

MEDIAWEEK

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LAURA JONES
WALDENBOOKS
42 MOUNT PLEASANT AVE
MOUNTAIN VIEW, NJ 07885-2120

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Sherman explains how Web giant hopes to get back on growth track **PAGE 4**

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Broadcast and cable lose young viewers in droves

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NBC muscle boosts top-market stations

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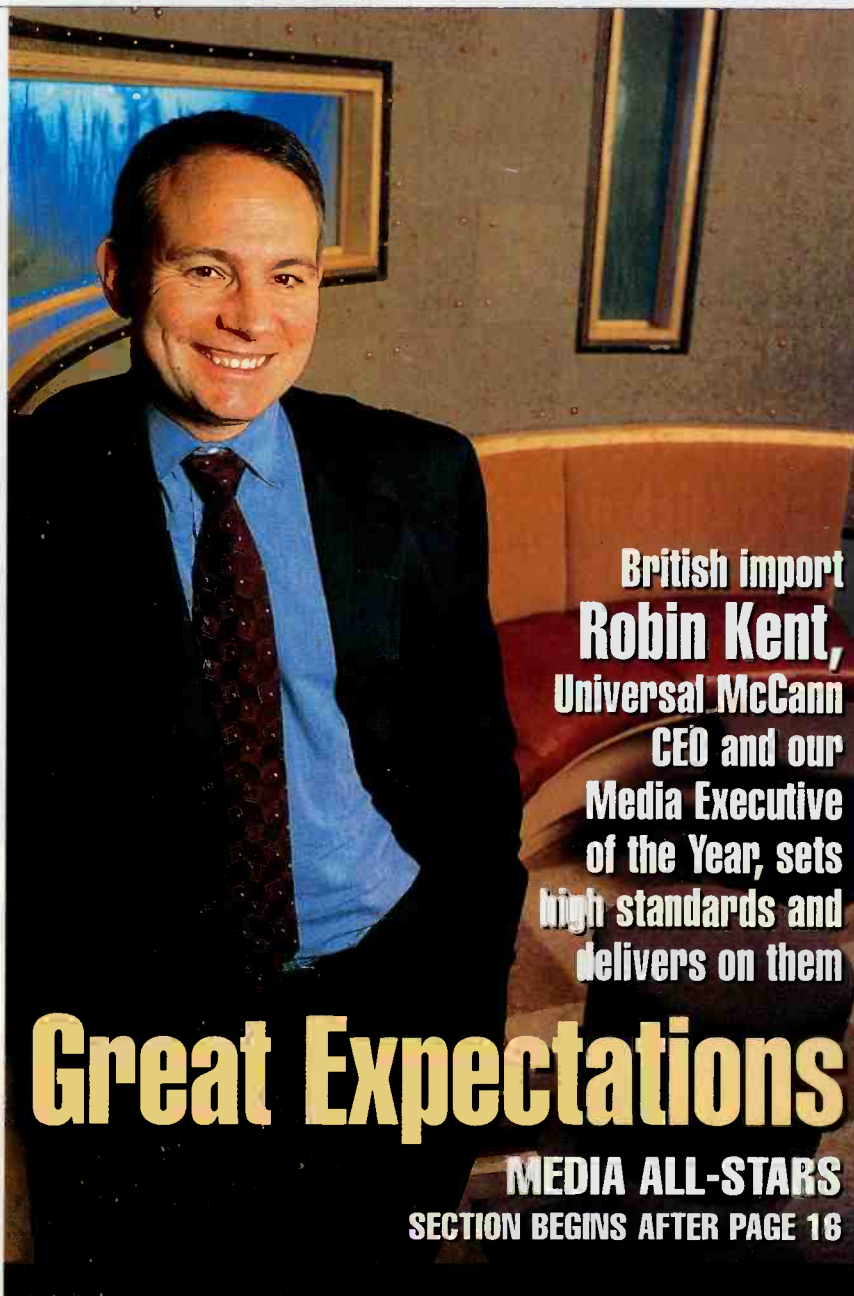
AGENCIES

Pool Bundles Up In Winter

Joins Universal McCann and bemoans unbundling

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Mediaweek Magazine Monitor **PAGE 29**



British import
Robin Kent,
Universal McCann
CEO and our
Media Executive
of the Year, sets
high standards and
delivers on them

Great Expectations

MEDIA ALL-STARS
SECTION BEGINS AFTER PAGE 16

MARKET INDICATORS

NATIONAL TV: STALLED
Some advertisers are beginning to balk at hefty prime-time scatter prices for first-quarter inventory. But early morning is a different story, with advertisers flocking to get into the red-hot daypart.

NET CABLE: WARM
Cable is cozy for the holidays, with a solid amount of inventory sold. Business looking bright in first quarter, but the sales season will determine spending levels in the new year.

SPOT TV: STEADY
Major markets tight through December, thanks to holiday spending by autos, entertainment and retail. January inventory moving slower.

RADIO: TIGHT
National advertising continues to tighten inventory at top stations in large markets. Local retail strong, as are entertainment, autos and telecom. Stations still have attractive ad packages for Jan./Feb.

MAGAZINES: ACTIVE
Luxury magazines report high-end wines, private aviation and jewelry are strong. Not so with the travel and financial categories.

TODD FRANCE

**"Sets the smart shows apart from
the other television road kill..."**

- The New York Times

**"Canceled series get new life...
thanks to Trio"**

- TV Guide

**"...slyly funny...
without ever becoming preachy"**

- Hollywood Reporter

**"Short-lived, but sweet...
worthy of long celebrations"**

- NY Daily News

Claire Danes from *My So-Called Life* part of
BRILLIANT BUT CANCELLED: THE DOCUMENTARY

BRILLIANT
BUT
CANCELLED
TELEVISION

A TRIO ORIGINAL EVENT



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TELEVISION**

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At Deadline

■ FCC'S POWELL OKS OWNERSHIP HEARING

Federal Communications Commission chairman Michael Powell said that, despite budgetary and time restrictions, the agency will go to Richmond, Va., for a hearing on ownership regulations in February. Powell, a Republican, and the FCC's Media Bureau had previously argued that there is little to gain from a public hearing on the complex set of regulations that limit TV network size and prevent most daily newspapers from buying nearby broadcast stations. Democratic Commissioner Michael Copps, who for months has been agitating for hearings, called Powell's move "a step in the right direction."

■ ABC EXEC ARLEDGE DEAD AT 71

Longtime ABC Sports and News executive Roone Arledge died Dec. 5 at age 71 due to complications from cancer. During his tenure at ABC Sports from 1968 to 1986, Arledge introduced state-of-the-art technologies to sports programming such as instant replays, slow motion and advanced graphics. He produced 10 ABC Olympic broadcasts, started *Monday Night Football* and won 37 Emmy Awards. He also served as president of ABC News from 1977 to 1997, when he was named chairman of ABC News. He created the late-night news program *Nightline*, along with ABC's prime-time news magazines *20/20* and *Primetime Live*, and the Sunday news magazine *This Week*. Those wishing to send memorials should do so in the form of contributions to Children's Leukemia Research.

■ SCI FI'S *TAKEN* GETS SOLID RATINGS

The Steven Spielberg miniseries *Taken* on the Sci Fi channel fell slightly in the ratings last Thursday night to a 3.6 rating after it premiered with a record-breaking 4.9 rating on Dec. 2 (the Dec. 3 installment delivered a 4.1, and Dec. 4 got a 4.2), according to Nielsen Media Research. For the four nights combined, the 10-part epic earned an average 4.2 household rating and averaged 4.2 million viewers.

■ BET CANCELS THREE SHOWS

In anticipation of new programming that will be announced early next year, BET canceled three shows last week: *Lead Story*, *BET Tonight With Ed Gordon* and *Teen Summit*. About 40 jobs will be cut, or 12 percent of the company's workforce. The cancellations come as the Washington-based network centralizes production in New York. Also, next year BET will acquire more syndicated shows, as well as more joint productions and more specials, said BET president/COO Debra Lee.

■ COMEDY CENTRAL TURNS TO *S/W* VET QUINN

In its continued effort to find a companion series for its critically lauded *The Daily Show with Jon Stewart*, Comedy Central starts a two-week test run tonight of *Tough Crowd with Colin Quinn*. Running Mondays to Thursdays at 11:30 p.m., the politically charged show features *Saturday Night Live* alum Quinn and friends tackling top-of-mind issues.

■ ADDENDA: John Hartig, former president of Time Inc.'s Parenting Group, will assume the new position of senior executive for magazine and business development, where he will evaluate new publishing opportunities that include acquisitions, launches and brand extensions... John Sarsen Jr. is retiring as

president/CEO of the Association of National Advertisers, a post he has held since 1994. His replacement will be named this month... The FCC last week put **EchoStar Communications Corp.**'s amended plan to acquire Hughes Electronics Corp.'s DirecTV out for a 30-day public comment period, which ends Jan. 3... Mexican production company **Azteca America** announced it will enter the New York market. The third-largest Hispanic TV broadcaster struck an affiliation deal with low-power station WXNY in New York... **Arbitron** said last week it will extend its test of the portable people meter another three months into 2003 because of an incorrectly installed encoder at KYW-AM, Infinity Broadcasting's News station in Philadelphia... **Tribune Co.** is fighting a \$551.5 million tax bill for transactions that took place at Times Mirror Co. two years before Tribune bought Times Mirror. The Internal Revenue Service says taxes are owed on the 1998 divestment of two specialty publishing subsidiaries... **Stephen Madden**, founding editor of Time4 Media's *Outdoor Explorer*, was named editor in chief of Rodale's Cycling Group.

■ **CORRECTIONS:** In the Dec. 2 issue, a news story on the November sweeps should have said that WMAQ's 10 p.m. newscast registered its first win in ten years. Also, an item in the Dec. 2 Inside Media section should have said that *Olive the Other Reindeer*, which will run on Cartoon Network Dec. 14, had previously run on Nickelodeon. Also, in the Nov. 25 issue, a Local Media story reported some incorrect information about Mt. Wilson Broadcasting's KSUR-AM in Los Angeles. The five-month-old station, which simulcasts its updated Standards format on XSUR-AM in San Diego in order to cover southern California, earned an 0.4 overall share in the Summer Arbitron ratings book.



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Nascar Telecasts Earn Solid Ratings, but Not Profits

TNT grew its Nascar telecasts' ad revenue 30 percent this season, and the combined telecast partnership of TNT and NBC brought in 40 new advertisers, but the two networks are still falling short of covering the costs of their \$200 million annual rights deal, according to sports executives at both networks.

"Our sales story is a good one, but we are not yet at the [revenue] model we planned on when we bought the rights," said Mark Lazarus, president of Turner Sports.

Ken Schanzer, president of NBC Sports, agreed, as did David Hill, chairman/CEO of Fox Sports, which telecasts the other half of the Nascar season on Fox, FX and the Speed Channel. "Our Nascar ratings were up 13 percent this year and are up 59 percent over two years," Schanzer said, "the first back-to-back [sports] increase since 1994 through 1996, when Michael Jordan came out of retirement."

While national ratings are up, some advertisers have balked at buying into the telecasts because of softer ratings in major metro markets like New York. To drum up early interest in its Nascar telecasts next year—beginning with the Daytona 500 in February—Fox Sports will air more than 75 hours of programming from Daytona SpeedWeeks on its channels. —John Consoli

Infinity's Fullam Brings In New Radio Operations Team

John Fullam, who succeeded Dan Mason as president/COO of Infinity Broadcasting in August, has named a new team to oversee the company's 183 radio stations.

The three new operating executives are Kenny O'Keefe, executive vp for the eastern region; Brian Ongaro, senior vp for the central region; and Clancy Woods, senior vp for the western region. They replace senior vps David Pearlman, Bill Figenshu and Don Bouloukos, who all showed up last week in New York for budget meetings, only to be shown (continued on page 3)

AOL Takes Steps to Improve Ad Pitch

But Web giant still expects revenue stream to shrink 40-50 percent in '03

THE INTERNET By Catharine P. Taylor

Bob Sherman, president of the interactive marketing group for America Online, knows the challenge before him all too well. During a recent conversation he had with a senior agency executive, the executive told him, "Bob, see, what you guys are doing is daring us to do business with you...so we don't."

The numbers certainly back up the executive's assertion that advertisers don't want to take AOL's dare; as part of larger strategic announcements about the overall AOL service last week, the beleaguered online unit of AOL Time Warner once again revised expectations downward for its advertising and commerce revenue. Describing 2003 as a "transition year," the company said that revenue stream will decline by 40 percent to 50 percent during the course of the year, coming in as low as \$750 million.

Yes, Sherman and his team have their work cut out for them.

While most AOL Time Warner observers spent the week mulling AOL's decision to focus its business on bringing in more broadband users, and making more AOL Time Warner content proprietary to the AOL service, media executives were trying to figure out what the news meant for them. Sherman tried to provide some answers to *Mediaweek*. The executive, a longtime radio and ad sales executive who was named to the post earlier this year, outlined a number of strategic initiatives that he says will allow AOL to "to earn the right to claim a leadership position" in online advertising.

Key to those plans are adding creative and strategic capabilities in both the online ad unit and within AOL Time Warner's Global Marketing Solutions group, which will try to serve client needs rather than viewing them as cash cows. Referring to the days when the company would routinely trumpet huge cross-platform deals, Sherman said, "AOL wasn't in the advertising business—we were in the deal business."

Global Marketing Solutions, which during the Bob Pittman era had been headed by the controversial AOL-side executive Myer Berlow,



Sherman remembers when AOL "wasn't in the ad business—we were in the deal business."

had been a fractious unit seemingly focused on hyping the synergies of the merged company. Berlow was replaced in September by former *Entertainment Weekly* publisher Michael Kelly. Now, according to Sherman, the group is being realigned to give people responsibility for individual accounts, which streamlines the sales approach. Sherman also clarified the role of Lisa Brown, who joined the company in November in the new post of executive vp, interactive marketing. Brown will lead a strategy group charged with developing integrated programs for AOL clients.

Strangely, until now AOL has had little involvement with the Interactive Advertising Bureau, which has played a crucial role in bringing order to the chaotic online ad marketplace. Lon Otremba, another executive vp in the interactive marketing group, has recently

been named to the IAB's executive committee. Greg Stuart, CEO of the trade organization, expressed puzzlement at AOL's former disinterest but said the company is an active participant now. For such a major player to not be involved in shaping online advertising "is really problematic for the industry," said Stuart.

Sherman sought to dispel advertiser gripes that AOL doesn't offer nearly the segmentation capabilities of other online properties. As an example, he mentioned a new service called Customer Connect, which for perhaps the first time will open up AOL's vast membership database to marketers; the service will allow marketers and AOL to merge databases and discover whether their customers use the service. And through the recently released AOL 8.0, features that let members customize the service also allow advertisers to target more effectively.

But if AOL is making strides, it may have a long way to go before the constituencies it needs most get the message. "The thing about AOL is they still have so much potential, but they're still so internally focused," said Phil Bienert, manager of CRM and e-business at Volvo Cars of North America. With MSN, he says, Volvo is included in the development cycle for new releases of the software. It has yet to see such inclusion from AOL. "We've asked for it specifically," he says. Volvo is hardly a client that AOL can ignore: during the winter of 2000-01, the two companies made online history when Volvo launched a new model, the S-60, solely online and solely with AOL. And Volvo is that rare advertiser that views online media as central to its marketing plans.

Some executives said they notice subtle changes. John Messina, who heads agency relations for AOL, briefed the interactive marketing and new media committee of the American Association of Advertising Agencies last week, following AOL's analyst and investor meeting. Sharon Katz, vp/director of media at interactive shop Modem Media, gave the meeting good marks. AOL's success "sets the tone for the industry," said Katz.

As far as the overall strategic plan, the service wants to keep up with the consumer demand for broadband. AOL announced a "bring your own access" plan where broadband users who are already paying \$40-\$50 per month would buy a content-rich version of AOL for an additional \$14.95. AOL execs hope that by offering exclusive content—including material from *People*, CNN and HBO—the service will be worth the premium. Said Kagan analyst John Fletcher: "Bundling exclusive A-list entertainment content with Web access should reduce churn and give AOL a value-add above most competitors." That, unfortunately, was a minority view. —with Megan Larson ■

The Graying of the News

Younger viewers are tuning out after a Sept. 11, '01 surge

TELEVISION By John Consoli

A little more than a year after the Sept. 11 terrorist attacks had people riveted to TV news shows, droves of viewers—especially in younger demographic categories—are drifting away, both from the network newscasts and 24-hour cable networks. Not surprisingly, most of the new viewers still watching are in older demo groups.

The nightly news telecasts on the three broadcast nets are all down from 2 percent to 10 percent in household ratings, season-to-date, and across all demos. Compared to two years ago, household ratings are down from 1 percent to 5 percent. In all, there are 2.5 million fewer viewers watching the three network nightly newscasts compared to last fall, according to an analysis of Nielsen Media Research data.

While NBC's newscast has held its median age at 56 over last fall, ABC's has risen to 59 from 57, and CBS' has grown to 61 from 59.

The exodus by younger viewers and the aging of news telecasts is most noticeable at the broadcast prime-time news magazines. Although traditionally drawing older audiences, the news mags got a bit younger after Sept. 11.

That is now shifting back. The median age of viewers for CBS' *60 Minutes* has grown to 59 from 57. In households, the news mag's ratings are down 5 percent from last season, but its 18-34 and 18-49 ratings are lower by 13 percent and 19 percent, respectively. Its 35-64 rating is up 7 percent, while its 55-plus audience is flat. CBS' *48 Hours* has risen in median age to 56 from 53. While its 18-34 ratings are down and 18-49s are flat, the show has seen its 55-plus ratings grow by 25 percent.

ABC's *Primetime Thursday* is down 21 percent in households, with a sizable chunk of that coming from the loss of 18-34 and 18-49 viewers, down 38 percent and 40 percent, respectively, in the ratings.

NBC's *Dateline Tuesday* and *Dateline Friday* are both down in households, 3 percent and 5 percent, respectively. *Dateline Tuesday* is off 5 percent in 18-34 and 10 percent in 18-49, and *Dateline Friday* is down 2 percent in 18-49. Yet *Dateline Tuesday* is up 25 percent in male viewers 55-plus, and *Dateline Friday* is up 30 percent among male viewers in that demo and up 54 percent in females 55-plus.

"Younger people have a tendency to pay more attention to crisis events," said Brad Adgate, vp of research for Horizon

Media. "Many of them have returned to watching sitcoms. As for older viewers, news programming is really a safe harbor for them. There's not much else that targets them."

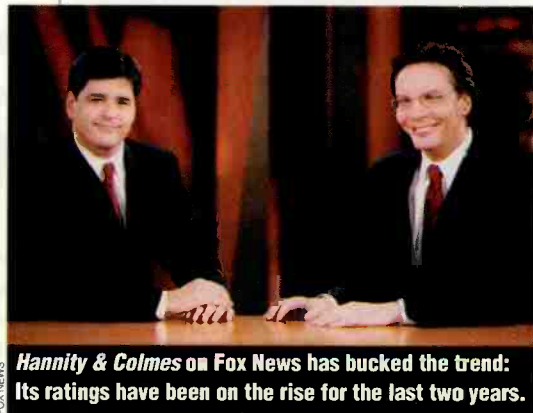
On prime-time cable, most of the news networks—CNBC, MSNBC, CNN and Headline News—season-to-date are cumulatively averaging 1.4 million fewer viewers per night and are skewing older. Compared to two years ago, which removes the impact on viewership of Sept. 11 coverage, those news nets are still down a total of 680,000 viewers a night. The lone exception is Fox News Channel, which is up 500,000 viewers per night over last year and up 744,000 viewers over the same period in 2000.

In households, CNBC in prime is off 50 percent from last season and 33 percent from fall 2000. MSNBC is down 50 percent from last season and 25 percent from 2000. CNN is down 33 percent from last year and 20 percent from 2000. And Headline News has slipped 33 percent from last season but is flat compared to 2000.

The 10 p.m. *News with Brian Williams* on CNBC has fallen 10 percent in households since last year and 33 percent over 2000, and the show's median age is up to 58 from 56.

CNN's *Larry King* now has a median age of 65, up from 62 last year, and its household ratings are off 26 percent over last year and 8 percent over 2000. *NewsNight with Aaron Brown* has a median age of 62, five years older than last season, and is drawing 22 percent fewer households and 33 percent fewer adults 18-49.

Driving the ratings up at Fox News Channel are *The O'Reilly Factor* and *Hannity & Colmes*. *O'Reilly* is up 6 percent in households over last season and 50 percent over 2000. *Hannity & Colmes* is up 10 percent in households over last year and 63 percent over 2000. ■



Hannity & Colmes on Fox News has bucked the trend: Its ratings have been on the rise for the last two years.

the door.

Fullam, O'Keefe and Ongaro are former AMFM execs who left around the time the company was being merged into Clear Channel. —Katy Bachman

GAO: Digital TVs Should Get Digital Signals Via Cable

The Federal Communications Commission should consider mandating that digital TVs be capable of receiving digital signals via cable, just as the agency has required digital tuners for over-the-air signals, according to the investigative arm of Congress.

The General Accounting Office, in a report released last week, also recommended the FCC consider setting a date when cable companies will be required to carry broadcasters' digital programming, just as they now must carry traditional analog programming. Both recommendations are aimed at speeding the transition to digital TV, which is expected to lag behind a congressionally mandated deadline of December 2006. Rep. Edward Markey (D-Mass.), the ranking minority member on the House Subcommittee on Telecommunications and the Internet, said he would take up some of the GAO's suggestions. Digital TV "has incredible potential for being a driver of economic growth...but only if the government provides leadership," Markey said. —Todd Shields

Tribune Co.'s FitzSimons Succeeds Madigan as CEO

Dennis FitzSimons, Tribune Co. president/COO, has been promoted to CEO, succeeding John Madigan, who will remain chairman until the end of 2003 and will continue as a member of the board until May 2004.

FitzSimons, who joined Tribune in 1982 and moved up the broadcast ranks to become president of Tribune Broadcasting in 1994, most recently is credited with launching Tribune Media Net, the company's national advertising sales group, and the *Chicago Tribune's* younger-skewing *Red Eye* edition. Also, under FitzSimons' watch, Tribune Television has grown from 6 stations in 1992 to 24. —Sandy Brown

Telemundo Gains Share

NBC's muscle helps stations grow ratings vs. Univision in several markets

HISPANIC TV By Sandy Brown

If the November sweeps are any indication, NBC's ownership of Telemundo is starting to pay off for parent company General Electric, as Telemundo's Spanish-language stations are taking more ratings share than ever in major markets. Backed by NBC's muscle for a year now, Telemundo has been able to strengthen its local news operations and, in some cases, beat out market leader Univision.

"One of the things we've done in the duopoly markets that's been successful is that we are sharing news product and putting NBC resources behind the Telemundo stations," said NBC TV stations president Jay Ireland.

In late news, Telemundo realized significant gains in major Hispanic markets. According to Nielsen Hispanic Station Index, in New York Telemundo station WNJU beat out Univision's WXTV for the first time, growing to a 15.6 rating/51 share of Spanish-language viewers, up 90 percent year-to-year, while WXTV dipped 18 percent, to a 15.3/49. In Los Angeles, the largest Hispanic market in the country, Telemundo's KVEA 11 p.m. news ratings grew a whopping 167 percent among adults 18-49, to a 4.0, versus Univision's KMEX, which dipped 18 percent, to a 4.9. Elsewhere, Telemundo stations gained ground in Chicago (up 31 percent), Miami (up 30 percent) and San Antonio, Texas (up 100 percent).

"The marriage of NBC and Telemundo is of tremendous value to both and has allowed Telemundo's current management to prosper," said Rosa Serrano, senior vp and multicultural group account director at Initiative Media.

NBC also gains "a better understanding and presence among Hispanics," she added.

"Local news is an expensive proposition," said Telemundo president/CEO Jim McNamara, who added that NBC has offered a great deal of support—helicopters, news trucks and weather technology, as well as boosting signal power—to help Telemundo stations increase their local news hours and ratings. "First you invest, then you get the ratings and then the money follows. It's a very specific sequence."

