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THE NEWS MAGAZINE OF THE MEDIA

Upfront Orders Slow; Nets Miffed

Few cancellations, but only 50%-65% of advertiser holds converted for 4th quarter PAGE 6

WASHINGTON

FCC Media Rules Suffer Setbacks

Court, Congress move to block new regs PAGE 7

NETWORK TV

Fast Out of the Prime-Time Gate

Nets set early bows for several new shows PAGE 8

RADIO

Clear Channel Gets Political

Group forms ad networks for California race PAGE 9



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Bringing Class to the Masses

Luxury brands' 'reach-down' is lifting high-end media vehicles

BY TONY CASE PAGE 24

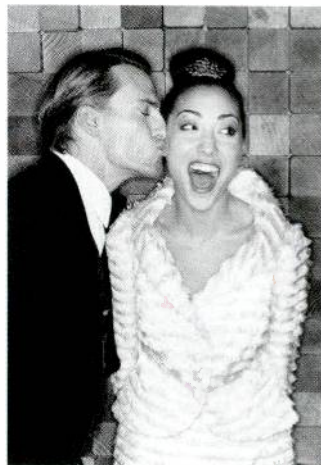
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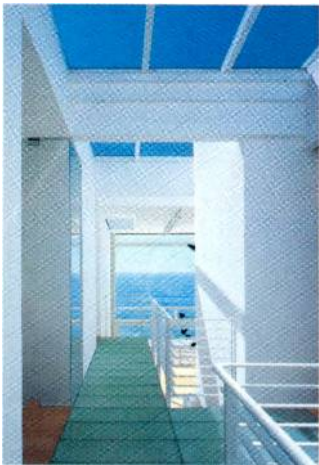
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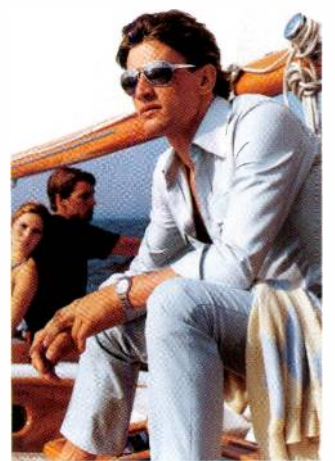
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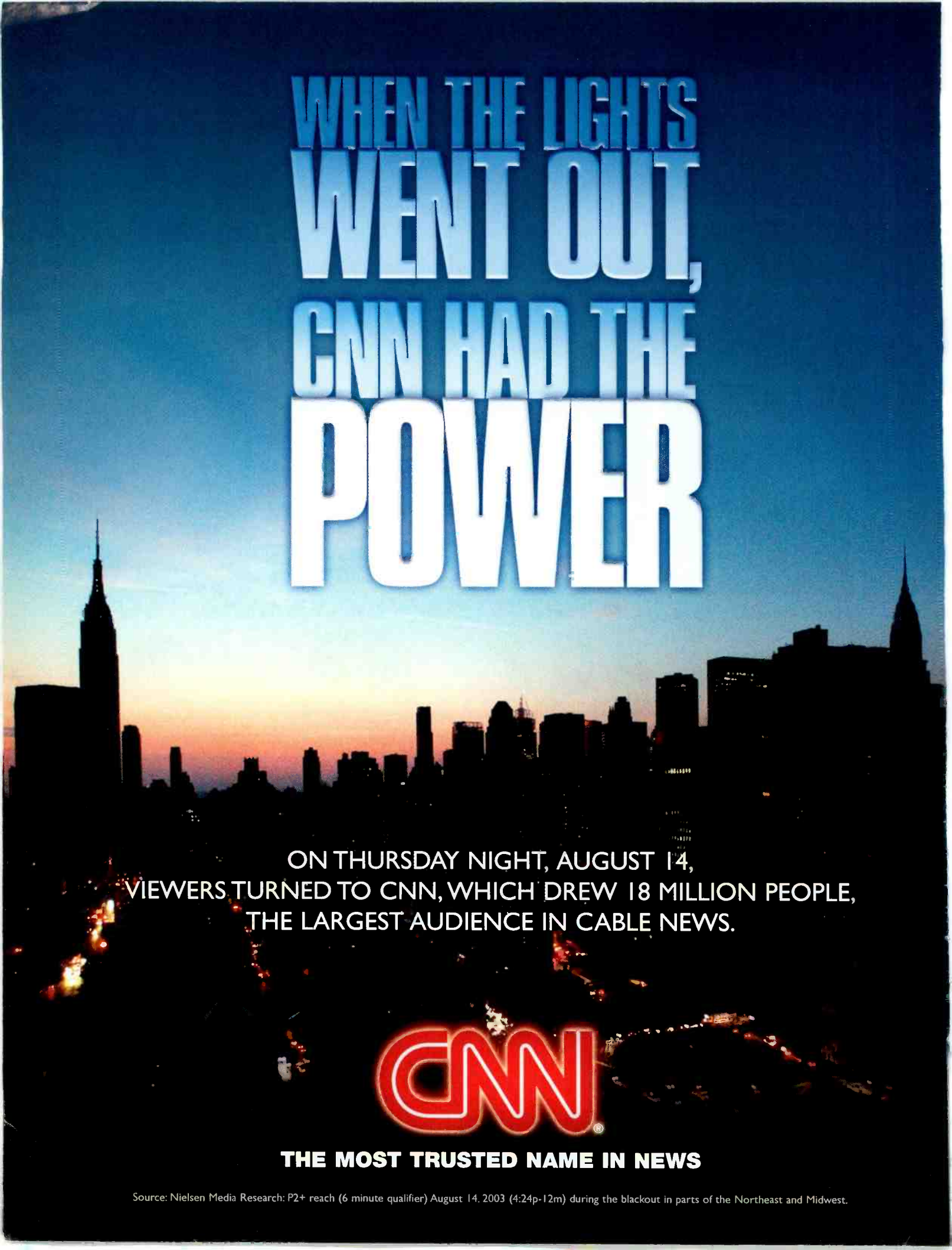


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THE MOST TRUSTED NAME IN NEWS

Source: Nielsen Media Research: P2+ reach (6 minute qualifier) August 14, 2003 (4:24p-12m) during the blackout in parts of the Northeast and Midwest.

At Deadline

■ MTV, VH1 BREAK OUT NEW FALL SHOWS

MTV and VH1 last week introduced their fall programming slates with new series and specials. MTV will serve up the reality series *Viva La Bam*, adventure/party series *Wild Boyz* and *One Bad Trip*. VH1 announced the production of *This One's for You*, a music dedication show. Returning on MTV will be the first new installment of *Behind the Music* in a year and eight new episodes of *Punk'd*; VH1 will follow last year's '80s series with *I Love the '80s Strikes Back*. Separately at VH1, several programming executives were promoted last week, including Michael Hirschorn, who was elevated to executive vp, production & programming, and Shelly Tatro, who was upped to senior vp, production & programming.

■ BIOGRAPHY GOES QUARTERLY

Biography magazine, published monthly by A&E Television Networks, will convert to a controlled-circulation quarterly following its December issue. A&E will fold the 705,000-circ title into its newly created Biography Club and will use it as a marketing tool for the network's *Biography* series and sister Biography Channel.

■ OUTDOOR SPENDING UP 5.3%

After posting modest advertising growth in the first quarter, outdoor advertising expenditures increased 3.9 percent to \$1.5 billion in the second quarter, according to figures released last week by the Outdoor Advertising Association of America. For the first half of the year, outdoor spending increased 5.3 percent, to \$2.8 billion. Based on the strength of the market, the OAAA is expecting the outdoor industry to surpass its earlier year-end forecast of 4.3 percent growth.

■ FUSE INKS DEAL WITH TOWER

Music cable network Fuse has partnered with Tower Records on a major programming and marketing initiative to help garner attention for the channel and the new artists it showcases. Building on Tower's in-store promotion the *Next Big Thing*, which introduces new musicians to consumers with weekly CD sales and listening stations, Fuse is launching a new series: *The Tower Records Next Big Things Awards*. The half-hour monthly series showcasing budding artists will premiere on Sept. 13. The favorite musician, as voted on by viewers, will be announced each month during an installment of Fuse's live, daily show *IMX-Interactive Music Xchange*. There is also a Web component. Additionally,

under the terms of the deal, the Fuse logo will be posted in Tower Records stores.

■ HANNITY DIALS IN TO INFINITY PHILLY STATION

Talk station WPHT-FM in Philadelphia has picked up ABC Radio Networks' Sean Hannity, who launches on the Infinity Broadcasting outlet today (Sept. 8) in afternoon drive. With Philadelphia, Hannity's show is cleared in all top 10 markets. WPHT recently dropped the syndicated Don Imus in the mornings and replaced him with local afternoon Talk personality Michael Smerconish, which created the opening for Hannity. In addition to his radio show, Hannity is also co-host of *Hannity & Colmes* on the Fox News Channel.

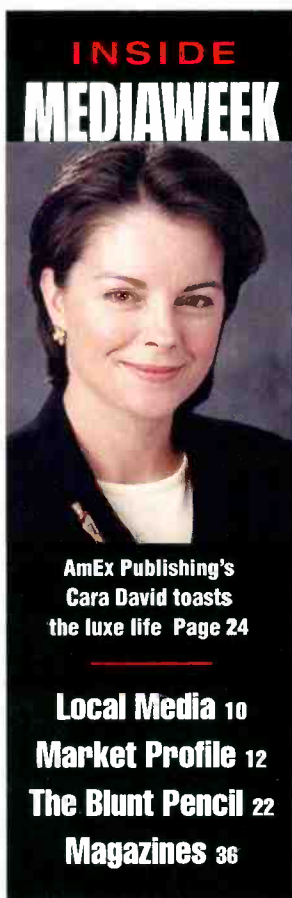
■ **ADDENDA:** Andy Wright, president of the Satellite Broadcasting and Communications Association, whose members include DirecTV and EchoStar, has resigned, effective Sept. 30...

Ramon Escobar, most recently senior vp of local news, creative services and local programming for Telemundo's TV Station Group, was named executive vp of programming and production for Telemundo's broadcast network...

Cash-strapped Primedia is said to be preparing to put *New York* magazine on the block and will tap Allen & Co. to handle the sale. Primedia reportedly hopes to sell the 442,000-circ weekly for \$60 million-plus...

Future Network USA, publisher of *Official Xbox Magazine*, has acquired Harris Publications' 180,000-circ *Guitar World* and its three ancillary titles, reportedly for \$16 million. The acquisition is the first in the U.S. for London-based parent Future Network...To help pay down debt, Charter Communications will sell several of its East Coast cable systems to **Atlantic Broadband LLC** for an estimated \$765 million in cash...FX has ordered 15 episodes for a second season of *Nip/Tuck*, the plastic surgeon

series from Warner Bros. Television. The show has averaged a 3.0 household rating and an average delivery of 2.1 million viewers in the network's target demo of 18-49...**Erik Braverman** has been promoted to operations director for KABC-AM, ABC Radio's Talk station in Los Angeles, from program director of KABC and KSPN-AM, ABC's ESPN outlet...The WB and VH1 have acquired the exclusive first-window TV rights to the movie *8 Mile*, starring Eminem. VH1 will air the film first, beginning in April 2005, with the WB's window set for the 2005-06 TV season.



AmEx Publishing's Cara David toasts the luxe life Page 24

Local Media 10
Market Profile 12
The Blunt Pencil 22
Magazines 36

Market Indicators

NATIONAL TV: BUSY

The broadcast networks are scrambling to get final OKs on fourth-quarter upfront ad orders before the official start of the season. NFL inventory is tight at ABC, CBS and Fox.

NET CABLE: MOVING

Cable nets wrote some much-needed last-minute business for the third quarter. Fourth quarter is moving, with money coming in from the wireless, retail and online categories.

SPOT TV: MIXED

Local is more active than national, which has softened somewhat. Strong activity from autos, financial services and retail, but entertainment and restaurants are weak. Stations are up against tough comparisons with strong 2003 quarter.

RADIO: ROBUST

Robust auto, telecom and financial services business is driving national. Local still lags, except in a handful of markets including L.A., San Diego, Phoenix, Houston and Las Vegas. Stations are offering deals to move September inventory; October is tightening.

MAGAZINES: MILD

Some ad schedules remain open for last-minute buys in the fourth quarter. Ad categories buying briskly in November and December issues include packaged goods, autos, telecom and electronics.

Vivendi-NBC Deal Raises Questions of Integration

NBC chairman Bob Wright opened a meeting with Universal executives last week by saying that a bus was waiting to take them away. Wright was kidding, of course, but his words suggested that he fully expects a sale of Vivendi Universal's entertainment assets to NBC parent General Electric to be completed.

Following months of bidding by several suitors, the debt-laden Vivendi agreed last week to negotiate exclusively with NBC to sell its Universal Entertainment Group,—which includes USA Network, Sci-Fi Channel, the Universal film and TV studios, as well as theme parks—for about \$14 billion in equity. As currently structured, the new company will be 80 percent owned by GE, 20 percent by Vivendi Universal. Vivendi Universal Entertainment shareholders will receive \$3.8 billion in cash, and GE will also pay down \$1.6 billion of Vivendi debt. If all goes well, the two companies are expected to sign an official deal by the end of this month.

The merger will create a powerful media entity that will raise the profile of Universal's assets and strengthen NBC's clout in the industry. However, there are many variables to address about exactly how Universal will blend with NBC, including: Where do the cable networks fit? How can NBC, with a production arm that has only produced series for itself, run large television and film studios?

There is also one looming problem: minority shareholder Barry Diller, chief of InterActiveCorp. Though Diller publicly supports the deal, complications could arise about payments that Diller claims Vivendi owes him. —Megan Larson

USA Offers Makegoods For Rain-Soaked U.S. Open

Having suffered through several days and nights of rain delays last week during its coverage of the U.S. Open tennis tournament, USA Network sales executives were scrambling to offer makegoods to advertisers who had bought time on its telecasts. "We will do everything we can to make sure they come out of tennis (continued on page 8)

Few Pullouts, But Upfront Orders Slow

Network sales execs miffed by delays in advertisers' dollars for 4th quarter

THE MARKETPLACE By John Consoli and Megan Larson

Two weeks away from the official start of the prime-time season, the good news for the broadcast networks is that advertisers so far have reneged on only 2 percent of the dollars they committed to spend this fall when the upfront market took place last May. If the conversion of upfront "holds" to orders continues at that very solid rate, advertisers would back out of only about \$52 million of the \$2.6 billion they pledged to spend in fourth-quarter prime time, affirming that a good chunk of the money in last spring's record \$9.3 billion upfront was "real."

The bad news, however, is that depending on the network, only 50 percent to 65 percent of advertisers' upfront holds for the fourth quarter have actually proceeded to orders or cancellations. The sluggish pace of conversions is making some network sales executives edgy, since 20 percent of the new-season schedule will premiere over the next two weeks, with the remainder joining in the week of Sept. 22. The last thing the networks want is to be left holding a half-empty bag as the new season gets under way.

"Everyone came out of the upfront expecting that there would be a loss of 4 or 5 percent of the dollars when the upfront holds were converted to orders," said one network sales executive who would not speak for attribution. "So the 2 percent cancellation rate is better than we expected."

However, the sales executive added: "No network wants to sit around waiting until the season starts for approval of ad schedules. But unless there are consequences for the advertisers and their agencies, there is no reason for them to change their behavior."

For years, advertisers traditionally were expected to convert their upfront holds to actual

orders by Aug. 1. That deadline has gradually eased backward to Labor Day. But this year, more advertisers and their agencies are still working on finalizing their deals with the networks.

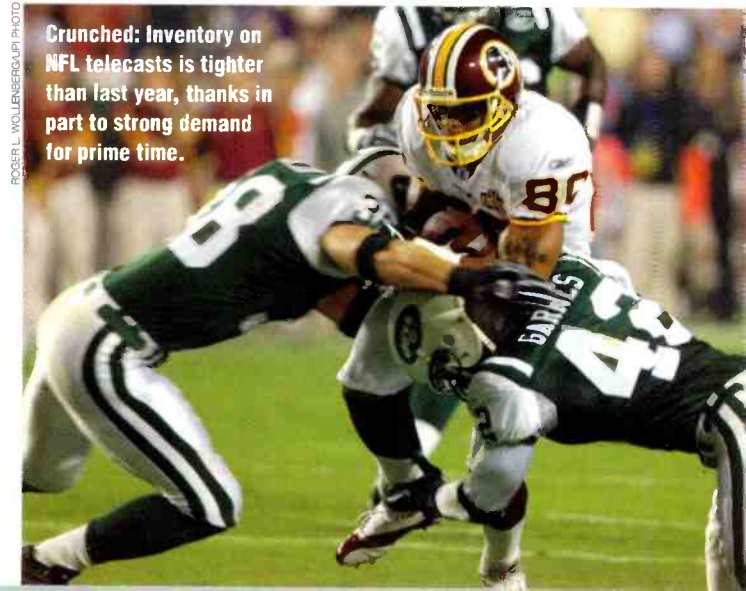
"The lack of response from the advertisers and agencies is disturbing," said another top network sales exec, who also requested anonymity. "When we do upfront deals we are giving advertisers options, but they are going overboard by waiting this long. It is something that really needs to be addressed."

A primary factor in the slower flow of dollars is that advertisers are spending more money on broadcast-network advertising and paying higher rates every year, even as the broadcasters' ratings continue to decline. This makes the actual placing of orders an increasingly painful process.

"It's hard for an agency to go to its clients and get them to sign off on multimillion-dollar broadcast schedules at double-digit cost-per-thousand increases when they see such a soft economy and CPM rates for other media that are much cheaper," said one media buyer. "The networks have lost touch with how hard a job it is to convince clients that they should be paying so much."

Bob Flood, executive vp and director of national electronic media for Optimedia, one of the few agency executives willing to speak on the record about this touchy issue, said: "I

Crunched: Inventory on NFL telecasts is tighter than last year, thanks in part to strong demand for prime time.



can appreciate the networks' sense of urgency. But given the amount of money spent in the upfront, and the more complex deals involving product integrations, there are more nuances that mean more prolonged discussions with clients before they sign off on the deals."

