morning Drive, 12+	Evening Drive, 12+
WBEN-AM	News/Talk	14.3	9.1
WYRK-FM	Country	9.4	9.0
WBLK-FM	Urban Adult Contemporary	8.9	9.5
WKSE-FM	Contemporary Hit Radio	8.4	10.3
WBUF-FM	Rock	6.7	3.6
WGRF-FM	Classic Rock	6.3	6.6
WHTT-FM	Oldies	6.3	6.5
WJYE-FM	Soft Rock	5.0	4.9
WTSS-FM	Hot Adult Contemporary	4.1	5.2
WEDG-FM	Modern Rock	4.1	5.1

Source: Arbitron, Dec.-Jan.-Feb. 2002 Radio Market Report

**The Dining In / Dining Out section.** Every Wednesday. This newly national weekly stand-alone section is a sophisticated guide to dining, from buying, preparing and serving food to discovering new tastes, trends and restaurants. Featuring increased coverage of the national food scene, cookbook reviews, interesting food products and more. For more information, call Jyll Holzman, Senior VP Advertising at 212.556.4058 or send an e-mail to [advertising@nytimes.com](mailto:advertising@nytimes.com). The New York Times. Expect the World.®

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# Market Profile

from the much smaller *Niagara Falls Gazette*. Although the *Gazette* doesn't really penetrate Erie County, the papers do battle in the *Gazette's* backyard of Niagara County.

The *Gazette* is one of four daily newspapers published by Community Newspaper Holdings in its Greater Niagara Newspapers cluster. The other papers include the *Tonawanda News*, the *Lockport Journal* and the *Journal-Register* of Medina, N.Y.

In local radio, the Buffalo-Niagara Falls market ranks 50th in the country. Thanks to continued mergers and consolidation, only three main radio broadcasters control about 93 percent of the advertising dollars. Infinity Broadcasting, which owns five stations in the market, has a slight edge with an estimated 32.6 percent of the ad revenue. It is followed closely by Entercom, which controls an estimated 31.7 percent of the ad pie through six outlets, according to BIA Financial Network. Citadel Communications' four stations in the market give it an estimated 28.7 percent market share, according to BIA.

Interestingly, while Canadian radio stations factor only minimally in Buffalo, many of the Buffalo radio stations reach well into Canada, providing a good way for advertisers to reach Canadian consumers, says Jeff Silver, vp/gm of Infinity Broadcasting's Buffalo stations.

Among the most significant changes during the past year was the February 2001 launch of a new Rock station in the market. Infinity flipped its former Rhythmic Oldies station WBUF-FM to a Rock format. To go along with the dramatic programming change, the station overhauled its on-air talent during both drive-time periods, adding *Howard Stern* in the morning and *Opie & Anthony* during afternoon drive.

"The ratings have skyrocketed," says Silver of the new syndicated product, adding that prior to the programming change WBUF did not even rank in the top 10 in reaching men 18-49. Today, the station ranks No. 3 among men 18-49 and No. 2 among men 25-49 and men 25-54.

The change at WBUF has noticeably hurt one of its new competitors. Citadel's Classic Rocker WGRF-FM fell from a high 8.7 share overall in the Winter 2001 Arbitron Radio Market Report to a 7.4 in the Fall 2001 book. WBUF, meanwhile, enjoyed a reversal of fortunes, climbing from a 2.8 share among 12-plus listeners in the Winter 2001 book to a 3.8 in Fall 2001. In addition, another competitor, Citadel's Modern Rock station WEDG-FM, took a tumble in the

## RADIO OWNERSHIP

OWNER	STATIONS	Avg. Qtr.-Hour Share	Revenue (in millions)	Share of Total
Infinity Broadcasting	1 AM, 4 FM	30.7	\$18.6	32.6%
Entercom	4 AM, 2 FM	29.2	\$18.1	31.7%
Citadel Communications	1 AM, 3 FM	18.7	\$16.4	28.7%
Adelphia Communications	1 FM	1.9	\$1.3	2.3%

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

## NIELSEN RATINGS / BUFFALO

EVENING AND LATE-NEWS DAYPARTS, WEEKDAYS

### Evening News

Time	Network	Station	Rating	Share
5-5:30 p.m.	CBS	WIVB	11.1	20
	ABC	WKBW	7.8	14
	NBC	WGRZ	6.9	13
	Fox	WUTV*	2.8	5
	WB	WNYO*	1.7	3
	Independent	WNLO*	0.9	2
5:30-6 p.m.	Pax	WPXJ*	0.1	##
	CBS	WIVB	11.1	20
	ABC	WKBW	7.8	14
	NBC	WGRZ	6.9	13
	Fox	WUTV*	3.0	5
	WB	WNYO*	2.1	4
6-6:30 p.m.	Independent	WNLO*	1.2	2
	Pax	WPXJ*	0.1	##
	CBS	WIVB	12.9	21
	ABC	WKBW	9.6	16
	NBC	WGRZ	6.6	11
	Fox	WUTV*	5.6	9
6-6:30 p.m.	WB	WNYO*	3.4	6
	Independent	WNLO*	0.8	1
	Pax	WPXJ*	0.3	##

### Late News

10-10:30 p.m.	Independent	WNLO	3.3	5
	Pax	WPXJ	1.3	2
11-11:30 p.m.	CBS	WIVB	11.1	19
	ABC	WKBW	8.3	14
	Fox	WUTV*	3.4	6
	WB	WNYO*	1.7	2
	Pax	WPXJ*	0.7	1
11:30-midnight	Independent	WNLO*	0.5	1
	NBC	WGRZ**	10.3	23

\*Non-news programming. \*\*Data includes Olympics/late news telecast. ##Below reportable minimum. The entire day of Feb. 1, 2002, was excluded due to severe snowstorms. Source: Nielsen Media Research, February 2002

most recent book, dropping to a 4.0 share overall after spiking to a high 5.3 in the Summer book (WEDG had pulled a 4.3 in Winter 2001).

Another change on the radio scene in Buffalo was Citadel's recent announcement that Dan Neaverth, the popular longtime morning host of its Oldies station WHTT-FM, would be leaving the station after his contract was not renewed. Neaverth, who had held the post for nearly 15 years, was replaced by Buffalo radio personality Bill Lacy. *The Bill Lacy Show*, which runs from 5:30 a.m. to 10 a.m., premiered on WHTT-

FM on April 9.

Lamar Advertising dominates Buffalo's out-of-home advertising marketplace. The company offers more than 200 14-foot-by-48-foot standard-size bulletins. Through consolidation, another outdoor player, Viacom Outdoor, has seen its presence in the market all but disappear.