Having Telemundo's more robust revenue growth—albeit off a much smaller base—provides NBC, a mature station group, the chance to grow in an underdeveloped sector of broadcasting. McNamara said the goal to increase the ratio of original programming from 50 percent to 75 percent will help Telemundo achieve stronger growth.

"When we looked at Telemundo, one of the things that was most appealing about having duopolies in each market was that they were stations that were not cannibalizing each other," said Ireland. "We weren't going after the same audience. Telemundo allows us to be in both and experience total growth without any overlap." ■



NBC PHOTO
Ireland is happy not to be cannibalized.

Pool Back in the Bundle

Veteran buyer assails unbundling as she switches to Universal McCann

AGENCIES David Kaplan, *Adweek*

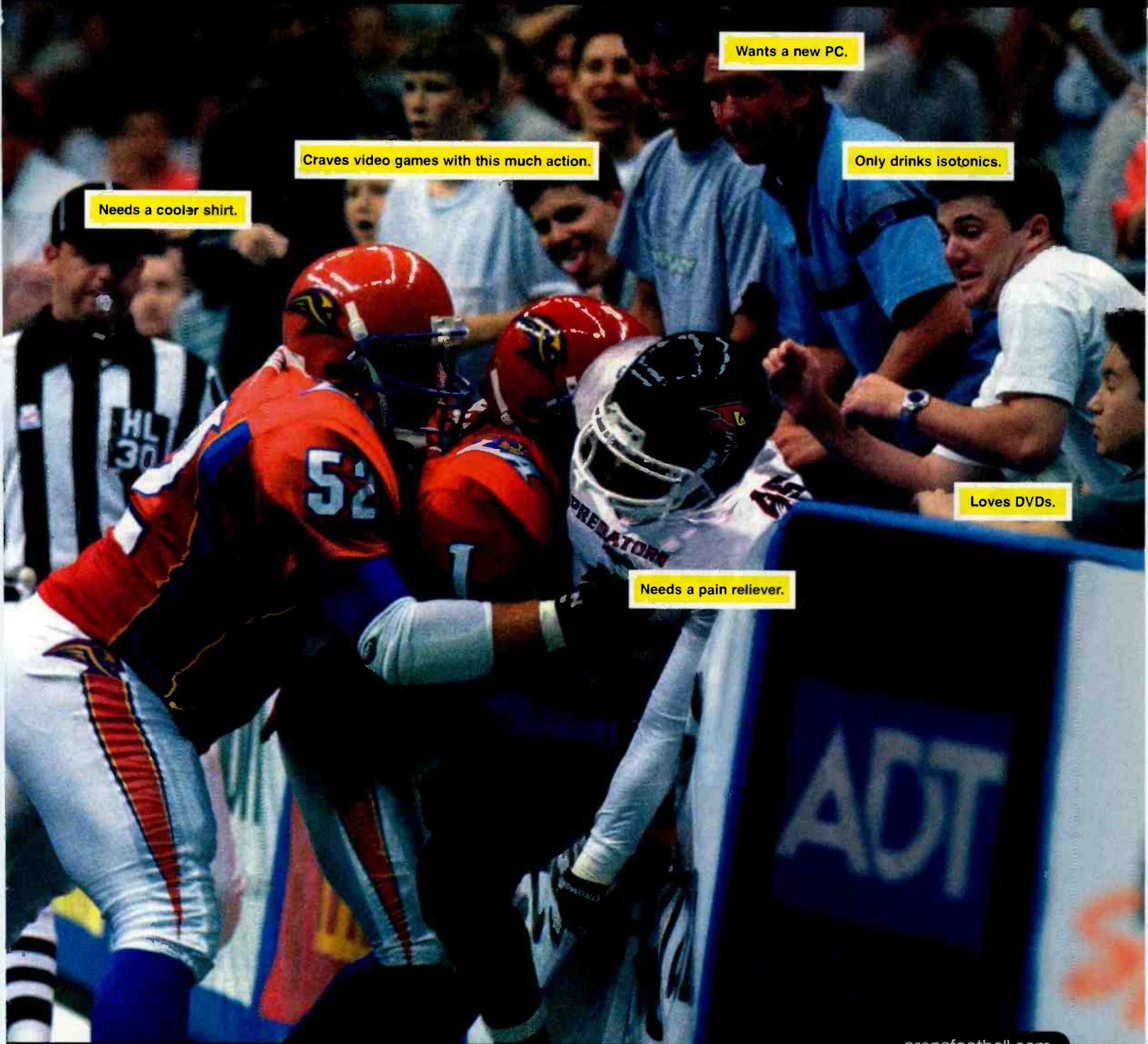
MindShare president of operations Jean Pool left the WPP Group shop last week to join Interpublic Group's Universal McCann as executive vp/director of operations, in part because she is disenchanted with unbundled media. It's an opinion increasingly voiced by media executives, sources said.

"I prefer media not being so drastically separated from ad agencies," said Pool, who

spent the bulk of her career—25 years—at J. Walter Thompson before moving to MindShare two years ago.

While it is hard to quantify how much of an unbundling backlash exists, Pool isn't alone. "Unbundling forces clients to look at media as a commodity," said one buyer, who declined to speak for attribution. "The best media is an amplification and an articulation of a powerful creative or advertising solution."

MAN POWER.



Wants a new PC.

Craves video games with this much action.

Only drinks isotonics.

Needs a cooler shirt.

Loves DVDs.

Needs a pain reliever.

arenafootball.com

Now there's football after January.
A league 17 years old and never stronger.
With a hardcore fan base of young men that's more loyal
to sponsor brands than fans of any other sport.*

Buy the Man Power. Buy the Arena Football League now.

SUNDAYS ONLY ON NBC. BEGINNING FEBRUARY '03.

*ESPN Sports Poll, 2002.

Tom Paredes NBC Network Sales, 212.664.2654 tom.paredes@nbc.com Glenn Horine, EVP, AFL Properties, 212.252.8101 ghorine@arenafootball.com





Pool will oversee \$1.9B in billings.

Clients are starting to recognize that, and so are smart media people like Jean."

Universal McCann has been successful preaching the gospel of bundling media. A top selling point: its link to corporate sibling McCann-Erickson. In the past year, the shop has hired a string of

media executives, including top buyer Annette Cerbone (from OMD). The agency has won \$1.7 billion in new business, including Sony and Maytag on its own, and Wendy's and Clearasil with McCann.

Robin Kent, Universal McCann Worldwide chairman/CEO and *Mediaweek's* Media

Executive of the Year (see *Media All Stars* section after page 16), used the Wendy's win as an example of bundling's renewed allure: "The client wanted a full-service agency. There's not a lot of [similar] options out there."

In addition, observers say Pool's background and reputation were well worth pursuing. Universal McCann is getting a well-known name in the media industry who is "very management-savvy and very good at forming client relationships," said media consultant Steve Soldano. "She's going to be able to pull in clients."

Pool, who grew up in Dearborn, Mich., worked on Ford at JWT. That impressed Universal McCann, which handles more than \$500 million in General Motors spot broadcast billings, Kent said. Pool's initial task is to run Universal McCann's local broadcast operation, LCI, which has \$1.9 billion in billings. ■

CBS Searches for a Star

Updated talent-search program looks to one-up Fox's *American Idol*

TV PROGRAMMING By A. J. Frutkin

When CBS launches its updated version of *Star Search* on Jan. 9, the network hopes to get a head start on the wave of talent shows flooding prime time next year. Underscoring its faith in the series, CBS is slipping the program into *Survivor's* temporarily vacated 8 p.m. time slot for a nine-episode run.

Buyers applauded the scheduling move, but some remained wary: "I'm not sure the brand equity is all they hoped it would be," said Kathryn Thomas, associate director for Starcom Entertainment.

Thomas noted that while the original syndie series, hosted by *Tonight Show* sidekick Ed McMahon, helped launch the career of A-list comic Ray Romano, most of the show's talent reached no higher than a B or C level.

Star Search executive producer Andrew Golder (*Win Ben Stein's Money*) said the new version will be a "high-end, classy variety show." And following the success of Fox's *American Idol: The Search for a Superstar*, Golder said he's combined the original show's straightforward talent-search format "with the reality-show edge of competition."

In fact, Golder went so far as to one-up *Idol*. While viewers wait 24 hours to find out which *Idol* contestants advance, *Star Search* viewers will get more immediate gratification, Golder said. The hour-long program is divided into

four categories: Junior singer (ages 8-14), adult singer, comic and supermodel. Two contestants perform in each of the four categories. A panel of four judges—three permanent, one guest celebrity per program—then votes. (Golder said the show's host and panel have not yet been named.) Viewers vote during the commercial break. The combination of votes determines who stays and who leaves following the break.

Golder said the immediacy appealed to the show's executives. "We liked the idea of being able to cliff-hang over the commercial," he added. "It's a compelling reason for viewers to stay hooked through the hour."

Whether viewers stick around throughout the series remains uncertain. Fox launches *American Idol 2* on Jan. 21, at which point audience appetite for two talent-search formats could be tested. Also, UPN is gearing up for its midseason show *Supermodel*, while NBC begins auditions next week for *Last Comic Standing*, and ABC begins auditions following the Christmas holiday for *All-American Girl*.

Most advertisers believe the talent-search format is far from peaking. "In a society driven by popular culture and celebrity status, these shows are the ultimate in wish fulfillment," Starcom's Thomas said. "In the end, the good shows will stay, and the bad shows will go away." ■

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Svcs Coord: Melinda Kmetz

Dir. of Operations: Adeline Cippolletti
Production Director: Elise Echevarria
Production Mgr: Cindee Weiss
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RADIO STATIONS

Against Rush Limbaugh, O'Reilly Not a Big Factor

BY KATY BACHMAN

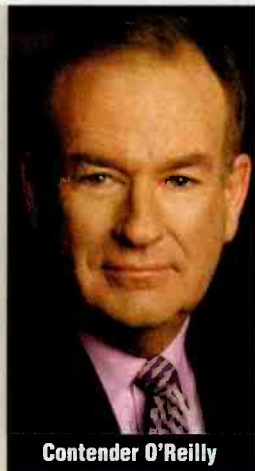
Bill O'Reilly may have had the biggest launch in radio syndication history. But his Summer survey ratings, the first full Arbitron book since his explosive debut, show that O'Reilly has a long way to go before he can upstage fellow conservative talk host Rush Limbaugh.

Launched in May on more than 200 radio stations, O'Reilly now has 316 affiliates, including 50 in the top 50 markets. His time slot, 1 to 3 p.m., overlaps two hours of Limbaugh's three-hour shift, which is why comparisons between the two are hard to avoid. Yet the two go head-to-head in fewer than 20 markets. For the Summer survey, only 16 markets provided direct comparisons. But with few exceptions, Limbaugh, who airs from noon to 3 p.m., handily outranks and outrates O'Reilly by a wide margin.

"Limbaugh's ratings have been as consistent over the past 15 months as they have over the last five years," said Kraig Kitchin, CEO of Premiere Radio Networks, which syndicates Limbaugh on nearly 600 stations. "O'Reilly hasn't had any effect on Limbaugh's audience. O'Reilly's ratings are best in cases where he's not going head-to-head."

Agencies, ever mindful of solid numbers, never bought the O'Reilly hype. "You can't just make somebody big overnight," said Rich Russo, director of broadcast for JL Media. "A lot of [ad] deals rode on the ratings. [Westwood One] should have rolled O'Reilly out and given him six to eight months to get his act together. It was the same mistake they made with *Opie & Anthony*." One of the first to buy into O'Reilly, Russo said he was disappointed with the results he got for his client, Great Foods of America's Smart Balance. "It just didn't get the buzz," said Russo, who instead bought Paul Harvey on ABC Radio Networks.

O'Reilly's rates have since come down, said



Contender O'Reilly



Limbaugh, still champ

"O'Reilly hasn't had any effect on Limbaugh's audience. His ratings are best where he's not going head-to-head." KRAIG KITCHIN

buyers. "They were asking way too much, but now the prices are a lot more reasonable," said one buyer, who requested anonymity.

That's not to say O'Reilly doesn't have a great future in radio if he sticks with it. Already a strong brand on cable's Fox News Channel, O'Reilly boosted ratings on many stations. "He has put some stations on the map," said Joel Hollander, president of Westwood One, who noted that O'Reilly has increased ratings at KFMB-AM in San Diego by 112 percent, at KABC-AM in Los Angeles by 35 percent and at KESV-AM in Houston by 15 percent.

"He's been a great addition. I wish he was on more than two hours," said Tim McNamara, vp of Rose City Radio, which owns KXL-AM in Portland, Ore., where O'Reilly's ratings among adults 25-54 just trail Limbaugh's on Clear Channel's KTLK-AM.

Still, it's not been all smooth sailing. Some affiliates complained that O'Reilly took too much time off during the summer—he was out most Fridays, on top of two weeks' vacation. "We were apoplectic," said one station executive, who requested anonymity. "What was he thinking? He was ruining his ratings before he even got started."

TV STATIONS

Expansion Plans for A.M., Weekend News

Over the last few years, as the TV ad marketplace dipped into tough times, many TV stations held off from expanding their local news offerings in the mornings and on weekends. But despite concerns of a lingering recession, many outlets are again looking at branching out their news offerings beyond the standard early- and late-fringe time periods.

According to a Radio and Television News Directors' Association/Ball State University annual survey of TV news, the number of 5:30 a.m. and 6 a.m. newscasts is up, while the percentage of stations reporting weekend morning news is up slightly. Starting next year, even more rollouts will pop up across the country.

David Barrett, president/CEO of the Hearst-Argyle station group, speaking at a recent Bear Sterns TV industry conference, said the group is looking to produce more weekend programming. "Our audience tells us they want more local programming on the weekends. There's viewer appetite, and there's advertiser appetite. For us, the rate realization is significantly better," he said.

Viacom TV Stations Group CEO Dennis Swanson confirmed he plans to expand weekend news operations in various markets in 2003 but declined to identify them. New York appears to be a likely candidate. John Verilli was recently named weekend news manager of New York's WCBS. He comes to the station with experience in the daypart at both NBC flagship WNBC and Fox-owned WNYW.

Ratings returns are there for the getting, say rep firm executives. "As our stations expanded their early-morning [5-7 AM] local news commitment, their viewers flocked to those time periods," said Michael Hugger, president of Katz Media Group's Eagle Television Sales. "Not far behind were the advertisers looking for another way to reach working adult viewers. The increase in local, early-morning week-

Market Profile

BY EILEEN DAVIS HUDSON

end news shows was a natural outgrowth of that weekday expansion.”

A sampling of recent trends indicates that weekend-morning news shows are attracting more viewership. In Philadelphia, for example, a comparison of October 2001 to October 2002 sweeps saw a 10 percent bump in a.m. news viewership across three O&Os: CBS' KYW, ABC' WPVI and NBC's WCAU. Other top markets, including New York and Chicago, are seeing the same rise. “We've made it a priority within this administration,” said Larry Wert, president/gm of NBC-owned WMAQ in Chicago. “Saturday and Sunday are different days, but news still happens.”

Besides being an opportunity to develop talent and promote other dayparts, Wert insists the seven and a half hours of local weekend news is profitable. He said the station tries to sell Monday through Sunday wherever possible. “There will always be advertisers who want to limit the days,” said Wert.

Said Hugger of the overall trend toward weekend a.m. news: “As viewers find these shows, so do the advertisers chasing that audience. A new daypart for advertisers and a revenue producer for stations exists where there was none just a few years ago.” —Sandy Brown

LAS VEGAS RADIO STATIONS

Más Musica in Sin City

Two of the biggest Spanish-language broadcasters recently flipped on new radio stations in Las Vegas, a highly competitive market for Hispanic media. Late last month, Hispanic Broadcasting rolled out its third station in the market, “Amor” KQMR-FM (formerly KPXC). Competitor Entravision Communications followed last week with the debut of its “Radio Tricolor”—branded Regional Mexican format on 105.1, the frequency formerly occupied by KRRN-FM, its Spanish Contemporary Hit Radio station (which moved to 92.7 on the dial).

Radio Tricolor will be up against HBC's Regional Mexican KISF-FM, the top Spanish-language station in Las Vegas and the No. 4-rated station overall. “The formats will be similar, but our research has shown there is room for two,” said Jeff Liberman, Entravision president of radio. “Within Mexican Country music, there are a lot of different types and varieties.”

Entravision will promote the new station on its local TV duopoly, Univision affiliate KINC-TV and Telefutura affil KELV. —KB



Horse racing takes center stage during the spring and fall at the historic Keeneland Race Course.

Lexington, Ky.

CONSIDERED THE THOROUGHBRED HORSE-BREEDING CAPITAL OF THE U. S., Lexington, Ky., prides itself on its bluegrass traditions. Kentucky produces nearly 30 percent of the country's thoroughbreds, and the Lexington area is home to many top stallions. Keeneland Race Course is a wild-

ly popular race track in the market that has drawn hundreds of thousands each year since its opening in 1936.

As far as industry is concerned, Toyota Motor Manufacturing U.S.A. has a major plant located in Lexington, where the Toyota Camry sedan is built. A major cog in the local economy, Toyota sponsors the annual Toyota Blue Grass Stakes horse race.

Horse racing is not the only sport Kentuckians enjoy—basketball may actually exceed it in popularity. Although there are no professional teams in Kentucky, the University of Kentucky, a major employer in the market and home to the Kentucky Wildcats men's basketball program, is located in Lexington. The team has won seven NCAA championships and continues to be a formidable threat during March Madness year after year. UK's 670-acre campus is situated near the downtown area. The market is also still beaming over being selected as the home

of the single-A baseball affiliate of Major League Baseball's Houston Astros. The two-year-old Lexington Legends play in a brand new, \$13.5 million baseball stadium called Applebee's Park.

The Lexington television market ranks as No. 65 in the country, with 454,440 TV households, according to Nielsen Media Research. Lexington is not metered by Nielsen, but instead uses the diary system to survey television viewing.

On a household basis, Gray Television's CBS affiliate, WKYT-TV, continues to outpace its competitors in early news. Evening Post Publishing's NBC affiliate, WLEX-TV, however, won the late-news race in households in the July sweeps, edging out WKYT with a 7 rating/20 share, compared to WKYT's 6/19. In the key adults 18-49 and 25-54 demographics, the two stations are in a tight race from book to book. Jim Ogle, WKYT senior vp of news, says on a four-book average, however,

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Jay Knott Zenith Media

Adam Gerber The Digital Edge/Mediaedge:CIA



Market Profile

WKYT has a slight edge.

In an unusual setup, Gray also owns a second CBS affiliate in the market, WYMT-TV, located in the southeastern corner of the state in Hazard, Ky., about 100 miles from Lexington. WYMT, which launched in 1985, is neither a traditional satellite station nor a stand-alone outlet. WYMT produces its own morning news from 6 to 7 a.m., a half-hour 6 p.m. newscast and a late newscast at 11 p.m. on weekdays. But the station simulcasts WKYT's local weekday news at noon, 5 and 5:30 p.m., as well as WKYT's weekend news. Nielsen does not combine the ratings for the simulcast local newscasts. WKYT has an edge in covering the expansive 39-county DMA over its competitors because it uses WYMT's reporters to cover eastern Kentucky (WKYT reporters also appear on WYMT's newscasts).

WKYT also produces a half-hour 10 p.m. newscast for Sinclair Broadcast Group's Fox affiliate, WDKY-TV. "We were one of the first stations in the country to produce a separate newscast for a Fox affiliate," Ogle says. The 10 p.m. news is typically the second highest-rated late news behind WKYT's 11 p.m. news. Marvin Bartlett, the 10 p.m. co-anchor, is employed by Sinclair, while his co-host, Jennifer Nime, works for Gray and also co-anchors WKYT's 11 p.m. news.

WKYT is also the local broadcast TV home of Kentucky Wildcats basketball and football games, through its Jefferson-Pilot Southeastern Conference sports package.

In September, WLEX expanded its morning news by a half hour, now starting at 5 a.m. instead of 5:30. The station produces more local news than any other station in the market, generating 27 hours each week, says Tim Gilbert, WLEX president and general manager. WLEX began its transformation almost three years ago. In January 2000, WLEX expanded its local news programming to add 5 and 5:30 p.m. newscasts, to go along with the 6 p.m. news it already produced. At that time, the station was essentially relaunched, with many new anchors, and revamped graphics and music packages, all under the new banner of "Coverage You Can Count On." Gilbert says before all of the changes, his station was typically second or third in adults 25-54 and adults 18-49. Now, the station is nearly tied with WKYT. In the July sweeps, WLEX won these important advertising demos in every newscast.

ABC affiliate WTVQ-TV, owned by Media General, does not produce a 5 p.m. newscast like its rivals. However, in the fall of 2001, the station jumped into the midday news race by launching a 30-minute noon newscast. WTVQ

RADIO OWNERSHIP

OWNER	STATIONS	Avg. Qtr.-Hour Share	Revenue (in millions)	Share of Total
Clear Channel Communications	2 AM, 5 FM	36.2	\$10.3	40.4%
Cumulus Broadcasting	1 AM, 4 FM	21.0	\$7.7	30.2%
L.M. Communications	1 AM, 4 FM	18.0	\$4.1	16.2%
Mortenson Broadcasting	2 AM, 1 FM	3.6	\$0.5	2.2%

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

SCARBOROUGH PROFILE

Comparison of Lexington, Ky.

TO THE TOP 50 MARKET AVERAGE

	Top 50 Market Average %	Lexington Composition %	Lexington Index
DEMOGRAPHICS			
Age 18-34	31	32	103
Age 35-54	41	40	99
Age 55+	28	28	99
HHI \$75,000+	29	17	60
College Graduate	13	9	69
Any Postgraduate Work	11	8	77
Professional/Managerial	23	17	72
African American	13	5	38
Hispanic	13	#	#
MEDIA USAGE-AVERAGE AUDIENCES*			
Read Any Daily Newspaper	55	46	84
Read Any Sunday Newspaper	64	52	81
Total Radio Morning Drive M-F	22	16	72
Total Radio Afternoon Drive M-F	18	15	80
Total TV Early News M-F	29	26	89
Total TV Prime Time M-Sun	39	34	86
Total Cable Prime Time M-Sun	13	16	117
MEDIA USAGE-CUME AUDIENCES**			
Read Any Daily Newspaper	75	67	89
Read Any Sunday Newspaper	77	66	85
Total Radio Morning Drive M-F	76	71	93
Total Radio Afternoon Drive M-F	73	69	95
Total TV Early News M-F	70	70	99
Total TV Prime Time M-Sun	91	90	98
Total Cable Prime Time M-Sun	59	64	109
MEDIA USAGE-OTHER			
Accessed Internet Past 30 Days	60	51	85
HOME TECHNOLOGY			
Own a Personal Computer	69	63	92
Purchase Using Internet	38	32	85
HH Connected to Cable	69	62	91
HH Connected to Satellite/Microwave Dish	16	33	202

#Respondent count too low to report. *Media Audiences-Average: average issue readers for newspapers; average quarter-hour listeners within a specific daypart for radio; average half-hour viewers within a specific daypart for TV and cable. **Media Audiences-Cume: 5-issue cume readers for daily newspapers; 4-issue cume readers for Sunday newspapers; cume of all listeners within a specific daypart for radio; cume of all viewers within a specific daypart for TV and cable.
Source: 2002 Scarborough Research Top 50 Market Report (February 2001-March 2002)

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Source: Scarborough Research Corporation — Atlanta Market, August 2001-January 2002
Note: AJC readership is over past 7 days. Ajc.com and accessatlanta.com are past 30 day users.





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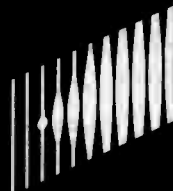
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Sources: US Median Household Income - U.S. Census Bureau, 2001
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Source: Adults 25-54 Index - Nielsen Media Research Phone Survey, October-November 2001

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Teamwork

Take a look at the 11 All-Stars featured in this issue, and you will see 11 people who do not back down from a challenge.

In a year when media budgets were tightened and clients were pressing to get more value from every dollar spent, these All-Stars found a way to get the job done. They did it with chutzpah, humor, creativity, constant vigilance, talent, tenacity and, in some cases, a little bit of insanity.