Flood said the arduous holds-to-orders process is prominent on the buying community's laundry list of reasons why the entire upfront process should be scrapped. Since the networks are so dissatisfied with the slow conversion pace, Flood added, "maybe it will motivate them to begin discussions for a different model."

Several cable network sales executives said they are also experiencing slower-than-usual advertiser conversions to orders. But the slowdown is less of a problem for cable, which does not have a high-profile fall premiere week. In terms of cancellations, cable, like the broadcast networks, is experiencing only a small percentage of slippage from upfront commitments.

According to several cable execs, Sears has canceled its entire holds on time at some cable networks after failing to reach final agreement with the nets on added-value elements to deals negotiated in the upfront. Sears executives were not available for comment. Cable execs conceded that there also is concern that some packaged goods companies might bring less money to the cable table in fourth quarter than originally promised.

Back on the broadcast side, reports that only 2 percent of upfront holds for prime time have been canceled so far has motivated some advertisers to place additional dollars in sports, particularly NFL telecasts. ABC's *Monday Night Football* is close to being sold out for the season. Fox, which at this time last year had inventory available for its national and regional NFL weekend telecasts in November and December, reports that it is also near sellout. Likewise, CBS reports it is more than 90 percent sold on NFL. John Bogusz, head of CBS Sports sales, said the NFL telecasts have sold more time to packaged goods and pharmaceutical advertisers than in the past. "The auto and beer companies are always there, but we have seen more money from these other categories," Bogusz said.

Fox reports it is also pacing ahead of last year on its postseason Major League Baseball sales. Fox sources said the network is sold out for its prime-time divisional playoff series games and is about 75 percent sold for the League Championship Series. The network has moved about 65 percent of its World Series inventory, compared to 50 percent at this time last year. ■

Dark Days for FCC Regs

Media ownership rules suffer setbacks in appeals court, Senate committee

WASHINGTON By Todd Shields

The assault on the Federal Communications Commission's landmark relaxation of media ownership rules intensified last week, with a court blocking the new rules and a key U.S. Senate committee voting to keep TV networks from getting bigger. The blows came as networks and the FCC itself intensified efforts to sell Congress and the public on regulations that increasingly seem to be in jeopardy.

The 3rd U.S. Circuit Court of Appeals in Philadelphia issued its stay last Wednesday; the Senate Appropriations Committee followed with its unanimous, bipartisan vote on Thursday, the day the new rules were to go into effect. The upshot: Last week, which once promised to begin a new era of corporate station-swapping, ended with the FCC stymied. The agency announced it temporarily could accept no new applications to transfer ownership of TV or radio stations.

Privately, agency officials admitted they were unsure how to handle pending applications. Those could include the likes of Paxson Communications's sale of KPXJ-TV in Shreveport, La. The sale to KTBS-TV (owned by the Ware family) was announced on June 17, barely two weeks after the FCC's ownership vote that allowed bigger networks, as well as easing restrictions on owning two stations in smaller markets. Chairman and CEO Lowell "Bud" Paxson said the transaction "demonstrates the keen interest in our broadcast stations heightened by the FCC's new rules." On Friday, Paxson declined to comment on the status of the sale. Before the federal judges on Wednesday, Media Access Project lawyer Andrew Jay Schwartzman pointed to Shreveport as an example of a deal allowed under the new FCC rules but not under the old rules.

The three-judge panel bought Schwartzman's argument, ruling that "alleged harms from industry consolidation" could not be reversed if the rules were to be nullified later. By contrast, they said, "there is little indica-

tion" a stay would harm the FCC or Fox, NBC and Viacom, which are taking part in the litigation.

Immediate reaction was muted. "We are disappointed," said an FCC spokesman, who added the agency "looks forward to a decision by the court on the merits." That is unlikely to come for six months or more. The case before the judges is complex, with litigants including big-media opponents who fear consolidation (such as the Prometheus Radio Project, the low-power FM advocates who won last week's stay) and by companies that say the rules remain too restrictive. "In short, a complicated situation gets more complicated, and the expected set of deals, particularly those in local markets, get pushed back," Legg Mason analyst Blair Levin said in a research report.

If the message for the marketplace was muddled, the message for politicians was more clear: the FCC's rules are vulnerable. Senate appropriators with little public discussion decided to limit networks to owning stations that can reach 35 percent of the national audience, down from the 45 percent decided by the FCC. Senators explicitly used language identical to that used in the House, which acted in defiance of Republican leaders who defend the FCC's deregulation. The idea was to insulate the cap from pressure by House leadership during the legislation's last stop in Congress—the negotiations to meld the two chambers' bills. "We've taken the issue out of conference," said Sen. Ted Stevens (R-Alaska), the appropriations chair. Activists took heart. "There is enormous momentum building to overturn all the FCC's rules," said Gene Kimmelman, public policy director for Consumers Union.

Fox, NBC, Telemundo, ABC and Viacom tried to slow that momentum, buying ads in Capitol Hill newspapers touting a new poll they said demonstrates public support for keeping regulators away from TV. Their message comes late in a debate that shifted into a higher gear with the FCC's deregulatory vote of June 2. "While we knew it would be controversial, we didn't anticipate that," FCC Chairman Michael Powell admitted last week on C-SPAN's *Washington Journal*. "I think we'll have to get more sophisticated in the art form of public dissemination." Sophisticated salesmanship may not be enough to rescue the new ownership rules. ■



On hold: Bud Paxson faces a long delay.

whole," said Jeff Lucas, president of ad sales for Universal Television networks.

Out of the 95 hours of scheduled play on USA, 27 were rained out. USA had provisions in place in case of program interruptions, Lucas said, but sales executives planned to devote last Thursday's and Friday's prime-time telecasts to advertiser makegoods.

It was unclear at press time how the rain impacted USA's overall ratings for the Open. From Aug. 25 to Sept. 4 (excluding Aug. 29, due to a technical problem at Nielsen), USA scored an average 1.0 prime-time household rating, down 38 percent from last year, and delivered 1.1 million viewers 2-plus, down 34 percent. However, play on several of those days was washed out, forcing USA to air tapes of old Open matches.

Despite rain delays on Saturday and Monday of Labor Day weekend, average household ratings for CBS' Open coverage for the three-day period were up 6 percent over '02, to a 1.7 rating and 5 share. —Megan Larson and John Consoli

Spot TV Spending to Rise 10-11 Percent in '04: TVB

Spot TV is projected to enjoy double-digit ad growth in 2004, according to the Television Bureau of Advertising, which last week released its annual forecast for the television industry.

The TVB prognosis, based on a consensus of Wall Street and financial analysts, shows total spot TV revenue next year growing 10 percent to 11 percent over 2003. Local spot is projected to grow 7 percent to 8 percent, while the TVB is pegging national spot growth at 14 percent to 15 percent over this year.

TVB president Chris Rohrs noted that 2004 is both a political and an Olympics year, which will account for most of the projected growth in spot revenue.

Last September, TVB estimated that local spot for 2003 would grow 1 percent to 3 percent over 2002. Rohrs said at this point it looks likely that the spot market will achieve only 1 percent growth.

Current TVB projections for 2005 are: total spot up 2 percent to 4 percent, with local spot up 3 percent to 5 percent and national spot flat to a gain of 2 percent. —Sandy Brown, 'Adweek'

Looking to Get a Leg Up

Nets premiere several new shows early to get sampling, despite some risks

NETWORK TV By John Consoli

Hoping for any small edge they can get on the competition, the broadcast networks will premiere 19 hours of new fall shows—about 20 percent of prime time—before the official Sept. 22 start of the 2003-04 season.

Dave Poltrack, CBS executive vp of research and planning, said there are pros and cons to premiering shows early. "In the minds of most viewers, the new TV season should begin as soon as possible after Labor Day, but with Labor Day falling so early this year, there is more time [before] the official start of the season," he said. "The networks that premiere early have a good chance of getting viewers. The downside is that ratings for the premieres will not count as part of the new season numbers, and premieres usually draw audiences 20 percent higher than fourth-quarter averages."

CBS is premiering only one show early—a 90-minute version of *Survivor: Pearl Islands*, at 8 p.m. on Sept. 18. Likewise, NBC will premiere

only its new Tuesday sitcoms *Whoopi* and *Happy Family*, Sept. 9. "Tuesday night at 8 and 8:30 have been very difficult time periods for us, and by going early we hope to get some sampling," said Mitch Metcalf, NBC senior vp, scheduling. There is some downside: Both sitcoms have been panned by TV critics and media buyers. If audiences tune out, the shows could be in trouble by the time the competition begins airing new shows (see story below).

On Sept. 18, ABC will roll out Thursday drama *Threat Matrix* at 8 p.m. and *Extreme Makeover* at 9. While ABC will get a jump on NBC's powerhouse Thursday schedule, *Threat Matrix* faces off against the *Survivor* premiere. Fox plans to premiere its Friday lineup on Sept. 19, with new episodes of *Wanda at Large*, new sitcom *Luis and Boston Public*. Preston Beckman, Fox executive vp of strategic planning, wants to air the shows for three weeks before postseason baseball pre-empt them.

The bulk of the early premieres will be on the WB and UPN. At the WB, sitcom *Grounded for Life* opened its new season Sept. 5, and the net will premiere its Monday, Tuesday and Friday lineups before Sept. 22. UPN will premiere returning drama *Enterprise* on Sept. 10 at 8; new sitcom *The Mulletts* follows a truncated *WWE Smackdown* Sept. 11 at 9:30. The following week, UPN will open the season for its Monday, Tuesday and Wednesday shows.

New shows that premiered early last season had mixed results—though four shows return this fall, 10 series were canceled during the season or not renewed.



ABC's new *Threat Matrix* will bow before Must-See TV returns but must face CBS' *Survivor*.

NBC Preps Dose of Reality

Unscripted *Next Action Star* said to be in the wings if new fall series fail

TV PROGRAMMING By A.J. Frutkin

The broadcast networks are all projecting success this fall, but they also must prepare for the inevitable with plans to replace new series that fail out of the gate. To that end, NBC is readying the reality hour *Next Action Star* for a possible launch as early as this month if necessary, sources close to the show said.

Next Action Star is executive-produced by Joel Silver (*The Matrix*) and Gary R. Benz with

Brass Ring Entertainment's Rick Telles and Cris Abrego (MTV's *Surf Girls*). Part contest, part non-scripted drama, the show pits 14 contestants against each other in a series of stunts. The group consists of seven men and seven women who reside together under the same roof, with one winner from each gender landing a part in a future NBC TV movie, to be produced by Silver. NBC, according to a rep-

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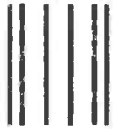
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Vice Presidents: Joanne Wheatley (Information Marketing), Barbara Devlin (Manufacturing and Distribution)

vnu business media

President & CEO Michael Marchesano
Chief Operating Officer: Howard Lander
Chief Financial Officer: Joe Furey
President - VNU Expositions: Greg Farrar
Executive Vice President - eMedia and Information Marketing: Toni Nevitt
Vice President/Business Management: Joellen Sommer
Vice President/Communications: Deborah Patton
Vice President/Human Resources: Sharon Sheer
Vice President/Licensing and Events: Howard Appelbaum

representative for GM Mediaworks, is in discussions with General Motors about a product-placement deal in *Next Action Star*.

Several media buyers suggested that the likeliest berth for *Action Star* would be Tuesday's 8-9 p.m. block, if the new sitcoms *Whoopi* and *Happy Family* underperform. "Tuesday 8-9 has remained a challenging time period for NBC, and that may continue this year," said John Rash, senior vp/director of broadcast negotiations at Campbell Mithun.

Sources cautioned that NBC could decide to hold back *Action Star* if the network intends to schedule the action telepic that Silver will produce in conjunction with the series. If that happens, NBC may fill an early fall scheduling hole with the non-scripted relationship drama *Average Joe*, which initially was scheduled to air this summer but was postponed.

NBC representatives were unavailable for comment on launch plans for either series.

During their upfront presentations last spring, the broadcast nets claimed that reality programming would play a reduced role in prime time this season. And they have kept their word, so far. The only new reality pro-



Fox's *The Simple Life* is one of several new reality shows that are likely to trickle out this fall.

gram scheduled for fall is the WB's *Steve Harvey's Big Time*. But with the possibility of *Action Star* and/or *Average Joe* appearing on NBC's fall slate and with Fox's imminent launch of the reality sitcom *The Simple Life*, also held back from this summer, some network executives might end up breaking those upfront vows.

For now, Rash said he is reserving judgment. "Until any network replaces a scripted program with a new reality show, we must take their schedule announcements at face value," he said.

CC Eyes Calif. Gold Rush

Clear Channel sets up political ad network; may add others for '04 races

RADIO By Katy Bachman

While some radio stations and groups are refusing political advertising from the gubernatorial candidates in California, Clear Channel Communications has decided to leverage its size to attract political dollars.

Similar to the way it sells network radio, Clear Channel has organized its 71 stations in California into eight statewide advertising networks. Each of the networks groups its stations by demographics, such as the Female Voter Network (23 stations), the 50-Plus Mature Adult Network (26), News/Talk (12) and the Coastal Network (37). Candidates can also purchase individual stations.

"We have to balance business with our responsibility to California to get the information out. We wanted to find a way to make our stations available," said Michael Preacher, CC's director of state sales in California.

Other stations, required by law to offer equal access to all candidates, have refused political spots because of the large number of candidates (135) that would be eligible to buy time at the stations' lowest unit rate. Infinity Broadcasting, which has 36 stations in California and has been under pressure from Via-

com COO Mel Karmazin to bring in the cash, has offered each candidate one minute of free airtime, but stopped short of selling them ad time. A representative said that the company is still evaluating whether stations will sell time.

But so far, the demand for political advertising on radio has been minimal, said Matt Mallon, general sales manager for KABC-AM, ABC Radio's Talk station in Los Angeles (most political dollars are spent on television). ABC Radio, which has seven stations in Los Angeles and San Francisco, set up two additional inventory packages beyond what is strictly required by the government.

Clear Channel, so far, is reaping the rewards of its strategy. "We're receiving more dollars simply because there are so many others that refused the business" Preacher said.

John Hogan, CEO of CC Radio, said the company may set up more inventory networks for the 2004 elections. "Where we have enough stations in states to make it feasible, we'll offer them," he said. Hogan added that the company is looking into organizing national networks: "It's a natural extension of the Clear Channel footprint and mass."

local media

TV STATIONS | RADIO STATIONS | CABLE | NEWSPAPERS | MAGAZINES | OUTDOOR

NEWSPAPERS/BROADCASTING

Dailies Not Making the Grade With Back-to-School Business

BY LUCIA MOSES, EDITOR & PUBLISHER

August was a good month for many retailers, with several reporting better-than-expected sales of back-to-school and household items last month. But newspapers did not appear to share in the advertising bounty announcing back-to-school sales, even though local broadcasters did.

Publicly traded newspaper companies won't begin reporting their August ad lineage for another week or so, but industry watchers said that August was weaker than expected, even during the school stock-up rush. "July and August were the two worst retail months so far this year," said Linda Greiwe, vp of advertising for Gannett Co.'s *Arizona Republic* in Phoenix. "May and June were so soft, [retailers] had already decided what kind of cuts they would make."

"Just because it was a good month for retailers doesn't mean it was a good month for newspapers," added Dick Mitchell, senior vp/retail manager for Landon Media Group. "Retailers are carefully analyzing the ZIP codes they're buying and sometimes cutting them back in a quest to not have any wasted

circulation. It seems to be more pronounced than it was in the past."

Knight Ridder lowered its third-quarter earnings estimate, citing, in part, a 3.4 percent decline in July retail spending and lack of revenue pickup. Edward Atorino, publishing analyst with Blaylock & Partners, said other newspaper companies seem to be priming investors for a less-than-stellar third quarter. With August looking barely better than July, Atorino said, "it's all a bet on September."

Compounding the short-term ad spending softness is the ongoing struggle facing the department store category. May Department Stores said in the second quarter it would close 32 underperforming Lord & Taylor stores. Dillard's has been pulling back its newspaper spending. And papers are noticing the absence of advertising from 599 Kmart stores that closed in 2002 and the first quarter of 2003.

Broadcasters seemed to enjoy better ad gains from retailers. Radio stations, which have been trying to hijack newspaper dollars for years, were pacing up for the period, noted Michele Skettino, vp of corporate marketing for Interep. Retail is up 20 percent; computers

and software are up 15 percent. TV may have benefited even more than radio, said Anne Elkins, senior vp/director of local broadcast for Mediacom, who characterized back-to-school retail activity as "brisk." —with Katy Bachman

RADIO SYNDICATION

RadioVisa Buys L.A. AM

Steve Lehman, who founded Premiere Radio Networks, is back in the radio syndication game. This time, it's in Spanish-language radio syndication, a relatively undeveloped segment of the network business.

Last week, Lehman's 1-year-old company, RadioVisa, agreed to acquire KPLS-AM in Orange County, Calif., from Catholic Radio Network for \$37.5 million. When the deal closes, the station will be the flagship for RadioVisa's programming.

RadioVisa currently targets Mexican Hispanics with two long-form programs: a morning show (5-10 a.m. Pacific time), *Gerardo Por La Manana* hosted by Gerardo Lorenz, and an evening Talk show (7-10 p.m. PT), *En Pivado*, a love and relationships show hosted by Dr. Juan-Carlos Ortiz. The Los Angeles-based syndicator is also planning to announce this week the details of its News and Sports services, which will deliver hourly and half-hourly reports.

But RadioVisa has a ways to go before achieving Lehman's goal of a 24/7 Spanish-language radio network. "The problem RadioVisa will have [is] if you don't have clearances in the top 10 markets, you have nothing," said Jeff Liberman, president of radio for Entravision Communications, which syndicates its own programming among its 57 stations.

Then there's the difficulty of overcoming the myriad of languages and cultures that make up the Latino audience. "Spanish-language syndication is more of a regional play," confided one network radio executive. "Only sports programming such as soccer and baseball transcend regional differences."