Gateway Outdoor, which entered the market on February 1, 2001, just completed the first year of a five-year deal to control advertising on 300 city buses and 185 bus shelters. The contract formerly belonged to TDI, now part of Viacom Outdoor. ■

# Inside Media

## NEWS OF THE MARKET

### March a Mixed Bag for Mags

March magazine advertising pages and revenue were still down compared to March 2001; however, more ad categories are showing growth compared to January and February 2002, according to the Publishers Information Bureau. Ad revenue was down 1.7 percent over last year and ad pages were down 10 percent. Five categories showed positive dollar growth, including food, which grew 21 percent, and automotive, which grew 16.9 percent, according to PIB. Financial, insurance and real estate took the biggest hit, with an ad-page decrease of 29.4 percent.

### AARP Titles Hit the Road

AARP Publications is taking its *Modern Maturity* and *My Generation* magazines on tour. Each road show will visit five markets over a two-week period, aiming to attract the 45-plus crowd to sporting events, antique fairs, jazz festivals and other venues. *Modern Maturity's* tour kicks off May 5 in Los Angeles at the Antiques and Collectibles Fair.

Other stops include Kansas City, Mo., and Las Vegas. The My Generation Magazine Road show begins in the fall.

### NYT Pulls Record 7 Pulitzers

Columbia University last week announced the 2002 Pulitzer Prizes, with *The New York Times* winning a record seven. The winners are: for Public Service, *The New York Times*; for Breaking News Reporting, *The Wall Street Journal* staff; for Investigative Reporting, Sari Horwitz, Scott Higham and Sarah Cohen of *The Washington Post*; for Explanatory Reporting, *The New York Times* staff; for Beat Reporting, Gretchen Morgenson of the *Times*; for National Reporting, *The Washington Post* staff; for International Reporting, Barry Beareak of the *Times*; for Feature Writing, Barry Siegel of the *Los Angeles Times*; for Commentary, Thomas Friedman of the *The New York Times*; for Criticism, Justin Davidson of *Newsday*, Melville, N.Y.; for Editorial Writing, Alex Raksin and Bob Sipchen of the

*Los Angeles Times*; for Editorial Cartooning, Clay Bennett of *The Christian Science Monitor*, Boston; for Breaking News Photography, *The New York Times* staff; and for Feature Photography, *The New York Times* staff.

### Westwood Keeps Hold on NFL

Through a multiyear deal with the National Football League, Westwood One/CBS Radio Sports will continue to be the exclusive network radio home of the NFL. Westwood and CBS Radio have partnered with the NFL since 1987. Terms of the deal were not disclosed. For the 2002-2003 season, Westwood/CBS Radio will feature 87 games, including 17 Monday-night games, the NFL playoffs, the AFC and NFC championships, Super Bowl XXXVII, the Pro Bowl and the Pro Football Hall of Fame Game. The season kicks off Sept. 5, when the San Francisco 49ers visit the New York Giants. The first *Monday Night Football* game, on Sept. 9, will feature a rematch of last season's AFC Championship game with the Pittsburgh

**The House & Home section.** Every Thursday. From its front page "Design Notebook" to the "Garden Q&A" to the "Personal Shopper" column, this newly national stand-alone section is the weekly guide to home ideas, trends, products and design. For more information, call Jyll Holzman, Senior VP Advertising at 212.556.4058 or send an e-mail to [advertising@nytimes.com](mailto:advertising@nytimes.com). The New York Times. Expect the World.®



things to love about The Times.

# Calendar

American Women in Radio and Television will host the New York market winners of the **2002 Gracie Allen Awards**, honoring outstanding women in broadcasting behind the scenes and on the air, at a luncheon on April 16 at Tavern on the Green in New York. Contact: 703-506-3290.

The New York Chapter of the **International Advertising Association** will offer Master Classes for international marketing communications professionals beginning April 18-19 at the Princeton Club in New York. Contact: 212-292-4248.

The Association of National Advertisers will present the **ANA TV Advertising Forum** April 24 at the Plaza Hotel in New York. The event will include a panel session on trends in integrating products into TV programming, with discussion of how different vehicles are being used, funded and measured. Contact: 212-697-5950.

Cable Positive, the cable-industry organization dedicated to AIDS awareness and prevention, will host its annual benefit dinner, this year entitled "**Absolutely Positively**," April 25 at the New York Marriott Marquis. The event will honor William McGorry, senior vp, Reed Business Information. Contact: Sandy Friedman at 212-463-6740.

American Society of Magazine Editors in association with Columbia University Graduate School of Journalism will present the **National Magazine Awards** May 1 at the Waldorf-Astoria in New York. Contact: ASME at 212-872-3700.

The **National Cable & Telecommunications Association** will hold its annual convention May 5-8 at the Morial Convention Center in New Orleans. Executives slated to speak include Brian Roberts, president of Comcast Corp.; Richard Parsons, CEO-designate of AOL Time Warner; and Jim Robbins, president/CEO of Cox Communications. Contact: 202-775-3669 or visit [www.cable2002@ncta.com](http://www.cable2002@ncta.com).

**National Association of Black-Owned Broadcasters 26th Annual Spring Broadcast Management Conference** will be held May 24-29 at Maho Beach Resort and Casino, St. Maarten, N.A. Contact: Chris Hayes at 646-424-9750.

# Inside Media

Steelers visiting the defending Super Bowl Champions, the New England Patriots. In other Westwood news, the company has inked a multiyear partnership with the Academy of Country Music to be the official radio network for the 37th Annual ACM Awards, to take place May 22 at the Universal Amphitheatre in Los Angeles. Westwood will present a live remote broadcast for three days beginning May 20, including a two-hour pre-awards program. This year the awards will be hosted by Reba McEntire and feature performances by Willie Nelson and Alan Jackson, among others.

## Drake Back in Radio, Eyeing Station Buys

Former Sinclair Broadcast Group CEO Barry Drake is back in radio again. Drake's new company, Baltimore-based Backyard Broadcasting, plans to purchase two FM stations in Jackson, Miss. (market rank 122), for an estimated \$5 million from Proteus Investments. The stations are Classic Hits WTXX-FM and Adult Standards WVIV-FM, ranked eighth and 10th in the most recent Arbitron book. In radio for 28 of his 30 years in broadcasting, Drake knows the Jackson market from his days as president of Keymarket Communications. He says he intends to look for acquisitions in at least a half-dozen midsize markets this year alone, aiming to be in a dozen markets by next year. Backyard's equity partner is Boston Ventures Management, whose managing director and venture partner is Barry Baker, also a former Sinclair CEO.

## CNN/SI to Be Folded Into New Net

It's official: CNN/SI will be taken off the air on May 15 after almost six years. The network will be folded into the new network that parent company AOL Time Warner is currently developing with co-owner the National Basketball Association. Some of CNN/SI's 200 employees will be transferred to the yet-to-be-named network.

## New CNN/U.S. EVP Assembles Staff

Teya Ryan, recently named executive vp and general manager of CNN/U.S., has finalized her staff roster. Former NBC News producer Bob Brienza was named vp of network programming, responsible for series and specials development. Mary Lynn Ryan, who helped Ryan revamp CNN Headline News, was named managing editor and Kim Bondy, former *weekend Today* executive producer, was named vp responsible for instant spe-

cial. Kelvin Davis continues as senior director of editorial operations and Don Smith, formerly with Headline News, was named to the new position of senior executive producer of on-screen editorial. CNN veterans Vivian Schiller and Sue Bunda also remain on staff in vp positions.

