

# MEDIAWEEK

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LAURA JONES, ASSISTANT MGR  
WALDENBOOKS  
42 MOUNT PLEASANT AVE  
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Audiences ate up networks' 'comfort food' shows; more to come **PAGE 4**

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But network still trails Fox News in daypart

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## MEDIA ALL-STARS

2001

Zenith's  
**Rich Hamilton,**  
Media Executive  
of the Year

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### MARKET INDICATORS

**NATIONAL TV: TIGHT**  
Most networks are full-up in prime through December, with retail and movies picking up available scatter. First quarter is starting to move, but February is a tough sell because of NBC's expected dominance with Olympics.

**NET CABLE: MOVING**  
Technology, retail, movies, pharmaceuticals and telecommunications are still dumping cash into fourth-quarter scatter. The injection of 4th-Q money puts 2001 revenue ahead of last year on some midtier cable nets.

**SPOT TV: STRONG**  
Retail is starting to kick in after a slow 4th-Q start. Auto and movie ads are strong. Top-market stations are reporting tighter-than-expected inventory.

**RADIO: OPEN**  
Advertisers are jumping back in for the holidays but are placing spots close to air dates. Retailers are running sale ads to stimulate demand. Rates are still very negotiable.

**MAGAZINES: SLUGGISH**  
Business mags report first-quarter bookings remain slow, especially from financial-services companies, which have been slashing ad spending in the face of a troubled market.



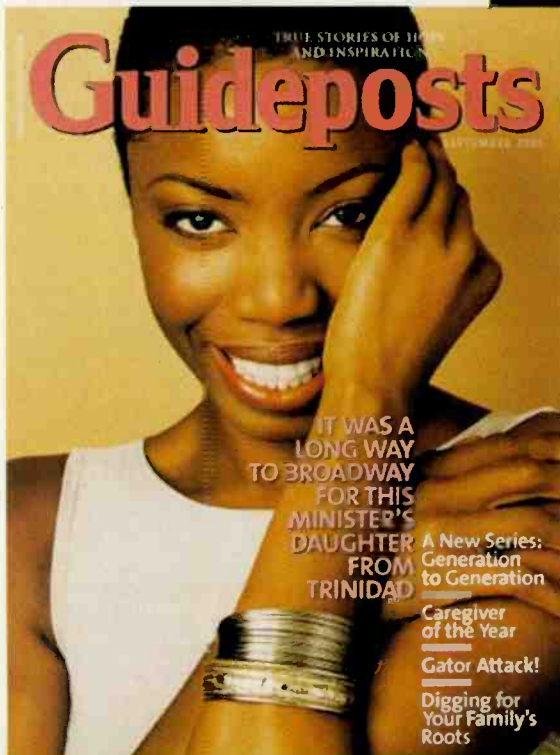
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PETER MURPHY

# Connections



## Community



## Contemporary

As Americans search for hope and inspiration, 9.2 million readers find it in **Guideposts** – the leader in the growing inspirational category that Mediaweek has termed a “new breed of lifestyle magazines.”

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# At Deadline

Laura K. Jones

DEC 05 2001

## NBC Said to Have a Deal for S.F. Station

NBC last Friday was said to have reached an agreement to buy a TV station in the San Francisco market, and a deal is likely to be announced this week, according to sources at the network. While NBC has been negotiating with Young Broadcasting to buy its Bay Area affiliate KRON, a source at the network said the company has agreed to acquire a different station in the country's fifth-largest market. NBC has been negotiating a possible deal for KNTV, Granite Broadcasting's station in nearby San Jose. NBC sources would not confirm that the agreement is for KNTV. NBC had no official comment.

## NAB to Attack EchoStar Deal in Hearings

The National Association of Broadcasters last week blasted EchoStar Communications' proposed \$26 billion purchase of Hughes Electronics' DirecTV, which will be the subject of two House hearings this week. "EchoStar has a history of challenging congressional mandates, ignoring FCC rules, and bad-faith business dealings," said NAB president Eddie Fritts. The NAB will be represented at the House Telecommunications Subcommittee hearing by Michael Fiorile, president/CEO of Dispatch Broadcast Group and NAB TV board vice chairman. The second hearing is being held by the Judiciary Committee.

## NBC, Fox May Lease Sat. Morning

Based on the success CBS has had leasing out its 7 a.m.-to-noon Saturday kids block to Nickelodeon, NBC and Fox are considering similar moves. NBC has been running a two-hour Saturday edition of *Today*, followed by teen programming, which overall is averaging a 1.7 rating/5 share season-to-date in households. The network would lease the three hours following *Today*. Fox airs kids programming throughout the morning and is averaging a 1.4/4 in households. Kids WB dominates Saturday mornings, with a 3.1/14 among kids 2-11, while Fox is averaging a 2.0/9.

## YM Editor Kelly Fills Edit Slots

YM editor in chief Christina Kelly last week filled several editorial positions. Kelly lured Lori Majewski, entertainment editor at *Teen People*, to become executive editor, Kelly's previous post. Kelly also hired away staffers from *Jane*, which she helped launch in 1997: associate beauty director Abby Gardner, who becomes beauty director at *YM*; Elizabeth Kiestler, market director, who becomes fashion director; and booking editor Catherine Long, who becomes photo director at the *G+J USA* monthly.

## NATPE Will Explain It All on Dec. 12

Officials of the National Association of Television Program Executives have scheduled a press conference for Dec. 12 to discuss the future of the organization's annual conventions, including events scheduled for 2002, 2003 and 2004. The group recently canceled hotel reservations in New Orleans that were booked to coincide with '03 and '04 conventions scheduled there. The '02 convention will be held in Las Vegas in January.


## Olsens Sift Through Publishers

Mary-Kate and Ashley Olsen are one step closer to having a new publisher, now that their company, Dualstar Entertainment, has received nearly three dozen proposals to produce their magazine. Robert Thorne, Dualstar partner and co-editor in chief of the bimonthly *Mary-Kate and Ashley*, said that only two proposals have led to serious talks. A source with knowledge of the discussions confirmed that Time Inc. is on the short list. *G+J USA* and Hearst are also said to be interested. Dualstar expects to seal a deal by the end of the year.

**Addenda:** AT&T Corp. extended the deadline for bids to purchase its AT&T Broadband unit from Nov. 30 to today, Dec. 3. Among the bidders expected to file: Cox Communications, Comcast and AOL Time Warner. Microsoft reportedly has made an offer to invest a few billion dollars in the struggling cable operator...

**Martin Peretz**, chairman, editor in chief and owner of *The New Republic*, is expected to sell two-thirds of the magazine to two separate investors, who are also backers of the *New York Sun*, a conservative daily newspaper launching next year (see *Media Wire*, page 6)...After a 12-year run, **Cristina Saralegui**, daytime host of *The Cristina Show*, has declined to renew her contract with Univision. She'll continue as host of her daily syndicated show on Radio Unica... After seeing a drug commercial on TV, one in eight adults has sought and received a prescription for that medication, according to a **Kaiser Foundation** survey...The **Cabletelevision Advertising Bureau** last week elected three new members to its board: Robert Bakish, COO of advertising sales for MTV Networks; Sonja Farrand, group vp of ad sales for OnMedia; and Jon Spaet, president of ad sales for USA Cable.

**Correction:** Brian Davis should have been credited for his photograph of USA Network president Doug Herzog on the cover of the Nov. 26 issue.



**Inside**

**ABC's Lloyd Braun: The network will return to "comfort food" shows Page 4**

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## Advance Taps Townsend To Streamline Mags Unit

In a major cost-savings move, Advance Magazine Publishers Inc. will create a shared services unit to consolidate the back-office operations of all its magazine divisions. Until now, Advance's Condé Nast Publications, Fairchild Publications, Parade Publications, Golf Digest Cos. and CondéNet have all maintained independent corporate offices overseeing functions such as accounting, information technology, paper purchasing and personnel.

Given the difficult publishing climate, Advance in August realized steps needed to be taken to cut costs and hired McKinsey & Co. as consultants. McKinsey recommended the shared services unit.

Other publishers, including Time Inc. and Hearst Magazines, have similar centralized systems. "We're looking for the same economies they have realized, and they come over time," said Charles Townsend, Condé Nast COO, who will also serve as AMPI COO. Townsend expects the transition to take two years. Layoffs are "inevitable," Townsend said, but he added that "we're not starting this process for the purposes of head-count reduction." The company expects to reduce its total costs by 5 percent.

Townsend continues to report to CN president/CEO Steve Florio; in his AMPI post, he reports to Advance chairman S.I. Newhouse Jr. —Lisa Granatstein

## Time Inc. Shuttles Three Titles, Axes 150 Staffers

Time Inc. last week folded *On*, *Family Life* and *Asiaweek*, and in the process laid off some 150 employees. Don Logan, Time Inc. chairman/CEO, said in a statement that the company decided against continuing the titles after reviewing their "performance" and their "long-term business prospects."

Tech book *On*, which had grown out of *Time Digital*, a *Time* supplement started in 1995, launched as a monthly last March with the mission of promoting AOL Time (continued on page 6)

# Sweeps Take Us Back to the Future

## Holy Nielsens, Batman! Welcome to the age of 'comfort food' TV

TELEVISION By John Consoli

In the aftermath of the Sept. 11 terrorist attacks, a TV viewing pattern is emerging, and clear evidence of it can be seen in the recently completed November sweeps: People both young and old are flocking to nostalgic programming.

On the broadcast networks, CBS recorded a higher 18-49 demo rating than ABC in the November sweeps for the first time since people meters began measuring audience viewing, and both CBS and ABC executives acknowledge that a big reason for this was the high ratings drawn by CBS specials *The Carol Burnett Show: Show Stoppers* and *I Love Lucy's 50th Anniversary*, along with *Michael Jackson's 30th Anniversary*. Leslie Moonves, CBS Television president, described

the viewing experience as "welcoming old friends back into your home," and in the case of the Burnett and Lucy specials, which consisted of clips from old shows, "a return to good, old-fashioned comedy."

The strong audience draw of these shows was not lost on ABC executives and resulted in Lloyd Braun, the network's entertainment co-president, announcing that the network is beginning a rebuilding plan that will return the network to "the core sensibility of what ABC should be." That, he said, is a return to "great family comedies with a distinct point of view," like ABC late '80s-early '90s hits *Growing Pains* and *Full House*, and '90s hits *Roseanne* and *Home Improvement*, as well as ensemble comedies like ABC 1970s hits *Happy Days* and *Laverne & Shirley*. Braun also said ABC would be returning to more-traditional alternative shows in the network's tradition, along the lines of *America's Funniest Home Videos* and *That's Incredible*.

"We want to go back to what made ABC great," Braun said during an ABC sweeps conference call. He described the show examples he used as "comfort food" and acknowl-



CBS' sweeps special starring Burnett (shown with Harvey Korman in '67) did surprisingly well among young viewers.

edged that the Carol Burnett special on CBS proved that the power of nostalgia to draw an audience is there. While he gave no specifics, Braun said ABC entertainment brass will be "mining the library" to perhaps come up with similar looks back at nostalgia on the Disney-owned network.

The drawing power of Carol Burnett and Michael Jackson was particularly strong, not only among older viewers, but also with a younger audience. The Burnett show special scored an 18.9/29 in households and a 12.0/26 in the 25-54 demo, but it also recorded a whopping 9.5/23 among 18-49 viewers, testament that all age groups can have a penchant for nostalgia. Jackson, who is now in his 40s, scored a 15.7/24 in households and a 10.9/26 in the 18-49 demo. Lucy recorded an 11.8/18 in households and a credible 5.3/12 in 18-49. ABC also aired a bit of nostalgia during the sweeps—the *Facts of Life Reunion* movie, which recorded a 4.4/11 in the 18-49 demo.

In contrast, a CBS \*NSYNC concert recorded only a 4.1/8 in households and a 2.7/8 in 18-49 for one of the hottest current pop



groups, while current country singer icon Garth Brooks averaged only a 5.3/9 in households and a 2.9/9 in 18-49 for three weekly concert airings.

Moonves noted that Burnett, Lucy and Jackson could be considered bigger stars than their current counterparts. However, the distinct difference in the ratings for telecasts of those nostalgic shows vs. current stars is striking.

Nostalgia is working on cable, too. TV Land was one of the few networks to see a spike in prime-time ratings during November. The network, which airs classic TV shows, grew household ratings 33 percent, while delivery among its target demographic of 25-54 year olds also increased 34 percent. Helping boost this viewership was the addition to the TV Land prime-time schedule on Oct. 15 of repeats of *The Love Boat* and *I Love Lucy*.

"There is a move toward the familiar," said Tim Brooks, executive vp of research for Lifetime. "There was a concern that after Sept. 11, audiences would move away from action or scary programming, but it isn't so much about that as it is about watching what is known and comfortable. It is a hard time to launch something different or out of the box."

Hoping to capitalize on this current interest in nostalgia, CBS is working on a *Batman* project, possibly involving the original TV caped crusader Adam West. Network officials confirmed the project but would not comment on Adam West's involvement.

"Following the success of *Surviving Gilligan's Island* in October, we started looking into other such nostalgic-type projects with a lasting value," said a network executive. "Now, with the even greater success of *Carol Burnett* and *I Love Lucy*, there is every reason to believe other networks will follow the same path." *Surviving Gilligan's Island* reached 13.0 million viewers on Sunday, Oct. 14.

At ABC, Braun said the network has greenlighted 12 comedy scripts for development and hopes to have a few of them ready for launch by March. The rest, he said, would be considered for next fall. It is expected that most of the new comedies will be along the lines of ABC's two most recent family-themed comedy successes, *My Wife and Kids* and *According to Jim*.

Commenting on the rest of the network's schedule, Braun reluctantly acknowledged, "The reality is we probably don't have as much comfort food as we would like." He said the network's rebuilding plan could take at least two years, and he is more concerned about the long-term future of the network rather than if it finishes fourth in the 18-49 demo this season. "Clearly we are in a very challenging period right now," he said. "We had hoped to have two or three years to re-



Philbin's *Millionaire* might not be back on ABC.

build under the glow of *Millionaire*. Unfortunately, we only had one year." Concerning the ratings-declining and graying game show *Who Wants To Be A Millionaire*, whose four episodes each week last season were all in the Top 10, Braun said its future on the network for next season is "unsure." He said the Regis Philbin-hosted show will be evaluated at the end of the season like every other show, to see if it will fit on the fall 2002-2003 schedule.

The November sweeps certainly showed that ABC's woes have trickled down to its

O&Os and affiliates. For years ABC's Philadelphia O&O WPVI has been the market news leader, but this November NBC O&O WCAU edged out the station in the Monday-Friday averages by a smidgen. WCAU averaged an 11.23 rating/19.8 share, a tenth of a point higher than WPVI, which averaged an 11.17/19.7. It is only the second time in history that WCAU has been able to do so. Looking at the Monday-Sunday numbers, WPVI holds its traditional lead with a 11.1/19 compared to WCAU's 10.0/17.

In Chicago, ABC's longtime market leader WLS finished in a dead heat with NBC O&O WMAQ in the weekday, 10 p.m. news race. WMAQ hasn't won a first place finish since 1993. In New York, WNBC averaged a 9.0/16 at 11 p.m. compared to ABC's 6.7/12. (In the Monday-Saturday race, WNBC averaged an 8.0/14 against WABC's 6.7/12.) ABC is taking a double-digit hit in Boston, as Hearst-Argyle's WCVB has experienced a dramatic 14 percent loss at 11 p.m. The station, once Beantown's top-rated outlet, dipped to a 6.4/13 from a 7.4/16 at 11 p.m. It's now tied with CBS' WBZ for No. 2 at 11 p.m. Sunbeam's NBC affil WHDH still leads the market with a 9.1/19. —with Marc Berman, Megan Larson and Jeremy Murphy

## Witches, Hookers and Hot Tubs

Despite vows to take the high road, stations trotted out familiar tricks

Are tampon marketers selling toxic products just to make a fast buck? Are high heels bad for your health? Those were just a couple of the issues local TV stations presented to viewers on their November sweeps newscasts. Never mind that there was a war breaking out or that people were finding anthrax in their mailboxes. After pledging to give viewers a more somber, serious sweeps month in light of Sept. 11 (*Mediaweek*, Oct. 29), many stations around the country resorted to tried-and-true tricks to goose their November news ratings.

In Los Angeles, News Corp.'s UPN affiliate KCOP-TV trumpeted the toxic tampons exclusive, along with an investigative piece on "baby hoochies...pre-teen girls wearing clothes you'd expect to see on strippers"; a primer on how to wear a thong; and an exposé on germs in movie theaters.

WFSB-TV, Meredith Broadcasting's CBS affiliate in Hartford, Conn., probed the pitfalls of fancy feet ("High heels may be the height of fashion, but your body may be paying a hefty price"). KPTV, News Corp.'s Portland, Ore., UPN affiliate, exposed the world of male prostitution. KLAS, Landmark Communications' CBS affiliate in Las Vegas, let a real-life witch dispel all the nasty myths surrounding real-life witches; KMOV, Belo's St. Louis CBS affiliate, gave viewers an in-depth report on pet food ("What is inside that food, though, may not be what you think"); WTAE, Hearst-Argyle's ABC affiliate in Pittsburgh, uncovered the "secret side to the circus"; WCNC, Belo's NBC affiliate in Charlotte, N.C., asked: "Is there arsenic in your yard?"; and KMGH, McGraw-Hill's Denver ABC affiliate, alerted viewers: "Could your [hot tub] soak be making you sick?"

So what happened to that more responsible, restrained local news coverage stations had promised? "When all is said and done, the pressure to differentiate yourself and pull in a [ratings] number during sweeps becomes all-encompassing," said Carl Gottlieb, deputy director for the Project for Excellence in Journalism, a nonprofit think tank that monitors the quality of local TV news around the country. "You'd think that stations could do better than this." —Jeremy Murphy



Warner synergy. But despite heavy promotions on AOL, only about 50 percent of the magazine's 1.5 million circulation had been converted from controlled to paid.

Time Inc. acquired the struggling *Family Life* from Hachette Filipacchi Magazines in 1999, and the 700,000-circulation monthly was never able to compete effectively against G+J USA's *Parents* and Time Inc.'s *Parenting*. *FL*'s ad pages fell 4.7 percent, to 469, this year, while *Parents* ran 1,360 pages and *Parenting* had 1,089, according to the *Mediaweek* Monitor.

Hong Kong-based *Asiaweek* suffered the brunt of the latest Time Inc. layoffs, with 80 staffers affected. The company has folded seven titles this year. —LG

## Comcast's G4 Sets April Launch With 7 Million Subs

Comcast Corp. last week unveiled the video-game channel G4 at the Western Cable Show in Anaheim, Calif. The network, founded by former Walt Disney Co. executive Charles Hirschhorn, will launch in April.

The channel will premiere with 13 original programs about video gaming, including news, scripted shows and game shows. "Video games have well-developed characters and plot lines—all the elements of great entertainment," said Hirschhorn, Comcast CEO.

Comcast, the country's third-largest cable operator, and operator Insight Communications have committed 7 million subscribers to the network so far, and G4 expects to hit 10 million by the end of next year. With the core audience of gamers comprised of teens and 18- to-34-year olds, G4 COO Debra Green is bullish on the network's advertising prospects. "Advertisers from sporting goods to Gatorade want to reach that demo," Green said. —Megan Larson

## The Sun to Rise Again: New Daily for NYC in '02

A new five-day morning newspaper is expected to hit New York City stands early next year using the legendary moniker of the (continued on page 8)

# Fox, NBC Rev Up on Nascar

## Super Bowl, Olympics telecasts to feature heavy promos for 2002 season

**TV SPORTS** By John Consoli

**F**ox and NBC are preparing to give next season's Nascar Winston Cup telecasts a big promotional jump-start by touting the circuit on their Super Bowl and Winter Olympics telecasts. NBC will air the Daytona 500 on Feb. 17, right in the middle of its Olympics coverage (Feb. 8-24). Ken Schanzer, NBC Sports president, said the network during the Olympics will also "extensively promote" the Feb. 10 and 14 Daytona speed trials on Nascar partner network TNT. After NBC's Daytona broadcast, Nascar will air on Fox and FX from Feb. 24 to July 5, then shift to NBC and TNT through Nov. 17.

David Hill, Fox Sports chairman, said the net will promote its first 2002 Nascar event, the North Carolina 400, on its Feb. 5 Super Bowl coverage. Also on the Super Bowl, Fox is expected to tout the Feb. 11 relaunch of cable's Speedvision, which will be renamed the Speed Channel and will feature Nascar programming from 3 p.m. to midnight weekdays. Speedvision was acquired by Fox Cable Networks in July.

NBC in November completed a successful second half of its first Nascar season, averaging a 4.7 rating in households for 13 races, up 11 percent over the comparable events that aired on CBS and ABC last season. Including the seven races that aired on TNT under the networks' partnership, Nascar averaged a 3.9 in households, up 34 percent over last season.



Nascar's TV partners are looking to build on their ratings wins.

The NBC/TNT telecasts averaged a 3.8 among men 18-49, up 31 percent over last season, when the second-half Nascar events aired on CBS, ABC, ESPN, TNN and TBS. The combined NBC/TNT telecasts also reached more men 18-49 in the \$75,000-plus income bracket, recording a 3.3 rating, up 70 percent.

With their solid ratings this year, all of Nascar's TV partners are expected to boost their ad rates for next season. Fox, NBC and Turner reportedly lost more than \$100 million in the first of an eight-year deal with Nascar.

"I don't think any of us anticipated the success we experienced this year," NBC's Schanzer said. "There was a big question mark as to how well Nascar would do versus the NFL [in the fall]. We did 20 percent better than any projection we had." ■

# Zahn Helps CNN Wake Up

## Morning show brings ratings growth but still trails Fox News Channel

**CABLE TV** By Megan Larson

**M**orning news programs have always been the domain of broadcast television. But since CNN set up Paula Zahn with her own morning show after Sept. 11, the network has made significant inroads against its prime competitor, Fox News Channel, in the daypart.

Though *Mornings With Paula Zahn* (a working title) is still evolving as it awaits the opening of a new street-level studio next spring, the

7-10 a.m. program has grown CNN's ratings in a daypart in which the network has consistently performed poorly. Since its debut on Sept. 12 through Nov. 28, household ratings are up 450 percent, to a 1.1 rating (delivering 962,000 households), over the period of Jan. 1-Sept. 10, when CNN ran *CNN Live at Daybreak* from 7 to 9 a.m. and *CNN Live This Morning* from 9 a.m. to noon. However, with the decline in news viewership since the Sept. 11 terrorist





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# Media Wire

*Sun.* Backing the conservative daily are Canadian press baron Conrad Black and a clutch of close-knit New York financial wizards, including Roger Hertog, vice chairman of Alliance Capital Management; Michael Steinhardt, a former hedge fund manager; Andrew Cader of Speer, Leeds & Kellogg; and investor Thomas Tisch. Seth Lipsky, a contributing editor for *The Wall Street Journal*, will be the daily's founding editor.

Observers doubt that the initial \$15 million investment, of which Black is chipping in 12.5 percent, will go very far in New York, where an economic recovery is still far off.

The new paper would give Black a toehold in New York, where he has long sought a property. Black, whose newspaper empire stretches from London to Jerusalem, has tried over the years to buy the New York *Daily News* and the weekly *New York Observer*. He has been quiet on the acquisition stage since selling most of his U.S. and Canadian newspapers last year. The original *New York Sun* published from 1833 to 1950. —Lucia Moses, 'Editor & Publisher'

## RS, Radio Stations Pay Tribute to 'Quiet Beatle'

*Rolling Stone* will publish its first newsstand-only special edition to memorialize former Beatle George Harrison. Due on stands Dec. 7, the 100-page issue will be entirely devoted to Harrison and will include a cover story by contributing editor Anthony DeCurtis, a 26-page photo section and old interviews with the artist from the magazine's archives.

The special issue, which closed on Dec. 2, will have a cover price of \$4.95 and a total print run of 450,000. *RS* was planning on about six ad pages.

When John Lennon was killed in 1980, *RS* quickly ripped up its regular issue in time for publication.

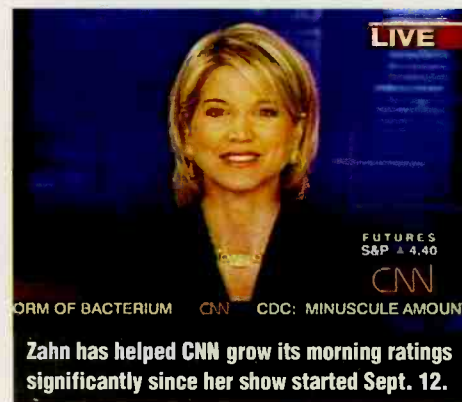
Separately, many radio stations, including WAXQ-FM in New York and WARW-FM in Washington, scrapped their regular programming last Friday to play Harrison and Beatles tunes nonstop. Westwood One, Premiere Radio Networks and Jones Radio Networks have all prepared special Harrison tributes.

—Lori Lefevre and Katy Bachman

attacks in the U.S., CNN continues to trail FNC's *Fox and Friends* from 7 to 9 a.m.

From Oct. 29 through Nov. 25, *Mornings with Paula Zahn* generated a 0.8 rating (705,000 households) from 7 to 9 a.m., compared to *Fox and Friends*' 0.9/693,000 (CNN counts 85 million subscribers to FNC's 76 million). From 7 to 10 a.m., Zahn drew a 0.9/744,000 to FNC's 1.0/710,000. MSNBC, meanwhile, pulled in a 0.5/327,000 from Oct. 29 to Nov. 23. The network typically carries *Imus in The Morning* between 7 and 10 a.m. but often pre-empts the radio show for breaking news. Though HUT levels (homes using TV) were up between Sept. 11 and Nov. 28, levels dipped slightly in November from November 2000, according to analysis of Nielsen Media Research data by Horizon Media.