Lehman, well aware of the challenges, countered: "When we started Premiere there were also well-established players."

RadioVisa could grow quickly if financially strapped Radio Unica, the only 24/7 Spanish-language News/Talk network, decides to restructure its business or sell off its 14 stations. Delisted from Nasdaq last year, the company just barely met its deadline on an interest payment and is exploring ways to firm up its balance sheet. —Katy Bachman ■

WASHINGTON, D.C. TV STATIONS

WJLA Woos CNN's Harris to Anchor Local Newscasts



WJLA pursued Harris for three years.

Hoping to surge to the top of the ratings, WJLA-TV, Albritton Communications' ABC affiliate in Washington, has landed one of CNN's most visible anchors. Beginning in late October, Leon Harris, a 20-year CNN veteran and award-winning host of CNN's *Live Today* and *American Stories*, will co-anchor the station's 5, 6 and 11 p.m. newscasts with Maureen Bunyan and Kathleen Matthews. "We're hoping Leon is the catalyst that will push us over the top," said Chris Pike, president/general manager of WJLA, which has been running second and third in the ratings, depending on the daypart.

Pike had been pursuing Harris for more than three years, but the timing couldn't be better for WJLA, which just finished building a new state-of-the-art news complex shared with NewsChannel 8, Albritton's local cable news channel in D.C. "Leon's hiring is a huge stride in

our ongoing investment to dramatically reposition WJLA," Pike said. —KB



**“They look at me like
I’m going to rob the place!”**

TV host Jesse James reveals the teddy bear under the tattoos
in PEOPLE’s Sexiest Man Alive issue

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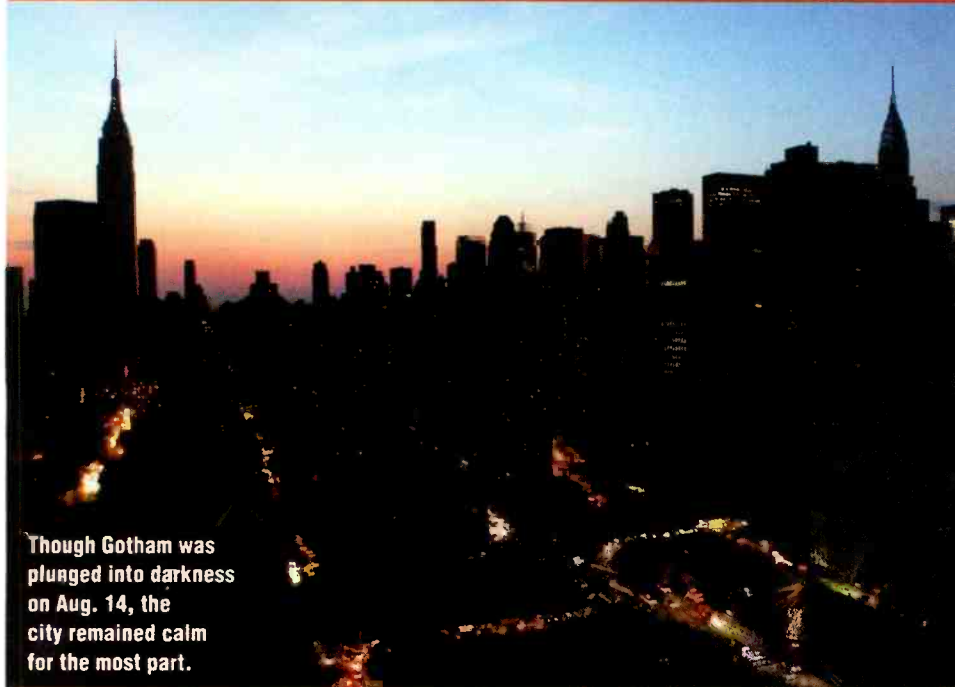
Some contents of this 2003

Dude. Dad. Dreamboat.
Is it all about appearances, or what’s beneath them? We explore both.
Every week, every issue, every emotion for 36 million readers.
People. At the heart of every story.

People

market profile

BY EILEEN DAVIS HUDSON



Though Gotham was plunged into darkness on Aug. 14, the city remained calm for the most part.

FRANK FRANGLIN/ISTOCKPHOTO

New York

"BLACK THURSDAY," NEW YORK'S FIRST MASSIVE POWER FAILURE SINCE 1977, BROUGHT the city that never sleeps to an almost total standstill. The great blackout of Aug. 14, the largest power outage in U.S. history, affected New York and several other Northeast states, stretching west to

Ohio and Michigan and north into Canada. The outage cost New York City businesses an estimated \$1 billion in lost revenue.

Local media outlets had to scramble to find ways to report and deliver news accounts about the blackout, even as they groped through their darkened offices; many outlets were able to switch to emergency power generators. While New York's newspapers were able to print and distribute a limited number of copies the next day, few residents of the tri-state area were able to view broadcast and cable TV stations, all of which were operating again by nightfall on the 14th. (Nielsen Media Research did not issue overnight ratings for Aug. 14-16.)

News radio stations proved invaluable to New Yorkers, many of whom gathered around battery-powered radios to find out what was going on and when the power

would be restored.

To this point, it has been impossible to accurately assess how much advertising revenue was lost as a result of the blackout, but it easily jumped into the millions of dollars, considering that the total ad-revenue hit for all the markets affected by Black Thursday is estimated at \$20 million to \$30 million.

Unlike most other major markets around

the country, newspapers are still the top revenue generator in the New York market, rather than local television (see chart below). With ad revenue so vital for survival, *The New York Times*, owned by the New York Times Co., this year suffered the biggest hit to its newsgathering reputation in its 152-year history. The well-publicized Jayson Blair ethics debacle rocked the paper to its foundation. The fallout was brutal. Blair resigned May 1 after news broke of his repeated acts of plagiarism and fabrication; two weeks later, the *Times* issued a 12-page, 7,200-word mea culpa; and managing editor Gerald Boyd and executive editor Howell Raines resigned June 5 over the scandal.

A more recent incident that raised further questions about the *Times'* journalistic and ethical standards involved national correspondent Rick Bragg. Bragg had written an article researched and reported entirely by a stringer who was not given any credit for his work on the piece. Bragg has since resigned.

The *NYT* has many loyal readers and advertisers who have supported the paper during this difficult period, said *Times'* representative Toby Usnik. Usnik added that the paper doesn't expect advertising or circulation to take a hit as a result of the scandals. The *Times'* circulation for the six months ended March 31 was 1,130,740, a decline of 5.3 percent compared to the same six months in 2002; its Sunday circ decreased 3.6 percent in the same period.

The Gray Lady is now working diligently to mend fences and restore its reputation. Earlier this summer, Bill Keller, senior writer for *The New York Times Magazine*, succeeded Raines as executive editor. In July, Washington bureau chief Jill Abramson and deputy m.e. John Geddes were named managing editors, marking the first time in the paper's history that two people have shared the job and also the first time a woman received the title.

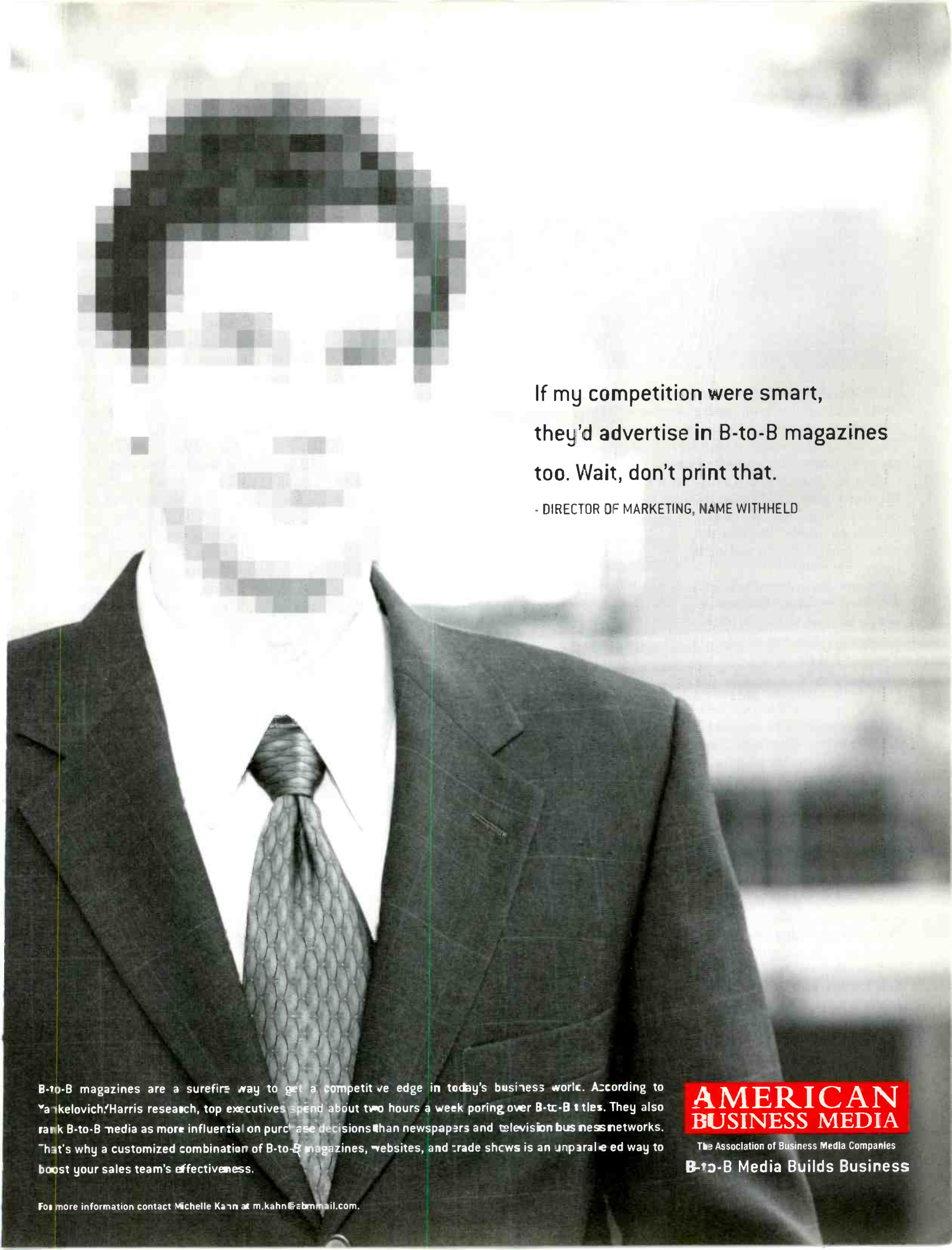
The ongoing dogfight between the city's two daily tabloids, Mortimer Zuckerman's *Daily News* and News Corp.'s *New York Post*, remains fierce. The *News'* circ for the six months ended in March was 737,030, up fractionally compared to the same period a year ago; its Sunday circ was flat from year-ago levels at 810,533. The *Post's* daily circ, meanwhile, climbed 10.2 percent to 620,080, while Sunday circ rose 4.2 percent to 420,179.

Daily News editor in chief Ed-

NIelsen MONITOR-PLUS AD SPENDING BY MEDIA / NEW YORK

	Jan.-Dec. 2001	Jan.-Dec. 2002
Local Newspaper	\$1,480,296,030	\$1,510,836,900
Spot TV	\$1,366,253,691	\$1,489,557,769
Spot Radio	\$691,806,800	\$700,707,790
Outdoor	\$77,698,689	\$91,778,686
FSI Coupon	\$40,219,210	\$32,218,490
Local Magazine	\$5,402,380	\$7,635,890
Total	\$3,661,676,800	\$3,832,735,525

Source: Nielsen Monitor-Plus

A black and white photograph of a man in a dark suit, white shirt, and patterned tie. His face is obscured by a large, pixelated black and white graphic, making him look like a computer-generated character or a 'dumb' person. The background is a blurred office setting.

If my competition were smart,
they'd advertise in B-to-B magazines
too. Wait, don't print that.

- DIRECTOR OF MARKETING, NAME WITHHELD

B-to-B magazines are a surefire way to get a competitive edge in today's business world. According to Yankelovich/Harris research, top executives spend about two hours a week poring over B-to-B titles. They also rank B-to-B media as more influential on purchase decisions than newspapers and television business networks. That's why a customized combination of B-to-B magazines, websites, and trade shows is an unparalleled way to boost your sales team's effectiveness.

For more information contact Michelle Kahn at m.kahn@abmmail.com.

**AMERICAN
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The Association of Business Media Companies

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market profile

RADIO LISTENERSHIP

Station	Format	Avg. Qtr.-Hour Share	
		Morning Drive, 12+	Evening Drive, 12+
WINS-AM	News	6.9	3.6
WXRK-FM	Alternative	6.7	2.4
WSKQ-FM	Spanish	5.0	2.5
WLTW-FM	Lite Adult Contemporary	4.7	7.4
WQHT-FM	Urban Contemporary Hit Radio	4.4	5.5
WCBS-AM	News	4.0	2.2
WHTZ-FM	Contemporary Hit Radio	3.9	4.4
WCBS-FM	Oldies	3.8	3.7
WRKS-FM	Urban Adult Contemporary	3.6	3.4
WABC-AM	News/Talk/Sports	3.4	3.6

Source: Arbitron Spring 2003 Radio Market Report

ward Kosner is scheduled to retire next March. There is no time frame on naming a replacement, says Ken Frydman, a *News* representative. The *News* recently promoted Dick Belsky from city editor to managing editor for features.

The *Post* plans to launch a newspaper this fall targeting the city's English-speaking Hispanics, which will start as a monthly, then go weekly. The *Post* also plans to launch a weekly real estate section this month.

Meanwhile, Tribune Co.'s *Newsday*, based on Long Island, continues to eke out slight circulation gains—daily circ was 579,351 in March, while its Sunday circ was 665,324, both up fractionally compared to the same year-ago period.

The day of the blackout, Howard Schneider officially took over as *Newsday* executive vp/editor, succeeding Anthony Marro, who retired in August. Among some of *Newsday's* recent initiatives, the paper launched a new Saturday section about six months ago, Act II, devoted to retirement planning and living. Schneider stresses, "This is not a seniors section," but rather for people in their 50s, 60s and 70s who are looking for such information. "We're not targeting this group at the expense of other groups."

Launched on April 16, 2002, Seth Lipsky's *The New York Sun* has beefed up. Ira Stoll, *Sun* vp/m.e., says the daily grew from an average of 12 pages to around 20 pages this past year, adding a regular full sports page; a business stats page; a second page of arts and entertainment; and a column on the publishing industry. The Monday-Friday publication, which cut its newsstand price to 25 cents from 50 cents last November,

has a circulation of 26,263.

New York also features a plethora of ethnic publications, including the *Amsterdam News*, the largest black-community weekly in the U.S., as well as several Spanish-language newspapers: *Hoy*, *El Diario/La Prensa* and *Noticias del Mundo*.

The leading area magazine in the market is *New York*, which redesigned in the summer and rehired Larry Burstein as its publisher. Local

weekly newspapers include the business-oriented *New York Observer* and rival alternative weeklies *New York Press* and *The Village Voice*.

Like the local print media, 10 broadcast TV outlets crowd New York, the No. 1 market in the country according to Nielsen Media Research. BIA Financial Network also

ranks New York No. 1 in revenue, a position recently held by Los Angeles.

NBC owned-and-operated outlet WNBC at the end of April "evolved" its set and graphics, says Dan Forman, station manager and senior vp for news. WNBC's studio, which is Johnny Carson's old studio, needed some renovation, so the station took the opportunity to overhaul its set, music and graphics package, and even the voice of the station.

WNBC, which won the 5 p.m. and late news race in households in July, has also made several personnel changes. At the end of August, veteran New York anchor Michele Marsh resigned from WNBC rather than take a different role at the station. Marsh anchored in the Big Apple for 24 years, arriving at WNBC in 1996 from WCBS. Lynda Baquero, who has anchored weekend news at 6 and 11 p.m., becomes the new 6 p.m. co-anchor. Felicia Taylor, who had been co-anchor of WNBC's top-rated weekend morning news, takes Baquero's old position. A replacement for Taylor will be named later.

The station is also working with weekday-morning anchor Jane Hanson to launch new local programming, both regular shows and specials. Forman says the move was Hanson's idea. Reporter Darlene Rodriguez was promoted about a month ago to replace Hanson as morning anchor. David Ushery, a 15-year veteran reporter/anchor at ABC O&O WABC, started on Aug. 25 as the new weekend-morning anchor. Last year, WNBC hired former WABC executive producer Barbara Johnson as its news director. (WABC executives did not return phone calls.)

Paxson Communications' WPXN-TV rebroadcasts WNBC's 11 p.m. news at 11:30 as part of its joint sales agreement.

Viacom's CBS O&O WCBS-TV has gotten its management team in place after a complete overhaul in the past year and a half. The station has shuffled some talent. Its new morning male anchor is Mario Bosquez, who had been doing weekend mornings since joining WCBS last November from Fox O&O WNYW. (Officials at the News Corp. duopoly WNYW and UPN affiliate WWOR-TV could not be reached for comment.)