These media professionals have found a way to navigate the increasingly treacherous waters of media buying. No longer is a media buy simply placing an ad on a network TV show, or buying a schedule in a magazine. As Robin Kent, our Media Executive All-Star and Universal McCann's chairman/CEO

points out: "There are so many media vehicles, so many places to spend money, and yet it's difficult to genuinely connect with the consumer. We really have to demonstrate the return on investment for our clients."

So, how do they make the best deals?

They do it by challenging their clients to take risks, to try

something new. They do it by creating group and cross-media buys where none had existed. They do it by learning the rules, then knowing which ones they can break.

And, as several of our All-Stars insisted on noting, they don't do it alone. They credit their success to the people they work with—the people who share their enthusiasm, energy and understanding of the media business.

If our All-Stars are the mentors of today, it speaks well for the media business of tomorrow. No matter what challenges the industry faces, their co-workers will be well-prepared, learning from the best.

Patricia Orsini, Editor, Special Reports

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Robin Kent

Universal McCann's British import has gained more than \$1 billion in new clients

BY TONY CASE PHOTOGRAPHY BY TODD FRANCE

After less than a year stateside, Robin Kent, Universal McCann's chairman/CEO, this year's Media Executive All-Star, and native Brit, is still learning how they do things in New York.

Back in England, the manager of his neighborhood bank would come visit him to transact business. In Manhattan, he says, "I'm lucky if I get a teller to speak to me." Ordering lunch in London was a simple affair: "Gimme a ham sandwich" got you a slab of meat between two slices of bread. Here, there are oh-so-many choices: lettuce, tomato, pickle, mayo, mustard, cheese and on and on and on. (Oh, and what kind of bread? That really kills him.)

Presenting to a prospective account a while back, Kent strode in like John Wayne and proclaimed, "I'm the new cowboy in town." The would-be client looked up from his desk: "Yeah," he shot back, "but you





still haven't lost that [bleeping] English accent, have ya?"

No matter that he's become the media big shot he is—snagging Universal McCann a whopping \$1.6 billion-plus in media-only U.S. business this year, after more than 25 years on the international scene—it seems every day somebody is trying to put Kent in his place.

It might be a while before he "gets" New York, but there's no doubting he gets media. When he's not out grabbing a ham sandwich, it's clear that Kent's been a busy guy. Aside from his chairman/CEO role, Kent holds additional responsibility as regional director of Universal McCann North America, focusing on enhancing client servicing and developing new business. Adding to existing major clients

spend money, and yet it's difficult to genuinely connect with the consumer. We really have to demonstrate the return on investment for our clients."

Kent will admit to being tough on his troops. "I think they all felt my Tuesday morning meetings would last a week. They quickly found out that those who didn't show up were given tasks. I get on their backs every day, to be better. They are capable, but sometimes people need to be told that, and given the opportunity to shine."

Despite his strong-arm approach, Kent gets love letters from his colleagues. Marston Allen, Universal McCann's senior vp/communications architecture, praises Kent's accomplishments: "It's simple, really. Since [Kent] took

Even after a year in the United States, Kent is still coming to terms with the amount of money spent on campaigns. "The vast size of this country and the actual amount of money a client spends here is fairly staggering."

such as Nestlé, Johnson & Johnson, Microsoft, L'Oréal, Marriott, Bacardi and the Coca-Cola Co., media-only accounts he's brought in this year include American Airlines (\$110 million, international), Maytag Corp. (\$100 million, international), Sony Corp. (\$600 million, North America) and Exxon Mobil (\$30 million, international). New full-service customers include Wendy's International (\$230 million, U.S.), Rubbermaid (\$30 million, U.S.) and Major League Baseball (\$30 million, U.S.).

Since joining Universal McCann in 1996, and a year later taking over as executive vp/regional director for Europe, the Middle East and Africa, Kent has overseen a slew of innovations at the company, including Media In Mind, an international study of consumer media habits and behaviors, a program now operating in 44 countries. Under Kent, Universal McCann has developed such research technologies as Pilot/Compass, a cyberspace media-planning system to be launched early next year.

Kent, who began his career in 1976 at Saatchi & Saatchi, where he headed up media planning and buying for Procter & Gamble, Dunlop and BP, says even after almost a year here, he is still baffled by the sheer size of the media business in the United States. "Here, Sony spends \$600 million or \$700 million a year, where a similar client in Europe would spend \$100 million, \$150 million. The vast size of this country and the actual amount of money a client spends here is fairly staggering."

The executive says one of the biggest chores in this competitive media environment remains demonstrating to ever-demanding clients what they're getting for every dollar. "The marketplace here is becoming more sophisticated. Clients are under great pressure, and understandably so. There are so many media vehicles, so many places to

over, UM has won more new business, domestically and globally, than any other media agency. This is a testament to his leadership, go-to-market strategy, foresight and never-say-die personality. Robin gets the best out of people. No other media executive has done more for his company, with clearer proof of performance, than Robin."

Greg Smith, executive vp/global systems director, seconds: "[Kent's] determination and focus on delivering results for clients, as well as improving the UM product, have driven the organization to new heights. Robin has set very high expectations for UM, and the results in new business and client delivery speak for themselves."

In a world where everybody talks about providing full service to the client, Kent says Universal McCann and its parent, McCann-Erickson Worldwide, put their stated mission of "delivering world-class integrated brand communications" above all. He says it's no accident Universal McCann is the sole media-services giant carrying its parent company's name.

Kent recalls another media honcho in a recent published interview, envisioning the day when media and creativity would once again come together. He says he shares that hope, but thinks it's more than a little hypocritical for some of his colleagues to go around lamenting the schism between the creatives and the media types. "It's interesting how these people have broken away, divorced themselves from the rest of the agency world, and now they're pontificating about how we may come back together," he says.

"We have to be able to genuinely be a partner for our clients, to genuinely provide them with added value. This is our role, and our biggest challenge to ourselves." ■

Tony Case is a contributing writer for Mediaweek.

The Hidden Kitchen March 2002

Photograph by Gridley & Graves



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Andy Donchin

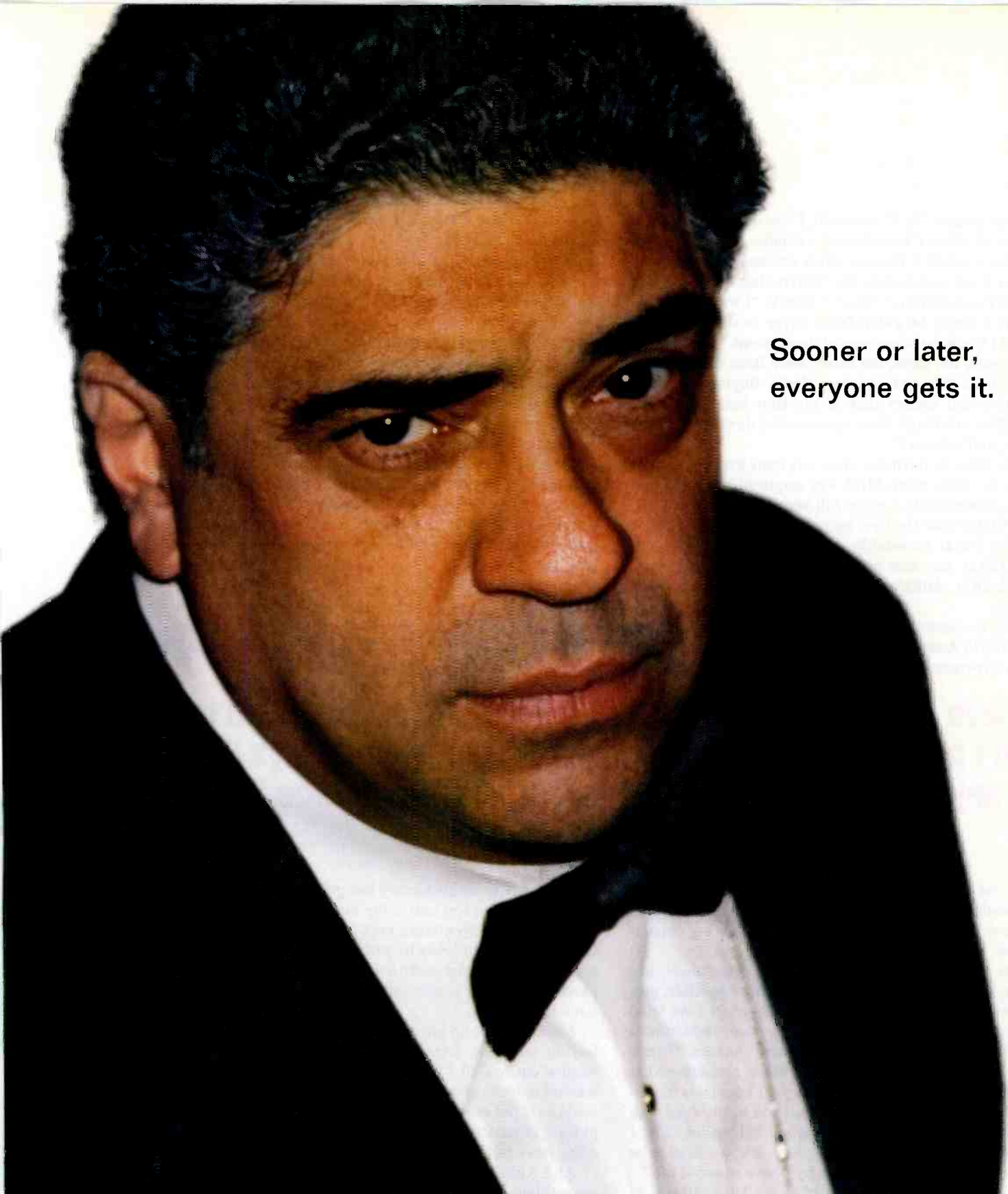
From a one-person department to leading a staff of 60, he's still as hands-on as ever

BY JOHN CONSOLI PHOTOGRAPHY BY FRANK VERONSKY



Andy Donchin had been in three jobs in his first five years in the agency business. Then, at J. Walter Thompson, he finally thought he had found a place where he could settle in and grow as a media buyer. "I adored my time at J. Walter Thompson," he says, looking back on his three years there, from 1986 to 1988. "It was a great place to work."

However, as is the case with most young executives who show promise, the headhunters came calling, luring him away with an opportunity he



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could not refuse. "At 27 years old, I was offered a job to be director of national broadcast at a smaller agency, Levine, Huntley, Schmidt & Beaver, which was known more for its creative work on accounts like Subaru, but was looking to get into media buying," Donchin recalls. "I was hesitant to go, but I would be going from buyer to director, even though I would be a one-person department."

He made the move, but three years later he was again lured away, this time joining Media Buying Services, another small agency that at the time had only about \$20 million in billings. Once again he was director of a one-person staff—himself.

This time, as business grew, his staff grew—to three people by 1995, when MBS was acquired by Carat and began expanding to a more full-service department. Alberto Culver was the first major client brought in under the new Carat ownership, but since the beginning of 1999, Carat has won such major accounts as Philips, Hyundai/Kia, Addidas and Pfizer. "We grew quickly," he says.

Now, as senior vp, director of national broadcast for Carat North America, Donchin is in charge of a media buying unit responsible for spending more than \$1 billion in

helping him run a successful media buying unit that is large in size. "I had to learn as I went along in this job. I grew with my staff, and along the way, I leaned on my people a lot. We are the most democratic media department out there. My colleagues' opinions count. People come in my office all the time and talk with me. It might sound corny, but everybody is integral to successfully handling the account." Donchin credits his "lieutenants" at the agency, who include Catherine Warburton, senior vp, associate director; vp and group directors Pam Gibbons, Pam DeScisciolo, Vicki Petrie and Susie Ford; and group director Larry Kravitz.

Donchin says lots of things have changed since he was a one-member department, not only because he is now responsible for 36 active, national accounts, but also because the growth of cable has continued to fragment the audience, making the task of reaching viewers on behalf of advertisers harder. "Getting bigger, with more accounts who are spending more, has given us the dollars we need to do some good things. But the pressure is on us to find more ways to creatively spend those dollars, and to come up with the big idea for each of our clients," Donchin says.

"I have tried to bring the same work ethic and hands-on mentality that I had when I was a one-person department," says Donchin. "Every account is important, no matter what its size."

clients' ad dollars annually. In managing a staff of close to 60, Donchin says he draws on the experience he gained during those times when he had to run a buying department on his own.

And Donchin says as much as his department has grown, he still tries to run it as hands-on as possible, getting personally involved with every account. "I have tried to bring the same work ethic and hands-on mentality that I had when I was a one-person department," he says. "To me, every account is as important as the other, no matter what its size. If you spend money with us, your account is important. If you put your business here, I will be involved with your account. I'm not an executive who is here for show. I promise that, and I abide by that. As much as I need to be involved, I am involved. That's why I have no social life."

Charlie Rutman, president of Carat USA, attests to Donchin's work ethic. "If you want to see a guy who heads up a department with dirt under his fingernails, look at Andy," Rutman says. "He's a real doer. The guy is one of the hardest working guys in the business, and he's a real relationship guy."

While Donchin may get personally involved with all Carat's accounts, he is quick to credit his colleagues with

He also says as his agency has grown, it has become a bigger player in the battle for bigger clients, which he says also takes up a large part of his time. "It's a long, tedious process to bring in new accounts," he says. "And most times when you make a pitch, you walk away empty-handed because it is so competitive. But we have been on a roll lately."

Looking back on his nearly two decades in the media buying business, Donchin is amazed that things have worked out so well. "I lucked into this career," he says. "I wanted to work at an ad agency, and in my first job they could have put me in any department they wanted to. They put me in national broadcast and that's what I've been doing since then."

And while many things have changed for Donchin, some things have a familiar ring. Two of the accounts that he worked on at Wells Rich Greene and J. Walter Thompson—Midas and Warner Lambert, respectively—are among those he is once again working on today. "Things have come full circle," he says. ■

John Consoli writes about network TV as a senior editor at Mediaweek.

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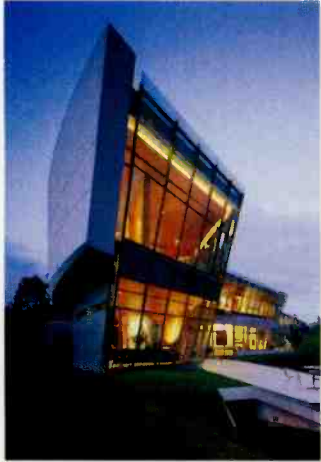
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*Source: MRI Spring 2002

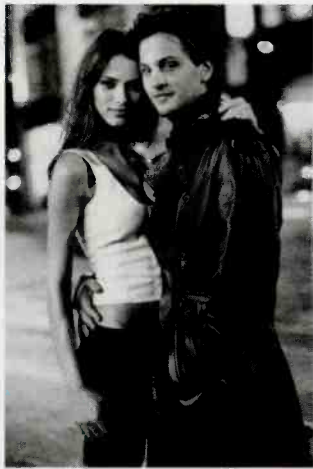
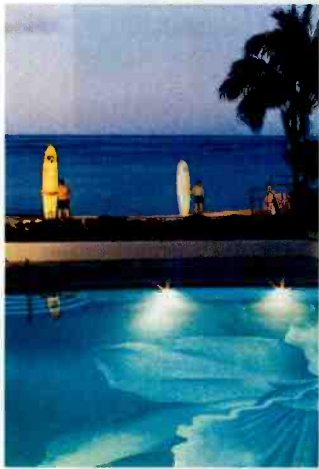
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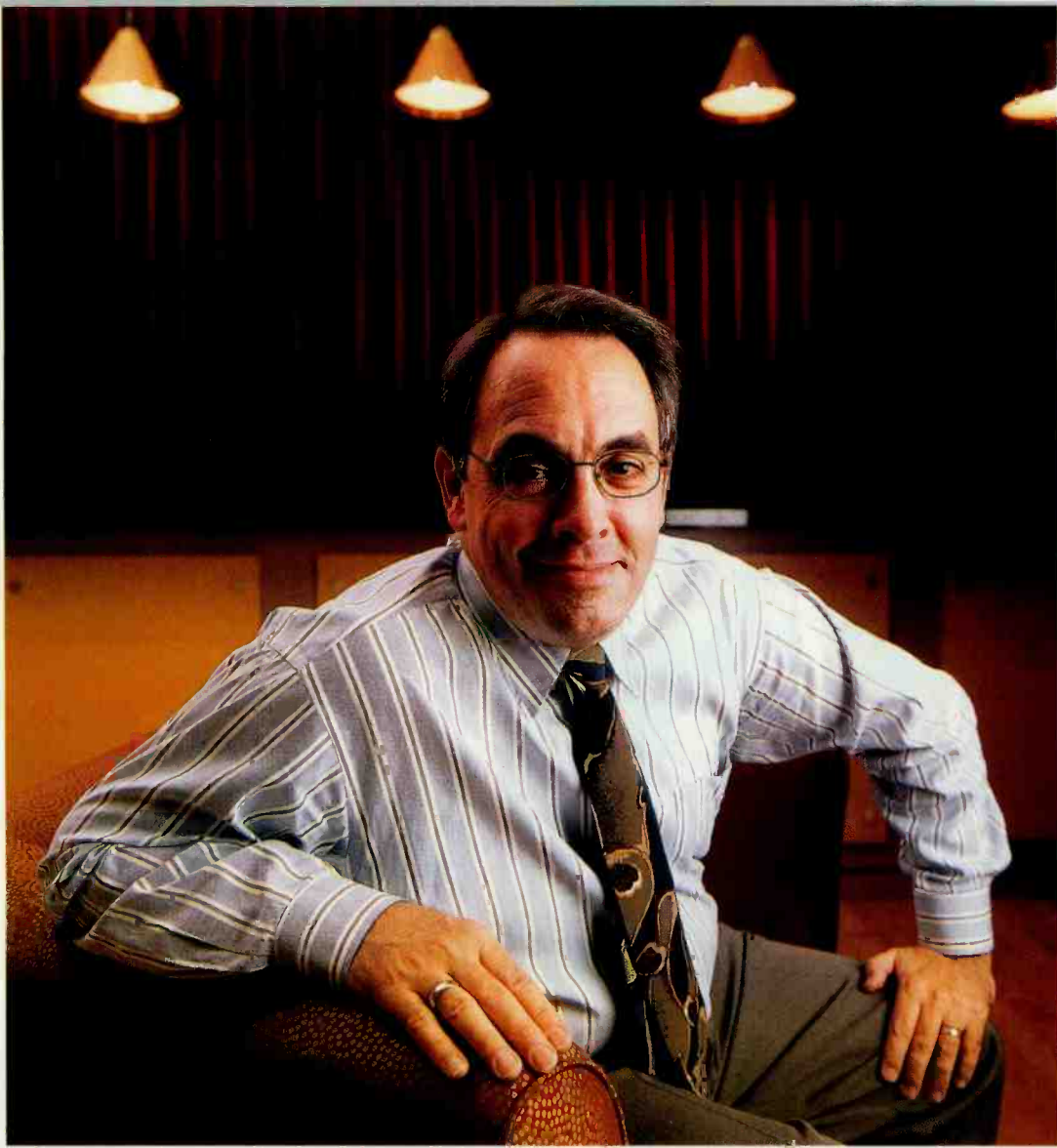


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Dan Albert

Humor, wit and a little insanity combine to make this planner a creative force in media

BY TONY CASE PHOTOGRAPHY BY CHRIS CASABURI



When Dan Albert, faced with one of many challenges as executive vp/chief media strategist for Starcom, needs a sounding board, he knows there's someone he can always turn to: Phyllis.

Just ask Albert about Phyllis, and he will tell you she is always there to lend an ear. Agencies can be contentious places, but Phyllis is unwavering in her support, never raising so much as the slightest objection to any of Albert's ideas. What's more, Phyllis is absolutely tireless, appearing in the office

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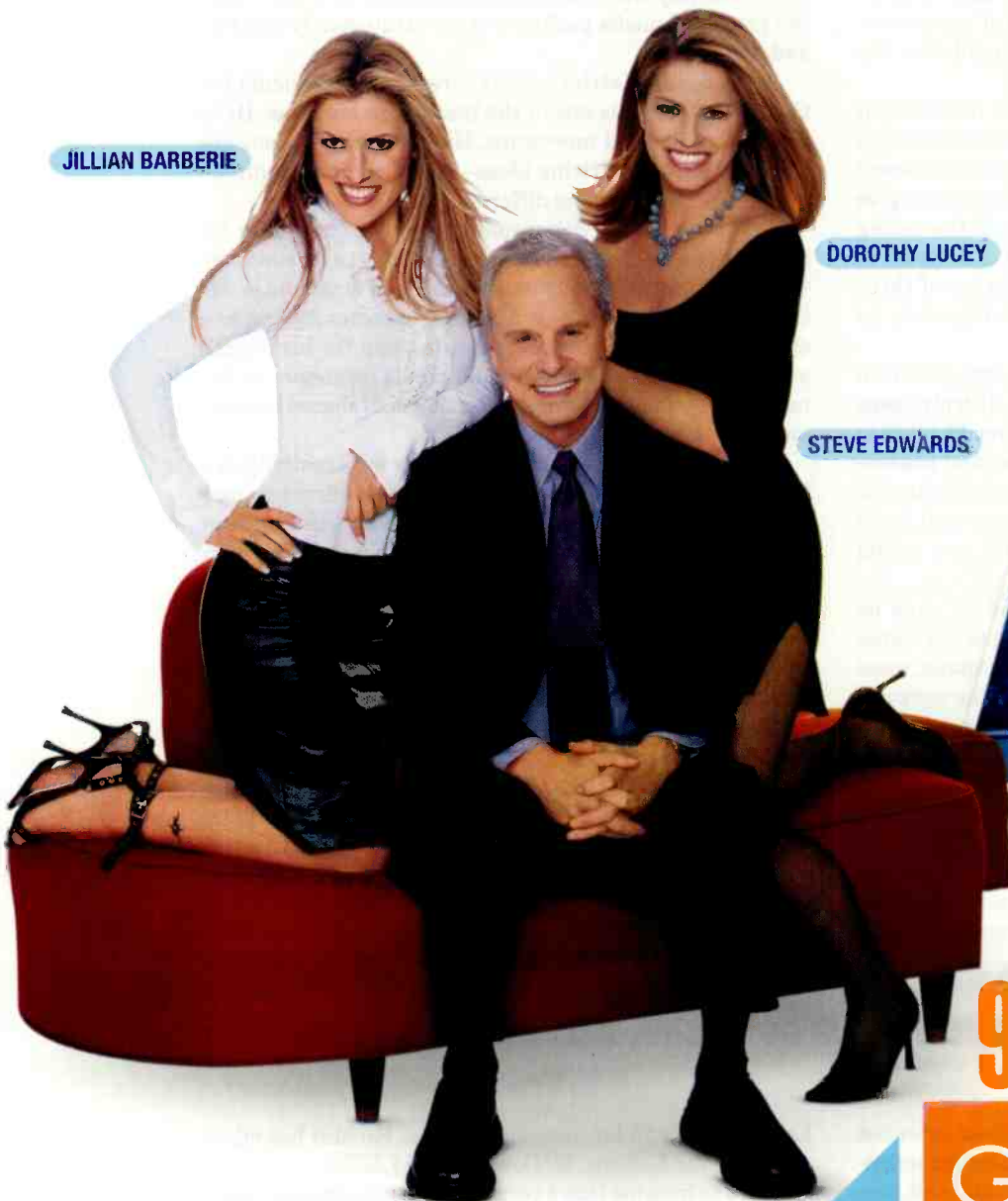
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long before anybody else, always the last one left at the end of the day.

Meet Phyllis, the glamorous and loyal mannequin who shares Albert's office day in and day out, an old prop from some past cigarette promotion. She accompanies him to meetings. And when he doesn't want to be bothered? He sticks her in the chair facing his desk, so anyone peeking into his office will think he's busy with someone else.

Her presence alone might suggest a certain, shall we say, eccentricity. And yet Phyllis is just one of many more quirks that characterize this year's Media All-Star for Planning.