## Court's Collier Puts Together Sales Team

Court TV's recently named vp of ad sales, Charlie Collier, beefed up his sales staff last week. David Epstein, former vp of prime-time planning at ABC, was named senior vp of pricing and operations, and A&E's senior vp of national sales, Brad Westermann, was named senior vp of ad sales for the regional offices. Andrew Budkofsky joined Court as director of ad sales and Allison Bodenmann, vp of marketing, was named to the new position of vp, new business development.

## ESPN Emerging Nets Get Own Sales Unit

ESPN's marketing and sales division has created a dedicated ad sales unit to oversee the ESPN Emerging Networks, which include ESPN Classic, ESPNNews and ESPN Deportes. Paul Green, former vp of customer marketing and technology, was named vp national ad sales for EEN and will be responsible for new business and promotion. Reporting to Green will be Adam Sands, director, and Tara Kilduff, account executive.

## Yankees Fans Sue Over Cable Carriage

A lawyer representing five Cablevision subscribers in Long Island and Manhattan filed a class action suit in the U.S. District Court in Central Islip last week asking that New York Yankees games return to the cable system in their area. Cablevision does not currently carry the new Yankees network YES, which has rights to 130 of the 162 regular-season games, and is at loggerheads with network chairman Leo Hindery over carriage. Cablevision offered to put the network on a premium programming tier and charge subscribers a few more dollars to receive it, but YES wants it carried as part of a basic cable package. The lawsuit, filed by attorney Leonard Leeds, wants the court to appoint an arbitrator in the Cablevision-YES talks and seeks unspecified damages.

## Quittner Named *Business 2.0* Editor

Joshua Quittner is on to his third job at Time Inc. in five months. Quittner last week was named editor of the 550,000-circ San

Francisco-based *Business 2.0*, replacing Ned Desmond, who retains the title of president. Most recently the managing editor of Time.com and technology editor of *Time*, Quittner was until last November the managing editor of Time Inc.'s now-defunct *On* magazine. Jim Aley, who was *Business 2.0*'s managing editor, will return to New York and serve as an editor at large at *Fortune*. As president, Desmond will now focus on the business and strategy side of the magazine.

#### **Jones Radio Launches Kabel for Evenings**

Jones Radio Networks today will premiere its third syndicated show for the 7 p.m.-to-midnight daypart. Named *Alan Kabel*, after its host, the new show is designed for stations programming Hot Adult Contemporary music. Kabel was most recently the morning personality on WLOL-FM, Clear Channel's Classic Hits station in Minneapolis. Jones has had considerable success programming the evening daypart with *Delilah*, heard on 215 Adult Contemporary

stations, and *Lia*, on 175 Country stations. Initial *Kabel* affiliates include WKLX-FM in Bowling Green, Ky.

#### **Talk Radio Network Adds More Talk**

Talk Radio Network, syndicators of *The Michael Savage Show*, has launched *The Rusty Humphries Show* in national syndication on more than 50 stations. Humphries is one of the major Talk personalities for Citadel Communications, owner of 204 stations. He broadcasts daily 2-4 p.m. out of Citadel's KKOH-AM in Reno, Nevada. TRN has also cleared *Michael Savage* for 8-10 p.m. on WABC-AM, ABC Radio's Talk station in New York. Dial Communications-Global Media is handling national sales.

#### **WSJ Gets New Look, Section**

With touches of muted color, souped-up graphics, and a new personal finance section, *The Wall Street Journal* last week introduced an historic redesign aimed at drawing more women and younger readers and attracting

more luxury advertising. To support the changes, the paper launched a \$21 million national ad campaign with the tagline, "Business. And the business of life." With its new thrice-weekly section, Personal Journal, the *Journal* hopes to attract advertisers in such categories as healthcare, luxury goods and consumer electronics while decreasing its reliance on financial and technology advertising, which suffered badly last year. The *Journal* also will have to fight off *The New York Times*, which will be vying for the same kinds of advertisers with its new Friday "Escapes" section and expanded national availability of its weekday leisure sections.

#### **House Beautiful to Open Celeb Showhouse**

*House Beautiful* magazine's brand-building Celebrity Showhouse in Los Angeles will open to the public April 29-May 27, with rooms decorated by Halle Berry, Courteney Cox, Scott Foley and Jennifer and Sylvester Stallone. A kickoff fundraiser on April 28 will benefit the Children's Action Network. ■

**The new Escapes section.** Every Friday. Escapes is the place to go for great ideas on weekend destinations and the means to get you there. Featuring interesting excursions, automobiles, and real estate, including second homes. For more information, call Jyll Holzman, Senior VP Advertising at 212.556.4058 or send an e-mail to [advertising@nytimes.com](mailto:advertising@nytimes.com).

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# Media Elite

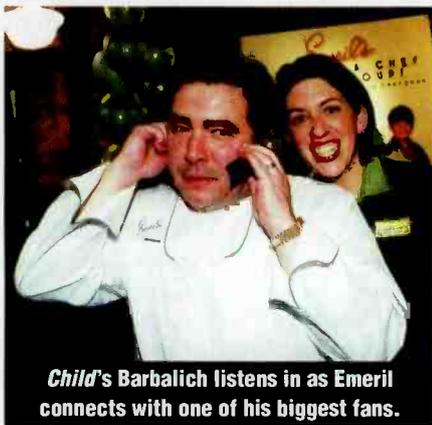
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## Quicktakes

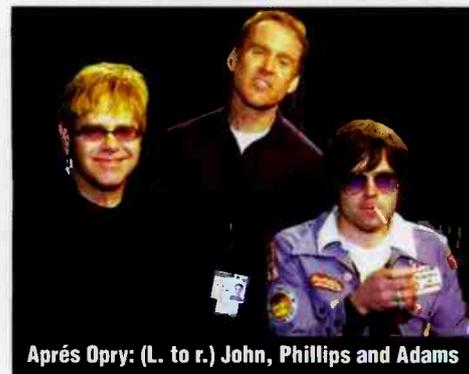
**AT THE RECENT CHILD MAGAZINE** event promoting Emeril Lagasse's new kid-targeted cookbook, executive editor **Andrea Barbalich**

got a big taste of the celebrity chef's generosity. Barbalich's 88-year-old grandmother, a huge fan of Emeril's, had written to him when she learned he was doing a feature story and an event for *Child*, telling him he'd be meeting her granddaughter there. When Barbalich arrived at Manhattan's Chelsea Market for the event, Emeril sought her out, told her he'd read the letter,

then grabbed a cell phone and called her grandmother for a five-minute chat, even inviting her to come on his Food Network show. He really meant it, and Barbalich would love it, so keep an eye out for Watertown, N.Y.'s Anna Misercola on an upcoming episode of *Emeril Live!*...Country Music Television senior vp **Brian Phillips** got to see Elton John perform twice in one week. John was recently scheduled to do a taping with Ryan Adams for the cable net's monthly per-



*Child's* Barbalich listens in as Emeril connects with one of his biggest fans.