It remains to be seen if Zahn can grow her audience and catch up to *Fox and Friends* when her show moves to its new studio. But the more nagging question for the cable news nets is: Will ratings hold up at all once the current international crisis begins to ebb? "It can't hurt CNN to have a name at that desk, but there isn't a whole lot of movement with those who watch broadcast TV in the mornings," said Stacey Lynn Koerner, senior vp/director of



Zahn has helped CNN grow its morning ratings significantly since her show started Sept. 12.

broadcast for Initiative Media. "Those viewers grab a cup of coffee and settle in. That warm and fuzzy feeling is not necessarily what cable news is about—it is about news on the go."

"I have never looked at cable networks for a morning-show type of environment except for *Fox and Friends*, which is lighter and the closest thing to a broadcast-network show," said Kris Magel, manager of national broadcast for Optimedia International USA. Though Zahn's show is still in development, Magel said if the show becomes "Today show-ish, we would consider it for those clients who were looking for that environment." ■

## Pay-for-Play Back in Use

Entercom permitting music labels to promote their artists on the air, for a fee

**RADIO** By Katy Bachman

Ever since rock 'n' roll deejay Alan Freed was run out of radio for the payola scandal in 1960, stations have searched for ways to bring in record-label marketing dollars, just as labels have looked for new ways to influence stations to play more of their music. Today, the practice is called "pay for play." Though seldom tapped, Entercom Communications is putting it to use across its group.

According to record label executives, who requested anonymity, since Nov. 27 Entercom has been offering labels full-length spins of songs bracketed by label-generated information about the music, including a "brought to you by..." disclaimer. Weekly packages, which sell for \$3,000 to \$3,500 are organized by format and air across several of Entercom's 96 stations. Entercom guarantees the feature will receive between 35 and 49 spins per week, depending on format. Entercom executives did not return calls seeking comment.

With radio's ad marketplace down as much as 10 percent this year, pay for play lets Entercom move distressed inventory in radio's softest

daypart. As Bob Meyrowitz, CEO of Rex Broadcasting, put it: "If I said I wanted to buy a three-minute commercial, they'd sell it to me."

But it also has implications for programming in a business that is often slammed for its lack of innovation. "The key is to make sure the record company doesn't sponsor a stiff; you need to have some programming control over it," cautioned John Gehron, Infinity Broadcasting's departing senior vp of programming. A few years ago, Infinity pitched Country labels on a radio show that would feature new music. It never materialized.

Buyers think Entercom's move might actually improve radio programming. "Since radio jocks can't talk about the music and barely back-announce songs, this is a way for [labels] to get around that," said Matt Feinberg, vp and manager of national broadcast radio for Zenith Media.

"There might be a better shot of hearing good music, now that it's out of the hands of the programming director," added Rich Russo, JL Media director of broadcast services. ■



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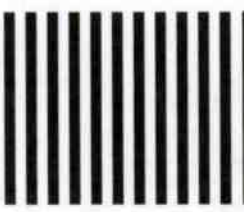
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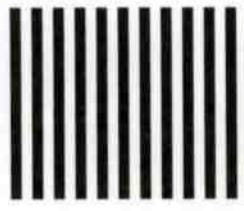
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## The Downside of Hype

Sometimes, underpromoting a new show is the best way to ensure its success

NETWORK TV By John Consoli

**T**he intense pressure on the broadcast networks to produce hits can sometimes result in new shows being treated to such a level of promotional hype that they can never live up to expectations.

This season's biggest victim of overhype is *24*, the highly touted Fox drama starring Keifer Sutherland, which Fox began promoting in movie theater trailers in August and raved about in on-air promos for three months before its Nov. 6 premiere. When *24* opened with a 7.5 household rating and slipped to a 5.4 over the next three weeks, TV critics assailed the show for failing to live up to audience expectations.

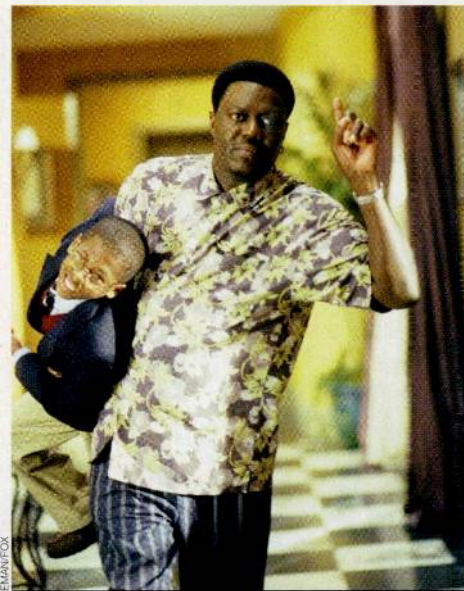
Fox's mistake: Listening to many of those same critics in the first place, who after watching the pilot episode labeled it the No. 1 drama of the season. Fox then repeated those superlatives in its promos.

It's not the first time Fox has fallen into the overhype trap. Fox's *Action*, which the network heavily touted for its 1999-2000 season premiere, opened with a 5.6 rating but then dropped to an eventual 3.4 and was canceled after only seven episodes.

What Fox and other networks should have learned by now is that overhyping a show before its premiere can be risky business. Further, many of the programs that last for years received only a fraction of on-air promotion prior to their premieres and often were overlooked, or even panned, by the critics. Some key examples: NBC's *Providence*; CBS' *CSI: Crime Scene Investigation*, *Yes, Dear* and *The Guardian*; and Fox's *The Bernie Mac Show*.

*Providence* was a midseason show and had the advantage of premiering in a less cluttered environment, but one New York TV critic gave the show's premiere episode no stars in his review. The program generated a 13.1 rating in its Jan. 8, 1999 debut at 8 p.m., increasing NBC's audience by 122 percent. Since its appearance, NBC regularly wins Fridays.

Last season's premieres of *CSI* and *Yes, Dear* were overshadowed by the promotional razzle-dazzle for *The Fugitive* and *Bette*. *CSI* opened at 9 p.m. Fridays to an 11.8 in households, 25 percent better than lead-in *The Fugitive*, and never looked back, performing well on Fridays before being moved to Thursdays, where it generates even high-



**Bernie Mac**, with modest promotion compared to *24*, is one of Fox's freshman successes.

er ratings. *The Fugitive* was canceled. So was *Bette*, while fellow sitcom *Yes, Dear* premiered at a higher rating than its *King of Queens* lead-in. Now in its second season, *Yes, Dear* stands out as CBS' youngest-skewing show in age.

Similarly, Fox did not start promoting *Bernie Mac* in earnest until World Series coverage in early November, in stark contrast to *24*. *Bernie Mac* recorded household ratings of 6.8 and 7.3 in back-to-back premiere episodes on Nov. 14. The show has slipped a little but is still a bright spot on Fox's schedule, pulling in a 5.9 on Nov. 28.

Brad Adgate, vp of research for Horizon Media, said he understands why Fox went out on a limb to hype *24*. "A show like *24* would seem to skew younger. Perhaps there is a different strategy when marketing to 18-34 viewers than there is to older demos," Adgate said. "Maybe because the demo watches less TV and is harder to reach, it is necessary to overhype a show and label it with more superlatives."

Tim Spengler, executive vp and director of national broadcast for Initiative Media North America, agrees. "The television business is about driving hits," he said. "You have to swing for the fences, you can't just hit singles. When the buying community, the critics and affiliates all believe in a show, a network feels confident that it will succeed." ■



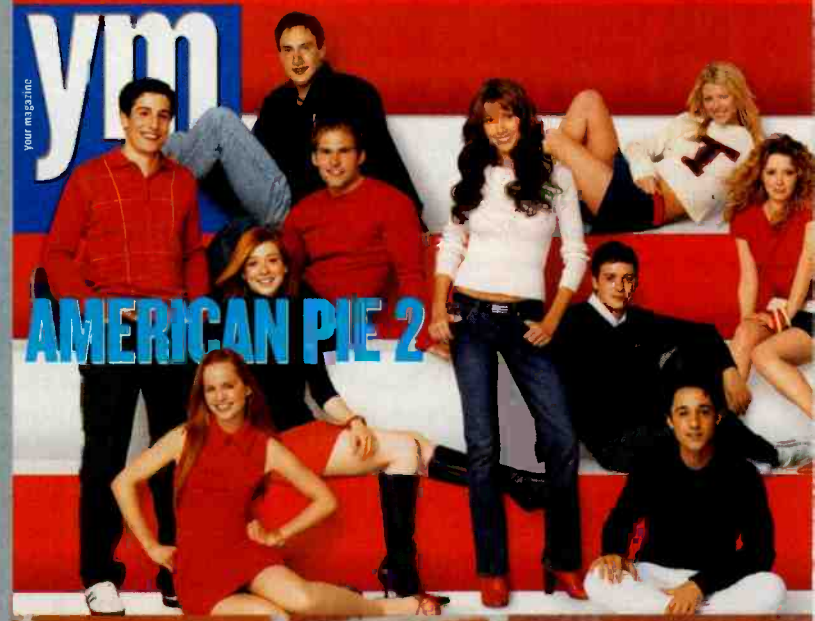


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# Local Media

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## BOSTON TV STATIONS

# Slow Growth Out Of the Applegate

BY JEREMY MURPHY

**A**lmost six months after its launch, Jodi Applegate's 4:30 p.m. newscast on WFXT-TV, Fox's owned-and-operated station in Boston, is still struggling to attract viewers. And it appears that a plan to take the program to a wider audience has been shelved for now.

Applegate's show, which was built around the former host of NBC's failed *Later Today* show experiment, averaged just a 0.9 rating/2 share in the November sweeps, behind NBC affiliate WHDH's 4:30 p.m. newscast (5.8/14), *Oprah* on ABC affiliate WCVB (4.7/12), *The Rosie O'Donnell Show* on CBS O&O WBZ (4.1/11), *Ricki Lake* on UPN affiliate WSBK (1.5/3) and even a block of cartoons including *Pokémon* and *Jackie Chan Adventures* on WB affiliate WLVI (1.0/3), according to Nielsen Media Research data.

"It's a marathon, not a sprint," explained Applegate, who was lured to the station with the promise of having a significant role in the station's expanding local news operation. Applegate, who made her debut as anchor for the *Fox 25 News at 4:30* in June, said the biggest challenge so far has been "changing peoples' viewing patterns, especially in that daypart. We set realistic goals for ourselves, and we've achieved them."

Buyers in the market believe that a glut of local newscasts may be hurting Applegate's debut. Since June, WFXT's competitors WHDH and WSBK have increased their output of local news. Ratings leader WHDH quickly replaced the syndicated show *Extra* at 4:30 p.m. with a local newscast (*Extra* moved to 7:30 p.m.), giving viewers a two-and-a-half-hour block of local news from 4 to 6:30 p.m. And WSBK added a new 7 p.m. newscast. (WBZ and WCVB both offer traditional local news blocks from 5 to 6:30 p.m.)

"It's getting to the point where there's too much local news," said Lisa Fay, a supervisor



for Zenith Media who buys the Boston market. "How much news do you really need?"

"I think the appetite is there," countered Applegate, noting her slightly softer news show features everything from news to interview segments and feature packages. "Audiences don't want to be hit over the head with hard news."

Though the show is still in its infancy, Applegate said Fox continues to invest heavily in the show and in future local news programming. The company is about to complete construction on a state-of-the-art digital facility in Boston, which will include three production studios (where Applegate's show and the 10 p.m. newscast will be broadcast).

The anchor added there is talk of not only expanding the 4:30 p.m. show but also syndicating it to other Fox stations around the country (as Fox O&O KTTV in Los Angeles recently did with its morning news show *Good Day, L.A.*). "Fox, as an organization, has a long-term plan—start programs, grow them regionally, and see what has long-term potential," Applegate said.

That may have been the original goal, but sources in the market said those plans have been put on indefinite hold until the show can attract a larger audience.

## RADIO

# Rex Takes on Big Boys

BY KATY BACHMAN

**A**fter shutting down online Talk radio station eYada.com in August, Bob Meyrowitz has decided to go back to his roots and launch a good old-fashioned radio syndication company called Rex Broadcasting Corp. Meyrowitz, who in 1971 created the first syndicated radio show, called *The King Biscuit Flower Hour*, and went on to develop other legendary radio fare such as *Ticket to Ride with Scott Muni*, is now turning his attention to Talk radio.

Based in New York, the new company on Nov. 26 signed libertarian Talk host Lionel (aka, Michael Lebron) to host the company's first product offering. In the coming weeks, Rex will add a sports show and a health-and-fitness show to its portfolio. National advertising sales are being handled by Jones Media Networks' MediaAmerica.

"Music is something I love, but right now it's all Talk," Meyrowitz said. "Talk radio is what music radio was in the '70s. More people are turning to Talk for ideas and thoughts; music has gone away from that."

Even with Meyrowitz's stellar resume, growing an independent radio network to compete with the likes of Premiere Radio Networks or Westwood One—whose parent companies own hundreds of radio stations—won't be easy. "Many of the networks, in their own self interests, clear their own programming," noted Paul Lyle, president of Talk America Radio Network, which was recently purchased by telecommunications firm IDT Corp. and has plans to buy radio stations.

But Meyrowitz is confident good product will win out in the end. "The big corporations, whether it's TV networks or new radio conglomerates, have never been able to create content; they just buy it," he said.

Lionel, who once described his voice as "Joe Pesci on helium," signed a three-year deal with Rex worth about \$15 million. He had been part of Meyrowitz's eYada lineup and also had a show on WEVD-AM in New York, where his ratings tripled in one week (WEVD changed programming to ABC's ESPN Radio on Sept. 1). Lionel's radio show currently airs daily from 10 a.m. to 1 p.m. on 14 radio stations, including KLAL-AM in Los Angeles, KQBZ-AM in Seattle and WALR-AM in Atlanta.





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# Market Profile

BY EILEEN DAVIS HUDSON



No holds barred: Gov. Ventura has not hesitated to go toe-to-toe with the media in the Twin Cities.

PHOTO: WATSON/UP

## Minneapolis—St. Paul

LOCAL MEDIA OUTLETS IN THE TWIN CITIES ARE GEARING UP FOR A LIKELY RE-ELECTION run next year by Minnesota Gov. Jesse Ventura. Minneapolis native and former pro wrestler Ventura has had a sometimes testy relationship with the media since his surprising election as an Independent candidate in the 1998 gubernatorial race.

Ventura is highly media-savvy, having served as a talk-show host for more than a decade on KFAN-AM in the Twin Cities. Earlier this year, he moonlighted as a color commentator on network TV broadcasts of the now-defunct XFL football league, a stint that earned the governor more than a few barbs from his critics around Minnesota. Ventura has said he will wait until next spring to reveal his intentions, but most observers expect him to run for another term in the capital in St. Paul.

In one recent bout between the governor and the media, some Minnesota reporters were upset about being denied access to the World Trade Center site during Ventura's visit to New York City, while the ABC network, which paid for the governor's trip, was permitted in. Ventura has said he

had no authority in the matter and that the local media's criticism of him was unfair. He has vowed to put new restrictions on Minnesota media outlets' access to him.

"I think the governor uses the media as a foil in this market," says Ed Piette, vp/general manager of KSTP-TV, the ABC affiliate in the Twin Cities, and of KSTC-TV, an Independent outlet. "He's an ex-wrestler, so sometimes he treats the media like an opponent. Like any

good politician, he uses [his office] to his best advantage." In Minneapolis—St. Paul, Piette adds: "It's politics as *unusual*, not as usual."

Minneapolis—St. Paul is the 13th-largest television market in the country, with 1.57 million TV households, according to Nielsen Media Research. The biggest news in local TV this year was the creation of the market's second duopoly. In late July, News Corp.'s acquisition of Chris-Craft Industries gave the company UPN affiliate KMSP-TV in Minneapolis. Then in October, News Corp. acquired Fox affiliate WFTC-TV via a three-station swap with Clear Channel Communications.

News Corp. is expected to switch the affiliations of its two outlets, making WFTC the UPN affiliate and designating KMSP as its Fox owned-and-operated station in the Twin Cities. KMSP has an established local news presence in the market (the outlet has produced newscasts since 1979), while WFTC launched its first newscast just last spring.

On Oct. 1, Carol Rueppel took over as general manager of both WFTC and KMSP. Rueppel, previously with Fox O&O WTTV in Milwaukee, replaced Stuart Swartz at KMSP and Steve Spendlove at WFTC. Rueppel also oversees many operations of Fox's regional cable network, Fox Sports Net North.

In November, Rueppel tapped Tom Humpage as sales director for WFTC, KMSP and Fox Sports Net North and gave WFTC general sales manager Tom Bourassa additional responsibilities as gsm of KMSP. Rueppel says she's still assessing the two broadcast stations to come up with the best management structure. One immediate synergy will be relocating the sales, traffic and research departments of WFTC, located in northeast Minneapolis, to KMSP's facility in Eden Prairie, in the southwest corner of the metro area.

Last April, WFTC moved into a new 11,000-sq.-ft. newsroom and production facility and introduced its first local newscast,

two half-hour shows that begin at 9 p.m. Sister outlet KMSP produces an hour-long newscast at 9 p.m. and a half-hour at 10 p.m., which goes up against newscasts on KSTP as well as on the local NBC and CBS affiliates. KMSP also produces a 2-year-old morning show, *Good Day Minnesota*, from 5:30-9 a.m.

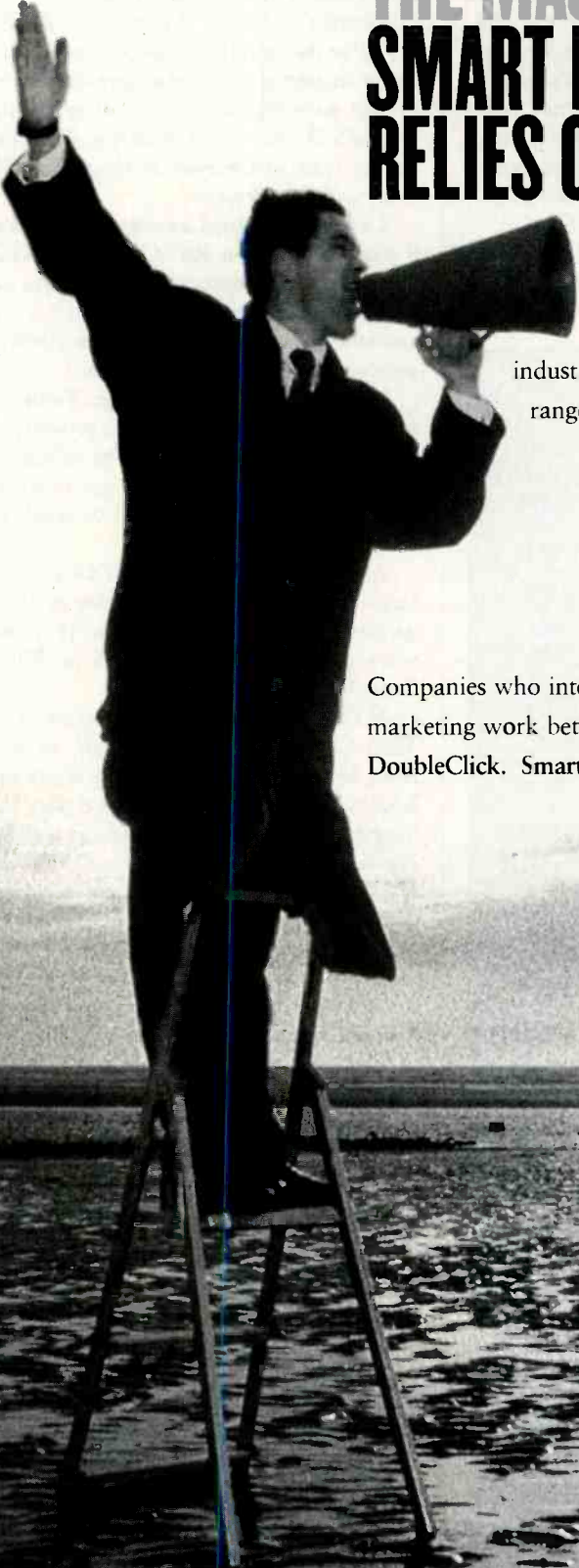
KMSP is in the second year of a five-year deal to carry the

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Local Newspaper	\$173,021,950	\$179,092,060
Local Magazine	\$23,183,630	\$27,657,030
Outdoor	\$18,302,418	\$21,157,734
FSI Coupon*	\$15,801,820	\$16,886,960
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# Market Profile

National Hockey League expansion team the Minnesota Wild (the station is scheduled to broadcast 25 Wild games this year). The station also has the broadcast rights to the Minnesota Twins, with 25 telecasts this past season. Major League Baseball executives have identified the Twins as one of two teams that may be folded before the start of the 2002 season. Fox Sports Net North, which carried 105 Twins telecasts last season, would also suffer a major blow if the team goes out of business. Several legal challenges designed to prevent Major League Baseball from folding

the Twins are under way.

Fox's current lock on the market's TV sports rights extends to NBA basketball, where WFTC has the broadcast rights to the Minnesota Timberwolves and will carry 35 games this season. Fox Sports Net North also has a large package of T'Wolves games. Prior to this season, the T'Wolves' broadcast TV package had been split between Gannett Broadcasting's NBC affiliate KARE-TV and Sinclair Broadcast Group WB affiliate KMWB-TV.

The Twin Cities got its first TV duopoly in October 1999, when St. Paul-based Hub-

bard Broadcasting, owner of ABC affiliate KSTP in St. Paul, purchased privately held Independent KVBM. In September 2000, Hubbard relaunched the outlet as KSTC-TV. The station, which had previously aired home shopping and paid programming, was rebuilt with the acquisition of syndicated fare. KSTC has made deals for the future syndie runs of *Dharma & Greg*, *The West Wing* and *Providence*.

Last year, Hubbard launched an hour-long 9 p.m. newscast on KSTC. While KSTC's news is branded separately, the program uses KSTP's newsroom and talent (KSTP 5 p.m. anchors Cole Remaker and Harris Faulkner also host the 9 p.m. news on KSTC).

"We're on the right track," gm Piette says of KSTC. "We know that we're growing the audience, and it takes time." The relaunched outlet has a new transmitter and broadcast antenna that allows its signal to reach the entire metro area, Piette says.

At Viacom's CBS O&O WCCO-TV, René Laspina was tapped in early October as vp/gm, succeeding Jan McDaniel. Laspina previously was president/gm of WNEP-TV in Wilkes-Barre-Scranton, Pa.

WCCO is the top-rated station in the Twin Cities, sign-on-to-sign-off. In local news, WCCO is in a tight ratings battle with KARE. While WCCO won the 6 p.m. evening-news race in households in the July Nielsen sweeps, KARE edged out WCCO at 5 p.m. and won the 10 o'clock news race handily (see Nielsen chart on page 21). Officials at KARE could not be reached for comment.

In syndicated programming, WCCO has acquired the new first-run talk show *Dr. Phil* for a fall 2002 launch.

KMWB also has new leadership. Art Lanham is the outlet's new general manager, succeeding Dan Mellon, who moved to Sinclair's KOVR-TV in Sacramento, Calif. Lanham, a former owner of Fox affiliate KMSS-TV in Shreveport, La., says he's getting acquainted with KMWB and with the Twin Cities TV market. Lanham says he and Steve Marks, the new regional vp for Sinclair, are working to "lay down a careful, long-term plan" for growing KMWB's ratings and revenue. "This is a great market to be in," Lanham adds. "We think we have a golden opportunity here."

Lanham's top priorities for the station are community involvement and building up the WB's brand in Minneapolis-St. Paul (Channel 23 had been an Independent station before affiliating with the WB in the mid-1990s).

Among other man- (continued on page 21)

## SCARBOROUGH PROFILE

### Comparison of Minneapolis-St. Paul

TO THE TOP 50 MARKET AVERAGE

	Top 50 Market Average %	Minn.-St. P Composition %	Minn.-St. P Index
<b>DEMOGRAPHICS</b>			
Age 18-34	31	32	103
Age 35-54	41	41	101
Age 55+	28	26	94
HHI \$75,000+	27	28	104
College Graduate	12	14	116
Any Postgraduate Work	10	9	90
Professional/Managerial	23	24	104
African American	13	#	#
Hispanic	12	#	#
<b>MEDIA USAGE - AVERAGE AUDIENCES*</b>			
Read Any Daily Newspaper	54	53	98
Read Any Sunday Newspaper	64	71	111
Total Radio Morning Drive M-F	22	23	106
Total Radio Evening Drive M-F	18	18	98
Total TV Early Evening M-F	30	28	95
Total TV Prime Time M-Sun	39	36	93
Total Cable Prime Time M-Sun	13	10	79
<b>MEDIA USAGE - CUME AUDIENCES**</b>			
Read Any Daily Newspaper	73	73	100
Read Any Sunday Newspaper	77	83	108
Total Radio Morning Drive M-F	75	81	108
Total Radio Evening Drive M-F	73	78	106
Total TV Early Evening M-F	71	69	97
Total TV Prime Time M-Sun	91	94	104
Total Cable Prime Time M-Sun	58	50	86
<b>MEDIA USAGE - OTHER</b>			
Access Internet/WWW	61	63	104
<b>HOME TECHNOLOGY</b>			
Own a Personal Computer	67	67	101
Shop Using Online Services/Internet	35	32	91
Connected to Cable	71	61	86
Connected to Satellite/Microwave Dish	15	18	123

#Respondent count too small for reporting purposes. \*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: 2000 Scarborough Research Top 50 Market Report (February 2000-March 2001)



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The image shows three magazine covers. The top cover is 'My Generation' featuring a man in a dark jacket. The middle cover is 'Modern Maturity' for ages 57-65, featuring a woman in a black strapless dress. The bottom cover is 'Modern Maturity' for ages 66+, featuring a woman in a black strapless dress. The text '21 million households. 3 ways to reach them.' is overlaid on the bottom right. The AARP logo is visible in the top right corner of the magazine covers.