There was the time Albert realized his department needed more space—prompting the boss to spontaneously and cheerfully solve the problem by ripping out a cubicle from its foundation. This, after Albert had decided to give his own office an “airier” feel by pulling out all the ceiling tiles. And while Albert is a devoted husband of 21 years to his high school sweetheart, Debbie, and a father of three kids who likes to do crossword puzzles in his free time, he also collects gargoyles.

“Dan is insane. Seriously,” says his colleague, Starcom media director Rob Davis. “But let's face it. It truly takes a crazy person to set the standards for great media plans in this insane age of media explosion, expansion and consolidation. You have to be nuts to lead the strategic thinking at a massive organization, to break down barriers and forge new ground, to literally search the globe for new media opportunities.”

Albert is nothing if not “different,” and he says he comes across many clients who say they want to “do something different.” But in these unpredictable times, most end up sticking with the basics. “That's why the network upfront was so robust—people need that broad mass reach, to get the message out there as quickly as they can,” he explains.

The executive argues that advertisers making the biggest impact these days often are those willing to go against the grain, however. Take client Allstate Insurance, which used some unconventional, inexpensive, and yet eye-catching, effective means to promote its burgeoning finan-

“He thinks of media as a chance to ignite passions. His ability to link strategies to the needs of his clients' businesses is not a skill shared by most media pros.”

cial services business. The point of the outdoor-oriented campaign: to grab the attention of those headed for retirement by focusing on such passions as travel, golf and gardening. Allstate, best known for its solid, image-oriented print and TV ads, promoted its financial business at airport baggage carousels, driving ranges—even on packs of flower seeds. “Want to golf in retirement?” one appeal asked. “To play golf over 20 years, you'll need lots of green. How will you get it?” The ad referred potential customers to the Allstate Web site.

“If they'd had a \$30 million budget, they would have done the typical TV and newsmagazine campaign,” Albert says. “But with \$300,000, you're forced to be creative, to really go after people's passions, because you don't have

the luxury of doing the big things.”

Time and time again, whether a media plan is conventional or completely off the wall, Albert's creativity comes through, his colleagues and clients agree. “During the planning process for several clients, Dan has consistently provided new insights into consumers and their media usage,” says *People* magazine sales representative Liz Kelly. “In developing proposals ... he has worked closely, effectively and creatively with the media community to ensure that the proposed media packages were strategically correct, and unique.”

Adds Susan Kettler, senior director/global media for Gap: “Dan Albert is one of the best in the business. He is smart, creative and innovative. His recommendations are linked to business-driving ideas—[they're] not just different for the sake of being different.”

Ken Dice, senior vp/consumer segment marketing for Sony Electronics, gushes: “To meet Dan is to love him. To work with Dan is to truly understand how smart he is. He thinks of media not just as a contact opportunity, but as a chance to ignite passions, capturing them for his client's advantage. And his ability to link media strategies to the needs of his clients' businesses is not a skill shared by most media professionals.”

“Dan has an amazing ability to bring out creativity in a team,” adds Allison Barnes, Starcom's vp/director, new business development, who worked with Albert most recently on such accounts as the E! cable channel, Sara Lee, Canon, Budget and LEGO. Barnes says executives at E! were especially taken with Albert's work. They said Starcom's “innovative strategic ideas” set the firm apart from its competition.

Albert has been with Burnett since 1981, when he went in as a media auditor on Nestlé. Less than a year later, he was promoted to media buyer/planner on Procter & Gamble and Wilson Sporting Goods. Later he worked on such major accounts as McDonald's, Kellogg, Kraft General Foods and Reebok.

In addition to his “day job,” Albert is a member of Starcom's U.S. Management Team and the Leo Burnett Global Product Committee, which reviews creative product from

Leo Burnett's 75 international offices. He also has client oversight for Kellogg, McDonald's and LEGO.

Hard to imagine that a person with such serious responsibilities seeks the counsel of a plastic confidant. But as Albert explains, there's a method to his madness. “You try to make things light and fun. Unfortunately in this environment, you can't always have fun in this business.” And that fun can translate to the work, and make for smart business. “When you look at presentations sometimes, you say, OK, you've done what [the client] asked you to do—now have some fun with it!” ■

Tony Case writes about print and broadcast media as a contributing writer for Mediaweek.



TRUE FACT

**LIGHTNING STRIKES
MEN MORE
OFTEN THAN WOMEN.**



Robin Steinberg

A detail-oriented negotiator who can get a fair deal for her clients and play well with publishers

BY LISA GRANATSTEIN PHOTOGRAPHY BY FRANK VERONSKY



Robin Steinberg almost didn't get the award as this year's Magazine All-Star. That's because Steinberg, who is vp, director of Pfizer print planning services for Carat USA, almost didn't get her job four years ago.

"The first time she interviewed with me, I wasn't going to hire her," recalls Charlie Rutman, president Carat USA, laughing.

Steinberg had been working on the Pfizer account at Paragon Media when the drug company's business made the move to Carat. Pfizer want-



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ed Steinberg, but Rutman and Steinberg didn't click. "I had already made my mind up not to hire her, for whatever stubborn, stupid reason."

"We had an awful meeting," recalls Steinberg. "I called him one day, and I said 'listen, you need to know some things...'"

"She came in, and inside of 30 minutes told me what an idiot I was, and I better wake up and see what value she could bring to this job," Rutman says.

Needless to say, the second meeting went better than the first.

Steinberg, who oversees more than \$150 million in Pfizer print spending—for 30 products that include Via-

director of media for Pfizer consumer group. "She takes care of us on rates and positioning. She is very responsive."

When the Audit Bureau of Circulations, which tracks magazine circulation, recently reformed its rules, Steinberg met with circulation directors this spring to understand how magazine circulations would be affected. "She gave us a whole presentation on her findings that I thought was very forward thinking," notes Donna Campanella, director/team leader, media Pfizer Pharmaceuticals.

Steinberg "epitomizes the ideal partnership between an agency and a client," says Campanella. "She makes sure we know what's going on. There are very few clients who have my home number."

"She's tough but fair, and that's a tough balance," says one magazine publisher. "She represents her clients' interests without undermining her relationships with publishers at the same time. That's not easy to do."

gra and Lubriderm—has in a short time earned the respect and admiration of both her colleagues and the publishing industry as being both tough and fair-minded. In fact, Steinberg has become so entrenched in the print-buying business that like Madonna, Cher and Oprah, she has simply become known as "Robin."

"She's tough but fair, and that's a tough balance," says Eric Gruseke, *Reader's Digest* publisher. "She represents her clients' interests without undermining her relationships with us at the same time. That's not easy to do."

"She's always accessible and doesn't hide behind numbers. If she hears a logical argument about something, she will look into it and be fair," adds *Fitness* publisher Julie Pinkwater.

Steinberg got into the media buying business right after college, thanks to a cousin who helped her get a foot in the door at Blair Television, where as a sales assistant she handled spot TV sales. "I have a big mouth," she says. "So I didn't know if I wanted to be a lawyer ... all I knew is I wanted to start work right away. I can't sit still. Even when I'm negotiating, I'm throwing around a ball, or walking around the office."

Steinberg didn't sit still at Blair, either. After six months she hopped over to Griffin Bacal, where she worked on the Hasbro account as an assistant network buyer. "But it just wasn't my calling," she says. "I don't like to watch TV ... I veer toward magazines. I loved the way the industry works. Magazines are selected, targeted. You either go to the newsstand or you subscribe. It's self-selected. It has your interests and that's why you're reading it instead of flicking a channel."

In time, she moved to Averette, Free & Ginsberg and stayed for three years, servicing Bausch and Lomb, Johnnie Walker and American Home Products, and then spent two years at Paragon as a print planning supervisor for the Pfizer account.

"She is one of the best negotiators I've ever seen; she very much has the details buttoned up," says Scott Grenz,

"She really cares," adds David Verklin, CEO of Carat North America. "She has a level of passion about what she does that is equaled by few I have seen in my 30 years in the business. She is proud of what she does."

"When I come to work, my main focus is for me to keep learning, for me to do the correct job and for me to teach my [group], and for them to grow," explains Steinberg. "My group *rocks*. I am as good as I am today because I have an amazing group."

But it's not all work and no fun at Carat. Steinberg is known to work hard and play hard, and she encourages her staff to have moments of levity. Her nameplate outside her door is "Lil' Miss Thing"; her Instant Messenger ID for email is "Lil Miss Print." On her cue, her staff has taken to practical jokes—which are mostly on her.

Her good nature also extends to her dealings with publishers. In 1999, Steinberg began coordinating Pfizer print upfronts for magazine publishers, where together publishers would be shown a presentation on the company's objectives and strategies for the upcoming year. The first year it had a *Star Wars* theme, the next year's theme was *Survivor*, and in July 2001, Steinberg and her team launched *Robin* magazine to help convey Pfizer's goals.

"We wanted to do a spoof," explains Steinberg. "The industry was doing well, *Martha Stewart Living* was strong, *Oprah* was coming out, and *Rosie* was in the works." The staff borrowed from other titles to help convey Pfizer's message, including the Robin Seal of Approval; Barter Dos & Don'ts; and an *MSL*-inspired calendar, with the August 31 entry: "Squeeze a tube of toothpaste into the sink making rosette patterns and swirls." It was a hit with the publishers.

"Robin has brought incredible value [to her job]," Rutman sums up. "I'm glad I had that second meeting and wasn't a pigheaded moron!" ■

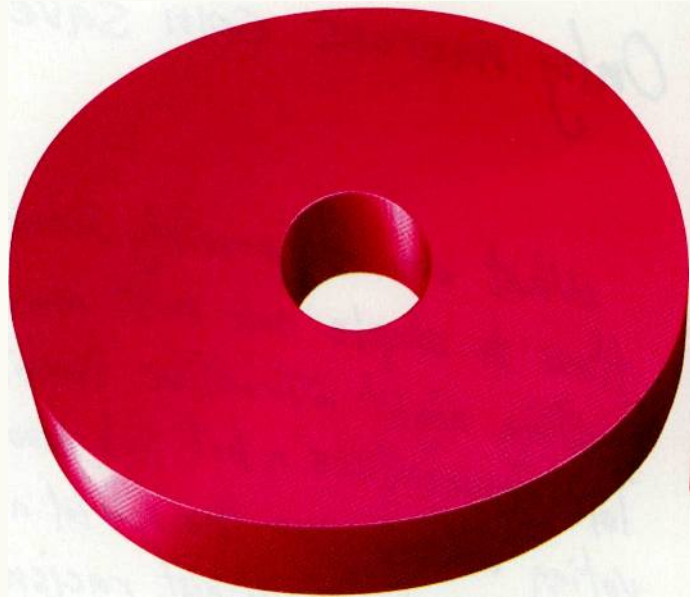
Lisa Granatstein writes about magazines as the general editor for Mediaweek.

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Beth Uyenco

DDB's director of research made her mark by developing new tools for her trade

BY KATY BACHMAN PHOTOGRAPHY BY CHRIS CASABURI



Media research has never been more baffling, nor exciting. Baffling because there are more media, from the Internet to digital TV, competing for the consumer's time. Exciting because media executives, like this year's All-Star in Research, are more than happy to pick up the challenge and make sense of what is an increasingly complex media environment.

Since she joined DDB Needham in Chicago more than 20 years ago, Beth Uyenco has strived to make media research easier and more accessible

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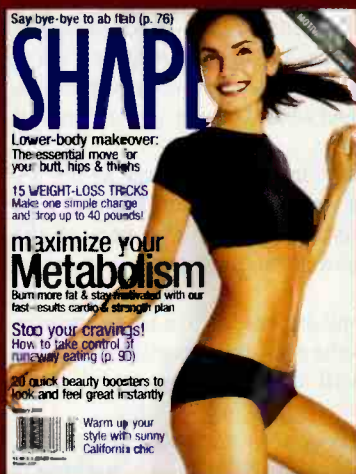
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for her colleagues and clients. She has been instrumental in developing the proprietary software and buying tools used by DDB, which became OMD in 2000, to place media for its clients, which include Clorox, Frito-Lay, Hasbro, Hershey, Universal Pictures, Johnson & Johnson, and Unilever. For the past seven years, she's been senior vp and director of research, responsible for DDB Worldwide's media operations. And, as director of metrics, she heads up the agency's accountability unit.

"Beth is a researcher of the highest degree, but she's able to put it into simple and plain language that doesn't frighten the client or the planner," says Paul Davey, managing director of OMD in San Francisco, who as group director for Clorox, works closely with Uyenco. "She doesn't treat you like an idiot when you ask a simple ques-

"You can be the best researcher, but if you can't relate it to the business at hand, to the day-to-day demands that planner and media management face, or to the sales pressures clients face, you'll be irrelevant," says Uyenco.

tion. Better than most researchers, Beth articulates what she's doing so everyone understands. I have no doubt that the things we've been able to achieve have added to our clients' success."

A thought-leader in media research, Uyenco also serves on the industry's leading committees and organizations. She is chair of the Advertising Research Foundation's Media Accountability Council, and on the board of the Media Ratings Council, the organization that sets reporting standards for research services.

"Everyone wants her either on or leading a committee," says Linda Dupree, senior vp of advertiser agency services at Arbitron.

Uyenco has a practical and businesslike approach that has helped her make sense of new audience measurement devices such as the portable people meter; fusion, the practice of melding together two disparate consumer databases to develop a better profile of consumer behavior; and optimizers, tools that reveal the optimum mix of media for a client's campaign.

"You can be the best researcher, but if you can't relate it to the business at hand, to the day-to-day demands that planner and media management face, or to the sales pressures clients face, you'll be irrelevant," says Uyenco.

In her current position, Uyenco has taken research to its ultimate, practical application, working with a group of statisticians to develop accountability and econometrics models for clients such as Land's End and Unilever. The models that Uyenco helps to develop take into account a broad range of factors that influence the growth of a brand, such as seasonality, promotions, point-of-purchase displays, product cost and media advertising. More agencies are becoming involved in econometric modeling because of the agency's expertise in media.

Uyenco's career as a media researcher got its start in radio at WTMJ-AM and WKTI-FM, Journal Broadcast

Group's two radio stations in Milwaukee, and at WDAI (now WZZN-FM), ABC Radio's FM outlet in Chicago. "I wanted to go into broadcast," she explains. "But the research in broadcasting was more for sales, and I wanted to see the other side of the desk. I knew there had to be more to the business than just selling," she says.

In 1981, she landed her first research job at DDB Needham in Chicago, where she had to learn about TV and magazines. After eight years, she was promoted to associate media research director, and Uyenco began to make her mark on media research.

"I was always staff-challenged. I never had enough people to cover everything we needed to do," says Uyenco. The PC applications being shopped by other companies were cumbersome and hard to use. Uyenco's solution? To

develop her own suite of PC-based media planning and buying tools for DDB, called Smart Mix.

Smart Mix was ahead of its time, and because of Uyenco's initiative DDB became one of the earliest agencies to have their own proprietary planning and buying tools, a practice quite common today. Smart Mix also contained one of the industry's earliest optimizers—it showed how planners could put together the right proportion of TV and cable advertising to reach the desired number of viewers. At the time, cable was priced so low, it was a good buy, but nearly impossible to evaluate.

"It put the cable industry on the same plane as the TV industry," says Uyenco. As a result, between 1989 and 1991 DDB was the biggest buyer of cable. The rest of the agency world took notice and began paying more attention to the growing medium.

For Uyenco, her accomplishment led to another promotion, this time to vp and media research director. It was the first time DDB organized all its research groups under a single corporate division.

Uyenco is one of those people who is always in motion, always working, always thinking. "With Beth, nothing is too much trouble," says Davey. "She probably takes on more than she should, but she always delivers. She immerses herself in the job and is looking for the solution at the same time."

No wonder Uyenco earns high accolades from her industry colleagues. "She's tough, single-minded, knowledgeable and experienced," says last year's All-Star in Research, Tony Jarvis, senior vp and director of strategic insights for Mediacom, who has co-authored research presentations with Uyenco. "I really don't want to get in her way. I'm 6'4" and I still look up to her." ■

Katy Bachman covers radio and media research as a senior editor for Mediaweek.

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Karen Agresti

She's on a mission to help spot advertisers be more efficient with group buys, promotions

BY MEGAN LARSON PHOTOGRAPHY BY WEBB CHAPPELL



It's a good thing for clients of Hill, Holliday, Connors, Cosmopolos that senior vp, director of local broadcast Karen Agresti was not a very good artist. Agresti, otherwise known as "the spot queen," initially looked into advertising because she thought it would be cool to be an illustrator. But, alas, "I had no talent," she says.

However, a talent for math that won her a scholarship to Boston College's pre-med program eventually directed her to the business side of advertising. She's been making deals ever since. "I



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A Tip of the Cap

*Linda Kaplan Thaler has been a creative star since
Now after long, heady runs at J. Walter Thompson
is one of the fastest-growing*

On the two sides of the creative brain.

My father was an electrical engineer, my mother a writer and lyricist. I received my master's degree in music and started out as a songwriter and actress performing off Broadway and in comedy clubs. But my early years weren't all music and theater: I may be the only creative director in New York who graduated from the Bronx High School of Science. In advertising, we always celebrate the intuitive right side of the brain, but the analytical left side is just as important. After all, great advertising isn't about creativity for its own sake. It has to work.

On late-night monologues and "28 across."

One of my first assignments as a junior copywriter at J. Walter Thompson was for Toys "R" Us. I wrote a jingle on a toy piano I kept in my office. The jingle became the campaign. One morning soon after it broke, I was on my way to work when I overheard a mother telling her kid that if he didn't stop singing that song, they'd miss the bus. Seeing the song that I composed on a \$15 toy piano lodged in this little kid's brain was one of the most exciting moments of my life. Advertising awards are nice, but the real victory is making a dent in the culture — part of what we call our Big Bang philosophy. It's why our AFLAC duck is an answer in the Times crossword puzzle, there's a greeting card about our Herbal Essences organic experiences, and Saturday Night Live does send-ups of both of them.

On taking a flyer.

Five years ago, I started the Kaplan Thaler Group. There were five of us crammed into the top floor of a Chelsea brownstone. Now we have 96 people (we've

moved), and our billings have grown from \$0 to \$325 million. The only way you can possibly explain that kind of growth is that we are very passionate about what we do and not all that interested in sleeping. I'm not a big believer in 5- and 10-year plans. For me it's not about vision. It's about passion.

On shaking things up.

I think we are the first agency that has consciously set out to foster a culture of creative chaos. Internally, there are no levels. Meetings don't have rigid agendas, so no one feels compelled to adhere to them. Ridiculous ideas are as welcome as good ones. I believe creative output is inversely proportional to the amount of space you're working in. So our meetings don't take place in big offices with mahogany panels, but in smaller, intimate — even cramped — spaces. Instead of linear thinking, we try to create an environment where people feel comfortable enough to stumble upon the quirky thought that becomes the big idea.

On not being trendy.

In a business where so many are slaves to fashion, just being hip doesn't stand out. Hip doesn't necessarily get noticed. Today more than ever, advertising has to break through and be disruptive, and sometimes advertising that is a little polarizing makes the biggest bang of all. A lot of people are obsessed with creating advertising for the advertising community. I'm much more interested in doing advertising for the consumer.

On print.

Lincoln once ended a letter by apologizing for its length. "I would have written a shorter one," he explained,

to Kaplan Thaler

*writing the Toys "R" Us jingle over 20 years ago.
and Wells Rich Greene, her Kaplan Thaler Group
agencies in the business today.*

"but I didn't have time." That kind of hard thinking and compression is what great print is all about, and why I often ask our creatives to start with print. Paring your concept down to the barest essentials is a very demanding discipline, but if you can break it down to just an image and a phrase, you've really nailed it.

On The Wall Street Journal.

Wherever you go in this world, if you make it to The Wall Street Journal, you've arrived. The Journal is the ultimate validation of success and accomplishment in the business world, and the authority and cachet of the content inevitably rubs off on the advertising. Advertising gains credibility, texture and pop just by appearing in The Journal. And let's face it — no matter how memorable, emotional and hilarious, advertising needs all the help it can get.

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DOWJONES

have always loved the numbers, but it's the wheeling and dealing that it is so great about my job. Trying to work with media to come up with next big thing," she says.

A Massachusetts native, Agresti is based at Hill, Holliday's office in Boston and oversees the media buying divisions in the agency's New York and Fort Lauderdale, Fla., branches. Hill, Holliday handles media buying for about 20 clients and will soon launch a buying arm in its San Francisco office, which Agresti will also oversee. All told, she handles about \$175 million in spot advertising for clients such as Dunkin' Donuts, Marshalls, TJMaxx, Fleet Bank and, the most recently acquired, CVS/Pharmacy. "We are large enough to have clout, but small and nimble enough to be hands-on with our clients," Agresti says, describing her agency with pride.

"Karen is the moral equivalent of an Olympian," says George Sokolowsky, chief marketing officer of the Marshall/TJMaxx parent company, TJX. "She is the straightest shooter I have ever met in media. She is a fierce negotiator who always delivers disproportionately to her wallet, but she also cares about you and her agency." Sokolowsky has worked with Agresti since he arrived at TJX in 1995.

Going forward, Agresti wants to help spot advertisers take better advantage of multi-market group ownership of TV stations and convince the stations to do more with product placement and added-value promotions.

Agresti made some strides in this area with a fourth-

director Kristi Argyilan, Agresti's boss for two years. "I have examples of this weekly. She understands that we have to run a business, and the client has to run a business, and she meets the two brilliantly. Karen acts like CFO, media planner and account executive all at the same time."

Adds Argyilan: "She's tenacious. Karen protects her clients as though she is protecting her own life."

Like all advertising sectors, the spot marketplace suffered last year when the economy hit its low and network TV and cable were significantly discounting inventory. With network avails being so inexpensive last year, spot was deemed more expensive, and advertisers were not including spot in their budgets. Now that business is healthier and the networks are charging high rates for inventory, advertisers are turning to spot again as a cheaper alternative.

"The hardest part of the job is when clients are having a tough time with their budgets and are forced to spend less," Agresti says. "We are looking to make TV efficient whether it's local or national—the right stuff at the right price—or else you have cheap stuff that no one sees or a schedule that's great that you paid through the nose for."

It has been 19 years since she moved to Hill, Holliday from Canton Advertising, the in-house agency for the now-defunct Hills department store, and Agresti clearly still loves her job and the business. She serves on a number of

"We are looking to make TV efficient whether it's local or national—the right stuff at the right price—or else you have cheap stuff that no one sees or a schedule that's great that you paid through the nose for," says Agresti.

quarter buy for her client CVS. She and the CBS-owned station in Boston, WBZ-TV, came up with an idea for a contest connected to *Survivor* that promoted both the pharmacy and the show. Through the Boston outlet, she cut the same deal with all stations in the CBS group that serve markets where CVS is located. "Except for a little PR, stations are not very promotion-driven," she says. "Network and cable do a huge amount of it and spot has taken a backseat."

Another example of a promotion that benefitted both the station and the advertiser was when Dunkin' Donuts ran a 15-second spot that helped launch *Everybody Loves Raymond* into syndication. Dunkin' Donuts' tagline at the time was "Loosen Up a Little," and in about a dozen markets that the donut shop served the spot was followed with a directive to "Loosen Up a Little With Raymond and Dunkin' Donuts" and to watch the show on a specific channel at a specific time.

Overall, Dunkin' Donuts has 3,500 franchisees in 120 markets so, in essence, Agresti says she has 3,500 clients. "It's complicated, because they all have different needs," Agresti says. But, she adds, "We certainly have better coffee since we got the account."

"Karen is a big thinker," says Hill, Holliday's media

committees including the AAAAs Local Spot TV group and The New England Electronic Media Association's board of directors, but there is life outside of the job and she fills it with gardening, golf and travel.

Agresti is an avid golfer who loves to travel to different courses around the world. She recently went to Scotland with her boyfriend to check out the famous St. Andrews course, but her favorite courses are in Pebble Beach, Calif. "It is like Disneyland for me," she says.

Golf is also a great way to talk to TV station managers about the new ideas. In order to infuse some fun into networking, Agresti helped create NEMA Hackers and Wackers, the industry's first local golf tournament, 12 years ago.