SCARBOROUGH PROFILE

Comparison of New York

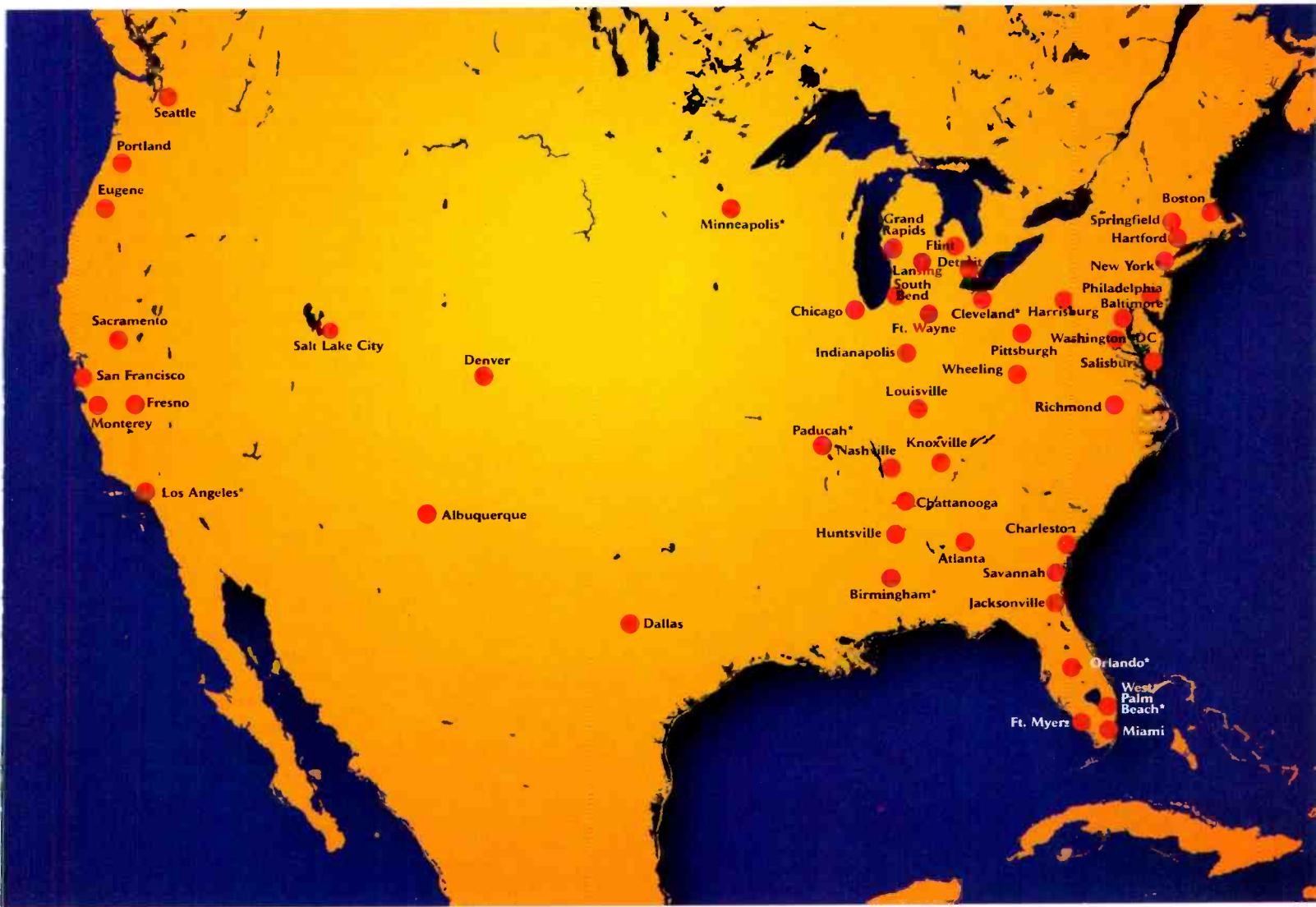
TO THE TOP 50 MARKET AVERAGE

Demographics	Top 50 Market Average %	New York Composition %	New York Index
Age 18-34	31	29	95
Age 35-54	41	41	100
Age 55+	29	30	105
HHI \$75,000+	29	39	131
College Graduate	12	14	110
Any Postgraduate Work	11	13	125
Professional/Managerial	23	24	102
African American	13	18	138
Hispanic	13	17	129
MEDIA USAGE-AVERAGE AUDIENCES*			
Read Any Daily Newspaper	55	62	113
Read Any Sunday Newspaper	63	68	107
Total Radio Morning Drive M-F	22	25	111
Total Radio Afternoon Drive M-F	18	20	108
Total TV Early News M-F	29	26	89
Total TV Prime Time M-Sun	39	42	108
Total Cable Prime Time M-Sun	14	15	105
MEDIA USAGE-CUME AUDIENCES**			
Read Any Daily Newspaper	74	81	109
Read Any Sunday Newspaper	77	81	105
Total Radio Morning Drive M-F	76	76	101
Total Radio Afternoon Drive M-F	73	72	98
Total TV Early News M-F	71	65	92
Total TV Prime Time M-Sun	92	93	102
Total Cable Prime Time M-Sun	60	63	106
MEDIA USAGE-OTHER			
Accessed Internet Past 30 Days	58	56	96
HOME TECHNOLOGY			
Owns a Personal Computer	68	69	100
Purchase Using Internet Past 12 Months	39	41	103
HH Connected to Cable	68	78	115
HH Connected to Satellite/Microwave Dish	18	12	67

*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 (August 2001-September 2002)

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THAN MOST AIRLINES.



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*Comcast affiliate market

NEWSPAPERS: THE ABCs

	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
Kings County: 884,754 Households				
(New York) <i>Daily News</i>	126,821	173,962	14.2%	19.5%
<i>New York Post</i>	63,209	47,536	7.1%	5.3%
<i>The New York Times</i>	48,016	68,293	5.4%	7.7%
(Long Island) <i>Newsday</i>	10,789	10,713	1.2%	1.2%
<i>El Diario/La Prensa</i> *	10,179	4,833	7.3%	3.5%
<i>Hoy</i> *	5,209	2,219	3.8%	1.6%
Queens County: 786,529 Households				
(New York) <i>Daily News</i>	109,509	138,577	13.2%	16.7%
(Long Island) <i>Newsday</i>	79,955	84,672	9.6%	10.2%
<i>New York Post</i>	56,922	56,922	6.9%	4.9%
<i>The New York Times</i>	50,266	73,508	6.4%	9.3%
<i>Hoy</i> *	20,482	6,325	17.6%	5.4%
<i>El Diario/La Prensa</i> *	13,565	6,345	11.6%	5.4%
New York County: 737,563 Households				
<i>The New York Times</i>	191,693	216,830	26.0%	29.4%
(New York) <i>Daily News</i>	125,222	98,125	16.8%	13.2%
<i>New York Post</i>	123,337	67,893	16.6%	9.1%
<i>The New York Sun</i>	12,316		1.7%	
(Long Island) <i>Newsday</i>	12,088	8,183	1.6%	1.1%
<i>El Vocero de Puerto Rico</i> *	15,471		2.1%	
<i>El Diario/La Prensa</i> *	11,962	8,596	9.3%	6.7%
<i>Hoy</i> *	1,467	2,910	1.1%	2.3%
Suffolk County: 477,073 Households				
(Long Island) <i>Newsday</i>	247,207	302,174	51.8%	63.3%
(New York) <i>Daily News</i>	29,362	28,594	6.2%	6.0%
<i>The New York Times</i>	25,432	50,921	5.3%	10.7%
<i>New York Post</i>	16,144	15,407	3.4%	3.2%
<i>Hoy</i> *	7,499	1,810	35.7%	8.6%
<i>El Diario/La Prensa</i> *	789	713	3.8%	3.4%
Bronx County: 475,470 Households				
(New York) <i>Daily News</i>	77,553	104,178	16.3%	21.9%
<i>New York Post</i>	28,231	21,514	5.9%	4.5%
<i>The New York Times</i>	20,669	22,230	4.4%	4.8%
(Long Island) <i>Newsday</i>	3,611	5,727	0.8%	1.2%
<i>El Diario/La Prensa</i> *	8,321	7,579	5.1%	4.7%
<i>Hoy</i> *	5,791	2,662	3.6%	1.6%
Nassau County: 446,708 Households				
(Long Island) <i>Newsday</i>	219,865	251,803	48.0%	55.0%
<i>The New York Times</i>	52,546	79,486	11.8%	17.8%
(New York) <i>Daily News</i>	47,023	44,803	10.3%	9.8%
<i>New York Post</i>	24,713	21,849	5.4%	4.8%
<i>Hoy</i> *	8,757	1,716	45.1%	8.8%
<i>El Diario/La Prensa</i> *	1,063	911	5.5%	4.7%
Westchester County: 337,384 Households				
<i>The (White Plains) Journal News</i>	98,318	109,714	29.0%	32.4%
<i>The New York Times</i>	60,799	79,026	18.0%	23.4%
(New York) <i>Daily News</i>	31,574	36,425	9.3%	10.8%
<i>New York Post</i>	21,687	17,082	6.4%	5.0%
<i>Hoy</i> *	3,419	1,119	14.5%	4.8%
<i>El Diario/La Prensa</i> *	2,217	1,785	9.4%	7.6%
Richmond County: 158,302 Households				
<i>Staten Island Advance</i>	67,637	86,136	42.7%	54.4%
(New York) <i>Daily News</i>	23,204	22,206	14.7%	14.0%
<i>New York Post</i>	16,781	11,767	10.6%	7.4%
<i>The New York Times</i>	8,121	11,176	5.1%	7.0%
<i>Hoy</i> *	259	125	2.9%	1.4%
<i>El Diario/La Prensa</i> *	156	14	1.8%	0.2%

*Data is based on Spanish-language households in the county.

Source: Audited numbers published in the Audit Bureau of Circulations' Spring 2003 County Penetration Report

WCBS is ending its 4:30 p.m. news because "you never want to start news on the half-hour," says Lew Leone, WCBS vp/gm. The newscast had been an hour with a 4 p.m. start but was cut back. It will be replaced with an hour of *People's Court*. The station also mixed up its evening- and late-news anchors to break the monotony of Ernie Anastos and Dana Tyler for every newscast starting at 4:30. Noon anchor Cindy Hsu now also co-anchors at 5 p.m. with Anastos. Michael Pomeranz and Tyler anchor at 6 p.m. Anastos and Tyler continue to anchor at 11 p.m.

WCBS, which unveiled a new set in January, launched weekend morning news earlier this year. "News happens on weekends," says Leone, who adds that the day they launched the morning weekend news, Feb. 1, space shuttle Columbia crashed.

Tribune Broadcasting's WB affiliate WPIX-TV produces morning news weekdays from 5:30 a.m. to 9 a.m. and an hour-long 10 p.m. late news Monday to Sunday. WPIX, which already had a reporter based in the Melville office of sister Tribune property *Newsday*, set up a camera in the paper's newsroom earlier this year, says vp/gm Betty Ellen Berlamino. The station also has a camera in the paper's Queens bureau. WPIX will launch *The Sharon Osbourne Show* Sept. 15, to air 1 p.m. weekdays.

Three broadcast TV stations serve the market's Hispanic population: NBC-owned Telemundo affiliate WNJU, and Univision O&O WXTV and its sister Telefutura station, WFUT. New York is the No. 2 Hispanic market in the country, according to Nielsen. WXTV is the top Spanish-language station in the market, thanks partly to strong local news.

WNJU has been working feverishly to catch up. The station this year launched both morning news and weekend news, matching the 20 hours a week of local news produced by WXTV. "There's really no better time to be in Spanish-language media than today," says Enrique Perez, who took over as WNJU vp/gm last January. "More general-market advertisers are waking up to the Hispanic market and the buying power of Hispanics." Perez, most recently head of network sales for Radio Unica, says his station has gotten very aggressive with breaking news, including more than 20 hours of coverage on the death in July of Latin singing icon Celia Cruz, including the use of sister station WNBC's chopper to follow the singer's funeral procession live.

Time Warner Cable and Cablevision are the market's main cable operators. Stamford, Conn.-based Time Warner Cable serves 1.4 million customers in the N.Y. market, in Man-



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EVENING AND LATE-NEWS DAYPARTS, WEEKDAYS

Evening News

Time	Network	Station	Rating	Share
4:30-5 p.m.	CBS	WCBS	3.1	8
	WB	WPIX*	2.9	7
	UPN	WWOR*	1.8	4
	Fox	WNYW*	1.0	2
5-5:30 p.m.	NBC	WNBC	5.1	12
	ABC	WABC	4.8	11
	WB	WPIX*	3.2	8
	Univision	WXTV*	2.4	6
	CBS	WCBS	2.4	5
	Telemundo	WNJU*	2.1	5
	UPN	WWOR*	1.7	4
	Fox	WNYW	0.9	2
	Pax	WPXN*	0.5	1
	5:30-6 p.m.	NBC	WNBC	5.1
ABC		WABC	4.8	11
WB		WPIX*	2.9	7
Univision		WXTV*	2.4	6
CBS		WCBS	2.4	5
Telemundo		WNJU*	2.1	5
UPN		WWOR*	1.7	4
Fox		WNYW	0.9	2
Pax		WPXN*	0.5	1
6-6:30 p.m.		ABC	WABC	4.5
	NBC	WNBC	4.3	9
	CBS	WCBS	2.6	6
	Univision	WXTV	2.5	5
	WB	WPIX*	2.4	5
	Telemundo	WNJU	1.6	3
	UPN	WWOR*	1.5	3
	Pax	WPXN*	1.3	3
	Fox	WNYW	1.1	2

Late News

Time	Network	Station	Rating	Share
10-11 p.m.	Fox	WNYW	4.0	6
	WB	WPIX	2.9	4
	UPN	WWOR	2.3	4
11-11:30 p.m.	NBC	WNBC	6.5	12
	WB	WPIX*	4.9	9
	ABC	WABC	4.7	9
	Fox	WNYW*	4.6	8
	CBS	WCBS	4.0	7
	Univision	WXTV	2.5	5
	UPN	WWOR*	1.5	3
	Telemundo	WNJU	1.3	2
Pax	WPXN*	0.4	1	

*Non-news programming Source: Nielsen Media Research, July 2003

hattan, Queens, Staten Island, western Brooklyn, parts of lower upstate New York, and Bergen and Hudson counties in New Jersey. The company owns and operates 10-year-old 24-hour local cable news channel NY1 News. On June 30, it spun off a 24-hour Spanish-language version called NY1 Noticias, which is available as a standard channel on the company's digital tier, or about 700,000 customers, says TWC rep Suzanne Giuliani.

Bethpage, N.Y.-based Cablevision serves 3 million customers in the New York metropolitan area, including the Bronx, most of Brooklyn, Long Island, Newark and parts of New Jersey and Connecticut. Cablevision's Rainbow Media Holdings is a 50 percent partner in regional sports net Fox Sports Net. It is also the principal owner/operator of Madison Square Garden and its sports teams, the NBA's New York Knicks and NHL's New York Rangers,

which are seen on MSG Network.

In radio, heavy hitters like Infinity Broadcasting, Emmis Communications, Clear Channel Communications and ABC Radio dominate the country's largest radio market. CC's Lite Adult Contemporary outlet WLTW is the top-ranked station overall among listeners 12-plus.

Among changes in the market this year, Infinity has shaken up WNEW-FM, which had been supported largely by the success of the controversial afternoon-drive show, *Opie & Anthony*. Infinity fired the duo in the summer of 2002 after an on-air sex scandal and was forced to drop *Hot Talk* from WNEW in January. In April, the station, which had started playing Pop tunes, flipped to Hot Adult Contemporary and now targets women 25-54 with a morning team featuring former *Entertainment Tonight* reporter Chris Booker and former E! reporter Lynda Lopez (sister of Jennifer).

ABC Radio Networks earlier this year launched a five-minute Spanish-language newscast on Spanish Broadcasting System's WSKQ-FM (Spanish) and WPAT-FM (Spanish/Nostalgia). The top-of-the-hour newscasts air from 6 a.m. to 6 p.m.

Urban stations remain big business in the city. Among them, Emmis' WQHT-FM, after

months of contract negotiations with controversial morning man Star, decided last month not to re-sign him. Star, who was looking for a new contract worth \$2.7 million, had been suspended several times, most recently in May. MTV personality Sway, who has been filling in, is in the running for the job.

In July, sister station Adult R&B WRKS-FM picked up the *Love, Lust and Lies* show of motivational speaker/author Michael Baisden for afternoon drive. The show will incorporate music and more talk. Outspoken afternoon host Wendy Williams, at rival outlet Inner City Broadcasting-owned WBL5-FM, has talked her way into getting her own show at VH1. The gossip and interview show, *Wendy Williams Is on Fire*, started on July 10.

In other action, earlier this year, Nassau Broadcasting grew its Northeast holdings with the purchase of four suburban outlets from Big City Radio for \$43 million: WNYW-FM, WWZY-FM, WWXY-FM and WWYY-FM.

In terms of outdoor advertising, "We're the largest purveyor of out-of-home advertising in the N.Y. market," says Jodi Senese, representative for New York-based Viacom Outdoor. Viacom offers about 350 bulletins in the five boroughs, 6,000 buses, 6,500 transit shelter faces, the entire N.Y. subway system (except Staten Island), Metro North, Long Island Railroad, and New Jersey Transit. Viacom also offers spectaculars in Times Square and on the redeveloped 42nd Street.

At the end of last year, Van Wagner Communications acquired the New York City telephone-booth ad business formerly held by Viacom. The move added 2,300 kiosks in the city to VWC's existing 1,000 booths in Manhattan. The U.S. Justice Department ordered Viacom to divest the business when its Infinity radio division bought Outdoor Systems in 1999.

Clear Channel Outdoor is another major outdoor player in the New York metro, offering bulletins, posters, bus shelters, urban panels and wall displays. ■

RADIO OWNERSHIP

Owner	Stations	Avg. Qtr.-Hour Share	Revenue (in millions)	Share of Total
Infinity Broadcasting	3 AM, 3 FM	17.4	\$245.3	31.8%
Clear Channel Communications	6 FM	22.5	\$202.5	26.2%
Emmis Communications	3 FM	12.1	\$92.2	11.9%
ABC Radio	2 AM, 1 FM	6.5	\$59.7	7.7%
Spanish Broadcasting System	2 FM	6.2	\$50.7	6.6%
Inner City Broadcasting	1 AM, 1 FM	4.6	\$29.7	3.8%
Buckley Broadcasting	1 AM	2.1	\$20.8	2.7%
The New York Times Co.	1 FM	2.7	\$15.0	1.9%
Univision Communications	1 AM, 1 FM	3.3	\$12.7	1.6%

Includes only stations with significant registration in Arbitron diary returns and licensed in New York or immediate area. Share data from Arbitron Spring 2003 book; revenue and owner information provided by BIA Financial Network.