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December 3, 2001



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# A Cast of Billions

Back when *Mediaweek* acquired the Media All-Stars Awards program along with the now-defunct *Marketing and Media Decisions* magazine, we would put our list of finalists before a committee of client company media executives. When we selected that committee, we always aimed for people whose companies collectively represented at least \$10 billion in billings. This year, the All-Stars themselves represent more than that.

In that sense, the business has changed pretty radically. But in many others, as you will note in reading the following profiles, the business is the same as it ever was. Hard work, honesty, fairness and tenacity, along with a dollop or two of humility and a whiff of wile, will still get you somewhere in this business, particularly if you understand that the job is to serve clients, not shareholders. One fact that will emerge early on in this report is the

enormous impact of one Michael D. Moore, the longtime media director of Benton & Bowles (later DMB&B). Our Media Executive of the Year, our National TV All-Star, the CEO of one of the largest media agencies, and the former media and marketing guru of the nation's largest advertiser—all of whom appear

in the first six pages of this report—came up under Mike, who was the first Media Director of the Year in the first Media All-Stars program back in 1986. He still looms large over the business, and will for a long time to come. Finally, this business is still about relationships, which is especially pleasant since some of more notorious budgeteers who run media companies have tried mightily to commoditize the business and render relationships meaningless. They have failed, miserably.

We have made two significant changes in the All-Stars Award categories. First, what used to be known as the Media Director of the Year is now Media Executive of the Year, reflecting the CEO status now held by the folks who run media agencies. Second, we have changed the award for New Media to Non-Traditional Media, mainly because the act of placing banners on Web sites is not necessarily much of an achievement, while placing a client in front of millions of eyeballs, thereby selling products, is.

Sometimes, change is good.

*Bill Gloede, Mediaweek Editor*



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Cover Photography By Peter Murphy

# Rich Hamilton

**Passion, persistence and trust have helped Zenith's CEO win 10 of 12 reviews**

BY ERIC SCHMUCKLER PHOTOGRAPHY BY PETER MURPHY



On a wall outside Rich Hamilton's office hangs a sheet containing "The Eight Commitments to Excellence." These principles guide his business—and, for that matter, his life. The list begins with the dictum "Listen well first" and ends with "Build trust as the foundation of a long-term relationship." While many a CEO aims to live up to these ideals, few have succeeded as well at infusing them into an organization.

Despite—or perhaps because of—Hamilton's assiduously low-key leadership style,

Zenith Media has won the trust of many, many clients. Over the last 18 months Zenith has won an astounding 10 of 12 accounts pitched, a gain of \$1.5 billion in top-line billings. Big wins include expanded work for existing clients such as the \$800 million Verizon account and the General Mills' \$450 million national broadcast assignment. Billings have skyrocketed by 70 percent over the last two years. Even more impressive, fully three-quarters of its \$4.8 bil-





lion war chest is media-only, from clients unaffiliated with shareholder agencies Saatchi and BSB.

How does Zenith do it? "We try to operate the agency using the Golden Rule, with humanity and respect, and where everyone's contribution is important," Hamilton explains. His approach has led to the success and impressive numbers that have won him recognition as *Mediaweek's* Media Executive of the Year.

"The media professional is very much an investment counselor," says Hamilton. "It's state-of-the-art return on investment. Clients want to know they're getting the most they can for their money: Innovative strategic thinking, superiority in the use of research and of information management and return on investment are all on the short list of what clients need and expect from us."

**"The attention paid to scale is somewhat excessive. To say an agency ranked third in billings is by definition stronger than No. 4 is just wrong."**

As a result of its recent winning streak, Zenith is firmly ensconced in the top tier of media agencies, but Hamilton believes "the attention paid to scale is somewhat excessive. To say an agency ranked third in billings is by definition stronger than No. 4 is just wrong. What you do with the intelligence is more important than absolute size. We focus on service. Every client should be treated as our only client, from our under-\$10 million accounts to Verizon and Toyota."

If you want a peek at the insights and thought processes that brought Zenith to the pinnacle of media success, you'll just have to hire the agency, because Hamilton isn't talking.

"If we have a paradigm that leads to superior solutions, then if we share them, it's not a secret anymore," he says. "If there's some mystery about how we do it, that's a good thing. We've built up a lot of momentum, and it's harder to stay ahead than get ahead. I want to win the next 10 out of 12 reviews."

Zenith's outstanding competitive record defies simple explanation but clearly has to do with Hamilton's principle of building trust. "There is no formula for new business," he says. "Every competition is different because every client is different. The tough thing about new business is that it happens so quickly, with decisions based on two or three meetings. The objective of a new business meeting is to have another meeting."

He illustrates the point with a story about an unnamed client, a big fish billing over \$100 million. "After a very disciplined review, they kept the incumbent," he recalls. "Their consultant said, 'Keep in touch with them.' So every few months for a year, I kept in personal contact. Lo and behold, there was an organizational change and the issue was reopened. We must have had seven meetings over 16 months. When we got the account, they said, 'You win the award for patience, passion and persistence,' but really, by

the end we had their trust."

Verizon was another account Zenith earned over time. "There were several shops, several shootouts" due to acquisitions, explains Bill McCarron, the client's vp of media services. "They had to convince us it was worth consolidating. Zenith wasn't even my agency. They built a structure for our needs, our rates, our speed, our turnaround. When we launched Verizon long distance, they literally hand-walked spots to stations and we were on the air within an hour of legal approval. We expect them to do the impossible on a daily basis; they've exceeded every objective.

"And this all happens because Rich has a vision that it needs to happen," continues McCarron. "He's figured out what makes a media agency work. Zenith was not a con-

tender before Rich got there."

Hamilton insists Zenith "was a well-functioning business the day I got here [in 1997]," but it suffered a fraught separation from its parent agencies, and Hamilton has since built his own management team and structure. In the latest organizational shift, Hamilton in October ascended to the post of chief executive officer, Zenith Optimedia Group The Americas, though the plan at this time is to operate Zenith's and Optimedia's media networks separately.

Not bad for a guy who "stumbled into" the media business. Just out of Princeton, he was working in insurance in 1974 when a recruiter steered him to Benton & Bowles, an agency with a legendary media culture, for an interview with Phil Guarascio. "I walked into his office with a short-sleeve shirt, tie and sweater vest; he had on a Bloomingdale's suit—this was pre-Armani. He asked, 'Why no jacket?' and I said, 'If my not wearing a jacket prevents you from making an offer, this is not the kind of place I want to work.' He thought about that and said, 'Do me a favor, wear a jacket when you go to interview with Mike Moore.'

"Mike asked me what I could do for them and I said, 'I don't know much about what you do here, but I'll learn and I'll try to invent a better way to get it done.' And he took a chance on me. I was lucky to be trained by those two guys." Eighteen years later, Hamilton was named media director for DMB&B, overseeing planning, print, spot, outdoor and traffic.

"I've been doing this for 27 years," he says of the media business, "and I've seldom had a day when I didn't get a kick out of it. How many people can say that after so many years? It's a privilege, really, to feel that way." ■

*Eric Schmuckler, a former senior editor at Mediaweek, often writes about the media agency business.*



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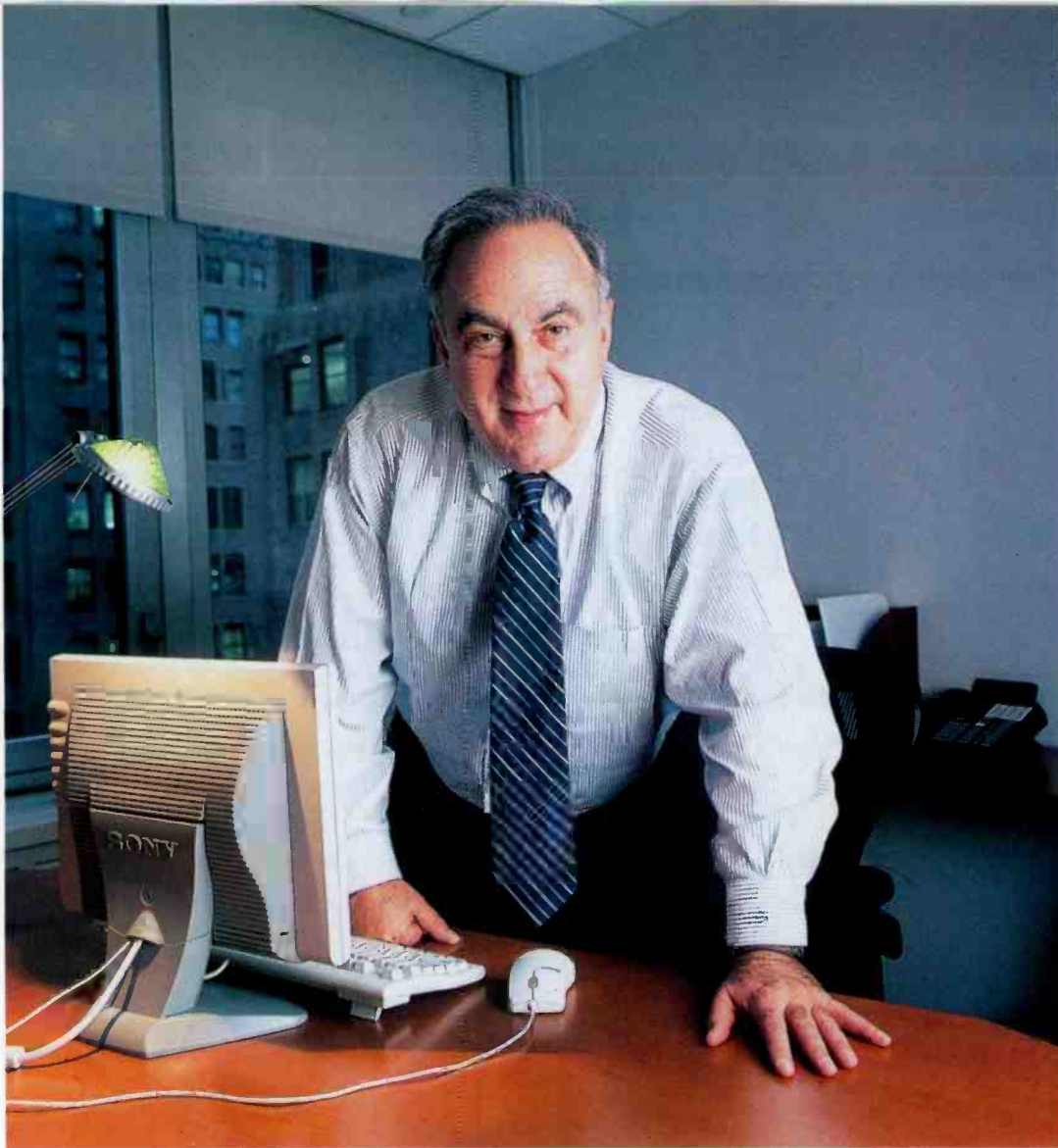
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# Bob Frank

**He headed an independent media shop before it was considered a real business**

BY ERIC SCHMUCKLER PHOTOGRAPHY BY CHRIS CASABURI



If the last decade has been about the rise of media independence, perhaps no agency better illustrates that trend than SFM Media. What started out as a tiny buying shop with a \$9,000 investment and a charter account that did not last, grew into a mighty media independent billing \$1.5 billion when it was sold three years ago.

"This really is the land of opportunity," says Bob Frank, one of three founding partners. "If you have a better idea and some pluck and luck, you can really make it." That success led the edi-



tors of *Mediaweek* to confer on Frank the President's Award for a career spent pioneering the full-service media independent.

SFM was born one day in 1969, when Frank and Stanley Moger, a friend since high school in Brookline, Mass., stood for hours in Grand Central Station, missing train after train as they analyzed the idea of an independent buying shop. Frank believed the media department was a stepchild at most agencies, and clients weren't happy with the service. "Agencies wouldn't invest in media," he notes. "When you went to the account floor at an agency, it was nicely carpeted; when you went to the media floor—linoleum."

Frank, then a sales rep for CBS network radio, and Moger, a rep for Storer Broadcasting, also shared "frustration at the corporate level," says Frank. "We were too outspoken. So we got together an all-star cast of mavericks who'd never make it in the corporate sector." Their first recruit was Walter Staab, a media director at Ted Bates and a planning and print expert who added gravitas to the team. Frank had called on Staab at Kenyon & Eckhardt and lived across the hall from him on East 79th Street.

Each partner put up \$3,000, family and business associates chipped in some more, and City National Bank loaned \$60,000. They launched with the promise of Pfizer's spot account, which had billed \$5 million, but that year the budget was cut to \$800,000. Undaunted, Frank turned to contacts from CBS and pitched the Smith Kline spot business, taking it away from Ogilvy & Mather and Wells, Rich, Greene. Shortly thereafter, SFM won the Lorillard account. "We were flying the Jolly Roger," he says of the company's buccaneering early days.

The partners were eager to distinguish their company from the earlier buying shops—with roots in the slimy barter business where, as Frank puts it, "three guys went bankrupt and two ended up as guests of the state"—and from the new wave of independent shops. "We basically ran our own race and reinvented the business," says Frank. "We were Snow White in a whore's business. Many shops followed the old practice of non-disclosure, but we were full disclosure from day one. We set the rates for the industry: 5 percent for spot, 2 percent for network. While most shops focused on spot, we were full-service with network, spot and planning. And where most buying shops had marginal clients, we decided to go for the blue chips." A key early win was the old Norton Simon conglomerate, including Avis, Max Factor, Hunt-Wesson and Canada Dry.

In 1971, SFM was set to handle media for the McGovern campaign when SFM's contact left the campaign. "I spent two hours trying to think of a Republican I knew," says Frank, like his partners then a registered Democrat. An old Dartmouth classmate hooked him up with Nixon campaign aide Jeb Magruder. SFM handled the presidential campaigns of '72, '76 and '80 and Republican congressional efforts from 1980 to '87. Magruder, jailed for his role in Watergate, later went to divinity school and officiated at Frank's wedding. "Only in America," says Frank with a laugh.

A few years later, SFM founded its program depart-

ment under Moger's aegis. "If programming wasn't available to satisfy our clients' objectives, we'd find it or invent it," says Frank. Fare included the family-friendly *Rin Tin Tin* and Mobil Showcase, created so the oil giant could air advocacy ads, which the networks would not accept.

Another program about the Catholic Near East Welfare Association was syndicated because ABC would not allow ads to air in a show featuring the Pope. In February 1973 Moger launched *Superstars*, featuring athletes competing out of sport, the first made-for-TV sporting event. In selling the show to ABC, Frank guaranteed \$90,000 of commercial time—"our entire corpo-

**"We basically ran our own race and reinvented the business. Many shops followed the old practice of non-disclosure, but we were full-disclosure from day one."**

rate treasury," he says. "*Sports Illustrated* called it the beginning of trash sports," he adds with dubious pride. Later iterations (*Battle of the Network Stars* et al.) remain on air to this day.

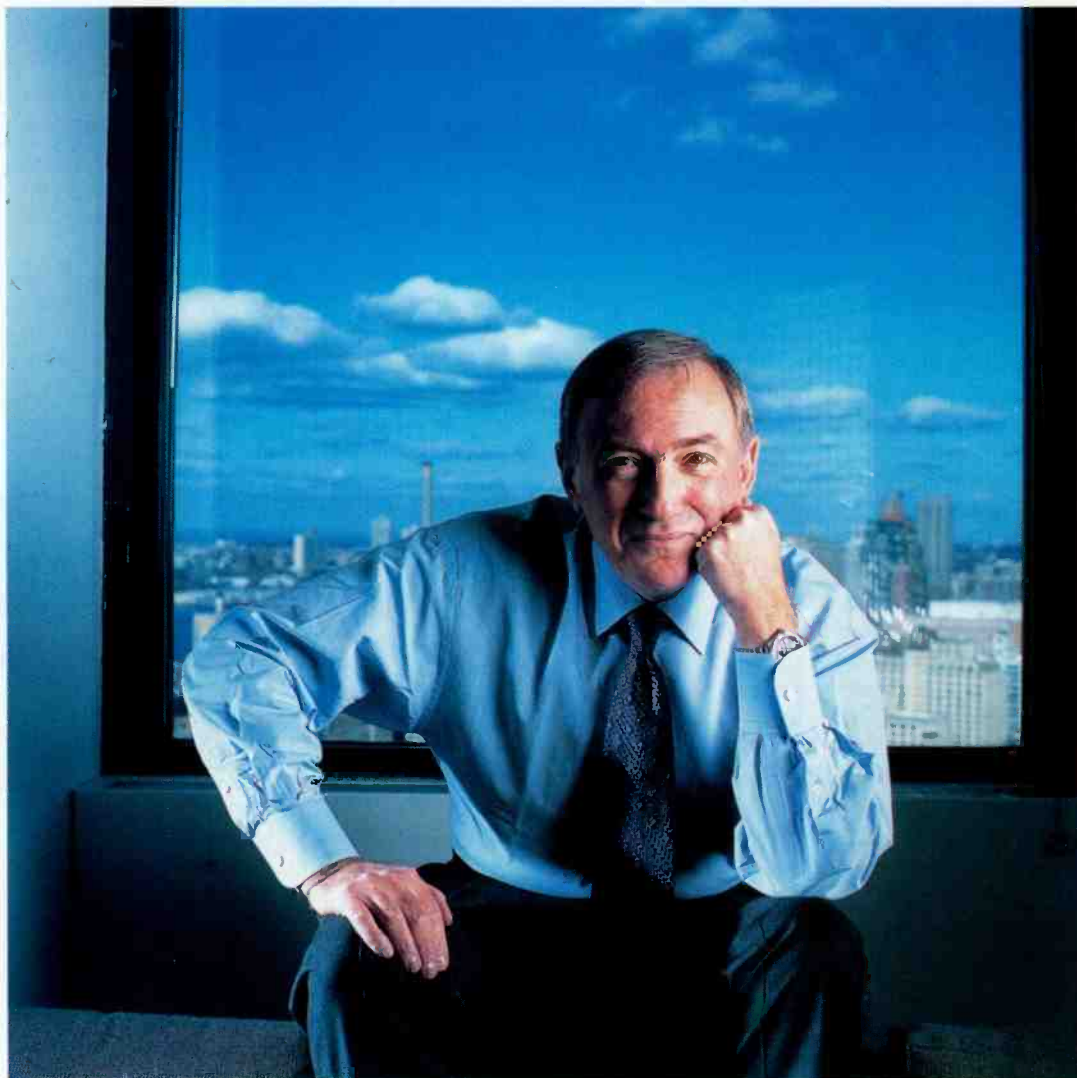
SFM had clearly come a long way from the disreputable barter days. When a potential client suggested the independent had a "credibility problem," Frank replied, "I've got Norton Simon, the Catholic Church and the President of the United States. I'm not worried."

Nor were clients, who tended to stick around: Pfizer, Smith Kline, Avis and Isuzu all logged more than two decades with SFM, leaving only after they were acquired by bigger fish. Management, too, remained extraordinarily stable, thanks to decent wages, profit-sharing and, for long-serving staffers, bonuses toward their kids' college costs. "Guess what? Nobody left," says Frank.

The company created a stir when it ambushed the 1992 Olympics on behalf of Nike, taking so much time on local affiliates it swamped the presence of exclusive network sponsor Reebok. In later years, SFM won big accounts such as MCI and Intel, both at agencies later owned by French giant Havas. That led to the 1998 purchase by Havas. The sale ended the long-simmering tensions among the three partners. "It was a marriage of convenience, but a good one," says Frank. "We were three different personalities and that was why it worked."

Now vice chairman and in the office only a couple days a week (Moger still has his thriving program business and Staab is semi-retired), Frank surveys a field of media monoliths and can't help thinking like a swash-buckler.

"With that drive for bigness and CPM-driven mentality, it's a tremendous opportunity for a guerrilla marketer," he muses. "The competition is so narrow. It's doable for all the reasons it was doable 30 years ago. God, I'd love to start again in this climate. Wouldn't that be fun?" ■



# Marc Goldstein

**Three decades of experience in media creates a lot of clout for MindShare's president**

BY JOHN CONSOLI PHOTOGRAPHY BY CHRIS CASABURI



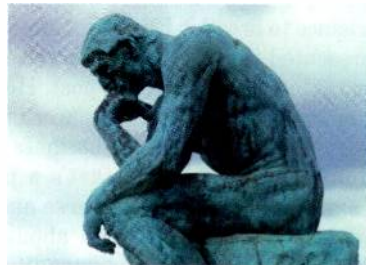
Marc Goldstein got his first job like many people do—from a classified ad in *The New York Times*. Unlike most people, Goldstein turned that first job into a career that now finds him responsible for spending more than \$3 billion in advertiser clients' television marketing dollars.

The path to his current post as president of national buying and programming for media buying giant MindShare has been filled with experience-enhancing stops along the way. And when he made a decision to leave his post as head

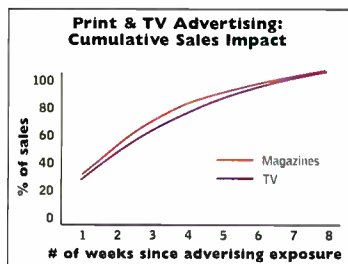


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of TV buying for GM Mediaworks early last year to join MindShare, he reunited with an old-time colleague, Irwin Gottlieb, with whom he worked at Benton & Bowles from 1977 to 1983.

Goldstein's desire for more management responsibility and a chance to broaden his client base (at GM Mediaworks he represented just General Motors) was the primary reason for taking the MindShare post. However, a clinching factor, he says, was being able to "work with the guy who is the smartest man in the media business today."

Coming from Goldstein, that's a pretty big compliment, since he has a broad, diverse and successful background himself. Ask Goldstein about the clout he has wielding \$3 billion in client spending power over the broadcast and cable networks' heads, and he says dollar clout is not as important as knowing the marketplace.

"I equate clout to knowledge," he says. "Having so many different clients in so many different categories gives me a better understanding of what's going on in the marketplace. It's this knowledge that helps create better deals for my clients."

Goldstein's knowledge and experience have been collected and stored in the more than three decades in the media research, creative and buying business. His first job was in the research department at CBS, and after working a full day there, he went to college three hours a night, five nights week, eventually graduating with a degree in marketing. He also spent one year at NBC in a

tiser: Crum & Foster Insurance. He also put together movie packages. "We put together fully-sponsored movies that we scripted, developed and bought all the time on for General Foods and Procter & Gamble, much like the Hallmark movies," Goldstein says. One of those projects was the *General Foods Golden Showcase*, which consisted of made-for-TV movies and specials.

Goldstein departed Benton & Bowles in 1983 to head up TV buying at Ogilvy & Mather, where his clients included American Express, Kimberly Clark and Sandoz Co. (now Novartis). He left after five years to join Lintas Advertising in 1988 to head the consolidated buying operations of SSCB and Campbell Ewald. There he worked on the General Motors account, including its sports program buying. That's where he renewed acquaintances with former colleague Phil Guarascio, who was media director at Benton & Bowles during Goldstein's time there. Guarascio was head of advertising at General Motors, so Goldstein's former boss was now his major client.

He ran the broadcast unit at Lintas until 1993 when General Motors consolidated its three-agency business into GM Mediaworks and Goldstein headed up the broadcast buying. At GM Mediaworks, Goldstein was involved in negotiating the automaker's 10-year Olympics TV rights deal with NBC and the US Olympic Committee. He later negotiated a deal with the start-up Women's National Basketball Association.

Goldstein, a sports lover, made the decision to leave

**"I equate clout to knowledge. Having so many different clients in so many different categories gives me a better understanding of what's going on."**

sales planning post, where he developed information used to help the network's sales people sell ad time.

He next landed at Screen Gems Television, which is now Columbia TriStar, where he developed research for some of the studio's network shows: *Bewitched*, *The Partridge Family* and *The Interns*.

When Screen Gems relocated to Los Angeles in 1973, Goldstein opted to stay behind in New York, and joined Benton & Bowles. There, he learned not only how to negotiate the buying of ad time on TV, but also how to put together programming. He bought ad time for Hasbro, General Foods and Procter & Gamble. He also handled the production budgeting and financial aspects of two of Procter & Gamble's shows on the networks: the daytime soap operas *As the World Turns* and *Edge of Night*. But perhaps his biggest accomplishment was to help create and carry out a business plan and license the rights to a producer on behalf of client Hasbro for the syndicated kids' show *Fred Flintstone & Friends*. "In the '70s and early '80s I was not only buying, but also putting programming together. For *Fred Flintstone*, we put the deal together, licensed the rights on behalf of Hasbro, arranged with a distribution company to sell it to TV stations, and retained half the commercial time for our own use."