In addition to golf, Agresti has quite the green thumb and actually won an award for her garden at her home in Newton, Mass. She threatens to leave the business one day and get into the garden design business.

"She always says that," says Argyilan, laughing. "But I don't see it happening anytime soon. If she does, I'll be joining her." ■

Megan Larson writes about the cable television industry as a senior editor for Mediaweek.

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Your last day of high school?
Anything in between?



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Matt Feinberg

Musician by night, radio buyer by day, he strikes a chord with clients and colleagues

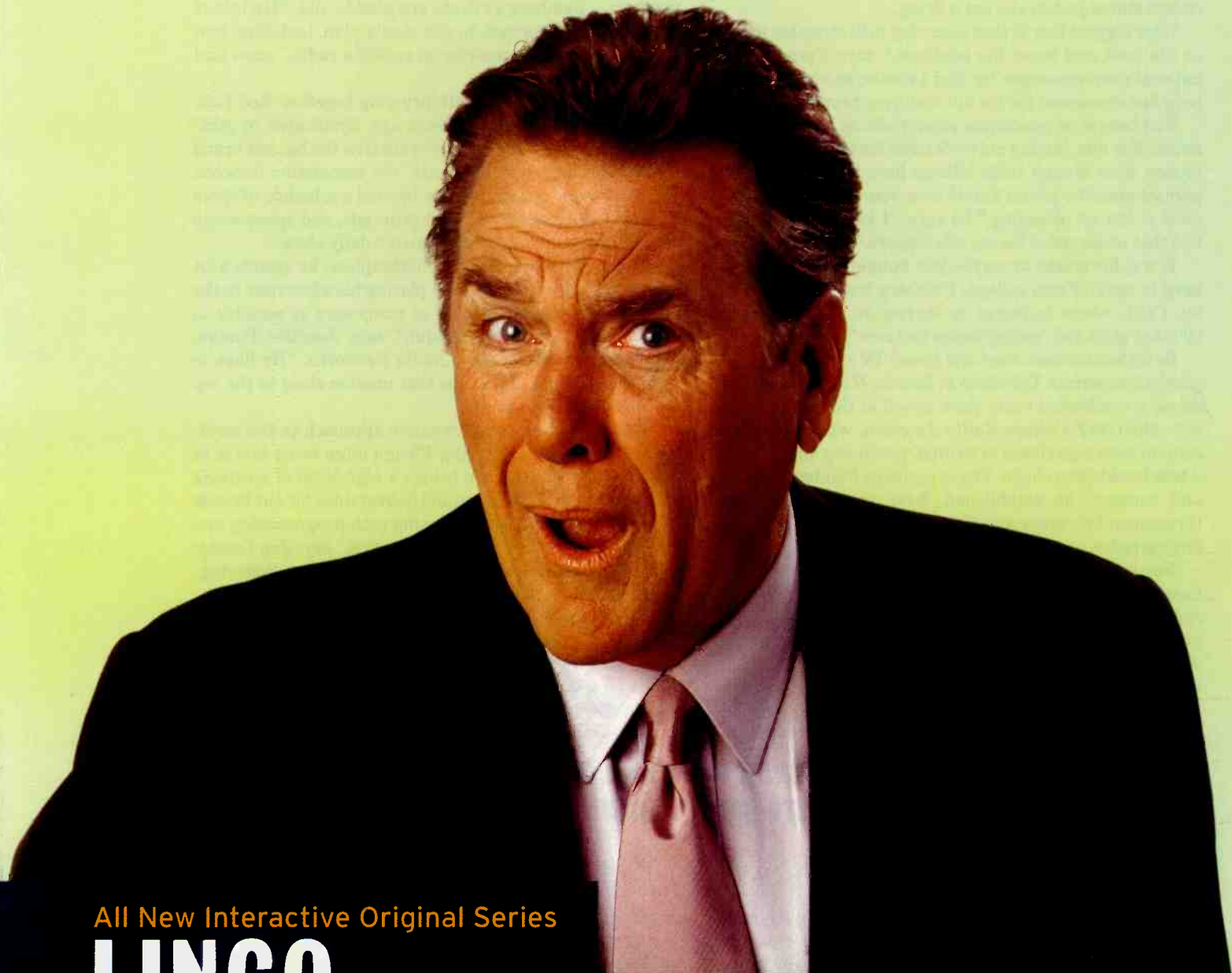
BY KATY BACHMAN PHOTOGRAPHY BY TODD FRANCE



Matt Feinberg, this year's Radio All-Star, leads a double life. On weekends, he's a musician, playing bass guitar at small clubs and bars throughout Manhattan. He has jammed with the likes of Rick Derringer ("Hang on Sloopy," "Rock & Roll Hoochie Koo") and even has a couple of CDs to his name.

But during the week, he's senior vp of national radio for Zenith Media, buying network radio for clients such as Red Lobster, Verizon, Lexus, and Schering-Plough's Tinctin, Clarinex and Claritin.

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And although making All-Star isn't the same as getting on the cover of *Rolling Stone*, Matt is thrilled with the honor. "Most musicians have day jobs. I'm a working New York musician," says Feinberg, who points out that the two careers give him balance. Not to mention a better living than most musicians who have to wait tables or work in record stores just to eke out a living.

"Our biggest fear is that some day he'll strap his guitar on his back and leave the business," says Karen Soots, national media manager for Red Lobster, an account Feinberg has stewarded for his full four-year tenure at Zenith.

Feinberg is as passionate about radio as he is about his music. For him, buying network radio isn't about spending money, even though radio billings have increased by 400 percent since he joined Zenith four years ago. "I'm really good at the art of buying," he says. "I look for opportunities that make sense for my advertisers."

It was his music, or maybe just hunger, that lead Feinberg to radio. From college, Feinberg traveled to Berkeley, Calif., where he ended up sharing an apartment with 20 other guys and "eating beans and rice."

So he headed back East and joined TV syndication company All American Television in Rowan, N.J. There he produced a syndicated radio show aimed at the college market called *SST College Radio America*, which gave him soup-to-nuts experience in writing, producing and clearing a new broadcast vehicle. The experience Feinberg gained, and contacts he established, have proven invaluable throughout his career and shaped his creative approach to buying radio.

For a while, Feinberg continued to produce radio and music shows, which led to writing and producing music soundtracks for several local cable commercials. He also scored three "B" movies. Somewhere along the way he even bought some radio and cable time for clients. Eventually his dabbling landed him a job with the in-house advertising firm of pharmaceutical/packaged-goods giant American Home Products (now Wyeth Advertising).

"Matt spends a lot of time making sure that he is placing his client in the right environment, reaching as many ears as possible, to make a successful campaign."

There he met his mentor, Richard Feldheim, now president of Wyeth Advertising. Feldheim plucked Feinberg out of the computer department and taught him about buying radio.

"He was very enthusiastic about it," recalls Feldheim. "We sat around for hours talking about the best way to approach the marketplace. He even bought a suit or two."

Feinberg took to radio quickly and eventually headed up all of radio for AHP, planning and buying national and local radio as well producing in-house "infomercials" for the company's field sales force. During his 10 years at AHP, Feinberg realized the powerful voice radio could create for a product. With this in mind, he developed a national radio plan for Riopan Antacid, which increased Riopan's profits

by 11.5 percent that year. He also spearheaded the Gulden's Mustard regional radio effort by devising market-by-market promotions. The radio effort was credited with increasing Gulden's store sell in that season.

And then the music bug hit him again and he left the business for nine months, before landing at Zenith four years ago. Feinberg's clients are glad he did. "He brings an innovative approach to our media plan, including new technology. We're investing in satellite radio," says Red Lobster's Soots.

Feinberg is credited with bringing together Red Lobster and Tom Joyner four years ago. Syndicated by ABC Radio Networks, Joyner is recognized as the biggest brand in Urban radio. Over the years, the association between the two brands has grown way beyond a schedule of spots to include co-branded TV and print ads, and sponsorship of a special daily feature on Joyner's daily show.

"When Matt goes into the marketplace, he spends a lot of time making sure that he is placing his advertiser in the right environment, reaching as many ears as possible to make the campaign successful," says Jennifer Puritan, senior vp of sales for ABC Radio Networks. "He likes to remind us of that and keeps that mission close to the top when we're negotiating."

Because of Feinberg's creative approach to the medium, clients such as Schering-Plough often bring him in at the planning stages. "He brings a high level of strategic insight, thought leadership and deliverables for our brands by pairing our brands' positioning with programming and integrated merchandising opportunities," says Jim Lawenda, associate director of media services for Schering-Plough healthcare services.

For example, this past summer Schering-Plough was looking to ensure that its Tinaactin brand stayed top of mind with the consumer. Feinberg worked with ESPN Radio on a month-long promotion campaign that utilized all the ESPN broadcast properties in order to drive consumers to the ESPN Web site for the chance to win a trip

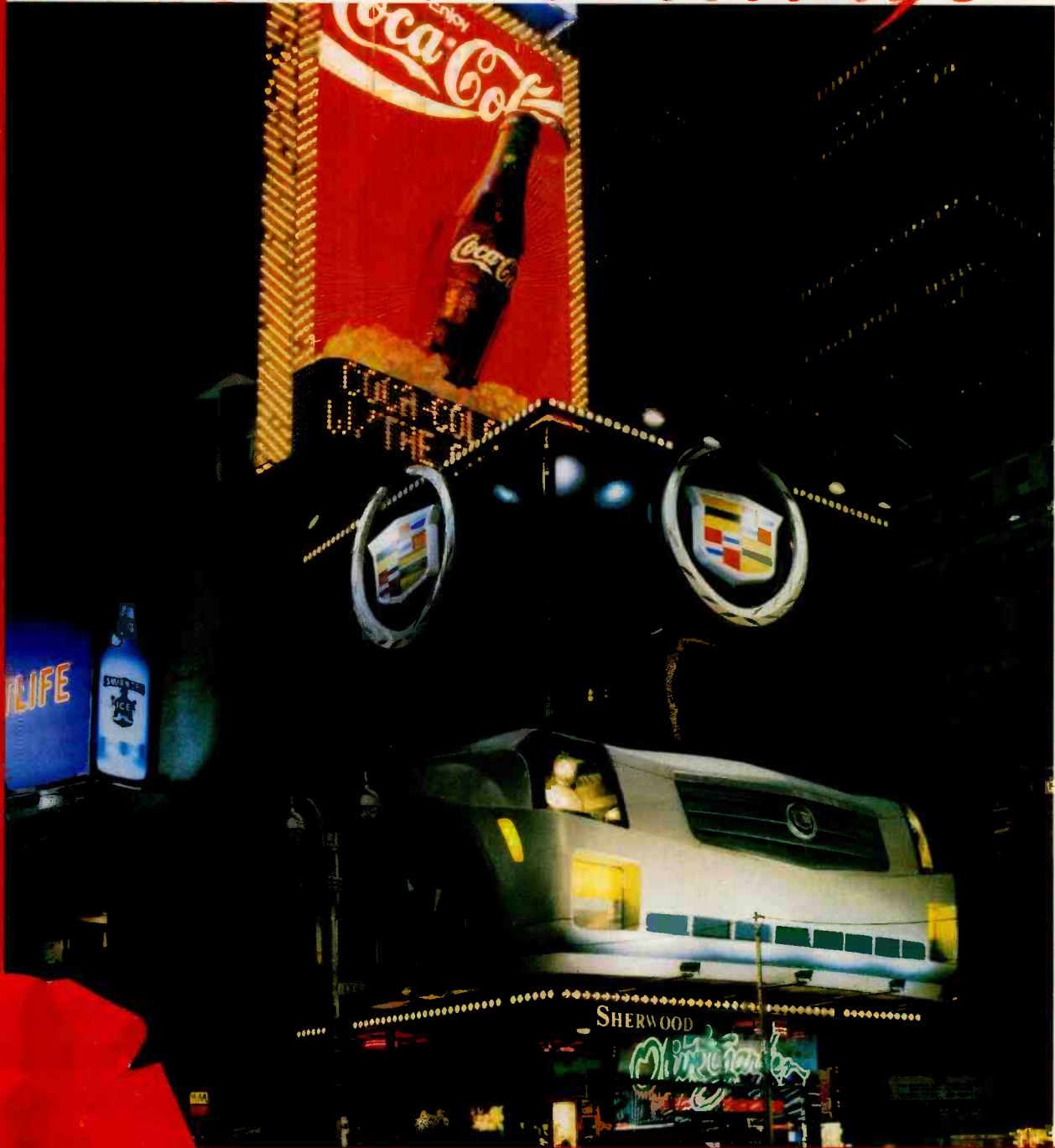
to three classic baseball parks on the East Coast. Schering-Plough was looking for 10,000 entries and instead got 44,000, which set an all-time record for the ESPN site.

From the beginning, Feinberg has been a champion of using the Internet. "My big hot button right now is using the broadcast media to drive people to the Web. The combination is the gateway to one-on-one marketing," he says.

Feinberg put together a similar approach for Allied Domecq's Maker's Mark bourbon, creating a campaign that tapped into the affiliates and Web site of Sporting News Radio Network.

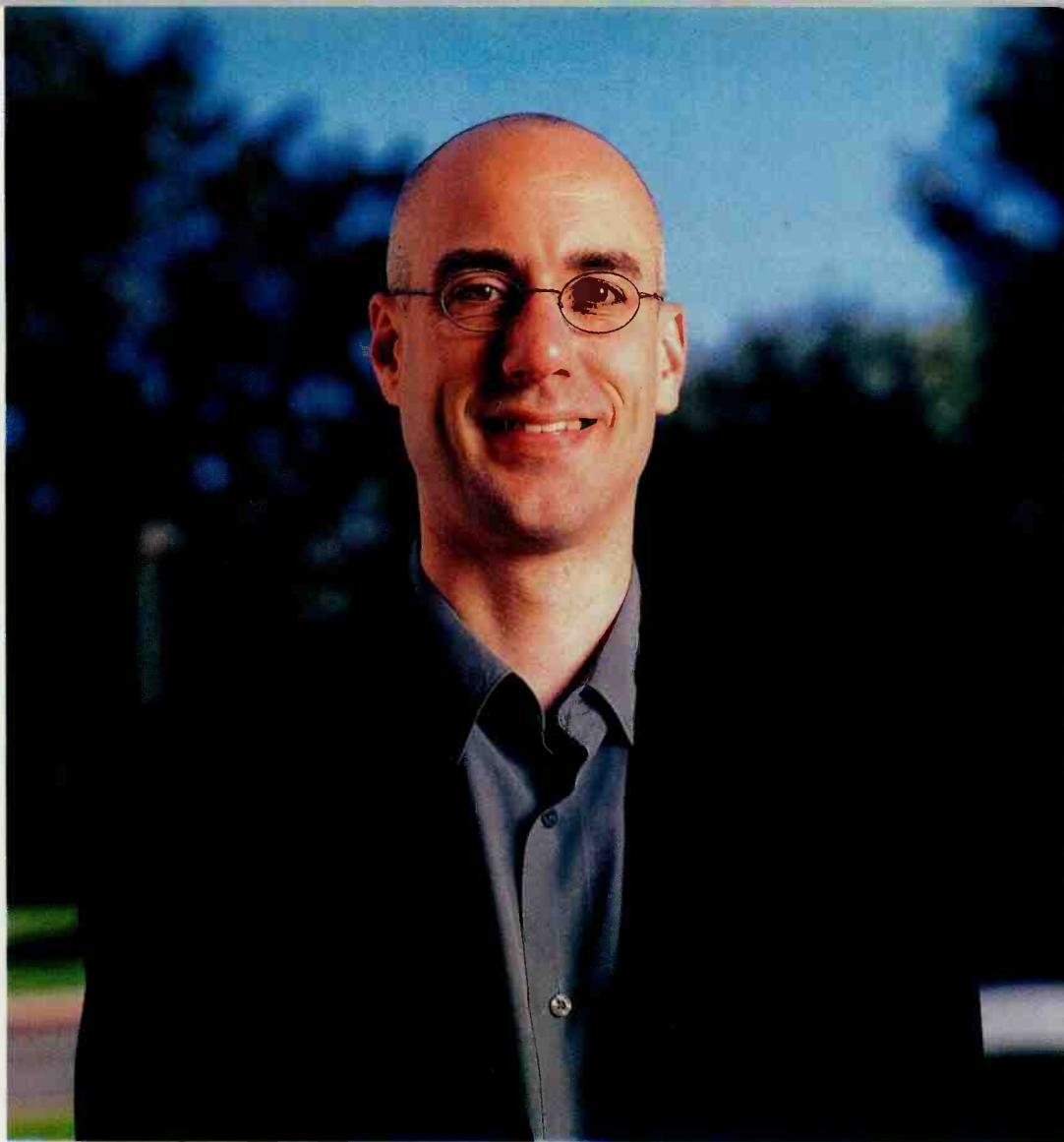
Feinberg's approach to radio has struck a chord with his colleagues and his clients. And for now, he's in the business to stay. ■

Season's Greetings



Sherwood Outdoor

THE BEST AND BRIGHTEST IN TIMES SQUARE



Jay Knott

He forges relationships between clients and newspapers, so that everyone wins

BY A.J. FRUTKIN PHOTOGRAPHY BY BRIAN DAVIS



If you think newspapers are a dying media, then Jay Knott is here to prove you wrong. With more than 1,400 dailies comprising well over 50 million in total circulation across the country, Knott says print advertising “continues to present a fantastic vehicle for timeliness and direct response.”

Knott allows that newspaper planning may be less glamorous than broadcast, magazine or even out-of-home advertising, but he remains adamant that print can be just as creative, “if approached in



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* Source: Erdos & Morgan, Purchase Influence American Business, 2000-2001

**Source: FT US Subscriber Study, November 2001

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such a way that you can present a newspaper with an opportunity while filling a need for your client."

As Zenith Media's print supervisor, that's just what Knott has done. And that's what makes him a Media All-Star this year.

Based in Irvine, Calif., Knott handles newspaper advertising in the western United States for Verizon Wireless. Since joining Zenith in March, he's already begun to implement the guiding principles that have fueled his successful approach to advertising.

"A lot of it comes down to relationship building," says Knott, who has worked almost exclusively in the print medium throughout his 10-year career. "If you come in and try to bully newspapers, or beat them up for everything you can get from them, you may accomplish your short-term goals of getting a good deal right now. But it doesn't help with your long-term goals."

Knott admits that media buying can get rough. After all, he says, "everybody has his or her own agenda." Clients, like Verizon Wireless, want to save as much money as possible. At the same time, newspapers want to make as much as possible, while offering the least amount of benefits. And that's where Knott steps in.

"You've got to come in the middle and figure out how to buy the product," he says. "You've got to understand the client, and the newspaper, and be able to take both of those viewpoints, and keep everyone on the same page, while getting the best deal possible for your client."

It's that sort of finesse that's endeared Knott to his superiors. "It's demanding to understand the culture of the agency and the client, because it changes so much. But Jay gets it," says Larisa Svechin, vp/director of print for Zenith Media. Describing Knott's negotiating style as "tough but fair," Svechin adds that Knott "understands what the person on the other end of the line needs from him to get the job done."

As a relationship-builder, Knott says another key driving principle is to make each newspaper feel like a part-

ner, no matter what its size. "Obviously, some newspapers are more important than others," he acknowledges. "But everybody needs to be treated with a certain level of importance. You can't treat one newspaper as if it's less important than another."

ton Beach, Calif.,-based Spectrum Media, where he rose from account coordinator to vp over the course of nine-and-a-half years.

If it wasn't for advertising, Knott says he may have been a chef. "Little did I know they'd all become famous and get their own shows," he says, with just a hint of remorse. And, pointing to the success of cable's Food Network, he says, somewhat rhetorically, "Maybe I picked the wrong career."

There are a lot of people who would disagree. ■

There are a lot of people who would disagree. ■

A.J. Frutkin is a senior editor for Mediaweek.

"It's demanding to understand the culture of the agency and the client. But Jay gets it," says Larisa Svechin, vp/director of print at Zenith. "He understands what the person on the other end of the line needs from him to get the job done."

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Jack Sullivan

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

BY SANDY BROWN PHOTOGRAPHY BY CHRIS CASABURI



If an out-of-home campaign catches your eye, chances are Jack Sullivan had something to do with putting it in place.

As Starcom's senior vp, out-of-home media director, Sullivan is responsible for overseeing vast operations for a blue chip client list of top national brands. In representing their outdoor interests, Sullivan cuts a swath through the outdoor advertising world from Myrtle Beach, S.C., to Portland, Ore. In the process of plying his trade, Sullivan has managed to earn himself a reputation as the best

player in the out-of-home space.

"He plays an exceedingly big role in outdoor," said Nancy Fletcher, president and CEO of the Outdoor Advertising Association of America. "He is a big thinker and very thoughtful in the intellectual sense. He couples those qualities with hard work and determination. He knows who his clients are and makes very wise choices on their behalf."

After completing his advertising and marketing degree at the University of Illinois, Sullivan went to work for Starcom/Leo Burnett in the Out-of-Home Group in 1980. In 1983, he left the OOH group to work on the Procter & Gamble account for Starcom as a buyer/planner. "When I left the group to go into TV buying, I thought it was fun, but I missed the challenges of outdoor," he says. So a year later Sullivan was back at Starcom OOH (Leo Burnett Media) as a supervisor, and he has since climbed to the top of the food chain.

Diane Cimine, who is president of Cimine Enterprises, a communications and marketing strategy consultancy, and the former chief marketing officer of the Outdoor Advertising Association of America, says that Sullivan embodies the spirit of outdoor media. "Everything is about how you use the space," says Cimine. "He knows how to play matchmaker for all the elements that go into successful outdoor campaigns."

In overseeing the operations of Starcom's OOH unit, Sullivan works on behalf of the company's entire roster of clients, which include Procter & Gamble, Miller, Kraft, McDonald's, LEGO and Nintendo. In addition to those, Sullivan's OOH division has two highly visible clients of its own, The Gap and Banana Republic, which fall outside of Starcom's current client roster.

"When you get involved in the creative aspects of outdoor there are a number of learned skills you need to combine," says Sullivan. "It goes far beyond the idea of putting up a sign. You have to be able to handle the real estate, legal, architecture and city planning, and blend that with the creative goals. You have to abandon column thinking that in many ways applies to other media planning."

He points to a national campaign he recently did for McDonald's as a major career achievement. Sullivan orchestrated the placement of more than 13,000 signs across the United States, all for the same campaign—an unprecedented level in the industry. While many out-of-home campaigns will vary region by region, this one involved an extraordinary level of coordination on the part of Sullivan and his team. Achieving that level of reach at such a broad national level is much more than a simple juggling act—it takes the skill of a military field general who understands the vast complexities of the business.

"Outdoor requires an equal balance of right-brain and left-brain activity," says Cimine. "Sure, there are the mechanics, but to create a program that soars requires ingenuity, and he brings that to the table in spades." Sullivan says that the possibilities are endless when it comes to outdoor. "There are so many different things, the sky's the limit."

Still, Sullivan looks forward to a time when the model

for OOH might change. Asked what the future might hold for outdoor campaigns Sullivan says: "I see a point in time when this is not a fixed-screen medium, one in which we're not buying space but time." He would like to see the day come when his client might own time on 80 percent of signs on an expressway for one day, and the next day own the same time on a different highway in order to maximize exposure to as many eyeballs as possible.

Sullivan says there are challenges inherent in outdoor. With a client like Disney, for example, movies and DVDs have a short shelf life. "You have to sell it, and sell it fast,"

"[Outdoor] goes far beyond the idea of putting up a sign," says Sullivan. "You have to be able to handle the real estate, legal, architecture and city planning, and blend that with the creative goals. You have to abandon column thinking that applies to other media planning."

he says. "If an outdoor location tells us wait five days, forget about it. The margins of error are very tight."

Sullivan says his job is most fulfilling when he can combine many skills, including creative planning, buying and a lot of negotiating.

To wit, when tobacco companies struck their settlement with the government in 1999, it appeared that out-of-home budgets would be slashed by upwards of 90 percent. Sullivan attracted new clients to outdoor media and within 18 months had eclipsed the 1999 billing levels.