Know The Facts

Clear Channel Radio Myth vs. Fact

MYTH: Clear Channel Radio sells its stations on a “clustered” basis.

FACT: Better than 90% of Clear Channel radio stations have a **dedicated** sales staff whose primary focus is to sell that station. When demographically or formatically advantageous, our sellers work **collaboratively** to offer the best multi-station options for advertisers.

MYTH: Clear Channel Radio has increased the cost of buying radio time.

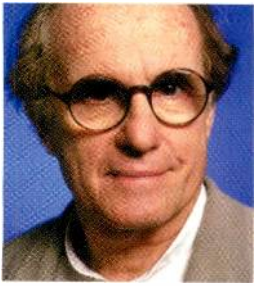
FACT: **Rates are a function of the marketplace**—it’s Economics 101. If demand increases, rates will likely increase and if demand decreases, rates will likely decrease. Clear Channel Radio operates in a highly competitive marketplace and **CANNOT** unilaterally “raise rates.”

MYTH: Local rates differ from national rates.

FACT: **At Clear Channel Radio, the rate is the rate.** Clear Channel Radio prices inventory the same regardless of who sells it. Our inventory management program, TradeWinds, provides real-time pricing and is used by both local and national sellers. There is no difference in pricing based upon who sells it, but rather the terms, conditions, and timing of a buy ultimately affects costs.

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BRAD WILSON

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Are Half of All Ad Dollars Wasted?

New MMA data shows large brands can make profits on advertising

THE TOUGHEST CLICHÉ IN ADVERTISING IS, “I know half my dollars are wasted, but I don’t know which half.” Tough, because we haven’t been able to prove it is wrong.

In spite of the billions spent on ads each year, there has been little scientific evidence that advertising itself produces a profit, or even covers its own cost. So as an industry, we usually change the subject and talk about other vague benefits of advertising, like “building brand equity.”

In fact, “half my dollars are wasted” seems generous when the measure is sales. The celebrated Adworks 2 study (1999) showed that the TV advertising of the top 10 percent of consumer packaged-goods (CPG) brands paid back only about 32 cents on the dollar (my calculation, from Adworks’ numbers).

John Philip Jones’ 2001 analysis of Marketing Management Analytics data for the largest CPG brands showed better results. Television returned about 49 cents for every dollar spent on advertising, nicely confirming the “half-wasted” theory.

But are half of the dollars actually wasted? I doubt it. The problem is, almost everything we know about sales response to advertising comes from a limited sample of advertising—packaged goods brands on television. And today, CPG brands are not typical advertisers; they account for only 16 percent of all national ad dollars.

Might not advertising produce greater returns for brands in newer, growing markets where news and information are important to the sale—for example, prescription drugs, finance, electronics, retail and movies?

Then there is brand size. Individual CPG brands are small compared to other nationally advertised brands. Might not economies of scale increase advertising payback for larger-brand categories?

And since TV costs are high compared to other media and there appear to be decreasing marginal returns to media concentration, might we not see greater payback from print or radio, or mixes of media, in these non-CPG categories?

Yet, these are small questions compared to the Big Kahuna. Is the idea that “advertising doesn’t begin to pay back short-term” more about packaged goods than it is about advertising?

Fortunately, MMA, the leading marketing-mix modeling firm, has the beginnings of a new database that can help us look at these questions. The data includes non-packaged-goods brands, like electronics, telecoms, apparel and pharmaceuticals. The measure used is the equivalent of advertising-delivered profit before taxes. MMA calls it “payback.”

The results of the analysis are encouraging. The non-

CPG brands studied pay back an average of 87 cents in profit for each advertising dollar spent. This is substantially better than the average 54-cent payback of the CPG brands in the database, but it is still not a positive return.

When the brands are identified by product class, 10 of the top 15 brands ranked on payback are non-CPG. Furthermore, six non-CPG brands (of 20) pay back in full on ad dollars spent, while only one CPG brand (of 25) accomplishes this.

The new MMA data shows payback to advertising appears to correlate directly with brand size. The largest third of the non-CPG brands show a positive payback (\$1.48). And advertising pays back in the short term for each of the four brands in the database with more than \$1 billion in sales (economies of scale probably contribute to the higher payback for non-CPG categories):

ADVERTISING PAYBACK BY BRAND SIZE (20 non-CPG brands, per dollar)

Smallest Third	Middle Third	Largest Third
\$0.36	\$0.85	\$1.48

At the start of this column, I asked, “Is the idea that advertising doesn’t pay short-term more about packaged-goods than it is about advertising?” After all, packaged-goods brands are unusual. They operate in mature, highly competitive markets, concentrate most of their dollars in TV, and tend to be small.

It turns out that large brands in growing categories do much better.

The data suggests that the conventional wisdom that advertising pays for itself by building brands over time isn’t wrong, just incomplete. Advertising does have the ability to pay back immediately, especially for larger brands.

Why are short-term effects so important? Certainly, they do not fully capture the payback of advertising. There is good evidence that first-year payback more than doubles through heightened awareness, saliency and repeat purchases. Yet our inability to demonstrate that advertising in itself can be profitable feeds the attitude of many financial managers that it is less a tool for profitability than an irritating cost of doing business.

Perhaps we should show them the other half. ■

This column was part of a paper co-authored with Gerry Polak of MMA and delivered to the ARF/ESOMAR Worldwide Audience Measurement Conference in June. Erwin Ephron is a partner of Ephron, Papazian & Ephron, which has numerous clients in the media industry. He can be reached at ephronny@aol.com or at www.ephronmedia.com.

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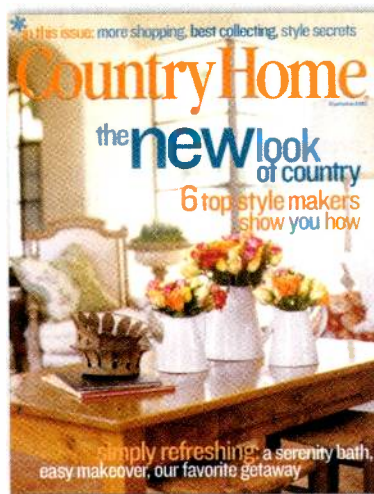
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No Stopping Shopping

A battered—but wise—luxury consumer shrugs off the world's worries, to the delight of newly aggressive purveyors of the good life BY TONY CASE

Mortgage rates and the numbers of the unemployed keep inching up, the national deficit continues to explode, and soldiers on duty in Iraq are falling daily. The headlines couldn't get much bleaker, it seems. For some cheerier news, one need only turn to the business section. Good-bye, Enron, Martha Stewart and Goldman Sachs. Hello, Porsche, Tiffany and Louis Vuitton.

Some recent headlines: Germany's Porsche AG predicts 7 to 15 percent growth in global sales for the current fiscal year, as the stock prices of European luxury-goods mainstays LVMH and Bulgari soar.

Profits for New York-based Tiffany & Co. and Coach are growing at boom-time levels. Dallas-based Neiman Marcus Group boasts July store sales that are 10 percent greater than last year, while Daimler-Chrysler's Mercedes-Benz unit reports a better-than-25-percent jump in U.S. sales for July.

The news hasn't been swell all around—Holland's Gucci Group and Paris-based Hermès International are among the vendors to have sustained big declines in sales this year. But the luxury-goods market, by and large, has bounced back from the ill effects of the dot-com bust, the slowing economy, 9/11 and SARS—driven by consumers at the highest end who have proved loyal to the most exclusive brands even when times are tough, and customers at the lower end who continue to devour a growing array of so-called “near-luxury” products offered by the likes of Mercedes, Tiffany and Polo Ralph Lauren.

“The market for new luxury goods is not quite recession-proof,



but there is continued growth in most segments—these 25 million upper- and middle-class households have money in their pockets, very, very low unemployment and literally trillions in home equity,” explains Michael J. Silverstein, svp of the Boston Consulting Group and co-author, along with Bath & Body Works president and former BCG vp Neil Fiske, of the upcoming book *Trading Up: The New American Luxury*.

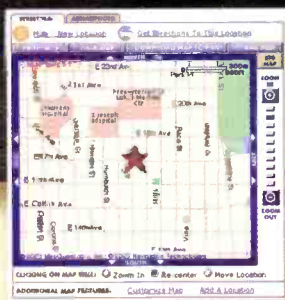
“The luxury business has definitely been hurt by the economy, war, Wall Street,” says Jean Hoehn Zimmerman, executive vp/marketing and sales at Chanel. “But the fact of the matter is people are still buying luxury and into the luxury category—they may buy differently, maybe not as much, but luxury is here to stay.”

As Louis Cona, vp/publisher of Condé Nast Publications' *Vanity Fair*, explains: “At the higher end, the customer might buy one or two Hermès bags a year instead of three. There will always be a luxury consumer, and they'll continue to spend whether there are wars or diseases or whatever.”

Some of the biggest success stories these days are coming from luxury merchants that cater to both the traditional carriage-trade customer and the growing ranks of the entry-level, or “aspirational,” buyer. Much has been written about the “democratization” of luxury, but Silverstein says “bifurcation,” or the emergence of two distinct luxury markets, is a more accurate assessment of what's happening.

Case in point: Mercedes, whose booming, lower-priced C-class stable—starting at a base price of \$26,000—complements its more lux-

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urious and costly models. Tiffany still sells brooches at \$100,000 a pop—but one of the hottest items among the Mary Kate and Ashley set is the jeweler's \$100 Elsa Peretti sterling silver alphabet pendant and chain. Meanwhile, struggling retailer Polo Ralph Lauren, which posted declining profits in the second quarter, is hedging its bets with the midpriced Lauren women's line. (The company that Ralph built was one of the earliest to take luxury to the masses. Sure, it still buys multipage spreads in *Vogue* to peddle its higher-priced items, like the new Blue Label collection. But an ever-expanding part of the company's multibillion-dollar business comes from its factory outlet stores, which generate a reported \$500 million a year in revenue.)

"There are more luxury brands available now at different price points—Mercedes, BMW and Burberry kept the cachet

essarily approaching luxury brands for that reason as much as they are for the value, getting products that will last longer."

"It used to be that the brand alone was enough to win the sale," adds Gregory J. Furman, founder and chairman of the Luxury Marketing Council, which counts dozens of luxury retailers—including Mercedes, Steuben, Baccarat, Montblanc and Bergdorf Goodman—as members. "Now the brand is just the price of admission. Consumers at this level are looking for companies to go beyond just the brand."

"When times are tight, people think of luxury as an investment—you feel like if you're going to lose all your money in the stock market anyway, you might as well buy something that will hold its value," says Dominique Browning, editor of Condé Nast's *House & Garden*. "The luxury market benefits from all that—at least people feel [these products] have staying power."

It's a given that "luxury for the masses" will only continue, given that once-exclusive designers like Issac Mizrahi now peddle their wares at Target. But not all agree it's a good thing that luxury marketers are reaching down. "How far down can you take the product without disenchanting people who pay top dollar for the high end?" Furman wonders. Luxury nameplates like Mercedes, Jaguar and Range Rover contend that their entry-priced models not only have opened up a whole new line of business for them, but also that many of those customers can be expected to trade up later. "I think the jury's still out on that," Furman counters.

Adds LKFB's Lieber, "Some people think Tiffany is ruining its brand" by courting the masses. (Stockholders might disagree, as Tiffany's second-quarter profits climbed nearly 26 percent to \$41.1 million versus last year, bolstered by a surge in engagement-ring sales.)

Not all luxury merchants are going after the lower end of the market. Carol Tricomi Boyd, vp/advertising at Cartier, says that even though the go-go years of the late '90s saw a flood of new customers dabbling in the high-end jewelry market, her company has continued to concentrate on the reliable, established consumer. "Our core customers are tried and true for our business—when making our [marketing] decisions, we need to try to find more of them instead of trying to convert twentysomethings into luxury customers."

Likewise, don't expect to see Badgley Mischka—favorite designer of Hollywood stars like Madonna and Sharon Stone—on the rack at J.C. Penney anytime soon, says partner James Mischka. "Our customer is not part of the democratization," he insists, adding that his company has, however, begun to offer more accessible items like handbags and shoes alongside its signature beaded gowns, which go for anywhere from \$3,000 to \$10,000.

The resurgence of the luxury market has translated to very good news for media that depends on luxury advertising. Print vehicles have fared exceedingly well, as they make up the bulk of most budgets. (Chanel spends some 75 percent of its marketing outlay on print, and Cartier, 85 percent, according to their reps.) While overall consumer-magazine ad volume remains virtually flat—year-over-year ad pages grew just 1.6 percent as of late August, according to Publishers Information Bureau—those titles that depend most heavily on the

Louis Vuitton/in-house

Pop icon Jennifer Lopez appears tough and sleek in Louis Vuitton's fall ad campaign. In the work, appearing in fall fashion and lifestyle magazines and shot by Mert Alas and Marcus Piggott, Lopez sports slicked-back hair



ASSERTING HER ASSETS: J.Lo represents glamour and tradition.

and black-rimmed eyes. In one execution, she sits on the naked back of a male model; in another, she pushes two black-clad men out of her way. The campaign's concept is to show an "influential, assertive woman who is also chic and glamorous," artistic director Marc Jacobs has said. Lopez, who has the ability to morph at will from glamorous movie star to Jenny From the Block, fits in with the traditional-yet-modern vision Jacobs has had for the venerated 149-year-old LVMH brand since he joined as artistic director in 1998. "We have on the one side fashion, but on the other side tradition," says a Louis Vuitton representative. "Marc Jacobs found J.Lo and brought those two sides to one side." Lopez makes sense for the brand, according to James Twitchell, author of *Living It Up: Why We Love Luxury*. "Louis Vuitton is the supplier of suitcases to French royalty, but really it's the supplier of scarves to the American teenage girl," he says. "Their aspirational goal is to be like J.Lo. The major consumers of luxury in the modern world are not the people who you imagine." —Mae Anderson

of their brands but are allowing more people to come into the realm of their brands," points out Cara David, vp/corporate sales and marketing at American Express Publishing, producer of luxury-lifestyle magazines *Travel + Leisure*, *Food & Wine* and *Departures*.

Consumers at both ends of the spectrum seem to have embraced luxury as a way of comforting themselves in tumultuous times. As David explains: "After everything we've been through—the uncertainty in the economy and in the world—I think people are coming back to what they enjoy the most. They're willing to sacrifice in other areas and fall back on things that mean the most to them."

Whether at the high end or the low end, marketers face a different luxury customer from the one they did only a decade ago—a more educated, more demanding consumer. As the luxury market expands, customers increasingly look beyond merely the prestige of a name brand, experts say; factors like workmanship and utility have become every bit as important as logos and labels.

"Once there were 'badge brands,' where brands really helped define people—they wanted to be seen in a Mercedes car, they wanted to make sure people knew it was an Hermès tie," explains J. Robert Lieber, founder of Omnicom Group direct-marketing agency Lieber Levett Koenig Faresé Babcock, whose clients include Coach, Celebrity Cruises and JP Morgan Chase. "Now there's a sense that people are not nec-

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The 2002 Mendelsohn Affluent Survey, HHI \$75,000+, shows Investor's Business Daily has a **higher % composition** and **higher index** than The Wall Street Journal and New York Times against the following segments:

	IBD % Composition	IBD Index
Any Chief Title	34.5%	138
Owner/Partner	12.3%	143
Any Luxury Car Bought New/Used	26.0%	159
50+ Security Transactions	13.2%	612

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support of luxury marketers are enjoying far better-than-average gains. They include Condé Nast's *Architectural Digest*, *Vanity Fair*, *Bride's* and *Condé Nast Traveler*, Hearst Magazines' *Esquire* and *Town & Country*, and American Express Publishing's *Travel + Leisure* and *Food & Wine*.

In fact, advertising growth for such top-tier magazines by far outpaces the growth of luxury marketing budgets—this, as many smaller, less-established business and fashion magazines that grabbed a chunk of luxury business during the bubble years went on to lose much of that business. Some titles folded altogether. "There's a return to basics, blue-chip brands—consumers are buying Tiffany because there's safety there, and advertisers are buying *Town & Country* and *Vanity Fair* and *Architectural Digest* because there's safety there," points out *Town & Country* publisher Jim Taylor, who reports that 2002 was the magazine's most profitable year ever.

"As money got tighter, [retailers] really stuck with quality publications and quality environments," adds *Vanity Fair's* Cona.

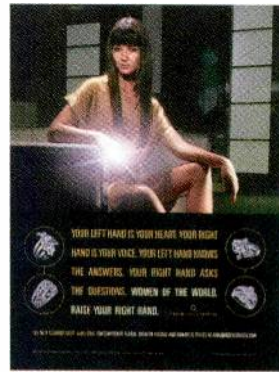
Ad business at *Vanity Fair*—which in September produced a whopping 475-page, 20th-anniversary issue packed with spreads from the likes of Prada, Armani, Gucci, Movado, Ralph Lauren, Chanel and Rolex—is running nearly 15 percent ahead of last year, thanks in part to new accounts that include luxury automakers Maserati, Audi and Lexus and increased commitments from existing clients such as Chanel, Salvatore Ferragamo, Louis Vuitton, Christian Dior and Prada. Cona reports that luxury-auto ads are up 31 percent this year, while jewelry and watch business is up 17 percent.

Another Condé Nast title, *Bride's*, is reaping 10 percent greater ad volume, thanks in part to a surge in luxury business, says Nina Lawrence, vp/publisher of the Condé Nast Bridal Group. "This is the most luxury-driven bridal market we have ever seen," she says. The bridal market has proved fertile ground for luxury marketers looking to cultivate brand loyalty early on—after all, the bridal registry is often a young consumer's first brush with luxury.

Luxury is so important to magazines like *Bride's* that publishers have begun to put more marketing muscle behind events and research tied to luxury advertisers. On Sept. 19, the Condé Nast Bridal Group will kick off its Wedding

Diamond Trading Co./ J. Walter Thompson, N.Y.