Another deal Goldstein worked on was bringing the annual Heisman Trophy winner selection back to network television in syndication, initially sponsored by one adver-

GM Mediaworks, a big sports programming spender, with a heavy heart. But the opportunity to buy for a greater diversity of product categories and the chance to join former colleague Gottlieb were too much of a lure.

"At Mediaworks, I was responsible for about 30 people," he says. "Now I am responsible for a lot more."

MindShare was created by combining the buying efforts of J. Walter Thompson and Ogilvy & Mather. And Goldstein is once again buying TV time for several of his former Ogilvy clients, such as American Express and Kimberly Clark. "In the grand scheme of things, I was ready for a change, and the opportunity at MindShare provided the stimulation I was looking for," he says. "Also, at Mediaworks, we were just responsible for the buying. At MindShare, we can do a combination of planning and buying. That's an important part of dealing. It's a vision I share with Irwin."

Despite his love of sports, Goldstein has apparently continued to struggle with his golf game, at least according to Jon Nesvig, president of sales for Fox Broadcasting.

"Marc is a true professional, experienced, creative and good to work with," Nesvig says. "But it's a good thing he's a good negotiator, because he's not making it with his golf game." ■

*John Consoli writes about network TV for Mediaweek.*



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# Laurie Greene

**A quick hiatus proves to this media planner that advertising is where her heart is**

BY MEGAN LARSON PHOTOGRAPHY BY HANK THOMAS

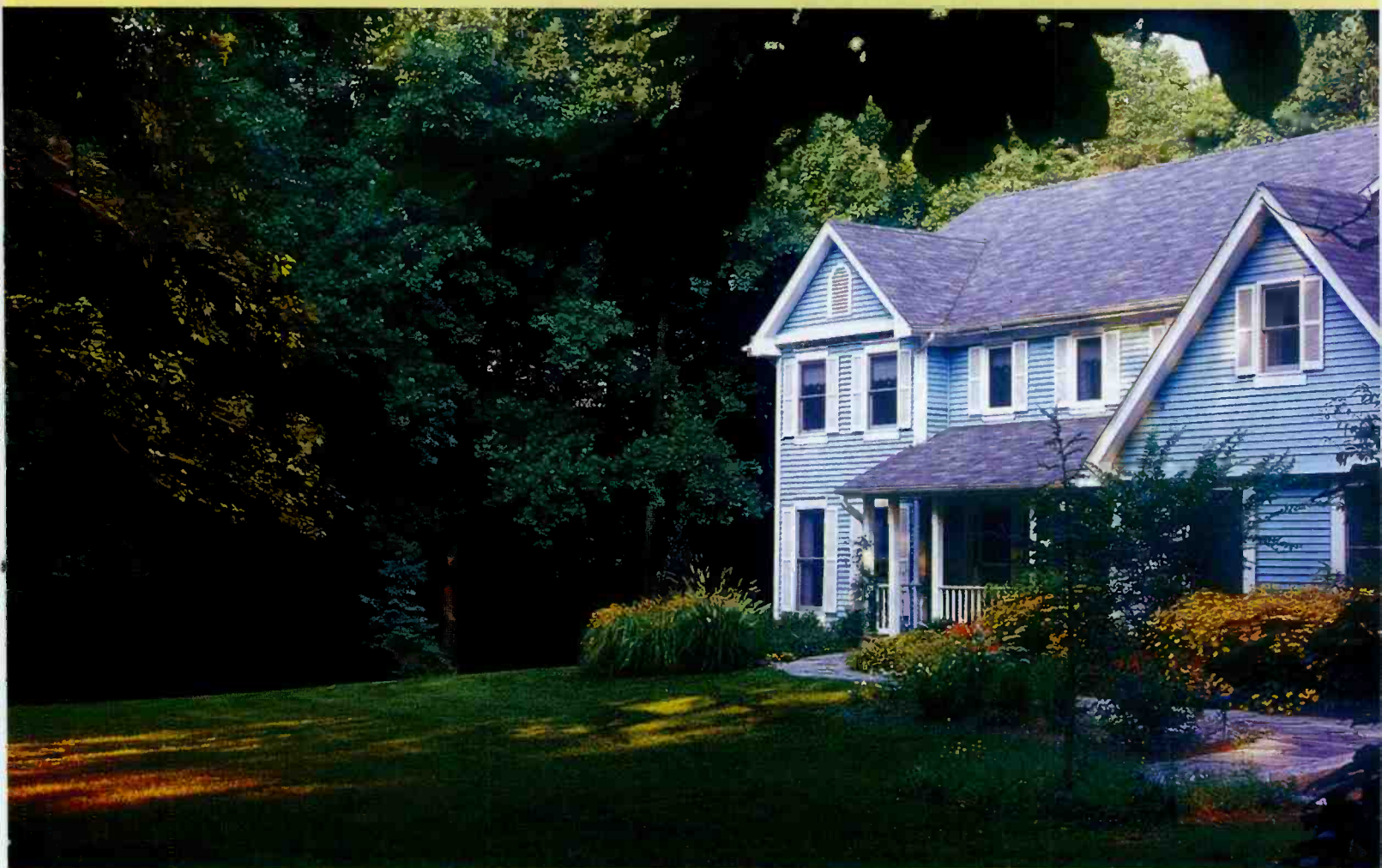


There was a point in time when Laurie Greene was afraid of being one of those career-obsessed women who didn't know how to bake bread. But after quitting her job as a media planner for the first time in her 20-year career in January 2000, Greene learned that she didn't care if she ever produced a single loaf.

By stepping back and taking stock, Greene realized that advertising was indeed where her heart and mind were, and after seven weeks off she jumped back into her work, moving from



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Seattle to San Francisco to take a job with the small media buying company Round 2. "I had worked for large agencies and I didn't really need that anymore," Greene says. "In 2000 everyone was burned out from the dot-com craze. People couldn't buy enough media and [commercial inventory] was tight. You couldn't buy TV, couldn't buy radio, couldn't buy outdoor. You could probably buy a little newspaper. It was pretty tough."

Her clients are thankful she got back to business. In less than two years since she accepted the post as general manager of Round 2, Greene has helped launch two products—Joint Juice and Trinchero Estates' Trinity Oaks premium wine label—and helped an established business—Union Bank of California—with a new branding campaign to promote its various financial services. "I come from the agency side, and she is probably the best media planner I have worked with," says Marc Gallo, brand manager for Trinchero Estates/Sutter Home Winery. "It is so obvious that she has seen it all and knows what is going on in the industry."

Perched high above the cacophony of lower Market Street in San Francisco, Greene skips the two-person Bay Area office of Round 2, which does an estimated \$16 million in billings annually. The main office, with 20 employees, is located in Los Angeles.

Examples of her agency's work are displayed in the entryway of her office: bottles of Trinity Oaks and the glucosamine elixir Joint Juice, print ads for Union Bank in *Fortune* and *Worth*, as well as copies of *Martha Stewart Living* and assorted high-end culinary and fashion titles containing ads for Trinity Oaks. Advertising for her clients also currently occupies roadside billboards and radio spots in West Coast markets such as Los Angeles and San Francisco.

"Laurie gave us a lot of options for the amount of money we had, and she never tried to upsell us on a type of media we didn't want," says Gallo. "We did some spot radio, but the meat of the plan was print, which we needed to drive traffic before the holidays. It was refreshing because she always gave us a lot of detail explaining the rationale behind her choices."

**"I like understanding every part of the business. It's (the clients') money. We are the consultant, and, hopefully, we can bring some good ideas to the table."**

Says Greene: "We have to figure out what strategy meets the client's target and budget. We don't buy a lot of TV for our smaller clients, [but] I consider myself a well-rounded media person and I bristle at the thought that anyone would think there is a 'right' media type."

In addition to formulating media strategies, Greene also takes time out to instruct her clients in "Media 101" so they fully understand the buying process as it unfolds. "She is very good at explaining what the state of the industry is and why one's media dollars will be working six months from now," said Gallo.

"At Union I used to do it all myself," says Bridget Daily, vp of marketing for Union Bank. "When she came in, she had to explain to a lot of people in the marketing

department about how media works—and she didn't complain once."

"She is very responsive to our needs," Daily says, adding that when her staff was working through the 2002 marketing budget with Greene, it was clear that she read it and understood what Union Bank was and was not capable of in terms of spending.

"My favorite phrase is 'do your homework,'" says Greene. "I am a very thorough person and I like getting my hands dirty and understanding every part of the business." Besides, she adds: "It's their money. We are the consultant and, hopefully, we can bring some good ideas to the table."

As the daughter of an artist and an accountant for the Internal Revenue Service, Greene says she believes she was destined for the line of business in which she landed. "I enjoy the creative element, but I have a very analytical approach to things and I love math," she says. "I think I was the only 12-year-old on the block that wanted to be a CPA."

Greene majored in communications at the University of Washington and immediately after graduation took a job as a media planner/buyer at Chiat/Day/Livingstone in Seattle. "For me, the creative part of the campaign is important, but it is just icing," she says. "The media portion is the engine under the hood."

She moved to San Francisco in 1984 to work for the buying division of McCann-Erickson and then Ketchum, but she and her husband wanted to live in a smaller city. So they left six years later and moved back to Seattle, where she took a job with Livingstone + Co. "I got the job offer 20 minutes after the '89 earthquake and thought, 'yeah, I need to get out of here,'" she says. In 1993 Greene was named the director of media planning for Publicis Advertising in Seattle, but eventually the rain drove her and her husband back to the Bay Area.

When Greene accepted her latest position after being wined and dined by several agencies in San Francisco, Round 2 was ZF 2 Media, the buying arm of the Zuckerman Fernandez agency. The L.A.-based agency recently broke off on its own and opened international headquarters in London. Round 2 also has offices in New

Jersey and White Plains, New York. Worldwide the agency does about \$300 million in billings.

The San Francisco marketplace, once overrun with dot-com money, is suffering a tad more than other markets in the current moribund economy because, she says, it "had a lot farther to fall." Greene expects a few agencies in the area to fold before the year is out, but she is optimistic about her own company and enjoys working for a small, independent agency. "My clients are reasonable and smart and I am having a good time with them, which is something you can't always say," she says. ■

*Megan Larson is Mediaweek's senior editor covering the cable business.*



Photograph by Pierre Chanteau



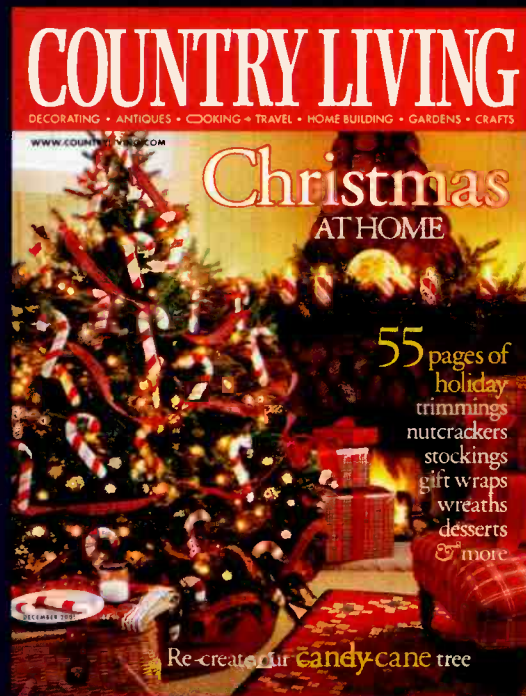
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 about the past, but  
 I live in the present.  
**COUNTRY LIVING**  
 delivers a sense of history  
 and **TRADITION MIXED**  
**WITH A DASH OF ME.**  
 That's why I always come  
 home to the comfort of  
**COUNTRY LIVING.**"

PATTY CARMODY, 38, mother, interior designer, avid skier

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CORBIS SYGMA

# Melissa Pordy

**She's a tough negotiator who specializes in creating marketing relationships for her clients**

BY LISA GRANATSTEIN PHOTOGRAPHY BY JAMES LEYNSE



Melissa Pordy knows how to mix it up with the big boys. Dedicated and passionate about her clients, Pordy, as Zenith Media's senior vp/director of print services and this year's magazine All-Star, will go to great lengths to both learn and respond to their needs.

Pordy, who began her career on the ground floor in research in order to get a taste of the business, still applies the same zeal to her work—be it at Beefeater wet bars in Manhattan or trucking conventions down South.



Take last February. Zenith had picked up ExxonMobil, which includes several specialized lubricants for aviation and marine use, and Pordy had to learn the business—fast. More at home in the trendiest New York restaurants and dressed in the latest fashions, she didn't hesitate, however, to hightail it to a truckers convention in Louisville, Ky. There, the petite Pordy worked the Mobile Coffee Hour booth, handing out Mobil 1 mugs to beefy truckers. "That's Melissa," laughs David Ehlers, an account director at Zenith, who has worked with Pordy for three years. "If it's a new category, she rolls up her sleeves to learn the business appropriately."

Pordy, who has a degree in art history/sociology from Clark University, was first attracted to the glamour of Hollywood, but her interest later segued into the intrigue of advertising. And though her first job was hardly glitzy—she spent her first year down in the trenches in TBWA's research department—she used that time to learn the A-B-Cs of marketing research and ad placement. Among the notable brands she worked on early in her career was Absolut Vodka, which blazed a trail for highly creative and print-heavy advertising campaigns. "Research provided the foundation to allow me to understand how target audiences are developed; that ultimately leads to the understanding of which media vehicles would best serve the desired consumer," says Pordy.

During the next nine years, Pordy moved up the ranks to become vp/associate media director for TBWA/Chiat Day, where she worked on prestige brands such as Air France, Club Med and Bruno Magli.

After a two-year stint at Hill, Holliday/Altschiller, Pordy joined Zenith Media in her current role, where she now oversees \$600 million worth of billings for businesses that include clients of sister company Saatchi & Saatchi; Puma; Schering Plough, maker of Claritin and Nasonex; Salvatore Ferragamo; and Allied Domecq Spirits USA, makers of Stoli, Beefeater and Kahlua.

Clients are quick to praise her devotion to their businesses and to their brands. "Melissa works as if she is part of our own company, which is very rare in the media environment," says Jean Marc Gallot, Salvatore Ferragamo's executive vp, regional director for North America. "She's working for Zenith, but when we talk to her—and the way she's dressed!—you feel like she belongs to the Ferragamo family. She is a great asset for our advertising strategy."

Though she has worked in all media, her true love and real specialty are the super-glossy fashion and cultural trend-setting magazines. "It's being able to curl up with them," says Pordy of her bond. "They're something that's tangible, and they're visually intriguing and arresting."

Known among magazine publishers for her tough-as-nails negotiating tactics, Pordy is a hard bargainer. But the creative marketing relationships she comes up with are generally worth the occasional headache. "She's a very aggressive negotiator, but in a way that's creative," says her boss, Zenith Media CEO Rich Hamilton, this year's Media Executive All-Star. "Above and beyond the pure rate negotiation, which is terribly important, she

adds a lot of other values in the area of positioning and merchandizing that are really important in the magazine business."

"Melissa is a pit bull in sheep's clothing," adds Stephanie DeBartolomeo, director of marketing for Allied Domecq Spirits' Courvoisier. "She knows her business and is the best and toughest negotiator I have worked with. But she is also a pleasure to work with and has a deep understanding of, and is very sensitive to, her clients' needs and vision."

This year, Pordy was responsible for two notable media buys—one in Fairchild Publications' *Jane* and the other in *ESPN The Magazine*. At *Jane*, Pordy signed Kahlua in

**"Melissa is a pit bull in sheep's clothing. She is the best and toughest negotiator I have worked with. But she also has a deep understanding of her clients' needs and vision."**

February to sponsor the second annual *Jane* Blind Date events, where a total of 500 twenty-somethings in New York, San Francisco and Chicago came together to have one-minute blind dates across a table. The parties reaped lots of buzz for *Jane* and matched perfectly with the marketing goals of Kahlua, whose tagline is "Anything Goes." The *Jane*-Kahlua marriage will continue next year. "She was really strategic with her client's needs and desires to connect with a young, hip audience in a unique event that completely tied in the synergy of the magazine," says Eva Dillon, vp/publisher of *Jane*.

Meanwhile, Pordy and *ESPN The Magazine* are gearing up for their second partnership of the biweekly's year-end "Next" franchise, which selects the next superstar athlete. In an effort to reposition Beefeater as a hip, contemporary gin brand, Pordy hooked up with *ESPN*, and the two partnered on the first-ever, three-page gatefold off the cover. As part of the deal, they created a highly successful Beefeater "Bold Spirit" sweepstakes using *ESPN*, the Web and radio.

Beefeater and *ESPN* also teamed up last December (and will do so again Dec. 12) for the annual Next party in New York. Last year, the party featured two dozen athletes and celebrities. "Give her an inch, she'll try to take a mile," chuckles Peter Rosenberger, *ESPN The Magazine's* senior manager of special events. "But in the end, it's a win-win for the client and *ESPN*."

"I hope I'm perceived as very tough but very fair, and one who stops at nothing to get the most for her clients and to make sure both brands shine together," says Pordy. "It's not a popularity contest. What it comes down to at the end of the day is respecting the threshold but ensuring that we continually provide a sustainable competitive advantage to our clients, because that's the service they're paying for." ■

*Lisa Granatstein covers magazines for Mediaweek.*



COPPES SAUSA

# Tony Jarvis

**To the strains of rock 'n roll, Mediacom's data guru is shaking up media research**

BY KATY BACHMAN PHOTOGRAPHY BY JAMES LEYNSE



This year's All-Star in the media research category is a former Olympic swimmer who has made a big splash in the media research business. Since Tony Jarvis joined Mediacom two years ago as senior vp and director of strategic insights, he's been everywhere—at research symposiums, seminars, conventions and meetings. He sits on the board of directors for the Advertising Research Foundation and the Council for Marketing and Opinion Research, and serves as a member of the media research committee of the



Traditionally, there are  
some things celebrities  
don't discuss on TV.

So much for tradition.



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**(oxygen)**<sup>TM</sup>

American Association of Advertising Agencies. Among his peers he's sometimes known as Dr. Fusion for his unique ability to marshal a variety of research sources to better understand consumer dynamics.

"I'm not one to be called shy," says the tall, fit Brit, who has lit a fire under American media research.

Jarvis succeeded one of the industry's legends, former media research All-Star Helen Johnston. "We had trouble hiring someone to replace her," says Jon Mandel, chief negotiating officer and co-managing director of Mediacom. "It takes someone with guts to follow her."

Mandel found Jarvis at a retirement party for Johnston. Within a short period of time, Jarvis—who spent the bulk of his career in Canada—has become a recognized leader in U.S. research. "Tony is a breath of cold, fresh northern air to the U.S. research community," says Jim Spaeth, president of the ARF. "He was one of the top

**"I'm...trying to get higher-quality data that gets us closer to the truth. Depending on how we measure it, we could have five truths."**

media research guys in Canada, but it just wasn't a big enough playing field for him."

He's also one of the few media researchers who won't put an audience to sleep. Jarvis embellishes his presentations with music, mostly British rock from the '60s and '70s. And he's quick to acknowledge those who have come before him. During one of his three presentations at the Worldwide Readership Symposium, Jarvis began his talk by recognizing the media research icons that came before him and helped inform his conclusions—Erwin Ephron, Martin Frankel, Ed Papazian, Julian Baim and a dozen others. As Queen's "We Are the Champions" boomed through the speakers, Jarvis said nothing, just clicked through the recognizable names of research gurus.

"Not that I'm competitive, but you look for a point of difference," he explains. "Early in my career, I started to go to all these research presentations and symposiums. I saw gurus in the business that knew their stuff, but they were quite dull to listen to. I thought that if I ever got that kind of knowledge I would entertain first. I will certainly inform. No one told me modeling or market research had to be boring."

Jarvis is anything but. His passion and his enthusiasm for issues such as fusion, modeling and optimizers have energized an otherwise sleepy part of the business.

"Tony always approaches things as an Olympic swimmer," says Erwin Ephron of Ephron, Papazian & Ephron. "He's still going for the gold."

"It's my job to challenge the industry. Our clients are challenging us to move more product short-term and build brand equity long-term," says Jarvis.

Using research to achieve results for clients shapes Jarvis' ideas. His goal is to make research more useful. "There are no gold standards out there," he proclaims. "I'm not going to back off trying to get higher-quality data that gets us closer to the truth. Depending on how we measure it, we could have five truths."

"He isn't a pie-in-the-sky, tilting-at-windmills type. He's a more pragmatic user of research on the part of his

clients. He tries to get research to fulfill its promise so that his clients can get the most out of it," says Mitch Lurin, president of Mendelsohn Research.

Much of Jarvis' generalist approach comes from a varied background in both marketing and research, beginning with his first job in Canada as a research analyst for *The Financial Post*. Also north of the border, he held several research and marketing positions at Foster Advertising (which was purchased by McCann-Erickson), software provider Telmar, *The Globe and Mail* newspaper and *City Woman* magazine. After changing jobs practically every year, Jarvis then opened his own advertising marketing consultancy: Jarvis, Sherman and Jarvis, "Sherman" being the name of his Newfoundland dog. That lasted several years until 1998, when he decided to join international research provider Millward Brown, and a few years later, CTN Media Group.

According to Jarvis, media research has practically stood still for the past decade. "When you think about it, how much substantial change has there been at Arbitron? At Nielsen? At MRI? At Scarborough? Perhaps that's why I'm so vocal about [Arbitron's] portable people meter. It isn't perfect, but it's a huge step forward," he says.

So, even though Jarvis is a big proponent of Arbitron's technology, which he insists on calling the "passive portable people meter" (emphasis on the passive), he also assisted Nielsen Media Research in Boston in convincing skeptical broadcasters to embrace a better methodology than the current combination of set meters and diaries.

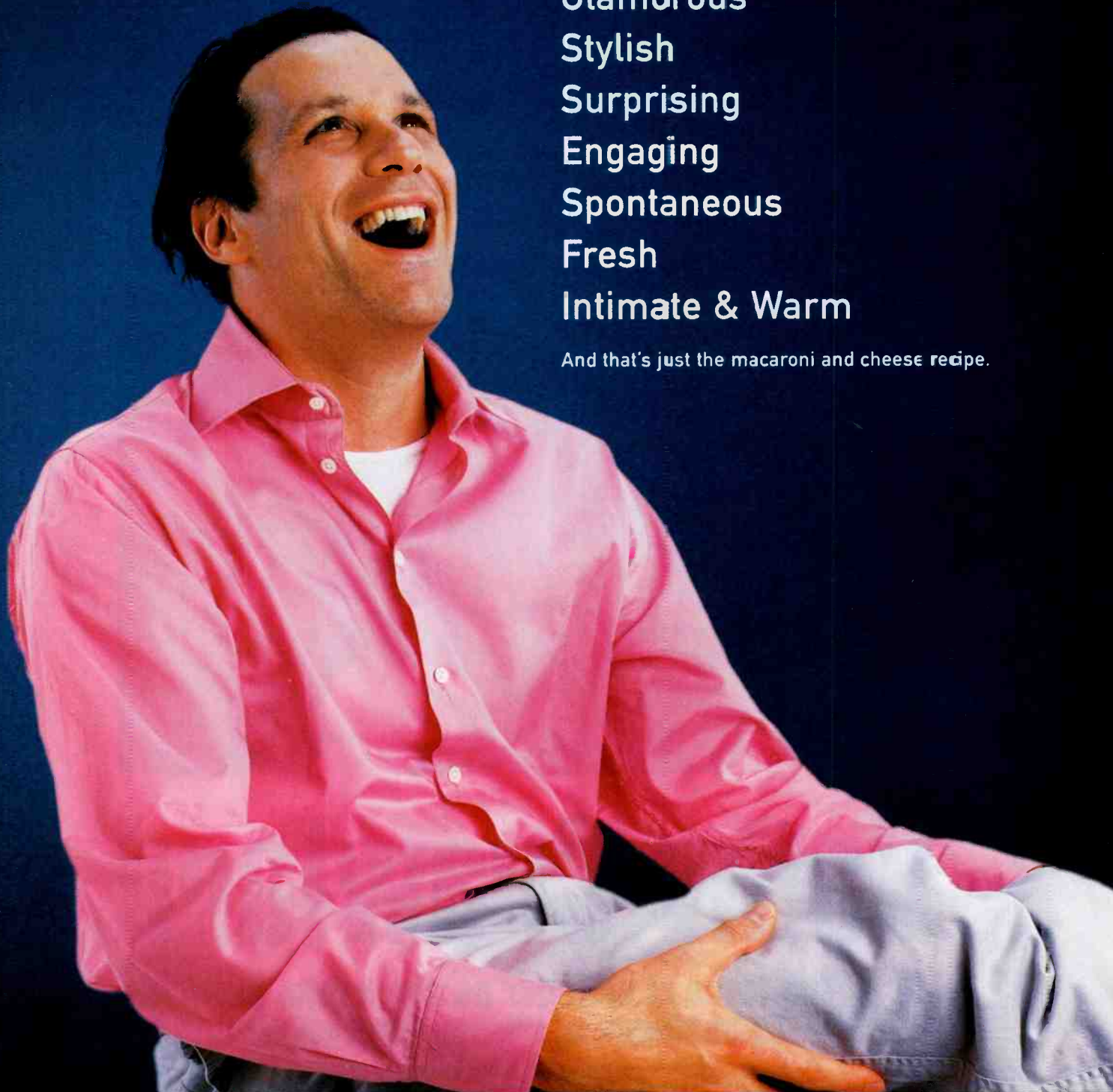
In print, Jarvis' newest accountability initiative on behalf of clients is to call for better measurement of Sunday newspaper magazines. Although MRI has relabeled its estimates to clarify the source of the data, it's not enough for Jarvis. "That's like applying a Band-Aid to someone who has been stabbed in the heart with a dagger," he quips. He has also been actively advocating a new approach to evaluating magazine audiences based on an MRI study conducted a year ago. Jarvis says he believes that if that study were expanded to include more than the original 45 titles, it would allow agencies to evaluate magazines on the same terms as TV, resulting in a better mix of the two to drive ad awareness and sales.