"The more you are interested in something, the more you feel impassioned by it," he says. "Because you are using so many learned skills, when you reach and you make it happen, it is tremendously satisfying. There's more that went into it than you can imagine."

"Jack is someone who plays hard and works just as hard," says Cimine. "He always has a twinkle in his eye, like he has something up his sleeve—an amazing trick, a big surprise. It's likely what makes him so successful in this role."

Not to mention a spirit that clearly demonstrates his love of the game. "This industry is really exciting—it sometimes saps you for information and ideas, because it is an industry that just doesn't end," he says.

This marks Sullivan's second Media All-Star award (he was also selected in 1992). His team recently won *Mediaweek's* 2002 Plan of the Year Award in the out-of-home category and were honored with the 2002 Sunset Strip Billboard Award for Creative Excellence. ■

Sandy Brown is a reporter covering the television station community for Mediaweek.



David Song

The ArnoldMC MPG vp brings interactive to the pitch table, integrating buys with other media

BY SUSAN KUCHINSKAS PHOTOGRAPHY BY WEBB CHAPPELL



David Song seems to know the answer to your question as soon as the first few words are out of your mouth. His fast-forward brain has kept him on the leading edge of interactive advertising, a sector that itself seems perpetually on the edge of the advertising industry. As vp of interactive for ArnoldMC, a unit of MPG, he handles about \$40 million in billings for close to 15 clients, including Fidelity Investments, Volkswagen, Monster.com, McDonalds and Royal Caribbean.



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Song joined MPG two years ago, following a stint as director of partnerships at Hook Media, an interactive media-planning agency. At that time, says MPG coo John Gaffney, interactive was seen as a wholly separate advertising medium, with its own rules and business models.

"But we saw its strength as how it related and integrated into the other parts of the media plan," says Gaffney. "To David's credit, he built an operation and made the people on his team and at the ad agencies believe that this in fact was the future for interactive. He was able to articulate that vision, and, even more important, to prove it."

"I've never seen anyone so caring about each brand he works on," says agency creative director Michael Silvia. "The guy knows gaskets and rods and a six- from an eight- from a 12-cylinder engine. And he doesn't even own a car!"

Integration is a religion at MPG, and interactive is seen as one of many tools for advertisers, so the interactive team has a place at the pitch table. There Song shines, thanks to tons of research and careful preparation. "I watched David at work when we started talking to Fidelity," Gaffney says. (Fidelity now does extensive interactive advertising, including sponsorships of tools and newsletters.) "His knowledge of their business and his ideas overwhelmed them. This kid can talk faster than I can listen, and he's incredibly engaging."

He's also incredibly engaged by the brands he shepherds, according to Michael Silvia, creative director at Duffy & Shanley, a Providence, R.I., agency. "I've never seen anyone so caring about each individual brand he works on," Silvia says. "The guy knows gaskets and rods and injectors and a six- from an eight- from a twelve-cylinder engine. And he doesn't even own a car! And I was frightened to witness, first hand, how he'll only buy P&G, barking at people in the store when they pick up a jug of Palmolive."

Song has a reputation for pushing his clients' boundaries—and publishers' creativity. "Say we give a site \$250,000," Song says. "We tell them for that amount of money we need them to be more innovative in what we're getting back." For example, in a campaign on party invitation site Evite, Southern Comfort sponsored invitations to Mardi Gras-themed parties and also offered the party planners logo napkins and cups, gaining the brand placement at the parties as well as on the site.

Song's ability to open his clients' minds helps Web publishers test new ad models. "It's outstanding to have someone who's willing to try things out," says Brett Wein, regional sales manager for Ask Jeeves. Too many agencies, he says, turn down custom units the search site develops, losing the opportunity to find out if they might work better than the tried and true. Neither is Song afraid to go to niche sites to find the right audience. "If there's a site with just 20 unique people there, but those

20 people are who we want, we have no problem going there," Song says.

While Song loves to lead his clients to the edge, he makes sure not to hang them out on the bleeding edge. MPG is relentless in its testing and campaign analysis. It uses its proprietary database system, Artemis, to track and analyze consumer response to online ads. "We can tell who responds better to blue ads, who is going to career sites, the people who respond better to the Jetta ad than to the Passant ad," Song says. "We're delivering on the back end."

At the beginning of his career, Song worked part-time

as a swim coach before taking the plunge into the advertising industry. His ability to fire up a team works as well for his MPG staffers as it did for young Olympic hopefuls. When Arnold/MPG bought Media Contacts, Song led the integration effort, losing neither staff nor clients during the process.

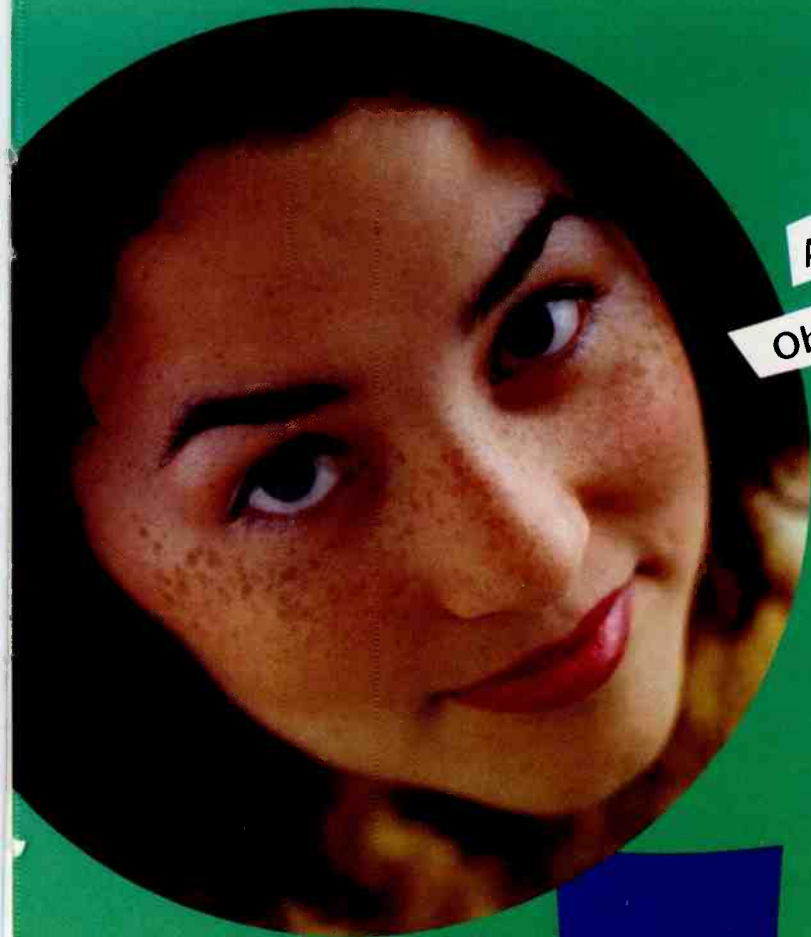
"David overpowers people with energy," says Gaffney. "He gives people opportunities to succeed, the space to succeed in, and he finds great strength in their success." For his part, Song says it's his brilliant staff that makes him look like an All-Star: "It's weird to work in a place where every single person on my team is just so smart."

Song spreads the interactive gospel through his work with the Boston Interactive Media Association. "They've been able to develop a true interactive community in Boston, and David pretty much spearheads anything I've attended up there," says Ask Jeeves' Wein. Song is also on the advisory boards of ad network DoubleClick and MSN, working to help create standards for interactive advertising, a frustrating mission that is Song's biggest challenge. "Right now, we can't even agree on what an impression is," he says, a situation that's slowing the industry's growth.

If MPG's vision of completely integrated media comes to fruition, Song knows that there will be no more need for interactive specialists, and that's fine by him. "I'd love to get back to my roots with traditional planning," he says. He has already begun to learn more about the traditional side of MPG's business. But for now, his need for speed is amply filled by the fast-changing interactive industry.

"If I'm not challenged, I move on," Song acknowledges. "But even today, I feel like a kindergartner in this business." ■

Susan Kuchinskis is a freelance writer who covers advertising and business from the San Francisco Bay area.



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Adam Gerber

He thinks holistically, incorporating his expertise in traditional and online media

BY CATHARINE P. TAYLOR PHOTOGRAPHY BY TOM IANNUZZI



The definition of non-traditional media can be complex in a world where proliferating technology and media options conspire to make the whole exercise of media planning far from being rote.

Does "non-traditional" mean striking a product placement deal to ensure that Paula Abdul quaffs Coke during *American Idol*? Is it placing advertising postcards in trendy restaurants? Is it using new online ad units to telegraph a message to the Internet masses?



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With Adam Gerber, who serves as a partner and director of media strategy at the DigitalEdge arm of MediaEdge:CIA, non-traditional could mean all those things. But it also means non-traditional ways of thinking. Talk to anyone who has worked with the 34-year-old executive, and they will inevitably mention that Gerber simply thinks about media in a more comprehensive way than most of his counterparts, incorporating everything from online to in-store promotions.

"He thinks through the entire process and says, 'Bottom line, we have to sell this [product]. How do we do that from start to finish?'" explains Steve Lanzano, CEO

"He has a way of making a compelling case in a smart way," says Lou Paskalis at Gallo. "There are an awful lot of people I would describe as chameleons," who change their colors with the environment. "You would never get Adam Gerber to do that."

of MediaEdge: CIA North America.

"He's sort of rebellious and courageous at the same time," adds Alan Schanzer, a managing partner at MediaEdge and, for the second time in his career, Gerber's co-worker. Schanzer first met Gerber when the two were assistant media planners at soon-to-be-defunct D'Arcy Masius Benton & Bowles, and brought him in to help start DigitalEdge in 1999.

While that starting point, and Gerber's current position as partner, might suggest a linear route through media's tried-and-true career ladder, there is an anomaly or two along the way. Those anomalies, Gerber says, were key to his development as an out-of-the-ordinary media strategist.

Though he started his planning career on Procter & Gamble, an interest in the Web—first cultivated while developing an online strategy for Pampers in the mid-1990s—led to a 1996-97 stint at America Online as an account manager in the service's mutual fund area. If that sounds as though it was an incredibly cutting-edge career move for the time, Gerber points out that many people thought he had just joined the lunatic fringe. The medium was then populated not with 25-year-old paper millionaires, but a cadre of tub-thumping believers who often faced ridicule for being excited about a slow, kludgy medium. AOL then had only 4 million members (as compared with almost 35 million today) and a barely-there advertising model. "I think a lot of people who were working with me thought I'd gone off the deep end," he explains.

Now his colleagues point to that experience as giving Gerber an ability to think holistically about client problems in a way that incorporates, but doesn't overemphasize, his specialty in online. "He has the opportunity to not just be an online guy," says Schanzer.

Case in point: Gerber's work for E&J Gallo's Turning Leaf, which won *Mediaweek's* Media Plan of the Year in the \$1 million to \$10 million category in June. Gerber's approach was to take what had been a TV effort and turn it into something that spent the client's money more effectively by incorporating print and online.

On TV, MediaEdge targeted niche cable channels such

as Bravo. But its work with Condé Nast and its Condé Net online unit to bring the online and print portions of the campaign to life was probably the plan's most unusual aspect, and where Gerber's role became most prominent. What began a year ago as a one-month test sponsorship of the epicurious.com Essential Wine Guide by Turning Leaf has continued to this day—that section of the foodie site is still sponsored by the brand.

MediaEdge also morphed Turning Leaf's somewhat obscure NFL sponsorship with a tailgating promotion and sweepstakes that yielded a huge draw on Epicurious. Condé Nast publications are also part of the overall plan.

At first the client was far from turned on by Gerber's attempts to convince them that their affluent, highly educated market would respond to an online marketing component of the package. "We were not embracing the online marketplace in any great way," admits Lou Paskalis, director of media at Gallo.

But Gerber always stays true to his beliefs, even when, as happened in a Gallo meeting recently, there are 45 people in the room, most of whom don't initially agree with his point of view. "He has a way of making a compelling case in a smart way," says Paskalis, who witnessed Gerber turn that meeting around. "There are an awful lot of people I would describe as chameleons," who change their colors with the environment, he adds. "You would never get Adam Gerber to do that."

But what makes Gerber special to planners, sellers and buyers is his ability to combine some visionary media skills with a pragmatic approach to getting things done. He's often in the situation of pitching superiors and clients on intricate online programs, a hard task when, as Paskalis readily admits, "You spend a lot of time talking about the smallest part of your budget."

In Lanzano's view, Gerber is a true creator of cross-platform deals, since his programs aren't about \$300 million pacts between Viacom and P&G. "Those deals are essentially a way of bringing down media prices on volume," he says. Instead, Gerber spends a lot of time in the trenches, once his work on the vision thing is complete. Ask Jennifer Cole, publisher of Epicurious, what she thinks of him and the first words out of her mouth are: "tough negotiator." But she's quick to add that his negotiating leaves "both partners feeling satisfied."

Paskalis, for his part, thinks Gerber has the right traits, and background, to be the true media executive of the future, able to twist a fragmented media marketplace to a client's advantage. "This is one stop on the Adam Gerber journey," he says. "I would say, 'stay tuned.'" ■

Catharine P. Taylor is a contributing editor who writes about interactive and advertising for Adweek Magazines.

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Market Profile

uses the tag "On Your Side" to promote its branding effort as the "viewer advocate station in the market," says Bill Stanley, WTVQ vp/gm. In mid-October, WTVQ underwent a fairly comprehensive overhaul, which included revamping its news set with a new backdrop and fresh graphics. The station also launched a new weather lab that features live, high-definition Doppler radar, the only station in the market with this technology, says Stanley.

This past summer, WTVQ sportscaster Keith Spalding was promoted to sports director. WTVQ televises the Lexington Legends' home opener in April live in prime time.

WDKY completely revamped its daytime lineup this fall, weeding out a hodgepodge of older syndicated shows in favor of shows like *Good Day Live* (syndicated out of L.A.), *Celebrity Justice*, *Judge Mathis* and *The Ricki Lake Show*. "We now have solid adult programming from 8 a.m. to 4 p.m.," says Jim Ottolin, WDKY gm. Ottolin was promoted from within Sinclair to his current position about six months ago. He previously served as director of sales for Sinclair's Dayton duopoly, NBC affiliate WKEF and Fox affiliate WRGT. WDKY also launched *Dharma & Greg* in syndication this fall at 10:30 p.m. following its late news.

Sandra Powley owns the market's UPN affiliate, WBLU, a low-power station that signed on in May 1999. The outlet also serves as a secondary WB affiliate. Powley's husband, John Powley, serves as the station's gm. John Powley says the station intends to relocate to a new frequency sometime next year, going from channel 62 to channel 10. The move has already received approval from the Federal Communications Commission, he says, which is looking to clear out stations above channel 59. Meanwhile, WBLU is searching for a new transmitter site to improve its signal and has had discussions with a couple of station owners in the market to possibly co-locate on an existing tower, John Powley adds. The station, which does not produce local news, airs syndicated shows like *Crossing Over with John Edward*, *Texas Justice*, *The Hughleys* and *Family Feud*.

Paxon Communications' local Pax TV outlet, WUPX-TV, is located on Channel 67.

The primary cable service providers in the Lexington DMA are Insight Communications, Adelphia Cable and Charter Communications. Insight serves the city of Lexington, while Adelphia serves 23 surrounding counties. Charter serves four counties on the fringe of the market: Pulaski, Whitley, Wayne and Russell.

The local interconnect handling cable ad

sales officially launched in March 2001. Formerly AT&T Media Services, the local interconnect is now owned by Comcast (following its merger last month with AT&T) and operates under the name Insight Media Advertising. Chuck Crawford, gm of Insight, says the interconnect represents Insight and Adelphia for ad sales and placement in the market. Insight serves 23 of the 39 DMA counties with

195,000 subs, or 77 percent of the 255,500 cable homes in the market, says Crawford. On Dec. 30, the interconnect will up the number of cable networks on which it inserts ads from 35 to 39, adding Fox Sports Net South, Court TV, Cartoon Network and AMC. The interconnect only inserts on an average of 14 networks across the DMA (outside of Lexington).

Although 2001 was a tough ad-sales year for

NIELSEN RATINGS / LEXINGTON, KY.

EVENING AND LATE-NEWS DAYPARTS, WEEKDAYS

Evening News

Time	Network	Station	Rating	Share
5-5:30 p.m.	CBS	WKYT	7	20
	NBC	WLEX	4	13
5:30-6 p.m.	CBS	WKYT	7	21
	NBC	WLEX	5	16
6-6:30 p.m.	ABC	WTVQ	4	12
	CBS	WKYT	9	22
	NBC	WLEX	7	18
	ABC	WTVQ	5	11

Late News

Time	Network	Station	Rating	Share
10-10:30 p.m.	Fox	WDKY	6	12
11-11:30 p.m.	NBC	WLEX	7	20
	CBS	WKYT	6	19
	ABC	WTVQ	3	9

Includes local news programs only. All household rating and share numbers are estimates, compiled from diary returns. Source: Nielsen Media Research, July 2002

NEWSPAPERS: THE ABCS

	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
Fayette County: 110,884 Households				
<i>Lexington Herald-Leader</i>	45,300	61,543	40.9%	55.5%
Madison County: 28,258 Households				
<i>Lexington Herald-Leader</i>	4,624	8,071	16.4%	28.6%
<i>The Richmond Register</i>	6,983	7,718	24.7%	27.3%
Jessamine County: 14,406 Households				
<i>Lexington Herald-Leader</i>	3,936	6,249	27.3%	43.4%
Clark County: 13,353 Households				
<i>Lexington Herald-Leader</i>	2,774	4,455	20.8%	33.4%
Scott County: 12,792 Households				
<i>Lexington Herald-Leader</i>	3,611	5,624	28.2%	44.0%
<i>Louisville Courier Journal</i>	141	50	1.1%	0.4%
Woodford County: 9,132 Households				
<i>Lexington Herald-Leader</i>	3,374	4,824	36.5%	52.8%
<i>Louisville Courier Journal</i>	123	90	1.3%	1.0%
Bourbon County: 7,707 Households				
<i>Lexington Herald-Leader</i>	2,485	3,303	32.2%	42.9%

Data is based on audited numbers published in the Audit Bureau of Circulations' Oct. 3, 2002 County Penetration Report. Source: Audit Bureau of Circulations

Market Profile

all media, 2002 has seen a definite turnaround for cable. "In January, we started with guns blazing," says Crawford, who adds that business has remained strong.

The Lexington-Fayette radio market is ranked No. 102 in the country and is dominated by three players: Clear Channel Communications, which controls about 40 percent of the radio advertising market share; Cumulus Broadcasting, about 30 percent; and Lexington-based L.M. Communications, about 16 percent ad revenue market share (see *Radio Ownership chart on page 12*). Arbitron has embargoed the Lexington-Fayette radio market, meaning it does not release ratings data to the media, and declined to explain why.

James MacFarlane, group gm for L.M. Communications, says that competing against broadcasting giants Clear Channel and Cumulus isn't easy, but the company has managed to hold its own against the big boys. "Because we are privately owned, we do it the old-fashioned

way. Our air personalities and our [program directors] beat the bushes" to get people to tune in to its stations, says MacFarlane. L.M. owns five stations in the market and handles sales for a sixth under a joint sales agreement with Clarity Communications. That station, WLXO-FM, last spring flipped from Oldies to

with an Attitude," WLXO in September diversified its roster, with Stern in morning drive and a bevy of other syndicated personalities throughout the day, including G. Gordon Liddy, Sean Hannity and Michael Savage. WLXO is the market's first FM Talker.

A year ago, the market had three Oldies stations—besides WLXO, Clear Channel and Cumulus both had Oldies stations—far too many for it to handle. Cumulus flipped its Oldies outlet to Country, leaving CC the lone Oldies player with WMKJ-FM.

L.M.'s top-rated station is Rhythmic Contemporary Hit Radio outlet WBTF-FM, which it acquired a year and a half ago from Blue Chip Broadcasting. The Urban-leaning outlet competes with Clear Channel's CHR station WLKT-FM. L.M.'s Sports station WLXG-AM is the flagship station for Lexington Legends baseball games. WLAP-AM, Clear Channel's News/Talk station, has the University of Kentucky Radio Network.

NIELSEN MONITOR-PLUS

AD SPENDING BY MEDIA / LEXINGTON, KY.

	Jan.-Dec. 2000	Jan.-Dec. 2001
Spot TV	\$57,651,314	\$57,113,474
Outdoor	\$5,188,221	\$5,421,633
Total*	\$62,839,535	\$62,535,107

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

Super Talk. Clarity, which handles WLXO's programming, kicked off the new format last May by airing the syndicated *Howard Stern Show* all day every day. "It began as basically a one-month stunt, but it worked so well that it continued," MacFarlane says. Branded as "Talk

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Fairfield, Ohio-based Baldwin Broadcasting and Lexington-based Mortenson Broadcasting both serve the market's more religious-oriented listeners with Christian and Gospel stations. Baldwin Broadcasting operates noncommercial Christian Adult Contemporary outlet WVRB-FM under a local marketing agreement for its actual owner, nonprofit group Educational Media Foundation. WVRB-FM is the largest all-Christian station in the market and continues to experience ratings growth, says Tom Cody, regional manager for Baldwin Broadcasting.

The *Lexington Herald-Leader*, owned by Knight Ridder, is the sole daily newspaper. Daily circulation for the six months ended Sept. 30 was 108,892 Monday through Thursday, 131,939 on Fridays and 147,832 on Sundays, according to the Audit Bureau of Circulations. The Monday-Thursday circ grew 1.1 percent over the same period in 2001; Friday and Sunday circulations were essentially flat.

On the management front, the *Herald-Leader* welcomed Amanda Bennett in Sep-

tember 2001 as its new editor. Bennett had previously worked for *The Oregonian* as managing editor/enterprise. Ann Caulkins, senior vp of sales and marketing, left the *Herald-Leader* about a month ago to become publisher of *The State* in Columbia, S.C. The *H-L* has yet to fill the position.

Last March, the *Herald-Leader* converted to a narrower 50-inch width. The paper simultaneously launched an extensive redesign. The redesign included converting all of the paper's feature sections, which had been in tabloid format, to broadsheet. A six-page feature section on technology and personal finance that ran on Sundays was discontinued. In its place, the paper now has a page of technology on Fridays and a page of personal finance on Sundays, says Tom Eblen, *Herald-Leader* managing editor. Sunday's paper now features a new food, dining and eating section called "A la Carte."

Eblen says the paper's Thursday feature section, called "You," which targeted women, was completely overhauled. Under the new name, "Free Time," the section focuses on

hobbies, outdoor activities and other local leisure options, and targets men and women. Another feature section, "Faith & Values," was moved from the back of the local section and made into its own section on Saturdays.

The *Herald-Leader* circulates in 75 counties, but its primary coverage area is Fayette County (where Lexington is located) and the surrounding six counties in the metro area, says Eblen.

Lexington's *Ace Weekly* is the city's weekly alternative newspaper, which publishes every Thursday. Village Voice Media, which bought the free paper in 2000 from a local owner, sold it to Rhonda Reeves in January 2001. Reeves, *Ace's* longtime editor, had been promoted from editor to editor/publisher in 2000 after Village Voice Media bought the paper.

Lamar Advertising is the dominant outdoor advertising company in Lexington. Lamar offers rotary bulletins in Lexington proper and 30-sheet poster panels in surrounding areas. Well-traveled Interstates 64 and 75 intersect in Lexington. ■

November Sweeps

Contest Lifts Station From 3rd to 1st, Overnight!