The newest "A diamond is forever" campaign touts something you didn't know you needed: a right-hand diamond ring. "Basically, we're just trying to extend our equity so diamonds are positioned not only as a gift of love,



GIRL POWER: A new pair of shoes or a diamond ring? Ads encourage women to do it for themselves.

but as an expression of a woman's individuality," says Richard Lennox, executive vp, director in charge of the DTC account at J. Walter Thompson. While engagement rings bring to mind thoughts of emotionalism and love, the right-hand ring is being marketed as a declaration of empowerment: Women can buy this ring for themselves. Thus, in six print ads that are breaking in September magazines, models tout a bright glint of light on their right hands to signify strength, "almost like Wonder Woman," says co-creative director Ed Evangelista. Copy bears sentiments such as, "Your left hand rocks the cradle. Your right hand rules the world." Four different rings are showcased next to the copy, and all ads end with the line, "Women of the world, raise your right hand." The work is running in affluent-female-oriented magazines that include *Vogue* and *Elle*. "This is the kind of possession where the ring is up against a pair of shoes, a really expensive bag or a really expensive outfit," says co-creative director Chris D'Rozario. "It's really the first time diamonds are competing directly against other high-end fashion accessories, and that's what really drives the thought behind the campaign." —M.A.

March on Madison in conjunction with New York's Madison Avenue Business Improvement District. Elite sponsors include Cartier, Chanel, Waterford, Barneys New York and Saks Fifth Avenue.

In August, American Express Publishing's *Departures* revealed results of its first reader survey of favorite luxury goods, and next April the publisher will host its third Luxury Summit at Miami's Four Seasons Hotel, bringing together the heads of luxury brands such as Vera Wang, Ritz-Carlton and Harry Winston.

Condé Nast's *H&G* this year sponsored an exhaustive study of luxury-buying habits, "Who Buys Luxury, What They Buy, Why They Buy." For two months during the summer, the magazine's Hamptons designer show house showcased high-end brands like Sub-Zero, Wolf and Asko. After all, what better way to sell a \$5,000 refrigerator than to show it to the customers, up close and personal, in their very own dream house by the sea?

"I think the companies that are posting real gains are those that understand you have to work for your customer," says *H&G's* Browning. "You're not doing them a favor by existing—you need to welcome them in the door. You have to make the reader or the customer understand that this market doesn't need to be frightening. You can't take it for granted anymore that the customer is out there." ■

Tony Case is a contributing writer for Mediaweek.

Kohler/GSD&M, Austin, Texas



BATHROOM HUMOR: Kohler recreates its 'bold look.'

In 2002, when GSD&M picked up the kitchen- and bathroom-fixture company's account along with its 15-year-old tagline, "The bold look of Kohler," the client had mainly shown product shots in its ads. GSD&M wanted to "reinject an idea into the ads," says senior vp, group creative director David Crawford. That idea was to humanize the campaign, so the shop commissioned fashion and art photographers to create a portfolio of shots of the products in surreal settings with models—similar to images found in fashion magazines. In the most recent batch, shot by Hugh Kretschmer, a woman in a white gown strokes a sink attached to a wall and floor of vanilla-ice-cream tubs; in another ad, a woman with bronze rings around her neck washes a vase made of similar bronze rings. Kohler had not done much TV advertising before hiring GSD&M, but has recently begun airing humorous spots.

In one, a host at a tony dinner party makes her guests use plastic dinnerware so she won't muss her Kohler sink washing them. The idea behind the spots is to appeal to tastemakers and influencers without alienating customers who buy Kohler products at Home Depot. The setting for the dinner-party ad, for example, "was a little more on the higher end and yet not totally urban," Crawford says. "The concern is not to go too urban, because a lot of products are bought in Middle America." —M.A.

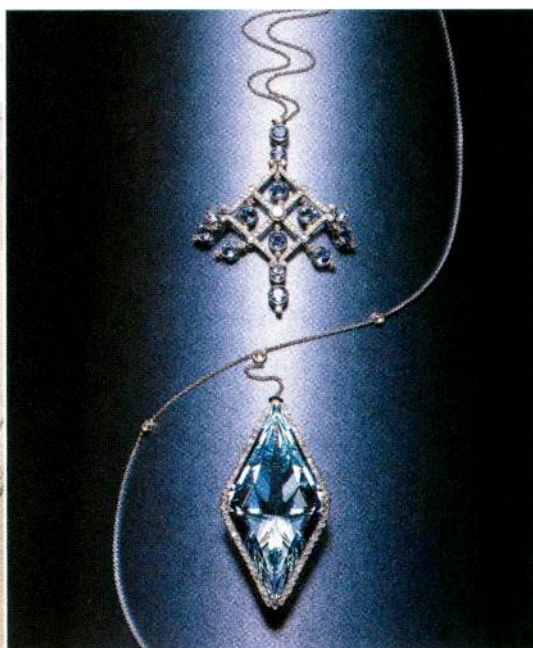
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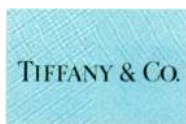
A sampling of how some luxury advertisers spend their money

LOUIS VUITTON

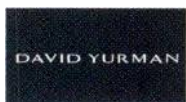
1 LVMH | How much: \$92.4 million; 1,329.8 pages
Given all the brands this company represents, from Gucci to Moët champagne, it's no wonder its advertising appears in magazines as diverse as *Vogue*, 148.8 pages (\$10.2 million); *Cosmopolitan*, 14.11 pages (\$1.9 million); *Teen People*, 8 pages (\$631,300); *Maxim*, 4.2 pages (\$252,400); and *National Geographic Adventure*, 1 page, (\$31,900). Still, it's the fashion books that get the bulk of the ad dollars here: *In Style*, 104.2 pages (\$9.4 million); *Vanity Fair*, 104 pages (\$8.4 million); *Harper's Bazaar*, 90.9 pages (\$6.5 million); and *Elle*, 80.9 pages (\$5.7 million).



2 BMW | How much: \$35.9 million; 500.23 pages
This brand, known for its \$60,000-plus sedans, has been on a spending spree promoting its Mini Cooper, the under-\$20,000 car. Of course, enthusiast titles were on the receiving end of many campaigns, including *Car and Driver*, 16.6 pages (\$2.1 million); *Automobile*, 28.8 pages (\$1.9 million); and *Road & Track*, 18.4 pages (\$1.6 million). BMW also targets the CEO, placing ads in *BusinessWeek*, 17 pages (\$1.9 million); *Forbes*, 15 pages (\$1.4 million); and *Fortune*, 13 pages (\$1.2 million). *ESPN The Magazine* got 11.2 pages (1.4 million).



3 Tiffany | How much: \$17.8 million; 267.45 pages
Vanity Fair's by far the biggest beneficiary of Tiffany's ad budget: \$2.2 million for 26 pages. Next is *The New York Times Magazine*, with \$1.8 million for 26 pages. *Architectural Digest*, whose readers we assume take the same care accessorizing themselves as they do their homes, got 16 pages worth \$1.1 million. Tiffany went to personal finance title *Money* for 5 pages (\$751,000), *Condé Nast Traveler* for 6 (\$403,300), *Black Enterprise* for 5 pages (\$185,000) and *Texas Monthly* for 4 pages (\$94,600).



4 David Yurman | How much: \$12.4 million; 204.01 pages
This jewelry brand sent 24 pages (\$1.9 million) to *Vanity Fair* and 28 (\$1.8 million) to *Vogue*. *Golf Digest*'s 16 pages were good for \$1.1 million. *Town & Country* got 13 pages worth \$620,000. *Gourmet*, with no fashion editorial but full of all things in good taste, pulled in 7 pages for \$464,900. *Departures*, which is all about luxury, received 5 ad pages worth \$279,000. And *Robb Report*, catering to super-salary earners, brought in 9 pages worth \$147,800.



5 Burberry | How much: \$7.9 million; 119.16 pages
Condé Nast claims the biggest slice of this fashion brand's ad-spending pie: *Vogue*, 30 pages (\$2.1 million); *Vanity Fair*, 16 pages (\$1.5 million); *W* (a Fairchild publication, part of the Condé Nast stable), 12.8 pages (\$790,000); *GQ*, 4.6 pages (\$425,000); and *The New Yorker*, 4 pages (\$282,000). *The New York Times Magazine* pulled in 9 pages (\$666,500), and fashion-of-the-stars title *In Style* got 4.6 pages for \$349,400. And, aiming to hook 'em while they're young, the plaid purveyor placed 1 page in *Teen Vogue* for \$37,300. Looking to remind the faithful of its brand, Burberry also ran 2 pages in *Town & Country* (\$110,500) and 3 in *Departures* (\$151,300).



6 Prada | How much: \$7.6 million; 105 pages
Prada put just 16 magazines on its schedule in the past 12 months, and of course the fashion books were the big gainers. *Elle* got 13 pages (\$959,700); *Harper's Bazaar*, 15 pages (\$955,200); *Esquire*, 10 (\$839,600); *Vogue*, 10 (\$829,100); and *W*, 11 pages (\$688,100). *Details* got a 4-page commitment worth \$132,000, and *Vibe* (\$65,200) and *Men's Journal* (\$464,700) each got 1 page.



7 Versace | How much: \$5.8 million; 88.62 pages
With a total of just 88 ad pages in the past year, Versace's ad budget is fairly low compared to some of its competitors. But with all its appearances on the red carpet and in the gossip pages, maybe Versace doesn't need to pay to get its name out there. *The New York Times Magazine* got the most pages (8), worth \$630,300 in ad revenue. Next was *In Style*, with 7 pages for \$628,000. Hearst titles *Marie Claire* and *Harper's Bazaar* each got 7 pages (good for \$445,200 and \$450,700, respectively), while *Lucky* and *Vogue* each took in 6 pages, although at very different page rates (*Vogue* got \$299,400, *Lucky* took in \$171,500). And *O, The Oprah Magazine* received just as many as *Vanity Fair*—3. Some interesting ad buys: *Men's Health*, 1 page (\$89,900); *Latina*, 3 pages (\$52,500); and *Us Weekly*, 3 (\$212,700).



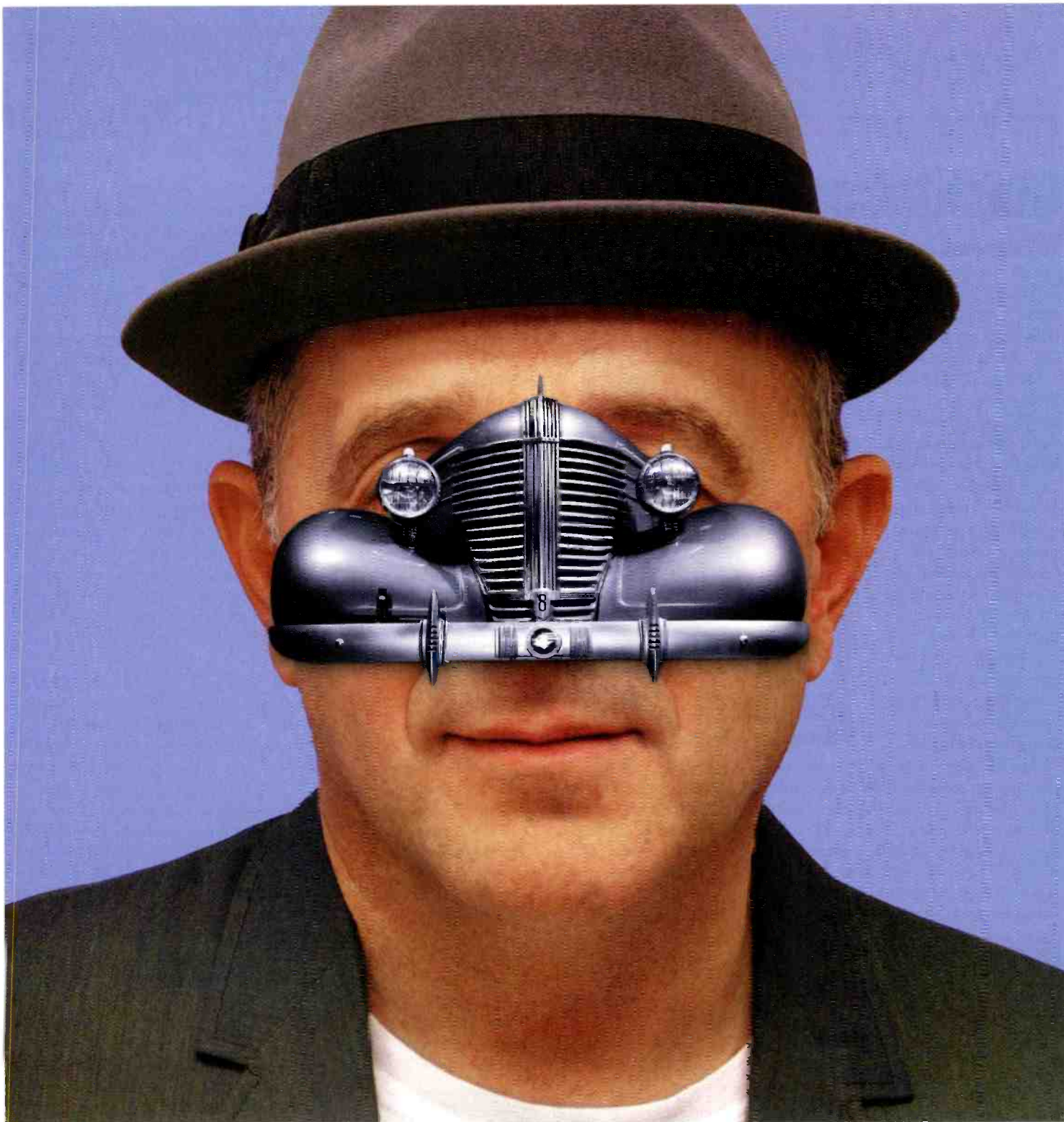
8 Coach | How much: \$5.3 million; 81.38 pages
Vogue got 17 pages of Coach advertising last year, pulling in a little more than \$1 million and making it the No. 1 vehicle for the accessories company. No. 2 *In Style*'s 9.4 pages were good for \$860,500 worth of ad revenue, and *Harper's Bazaar*'s 10 pages earned \$689,000 for Hearst. The brand's appeal extends beyond high-end fashion readers, however, as *Time* earned \$69,000 for a fractional ad, *Vibe* and *Out* magazines each got 1 page, and *Rolling Stone* got a half-page ad.



9 Four Seasons Hotels | How much: \$4.5 million; 71.52 pages
Pitching the business traveler, Four Seasons put 8 pages each into *Fortune* (\$732,300) and *Forbes* (\$724,300) and 7 into *The Economist* (\$226,500). To lure the leisure traveler, they went straight to *Travel+Leisure* (\$642,000) and *Condé Nast Traveler* (\$554,800), giving them 6 pages each. The Four Seasons advertised in just a handful of other titles in the past year, doling out 3 pages to *Gourmet* (\$202,400), 2 pages to *W* (\$99,400) and 1 each to *Veranda* (\$43,300) and *Robb Report* (\$17,900).



10 Samsung HDTV | How much: \$2.5 million; 26.7 pages
Consumer electronics isn't one of the bigger luxury categories, but it does spread its spending around. Hearst's *Sound and Vision* is the biggest recipient of ad pages (5), earning \$312,000 in the past year. Going after movie-lovers, Samsung placed 4 pages in *Premiere*, a Hachette publication, for \$242,600. From there, the company's target consumer is all over the map, judging from these placements: *Fortune*, 3 pages for \$279,500; *Home*, 3 pages for \$263,100; *Business Week*, 2 pages for \$218,000; *Architectural Digest*, 2 pages for \$147,600; and *Elle*, 1 page for \$87,000.



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Quicktakes

TO CELEBRATE THEIR MARRIAGE last month, newlyweds **Jeff Smulyan**, CEO of Emmis Communications, and Heather Hill threw a little party at their lakeside Indianapolis residence over Labor Day Weekend for about 1,200 friends, family and business associates. Several huge, chandeliered tents and covered walkways kept the persistent rain at bay ("It's like Woodstock, only catered," quipped one party-goer). Guests spotted actor George Hamilton in the crowd and reveled in the open bar and dinner fare, including Chinese "take-out" complete with containers. After dinner, the focus shifted to the soggy lawn, where Kenny Loggins and Michael



A "rain date" for 1,200 followed Smulyan (r.) and Hill's wedding.

McDonald played a private concert to cap off the evening. Included in the two-45 minute sets: "Minute by Minute," "Takin' It to the Streets" and Loggins' "This Is It," the song that was supposed to launch Smulyan's first station, WENS-FM in Indianapolis, 22 years ago but lost the lead-off spot because of human error. When Emmis launched



Walking off *GH*'s lunch: Thompson

WYXB-FM in Indianapolis last year, guess which song listeners heard first?...At *Good Housekeeping*'s recent luncheon with **Tommy Thompson**, U.S. Secretary of Health and Human Services, at the new *GH* dining room in

New York, Thompson spoke about topics ranging from healthcare to Iraq to obesity and exercise. In a nod to the secretary's initiative to get America walking, *GH* gave each attendee a pedometer as a table favor. Turns out Shelley Rosen, director of healthy lifestyles for McDonald's, was already wearing one. But did she get fries with that?...With

the fall season (*fashion*, not TV) upon us, *Mediaweek* queried some key media execs to get their tips for the must-have fall accessory. Here's what they said: To glam up any outfit without being blatantly bling-bling, exuded *Lucky* editor **Kim France**, white gold and diamond hoop earrings, and, for "all those black-tie events I'll be dragged to" this season, a fox fur stole from Nick Pologeorgis. **Stacy London**, fashion expert on TLC's *What Not to Wear*, says fishnet stockings are a definite must for fall, and **Finola Hughes**, host of Style network's Fashion Week coverage, agrees.

Scott Mowbray, editor in chief of *Popular Science*, suggests something sleek: Samsung's i500 Palm OS phone, "the first Palm/cell combination that is totally pocketable." For the practical-minded **Glenda Bailey**, editor of *Harper's Bazaar*, the accessory of the season is "definitely a younger man, but one preferably old enough to [afford] to buy you a pair of crocodile pumps." Which makes us wonder whether she compared notes with Hearst Magazines colleague **David Granger**, *Esquire* editor, who said: "It's either the A. Testoni crocodile lace-ups, the Tag Heuer watch Tiger Woods wears, the Samsung I-500 PDA/phone, or it's Ashton Kutcher... Considering what he did for Demi [Moore]'s career—it's definitely Ashton Kutcher."