As Dr. Fusion, Jarvis has reinvigorated the debate on fusion (combining disparate databases in order to glean more about a consumer's total media and product purchase behavior) and multimedia optimizers. Jarvis has presented a number of papers on the subject, and he's convinced Mediacom to participate in the Fusion Lab consortium organized by Leslie Wood Research.

Whether it's fusion, optimizers or new methods of measuring media, Jarvis at the very least has captured the attention of the media community. "He's making inroads," says Mandel. "More people are acknowledging that his ideas are the right ideas." ■

*Katy Bachman covers radio for Mediaweek.*





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# Kathy Crawford

**The force is with her as she works to rid the media business of clutter, both on air and off**

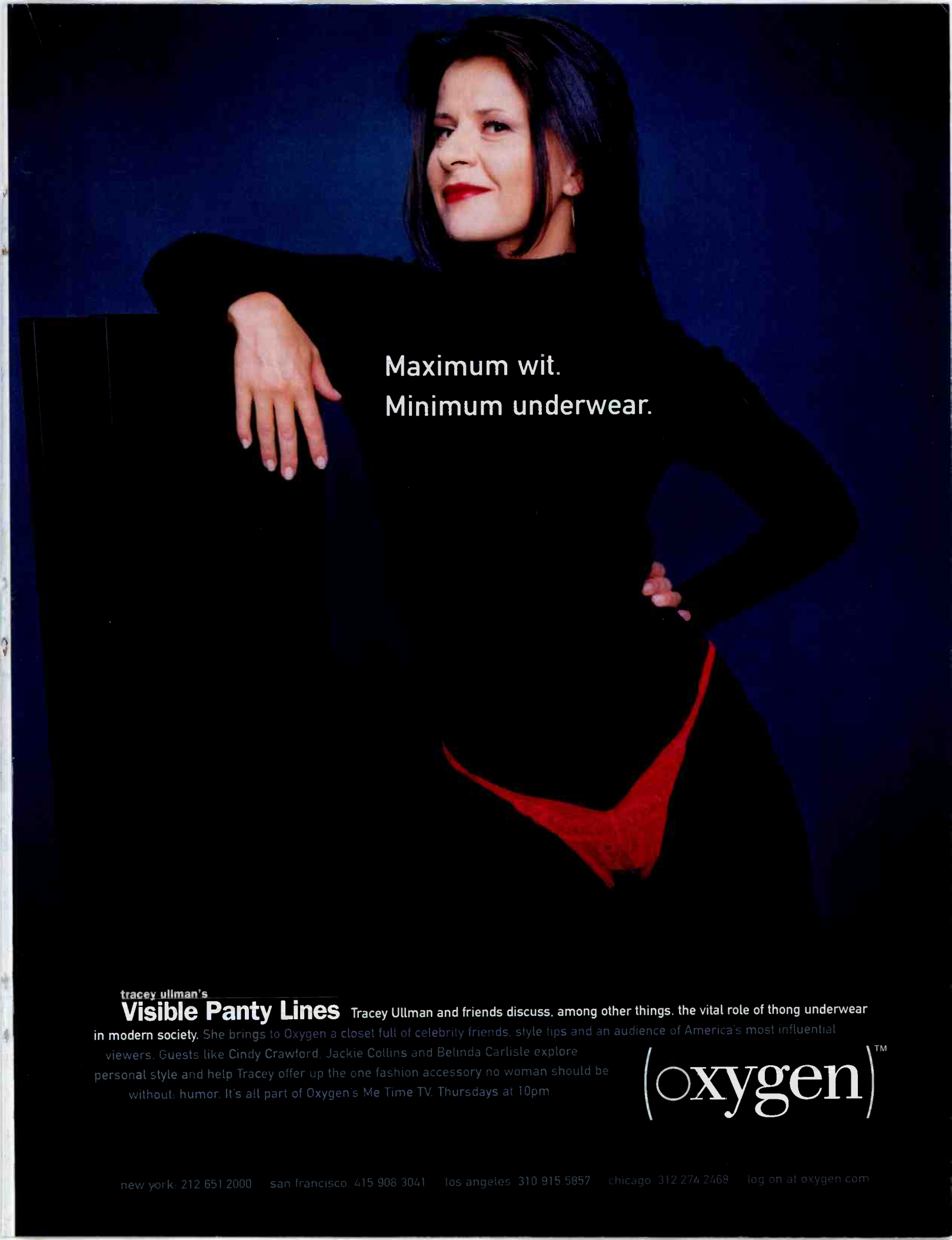
BY JEREMY MURPHY PHOTOGRAPHY BY BRIAN DAVIS



Kathy Crawford is a woman on a mission. Well, several missions, actually. In addition to getting her clients the best media buys (something that's getting easier as the economy cools and stations slash prices, she says), the executive vp/director of local broadcast for Initiative Media North America is determined to rid her industry of paper.

"I do not want to go to the grave with 'She wrote the letter,'" says Crawford. "This is a very passionate thing for me. We have to get rid of the paperwork—we're drowning in it."





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Tracey Ullman and friends discuss, among other things, the vital role of thong underwear in modern society. She brings to Oxygen a closet full of celebrity friends, style tips and an audience of America's most influential viewers. Guests like Cindy Crawford, Jackie Collins and Belinda Carlisle explore personal style and help Tracey offer up the one fashion accessory no woman should be without: humor. It's all part of Oxygen's Me Time TV, Thursdays at 10pm.

(oxygen)<sup>TM</sup>

Crawford has emerged as one of the fiercest advocates of EDI (electronic data interchange), which she believes will dramatically transform—and improve—the media buying industry. “She saw the benefit long before others did,” says Carolyn Bivens, president and COO of Initiative Media North America.

Crawford is leading the American Association of Advertising Agencies’ Local Broadcast Committee (in conjunction with the Television Bureau of Advertising and computer software manufacturers) in its campaign to make EDI a reality for media buying across all spectrums.

“The idea is accepted universally,” Crawford says. “The money is the issue at hand. I need the broadcasters, the magazines and newspapers to understand that business—not just our business—is going to be conducted electronically. If the banking industry can do this, then we can.”

If anyone can see it through, it’s Crawford. The seasoned buyer, who started working at a rep firm when she was still a teenager, has risen through the ranks to become one of the industry’s most powerful, important spot buyers. Today, her department handles more than \$2 billion a year in billings for clients such as Home Depot, BellSouth and Albertsons.

“She’s the type of person you want to work with,” says Marci Raible, director of media and sponsorships for BellSouth. “She’s very passionate about what she does. And she brings a broader perspective to it. It doesn’t matter if it’s general market, or Asian or Hispanic, she knows what’s going on. She’s got her finger on the pulse.”

Raible also credits Crawford for being accessible no matter what the call. “She’s not just there for the big pro-

**“I need the broadcasters, the newspapers, the magazines to understand that business is going to be conducted electronically. If banking can do it, we can.”**

jects. She brings the same commitment to every project. With her, you just know it’s going to get done,” Raible says.

“She is so well balanced,” Bivens says. “She sets very high standards for herself and her department. She knows how to add value for her clients.”

Media executives applaud her negotiating savvy and industry knowledge, and appreciate her no-B.S. attitude.

“She’s tough and feisty and demanding, and very smart,” says Chris Rohrs, president of the Television Bureau of Advertising.

“Her direct approach encourages open communication,” concurred Cathy Jacquemin, vp of sales for KNBC, NBC’s Los Angeles O&O. “She consistently looks for ways to improve with an eye to the future, and challenges all she works with to be innovative and forward thinking.”

And not just when it comes to media buys. Her work with the 4As on the EDI campaign has only added to her stature as an industry leader, someone who will be instrumental in shaping the nature of media buying for years to come. Crawford also spoke on behalf of the 4As recently in taking the CBS Television Stations Group to task for compressing programming with a Time Machine device on some of its stations so they could add extra 30 second spots. “We want you to know that program compression is unacceptable,” she wrote. “Our clients’ commercials are already running in a ‘cluttered’ environment. Stations

should not compress the program and add more time to the commercial pod, which increases the cluttered environment further.”

“She’s a force,” Rohrs says.

The 30-year veteran, who oversees Initiative’s 20 regional offices and 270 employees, also started Initiative’s Direct Response division, which today has become the country’s largest buyer of direct response media. Crawford’s success is not only owed to her skills at negotiating buys, loyalty to her clients and her understanding of the media, but her love and appreciation for what she buys everyday. Crawford has been a media junkie from the time she can remember. “My mother was a features editor for *McCall’s* magazine and my father was a political cartoonist,” Crawford says. “And so I grew up with a great love of the media. It was very exciting to realize you’re in the middle of a world that shapes thinking.”

Her parents divorced when she was 17, and Crawford was forced to drop out of college and go to work. That’s when she landed at rep firm HR Television in New York City. “It was so exciting to me—I used to work everyday til 4 a.m.,” Crawford says. “I really felt that if I didn’t learn everything in 22 minutes I’d be left out in the cold.”

Crawford followed up her first job with a position at Washington D.C.’s WTTG as a traffic manager. She then went on to buy spot time for toy manufacturers while working at Ed Libov Associates in New York; handling radio and TV buys for Safeway grocery stores when she was a buyer with Ralph Kent Cooke Advertising in Southern California; supervising the Fotomat account for Initiative Media, then known as Western International


Media; and opening and managing the Denver office for Petry Television. She came back to Initiative in 1987 and has been there ever since.

Crawford, who used to ride and breed horses when she lived in Denver, credits her success with an attribute she looks for in others. “A great media buyer is a little wacky,” she says. “You have to be a little bit wacky to care that much. A media buyer also has to be constantly tenacious, not be intimidated by sales professionals, but be willing to challenge them. You can’t be afraid. You can’t be a shrinking violet in this business.”

Not that anyone has ever accused Crawford of being so. In fact, it’s quite the opposite. The woman is tough and goes to the fence for her clients, never afraid to tussle with station execs for the best buy. She’s very direct, but get her talking about television and she warms up instantly. “I love TV. I just love it,” says Crawford, who lists the *West Wing*, *Law & Order*, and *CSI: Crime Scene Investigation* among her favorite shows. “It’s so much a part of who we are,” says Crawford, who also spends a lot of her off-work hours with her daughter and two grandchildren. “Everyone has TV. I have five in my house, and I watch them from room to room.” ■

*Jeremy Murphy writes about the TV station community for Mediaweek.*





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# Rich Russo

**His passion for the medium comes through  
in his dedication to the deal**

BY KATY BACHMAN PHOTOGRAPHY BY PETER MURPHY



For most buyers of radio time, figuring out a schedule is a complex numbers game of “spots and dots,” CPPs and GRPs. But Rich Russo, who places close to \$113 million annually for clients such as Old Navy, Great Foods, NY Lugz, American Movie Classics, Cablevision, World Wrestling Federation, WE: Women’s Entertainment and selected TV stations for Fox and Tribune, is not most buyers.

“I’ve never been a big believer in ratings. I don’t give out CPPs. I buy based on the qualita-



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tive characteristics of the station. I've got to find the 38-year-old mother who shops at Old Navy for her kids," says Russo, who heads a five-person radio department as director of broadcast services for Union, N.J.-based JL Media.

Radio station execs who sit on the other side of the negotiating table praise Russo's knowledge of the medium. "He gets it," says Harvey Wells, vp and general manager of Infinity Broadcasting's WCKG-FM and WXRT-FM in Chicago. "He understands what the formats are doing and how it fits in with the product. He's passionate about the medium."

"He knows my station inside and out. He uses the knowledge he has to best benefit the client," says Peter Kleiner, general sales manager of Infinity Broadcasting's WYSP-FM in Philadelphia.

"Anyone can sit down and buy points. That's the let-me-get-it-off-my-desk philosophy," adds Jerry Levy, who founded JL Media 21 years ago. "For selling and buying radio, you have to have a feel for it. Rich understands radio programming, which many people don't. He understands playlists and how the station approaches its audiences."

Russo's intimate knowledge of the nuances in music formats was acquired early in life. His father collected the Top 100 records since 1956, amassing a vinyl record collection most radio programmers would drool over. Russo continues the tradition and the collection now boasts 100,000 records.

It was music that attracted him to radio 11 years ago when he walked into the offices of Scali, McCabe, Sloves (now Lowe & Partners). In typical Russo fashion, he showed up on the doorstep of the New York advertising firm without an appointment and asked to be interviewed. He picked the advertising firm because he liked its ads. Even though he was wearing jeans, someone walking by the receptionist desk agreed to interview him. He was hired and entered the company's training program, which recommended that he try agency creative work.

**"For selling and buying radio, you have to have a feel for it. Rich understands programming, playlists and how the station approaches its audience."**

But Russo wanted to be in media. The only job open at that time was receptionist for the media department. He took it and from that moment on, he began to hone his relationships with radio stations across the country. Soon, he was placing radio buys from the reception desk.

Four years later, Russo had the second interview in his life, this time with Stan Gerber, executive vp of JL Media. The interview lasted three minutes, because JL didn't have an opening at the time. Then a roll of the dice, literally, changed everything.

Russo was at a craps table in Puerto Rico as part of a trip hosted by WBLN-FM, Inner City's New York Urban station. As luck would have it, Jerry Levy was at the table with Gerber. "I was losing my shirt," remembers Levy. "Then the dice went down to this young guy who

rolled for about 45 minutes. I went from losing \$2,000 to winning \$5,000. Russo asked me if I remembered him. I looked down at my chips and said 'you're hired.'"

Everyone, it seems, has at least one Russo story. Usually the stories center around his unconventional style or his fanatic love of Bruce Springsteen. ("Thunder Road" heads the list of Russo's top five songs.)

"God forbid there's a Springsteen concert anywhere in the country," says Mike Masterson, general sales manager of Infinity Broadcasting's KNX-AM in Los Angeles. "If Springsteen is in Chicago, he'll work it out so that he's in Chicago."

For Russo, there's only one Boss, and it's not Hugo. His fashion sense is decidedly non-conformist, unless he's on a client call. "What's a dress code?" Russo quips. "What I wear on Saturdays and Sundays is what I wear during the week. As long as you deliver results, who cares?"

His talents as a negotiator are legendary, both on the job and off. He even negotiated a special price with the Burger King near the JL Media offices because he only orders one slice of cheese on his double cheeseburger, not the two slices it comes with.

"He's the master of the 15-minute meeting," says John Kukla, vp of creative services for KDFW-TV, a Fox O&O in Dallas. "I was used to radio negotiations where [people] come in and make their pitch for an hour or so. Russo cuts to the back page of the program."

"He's the best media buyer I've ever worked with," says Joanne Stern, director of creative services for Tribune O&O WGN-TV in Chicago. "We get more from our budget because of Rich. I'm glad he sits on my side of the table."

Russo likes to stay ahead of the curve and second-guess what's going to be hot. That way, he can lay in an advantageous rate structure for his clients. He remembers one Friday night watching ABC's *20/20*, which aired a feature on Dr. Laura Schlessinger. He bought the show for Great Foods before the show took off and rates skyrocketed. "It's cool to do that or get Rush Limbaugh for \$2,000," he says.

A year ago, when American Movie Classics wanted to promote *The Three Stooges* on a limited budget, Russo suggested an unusual and controversial choice for the adult-targeted cable network: Howard Stern. Station-by-station, Russo bought two-day flights in all 45 markets in which Stern airs. It was a first for the channel. "People got nervous, but then we got marketable results," says Jaqueline Majers, director of marketing for AMC.

"All clients get 100 percent of my effort," Russo says. "The most important thing is that they feel comfortable in radio and get insight they can't get anywhere else. That's what I offer. And I'm big on relationships. Everything comes down to a belief and trust and faith in people. To me, a deal is a deal is a deal. Stations don't screw clients, people screw clients." ■



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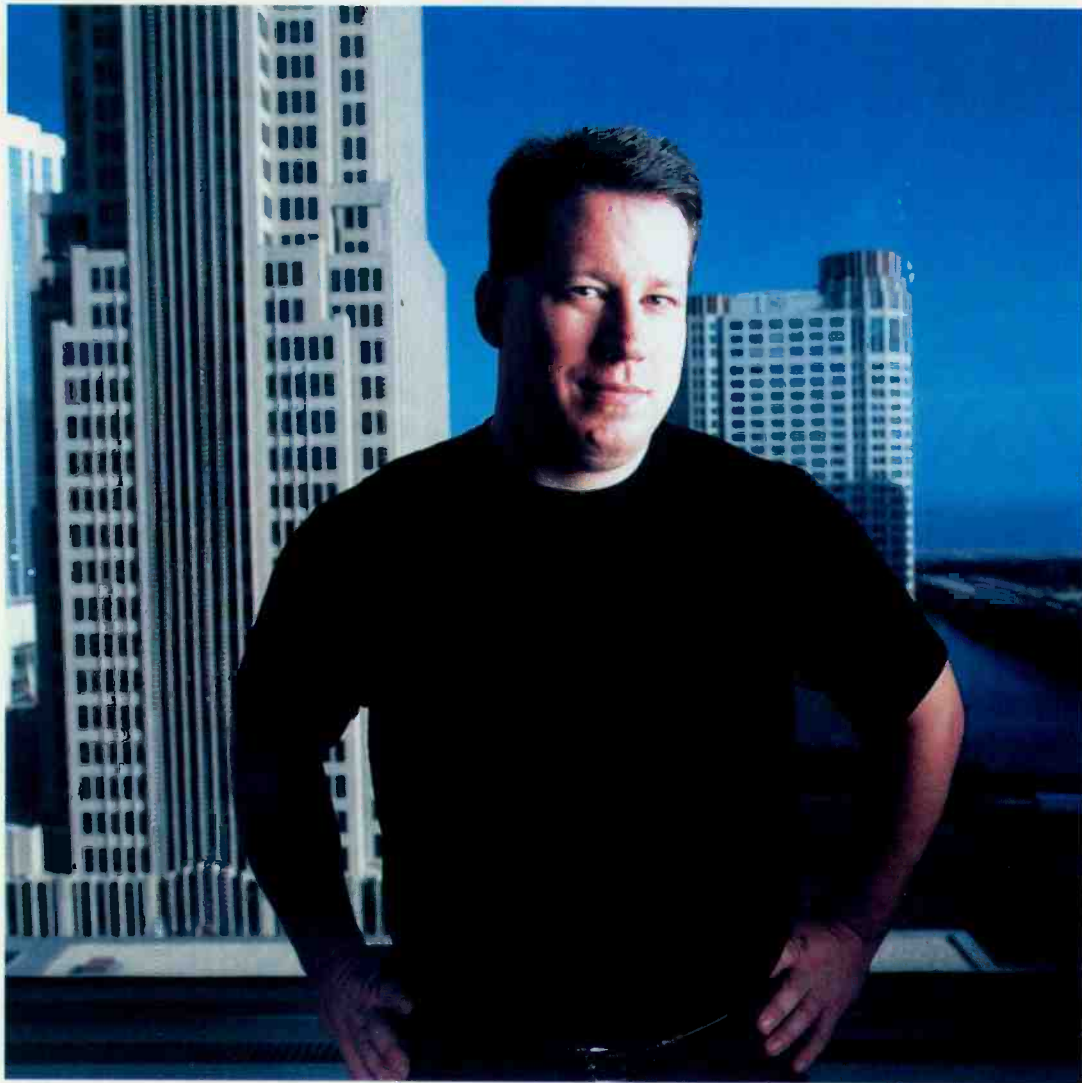


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# Jeff Piper

**In a tough climate, he's a resource and a sounding board for Carat clients**

BY TONY CASE PHOTOGRAPHY BY CHRIS CASABURI



Jeff Piper is the kind of guy who will go that extra mile for the client—literally.

Nick Pappas, director/business development for the Best Buy chain and a longtime friend of Carat Press vp/general manager Piper, this year's Media All-Star in the newspaper category, recalls Piper's dedication from way back, when Pappas worked for computer giant Gateway in its early days.

Several years ago, Piper initiated a two-year review of Gateway's newspaper strategy, to determine how the nascent retailer might better





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use the medium to drive traffic to its stores. That relationship forced Piper to make regular trips, at least two a month, from his base in Minneapolis to Gateway's remote South Dakota headquarters—in a puddle-jumper, no less.

Pappas—who calls Piper “a sincere friend, a close friend, who knows when business is business and friendship is friendship”—remembers greeting a somewhat nauseous Piper after many of those flights. “You had to take these prop planes in, and he was never really good about it,” he recalls. “Imagine this guy in a suit and tie—and nobody at Gateway in the early days wore a suit and tie—getting jostled around like baggage.” Even though Pappas and Piper no longer work together, they still keep in touch, speaking on the phone at least twice a month, Pappas says.

Matt Greenfield, media director of Pallotta TeamWorks, a Los Angeles-based charity that oversees AIDSridesUSA, the Avon Breast Cancer 3-Day and other fund-raisers, says Piper is a “huge reason” his organization this year shifted over to Carat Press, whose other major accounts include Adidas, Club Med, Olympus cameras and Jenny Craig.

Piper “has something amazing, so much experience, and he literally has the memory of an elephant. It's insane,” Greenfield says. “He remembers these differences in response rates: ‘There's a 2 percent difference if you use upper case instead of lower case, and if you add this or that it'll add 5 percent.’ It's a phenomenal trait, and a huge resource for us.”

Greenfield points out that charitable organizations differ from other businesses in many ways, but their marketing objectives are no different. “There are still fundamental response tactics that work across all media, all audiences. We're a very direct-response-driven company, so you still have to get the phones to ring.”

Greenfield says Piper possesses “this very Midwestern genuineness” that makes him both a nice guy and straight-shooter, absolutely focused on getting those phones to ring, even if it isn't always in his own personal interest.

**“He's not afraid to give the client advice that may be contrary to his monetary objectives. It's almost unheard of in agency dealings.”**

Pallotta TeamWorks is in the process of re-evaluating its media plan, and cutting much of its local and national print budget—Piper's profit center—in favor of other media. Still, Piper is advising the client on radio and other venues. “He's not afraid to give the client advice that may be contrary to his monetary objectives,” Greenfield explains. He adds that Piper won't shy away from telling a client when it's going in the wrong direction, “almost unheard of in agency dealings.”

Adds Bill McGuire, managing director/Midwest sales for *The New York Times*, who has worked with Piper for more than three years, “He's very knowledgeable and a tough negotiator, but he's fair. He doesn't play any games.” McGuire describes Piper as “honest, hard-work-

ing and smart—what you see is what you get. There are no hidden agendas there.”

On being named a Media All-Star, Piper quips, “This is my 15 minutes of fame—but I hope it's only 14, so I'll have one more minute to look forward to in my life.”

Piper has been at this game since 1984, when he started as an entry-level media buyer for The Burns Group in Minneapolis. Within two years, he rose to director of media. After leaving Burns, Piper worked in client services at various Minneapolis advertising and marketing companies, including Carmichael-Lynch, where his clients included Honeywell and Hotel Sofitel; Bozell, where he supervised Rockwell and 3M; and Novus Marketing, where he managed the Gateway and Bose business.

Then, in October 1999, Piper was selected by Carat USA to head up its new, Chicago-based Carat Press print division. The focus of the enterprise: to grow Carat's direct-response print capability (as it happens, Piper's area of expertise). By 2001, Carat Press was overseeing newspaper placement for all of Carat, and responsible for the print business of more than 40 clients.

Piper is a big believer in newspapers, although he often has to convince the client. “A lot of the time, the client comes in and wants to do TV or magazine, and newspaper is a tougher sell. It's not as glamorous as other media.” But while it might not be as sexy, Piper points out, print is often the best choice. “In a lot of cases, it's actually the medium where it's easiest to track results and which drives the greatest return on your investment,” he says. “If a client is trying to get results, either store traffic or more calls coming in, print generally will work.”

Piper now finds himself in the middle of a fierce battle of wills between publishers demanding 5-to-7 percent rate increases in the midst of the worst economic conditions in a decade, and clients determined to hold down marketing costs. The gap between the two is the biggest Piper has ever seen, he says. “You have to work to make

both of them happy—and both sides have to give up something.”

Despite the downturn, Piper remains optimistic. “You see clients waiting a little longer before setting their budgets and publications announcing their rates for next year. But [in the past] when spending and the economy were down, industry leaders increased spending and actually gained market share, and I think we will see a lot of that,” he says. “Small companies can't afford the risk, but larger companies, especially those that are the top three in their categories, will increase their spending. It's a good time to gain market share.” ■

*Tony Case often writes about newspapers for Mediaweek.*



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# Stan Nygard and Sterling Pile

Stan Nygard, left and Sterling Pile

**Their 'can-do' attitude gets clients seen  
in some unexpected places**

BY CATHERINE SEIPP PHOTOGRAPHY BY BRIAN DAVIS



Stan Nygard and Sterling Pile of Outdoor Vision didn't dream up Apple's "Think Different" campaign. But they were the ones to get an enormous "Think Different" triptych on the walls of a downtown Los Angeles hotel in time for the Lakers' championship victory celebration. Nor can they take credit for the concept of a motion-activated, talking poster of Norm MacDonald greeting reporters (or, at least, male reporters) visiting lobby urinals during the recent television critics' press tour at the Ritz-Carlton in



Pasadena. But they're the ones who made it happen.