4PM	Nielsen Overnights 7/22/02 - 10/30/02	November
KDKA-TV (News)	5.8/13	7/15
WTAE (Oprah)	4.8/11	6.5/14 Contesting
WPXI (Judy)	6.7/15	7.5/16 Contesting

5PM		
KDKA-TV (News)	8.7/18	8.9/17
WTAE (News)	7.1/15	9.9/19 Contesting
WPXI (News)	7.9/16	8.2/15 Contesting

6PM		
KDKA-TV (News)	10.5/21	11.2/20
WTAE (News)	7.7/15	9.7/17 Contest Flow Benefit
WPXI (News)	7.8/15	9.7/17

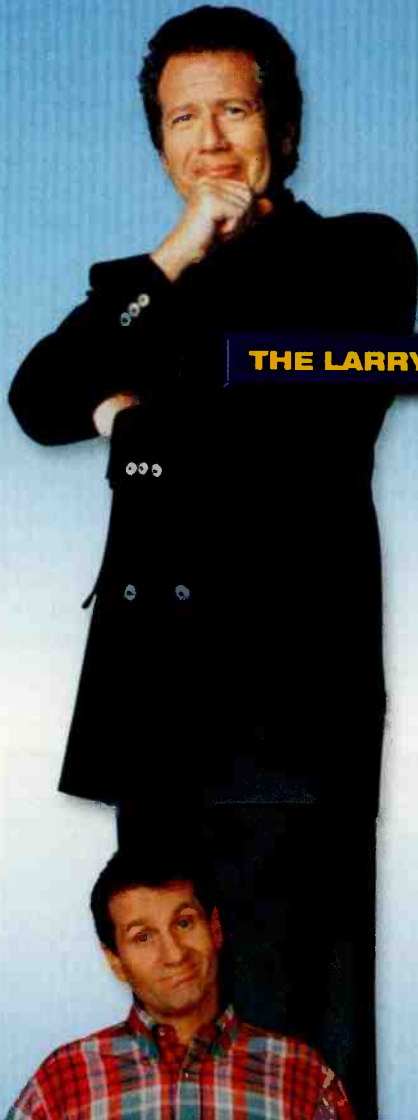
As we demonstrated a few weeks ago, since the launch of its enormously successful 4pm newscast in July, KDKA (Pittsburgh) is once again the undisputed news leader at 5pm, 5:30pm, 6pm, 6:30pm. However, with the start of the November sweeps WTAE & WPXI began their massive contesting to distort the real ratings. The results are in and WTAE was clearly the winner. In fact WTAE hyped their Oprah & early news ratings going from third to first place at 5pm. Take a look!

THIRD TO FIRST PLACE!

How does a clearly entrenched #3 station become #1 literally overnight? By saturating the mail & airwaves with massive promotion for a Watch'n Win contest. WTAE has been quoted (in this publication) as stating they would prefer not to run Watch'n Win contests but do so only because WPXI does. Now that they've clearly defeated WPXI it's time for both stations to cease the practice of distorting ratings. And it's time for AAAA's members to enforce it's policy and take punitive action in Pittsburgh. We need real action (not just words) from industry leaders.

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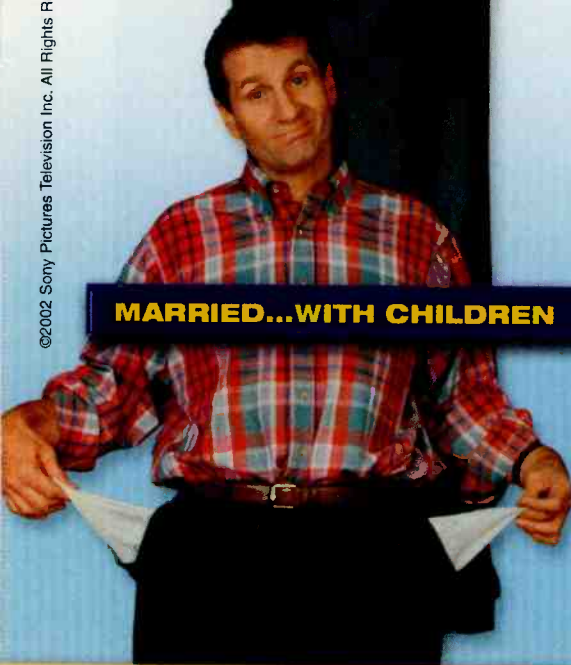
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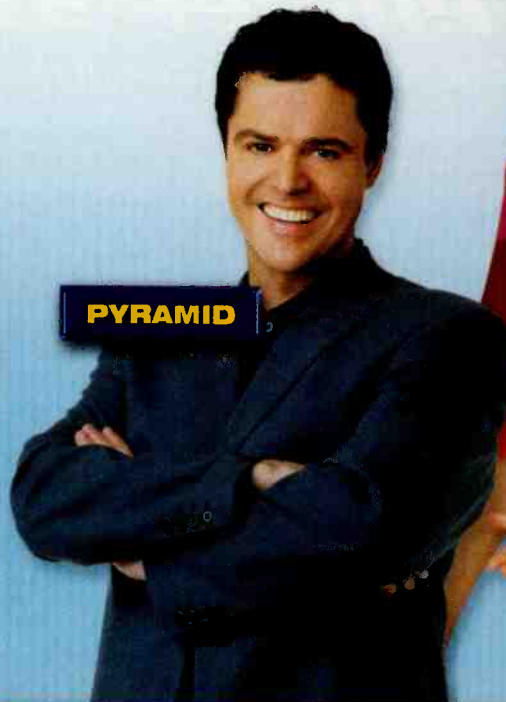
THE LARRY SANDERS SHOW



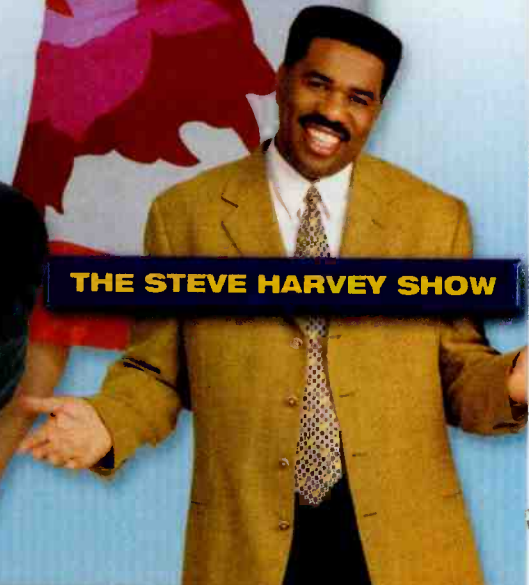
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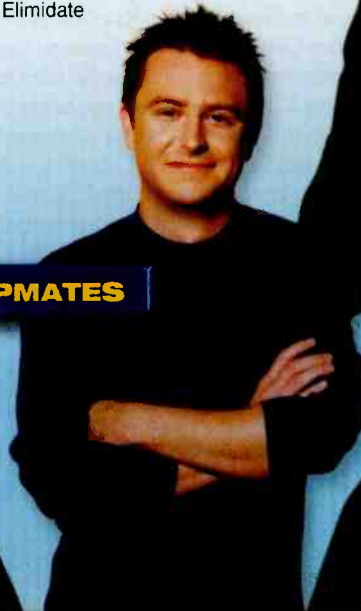
SHIPMATES: Source: NSS, Galaxy Explorer; Men 18-49 AA/GAA VPVH; STD through 10/13/02 Reality=Shipmates, Blind Date, 5th Wheel, Change of Heart, Eliminate



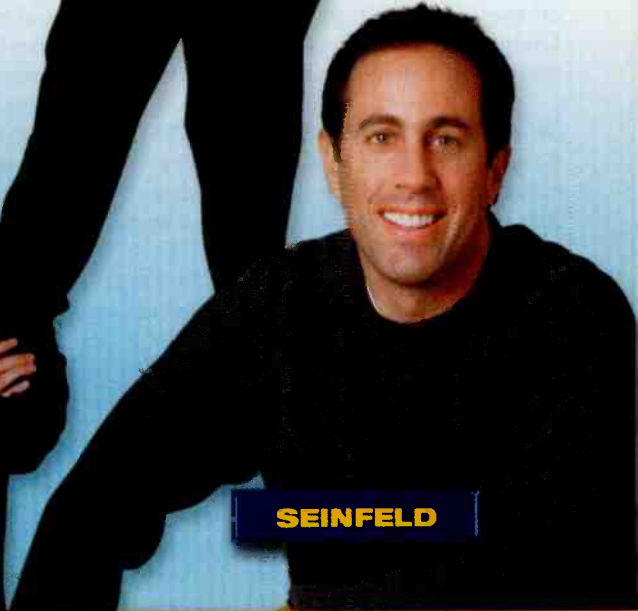
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Inside Media

NEWS OF THE MARKET

Fox Cable Plans Action-Sports Channel

Fox Cable Networks Group announced at the Western Show cable confab in Anaheim, Calif., last week that it will launch Action Sports, a new digital channel next summer dedicated to action-sports enthusiasts ages 9-34. The network will showcase sports ranging from skateboarding to surfing, wakeboarding, BMX, motocross and snowboarding and will launch with 1,000 hours of exclusive content. DirecTV will add the channel to its Sports Pack Package and Fox has distribution agreements in line with Time Warner Cable, which will add the network to its digital tier. Smaller cable operators including Classic Communications, MTC Cable, Piedmont Cable, Service Electric Cable TV and U.S. Cable have also agreed to carry the service.

Lifetime Movie Net Marks 35 Mil Subs

Lifetime Movie Network has passed the 35 million-household mark, according to Nielsen Media Research. The network added almost 16 million homes this year to reach a total of 35.9 million homes. The second channel to be launched under the Lifetime Television for Women banner, LMN airs made-for-TV movies, miniseries and theatrical releases. On average, according to Lifetime, LMN has so far generated a 0.7 prime-time household rating year-to-date.

Nielsen Prepares to Measure PVR Use

Ensuring that it will be able to measure tomorrow's TV audiences, Nielsen Media Research last week announced an agreement with Ucentric Systems, a provider of TV PVR networking software for digital set-top boxes. The agreement calls for Nielsen to

develop software that will be integrated into Ucentric's system and will allow Nielsen to track the usage of personal video recorders on multiple TV sets. Several details need to be worked out before any ratings data will be released, such as whether the ratings will be incorporated into Nielsen's current ratings system or produced separately. Nielsen, owned by *Mediaweek* parent VNU, inked a similar deal with TiVo in August.

Klein to Pen Weekly Column for *Time*

Joe Klein, the "Anonymous" author of political novel *Primary Colors*, will join *Time* magazine in January as a senior writer, providing a weekly column on national and international affairs. Klein will be based in both New York and Washington. The author of several political nonfiction and fiction books, Klein has spent the last six years at *The New Yorker*, as a Washington correspondent from 1996-2000 and most recently as a staff writer. He has been published in multiple news magazines.

NCC to Handle NYC Sales for RASCO

National Cable Communications will begin representing national spot cable advertising sales in New York for Rainbow Advertising Sales Corp., effective in January. Under the agreement, NCC will handle sales for the News 12 Networks, MetroChannels and the New York Interconnect, a partnership between Comcast and Cablevision that is the largest interconnect in the U.S. and one of the last major ones to partner with the rep firm. NCC already represents Time Warner Cable, serving Manhattan, as well other major MSOs in the market. With 14 sales

Calendar

As part of its **Advertising & Marketing 101** series, The **Ad Club of New York** will present a seminar on broadcast production Dec. 10 at its midtown-Manhattan offices. Jon Achar, director of creative services for ESPN, will be the featured speaker. For information, visit www.theadvertisingclub.com.

International Sport Summit 2003 will be held Jan. 15-17 at the Marriott Marquis Hotel in New York. Highlights will include a global presentation on the Olympic movement and an examination of doing business in China. Contact: 301-493-5500 or e-mail ejksports@ejkrause.com.

National Association of Television Programming Executives will hold its annual conference and exhibition Jan. 20-23 at the Ernest Morial Convention Center in New Orleans. Contact: 310-453-4440, ext. 210.

ANA's second **Agency Relationship Forum** will be held Jan. 23 at the Plaza Hotel in New York. The featured speaker will be former-agency-executive-turned-marketing guru Al Ries, presenting his controversial theory about the fall of advertising and the rise of public relations. Contact (212) 697-5950 or visit www.ana.net.

Magazine Publishers of America and the **American Society of Magazine Editors** will present their lifetime achievement awards at a black-tie gala to be held Jan. 29 at New York's Waldorf-Astoria. The honorees will be Ed Lewis, chairman/CEO of Essence Communications Partners and former MPA chairman, who will receive the Henry Johnson Fisher Award; and Art Cooper, GQ editor in chief for the past 20 years, who will be inducted into the ASME Hall of Fame. Contact: 212-872-3755.

The **Radio Advertising Bureau** will present its **sales and management and leadership conference** Jan. 30-Feb. 2 at the Hyatt Regency Hotel in New Orleans. Keynote speakers will include Rick Sirvaitis, president and COO of General Motors Mediaworks. Contact 212-681-7200 or visit www.rab.com.



Bond Boosts TNN to Winning Week

TNN's James Bond movie marathon over the Thanksgiving holiday (Nov. 27-Dec. 1) boosted the cable network to its highest-rated week since *Star Trek: The Next Generation* premiered in October 2001. "The Bond Weekend Marathon" delivered an average of 1.2 million viewers, growing the time period 79 percent over a year ago. The weekend averaged a 0.98 household rating and a 0.61 rating among viewers 18-49. Hands-down, the favorite Bond flick was *Octopussy*. The Roger Moore-starrer generated a 1.7 household rating (1.5 million households) on Friday, Nov. 29.

Octopussy, with Moore, topped TNN's Bond marathon.

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Kraddick Cries From TV

Call it reality radio. Beginning Dec. 2 and scheduled to go on for two weeks, six strangers are living in the Grand Treviso, a luxury high-rise penthouse in Dallas, as part of the *Kidd Kraddick in the Morning* show, which airs on Clear Channel's KHKS-FM and is syndicated by Premiere Radio Networks on 30 other radio stations in the Southwest. Kraddick checks in with the "Kriblets" every day on the air, and the only time they leave the penthouse is for a series of challenges, stunts and contests to raise money for Kraddick's charity, Kidd's Kids. Whoever raises the most money wins six months free rent at the Grand Treviso and \$1,000 cash.

KHKS' "Kriblets" bring reality to radio.

offices in the U.S., NCC will help grow RASCO's base of national advertisers. The New York Interconnect reaches 3.6 million households while The News 12 Networks in the Bronx, Long Island, Connecticut, New Jersey and Westchester, N.Y., reach 3.2 million households.

Budget Living Ups Rate Base

Budget Living, a personal finance and lifestyle magazine that launched in October, will increase its rate base by 100,000 copies to 400,000 in April, after only two issues. Budget Living Media publishes the title, headed by founder and publisher Don Welsh. Advertisers in the magazine include Bed Bath & Beyond, Epson, Chevrolet and JetBlue.

October Radio Revenue Up 13%

For the second month in a row, radio advertising posted double-digit revenue gains, up 13 percent in October, following a 17 percent gain in September, according to figures released last week by the Radio Advertising Bureau. National was the fastest-growing sector in October, up 23 percent, compared to local, which increased 10 percent. To date, radio is up 5 percent compared to last year.

ABC Family to Run *Bachelor* Special

For anyone who missed it in its prime-time airing on ABC, cable net ABC Family will pick up the second edition of *The Bachelor* with leading man Aaron Buerge Dec. 29-Jan. 4. In *The Bachelor: Special Edition*, Buerge talks about intimate behind-the-scenes

moments that occurred during the taping of the popular reality series. The first five episodes will air Dec. 29-Jan. 2 (10-11 p.m.). On Jan. 3, the sixth episode will be followed by a one-hour special *Women Tell All* at 10 p.m. The season finale will run Jan. 4 at 9 p.m. ABC's finale of *The Bachelor* attracted 26 million viewers.

Agencies Sign on to New ABC Audit Service

The Audit Bureau of Circulations, which tracks the sale of magazine and newspaper subscriptions and single copies, has formally launched a new audit service that will verify the subscriber studies conducted by research firms. The ABC Subscriber Profile will audit various steps of a direct-mail subscriber study and verify that it has been conducted according to industry standards. Several agencies, including Starcom, Mediavest Worldwide and OMD USA, have pledged to integrate the Subscriber Profile service into their media evaluations. The move will allow publishers' research studies to be viewed by media buyers with greater credibility.

Notre Dame Scores for NBC

NBC's coverage of Notre Dame football this season finished with a 3.1 rating and 8 share for six home-game telecasts, a 29 percent increase over the 2.4/6 posted last season, according to Nielsen Media Research. Among key demos, NBC's delivery of men 18-34 was up 69 percent to a 2.2, while men 18-49 were up 50 percent to a 2.1. "The resurgence of the Notre Dame football pro-

gram on the field translated into spectacular ratings gains for NBC," said Ken Schanzer, NBC Sports president.

Bonneville Builds New Radio Group

Bonneville International plans to create a new unit, Intermountain Radio Group, to accommodate the 15 radio stations it is purchasing from Simmons Media Group for \$173.5 million. Rich Mecham, the current president of Bonneville's broadcast outlets in Salt Lake City, will head up the new group as senior regional vp. He'll also manage the company's Salt Lake City cluster of radio stations, which will include owned-and-operated KSL-AM and soon-to-be-acquired KSFI-FM, KRSP-FM and KQMB-FM.

Radio's Howard Renews With Jones

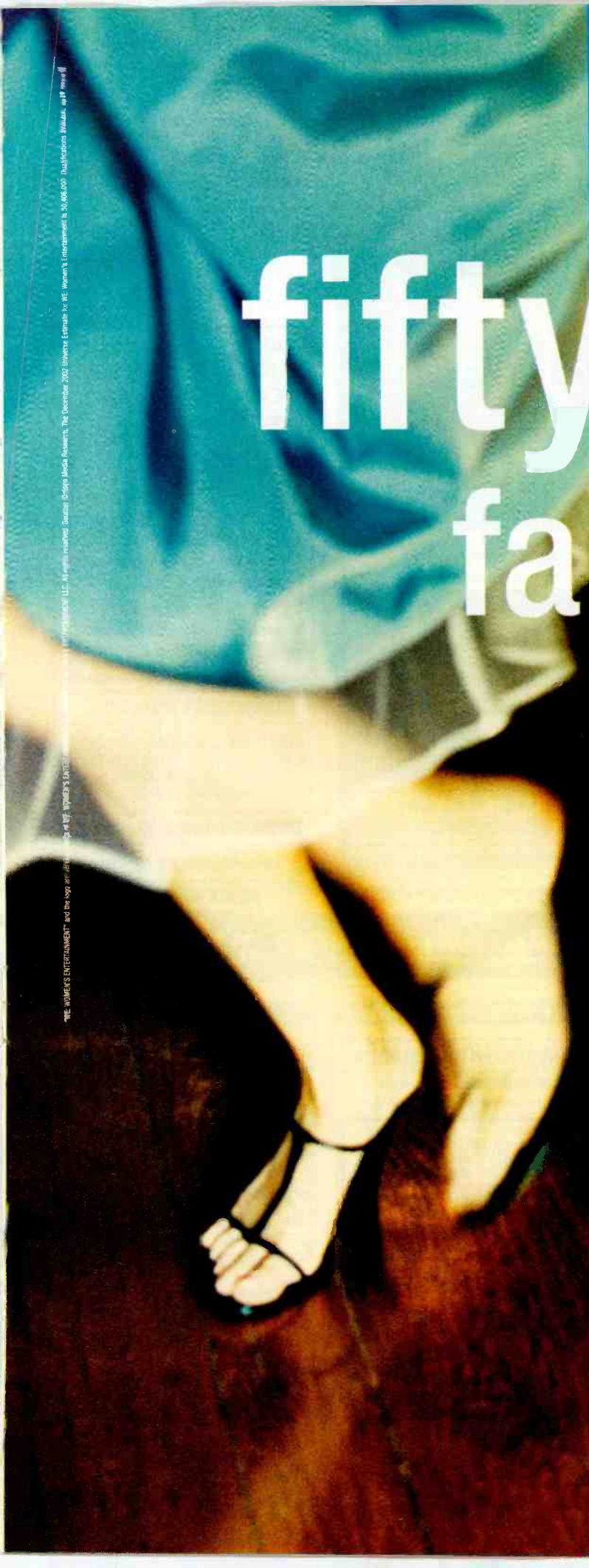
After months of protracted negotiations, money-saving expert and syndicated radio host Clark Howard last week reached a three-year renewal agreement with Jones Radio Networks, which will syndicate the Cox Radio personality through 2005. Howard's contract with JRN expired early this year. Since JRN began syndicating Howard's afternoon show more than three years ago out of Cox Radio's WSB-AM in Atlanta, it has grown to 150 affiliates.

Martin Exits Clear Channel Research

After more than nine years as president of Critical Mass Media, Clear Channel's research firm, and the past three years as president of the company's Web services group, John Martin said last week he will leave Clear Channel to launch his own firm, Converge Media. Converge Media will offer a variety of strategic marketing and media services to radio stations, including on-air programming elements, Web presence, loyal listener clubs, direct marketing and research.

TV Guide to Add "Family Pages"

Gemstar-TV Guide International is adding to its *TV Guide* magazine a parental programming guide beginning with the Dec. 14 issue, hitting newsstands today. The four-color feature section, titled "Family Pages," gives reviews, recommendations and tips on family and children's programming, as well as interviews with children's TV personalities. Advertisers signed on to the section, which will reach the weekly's nearly 10 million parent readers, include Kraft Foods' Kool Aid Jammers brand. ■



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MAGAZINES

Primedia has named **John French** to the new position of vp of sales operations for its business magazines and media division, reporting to department president Ronald Wall and managing all sales operations and programs. French had been vp/group director at Penton Electronics Group.

CABLE TV

Joe DeMalo was promoted to senior director for production at MTV. Among the shows DeMalo has directed during his 13-year tenure at the music channel are *TRL*, *Unplugged*, *Icon: Aerosmith* and the first Japanese Video Music Awards in Toyko. He will continue to direct series, specials and events for MTV...**Jane Olson** was named creative director of Trio. Previously, Olson was director of on-air promotions and branding at AMC, where she has worked since 1999. Also at Trio, **Todd Ames** was hired as director of consumer marketing. Previously, Ames was vp of brand marketing for LexiQuest, where he managed the corporate Web site and public relations...Fox Cable Networks Group promoted both **Mike Hopkins** and **Sean Riley** to senior vp of affiliate sales. Hopkins was previously vp of national accounts and Riley was vp of sales operations. The two will report to Lindsay Gardner, executive vp of affiliate sales and marketing.

RADIO

Among recent promotions at Clear Channel: **Bill Minckler**, program director for KKCW-FM and KRVO-FM in Portland, Ore., has added duties as regional vp of programming for all CC stations in the market. **Bob Case**, program director of KJR-FM in Seattle, has been promoted to regional vp of programming for the company's stations in the rest of Washington and Alaska.

SYNDICATION

John Bryan has been named executive vp of sales for Buena Vista Television, with responsibility for supervising all sales in broadcast syndication and basic cable. A 13-year veteran of BVT, Bryan was most recently vp and general sales manager, East.

Quicktakes

DIRECTV PRESIDENT ROXANNE AUSTIN

stuck it to the competition recently outside the company's El Segundo, Calif., headquarters. To celebrate the satellite service's 11 millionth-customer milestone, Austin cut through a co-ax cable in a symbolic gesture indicating that the majority of DirecTV's customers were formerly cable subscribers. Eight years after its national launch, DirecTV is now in one of every nine TV homes in the U.S....**Tim**

Wrisley, group publisher for Transworld Media, hobnobbed with pro skateboarders and watched *TransWorld*

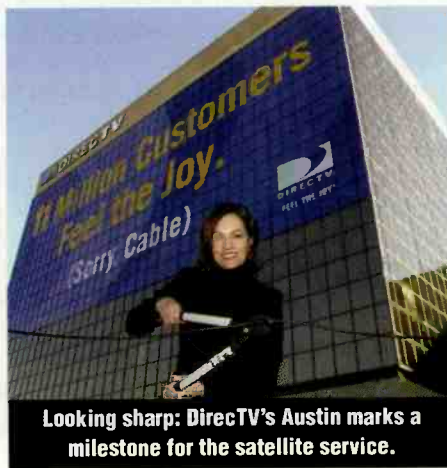
Skateboarding's editorial staffers roll around at Vans Skatepark in Orange, Calif., recently at the celebration marking the enthusiast magazine's 20th anniversary. Though pioneer boarder Tony Hawk couldn't be there for the festivities (he was busy with his Boom Boom HuckJam skate/BMX/moto tour), in an interview the night before he noted that his father took the cover shot (of Steve Cabalero) for the mag's first issue but didn't want credit for it, so it ran with the tag: "Photo by Some Dude"...



