

# MEDIAWEEK®

DECEMBER 8, 2003 \$3.95 VOL.13 NO. 45

THE NEWS MAGAZINE OF THE MEDIA

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TODD FRANCE

## The Tao of Irwin

**Gotlieb's MindShare**  
philosophy: Look out for the client first and then run the business. It's why he's our Media All-Star Executive of 2003

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AFTER PAGE 16**

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Sources: 2003 JD Power Car Media Report (Principal Drivers: 7,098,000; Own or lease a new vehicle); MRI Spring 2003 (P18+: 206,900,000; Own a cell phone; HH owns a PC; 3+ domestic trips in past year or 3+ foreign trips in past 3 years; any investment transaction in past 12 months); MARS 2003 OTC/DTC Pharmaceutical Study (P18+: 212,099,000; RX Use: Last 30 Days) Based on all measured cable network viewing in the past seven days. Subject to qualifications upon request.

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# At Deadline

## CRYSTAL'S PRESTIGE TO RUN IN MARCH RADAR

Crystal Media Network, a new radio syndication company formed in February, will include its first network in the March release of RADAR, Arbitron's network radio service. The new network, called Prestige, will target adults 25-54 with 14 (30-second) commercial inventory units a week. With Crystal's new network, the March RADAR will include ratings for three new networks, bringing the total number measured to 40. Late last week, both Premiere Radio Networks and Jones MediaAmerica announced two new networks, Premiere's Urban One, which includes inventory from Radio One through a two-year deal, and Jones' The Weather Channel Radio Network.

## P&G GOES TO THE SUPER BOWL

Charmin will be Procter & Gamble's first-ever product featured during the Super Bowl, which airs February 1 on CBS. The toilet paper brand beat out P&G's Swiffer, Prilosec and Crest for the honor. The selection was revealed last week during a conference call among executives from P&G and participating agencies. The winning spot takes place on a football field, with Charmin playing a part.

## LAW & ORDER BEATEN IN 18-49

For the first time in over three years, a new episode of NBC's Wednesday 10 p.m. juggernaut *Law & Order* was beaten in adults 18-49 by another regularly-scheduled series. The premiere of ABC's *Extreme Makeover: Home Edition* on Dec. 3 scored a 5.8 rating/16 share in the demo—four-tenths of a rating point above *Law & Order*'s 5.4/15, according to Nielsen Media Research.

## FCC STAFF: OK DIRECTV DEAL

A Federal Communications Commission report last week recommended the agency's five commissioners approve News Corp.'s takeover of DirecTV. The report also recommended conditions, including a resort to arbitration, to keep News Corp. from unfairly depriving cable competitors of its owned content, which includes popular Fox news and sports programming. FCC approval of the deal is expected this month.

## DEAN: I'LL BREAK UP MEDIA MONOLITHS

Democratic presidential candidate Howard Dean said last week he would seek to break up big media companies if elected. "We're going to break up giant media enterprises," Dean said on MSNBC's *Hardball with Chris*

Matthews. "There has to be a limit on how deeply the media companies can penetrate every single community." He added that a few companies control most of what people see and read. "We need to have a variety of opinions in every community," Dean said.

**ADDENDA:** Primedia CEO Kelly Conlin announced in an internal memo last week that **David Fern**, CEO of Primedia's consumer magazine and media group, will leave at the end of December concurrent with the expiration of his contract...**Jack Rotherham**, most recently associate publisher of Time Inc.'s *Teen People*, has been promoted to publisher succeeding Paul Caine,

who has moved to *Entertainment Weekly*...Former USA Networks chairman **Kay Koplowitz** was named chairman of the new cable channel Reality Central, based in Santa Monica, Calif...Warner Bros. has renewed freshman syndicated talk show *The Ellen DeGeneres Show* for a second season, with clearances set for 2004-'05 in more than 50 markets representing more than 60 percent of the country...NBC Enterprises has canceled sophomore *The John Walsh Show*, which will end production this week...Fox's reality show *The Simple Life* premiered Tuesday at 8:30 p.m., drawing 13 million viewers and scoring a 5.9/16 among adults 18-49. A second episode on Wednesday did even better, drawing 13.3 million viewers, and scoring a 6.6/18 among adults 18-49...Still at loggerheads with ESPN over licensing fees, **Cox Communications** renewed a six-year carriage deal with ESPN rival Fox's regional sports networks. Financial terms were not disclosed...**Maurie Perl**, Condé Nast senior vp, corporate communications, was promoted to senior vp, chief communications officer.