"We buy the locations," notes the owlish, soft-spoken Nygard. "The creative is the unique part." "But if it's not a good spot," interrupts Pile, his more fast-talking, animated partner, "you won't see the unique creative."

Nygard and Pile first met in 1979, when they were both working in sales at Gannett Outdoor; Pile in the New York office, Nygard running the San Francisco operation. Nygard, 60, was born and raised on a farm in tiny Edinburg, N.D., and majored in marketing at the University of Seattle in Washington. Pile, 49, grew up on Long Island and has a business degree from Boston University. How did they get into advertising? For Nygard, selling ads at the *Seattle Times* paid his way through college. For Pile, it was the lure of the two-martini lunch.

In 1994 they began Outdoor Vision, now headquartered in a City of Industry office park about 20 miles east of downtown Los Angeles. Clients have included Apple, ABC, Nissan, Yahoo!, e\*trade, Citibank, Sony Playstation, Intel, Levi's, the WB, *The Wall Street Journal*, Hewlett Packard, Sun Microsystems, Weather.com, Dreyer's Dreamery and Albertsons.

"Stan and Sterling have built an incomparable \$130 million business in just over seven years," says Paul Greenhalgh, director of corporate development for Carat North America. "They've established the benchmark for the best practice within the out-of-home industry." Melanie Shaw, vp of media planning for the WB television network, considers the team "a true pioneer in breaking new executions. They never say it can't be done."

"Some people don't want to extend themselves too much, let's put it that way," Pile notes of their "can-do" reputation. "The planning and the production of out-of-home advertising is very labor-intensive. In New York alone, we bought 16 different companies for the Nissan launch of the new Altima. The easy way out is just go to one company. But if you're doing the right thing, you contact them all—including that one company that has that one board you want."

Nygard and Pile consider their business first and foremost one of relationships, and they have relationships with pretty much every outdoor advertising company in the country—from firms that sell the prime real estate on downtown office buildings to those whose stock-in-trade is plastic dry-cleaner bags. Ask Nygard and Pile who to call if you want to advertise above hotel lobby toilets, and they can name a couple of vendors off the top of their heads.

"If they don't have anything, we try to stimulate them to create something," Nygard says of the team's out-of-home contacts. "Often in this business, there are places advertisers want to be where there really are no outdoor advertising structures. So we encourage people to come up with different ways."

As an example, they mention Apple's outdoor campaign in Boston. While walking around Copley Station one day, Nygard noticed a glass window above the subway entrance that was, as he puts it, "just wasted space." Could a picture of an Apple computer with the slogan "Road scholar" fit there? It could. Similarly, Outdoor Vision wrapped a "Think Different" photo of Charlie Chaplin around an elevator shaft above the Harvard

Square subway. They also strung photos of brightly colored iMacs across the arched entry of the Back Bay station, a prime location opposite Neiman-Marcus.

"There really was no outdoor advertising near Harvard, but we managed to get this in, which is the fun of the whole thing," Nygard recalls. "It's a way to put outdoor advertising where you don't normally see it."

For the handheld software company AvantGo, the team bought pretty much every available inch of advertising space in a San Francisco subway "station domination" campaign: support posts, floors, corridor walls and stair risers. For Hewlett Packard, they wrapped an entire fleet of 60 airport shuttle buses to advertise "the new printers at Booth L814" for the Comdex convention

**"Often there are places advertisers want to be where there really are no outdoor advertising structures. So we encourage people to come up with different ways."**

in Las Vegas.

"It was unheard of," says Pile. "The beauty of it was all Hewlett Packard's competitors had to ride these buses. I remember the rep from the taxi company was silent when I asked, 'Why don't we buy them all?' Eventually she said, 'Well, that'd be a lot of money.'"

"I think that's why she couldn't talk," adds Nygard. "She was adding up her commissions."

Outdoor Vision is probably best known for taking advantage of emerging technology in coordinating the grand-scale presentations for Apple's "Think Different" outdoor campaign. "Computer imaging revitalized not only the out-of-home industry, but the wall industry in particular," Nygard says. "When people started realizing you could have a wall 100-feet high, that became a pretty exciting medium, and we were fortunate to have accounts early on that allowed us to do that kind of stuff."

"We put walls on the map, in a sense," notes Pile. "And now everybody does walls, and that's a good thing."

Other Outdoor Vision projects have been equally remarkable. During the planning of one outdoor buy for Los Angeles' Museum of Contemporary Art, the Outdoor Vision team rode around with the campaign's art director for two months seeking specific locations. Also in L.A., the company persuaded the city council to approve banners for ABC to be strung on light posts, which are normally reserved for museums and other non-profit community events.

"The ABC stuff went up on 2,000 poles, and I'm telling you, it got more airplay on CBS and NBC," says Pile. "The other networks were pissed. It was a big faux pas on the part of the L.A. city council to have approved it, and you haven't seen anything like it since."

Which isn't to say that Nygard and Pile don't have other ideas in the works. "We were thinking of putting stickers on watermelons for Wonderbra," says Pile. ■

*Catherine Seipp often writes for Mediaweek.*



# Guy McCarter

**He's forged new ground by creating sponsorships and added-value deals for clients**

BY ALAN JAMES FRUTKIN PHOTOGRAPHY BY PETER MURPHY



Back in 2000, before anyone knew what *Survivor* was, Guy McCarter took a chance and placed three clients into the CBS reality series: Pepsi, Frito Lay and Visa. Buyers may recall that in advance of that first season, CBS initially sold the series to nine category-exclusive sponsors.

The payoff was huge. And it continues to be, despite any evidence that audience interest in the series—or in reality as a genre—is declining. “At this point, reality is over-saturated,” says McCarter, senior vp and director of entertainment



marketing for OMD USA. "But that doesn't mean the stronger franchises within that genre won't flourish."

Certainly, *Survivor* is among those stronger franchises. And McCarter's foresight in identifying the opportunities for integrated sponsorships within the series remains a primary reason why he's a Media All-Star. But it's not the only one. In addition to *Survivor*, McCarter has executed a wide range of groundbreaking deals on behalf of OMD's clients, including client-funded programming ventures, event sponsorships, and feature film cross-promotions, all of which have forged new ground in the field of entertainment marketing.

Perhaps McCarter's most significant achievement this year revolves around the multi-client deal he helped negotiate at UPN. At a price tag of about \$30 million, OMD created custom-built, added-value deals for eight of its clients, including McDonald's, Cingular Wireless, Gillette, Sony's Playstation, K-Mart, State Farm Mutual Automobile Insurance and Vivendi Universal's Universal Pictures.

McCarter says the deal came about after UPN hired Hollywood's Endeavor Agency to help promote its fall shows. He says the move immediately raised UPN's marketing presence in New York. Following the network's acquisition of *Buffy the Vampire Slayer*, and its announced launch of *Enterprise*, McCarter says that OMD "looked at UPN as a growth network." At the same time, McCarter says, UPN's continued status as a so-called "weblet" meant it was "probably more open to working different kinds of deals with advertisers."

So OMD bit. Among the deals is one between Cingular Wireless and the UPN comedy *Girlfriends*. The promotion, which begins in January, will prompt viewers to call an 800 number listed in a Cingular spot and say why they and their friends should win a walk-on role on the UPN show.

Also of note is Universal Pictures' participation in Friday's UPN Movie Night. McCarter says the idea behind the partnership was to find movies on UPN that demographically match Universal releases, such as Universal's young-male targeted *How High*, which premieres first quarter 2002. McCarter says OMD will enlist talent from upcoming Universal movies to film promotional interstitials that will air throughout UPN Movie Night.

McCarter also was a major force behind NBC's Thanksgiving week music special starring Jennifer Lopez, in addition to the network's Dixie Chicks special last spring and CBS' Backstreet Boys special last fall. OMD co-financed all three programs in exchange for commercial inventory.

McCarter says the response to these initiatives has been phenomenal. "People in the entertainment business know who we are, and they know we represent a wide portfolio of distinctive clients," he explains. "Once people start sensing that you're on the radar screen, they start coming to you with all different sorts of opportunities."

Overseeing a team of six, McCarter gives credit to OMD's clients for his department's success. It is the clients, he says, who recognize that advertising in today's fragmented environment is "more than spots and dots."

McCarter, 44, was the recipient of two 1997 *Mediaweek* Plan of the Year Awards—one for new media, one for local

TV. Although he tends to shift the spotlight off of himself, Steve Grubbs turns it right back on him. "What Guy has been able to do is instill a sense of enthusiasm in his group for coming up with big, wacky ideas, and then being able to execute them," says OMD USA's ceo.

However much fun McCarter and his team may have on the job, his clients say it's working. "What Guy has brought to us is a different way of looking at media opportunities," says Peter Sterling, assistant vp media financial services for McDonald's, which will launch several integrated sponsorships at midseason. "Guy has taken traditional media buys and has helped us find clutter-free environments in

**"Guy has taken traditional media buys and has helped us find clutter-free environments in which to provide in-programming opportunities that enhance our brand."**

which to provide in-programming opportunities that enhance our brand, and take advantage of quality TV."

McCarter was born and raised in Los Angeles, a fact which seems to have worked in his favor—at least in terms of negotiating deals with many of Hollywood's top power brokers. "I definitely have a comfort level with Los Angeles," he says. "And part of the draw for me in this job is going back to that comfortable place."

A New Yorker now, McCarter, along with his wife and two children, can't help but be impacted by the events of Sept. 11. "Everyone is still a little bit raw," he says. As a result of those events, McCarter says he is already seeing changes in the media landscape. For example, the resurgence of *Friends*, at the expense of *Survivor*. "Certainly the characters in *Friends* live in a lot safer world than do we on the other side of the TV set," he says, adding that *Survivor*'s decline comes at a time when pricing on that show has gone up for his clients.

McCarter says such unexpected circumstances further impressed upon him the need for advertisers to build scheduling parameters into their deals with networks, in order to assure the biggest bang for their bucks. "If *Survivor* were in a less competitive time period, the numbers would be higher," he adds.

McCarter says he still considers *Survivor* a valuable property, and that clients have looked at the show over time as an increasingly vital promotional platform. For example, in *Survivor 2*, Visa created a campaign in which it termed itself the preferred credit card of *Survivor*, while Frito Lay used its association with the series to build out end-aisle displays in supermarkets.

Ultimately, McCarter says the value of such promotions is a direct result of a continually fragmenting marketplace. "The clients we have are interested in looking at different ways of communicating with consumers," he says. "And to reach those consumers, they realize it will take more than just buying a schedule of :30s." ■

*Alan James Frutkin writes about media from Mediaweek's Los Angeles bureau.*

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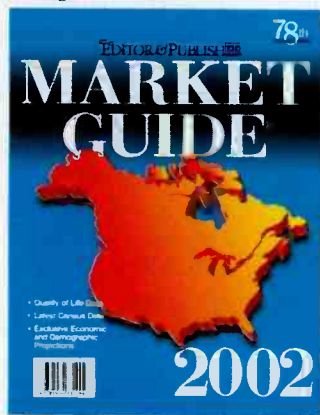
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(continued from page 16) -agement changes at KMWB, on Sept. 1 Bob Weinstein was promoted from local sales manager to director of sales, a new position. Most recently, Jeff Litt was tapped as national sales manager; he formerly handled regional accounts.

In prime access, KMWB has recently picked up some additional viewers with syndicated reruns of *M\*A\*S\*H*, which the station shifted off Sunday nights and now double-runs weekdays from 6 to 7 p.m. *M\*A\*S\*H* replaced a double-run of *Spin City*, which had not really caught on with viewers.

Cable TV penetration in Minneapolis-St. Paul is just 61 percent, well below the average of 71 percent in the nation's 50 largest markets, according to Scarborough Research. Time Warner Cable and AT&T Broadband are the primary operators in the market.

The number of households connected to satellite television is 18 percent, making Twin Cities residents 23 percent more likely to be connected to satellite services than the other markets in the top 50, according to Scarborough. On Jan. 1, satellite TV services DirecTV and EchoStar must begin carrying all local broadcast TV stations on their systems. The new federal must-carry requirements for satellite services will give stations in the Twin Cities whose signals do not reach viewers in some sections of the DMA a broader reach.

Minneapolis (the seat of Hennepin County) and St. Paul (Ramsey County), which sit across the Mississippi River from each other, are each served by their own daily newspapers. The larger of the two dailies is the McClatchy Co.'s *Minneapolis Star Tribune*. According to the Audit Bureau of Circulations, the *Star Tribune* had average daily circulation of 340,445 Monday-Wednesday in the six months ended Sept. 30, up 1 percent from the same period in 2000. The paper's Thursday-Saturday circ for the period was flat at 413,085; average Sunday circ of 671,359 was also flat.

The rival *St. Paul Pioneer Press*, owned by Knight Ridder, has had a difficult year in circulation. For the six months ended in September, the *Pioneer Press*' daily circ skidded 4.2 percent to 195,042. The paper's Sunday circulation was 251,129, a 4.4 percent decline. The *Pioneer Press* publishes several zoned editions, including St. Paul, Northern Suburban, Southern Suburban, Washington County, Western Wisconsin and State.

At the *Star Tribune*, McClatchy recently appointed Keith Moyer as publisher; Moyer came from the company's *Fresno Bee* in California. Tim McGuire, the paper's veteran edi-

## RADIO OWNERSHIP

OWNER	STATIONS	Avg. Qtr.-Hour Share	Revenue (in millions)	Share of Total
Clear Channel Communications	2 AM, 5 FM	26.7	\$68.2	38.7%
Infinity Broadcasting	2 AM, 2 FM	18.7	\$44.1	25.0%
ABC Radio	4 FM	15.9	\$37.9	21.5%
Hubbard Broadcasting	1 AM, 2 FM	10.4	\$11.1	6.3%

Includes only stations with significant registration in Arbitron diary returns and licensed in Minneapolis-St. Paul or immediate area. Ratings from Arbitron Summer 2001 book; revenue and owner information provided by BIA Financial Network.

## NIELSEN RATINGS / MINNEAPOLIS-ST. PAUL

EVENING AND LATE-NEWS DAYPARTS, WEEKDAYS

### Evening News

Time	Network	Station	Rating	Share
5-5:30 p.m.	NBC	KARE	7.9	21
	CBS	WCCO+	7.4	20
	ABC	KSTP+	4.7	12
	Fox	WFTC+*	3.5	9
	UPN	KMSP*	2.5	7
	WB	KMWB*	0.9	2
6-6:30 p.m.	Pax	KPXM*	0.6	2
	CBS	WCCO+	9.3	12
	NBC	KARE	8.1	18
	ABC	KSTP+	5.5	12
	UPN	KMSP*	4.7	11
	Fox	WFTC+*	2.9	6
6:30-7 p.m.	WB	KMWB*	1.3	3
	Pax	KPXM*	0.8	2
	ABC	KSTP+	4.7	10

### Late News

9-9:30 p.m.	UPN	KMSP	6.1	11
	Fox	WFTC+	1.9	4
	WB	KMWB*	1.1	2
9:30-10 p.m.	UPN	KMSP	6.1	11
	Fox	WFTC+	1.7	3
	WB	KMWB*	1.1	2
10-10:30 p.m.	NBC	KARE	13.4	24
	CBS	WCCO+	11.7	21
	ABC	KSTP+	8.3	15
	Fox	WFTC+*	3.5	6
	UPN	KMSP	2.9	5
	WB	KMWB*	1.8	4
	Pax	KPXM*	0.7	1

\*Non-news programming +Estimate, for parent station plus satellites and affiliates  
Source: Nielsen Media Research, July 2001

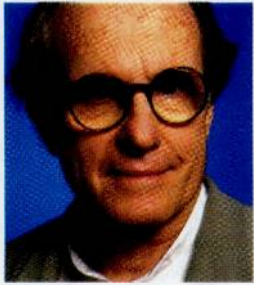
tor, has said he plans to step down next June; McClatchy has not named a successor.

The *Star Tribune* this year changed the name of its Friday entertainment section from Free Time to Variety Free Time and returned the section to a broadsheet format. As a tabloid, the section "wasn't doing its job," McGuire says.

The *Pioneer Press* also has done some executive shuffling. On Nov. 1, the paper welcomed Harold Higgins as its new publisher.

Higgins, most recently publisher of Knight Ridder's daily *Telegram-Tribune* in San Luis Obispo, Calif., succeeded Rick Sadowski, who retired after four years at the paper's helm. On Nov. 21, *Pioneer Press* managing editor Vicki Gowler was promoted to senior vp/editor. Gowler succeeded Walker Lundy, who left in mid-November to become editor of Knight Ridder's *Philadelphia Inquirer*.

The *Pioneer Press*' initiatives this year included the paper's first major graphic redesign



BRAD WILSON

## THE BLUNT PENCIL

### Erwin Ephron

# Media-Mix Needs to Think Local

Newspapers, outdoor and spot broadcast should not be overlooked

Big media agencies like big media ideas: data fusion, optimization, media-mix. But big media agencies hate small media. Newspapers, outdoor, spot radio, spot television. There are too many pieces, too many touch points, too much to go wrong. Big media are more cost-effective and a far better cultural fit. That's why network TV and magazines get most of the dollars.

Yet commercial practice and planning theory are on a collision course, and big agencies don't seem to see it. They preach the value of media-mix without considering the consequences. It's not just that most sales are local; half our media are local, too.

**The Juicy Fruit of Media-Mix:** There are only three national media in the U.S. today: TV, magazines and the Internet. Network radio accounts for 4 percent of radio dollars. Outdoor and newspapers, the juicy fruit of media-mix, are quintessential spot media, planned and purchased market by market. Add spot TV and local win the mix derby handily.

So when agencies talk about media-mix, agencies need to talk about spot planning, if not in the same media breath, at least in the same media plan. That isn't happening. Most agencies that push media-mix don't bother to plan geography.

**Diminishing Marginal Response:** The argument for media-mix is based on diminishing marginal response. Research shows that the next dollar added to a medium produces less response than the one before. So although a medium might start out being more cost-effective, there will come a time when the next dollar should be spent elsewhere. That's why agencies are focusing on mix-modeling to see where that crossover point is, and on database integration to have a common data source for combining media.

The argument for geographic planning is complementary. It allows a wider choice of media (six instead of three). It is a powerful way to target consumers. And it is one of the few areas left where the cost-benefit of targeting still goes to the buyer. This last point is as big as a zepplin, but it's usually overlooked.

Let's compare the benefits of geo-targeting and demo-targeting, using a real brand with TV as the medium.

- The demo target is women 18-49. This group has a purchase index of 115. (It can't index much higher because 62 percent of all women are in the 18-49 demo.)

- The geographic target is 34 markets comprising 33 percent of the U.S. population. This group has a purchase index of 130.

The point is that geo-selectivity is usually greater than demo-selectivity for major brands. This is the result of

the brand's history, distribution, ethnic appeal, climate, a better regional sales force—you name it.

- The geo-targeted TV schedule covers 30 percent more sales with each impression than a national schedule (index 130 versus 100).

- The demo-targeted TV schedule covers 18 percent more women 18-49 (index 115) per impression than an average schedule. But women 50-plus have value (index 55). And for each woman 18-49 added, more than one woman 50-plus is lost, so the net gain is less than 9 percent.

**Trading Viewers Versus Picking Markets:** The point is that with demo-targeting you trade viewers. With geo-targeting, you pick markets. The result in this case is a gain of 30 percent versus 9 percent.

- We buy women 18-49 and discover we pay a higher CPM because the TV networks price on the target demo. So the cost advantage produced by demo-targeting goes to the seller, not the buyer.

- We buy the 34 markets that are our geo-target and we pay much the same CPM as we would pay for the average market. The 30 percent cost-advantage produced by geo-targeting goes entirely to the buyer.

Sellers are able to price on demo targets because most advertisers want the same ones. Sellers cannot price on geo targets because the best markets vary widely from brand to brand.

That's the scorecard, and the clear winner is the advertiser. Since demography and geography are not associated (i.e., there aren't large differences in the percentages of women 18-49 by market), the targeting effects multiply. A brand indexing at 115 with women 18-49 and 130 in Cincinnati will index at a whopping 150 among women 18-49 living in Cincinnati.

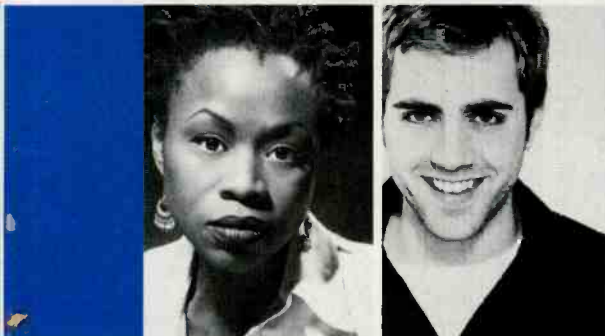
**The New Media-Mix:** The old media planning was about picking media one by one (dominate a medium and then move on). That is media-add. The new media planning is about picking combinations of media. That is media-mix.

Media-mix gives advertisers a way of beating the falling response curve. Where market-driven CPMs reflect relatively comparable media value, spending the dollars in more media can produce a greater response. But effective mix planning must consider brand geography, if only to have more media to mix.

Media-mix is a big idea, but sometimes big ideas come in smaller packages. ■

*Erwin Ephron is a partner of Ephron, Papazian & Ephron, which has numerous clients in the media industry. He can be reached at ephronmy@aol.com or at www.ephronmedia.com.*





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# Media Elite

EDITED BY ANNE TORPEY-KEMPH

## Quicktakes

**GQ'S NEWEST COLUMNIST**, Christopher Whitcomb, was incommunicado last week when the mag's people tried to find him for a quick *Mediaweek* interview.

He'd checked out of the Islamabad Marriott and headed for the action in Afghanistan, they surmised, to gather string for another installment of his monthly column "The Shadow War," focusing on terrorism. And this guy knows a fair bit about the subject. As part of the FBI's Hostage Rescue Team for 10 years, the former special ops agent has worked on several major terrorist investigations—from the Branch Davidian standoff to the Kosovo war crimes. Besides his column for the Condé Nast men's magazine, the first of which appears in the December issue, Whitcomb also recently signed on with NBC as a commentator. The *GQ* gig gives him a chance to draw on some other previous experience: Before joining the FBI, he was a newspaper reporter...**SPOTTED**

**RECENTLY** at Manhattan's where-the-media-elite-meet eatery Michael's: a short-haired Sarah Jessica Parker lunching with *Harper's Bazaar* editor Glenda Bailey and a small entourage (Sarah's or Glenda's, we're not sure)...**FOR ALL**

**THAT JOHN MARIN** has packed into the last 50 years, he'll be honored at a special reception hosted by the Advertising Club of Los Angeles, the Magazine Representatives Association and Time Inc. on Dec.



Parker lunch pal Bailey

11 at the Ritz Carlton Hotel in Marina del Rey, Calif. The "50 Years of Genius" event will celebrate Marin's remarkable legacy: He helped found *Sports Illustrated* in 1953 and served on its staff until 1981; he was pub-

lisher of *California Magazine* from 1981-1983; served as Western ad sales manager for *People* from 1983-1987 and Pacific/Asia



Cited for bravery in AP: Torgovnic

area director from 1987-1991. Since then, he has served as senior advisor to Time Inc. magazines. No doubt joining Marin for the festivities on the 11th will be his wife, Katie, western ad director for Meredith Corp.'s *Good Housekeeping*...**ABC NEWS PRESIDENT DAVID WEST-IN** was appointed to the 24-member board of directors of the Associated Press...**AMERICAN PHOTO ZOOMS IN** on the photographers who risked their lives on Sept. 11 to offer a glimpse of Ground Zero

with a special report in its January/February issue. On stands Dec. 18, the section features the tales and trials of 18 photographers who outran the smoke and debris from the falling towers and faced the devastation first-

hand, including *Newsweek* freelancer **Jonathan Torgovnic**. "You forget when you see pictures in the newspaper every morning that someone is out there risking their neck to get the shot," says David Schonauer, editor in chief of the Hachette Filipacchi Magazines



Behind the Britney biography: Berk

bimonthly...**SHERYL BERK**, senior entertainment editor at *Biography*, has been moonlighting with some famous teens. She co-authored the *New York Times* best-selling Britney Spears autobiography, *Heart to Heart*, and she just finished the autobiography of *The Sopranos*' Jamie-Lynn Sigler, *Wise Girl* (August 2002, Simon & Schuster). Sheryl also makes the rounds of TV and radio entertainment shows, and she's about to complete a deal with cable's Metro Channel to appear regularly in segments on New York-based entertainment culled from the pages of *Biography*.

## Movers

### RADIO

**Doyle Rose**, president of the radio division at Emmis Communications, will resign his post on March 1, to be given a yet-to-be-determined new position under his four-year contract. Replacing Rose as head of the radio division will be **Rick Cummings**, executive vp of programming for Emmis' 23 radio stations...Clear Channel announced several management changes for its cluster of seven stations in New York. **Andrew Rosen**, regional vp and New York market manager and general manager of WLTW-FM, adds gm responsibilities for WTJM-FM. **Scott Elberg** shifts gm responsibilities from WTJM-FM to WHTZ-FM and continues as vp and gm of WKTU-FM. Elberg also adds responsibility for the cluster's marketing and promotion efforts. **Tom Poleman**, senior vp of programming, Contemporary Hit Radio brand manager for Clear Channel Radio and program director of WHTZ-FM, adds programming responsibilities for all New York stations.