In fashion this fall: younger men, like Kutcher

Movers

PRINT

O, The Oprah Magazine has named **Sally Preston** associate publisher, succeeding Michael Wolfe. Preston was associate publisher at Meredith Corp.'s *Better Homes and Gardens*...**Debra Menin** has joined *Parade* as vp/Los Angeles manager, responsible for overseeing all sales activity in the Sunday magazine's L.A. office. Menin had worked as a consultant to *Parade* since May and previously held sales posts at *Variety*, *Premiere* and *Rolling Stone*.

PRODUCTION

Clear Channel Entertainment has named **Joe Townley** president of CCE Television, its production and programming unit. Most recently senior vp of programming and production for the division, Townley replaces **Joel Feld**, who moved to College Sports Television as executive vp of production in June.

RADIO

Among several appointments at Clear Channel, **Joe Cunningham** and **Steve Watkins** have been promoted to co-market managers of the company's stations in San Francisco and San Jose, Calif. Cunningham was formerly vp and general manager for KMEL-FM and KYLD-FM in San Francisco and KSJO-FM, KUFX-FM and KCNL-FM in San Jose. Watkins was the former vp and director of sales for the San Francisco and San Jose stations. **Kim Bryant** has been named vp and market manager for the company's six stations in Salinas/Monterey, Calif. Bryant was most recently general manager of Entravision Communications' radio and TV stations in the market. **Clay Hunnicutt** was promoted to regional vp of programming for CC's stations in the Nashville/Chattanooga, Tenn., trading area, from programming director of stations in Chattanooga and Dalton, Ga.

TELEVISION

At Twentieth Century Fox Television Distribution, **Cristina Mancini** was named to the new post of executive director, marketing, promotion and publicity, from director of that department. Prior to joining the company in 2001, Mancini was publicity manager for Universal Studios Home Video.

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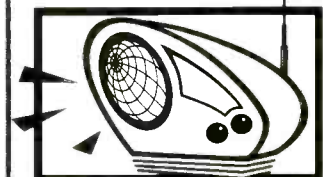
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Spotlight On...



David Collins Creator, Bravo's *Queer Eye for the Straight Guy*

Queer Eye for the Straight Guy's design-savvy "Fab Five" may be the media stars of the moment, but David Collins deserves some credit too. One of three principals in the Boston-based film and TV company Scout Productions, Collins came up with the idea for the hit series after taking an open-house walking tour in Boston's predominantly gay South End district. Scout pitched *Queer Eye* to Bravo execs in early 2002, and soon after the series went to pilot, Collins heard NBC was buying the cable net. "I never felt so crushed in my life," he says, recalling his fear that the show would be shelved in a management shuffle.

But throughout the changeover, Bravo's then-programmer (now senior vp of programming) Frances Berwick championed *Queer Eye* to incoming chief Jeff Gaspin at NBC, whom Collins says "completely got it" and launched the series.

Collins has worked primarily in movies since Scout's formation in 1994. After collaborating with filmmaker Errol Morris on 1997's *Mr. Death: The Rise and Fall of Fred A. Leuchter Jr.* and on Bravo's 2000 documentary series *First Person*, Collins yearned to branch out further into television, "a producer's medium," he says. His approach to TV combines his experience in feature films with viewers' nearly insatiable taste for reality. "There are ways to meld [the scripted and nonscripted worlds]," says Collins, "which, in turn, presents a different approach to the creative process."

Next month, ABC Family will strip Scout's latest program, *Knock First*, a tween-targeted series about kids who are redesigning their bedrooms. Also on Scout's slate is *24 With...*, a docu series for cable net Trio that follows media and business celebs like Tina Brown and designer Vera Wang for 24 hours.

But for the moment, the 36-year-old producer is caught up in *Queer Eye*'s media frenzy, fielding frequent requests for interviews. And he can handle his own styling, thank you. "Of course the Fab Five have given me advice," says Collins. "But remember: I am the original queer eye." —A.J. Frutkin

Dish



Smithsonian Magazine dished with the Subaru media team from Irving, Texas, agency Temerlin McClain at a Julia Child cooking class held recently at the Dallas home of *Smithsonian* sales representative Carol Orr. (L. to r.) Nuala Berrells, *Smithsonian*/Carol Orr & Co., Subaru media team members Kelli Dupre, Melissa Nagengast, Jenny Lang and Michele Aman; and Orr



Ed Hersh, Court TV senior vp of documentaries and specials (l.), and Paul Dowling, creator of the cable net's hit series *Forensic Files*, were at Planet Hollywood in Times Square for the recent open cast call for an upcoming episode that will highlight a famous New York case.

Calendar

The International Women's Media Foundation will present the "Voices of Women Media Leaders" roundtable Sept. 15 at the Carnegie Corp. of New York. Participants include Jill Abramson, a managing editor of *The New York Times*; and Paula Madison, president and general manager, KNBC-TV. Visit www.iwmf.org.

Adweek Conferences in association with Shoot magazine will present the **Creative Seminar** Sept. 22-23 at the Ritz-Carlton New Orleans, with sessions on presenting to clients, copywriting and design, and targeting youth. Contact: 1-888-536-8536.

Advertising Research Foundation will present the **ARF Week of Workshops** Sept. 22-25 at the Crowne Plaza Times Square in New York. Full-day workshops cover advertising effectiveness, pharmaceutical ad research, marketing ROI and local media. Visit www.TheARF.org.

The **National Association of Black Owned Broadcasters** will present its **Fall Broadcast Management Conference** Sept. 24-27 at the Westin Grand Hotel, Washington, D.C. Panel discussions will focus on issues and trends specifically impacting the growth of minority broadcast entrepreneurs. Contact: Kathy Nickens, 202-463-8970.

The **National Association of Broadcasters** will present the **NAB Radio Show** Oct. 1-3 at the Pennsylvania Convention Center in Philadelphia. Event will include keynote address by Rush Limbaugh, educational sessions and technical workshops. Visit www.nab.org.

Magazine Publishers of America and the American Society of Magazine Editors will present the **American Magazine Conference** Oct. 19-22 at the Westin Mission Hills Resort in Rancho Mirage, Calif. Sessions will cover marketing to "echo boomers", revitalizing established brands and dealing with issues related to the 2004 elections. Speakers include Arianna Huffington, political commentator and gubernatorial hopeful; and Barry Diller, CEO of InterActiveCorp. Contact: 212-872-3700.

inside media

NEWS OF THE MARKET

NCC Signs Two News Channels

National Cable Communications, the top spot cable rep firm, has signed up two more local news channels—Las Vegas One and LNC5 of Norfolk, Va.—bringing the total number of local news channels it represents to 19 and the number of subscribers reached by those services to 13 million. LNC5, reaching 90 percent of Norfolk's cable subs, or 434,000, launched in 1997. Las Vegas One, reaching 92 percent of the city's local cable subs, or 407,000 viewers, launched in 1998.

Fox News Radio to Carry Dems' Debates

Fox News Radio, carried by 120 radio stations, will broadcast live coverage of two Democratic presidential debates. Sponsored by the Congressional Black Caucus Institute, the forums will be Sept. 9 from Morgan State University in Baltimore and Oct. 26 from Detroit. The debates, which will feature all nine Democratic presidential candidates, will be moderated by Brit Hume, Fox News' Washington managing editor and anchor. The radio broadcasts will be anchored by John Gibson, host of Fox News Channel's *The Big Story With John Gibson*. In addition to the network's news service, Fox News Radio, also syndicates *Fox News Live With Alan Colmes*.

NBC Cable Nets Target Hispanics

NBC Cable Networks is looking to help its affiliate cable operators retain Hispanic customers through Más, a campaign built on the tagline "Quiero Más, Quiero Cable," or

"I want more, I want cable." The campaign kicks off Sept. 22 in newspapers, on TV and radio, as well as on in-show segments on NBC-owned Telemundo and mun2. During the week of Sept. 22, which has been declared Hispanic Cable Week in honor of National Hispanic Heritage Month (Sept. 15-Oct. 15), Telemundo and mun2 will air programming segments that focus on the benefits of cable.

Times Magazine Taps Marzorati

Gerald Marzorati has been named editor of *The New York Times Magazine*, replacing Adam Moss, who was made assistant managing editor of features at *The New York Times* newspaper. Marzorati joined the title nine years ago as articles editor, most recently serving as the weekly magazine's editorial director. He also served previous stints at Condé Nast Publications' *The New Yorker* and *Harper's* magazines.

Viacom Opens Latino Outdoor Sales Unit

To capitalize on the growing Latino marketplace, Viacom Outdoor has established a new sales unit, Viacom Outdoor Latino, headed by Arthur Rockwell as vice president. Rockwell, a native of Costa Rica, will oversee the development and implementation of the new unit, to be based in Los Angeles. Rockwell most recently served as executive vp of sales and marketing for Vista Media, the outdoor division of Entravision Communications. He reports to Dennis Kuhl, executive vp of sales for the Western region.

WB More Than Doubles Its High-Definition Offerings

The WB will air 11½ of its 15 hours of prime-time programming, or 77 percent of its schedule, in high-definition when the new season begins this month. That's more than twice the amount of high-definition programming it aired this past season. The shows that will air in high-definition include returning dramas *Everwood*, *Smallville*, *Angel* and *Gilmore Girls*; new dramas *Tarzan* and *One Tree Hill*; returning sitcoms *Reba* and *What I Like About You*; and new sitcoms *All About the Andersons*, *Like Family* and *Run of the House*. The high-definition programming will be sponsored by RCA. "Cable operators have expressed an interest in compelling HD programming, and this schedule provides that through original scripted series," said Hal Protter, senior vp of distribution and development for the WB.



Everwood, starring Treat Williams (left), will be in high-definition this year.

MTV Awards Show Dips in the Ratings

MTV's Video Music Awards slipped a bit from last year's high, but the event still maintained the highest rating for its target demo this year. The VMAs—during which Britney Spears and Christina Aguilera shared in some highly publicized face time with Madonna after singing a rendition of her 1984 hit "Like a Virgin"—scored a 9.9 rating among 18-34-year-olds. The show was down 13 percent from last year's 11.1 rating. Among persons 2-plus, the VMAs delivered 10.7 million.

Digital TV Hits Milestone

The total number of TV stations broadcasting in digital now stands at 1,003 in 201 markets covering 99.17 percent of the U.S., according to the National Association of Broadcasters. In 16 markets, all of the TV stations are on the air with DTV, including San Diego; Cincinnati; Knoxville, Tenn.; and Eugene, Ore. Since June 2002, more than 580 stations have made the transition.

Westwood Adds to Sports Franchise

Westwood One, the leading syndicator of play-by-play sports broadcast on radio, has launched a one-hour weekly sports show called *CBS Sportsline's Fantasy Football Forecast*. Hosted by Tommy Tighe, the show capitalizes on America's growing passion for fantasy football, with tips from experts Mike Faviano and Scott Engel. Other contributors include *NFL Inside* co-host Steve Cohen and senior *Sportsline* writers Pete Frisco and Jay Glazer.

Philly Outlet Sets Football Fest

In a new programming twist, WMMR-FM, Greater Media's Rock station in Philadelphia, is airing its morning show in the evening in what it's calling an on-air football party. The Philly Guys—Mike Missanelli, Joe Conklin and Vinnie the Crumb—will take the mic at 8 p.m. Sept. 8 and throw an on-air party during the televised game between the Philadelphia Eagles and last season's Super Bowl champs Tampa Bay Buccaneers. Since luring listeners to turn down the sound on their TV and listen to the radio won't be easy, the radio broadcast will run commercial-free.

Clear Channel Goes Beyond Paradise

Clear Channel Advantage, the cross-platform division of Clear Channel Communi-

cations, and Estée Lauder have partnered in a marketing program to introduce the cosmetic company's newest fragrance, Estée Lauder Beyond Paradise. The multifaceted campaign, which launched Sept. 1 and will run through Nov. 3, combines radio advertising and remote broadcasts, mall media and outdoor advertising, with a contest designed to drive consumers to Lauder retail counters in New York, Los Angeles, San Francisco and 11 other cities. Since Clear Channel Advantage officially launched its "Gone From Home" media network in May during the TV upfront season, the company has signed major cross-platform deals with NBC's Olympics division (as an advertiser) as well as Sheraton Hotels.

Telemundo Intros English Subtitles

Spanish-language TV network Telemundo for the first time will broadcast its new prime-time shows with English subtitles.

Telemundo's first new prime-time shows will begin airing tonight (Sept. 8.) Viewers who want to see the shows with subtitles can use the closed-captioning feature on their sets. One of the first new shows to air with subtitles will be *La Cenicienta*, a reality series that resembles ABC's *The Bachelorette*. Telemundo will also air telenovela *Amor Descarado* with subtitles.

SSI Syndicates Postcards Home

Syndicated Solutions recently added *Postcards Home* to its growing lineup of programming. In a nod to the legendary Paul Harvey on ABC Radio Networks, the daily two-minute feature follows a young man's journey across America as he relates true stories about the people, places and events he encounters. The feature currently airs on 100 radio stations in markets such as Philadelphia, Houston, Phoenix and Minneapolis. ■

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Family Matters

Prevention in January will introduce a redesign and boost its parenting coverage in a push for younger readers

BOASTING A HEFTY 3.2 MILLION CIRCULATION, THE 53-YEAR-OLD PREVENTION HAS long enjoyed its status as the health, nutrition and medical news bible for boomer women. But like most aging Americans, Rodale's digest-sized monthly is working to turn back the clock, especially as younger-focused

health titles are gaining ground on it. In January, *Prevention* will undergo an extensive redesign, including a new logo, and will introduce more family-oriented editorial. In doing so, the title, whose readers have a median age of 52, will try to grow its audience among fortysomethings.

The effort follows *Prevention's* expansive, year-long women's segmentation study, which explored the health needs of boomers and identified areas where they are underserved. The study found that many boomer women lack sufficient family-health advice.

"There's definitely an opportunity for us to continue to grow by introducing a lot of in-depth information on issues of health and parenting," explains Sara Levinson, president of the women's publishing group at Rodale. "There's a large group of women 18 to 49 that we are going to add editorial for."

Though *Prevention* publishes a single magazine distributed to all of its readers, the title is split into two demo editions for advertisers. The Master's edition targets readers 55-plus and carries a circulation rate base of 900,000, while the Family edition targets readers with a median age of 46 and has a rate base of 2.3 million.

The Family reader group is where *Prevention* sees its growth potential. In January, *Prevention* will raise Family's rate base by 100,000; lifting the book's overall base to 3.3 million.

Prevention's total paid circ in this year's first half grew 4.7 percent to 3.27 million, according to the Audit Bureau of Circulations. However, newsstand sales fell 11.7 percent, to an average of 371,559 copies.

Some media buyers believe changes to the monthly are long overdue. "A redesign is a good move for them," says Karen Jacobs, director of print investment for the magazine group at Starcom. "*Prevention* has always worked hard

to find the balance between being relevant to a growing population of aging Americans, but also to not look like a book for aging Americans. It's the boomer paradox writ large. A magazine that straddles that line will have to redesign itself every few years."

Other digest-sized, mass-circulation books are making similar adjustments. News Corp.'s *TV Guide* will introduce a redesign this week, and *Reader's Digest* overhauled its look last year.

Executing *Prevention's* redesign will be veteran editor Rosemary Ellis, a former editorial consultant to Time Inc.'s *Real Simple*, who joined *Prevention* in May as vp/editorial director (editor in chief Catherine Cassidy left the magazine in July for personal reasons; Cassidy's post will not be filled).

The front-of-book section will be organized into six sections, including family; food and nutrition; and fitness, with color-coded tabs. Readers will find more quick-and-easy recipes, as well as a new column called Healthy Home, which offers advice on buying everything from bedding to humidifiers. Another new column, launching in first quarter, will explore spirituality. In addition, makeup artist Bobbi Brown's beauty column will expand to two pages. Ellis will also be jettisoning a few regular columns, including one on caring for aging parents.

"It's pretty major. There haven't been any dramatic changes in the last few years," Ellis says. "We're changing the pacing and the design. It has a cleaner, whiter, brighter feel."

The addition of family edit is apparent already. In September, *Prevention* featured a mother and daughter on its cover; in the November issue, *The View's* Meredith Vieira and her daughter will be featured as part of a cover story on how to keep kids eating healthy.

Adding more family and parenting-oriented editorial should help broaden *Prevention's*



Picture of health: Ellis' redesign of *Prevention* will update the magazine's look and introduce new columns such as *Healthy Home* (prototype shown).

roster of advertisers, notably in the categories of food, beauty and personal finance, says Rodale vp/group publisher Denise Favorule. Through September, *Prevention* is flat in ad pages this year at 760 pages, reports the *Mediaweek* Monitor.