Après Opry: (L. to r.) John, Phillips and Adams

formance series *CMT Crossroads* at the Grand Ole Opry House in Nashville. Adams was too sick to make it, but John insisted on going on so as not to disappoint the crowd. Later that week when Adams was back in the pink, the pair did their duets for the May 26 *Crossroads* episode...Sirius CEO **Joseph Clayton** was flying high last week when his satellite radio service was inducted into the Space Foundation's

Space Technology Hall of Fame. The foundation honors innovators who transform technology originally developed for space use into

commercial products. Following its service launch in February in Denver, Houston, Phoenix and Jackson, Miss., Sirius will be offering service to a total of 39 states over the next 60 days...

**Vinnie Brown** thought he might still be dreaming when he arrived at Harlem's Apollo Theater at 4 a.m. to prep for the recent "Doug Banks

Jam Session" live morning-show broadcast by WBLS-FM. Brown, program director for the New York Urban station, saw a line stretching around the whole city block, including folks who'd camped out all night. The volume of attendees—about 2,500, a record for Banks' live N.Y. broadcasts—wasn't the only surprise that morning: Besides the entertainers Brown had booked for the occasion, several celebrities showed up unexpectedly, including Alicia Keys, Ja Rule and the Rev. Al Sharpton...

Upon receiving the Paul White Award from the Radio-Television News Directors Association at the NAB confab in Las Vegas last week, **Tom Brokaw**, NBC News anchor and managing editor, called on fellow journalists to engage the audience with substantive reporting about issues such as the environment and international news. "Our survival is at an intersection called form and substance," said Brokaw. "We cannot long keep our pact [with the public] if we choose only form." The Paul White Award, named for the broadcast news pioneer who served as the first news director at CBS, recognizes an individual's lifetime contribution to electronic journalism. ■



Pact man: NBC's Brokaw at NAB

## Movers

### RADIO

At First Broadcasting, **Bert Goldman** was named executive vp and **Chris McMurray** vp of station acquisitions. Goldman was previously vp of engineering for ABC Radio. McMurray was vp and Houston market manager for Cox Radio...Interep had upped **Bruce Fenlger** to vp, New York regional executive, from vp and director of marketing and sales in Atlanta...**Kurt Kretzschmar** has been named executive producer of ABC Radio's KSPN 1110-AM in Los Angeles. He had been a senior producer for Sporting News Radio Network...**Michael Saunders** has been named program director of WTJM-FM, Clear Channel's Hip-Hop and R&B station in New York. Saunders was vp of programming and operations for Clear Channel's WJLB-FM and WMXD-FM in Detroit...**Gerry Cagle** has been promoted to executive vp of Premiere Radio Networks and continues his role as president of the Network Magazine Group. The group, which consists of radio trade publications including *Album Network* and *Network 40*, was formerly organized under Clear Channel Entertainment.

### TV STATIONS

At KMTV-TV, Emmis Communications' CBS affiliate in Omaha, Neb., **Jim McKernan** was promoted to vp and general manager from general sales manager. McKernan replaces Chris Leister, who went to West Virginia Media Holdings as senior vp of national sales.

### MAGAZINES

**Stephen Jacoby** was named associate publisher at Time Inc.'s *In Style*, replacing Kevin Belden, who left in October to go to the now-defunct *Talk*. Jacoby previously served as vp of marketing at Condé Nast Publications...**Mirissa Kelly** has moved from West Coast Condé Nast corporate sales to Harper & Associates, where she will work on the entertainment, fashion and footwear categories for *Black Book* and magazine startup *Complex*...Thomas McCluskey was promoted to *Biography* vp/publisher from vp/associate publisher, filling a position left vacant a year ago...**Matt Bal**, most recently *Newsweek*'s national correspondent, was named national affairs correspondent for *Rolling Stone*, a new position at Wenner Media.

# Culture Trends

## MTV's BUZZWORTHY

Buzzworthy songs are usually by new, up-and-coming artists who MTV believes have special potential. Of the videos designated as Buzzworthy, the vast majority have been certified gold or platinum.

Week of 4/8/02

Artist/Group: Andrew W.K.

Song/Video: "Party Hard"

Album: *I Get Wet*

Like the Strokes, Andrew W.K. is relying on U.K. buzz to formulate U.S. buzz. Whether he'll be successful remains to be seen, but if you've seen the video it's gotta pique your interest just a little bit. As aggressive as the Stooges (he's from Detroit too), and also reminiscent of such varied 70s/80s bands as Queen, Def Leppard and Faith No More - Andrew W.K. is out to make rock dangerous again. And as silly as a song entitled "Party Hard" may seem, I'll take it over Puddle of Mudd and The Calling any day of the week...

Artist/Group: Vanessa Carlton

Song/Video: "A Thousand Miles"

Album: *Be Not Nobody*

Brought up on Debussy and Mozart, this 21-year-old classically trained pianist claims her first favorite song was "It's a Small World". How precious...

©2002 MTV

## The Hollywood Reporter's Box Office

For weekend ending April 7, 2002

This Week	Last Week	Picture	3-Day Weekend Gross	Days in Release	Total Gross Sales
1	1	Panic Room	18,244,157	10	58,525,734
2	New	High Crimes	14,005,550	3	14,005,550
3	2	Ice Age	13,565,070	24	140,658,250
4	3	The Rookie	11,703,657	10	34,946,630
5	4	Blade 2	7,476,255	17	67,448,831
6	New	National Lampoon's Van Wilder	7,302,913	3	7,302,913
7	5	Clockstoppers	7,284,214	10	22,448,547
8	6	E.T.	3,568,325	3	30,734,920
9	New	Big Trouble	3,545,204	3	3,545,204
10	8	A Beautiful Mind	2,592,030	108	164,988,611
11	9	We Were Soldiers	2,536,701	38	71,695,364
12	12	The Lord of the Rings	1,740,099	110	304,117,086
13	7	Death to Smoochy	1,612,420	10	7,286,694
14	11	Resident Evil	1,605,562	24	37,412,644
15	10	Showtime	1,541,482	24	36,308,514
16	15	Monster's Ball	1,484,836	102	25,210,748
17	25	Y Tu Mama Tambien	1,184,663	24	2,973,562
18	13	The Time Machine	1,046,324	31	54,758,133
19	21	Kissing Jessica Stein	987,317	26	3,285,661
20	20	Monsoon Wedding	710,136	45	5,323,061
21	16	All About the Benjamins	596,377	31	23,981,635
22	14	Sorority Boys	578,264	17	9,633,360
23	18	John Q.	543,918	52	70,184,978
24	19	Gosford Park	437,581	102	40,124,209
25	24	Beauty and the Beast (re-issue)	366,248	97	23,303,451
26	17	40 Days and 40 Nights	335,585	38	37,258,897
27	23	Amelie	334,891	157	31,648,056
28	29	Snow Dogs	317,507	80	79,978,474
29	27	Iris	260,652	115	4,914,992
30	28	Harry Potter	217,672	143	316,823,907