### MAGAZINES

**Howard Kaplan**, former vp of marketing for the Consumer Media Group at Ziff Davis, has joined G+J USA's Business Innovator Group as vp of marketing...*National Geographic Adventure's* **Peter Fisher** has been promoted to advertising director from associate publisher...**Tom Bair**, former associate publisher of *Rodale Press' Men's Health*, has joined *Golf Digest*, an Advance Publications title, as associate publisher.

### CABLE

**Vicky Miller** was named CFO of Turner Broadcasting System, overseeing financial operations for its domestic and international news, entertainment, sports, sales, distribution and properties units, including TNT, TBS Superstation, CNN and Cartoon Network. Miller replaces Wayne Pace, who was recently named CFO of Turner Broadcasting parent company AOL Time Warner. She had been CFO of Turner Entertainment Group...At Bravo Networks, **Adam Weinstein**, previously manager of affiliate and trade public relations/viewer relations, was named director of affiliate marketing. And **Kathy Luckey** joined as manager of local advertising sales. Luckey had been marketing manager for AT&T Broadband, Great Lakes division.





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# Media Elite

MEDIA DISH



Lifetime Television and *Marle Claire* magazine joined forces for the recent "Women Rock! Girls and Guitars" concert, held in Los Angeles at the Wilton Theatre and aired on the women's cable network. The event was part of Lifetime's ongoing breast cancer awareness public service campaign. (From left) Dawn Tarnofsky-Ostroff, executive vp of entertainment, Lifetime Entertainment Services; musician Emmylou Harris; musician Pat Benatar; singer Nelly Furtado; and Carole Black, president and CEO, Lifetime Entertainment Services.



Hundreds of publishers, ad agency execs and advertisers gathered at the Grand Hyatt for the recent New York Magazine Day, an annual confab of buyers and sellers of consumer-magazine advertising. (From left) Ed Padin, managing associate, the Publishing & Media Group and event co-chair; Audrey Siegel, event co-chair; Nina Link, president, Magazine Publishers of America; keynote speaker Don Logan, Time Inc. chairman; and Ellen Oppenheim, MPA executive vp/chief marketing officer.



*Fortune* hosted the recent Battle of the Corporate Bands at the Rock and Roll Hall of Fame and Museum in Cleveland. Rik Kirkland, *Fortune* managing editor, introduced the Briggs Bluesbusters, who took home runners-up honors.



At the Vox/*Out* Voices of Style+Design Awards event, held at the Boylan Studios in New York, *Out* publisher Joe Landry (c.) hobnobbed with Jim Beam Brands execs Kathleen Debenetto (l.) and Aislin Gorman.



*Teen People* celebrated its recent "What's Next" event for rising stars in entertainment at New York's Hammerstein Ballroom. (L. to r.) *TP* m.e. Barbara O'Dair; Def Jam recording artist Ja Rule; and *TP* publisher Anne Zehren.



# The All-Star Lineup.

NBC salutes this year's Media All-Stars for their uncompromising leadership.

Rich Hamilton Zenith Media

Bob Frank SFM Media

Marc Goldstein Mindshare

Laurie Green Round2 Communications

Melissa Pordy Zenith Media

Tony Jarvis MediaCom

Kathy Crawford Initiative Media

Rich Russo JL Media

Jeff Piper Carat Press

Stan Nygard/Sterling Pile Outdoor Vision

Guy McCarter OMD USA



**NBC**

[NBCMarketplace.com/network](http://NBCMarketplace.com/network)

# Inside Media

NEWS OF THE MARKET

## ASME Revises NMA Categories

The American Society of Magazine Editors has announced several changes to the categories for the 2002 National Magazine Awards, to be presented on May 1. ASME has added a Columns and Commentary category; brought back the Single-Topic Issues category; and redefined the circulation breakdowns for the General Excellence awards, creating a fifth group. The new circ groups are: under 200,000; 200,000 to 500,000; 500,000 to 1 million; 1 million to 2 million; and over 2 million. Special Interests has been changed to Leisure Interests, which can include articles on sports, food, travel or entertainment. The Best Interactive Design category has been eliminated. ASME also clarified that sidebars can now be included in the entries. Deadline for entries is Jan. 3.

## Inc. Drops Tech Specials

G+J USA's *Inc.* will reduce its frequency to monthly next year with the discontinuation of its quarterly technology special issues. The company said there was no longer a need for the stand-alone issues (which launched in 1993) since more tech coverage was added in the mag's October redesign. *Inc.* will continue to publish one special issue per year, the *Inc. 500*. *Inc.* did not publish its last two tech specials in 2001.

## San Francisco Chronicle Swings the Ax

The Hearst-owned *San Francisco Chronicle*, the Bay Area's largest daily newspaper, last week announced plans to reduce its workforce of 2,600 by 220. The downsizing, affecting approximately 8.5 percent of the employees hired after July 27, 2000 (when Hearst pur-

chased the *Chronicle* from the Chronicle Publishing Co.), will occur through buyouts and layoffs. In a memo to staffers, publisher John Opendahl cited a 20 percent drop in advertising and a more than 50 percent drop in classified ads. When Hearst bought the paper, it brought over many employees from the *San Francisco Examiner*, then sold the *Examiner* to the Fang family. As a result, the *Chronicle* had carried an unusually large staff.

## Sharing Made Easy Across Tribune Outlets

The Chicago-based Tribune Co. has implemented a proprietary, standards-based content management and publishing platform that will speed up the delivery and sharing of breaking news across the company's media properties, which include the *Chicago Tribune*, *Los Angeles Times* and *New York Newsday* newspapers, TV stations and Internet sites. The new platform will allow Tribune newsrooms to share content more easily and access a more comprehensive file of stories, photos, graphics and video clips.

## Clear Channel Selling Music on Web

Clear Channel Communications has begun selling music services on the Web sites of 30 of its radio stations in Chicago, Houston, Los Angeles, Phoenix and Salt Lake City. Through an agreement with FullAudio Corp., Clear Channel is enabling users to download music played on the stations, sample new music, or access music from all formats, for a monthly fee of \$5-15. The rollout began recently with the offer of an in-house-produced contemporary holiday music CD, which will be promoted on-air by as many as 20 CC radio stations. Through its

## Calendar

The Association of National Advertisers and the American Association of Advertising Agencies will present the **ANA/AAAA 2002 E-Marketing Conference & Trade Show** Jan. 8-9 at the Hilton New York. The conference will include sessions on successful customer relationship marketing; research for consumer packaged goods e-marketing; and the relationship between Internet content and brand experience. For more information, visit [www.ana.net](http://www.ana.net) or call 212-697-5950.

Newspaper Association of America will hold the **NAA Operations SuperConference** Jan. 13-18 at the Hyatt Regency Phoenix at Civic Plaza in Phoenix. Contact: 703-902-1793.

**International Sport Summit** will be held Jan. 16-18 at the Marriott Marquis in New York. Topics to be covered include the upcoming Winter Olympics, the growth of women's sports and sports-venue sponsorships. Speakers will include Ted Leonsis, owner of the Washington Capitals and vice chairman of America Online, and Val Ackerman, WNBA president. Contact: 301-493-5500.

The **National Association of Television Programming Executives** will present its **annual conference and exhibition** Jan. 21-24 at the Las Vegas Convention Center. Contact: 310-453-4440.

The **RAB2002 Radio Sales, Management & Leadership Conference**, presented by the Radio Advertising Bureau, will be held Feb. 7-10 at Disney's Coronado Springs Resort at Walt Disney World in Orlando, Fla. Contact: 800-917-4269.

The **American Association of Advertising Agencies** will present the **2002 AAAA Media Conference and Trade Show**, this year themed "Media: Going Forward," Feb. 13-15 at Disney's Contemporary Resort in Orlando, Fla. Event includes networking discussion groups with media directors from 4A's member agencies; general session with journalists from ABC News; breakout sessions on account planning, out-of-home and interactive media buying. Contact: 212-850-0850.

## Drudge Picks Up Steam

Matt Drudge, the self-proclaimed journalist who continues to make waves in the news with his muckraking ways, has reached the 200-affiliate milestone for his Sunday-night radio show *Drudge*, which airs 10 p.m. to midnight ET. Since the political talk/commentary program was dropped by ABC Radio Networks and picked up by Premiere Radio Networks last February, it has added 93 affiliates. *Drudge* is cleared on stations in all top-10 markets, including WABC-AM in New York, KFI-AM in Los Angeles and WLS-AM in Chicago.



**Muckraker Matt has racked up 200 radio affils under his new owner.**



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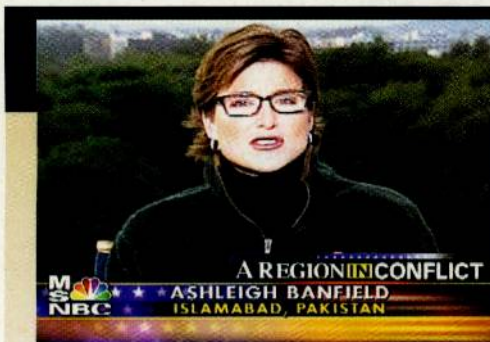
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## MSNBC Slots *Conflict*

Pumping up its coverage of news about the U.S.' war on terrorism, MSNBC has added *A Region in Conflict*, with Ashleigh Banfield, to its schedule weeknights 9-10 p.m. In addition, NBC reporter Bob Arnot will join the program as special foreign correspondent. Since the U.S. bombing campaign in Afghanistan began in early October, Banfield has been reporting from the U.S. and in

Now on weeknights at 9: *Conflict* has earned a regular place on the MSNBC schedule.

Central Asia and Europe about the conflict and its impact around the world. *A Region in Conflict* had aired daily at different times throughout the week. Since premiering on Oct. 2, the program has pulled an average audience of 895,000, a 57 percent increase over MSNBC's third-quarter prime-time average of 569,000.

entertainment unit, Clear Channel is also looking to sell CDs at the sites.

## Clayton Named New CEO for Sirius

Sirius Satellite Radio last week named electronics veteran Joseph Clayton its new president and CEO. Clayton, the former vice chairman of Global Crossing, a global Internet and long-distance service provider, has also held senior management positions with consumer electronics companies Thomson MultiMedia, GE and RCA Corp. and has served as chairman of the Consumer Electronics Association. He succeeds David Margoese, Sirius' founder and chairman, who stepped down as CEO in October. Clayton's first major initiatives will be to launch Sirius' 100-channel subscription-radio service in Houston, Denver and Phoenix on Feb. 14, then complete its national rollout by third quarter 2002. Sirius is five months behind its sole competitor, Washington, D.C.-based XM Satellite Radio, which completed its national rollout before Thanksgiving.

## ABC Radio Does African-American PSAs

ABC Radio Networks, in partnership with the U.S. Department of Health and Human Services, has launched a public awareness program to educate African Americans on health issues and the government resources available to them. The program, called *Closing the Health Gap*, includes 10-, 30- and 60-second features on the 240 radio stations affiliated with ABC's Urban Advantage network, which reaches more than 93 percent of African Americans each week. The PSAs provide information about diseases such as dia-

betes, HIV/AIDS, cancer and heart disease, with voiceovers by Tommy Thompson, U.S. Secretary of Health and Human Services, and Dr. David Satcher, U.S. Surgeon General. The health information is also available at several Web sites, including those of ABC Radio personalities Tom Joyner and Doug Banks, who will talk about the campaign on their national shows.

## Radio Groups Reject Satellite Ads

A number of radio groups, including Entercom Communications, Cox Radio, Greater Media, Buckley Broadcasting and NextMedia, have said they will not accept ads from XM Satellite Radio and Sirius Satellite Radio. Besides not wanting to promote competitors' services on their stations, the groups also take particular offense at XM's ads, which attack terrestrial radio with the claim that "radio sucks."

## NextMedia Increases Outdoor Presence

NextMedia Operating, a 2-year-old radio and outdoor group, has acquired an additional 48 outdoor advertising displays in New York and San Francisco. The Denver-based group paid \$9.5 million for 18 displays in New York owned by Capital Advertising and \$11.9 million for 30 displays in San Francisco owned by Sailing Billboards. In addition to giving the company its first business in San Francisco, the fourth-largest radio market, the buys bolster NextMedia's presence in the Northeast, where it already owns both radio stations and outdoor displays. "These are good times to build on our outdoor business, but we haven't seen the

same opportunities on the radio side," said CEO Steven Dinetz, who co-founded NextMedia with fellow radio veteran Carl Hirsch. The company has 56 radio stations in 14 medium and small markets and 4,000 bulletin and poster displays, as well as ad displays in 5,300 retail locations.

## NBG Re-Ups *Beyond the Beltway*

Fisher Entertainment, a wholly owned subsidiary of NBG Radio Network, has extended its agreement to syndicate *Beyond the Beltway* for another two years. The weekly political Talk program, broadcast live from the Radio Hall of Fame at the Museum of Broadcast Communications in Chicago, airs Sundays 6-8 p.m. CT on stations including WLS-AM in Chicago, WTAG-AM in Boston and KTKZ-AM in Sacramento, Calif. *Beltway* is hosted by Bruce DuMont.

## Honeymoons Just Beginning for *Islands*

Bimonthly *Islands* will launch a semiannual spinoff called *Island Weddings & Honeymoons*. Premiering in January, the new title will have a rate base of 200,000 and will be available on newsstands for \$3.95. The magazine will cover destination wedding and honeymoon locations. In addition to newsstand distribution, publisher Island Media will also distribute the new magazine at the Great Bridal Expo, a touring bridal show.

## CMR Adds Movie and Box Office Tracking

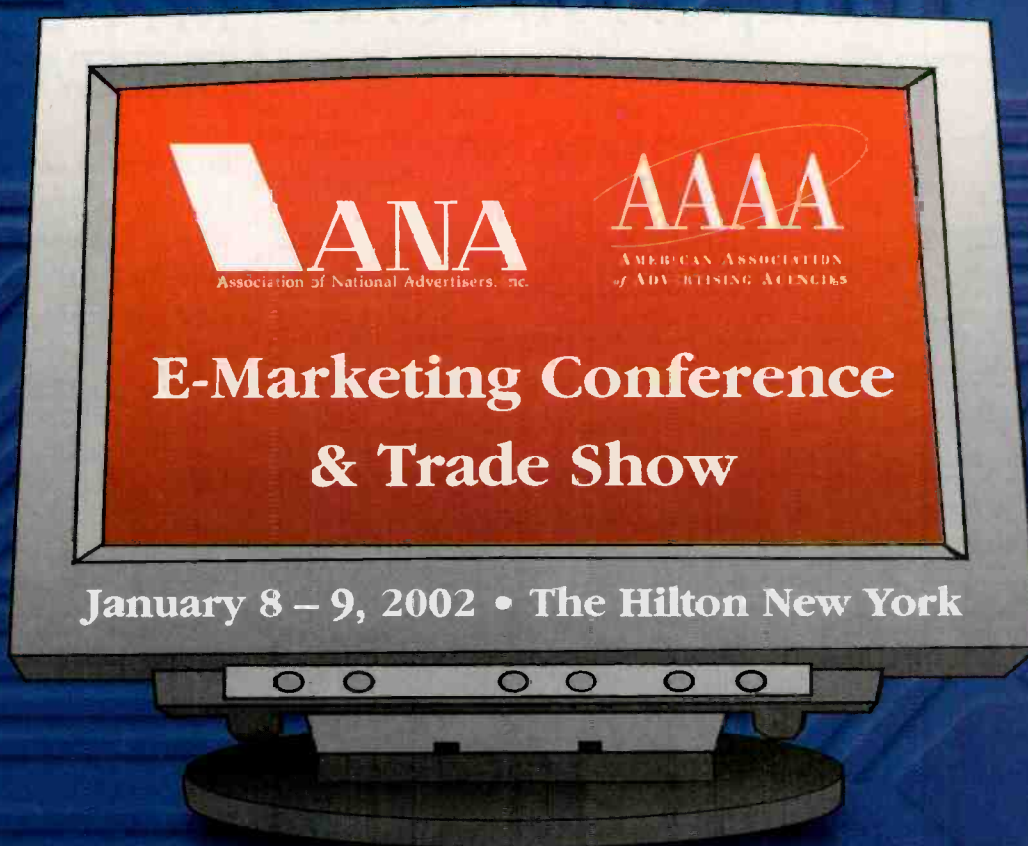
Taylor Nelson Sofres, the parent company of CMR, has agreed to acquire Theatrical Entertainment Services and its sister company, RapidChek Reporting. TES tracks and provides information on cinema attendance, film trailer and advertising monitoring to companies including Walt Disney Co., Universal Studios and Sony Pictures Entertainment. The acquisition broadens CMR's multimedia ad-tracking services and strengthens TNS' research footprint in the U.S.

## TWC to Roll Out VOD in Houston

Time Warner Cable announced plans last week to roll out video-on-demand services in Houston next year using Concurrent Computer Corp. technology. TWC's Houston system serves about 650,000 basic-cable subscribers as well as 220,000 digital-tier homes. For the launch, Concurrent has shipped 36 servers to Houston with initial storage of 200 film or TV titles. Future plans call for VOD rollouts in seven more markets, including Honolulu, Hawaii and Tampa Bay, Fla.



# An E-Marketing Conference With a Twist: Well-Known Brands



## *“What’s Working... What’s Not”*

The second ANA/AAAA E-Marketing Conference & Trade Show will focus on what’s working best in e-marketing. Don’t miss the opportunity to hear presentations by senior marketing and agency executives on how some of America’s best-known brands are using e-marketing to achieve impressive results. Program highlights include:

### *Tuesday, January 8*

- E-marketing in the Packaged Goods Arena, Nestlé
- Successful Customer Relationship Marketing, FCB
- Essential Research for Consumer Packaged Goods E-Marketing, IRI, Adams, division of Pfizer
- The Relationship Between Internet Content and Brand Experience, New York Times Digital
- A Web Marketing Case Study, Grey Interactive
- Consumer and Internet Privacy, P&G
- E-Marketing in the Automotive Industry, Volvo
- The MSN Story

### *Wednesday, January 9*

- The Latest Developments in Wireless Marketing  
Panel: Motorola, SkyGo, ActiveBuddy
- Progress in Interactive TV  
Panel: Johnson & Johnson, NBC, AOL, Fuel, @tmosphere Interactive
- E-mail Marketing Comes of Age, P&G, RappDigital
- Nike Case Study: “The Road to Paris”  
Nike, Avenue A
- New E-Management Agency Model  
OgilvyOne, Tribal DDB, FastBridge (Interpublic)

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# Culture Trends

## The Hollywood Reporter's Box Office

For weekend ending November 25, 2001

This Week	Last Week	Picture	3-Day Weekend Gross	Days in Release	Total Gross Sales
1	1	Harry Potter	57,487,755	10	186,976,513
2	2	Monsters, Inc.	24,055,001	24	192,229,825
3	New	Spy Game	21,689,125	5	30,566,960
4	New	Black Knight	11,102,948	5	15,409,892
5	3	Shallow Hal	8,516,424	17	54,998,829
6	New	Out Cold	4,531,665	5	6,700,687
7	4	Domestic Disturbance	4,008,337	24	39,801,239
8	5	The Heist	3,113,033	17	20,025,070
9	9	Life as a House	2,121,159	31	12,220,980
10	6	The One	2,075,363	24	41,880,185

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## 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 11/26/01

Artist/Group: The Strokes

Song/Video: "Last Nite"

Album: *Is This It?*

Is this it? That's a damn good question to consider in this age of faceless bands like Staind, Train and Puddle of Mudd. Not since Nirvana has any band really changed the musical landscape. Rock n'Roll clearly needs a savior, and many critics are rallying behind The Strokes. Twenty-somethings from New York City, The Strokes have taken the Hendrix/Ramones path to success by causing a big buzz in London first. Calling to mind The Kinks, Stooges and Velvet Underground, they have the attitude and swagger to make a difference. Here's hoping these guys shake up a very stale scene.

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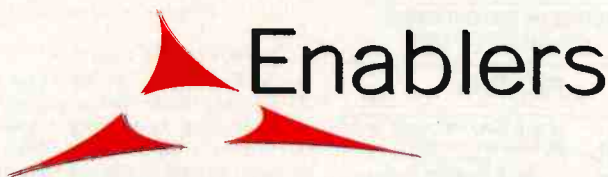
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# Culture Trends

## The Billboard 200

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

This Week	Last Week	Weeks on Chart	Artist	Album
1	-	1	Creed	Weathered
2	-	1	Various Artists	Now 8
3	2	3	Britney Spears	Britney
4	1	2	Garth Brooks	Scarecrow
5	15	5	Various Artists	That's What I Call X-mas
6	5	53	Enya	A Day Without Rain
7	-	1	Kid Rock	Cocky
8	-	1	Pink	Misunderstood
9	6	4	Enrique Iglesias	Escape
10	11	57	Linkin Park	Hybrid Theory

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## MTV Top 20 U.S. Countdown

Week of 11/26/01

1. DMX "Who We Be"
2. Pink "Get the Party Started"
3. Jay-Z "Girls, Girls, Girls"
4. Nelly "#1"
5. Usher "U Got it Bad"
6. Linkin Park "In the End"
7. Nickelback "How You Remind Me"
8. Fat Joe "We Thuggin'"
9. Faith Evans "You Gets No Love"
10. System of a Down "Chop Suey!"
11. Shakira "Whenever, Wherever"
12. Aaliyah "Rock the Boat"
13. Blink-182 "Stay Together..."
14. Various Artists "What's Goin' On"
15. Jagged Edge "Goodbye"
16. Petey Pablo "Raise Up"
17. Lenny Kravitz "Dig In"
18. Busta Rhymes "Break Ya Neck"
19. 'N Sync "Gone"
20. Incubus "Wish You Were Here"

©2001 MTV

## The Billboard Hot 100

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

This Week	Last Week	Peak Pos.	Weeks on Chart	Title	Artist
1	1	1	20	Family Affair	Mary J. Blige
2	2	2	12	U Got it Bad	Usher
3	4	3	14	How You Remind Me	Nickelback
4	3	3	11	Hero	Enrique Iglesias
5	5	5	17	Turn Off the Light	Nelly Furtado
6	8	6	15	Livin' it Up	Ja Rule w/Case
7	6	1	23	I'm Real	Jennifer Lopez
8	7	4	20	Differences	Ginuwine
9	13	9	7	Get the Party Started	Pink
10	9	1	26	Fallin'	Alicia Keys

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# Culture Trends

## MTV #1s Around the World

Week of 11/26/01

### Australia

Afroman "Because I Got High"

### Brazil

KLB "Minha Timidez"

### Germany

Enya "Only Time"

### India

Asha Bhosle/ Adnan Sami

"Lift Karadey"

### Indonesia

Padi "Kasih Tak Sampai"

### Italy

Kylie Minogue

"Can't Get You Out of My Head"

### Japan

Ayumi Hamasaki "Dearest"

### Latin America - Argentina

Gorillaz "19-2000"

### Latin America - Chile

La Ley "Mentira"

### Latin America - Mexico

La Ley "Mentira"

### Russia

Natalia Oriero "Como Te Olvido"

### Spain

Michael Jackson "You Rock My World"

### UK/Ireland

Michael Jackson "You Rock My World"

©2001 MTV

## Nielsen Ratings

For the week of November 19-25, 2001

There are an estimated 102.2 million households in the USA. A single ratings point represents 1%, OR 1,022,000 households.