Prevention's revamp coincides with an uptick in activity in the health category, whose leading players include Time Inc.'s 1.3 million-circ *Health* and 1.6 million-circ *Cooking Light*, along with recent arrival *Weight Watchers*, whose paid circ was up 40.8 percent in the first half of this year to 1 million. American Media CEO David Pecker has been overhauling many of the titles at his recently acquired Weider Publications, including *Natural Health*. And in October, Weider will begin testing three issues of *Living Fit* (which has been on hiatus since 1998) as a 100,000-circulation newsstand title for fortysomething women. —Lisa Granatstein

Travels With T&C

New spinoff targets the jet set

Though travel spending in magazines continues to head south, down 16.4 percent through July to \$37 million according to Publishers In-

Mediaweek Magazine Monitor

WEEKLIES September 8, 2003

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
NEWS/BUSINESS								
BusinessWeek	8-Sep	68.07	9-Sep	75.53	-9.88%	1,805.78	2,063.40	-12.49%
The Economist	30-Aug	21.00	31-Aug	22.00	-4.55%	1,293.00	1,524.00	-15.16%
Newsweek ^E	8-Sep	39.36	9-Sep	24.48	60.78%	1,250.93	1,214.83	2.97%
The New Republic ⁺	8-Sep	10.02	9-Sep	8.81	13.73%	220.13	262.85	-16.25%
Time ^E	8-Sep	39.19	9-Sep	18.76	108.90%	1,479.70	1,447.28	2.24%
U.S. News & World Report	8-Sep	40.34	9-Sept	31.16	29.46%	927.07	860.04	7.79%
The Weekly Standard	NO ISSUE		9-Sept	10.00	N.A.	263.66	280.69	-6.07%
Category Total		217.98		190.74	14.28%	7,240.27	7,653.09	-5.39%

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
SPORTS/ENTERTAINMENT/LEISURE								
AutoWeek	8-Sep	21.58	9-Sep	23.08	-6.50%	806.50	816.21	-1.19%
Entertainment Weekly	5-Sep	30.83	6-Sep	38.95	-20.85%	1,188.19	1,154.92	2.88%
Golf World	5-Sep	13.83	6-Sep	16.43	-15.82%	769.60	1,051.04	-26.78%
New York [*]	8-Sep	101.50	9-Sep	100.20	1.30%	1,554.60	1,722.30	-9.74%
People	8-Sep	69.37	9-Sep	81.80	-15.20%	2,443.01	2,344.21	4.21%
Sporting News			DID NOT REPORT			470.97	502.28	-6.23%
Sports Illustrated [@]	8-Sep	37.78	9-Sep	31.66	19.33%	1,550.45	1,670.97	-7.21%
The New Yorker ^S	8-Sep	28.60	9-Sep	92.13	-68.96%	1,271.36	1,353.00	-6.03%
Time Out New York	3-Sep	80.08	4-Sep	45.44	76.24%	2,323.46	2,276.80	2.05%
TV Guide	6-Sep	40.21	7-Sep	37.25	7.95%	1,543.04	1,485.57	3.87%
Us Weekly ⁺	8-Sep	25.67	9-Sep	24.33	5.51%	835.06	668.49	24.92%
Category Total		449.45		491.27	-8.51%	14,756.24	15,045.79	-1.92%

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
SUNDAY MAGAZINES								
American Profile	7-Sep	9.30	8-Sep	8.90	4.49%	315.55	303.83	3.86%
Parade	7-Sep	9.72	8-Sep	12.82	-24.18%	439.35	429.01	2.41%
USA Weekend	7-Sep	8.02	8-Sep	13.59	-40.99%	412.90	418.69	-1.38%
Category Total		27.04		35.31	-23.42%	1,167.80	1,151.53	1.41%
TOTALS		694.47		717.32	-3.19%	23,164.31	23,850.41	-2.88%

E=estimated page counts; S=2002 Style special issue; +=one more issue in 2003 than in 2002; @=one fewer issue in 2003

BIWEEKLIES September 8, 2003

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
BUSINESS/ENTERTAINMENT								
ESPN The Magazine	15-Sep	90.57	16-Sep	73.32	23.53%	1,065.52	987.75	7.87%
Forbes ^F	15-Sep	203.89	16-Sep	174.73	16.69%	1,865.91	2,002.66	-6.83%
Fortune	15-Sep	125.83	16-Sep	134.21	-6.24%	1,939.94	2,180.71	-11.04%
National Review	29-Sep	16.00	30-Sep	15.33	4.36%	251.74	253.37	-0.64%
Rolling Stone	18-Sep	67.33	19-Sep	83.94	-19.79%	992.50	997.84	-0.54%
Category Total		503.62		481.53	4.59%	6,115.61	6,422.33	-4.78%

F=Includes FYI special: 50.46 pages in 2003, 69.34 pages in 2002

CHARTS COMPILED BY AIMEE DEEKEN

formation Bureau, Hearst Magazines' 458,000-circ *Town & Country* is preparing to launch a quarterly spinoff, *Town & Country Travel*.

Geared to the jet set, *Travel* will make its debut with *T&C's* October issue. The magazine will be polybagged with *T&C's* entire 395,000-circ subscription file, and 150,000 copies will be available on newsstands beginning Sept. 23 with a cover price of \$4.95. The quarterly frequency will begin with the April 2004 issue. Later next year, a rate base in the range of 200,000 to 300,000 will be determined.

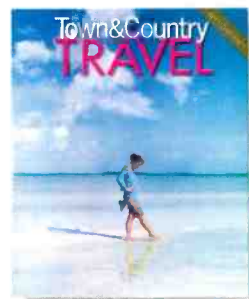
The spinoff is the first travel magazine published by Hearst and the second spinoff from *T&C* this year. In August, *T&C* launched its first annual Weddings edition, which was polybagged with 225,000 subscriber copies.

"*Town & Country* has been around for 157 years, and we had not done any brand extensions until this year," says Jim Taylor, *T&C* publisher. "We looked at what we could put under the umbrella of *Town & Country* and came up with travel, weddings and epicurean. We'll see about epicurean. It's not out of the question, but right now we have our hands full."

The travel spinoff serves up lush locales with tips on hotels and shopping, as well as fashion and insurance. "The writing is very sophisticated," says Pamela Fiori, *T&C* editor in chief. "We're not taking our readers by hand to the Eiffel Tower."

The first issue includes features on Harbour Island in the Bahamas and R.W. Apple Jr.'s return to Vietnam, where he worked as a war correspondent.

Despite *Travel's* focus on luxury holidays, the magazine will carry some endemic ads that readers would also see in mainstream titles like the 767,000-circulation *Condé Nast Traveler* and the 971,000-circ *Travel+Leisure*, published by American Express Publishing. *T&C Travel* in October will carry 52 ad pages from the likes of British Airways, Aston Martin and WHotels.



The *T&C* quarterly spinoff travels from the Bahamas to Vietnam.

"It's a tough market to launch in," Peter Gardiner, chief media officer at Deutsch, says of the travel genre. "But Hearst has a pretty good record with launches, so they may have something." —LG

Value Added

W cashes in on outserts

Growing ad pages in these tough times is no easy feat, given the fickle tendencies of budget-conscious advertisers. In recent years, several magazines have come to rely heavily on designer "look book" outserts as a lucrative source of revenue. "It's a win-win for us and the marketer," says Alyce Alston, vp/publisher of Fairchild Publications' fashion monthly *W*. "We get revenue for the pages, they get the exposure."

From Tommy Hilfiger showing off his latest fashions in May to Judith Leiber unveiling this season's handbags in September, *W* this year has published an outsert with nearly every issue. What was a \$1 million business three years ago at *W* has quadrupled, says Alston. And as a bonus, ad pages in the outserts, which contain no editorial content, are counted as

PIB pages. Through September, *W* has tallied the equivalent of 50 ad pages via outserts; overall, *W* is up 5.9 percent to 1,327 pages so far this year, reports the *Mediaweek* Monitor.

Advertisers can go wide with distribution to all of *W's* 416,000 subscribers (as Tommy Hilfiger did) or reach specific markets, as Donna Karan did in September, targeting subscribers and newsstand buyers in New York and L.A.

Other publishers who have cashed in on outserts include Hearst, which last December published an outsert for the Italian Trade Commission that was polybagged with six titles and sent to 1 million subscribers (*W* also ran an ITC outsert last May).

"Outserts are an interesting way to create a lot of impact," says Pattie Garrahy, president of PGR Media, whose client is Tommy Hilfiger. "They get a halo effect from the publication that you're partnering with, compared to sending it as free-standing piece of mail." —LG ■

media person

BY LEWIS GROSSBERGER



How'd You Doodad?

PEOPLE ARE FOREVER ASKING MEDIA PERSON, "MEDIA PERSON, WHAT ARE THE LATEST cool gadgets on the market that I can acquire at great cost to enhance my media-consuming experience? Most times, Media Person politely replies, "Don't bother me, you bloody fool! Can't you see I'm busy?"

But perhaps Media Person has been a bit too hard on you bloody fools. Perhaps, as America's 14th-greatest living guru on all media matters, MP should toss his devoted fans the occasional sop. In that generous spirit, here is Media Person's Wicked Cool Guide to the Latest Cool Gadgets:

No-Quit News: Sure, you're a postmodern, plugged-in, on-the-go guy or gal, so you need your customized newflow not 24/7 but 25/8. Yet even that trusty laptop can't follow you everywhere. (The shower? The golf course? The swimming pool? The dentist chair?) Well, DynaFlow's Newster ProElite can! Roughly the size and shape of an adult border collie, Newster follows you wherever you go, tracking you via a top-secret navigational scanner developed by handsomely paid defense contractors to guide U.S. Army hand-held missiles to their targets. All the while, it broadcasts a stream of news and information programmed to meet your specific needs, also notifying you of appointments, time and temperature, as well as alerting you to any impending nuclear, chemical or biological attacks and major natural disasters. Waterproof, shockproof, impervious to all but a direct artillery hit, Newster effortlessly keeps you on top of your game. Plus it sweeps and vacs!

Air purifier: Bias in the news is one of today's biggest problems. But not anymore! Playarola's T6320 digital news deslantifier attaches to any TV or radio and instantly cleanses news broadcasts of liberal cant, right-wing fibs, politically correct humbug, government disinformation and corporate propagan-

da. Also comes in a lightweight portable version that can be quickly and almost painlessly clamped onto the head of anyone you suspect of misleading you!

Morning Glory: With Guccino's Dr. RoboJoe Talking Automatic Espresso Maker and Psychoanalyst, all you do is toss in your favorite gourmet-quality coffee beans, add water and tell Dr. RoboJoe whether you want espresso, cappuccino, latte (all regular or decaf) or hot cocoa. As you speak, internal sensors within this graceful, silver vessel "read" your voice, analyzing stress and anxiety levels, pinpointing trauma zones and detecting angst eruptions. Automatically, Dr. RoboJoe determines the correct medication to heal your punneled psyche and injects the required dosage into your perfectly brewed hot beverage, ensuring a great start to your day!

Scan'n'Tan: For the newly enlightened metrosexual male who wants to be magnificently groomed but still finds the process excruciatingly boring, here is the Multi-Mode Teletanner by Tartuffo Industries. Just clamber into the gleaming top-loading cabinet (no larger than an ordinary washing machine), set the patented EasyBreeze control panel to either Beautify, Maximize or Mutilate and presto! Within minutes, Teletanner will tan you to a toasty, natural shade, while two hypoallergenic steel blades trim unsightly nose

hair easily and quietly and 8,000 tiny high-pressure jets administer mysterious balms and emollients to your distressed pores. At the same time, the voice of Vin Diesel reads choice selections from the works of Thackeray, Proust or Tom Clancy, your choice.

Delish Download: Ever crave a hot, nourishing meal but you haven't the time even to microwave? General Eclectic's new Gastrica 4000 Ingestion Oven solves that problem: It cooks a meal instantaneously after it's already in your stomach! Just gulp down a handful of new, bite-sized Bird's Eye Condensed Frozen NutriCubes, point the remote at your tummy and zap! You'll feel the same sleepy, satiated satisfaction you do after a six-course gourmet blowout at a French restaurant. Bon appetit!

Gag on This: It's the new j-Pod from Comico. You'll have in your pocket over 16 million jokes, jests, wisecracks and one-liners, and you can deliver them in the voice of one of 85 leading comedians. j-Pod stays topical, too, automatically downloading new jokes from Internet humor sites. Works with Mac, PC or toaster oven. Specify clean or dirty.

Master Mind: You don't want to admit it, but you're sick and tired of people doing what they want to do instead of doing what you want them to do...not just your kids, spouse, friends and co-workers, but entire nations. Well, that aggro is finito, thanks to DigiSchmart's auto-tronic Command'n'Control Module. Just a flick of the pocket-sized remote and anyone within range (approximately 4 miles, depending on weather conditions) will instantly run to your side, heel, await your orders and then do your bidding. It's a bit steep at

\$457,000 (batteries not included), but this little beauty delivers power you'll cherish!

Deluxe Delight: Euro-style design gives the sleek Magnifica 9000 from Exquisito the classy air that will make your home look better than it deserves. While the device doesn't actually do anything, your friends will drool with envy! ■

The Playarola T6320 digital news deslantifier attaches to any TV or radio and instantly cleanses news broadcasts.

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Standing (l to r): Pamela Wong, SVP/Group Media Director (FCB), mother of 2; Eve Leshaw, Group Director Of Media Strategy (OMD), mother of 1; Jan Weinstein, SVP/Group Media Director (FCB), mother of 2. Seated: Susan Savoie, VP/Cosmed Marketing (Beiersdorf), mother of 2.

**Mothers &
Shakers Are
Your Best
Customers...
And Ours,
Too!**

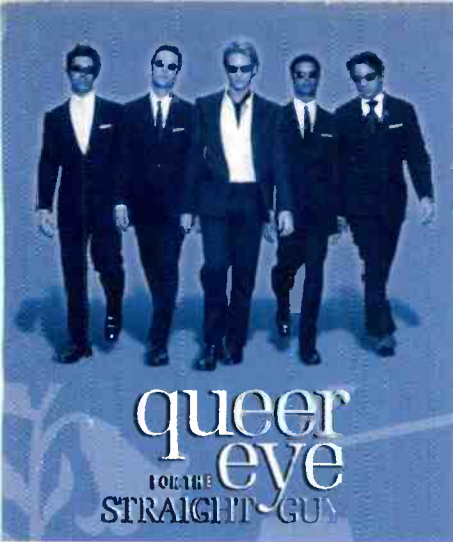
When the *Mothers & Shakers* of Beiersdorf wanted to reach thirtysomething marrieds and moms, they chose REDBOOK for the right audience, the right environment, the right programs and #1 market share.

Why? Because we deliver everything *Mothers & Shakers* need to balance family, work, love and time for themselves. Readers and advertisers alike have responded, allowing us recently to raise our rate base and making this year – our 100th – our most successful ever (up over 200 pages through September).

The momentum will continue in 2004 as we launch REDBOOK 101: The Busy Woman's Ultimate Guides to Romance, Beauty, Fashion, Health and more. Each guide comes with a full roster of marketing extras, guaranteed to catch the eyes (and dollars) of our nearly 9 million *Mothers & Shakers*. There's even more in store (and in-book and on-line) for our advertising partners next year. To learn more before you start planning, call VP/Publisher Mary Morgan at 212.649.3334.

REDBOOK
100
YEARS

BALANCING FAMILY • WORK • LOVE • TIME FOR YOU

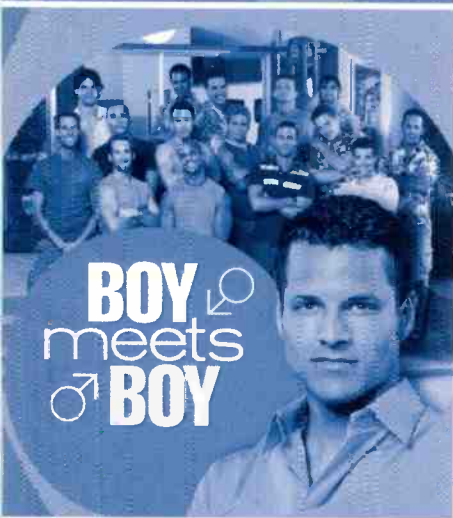


"This is Bravo's Summer"

— The Boston Herald

PRIMETIME 8-11PM

Up in A18-49 +123%. Up in A25-54 +103%

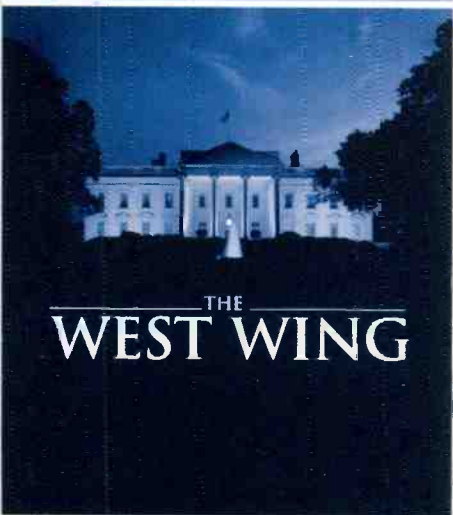


QUEER EYE IS #1

A18-49 and A25-54

BOY MEETS BOY

Increased time period A18-49 +642%

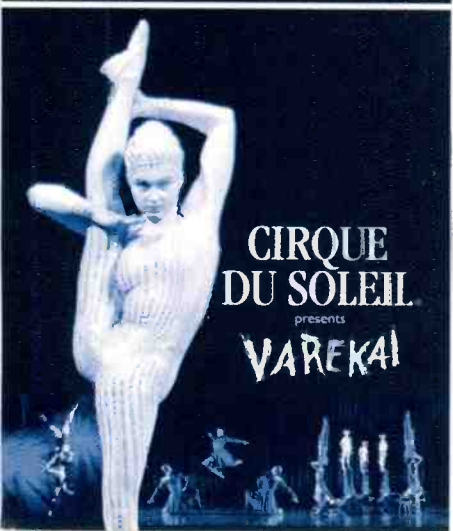


THE WEST WING ON BRAVO

Improved time period +276% with A25-54

CIRQUE DU SOLEIL: VAREKAI

Biggest Cirque premiere ever! +43% with A25-54



Breakout hit programming. Unprecedented audience growth.

Be a part of the the buzz — call Hanna Grynchwajg, SVP Bravo Ad Sales, at 212-664-5061 or log onto www.BravoMarketplace.com for more information.

Bravo

Source: Nielsen Media Research via Galaxy Explorer based on audience impressions: Queer Eye 8/19/03, 6AM-3AM, among all ad supported cable programs: Boy Meets Boy 7/29 vs. STD Tuesday 9P-10P Time period average, 9/30/02-7/27/03: West Wing M-Th 8/11/03-8/26/03 vs. time period (9/30/02 - 8/10/03 M-Th 11PM-12AM): Varekai 8PM 3/30/98 - 6/14/03; Prime 3QTD M-Su 8P-11P 7/1/02-8/25/02 vs. 6/30/03-8/24/03.