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# Culture Trends

## MTV Top 20 U.S. Countdown

Week of 4/8/02

1. **Fat Joe Ashanti** "What's Luv?"
2. **Enrique Iglesias** "Escape"
3. **Blink-182** "First Date"
4. **System of a Down** "Toxicity"
5. **Jennifer Lopez** "Ain't it Funny"
6. **Usher** "U Don't Have to Call"
7. **Tweet** "Oops"
8. **The X-Ecutioners** "Goin' Down"
9. **Craig David** "Can't Get You Out of My Head"
10. **Ludacris** "Saturday"
11. **Nickelback** "Too Bad"
12. **Pink** "Don't Let Me Get Me"
13. **Ashanti** "Foolish"
14. **Faith Evans** "I Love You"
15. **Michelle Branch** "All You Wanted"
16. **Busta Rhymes** "Pass the Courvoisier"
17. **Adema** "The Way You Like It"
18. **'NSync** "Girlfriend"
19. **Vanessa Carlton** "A Thousand Miles"
20. **Trik Turner** "Friends & Family"

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## The Billboard 200

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

This Week	Last Week	Weeks on Chart	Title	Artist
1	-	1	Now 9	Various
2	-	1	Best of Both Worlds	R. Kelly & Jay-Z
3	1	65	O Brother, Where Art Thou?	Various
4	-	1	World Outside My Window	Glenn Lewis
5	-	1	Far Side of the World	Jimmy Buffett
6	3	10	Drive	Alan Jackson
7	6	74	Hybrid Theory	Linkin Park
8	4	4	Under Rug Swept	Alanis Morissette
9	7	17	Word of Mouf	Ludacris
10	8	18	Misunderstood	Pink

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## The Billboard Hot 100

The most popular singles compiled from a national sample of radio play and retail sales.

This Week	Last Week	Weeks on Chart	Title	Artist
1	1	15	Ain't it Funny	Jennifer Lopez
2	5	8	What's Luv?	Fat Joe w/ Ashanti
3	2	23	In the End	Linkin Park
4	9	8	Foolish	Ashanti
5	6	19	Girlfriend	'NSync
6	3	31	How You Remind Me	Nickelback
7	7	16	Blurry	Puddle of Mudd
8	12	9	U Don't Have to Call	Usher
9	4	21	Always on Time	Ja Rule w/ Ashanti
10	11	9	Oops	Tweet

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*Tuesday, April 23, 2002*

*The Plaza Hotel • Grand Ballroom*

FIFTH AVENUE AT 59TH STREET

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**DANIEL L. DOCTOROFF**

*Awards Ceremony, Keynote Address, Question & Answer Session*

Cocktail Reception 11:30am

Luncheon 12 Noon

~ HONOREES ~

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# Culture Trends

## MTV #1s Around the World

Week of 4/8/02

### Australia

George Michael "Freek"

### Brazil

Nickelback "How You Remind Me"

### Germany

Shakira "Whenever, Wherever"

### India

DJ Aquel/Vaishali "Tu Hai Wahi"

### Indonesia

Melly & Eric "Ada Apadengan Cinta"

### Japan

Hikaru Utada "Hikari"

### Latin America - Argentina

Alanis Morissette "Hands Clean"

### Southeast Asia

Westlife "World of Our Own"

### UK/Ireland

Gareth Gates "Unchained Melody"

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## Nielsen Ratings

For the week of March 25-31, 2002

	Program	Network	Night	Viewers
1	E.R.	NBC	Thursday	18.2
2	C.S.I.	CBS	Thursday	16.1
3	NCAA Basketball Championship	CBS	Monday	13.4
4	Friends	NBC	Thursday	14.7
5	Law & Order	NBC	Wednesday	12.8
6	Survivor: Marquesas	CBS	Thursday	12.2
7	The West Wing	NBC	Wednesday	11.4
8	Prelude to the Championship	CBS	Monday	10.9
9	Law & Order: SVU	NBC	Thursday	10.8
10	60 Minutes	CBS	Sunday	10.4

Care of Nielsen Media Research

## CollegeTV Network Video Playlist

Submitted by College Television Network for week ending April 7, 2002

Artist	Title
And You Will Know Us By the Trail of Dead	Another Morning Stoner
B.R.M.C.	Love Burns
Britney Spears	Overprotected
Gomez	Shot Shot
Iron Maiden	Run to the Hills (live)
Jay-Z	Song Cry
John Mayer	No Such Thing (live)
Lo Fidelity All-Stars	Sleeping Faster
Local H	Half Life
Moby	We Are All Made of Stars
Nelly Furtado	On the Radio
P. Diddy	I Need a Girl
Goo Goo Dolls	Here is Gone
White Stripes	Fell in Love With a Girl

EAST

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Minimum run for any ad is one calendar month (3,4 or 5 issues, depending on the month). New ads, copy changes, and cancellations are due by the third Thursday of the current month for appearance the following month. **RATES: \$51 per line monthly; \$315 per half-inch dis-**

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e-mail: customerservice@3strikes.com  
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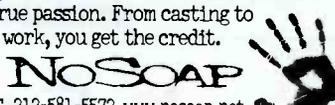
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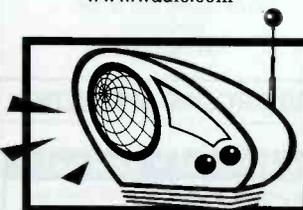
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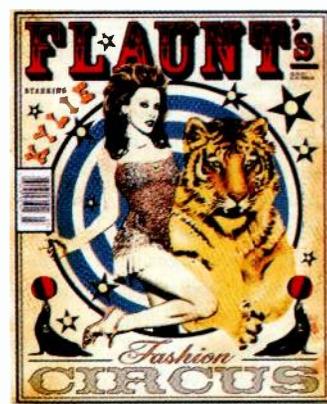
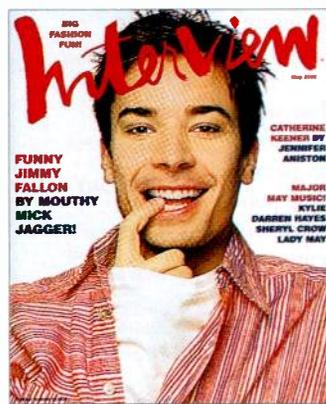
**FOR ANY PUBLICATION, WEATHERING THE CURRENT ECONOMIC STORM IS A TOUGH PROPOSITION.** But unlike their peers at major publishing companies, which can muscle their way onto newsstands and offer advertisers group buys as well as rich added-value programs, scores of small independent titles

are left to their own devices. Whether they are backed by private equity firms like Jungle Media Group, a white knight, which Oxford, Miss.-based *Oxford American* enjoys, or self-financed like *Interview*, the pressure to turn a profit is intense. Losses can't be cushioned, or hidden.