	Program	Network	Night	Rating
1	Everybody Loves Raymond	CBS	Monday	14.4
2	E.R.	NBC	Thursday	13.9
3	Friends	NBC	Thursday	12.7
4	C.S.I.	CBS	Thursday	12.4
5	Becker	CBS	Monday	11.9
6	Law & Order	NBC	Wednesday	11.8
7	Monday Night Football	ABC	Monday	11.8
8	60 Minutes	CBS	Sunday	11.7
9	Friends	NBC	Thursday	11.5
10	Judging Amy	CBS	Tuesday	10.9

Care of Nielsen Media Research

## CollegeTV Network Video Playlist

Submitted by College Television Network for week ending November 25, 2001

Artist	Title
Alicia Keys	A Woman's Worth
Dawn Robinson	Envious
Dungeon Family	Trans D.F. Express
Ludacris	Rollout
Mariah Carey	Don't Stop
Mercury Rev	Nite & Fog
Pink	Get the Party Started
Ryan Adams	New York, New York
Smashmouth	Pacific Coast Highway
Stereophonics	Have a Nice Day
Sugarcult	Stuck in America
Tenacious D	Wonderboy
The Strokes	Last Nite
Train	Something More



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Awards Luncheon

### Presenter



**AMY CARLSON**  
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### When

Wednesday, December 5, 2001

### Where

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12:15 Luncheon and Awards Ceremony

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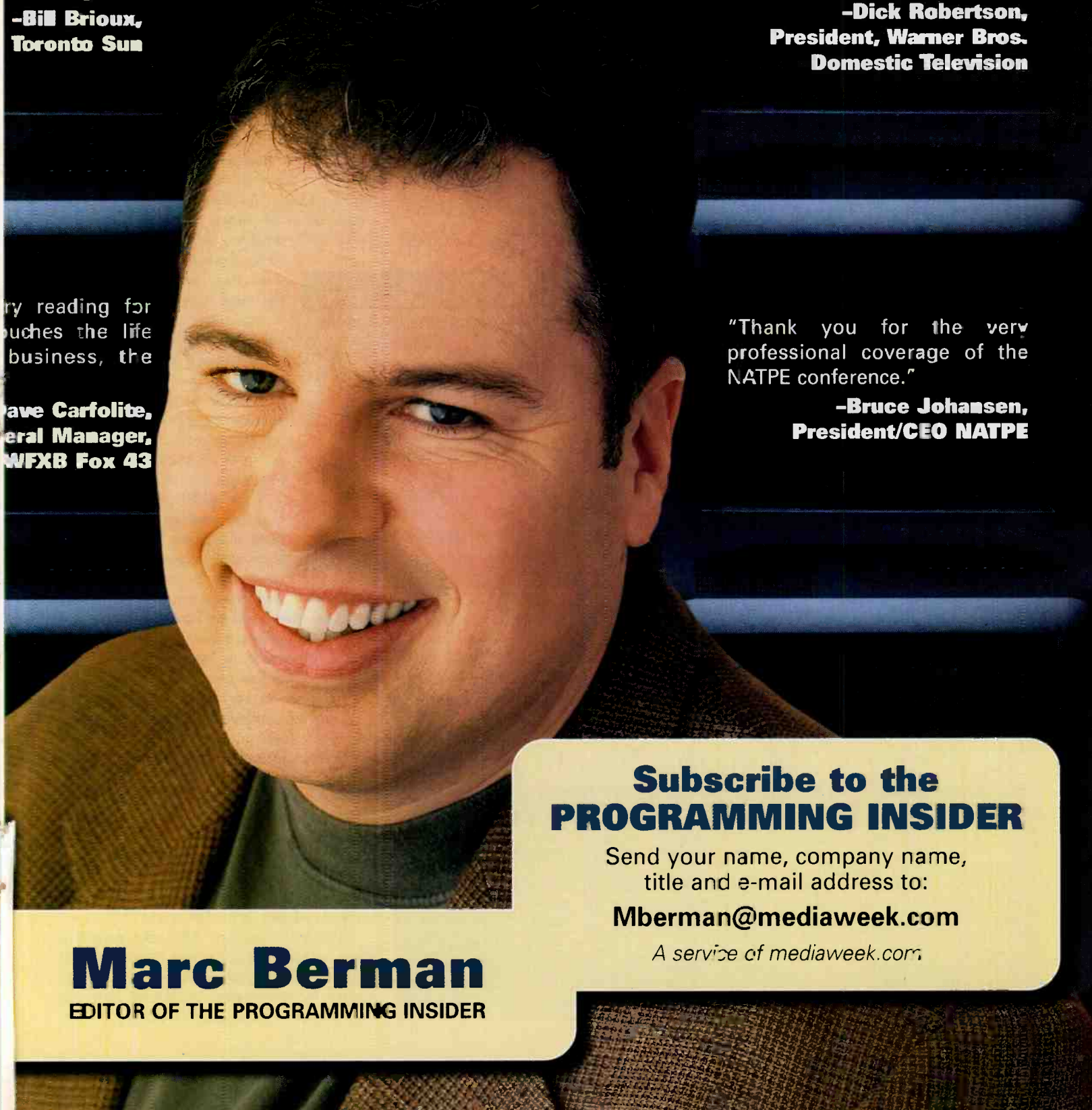
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## Paying the Price

### Publishers selling cut-rate subscriptions will soon have some explaining to do to buyers

IN AN ERA WHEN A SINGLE COPY OF A MAGAZINE CAN COST A CONSUMER AS MUCH as a grande latte at Starbucks, many publishers have continued to offer readers increasingly bigger bargains via discounted subscriptions. Among 51 titles that opted to report average subscription prices in their

biannual statements with the Audit Bureau of Circulations, a whopping 49 percent reduced their rates over a three-year period (June 1998–June 2001), according to Capell's Circulation Report.

With the roughly 60-40 ratio of advertising to circulation revenue used in most publishers' business models, the strategy behind pushing cheap subscription prices is simple: Pump up the volume of subscriptions (at any cost) to grow circulation, and advertisers will pay higher per-page rates.

Among the 10 titles that slashed their subscription prices the most over the past three years (see chart), five are published by Hachette Filipacchi Magazines. Hachette's *Travel Holiday* was able to hike its circulation rate base 18.2 percent over the three-year period as the title dropped its av-

erage subscription 11.7 percent, to \$13.47. Hachette's *Elle*, which grew its rate base 5.6 percent over three years, to 950,000, lowered its average sub 8.3 percent, to \$21.40. Meanwhile, World Publications' *Saveur* dropped its

sub price 19.3 percent, to \$20.17, while boosting its rate base 21.2 percent, to 400,000.

David Leckey, HFM vp of circulation, says he managed the company's rate bases with aggressive insert-card and direct-mail offers in an effort to maintain the titles' guaranteed circ to advertisers and to offset the general industry malaise on newsstands. "Sometimes the strategy is to generate more business that has a higher renewal factor at a certain price point," Leckey says. "That can have a negative effect on the average price."

But in these recessionary times, CCR editor Dan Capell questions a low-ball sub strategy. "In an ad climate that's lousy, how can you justify cheaper pricing?" Capell asks.

"The formula doesn't seem to work. Rate-base reductions makes the most sense—raise your subscription prices, and if the circ falls down a little bit, so what?"

Of course, there are other potentially less costly (but not necessarily profitable) ways to maintain a rate base—through the acquisition of subscription files and using multisource agents such as Synapse and USApubs.

Some publishers have managed to put through steep subscription price hikes over the past three years, and because of continued strong interest from readers, they have also grown their rate bases:

Rodale's *Men's Health* (up 15.4 percent to \$24.95) raised its rate base 12.1 percent in the three years ended last June, and Time Inc.'s *In Style* (up 18.4 percent to \$27.58) has aggressively grown its rate base by 55.6 percent.

Until now, average sub prices have not been a regular element of the dialogue between publishers and media buyers. Only 12 percent of ABC members divulged the information in the reporting period ended last June—and the data was buried in an explanatory paragraph on the fourth page of the publisher's statements. Many publishers have feared that buyers could perceive the price of subs as a measure of reader "wantedness" in efforts to broker a better ad deal, or no deal at all.

Thanks to the new ABC rules passed in July, subscription prices will become part of the negotiating process. Matching a similar move by newspapers, magazines have rid themselves of the archaic "50 percent of basic

#### TITLES WITH LARGEST DECLINES IN AVERAGE SUBSCRIPTION PRICE

MAGAZINE (ISSUES/YEAR)	JUNE 1998 PRICE	JUNE 2001 PRICE	% CHANGE
SAVEUR (8)	\$25.00	\$20.17	-19.3
WOMAN'S DAY (17)	\$17.28	\$14.01	-18.9
WORKBENCH (6)	\$14.99	\$12.22	-18.5
GARDEN DESIGN (6@)	\$23.05	\$18.88	-18.1
FINE GARDENING (6)	\$30.04	\$26.40	-12.1
BOATING (12)	\$21.85	\$19.28	-11.8
HOME (10)	\$18.17	\$16.05	-11.7
TRAVEL HOLIDAY (10)	\$15.14	\$13.47	-11.0
ELLE (12)	\$23.33	\$21.40	-8.3
GQ (12)	\$17.88	\$16.44	-8.1

@Changed frequency in second half of 2001 to 6 from 8 times yearly  
Source: Capell's Circulation Report, Nov. 12.

## Mediaweek Magazine Monitor

BIWEEKLIES December 3, 2001

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
<b>BUSINESS/ENTERTAINMENT</b>								
ESPN The Magazine	12-Dec	58.82	11-Dec	77.21	-23.82%	1,246.12	1,478.96	-15.74%
Forbes	10-Dec	129.30	11-Dec	226.90	-43.01%	3,664.09	5,884.52	-37.73%
Fortune <sup>l</sup>	10-Dec	168.52	18-Dec	241.64	-30.26%	3,850.94	6,270.90	-38.59%
Inc <sup>F</sup>	31-Dec	63.97	1-Dec	103.92	-38.44%	967.58	1,734.77	-44.22%
National Review <sup>A</sup>	31-Dec	6.50	31-Dec	29.25	-77.78%	463.41	552.64	-16.15%
Rolling Stone	NO ISSUE		14-Dec	105.04	N.A.	1,452.24	1,838.66	-21.02%
<b>CATEGORY TOTAL</b>		<b>427.11</b>		<b>783.96</b>	<b>-45.52%</b>	<b>11,644.38</b>	<b>17,760.45</b>	<b>-34.44%</b>

A=45th anniversary issue on 12/31/00; F=17 issues per year; l=Investor Guide



price" rule, and beginning with the reporting period ending Dec. 31, publishers will be able to include qualified subscriptions sold at any price. When media buyers get the publisher statements (probably in April), mandatory subscription data will be front-and-center on the first page, and the information will include a "net average" sub price (for the 12-month period ended June 30, 2001.) Premiums will be weeded out, and subs sold below 35 percent of the average price will be broken down by price points and unit sales.

With a wealth of new info at their disposal, buyers say they expect to take sub prices into account. Still, "it's one of many factors, but it will not be the deciding factor," says Steven Lerch, Campbell Mithun manager of print media. "[Sub prices] are never as important as the positioning a magazine is receiving and the audience it delivers." —*Lisa Granatstein*

## Busted!

### Real Britney, please stand up

Call it a case of feast or famine. Fans of Britney Spears doubled their pleasure in recent weeks when the pop star graced the Nov. 9 cover of Time Inc.'s *Entertainment Weekly* and the Dec. 6-Dec. 13 edition of *Rolling Stone*. But readers were shown two very different portrayals of the singer, with Matthew Rolston, *EW*'s photog, presenting Britney as an ingenue, and *RS*' Mark Seliger offering a decidedly more, well, womanly portrait.

So how did *EW* end up with a less pulchritudinous Britney? "Beats the hell out of me,"



James Seymore, *EW* managing editor, says with a laugh. "When I saw [*Rolling Stone*], I just put the two [issues] together and said, 'What the hell is going on here?'" While Seymore says no air-brushing was done on *EW*'s image, Rolston has been known to occasionally do touch-ups for touchy subjects.

## WEEKLIES December 3, 2001

	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	3-Dec	67.36	4-Dec	111.69	-39.69%	3,528.92	5,630.36	-37.32%
The Economist	24-Nov	45.00	25-Nov	73.00	-38.36%	2,407.50	3,004.50	-19.87%
Newsweek <sup>E</sup>	3-Dec	35.86	4-Dec	45.63	-21.42%	1,678.87	2,248.89	-25.35%
The New Republic <sup>X</sup>	3-Nov	7.41	4-Dec	22.46	-67.01%	437.86	442.16	-0.97%
Time <sup>E/6</sup>	3-Dec	43.45	4-Dec	77.12	-43.66%	2,181.97	2,761.59	-20.99%
US News & World Report	3-Dec	25.35	4-Dec	49.99	-49.29%	1,300.44	1,752.32	-25.79%
The Weekly Standard	10-Dec	11.00	11-Dec	6.80	61.76%	443.00	442.00	0.23%
<b>Category Total</b>		<b>235.42</b>		<b>386.69</b>	<b>-39.12%</b>	<b>11,978.56</b>	<b>16,281.82</b>	<b>-26.43%</b>
<b>SPORTS/ENTERTAINMENT/LEISURE</b>								
AutoWeek	3-Dec	23.14	4-Dec	29.40	-21.29%	1,330.59	1,469.39	-9.45%
Entertainment Weekly	30-Nov	41.53	1-Dec	55.84	-25.63%	1,687.74	1,888.32	-10.62%
Golf World		<b>NO ISSUE</b>				1,084.32	1,371.17	-20.92%
New York	3-Dec	47.20	4-Dec	76.20	-38.06%	2,545.50	2,616.70	-2.72%
People	3-Dec	77.59	4-Dec	127.25	-39.03%	3,368.73	3,965.87	-15.06%
The Sporting News	3-Dec	11.50	4-Dec	12.50	-8.00%	583.01	579.60	0.59%
Sports Illustrated	3-Dec	42.92	4-Dec	60.67	-29.26%	2,208.18	2,678.15	-17.55%
The New Yorker <sup>1</sup>	3-Dec	38.24	4-Dec	43.87	-12.83%	1,978.41	2,234.87	-11.48%
Time Out New York	28-Nov	73.06	29-Nov	88.56	-17.50%	3,260.20	3,655.57	-10.82%
TV Guide <sup>X</sup>	1-Dec	41.37	2-Dec	51.90	-20.29%	2,632.05	3,029.09	-13.11%
US Weekly <sup>6</sup>	<b>NO ISSUE</b>		4-Dec	31.50	<b>N.A.</b>	873.73	909.69	<b>-3.95%</b>
<b>Category Total</b>		<b>396.55</b>		<b>577.69</b>	<b>-31.36%</b>	<b>21,552.46</b>	<b>24,398.42</b>	<b>-11.66%</b>
<b>SUNDAY MAGAZINES</b>								
Parade <sup>X</sup>	2-Dec	15.08	3-Dec	19.85	-24.03%	581.02	622.58	-6.68%
USA Weekend <sup>X</sup>	2-Dec	8.06	3-Dec	14.04	-42.59%	536.65	574.96	-6.66%
<b>Category Total</b>		<b>23.14</b>		<b>33.89</b>	<b>-31.72%</b>	<b>1,117.67</b>	<b>1,197.54</b>	<b>-6.67%</b>
<b>TOTALS</b>		<b>655.12</b>		<b>998.27</b>	<b>-34.37%</b>	<b>34,648.69</b>	<b>41,877.78</b>	<b>-17.26%</b>

E=estimated page counts; X=2000 YTD included an out-of-cycle issue; 1=one more issue in 2001; 6=six more issues in 2001; @=one fewer issue in 2001

## WEEKLIES November 26, 2001

	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	26-Nov	81.08	27-Nov	136.00	-40.38%	3,461.56	5,518.67	-37.28%
The Economist	17-Nov	57.00	18-Nov	81.00	-29.63%	2,362.50	2,931.50	-19.41%
Newsweek <sup>E</sup>	26-Nov	46.77	27-Nov	69.63	-32.83%	1,647.94	2,203.26	-25.20%
The New Republic <sup>X</sup>	26-Nov	10.15	27-Nov	3.15	222.22%	430.45	419.70	2.56%
Time <sup>E/6</sup>	26-Nov	37.05	27-Nov	61.57	-39.83%	2,142.49	2,684.47	-20.19%
US News & World Report	26-Nov	36.40	27-Nov	56.23	-35.27%	1,275.09	1,702.33	-25.10%
The Weekly Standard	3-Dec	6.50	4-Dec	7.50	-13.33%	432.00	435.20	-0.74%
<b>Category Total</b>		<b>274.95</b>		<b>415.08</b>	<b>-33.76%</b>	<b>11,752.03</b>	<b>15,895.13</b>	<b>-26.07%</b>
<b>SPORTS/ENTERTAINMENT/LEISURE</b>								
AutoWeek	26-Nov	30.60	27-Nov	33.57	-8.85%	1,307.45	1,439.99	-9.20%
Entertainment Weekly	23-Nov	41.79	24-Nov	34.83	19.98%	1,646.21	1,832.48	-10.16%
Golf World	23-Nov	15.65	24-Nov	20.66	-24.25%	1,084.32	1,371.17	-20.92%
New York	26-Nov	97.80	27-Nov	121.80	-19.70%	2,498.30	2,540.50	-1.66%
People	26-Nov	81.88	27-Nov	118.57	-30.94%	3,293.05	3,838.62	-14.21%
The Sporting News	26-Nov	12.30	27-Nov	13.80	-10.87%	571.51	567.10	0.78%
Sports Illustrated	26-Nov	36.85	27-Nov	50.55	-27.10%	2,158.41	2,617.48	-17.54%
The New Yorker <sup>1/1</sup>	26-Nov	52.34	27-Nov	113.41	-53.85%	1,940.17	2,191.00	-11.45%
Time Out New York	21-Nov	66.13	22-Nov	104.19	-36.53%	3,187.14	3,567.01	-10.65%
TV Guide <sup>X</sup>	24-Nov	70.00	25-Nov	82.00	-14.63%	2,590.83	2,977.19	-12.98%
US Weekly <sup>6</sup>	26-Nov	34.66	<b>NO ISSUE</b>		<b>N.A.</b>	873.73	878.19	<b>-0.51%</b>
<b>Category Total</b>		<b>540.00</b>		<b>693.38</b>	<b>-22.12%</b>	<b>21,151.12</b>	<b>23,820.73</b>	<b>-11.21%</b>
<b>SUNDAY MAGAZINES</b>								
Parade <sup>X</sup>	25-Nov	13.00	26-Nov	14.77	-11.98%	565.94	602.73	-6.10%
USA Weekend <sup>X</sup>	25-Nov	10.34	26-Nov	13.89	-25.56%	528.59	560.92	-5.76%
<b>Category Total</b>		<b>23.34</b>		<b>28.66</b>	<b>-18.56%</b>	<b>1,094.53</b>	<b>1,163.65</b>	<b>-5.94%</b>
<b>TOTALS</b>		<b>838.28</b>		<b>1,137.12</b>	<b>-26.28%</b>	<b>33,997.68</b>	<b>40,879.51</b>	<b>-16.83%</b>

E=estimated page counts; I=Digital Special Issue; X=2000 YTD included an out-of-cycle issue; 1=one more issue in 2001; 6=six more issues in 2001; @=one fewer issue in 2001

Joe Levy, *RS* music editor, says the Wenner Media biweekly also took a hands-off approach with Britney. The cover photo was "not enhanced," Levy swears. "As is quite obvious, she is leaning forward, and any man or woman who has been to a bar knows that leaning forward can draw stares."

In the end, of course, only Britney knows for sure what's real. Chances are, *RS*' cover will be the hotter seller—something Seymore freely admits. "I think we should find out the manufacturer of the brassiere she is wearing on the *Rolling Stone* shoot and buy stock in that company," he jokes. —*LG*



# Media Person

BY LEWIS GROSSBERGER



## War and Peeves

JOURNALISTS COVERING AFGHANISTAN HAVE BEEN LEARN-

ing the hard way something Media Person could have told them if only they'd asked: War can get you killed. And death is only one of the hardships of war. The food tends to be lousy, too. Also, it is always

either muddy or dusty, with the occasional blizzard tossed in just for the sake of variety. Nobody knows exactly why, but wars are only fought in places with terrible weather.

And always there is the famous fog of war.

But war is great copy, the best, in fact. Plus it can be a career maker. What's a little deadness compared to that?

Media Person has never covered a war because there is usually no room on the military transport for his couch. But he has covered several on television, which is almost as good. A man can learn a lot watching television.

Television and war met in Vietnam and have been close friends ever since. Though you almost never see actual combat on television, at least not in the full, rich and dramatically satisfying way you do in war movies, you at least see people who are quite close to the actual combat, describing it and pointing in its general direction. Then you see people back in the studio, many of them retired generals, explaining what it all means.

That's a lot better than, say, the Civil War era, when people had to read about battles in newspapers—newspapers without color photography!—sometimes weeks after the battles had been fought.

The downside, though, is the breeding of impatience. When you turn on CNN in the morning and hear about a battle being fought in Kunduz and then you go to work and come home and turn on CNN at night and they're still talking about the same battle, you feel a little let down. You've seen Kunduz already, a whole news cycle ago. Why haven't we moved on to Kandahar or Tora Bora? Kunduz is boring.

It is hard to keep in mind that war moves on its own schedule, which may be quite different from that of, say, *NYPD Blue*, which can wrap up several plot strands in time for the closing commercials.

This problem trapped a number of pundits who decided after a few weeks that the war had bogged down. They put the dread word "quagmire" into play. It took about seven years for the U.S. to figure out that Vietnam was all quagged up, so pasting the Big Q on this one so soon was extremely premature. Fog of war, you know.

Poor Nicholas von Hoffman took the worst hit, his quagmire column in the *New York Observer* coming out almost at the exact moment the Taliban abruptly went into rout, totally dequagifying the situation. The next week the *Observer* letters-to-the-editor column was replete with triumphant right-

**IT IS HARD TO KEEP IN MIND THAT WAR MOVES ON ITS OWN SCHEDULE, WHICH MAY BE QUITE DIFFERENT FROM THAT OF, SAY, *NYPD BLUE*.**

ies yelling "gotcha!"

This may be what General Sherman meant by "war is hell." It can get you clobbered either on the battlefield or off, which is hellish indeed.

But now that things seem to be going our way, some pundits have become bored with Afghanistan altogether and have moved on to the next war, which the majority have decided is against Saddam Hussein, with a minority plugging for Somalia and the occasional vote for Iran.

This new-style war, in which we don't fight another country but only the terrorists

within every country in the world, poses a stiff challenge for the journalistic community. So many foreign place names to learn! And what if Ashleigh Banfield has to dye her hair yet another color to avoid offending local custom? And should editors try to send their reporters into combat with the CIA instead of the Marines?

Media Person for one will miss Afghanistan should the fray move elsewhere. Its colorful, rocket-toting tribesmen have so many interesting practices, they are endlessly entertaining—provided that you get nowhere near them. The beards, the caves, the time-outs during combat to snatch the shoes of the fallen enemy. And starting a battle *after* they've surrendered. That's rich. And the way those fellows change sides whenever it looks like the foe is winning—now there's a tactic they don't teach at West Point.

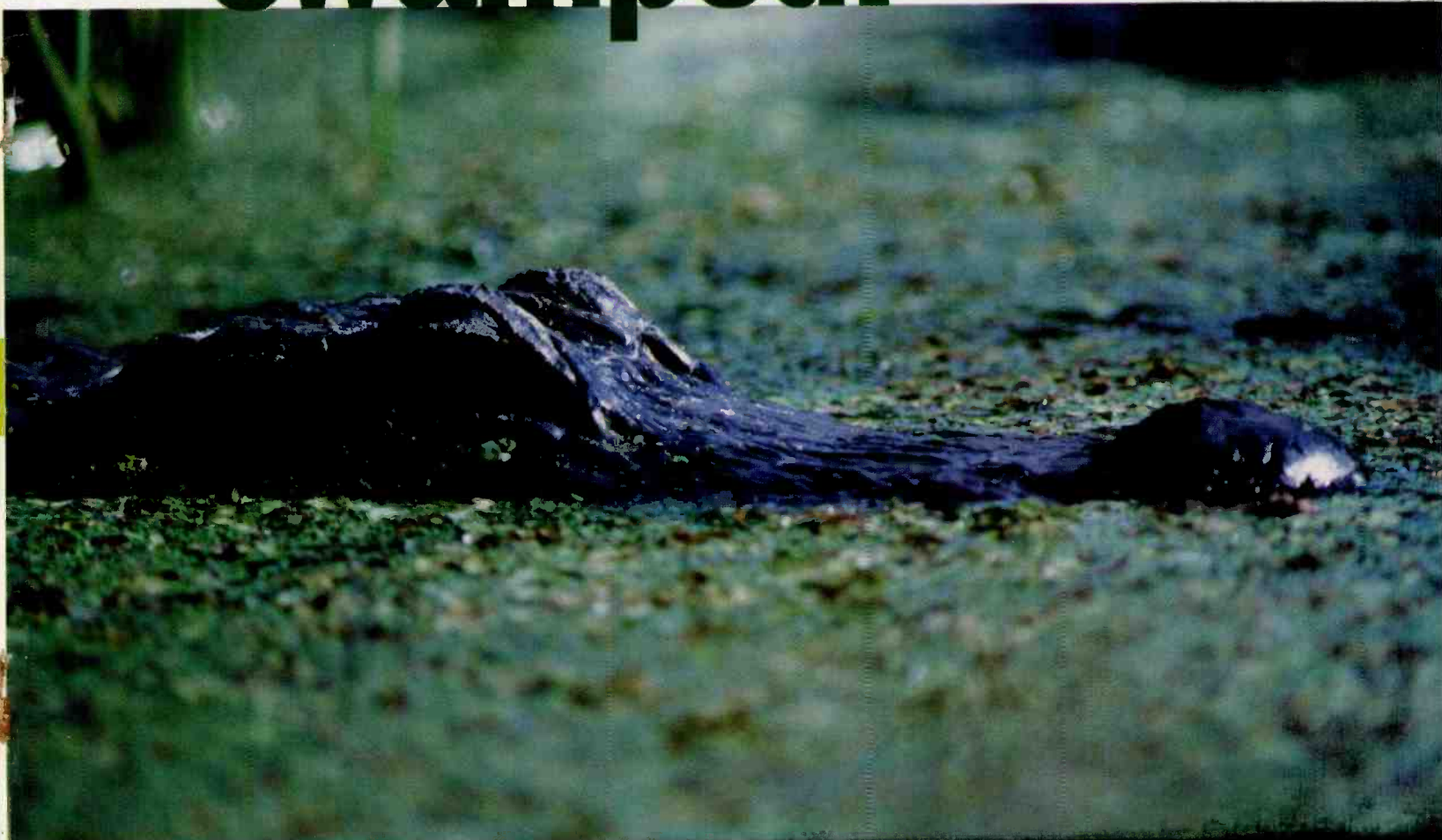
In fact, that last ploy has already spread to the journalist corps. When CNBC wouldn't let him cover the war, Geraldo Rivera jumped to Fox, packed up his camouflage notebook and headed for glory. Dan Rather is on his

way overseas, too, ostensibly still for CBS, though you never know, given his unpredictability. We could well end up with Brit Hume or Aaron Brown anchoring Al Jazeera if this trend catches on.

But whichever way waft the whims of war, those of us in the homeland toiling to keep the economy from collapse can take comfort in the knowledge that our reporters, photographers, pundits and retired generals are on the job night and day, filling our airwaves and pages, keeping our headlines bold, our bulletins flying and our commercials from bumping into each other. ■



# swamped?



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