**CLARIFICATIONS:** Today's profile of

National TV/Cable All-Star Donna Speciale should have stated that her former agency MediaCom had to pitch—and won—client GlaxoSmithKline's business three times over five years. The photo credit accompanying our Executive of the Year profile was inadvertently omitted. Todd France took the picture. Also, the Nov. 24 Market Profile of Charleston, W. Va., should have said that WSAZ-TV, Emmis Communications' NBC affiliate, covers Charleston not only with a low-power TV signal, which offers hyper-local coverage and is carried on the local cable system, but also with its regular signal.

## INSIDE MEDIaweek



Runner's World editor  
David Willey will trot out a  
redesign in April Page 26

Local Media 10  
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Media Elite 18  
Media Person 30

## Market Indicators

**NATIONAL TV: SLOW**  
Fourth-quarter scatter ads are trickling in, with most of the networks using avails to meet advertiser make-good demands. The daytime daypart has seen a slight pickup in advertiser interest.

**NET CABLE: BRIGHTER**  
Cable sales execs are experiencing some holiday cheer as fourth-quarter scatter activity builds. Wireless companies are spending to secure market share in light of portability service, as are retail, electronics and studios.

**SPOT TV: STEADY**  
Political dollars already moving this year, stimulating market activity in certain states such as Iowa, N.H., S.C., Okla., and Ariz. Holiday retail is also kicking in but not blowing the doors off retailers. Most buyers focused on early '04.

**RADIO: TENTATIVE**  
Last-minute retail buys are coming in for the holidays, but no one is declaring a recovery yet. The market is still somewhat soft and more last-minute buys are expected before the end of the year.

**MAGAZINES: ACTIVE**  
Boys' and girls' teen titles predicting healthy first-quarter sales figures, thanks largely to active spending from categories such as telecom, electronics, apparel, cosmetics and toiletries, and snack foods.

## Media Wire

### BIA: TV, Radio Grow Ad Share in Local Markets

A recently released study by BIA Financial Network shows the battle between newspapers, TV and radio stations to grow revenue share—at the expense of rival media—is more heated than ever.

Despite renewed efforts by radio and TV to target local newspapers, newspapers still reign supreme, capturing 44.2 percent of local ad revenue, followed by TV with 30.9 percent and radio with 24.9 percent. But TV and radio may be breaking the hold of newspapers in specific markets. In two of the top 10 TV markets, TV stations were the share leaders: 39.1 percent of revenue in Dallas and 37.9 percent in Atlanta; in the top 100, TV outbills newspapers in Las Vegas (42.3 percent) and Harlingen-Weslaco-McAllen-Brownsville, Tex. (41.5 percent).

Radio is also making a few gains. Among the top 50 markets, radio has the second-largest revenue share (out-billing TV stations) in Minneapolis-St. Paul (27.9 percent), Portland, Ore. (27.8 percent), Nashville, Tenn. (30.9 percent), and Albuquerque-Santa Fe, N.M. (35.9 percent). Radio has the largest revenue share, beating out newspapers and TV stations in Paducah, Ky.-Cape Girardeau, Mo.-Harrisburg-Mt. Vernon, Ill., the No. 75 TV market, with 38 percent.

The tightest race is in Charlotte, N.C., the No. 28 TV market, where radio is in a tight race with TV (30 percent to 30.6 percent) and is gaining on newspapers' 39.4 percent share. —*Katy Bachman*

### Univision's Rodriguez Exits, Forms New Consulting Firm

Univision last week was putting a happy face on the resignation of its longtime entertainment president, Mario Rodriguez, stating that his departure to start his own consulting company, New Skies Media, was amicable. But some media buyers say losing the 43-year-old, 14-year veteran, who built the on-air programming face of the Hispanic network, can't be all good. "Mario helped grow not only Univision but also Telefutara [the company's younger-targeted second broadcast net- (continued on page 6)

# Cable Picks Up the Kids on Saturdays

Broadcast numbers are down season to date; could cause shift in dollars

TV PROGRAMMING By John Consoli and Megan Larson

Total-day TV usage for kids 2-11 since the beginning of the kids TV season is at a five-year high, according to a research report by Magna Global USA, but in the once-vital Saturday morning daypart, kids are deserting most of the broadcast networks in sizable numbers and tuning into cable. The audience shift could lead some advertisers to allocate even more of their dollars to cable.

In the kids 6-11 demographic group, Kids WB! is down 23 percent in its 7 a.m. to 1 p.m. ratings on Saturdays, according to Magna's analysis of Nielsen Media Research data, while ABC is down 17 percent, NBC is down 9 percent, and CBS is down 6 percent (*see chart*). Only Fox, which farms out its Saturday morning block to 4Kids Entertainment, is up (9 percent).