"There are a couple of strikes against you when you're not affiliated with one of the big guys," says Jon Housman, CEO and co-founder of the largely controlled 125,000-circ *MBA Jungle* and 80,000-circ *JD Jungle*, whose lead investors include New York-based Kingdom Capital and Ridgewood Capital, based in Palo Alto, Calif. "Some of the natural obstacles that any new magazine faces [include] building a circulation in a cost-effective way, proving your effectiveness with advertisers and building a brand that really stands for something. When you have a big magazine company on your side, you have both resources and relationships that are pre-existing that can make that happen faster."

The Jungle Media Group, whose titles are geared to the business and legal communities, reaches out to advertisers much like any large publisher would: offering them online opportunities, market research and golf events.

But few independent titles this year can be said to be flourishing. And some, like the critically acclaimed *Oxford American*, are struggling for their life. Launched a decade ago by founding editor Marc Smirnoff as a bimonthly dedicated to Southern culture, *OA* was pressured last summer by its patron, author John Grisham, to turn a profit. Smirnoff cut the publishing frequency to quarterly and then went on a crusade to bump the 35,000-circ title to 50,000; he even tried spiking newsstand



Small-circulation magazines appeal to a select group of readers, and that's the way their publishers like it.

sales with "hot chicks" on the covers of the March/April travel issue and signature July/August music issue, to the disappointment of many loyal readers. Soon after, Smirnoff says he had an epiphany. "If we're going to go down," he remembers thinking, "we're going to go down on our terms." The fall cover featured a downtrodden black man for its story on "The Hidden South."

By December, *OA* generated an impressive 5,000 new subs (including multiple-year subs) thanks to a call in the magazine for reader "donations," but the harsh advertising climate has taken its toll. "We're actually in a little bit of a hole now. It's getting pretty dramatic," acknowledges Smirnoff. "If we don't meet our goals [by the end of the year], would we expire? Yeah, sure." For the first time, he notes, he may seriously consider selling the magazine.

"When times get tough, creative individuals get better," insists Luis Barajas, *Flaunt's* cofounder/publication director. Four-year-old *Flaunt*, published 10-times yearly, has seen a falloff in ads, with substantial cuts from

Christian Dior and Chanel. But there are still some tricks up its sleeve. "We are pretty much equal in terms of ad sales [revenue] from last year," says Barajas, of the 110,000-circ pop culture/fashion title. In recent months, *Flaunt* has created promotional inserts for its advertisers, including a puzzle for Kahlua, giftwrapping for Stoli and buttons for Diesel.

*Flaunt's* creative zeal and the efforts of its rivals, such as *Paper*, *Surface* and *Interview*, are applauded by advertisers. "They are not only leading and cutting edge," says Melissa Pordy, Zenith Media's senior vp/director of print services. "They are also the change agents of

what's hip, what's happening."

Perhaps the best example of staying power is *Interview*, the pioneer of the indie genre founded by Andy Warhol. Now 33 years old, the monthly continues to stay ahead of the pop-culture curve. "*Interview* is a great example that it is possible to be successful without compromising your vision or integrity," says Brant. Paid circ through last year's second half grew 5.7 percent, to 185,612, versus the year prior, according to the Audit Bureau of Circulations. In January 2003, *Interview* will nudge its rate base up to 185,000 from 180,000. Like all indie titles, a select group of readers remain integral to the success of *Interview*. "We've grown organically," says Brant. "Everyone knows you can turn on the circulation, but the trouble with that is you don't get the readers you want—the real reader that is looking for the next best thing."

"Small magazines make a difference," adds *Flaunt's* Barajas of the category. "If we all left, it would be a very boring newsstand out there." —Lisa Granatstein

## A New Week

### Dennis shuffles its publishers

Launched last year by Dennis Publishing as a 100,000-circulation news digest, *The Week* committed to just 6 pages of advertising per 40-page issue, preferring instead to generate the bulk of its revenue from subscriptions.

But now, citing advertiser demand, Dennis will pump up *The Week's* ad pages by 50 percent to a total of nine, just like its U.K. counterpart. "The reaction from the advertising community has been excellent," says Stephen Colvin, Dennis president. "We want to ensure that we realize every opportunity...[but] the revenue model will remain circulation, driven by a high subscription price." (A charter sub costs \$50, while renewals are \$73.50.) While the extra ads are expected "in the near future" (and will not alter the edit-to-ad ratio), a timetable has not been set.

To get the ball rolling, Colvin last week changed Dennis' publishing lineup. *Maxim* group publisher Carolyn Kremins was named group publisher of *The Week*, succeeding publisher Justin Smith, who will retain the title of general manager. Succeeding Kremins at *Maxim* is *Stuff* group publisher Jamie Hooper. And Mark MacDonald, most recently gm of 1.1 million-circ *Stuff*, adds group publisher to his duties. "With [Kremins'] vast experience and level of contacts, it'll certainly open up new opportunities," says Colvin. Kremins joined *Maxim* in 1997 as associate publisher from Condé Nast's *Bon Appétit*.