Transworld's Wrisley (r.) with Vans' Steve Van Doren

Legendary radio programmer and on-air personality **Scott Shannon**, the creator of the "morning zoo" radio format, will be inducted in the National Association of Broadcasters Hall of Fame during the NAB show in Las Vegas next spring. Since 1991, Shannon has been heard mornings as part of the *Scott & Todd in the Morning* show on ABC Radio's WPLJ-FM in New York...Actors Paul Sorvino and actor/comedian Fred Willard came out

swinging (their tennis raquets) at the recent "CF Grand Slam" fundraiser, sponsored by the Tennis Channel at UCLA's famed Los Angeles Tennis Center. Following a celebrity round-robin tennis tournament was a benefit auction, with Tennis Channel founder **Paul Bellamy** offering a phat package consisting of an on-air commentary job on the nascent channel plus dinner for eight at his house (prepared by Bellamy himself) with a tennis star, and Sorvino serenading them during the dinner. The package went for about



Looking sharp: DirecTV's Austin marks a milestone for the satellite service.

\$3,500, benefiting the Cystic Fibrosis Foundation research and care programs. Said Bellamy: "The winning bidder actually said they would go to \$5,000 if they could get takeout as opposed to my cooking, but I said I'm either cooking or singing. After a few bars, he chose my cooking."...**Jeff Smulyan** is out of the game—the dating game, that is. The Emmis Communications chairman/CEO, who's had a reputation for being a ladies' man, recently proposed to girlfriend Heather Hill, 34, at his Indianapolis home. A June wedding is planned. It'll be the second marriage for 55-year-old Smulyan, who met Hill, the Indianapolis director of dating service It's Just Lunch, at an Indianapolis Pacers basketball game about a year ago. He'll bring to the union some 5 million shares of stock in Emmis, the diversified media company that includes



Getting hitched: Emmis' Smulyan

the seventh-largest radio group in the country. If the couple has children, that little bundle will only grow: Emmis has a new policy of awarding one share of its common stock to any employee for each new baby born or adopted during each fiscal quarter.

Media Elite

Spotlight On...



Mitch Burg President/CEO, IDT Media

Mitch Burg is starting over. After 25 years in advertising, the last several as president/COO of The Media Edge, Burg in March joined telecom firm IDT Corp. Howard Jonas, chairman of the Newark, N.J.-based company and a former radio producer, wanted to get into the media business, specifically radio. Flush with cash, Jonas had just purchased struggling Talk America Radio Network in November 2001, and he chose long-time friend Burg to head up the new division as president and CEO of IDT Media.

For the past few months, Burg has been laying low, quietly building up IDT Media's radio business in a market known for radio shows coming and going on a whim. Admitting the division is "a work in progress," Burg has been busy building TARN's stable of personalities. In May, the network added radio veterans Mort Crim and Barry Farber to its portfolio. In September, it launched *Ask Heloise*, an hour-long daily call-in show hosted by the well-known lifestyle management expert and syndicated columnist. In late October, Music of Your Life Networks, a 24-hour format programming standards on 175 stations, agreed to carry two of TARN's features, *Hints From Heloise* and *Mort Crim's American Spirit*.

Despite the company's very deep pockets and a base of more than 1,200 radio stations, TARN still has to secure top-market distribution for its personalities if it's to compete with the likes of ABC and Westwood One, the biggest network players, which have a built-in stable of owned stations to clear programming.

Burg isn't worried. "There are an awful lot of independent stations in the country," he notes. Besides, IDT has begun building its own stable. In April it purchased WMET-AM in Washington, D.C., and secured permission from the FCC to increase the power of the signal.

"We won't be a boutique. We'll be the niche player everyone wishes they would have emulated," predicts Burg. "Our audiences may be smaller, but they're more relevant." —*Katy Bachman*

Media Dish

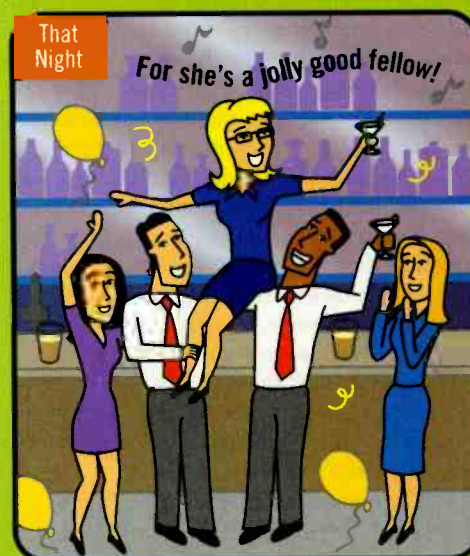
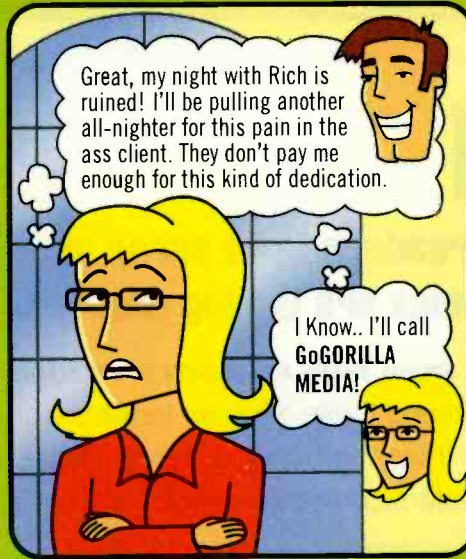


Mavis Leno, women's rights activist and wife of Jay Leno, and four other women were honored at the recent *Woman's Day* "Women Who Inspire Us" awards luncheon, held at the Pierre Hotel in New York. (L. to r.) Leno with *Woman's Day* editor in chief Jane Chesnutt.



Infinity Broadcasting set up shop at the Pentagon for the recent special *Infinity Radio Connect: American Security*, a one-hour, live call-in show with Secretary of Defense Donald Rumsfeld, sponsored by the New York Stock Exchange and carried on 25 Infinity Broadcasting radio stations. (L. to r.) CBS' *60 Minutes* correspondent Steve Kroft, who served as moderator of the event; Secretary Rumsfeld; and John Sykes, chairman and CEO, Infinity.

ONE DAY IN THE LIFE OF A MEDIA PLANNER



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Magazines

EDITED BY LISA GRANATSTEIN

Free for All

Women's titles are treating readers to an array of freebies, but product companies are the big winners

WITH THE HOLIDAY SHOPPING SEASON IN FULL SWING, THERE ARE PLENTY OF BARGAINS to be had. Some of the better deals around these days are between the covers of women's magazines, and they don't cost a penny. Paging through fashion and service titles, readers can score everything from a

free package of Tommy Hilfiger fragrance, body lotion and body wash (retail value: \$240) in the December issue of Hearst's *Marie Claire* to Elara Diamond studs (\$3,000) in the December issue of Condé Nast's *Glamour*. The only catch: Readers must be among the first of thousands of respondents to call, e-mail, or earn an editor's nod for smartly answering how they intend to use a product.

While giveaways are also prevalent in teen titles, including G+J USA Publishing's *YM*, and even a handful of men's magazines such as Dennis Publishing's *Maxim*, women's publications are being overrun with freebies. Hearst's *Redbook* scattered \$139,725 worth of free stuff all over its November issue, while the Decem-

ber edition of Condé Nast's *Self* offered readers more than 4,000 items, with a chance to win some on each day of this month. So far, *Self*'s offers have generated 10,000 responses daily.

"Holidays are a time commitment," says Lucy Danziger, editor in chief of the 1.3 million-circulation *Self*. "We wanted to give readers a sense that they can be less stressed, and that they've earned some rewards."

"It's about giving them something," adds Bonnie Fuller, editor in chief of Wenner Media's *Us Weekly*, who in her editor's letter frequently offers readers a chance to win gifts. "We're not just asking them to plunk down money to buy *Us*. We're actually giving them an opportunity to get something back beyond just reading the magazine. They can experience some of the products that celebrities like, too."

Though editors insist that these promotions are handled strictly through the editorial side, readers are not the only beneficiaries of the great deals. The companies providing the freebies are the big winners.

"We get free, quality exposure to millions of readers," says Bob Goehrke, vp/category leader at Bath & Body Works, whose company donated a spa gift set to

the first 50 *Self* readers to call in on Dec. 3. In the spring, Bath & Body Works will partner with Hearst's *Good Housekeeping* on another gratis product promotion.

"It's very cost-effective, and it can reap some big rewards," Goehrke says. Information on all readers who respond to the offers is compiled by the company's fulfillment office and then added to B&BW's database for direct mailings.

In the case of the 2.4 million-circ *Redbook*, a giveaway page can generate as many as 300,000 responses. "It's a bonus for people to go to our Web site [to respond to an offer], read about the magazine and become more tied into it," says *Redbook* editor Ellen Kunes. Those who enter *Redbook* contests via e-mail are asked if they want to be contacted by *Redbook* for reader panels and whether they would like to receive special offers and discounts on other Hearst titles. Hearst, along with other major publishers, does not sell the names to outside parties.

For some, the sharing of readers' names with product suppliers and advertisers raises questions. "Where do you draw the line between editorial and advertising?" muses one top media buyer. "The separation between church and state has been blurred a lot more lately, and you'll see more of that if the economy continues on a downturn."

"It's not any [different] than editors choosing to feature a certain item in a fashion story or a fitness story," Danziger responds. "We work for the readers. We're not doing this for any list-building purposes."

Susan Ungaro, president of the American Society of Magazine Editors and editor of G+J's *Family Circle*, agrees. As long as ASME guidelines are followed, Ungaro says, there is no problem with giveaway contests. "If it starts with and is executed by the editorial department, it's not a violation," she says. "But if it is presented in a way that implies an endorsement and is not completely honest, that's a problem."

As far as readers' names finding their way into product-promotion databases, Ungaro says that today's consumers should know that any time they log on to a Web site, their name may end up on a marketer's list.

Ungaro, however, is not a fan of most giveaways. "There are so many of them that they are losing value," she says. Besides, Ungaro notes, the chances of winning one of 50 gifts are pretty slim, and is winning a lipstick or a tote bag really worth the effort?

"The bottom line," says Kunes, "is that it's just fun." —LG

gotta have it!

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MOVIE MANIA
A chance to win a \$240 Tommy Hilfiger fragrance, body lotion and body wash set. To enter, visit [www.hearst.com/redbook](#) and answer a few questions about your fragrance preferences. The grand prize is a \$240 Tommy Hilfiger fragrance, body lotion and body wash set. To enter, visit [www.hearst.com/redbook](#) and answer a few questions about your fragrance preferences.

GLAM GLITTER
A chance to win a \$139,725 worth of free stuff. To enter, visit [www.hearst.com/redbook](#) and answer a few questions about your shopping preferences. The grand prize is a \$139,725 worth of free stuff. To enter, visit [www.hearst.com/redbook](#) and answer a few questions about your shopping preferences.

December

5 HOLIDAY HOT TIPS
A chance to win a \$240 Tommy Hilfiger fragrance, body lotion and body wash set. To enter, visit [www.hearst.com/redbook](#) and answer a few questions about your fragrance preferences. The grand prize is a \$240 Tommy Hilfiger fragrance, body lotion and body wash set. To enter, visit [www.hearst.com/redbook](#) and answer a few questions about your fragrance preferences.

6 HOLIDAY HOT TIPS
A chance to win a \$240 Tommy Hilfiger fragrance, body lotion and body wash set. To enter, visit [www.hearst.com/redbook](#) and answer a few questions about your fragrance preferences. The grand prize is a \$240 Tommy Hilfiger fragrance, body lotion and body wash set. To enter, visit [www.hearst.com/redbook](#) and answer a few questions about your fragrance preferences.

13 GIVE IT AWAY NOW
A chance to win a \$240 Tommy Hilfiger fragrance, body lotion and body wash set. To enter, visit [www.hearst.com/redbook](#) and answer a few questions about your fragrance preferences. The grand prize is a \$240 Tommy Hilfiger fragrance, body lotion and body wash set. To enter, visit [www.hearst.com/redbook](#) and answer a few questions about your fragrance preferences.

14 GIVE IT AWAY NOW
A chance to win a \$240 Tommy Hilfiger fragrance, body lotion and body wash set. To enter, visit [www.hearst.com/redbook](#) and answer a few questions about your fragrance preferences. The grand prize is a \$240 Tommy Hilfiger fragrance, body lotion and body wash set. To enter, visit [www.hearst.com/redbook](#) and answer a few questions about your fragrance preferences.

19 COUNTERTOP PHONE ANSWER
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20 COOL SUN PROTECTION
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Give it away now: *Redbook* (left) and *Self* offer readers a chance to sample goods featured in their magazines for free.

A New Exhibit

Smithsonian gets a touch-up

When he joined *Smithsonian* magazine just over a year ago from *People*, editor in chief Carey Winfrey first set about making the 32-year-old culture monthly more topical. Now, having recently hired the title's first new art director in 25 years, Winfrey is introducing some modest design changes in the January issue.

"We're cleaning it up, losing some of the ruffles and flourishes, and going back to the classical elegance that the magazine was known for, for many years," says Winfrey. Along with the design tweaks, Carey says the book will feature bolder photography.



The January issue will have a cleaner look.

The last major overhaul of the magazine, which is published by the Smithsonian Institution in Washington, was in 1996 and was largely an attempt to modernize what had increasingly become a dated look. Now, Winfrey and art director Brian Noyes, formerly of *The Washington Post's* Sunday magazine, have created a more straightforward, classic approach. The revamped January issue will hit subscribers' mailboxes by Dec. 23.

Mediaweek Magazine Monitor

WEEKLIES December 9, 2002

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
NEWS/BUSINESS								
BusinessWeek ^X	9-Dec	78.87	10-Dec	54.57	44.53%	3,113.10	3,573.59	-12.89%
The Economist	30-Nov	49.00	1-Dec	49.00	0.00%	2,151.00	2,449.50	-12.19%
Newsweek ^{E/X}	9-Dec	60.65	10-Dec	63.62	-4.67%	1,827.53	1,746.00	4.67%
The New Republic ⁵	NO ISSUE		10-Dec	11.70	N.A.	339.17	442.61	-23.37%
Time ^{E/X}	9-Dec	66.11	10-Dec	71.88	-8.03%	2,176.16	2,246.84	-3.15%
U.S. News & World Report	9-Dec	26.83	10-Dec	28.07	-4.42%	1,364.86	1,329.01	2.70%
The Weekly Standard	16-Dec	7.66	17-Dec	13.00	-41.08%	428.78	438.35	-2.18%
Category Total		289.12		291.84	-0.93%	11,400.60	12,225.90	-6.75%
SPORTS/ENTERTAINMENT/LEISURE								
AutoWeek	9-Dec	24.59	10-Dec	24.66	-0.28%	1,132.08	1,355.25	-16.47%
Entertainment Weekly ⁺	6-Dec	48.42	7-Dec	56.25	-13.92%	1,772.89	1,746.52	1.51%
Golf World ¹	NO ISSUE		NO ISSUE		N.A.	1,234.21	1,084.67	13.79%
New York ⁴	9-Dec	51.00	10-Dec	66.70	-23.54%	2,388.00	2,612.20	-8.58%
People ^{X/2}	9-Dec	115.73	10-Dec	74.99	54.33%	3,470.60	3,442.11	0.83%
The Sporting News	9-Dec	15.67	10-Dec	20.17	-22.31%	710.44	586.93	21.04%
Sports Illustrated	9-Dec	38.93	10-Dec	50.39	-22.74%	2,343.86	2,266.51	3.41%
The New Yorker	9-Dec	75.33	10-Dec	49.17	53.20%	2,112.77	2,027.58	4.20%
Time Out New York ⁺	4-Dec	69.31	5-Dec	64.13	8.09%	3,388.66	3,294.44	2.86%
TV Guide	7-Dec	58.68	8-Dec	40.58	44.60%	2,348.87	2,672.63	-12.11%
Us Weekly ³	NO ISSUE		10-Dec	38.17	N.A.	988.48	910.92	8.51%
Category Total		497.66		485.21	2.57%	21,890.86	21,999.76	-0.49%
SUNDAY MAGAZINES								
American Profile	8-Dec	9.05	9-Dec	8.30	9.04%	436.59	411.64	6.06%
Parade	8-Dec	17.76	9-Dec	18.71	-5.08%	631.51	599.73	5.30%
USA Weekend	8-Dec	14.28	9-Dec	12.70	12.44%	592.1	549.35	7.78%
Category Total		41.09		39.71	3.48%	1,660.20	1,560.72	6.27%
Totals		752.54		767.59	-1.96%	34,876.33	35,737.21	-2.41%

E=estimated page counts; X=YTD 2001 includes an out-of-cycle issue; 1=one fewer issue in 2002 than in 2001; 2=two fewer issues in 2002; 3=three fewer issues in 2002; 4=four fewer issues in 2002; 5=five fewer issues in 2002; +=one more issue in 2002

Smithsonian's circulation is largely comprised of readers who buy memberships to the museum, in the same way that subscribers to *National Geographic* are National Geographic Society members. *Smithsonian's* paid circulation through June this year was flat, at 2 million, according to the Audit Bureau of Circulations. Ad pages for the full year totaled 611, down 8.1 percent.

In recent months, Winfrey has added more topical fare to the magazine, including a story in the November issue on Frida Kahlo that

coincided with the release of the film about the artist. In the December issue, Winfrey included a piece on the 19th-century underworld in New York, which will come alive this month in Martin Scorsese's *The Gangs of New York*. "If you look at almost any article in the magazine, there is some reason for it to be there that month," says Winfrey. "But at the same time, we will keep it as a place where readers can come across things that they didn't know they were interested in." —LG

60sec. With



Andy Pemberton Editor in Chief, Blender

Q. Dennis Publishing is raising the circulation rate base of 'Blender' from 350,000 to 410,000. What seems to be clicking for you? **A.** Our adage is, everything has to be funny, except for the things that don't. The captions are funny, the writing is crisp. *Blender* is a lot more fun than anything else in the category. It's a really good package, and that's reflected by our competitors trying to ape our style. **Q.** Speaking of aping styles, wasn't 'Blender' itself inspired by the Brit music bible 'Q', which you once edited? **A.** It's definitely influenced by *Q* magazine. Obviously, [Dennis] hired me because I come from that kind of background and the kind of magazing skills that Dennis Publishing brought over here [for *Maxim* and *Stuff*]. **Q.** The sexy covers of 'Blender' often have a similar look to 'Maxim.' Why is that? **A.** The idea is obviously to get [men] to buy it, but we're not exclusively a male magazine. Sometimes the covers are sexy women, and sometimes they're not. We've also had Eminem on the cover, and the Osborne family. **Q.** What's coming up in the magazine? **A.** In the January/February issue we have a big piece on Mariah Carey, who talks about her breakdown and that she's back, back, back! And we have a list of the 50 mad geniuses of rock, including Kurt Cobain, Eddie Van Halen...and Earl Young, who first recorded the disco drum beat. **Q.** What's the next big music obsession coming our way? **A.** Las Ketchup, a group of three sexy Spanish sisters who sing about tomato ketchup. There's even a dance that goes with it. It's basically a hand jive. The song is going to be a huge global hit, but it's really cheesy. I play it in the office when everyone goes home. **Q.** You do the hand jive, too? **A.** I don't do the hand jive, no. I don't think I'll ever be doing the hand jive. And you can quote me on that.

Media Person

BY LEWIS GROSSBERGER



Time to Boot Up

MEDIA PERSON DID NOT WANT TO GO TO JOURNALIST BOOT

camp. And he never should have had to. Media Person was entitled to a Carping Critic deferment and an automatic commission to snipe from the sidelines. But it seems that in the military, some things never

change, one of them being exactly this kind of muddle. Turned out it was Rush Limbaugh who was supposed to have been called up instead of MP, but somehow the Scourge of Daschle slipped out of the draft again. He must know somebody.

One thing you have to give the Pentagon, though. They really know how to shape up a gaggle of overweight, flabby keyboard tappers. Debarking the bus at Camp Pyle, N.M., Media Person was accosted by the biggest, ugliest, most foul-mouthed drill sergeant he'd ever seen. "Move yer butt, maggots," she screamed. "You let that *!#\$%& laptop touch the ground and you'll be sleeping with it tied to your leg for the next two weeks!"

Sgt. Candice Blastberg was her name, and she was a grizzled veteran of the Afghan war, still carrying a grim souvenir of that conflict. Lodged in her left buttock was a press release prematurely announcing the capture of Osama bin Laden. Army doctors thought it too dangerous to expose to public view, so there it stays. "It only hurts when I hear the name Howell Raines," she told me.

Military life was a tough adjustment. Accustomed to our soft routines of liberal entitlement, we now had to survive a barracks where the Fox News Channel blared 24/7 and shop at a post exchange where the only publications sold were the *Washington Times*, *The Weekly Standard* and the NRA newsletter. One member of my platoon, a correspondent for CNN, was caught with a copy of *The Nation* in his backpack and had to go to the camera range and do 20 stand-ups.

When he began to flag toward the end, letting his microphone droop and his voice trail off, the sergeant screamed, "Sound off like you got a 40 share!"

We had a lot of classroom sessions, usu-

ally held outdoors during propaganda blizzards, to simulate the difficult environment we'd be facing in Iraq. There we learned many survival techniques, such as how to ask briefing officers tough questions without getting punched in the face, how to tape-record an interview with a battle commander while both of you are wearing gas masks and how to persuade a fleeing Iraqi soldier to stop kissing your foot. The short course in conversational Arabic also featured such useful phrases as, "Where is the bathroom that was not being used to manufacture the nerve gas?"

Of course, physical conditioning was a top priority, because reporters must keep up with the troops and combat units will sometimes have to make long forced marches, such as walking the 20 yards from their heli-

We proudly marched past the reviewing stand, where General Tommy Franks and Brit Hume received our salute.

copter to their Humvees. "Outside Kandahar," Sgt. Blastberg told us in cautionary tones, "a well-known anchorman fell behind a Northern Alliance outfit he was assigned to. He was never seen again, although that may be because of layoffs at the network, I'm not really sure."

So we had to run the obstacle course. And it was rough. We had to crawl under barbed wire, scale high walls and scoot through muddy ditches until we found a spot where we got a strong enough signal to complete a cell-phone call. Then we had to run the sandstorm range to learn how to keep sand

particles out of our CD drives. Last came the biowar-evasion exercise, where nasty-looking germs chased us around a contaminated environment. Of course, they were only cold viruses dressed up as anthrax bugs, but the disguise was so realistic that Media Person began hemorrhaging.

Sgt. Blastberg took offense and ordered MP to type "The quick brown fox jumped over the lazy dog" 20 times. Completing it, he hit "print" and stood at ease. Quickly scanning the hard copy, Sgt. Blastberg screamed, "Too #@!\$%^&* slow! You do that in combat, you'll miss your deadline and put your entire unit in danger!"

Finally came graduation. Assembled in our crisp camouflage vests, ballpoints at port arms, we proudly marched past the reviewing stand, where General Tommy Franks and Brit Hume received our salute.

The general explained why the Pentagon has changed its policy regarding media access to the war. "After Vietnam got all that bad PR," he said, "it was felt that reporters could cover wars better by staying away

from them and asking military officials what was going on. But recently we saw a study showing that assigning reporters to the battlefield would very likely result in a lot of them getting shot, which put a whole new perspective on the thing."

Then he congratulated us, and the band struck up John Philip Sousa's great march, "The Washington Post." As we all threw our press passes into the air, I thought I heard Sgt. Blastberg mutter, in a choked voice, "I'd be proud to go into a dangerous press conference with any one of you people...but don't quote me." ■

2002 New Year's Resolutions

- Increase ad pages 22% over last year
- Deliver the best quality circulation in men's magazines
(average annual sub price \$24.70)
- Develop some great new relationships
(132 new advertisers to be exact)
- Update our look
- Make some noise
- Stay humble (hey, a guy's allowed to brag sometimes, isn't he?)

Source: PIB Jan-Dec '02 vs '01, ABC 6.30.02

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