## Mediaweek Magazine Monitor

WEEKLIES April 15, 2002

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
<b>NEWS/BUSINESS</b>								
BusinessWeek <sup>X</sup>	8-Apr	46.11	9-Apr	59.67	-22.72%	754.13	1,064.06	-29.13%
The Economist	6-Apr	43.00	7-Apr	73.00	-41.10%	686.00	856.00	-19.86%
Newsweek <sup>E</sup>	15-Apr	26.53	16-Apr	28.77	-7.79%	436.06	425.55	2.47%
The New Republic <sup>2D</sup>	15-Apr	8.74	NO ISSUE		N.A.	97.33	118.23	-17.68%
Time <sup>E</sup>	15-Apr	45.29	16-Apr	44.74	1.23%	612.61	597.74	2.49%
US News & World Report	15-Apr	42.20	16-Apr	24.12	74.96%	355.88	395.21	-9.95%
The Weekly Standard	22-Apr	7.50	30-Apr	9.83	-23.70%	140.04	139.77	0.19%
<b>Category Total</b>		<b>219.37</b>		<b>240.13</b>	<b>-8.65%</b>	<b>3,082.05</b>	<b>3,596.56</b>	<b>-14.31%</b>
<b>SPORTS/ENTERTAINMENT/LEISURE</b>								
AutoWeek	15-Apr	20.26	16-Apr	33.51	-39.54%	344.21	434.59	-20.80%
Entertainment Weekly	12-Apr	27.26	13-Apr	26.23	3.93%	444.65	487.15	-8.72%
Golf World	12-Apr	28.63	13-Apr	45.63	-37.26%	447.46	375.40	19.20%
New York <sup>3</sup>	15-Apr	42.80	16-Apr	38.80	10.31%	711.10	731.80	-2.83%
People <sup>X</sup>	15-Apr	75.33	16-Apr	75.21	0.16%	940.47	1,029.91	-8.68%
The Sporting News	15-Apr	15.83	16-Apr	14.75	7.32%	211.39	202.70	4.29%
Sports Illustrated	15-Apr	32.70	16-Apr	35.54	-7.99%	714.76	682.33	4.75%
The New Yorker	15-Apr	25.41	16-Apr	26.32	-3.46%	501.78	632.77	-20.70%
Time Out New York	10-Apr	83.31	11-Apr	58.69	41.96%	924.50	951.38	-2.83%
TV Guide	13-Apr	54.69	14-Apr	63.60	-14.01%	714.89	893.62	-20.00%
US Weekly <sup>1</sup>			NO ISSUE		N.A.	277.84	264.16	5.18%
<b>Category Total</b>		<b>406.22</b>		<b>418.28</b>	<b>-2.88%</b>	<b>6,233.05</b>	<b>6,685.81</b>	<b>-6.77%</b>
<b>SUNDAY MAGAZINES</b>								
Parade	14-Apr	13.79	15-Apr	17.87	-22.83%	189.29	197.72	-4.26%
USA Weekend	14-Apr	12.99	15-Apr	7.54	72.28%	186.00	176.94	5.12%
<b>Category Total</b>		<b>26.78</b>		<b>25.41</b>	<b>5.39%</b>	<b>375.29</b>	<b>374.66</b>	<b>0.17%</b>
<b>TOTALS</b>		<b>652.37</b>		<b>683.82</b>	<b>-4.60%</b>	<b>9,690.39</b>	<b>10,657.03</b>	<b>-9.07%</b>

D=double issue 4/9/01; E=estimated page counts; X=2001 YTD includes an out-of-cycle issue; 1=1 fewer issue in 2002 over 2001; 2=2 fewer issues in 2002; 3=3 fewer issues in 2002

The shuffle at Dennis also denotes a promotion for *Maxim* vet Hooper, who takes the reins of the 2.5 million-circ flagship. Hooper's return reunites him with Andy Clerkson, who

prior to becoming *Maxim* gm last month was gm of *Stuff*. Through April, *Maxim's* ad pages were flat at 332, and *Stuff* grew 23.8 percent, to 228, reports the *Mediaweek* Monitor.—LG ■

60sec. With



### Eileen Naughton President, Time

**Q.** Prior to joining 'Time' in February, you were vp of investor relations and before that president of Time Inc. Interactive. How has the transition been? **A.** I had spent several years at Fortune [beginning in 1989]. It's very rewarding to shape a growth strategy for a venerable brand. Just to be surrounded by smart analysis of the news and issues that shape our cultural life is a kick, intellectually. **Q.** Has the renewed importance of 'Time' translated into solid circulation and advertising growth? **A.** The connection we have reformed with our readers is profound. We have a healthier circulation picture, and that's directly related to our news coverage since September. We don't disclose renewal rates, but new subscribers to the magazine and people who have let their subscriptions lapse are coming back in significant numbers. Time.com's subscription orders alone have gone up 300 percent in 2001. Advertising is also improving. Import automotive has been good, and we're starting to see some improvement in the technology and financial categories. **Q.** 'People' has blazed a trail in spinoffs. Will 'Time' as a brand ever grow again beyond 'Time for Kids'? **A.** We had *Time Digital* [relaunched as 'On,' and shuttered last year], but it got a little beyond itself just as the ad market was contracting. That was unfortunate timing. There's not a plan for tomorrow to spin off. But one area we've had enormous vitality is with *Life*, which was folded into [the] *Time* [group] when the magazine was closed in 2000. We've been creating two specials a year, but this year we'll be printing seven "bookazine" issues of *Life*. **Q.** You and 'Time' managing editor Jim Kelly go way back. Is it true that when you dabbled in journalism, you sent him clips and he may still have them? **A.** It's true that way before joining Time Inc. I sent him my clips. I think it's unlikely he still has them. I never wrote for *Time*, but now at least I'm on the masthead. Who woulda thunk?!

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**B.** Compile and compare media data from 27 different sources

**C.** Hire an agency for \$500,000 to do the research for you

**D.** Point and click

The screenshot displays the Mediaweek.com website in an Internet Explorer browser. The address bar shows 'http://www.mediaweek.com/mediaweek/index.jsp'. The page layout includes a top navigation bar with 'ADWEEK.COM', 'BRANDWEEK.COM', and 'INTERACTIVE'. A search bar and an 'EMAIL HOTLINE' subscription form are visible. The main content area is divided into several sections: 'CURRENT HEADLINES' with news items like 'Wall Street Stocks Open Higher' and 'Big Earnings Loss for Clear Channel'; 'MAGAZINE MONITOR' with a 'CLICK HERE FOR PDF DOWNLOAD' link; 'ONLINE POLL' regarding network TV upfronts; and 'COLUMNISTS' featuring 'The Programming Insider: Tuesday 2/26/02' by Marc Berman. A sidebar on the left contains a 'LOG IN' section and a 'Market Profile' link highlighted by a yellow arrow. The footer includes the vnu Media Group logo and contact details.

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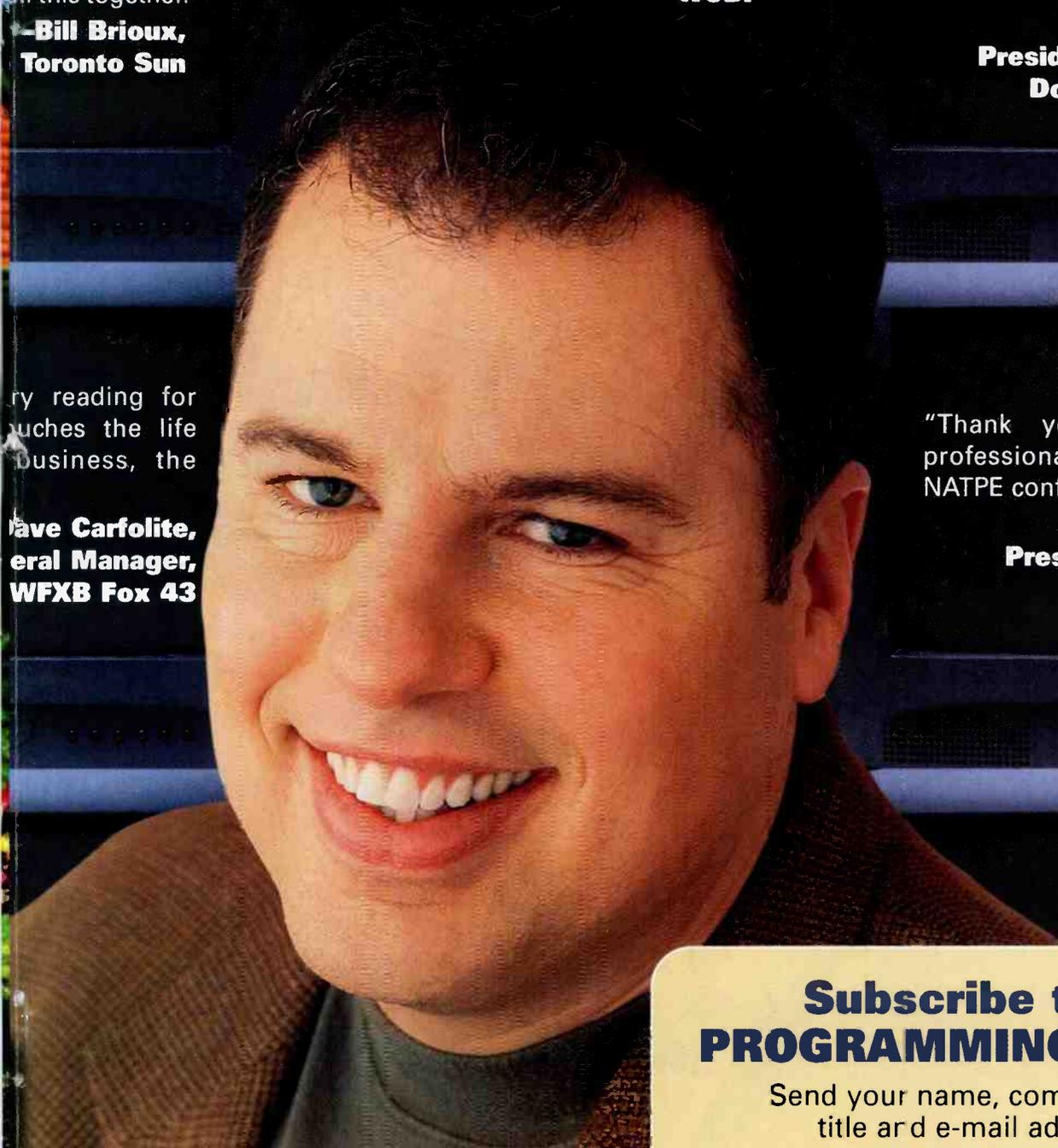
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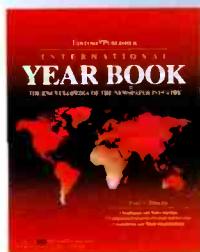
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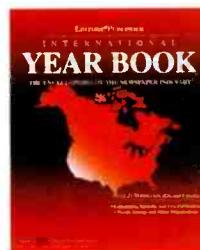
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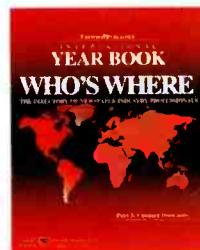
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# Media Person

BY LEWIS GROSSBERGER



## News for Our Weeders

THE NEW YORK TIMES WON 43 (GIVE OR TAKE A FEW)

Pulitzer Prizes last week, but that doesn't mean Media Person has to love its new "Escapes" section. Media Person was under the impression it would be full of articles explaining how to break out of prison.

Turns out it's just a second travel section with a fancy name.

Media Person was also less than bowled over by *The Wall Street Journal's* new "Personal Journal" section, which is not filled with selections from the secret erotic diaries of movie stars, models and business tycoons, as MP had hoped. It's just more financial crap. Like *The Wall Street Journal* didn't have enough already? Imagine. Here are the editors of the *Journal* sitting around trying to figure out a big move, right? And one of them goes, "I got it! Let's start a new section! And the others go, "Brilliant! But what'll we put in it?" And the first one says, "How about more financial crap?" And the others all go, "Inspired! The man's a genius!"

Actually, that is completely unfair. The financial crap in the new section is mostly personal financial crap, such as "How to Cheat on Your Taxes and Other Financial Dealings and Avoid Getting Caught Like Those Jerks at Enron," and there is other "news you can use" stuff, such as "Health and Family and Pets and Fixing Your Toilet When It Explodes in the Middle of Your Party Without the Guests Noticing Anything Is Wrong," plus the paper's arts coverage is tossed in at no extra cost to the reader.

Also, the *Journal* changed its design for the first time since 1783. This was a mistake, Media Person believes, because it risked the loss of the title *The World's Stodgiest Newspaper* and allowed some wisecracker at *USA Today* to say, "It's the last paper to steal our look."

In reality, though, all the *Journal* did the first day out was put a beige wash behind its page-one "What's News" column, run a

small color map of Saudi Arabia in a news story and use a three-dimensional hologram of George Bush that appears to come to life and say out loud, "Hi, Laura and I would like you to continue reading this story over on page six." So as you can see, the changes are subtle and conservative, respecting the *Journal's* reverence for tradition and continuity.

When newspapers make these kinds of changes, the custom is to run a story explaining why. Invariably, the loyal reader is informed that it was all done for YOU. "We wanted to give YOU more and better news and make it easier for YOU to find the news YOU need to know to lead the life YOU like to lead and become more completely the YOU that YOU want to be," they typically say. "We yearn to make our news pages more useful to YOU. In fact, we have fallen deeply in love with YOU, and

articles and run a lot more stories on SUVs, travel and leisure to lure some of those big-spending, upscale readers away from the TV set. So here goes!"

Of course, Media Person hastens to add that the above paragraph does not apply to such classy outfits as *The Wall Street Journal* or *The New York Times*, whose executives never think in such crass, cynical terms.

Indeed, the *Times's* "Escapes" section was no doubt inspired purely by the editors' considered news judgment that their readers' understanding of the world around them would be enhanced by a section full of articles on where to go for the weekend and what to buy when you get there.

It contained features such as the "Rituals" column, which launched with a paean to the joys of mowing the lawn and trimming the hedges with noisy power tools in the yard of, apparently, though it went unsaid, one's suburban or exurban second home. Though Media Person, a typical *Times* reader, was unable to fully identify with this theme since he spends most of his weekends in the heart of the urban jungle doing the *Times* crossword and/or acrostic

**THE JOURNAL CHANGED ITS DESIGN FOR THE FIRST TIME SINCE 1783. THIS WAS A MISTAKE—IT RISKED THE LOSS OF THE TITLE WORLD'S STODGIEST NEWSPAPER.**

we want to marry YOU and have children with YOU and see them grow up to be reporters and photographers."

What such stories never say is anything remotely like this: "As you may notice if you are paying unusually close attention today, we have changed our design again. With circulation and advertising dipping alarmingly, our publisher is starting to get just a little desperate. Our remaining advertisers have been pressuring us to use more color, cut back on long, boring 'hard-news'

puzzles and deeply resenting the many and varied street noises constantly interrupting his ratiocinations, he is hopeful that future "Rituals" columns will be more his cup of latte. The classic quarrel with the neighbors over their abominable weed whacker ruining one's peace of mind, often culminating in violence, vandalism, arson and a visit to the quaint village police station, is one subject Media Person should like to see explored in great detail, for example.

One can always hope. ■

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