Meanwhile, commercial-free Disney Channel is up 21 percent in the demo on Saturdays, while ad-supported Cartoon Network and Nickelodeon are both up in smaller increments. Kids WB! still holds a solid lead over Nick in the 6-11 boys category with a 6.1 rating, compared to Nick's 4.5, but Nick dwarfs Kids WB among girls 6-11 with a 4.3 compared to Kids WB's 2.0.

The audience losses by the broadcast networks have buyers and their clients discussing the possibility of shifting more dollars into the cable networks during next year's kids upfront.

"There is still a large chunk of homes around the country, roughly 18 or 19 million, that can be reached only through broadcast," said John Wagner, Starcom media director and chief kids negotiator, "so most advertisers will still want to keep [some] kids dollars in broadcast. But kids advertisers are paying much higher CPMs on broadcast than on cable, so when ratings decline on broadcast, it makes cable even more attractive."

Even though cable in aggregate controls close to 90 percent of all kids gross rating

points, "Some advertisers just will not sign off on a 90 percent ad ratio for cable, even if we recommend it," he said. "But we believe advertisers should not have to pay such a premium to advertise on the broadcast networks."

"The movement of kids dollars to cable might not have been as swift as I would like, but every year less and less of the budgets go to broadcast," said Jim Perry, senior vp/ad sales for Nickelodeon.

"I would like to continue to have balance between broadcast and cable," said Donna Speciale, president of broadcast for MediaVest (who until last week worked at Hasbro agency MediaCom). "But on behalf of my clients, I am

### Broadcasters' Saturday Blues

NETWORK	2003	2002	% CHANGE
NICKELODEON	4.4	4.3	+2%
KIDS WB!	4.1	5.3	-23%
CARTOON NET	1.9	1.7	+9%
ABC	1.8	2.2	-17%
DISNEY CHANNEL	1.5	1.2	+21%
FOX	1.5	1.4	+9%
CBS	0.8	0.9	-6%
ABC FAMILY	0.6	0.8	-22%
NBC	0.5	0.6	-9%

SOURCE: MAGNA GLOBAL ANALYSIS OF NIELSEN MEDIA RESEARCH KIDS 6-11 RATINGS, 7 A.M. TO 1 P.M., SEPT. 29-NOV. 16, 2003 VS. COMPARABLE PERIOD IN 2002.

Nick's newest original is *Danny Phantom*, which will premiere in April.



going to put my money in the hot networks.”

But Speciale added, “You still need to put a little money everywhere, because things can change quickly in kids with one show. You never know what will become hot so you need a presence everywhere. Kids are very fickle.”

Because Kids WB! is operating off a larger audience base on Saturday mornings, the hefty declines are not yet a major problem for the network, but they could be down the road. “Kids are in the habit of watching cable during the week, and it seems they are not motivated to switch over to broadcast for that four- or five-hour window on Saturday mornings,” continued Wagner. “The broadcast networks have to find a better way of driving kids to their Saturday programming or they may risk losing these kids as they grow up and become adults.”

Speciale agreed, stating that the broadcast networks might try promoting their Saturday kids blocks via ads in movie theaters, or on family oriented shows in prime time.

John Hardman, senior vp of Kids WB!, attributes some of the ratings dropoff to the fact that last season was a “white-hot year.” He added that the Kids WB! is now programming year-round and will add new shows to its schedule in January, in hopes of reviving ratings.

Suzanne Kolb, executive vp of marketing for Kids WB!, said the network is trying to “be more present in kids’ lives” through in-school programs, online activities and print ads. She said the network also uses its weekday afternoon block to promote its Saturday kids shows.

The WB is the only broadcast network that has a weekday afternoon kids block. That reality has presented cable networks with what they see as a clear advantage. “We program over 104 hours every week in live action and animation targeting boys and girls 2-14,” said Nickelodeon’s Perry. “Broadcast is a part-time player and marketers realize that.”

Since Kids WB! is sold in tandem with its sister cable network Cartoon Network (both are Time Warner properties), its ad revenue has not been as crimped by the audience dropoff as its fellow broadcasters. Kim McQuilken, executive vp of sales and marketing for Cartoon Network, who sells for both, said Cartoon’s higher ratings have helped balance the Kids WB! declines in combined ad packages he has sold.

No media buyer is helped by the fact that the biggest ratings gainer in kids TV is the Disney Channel, which does not carry any conventional advertising. Speciale said Disney Channel, which does incorporate some on-air sponsorships into its interstitial programming, “needs to find some ways to adjust their model to take advantage of their viewer gains.” ■

# A&E’s Hopes Lit by Berning

## Agency vet takes sales reins; younger content added to improve ratings

**CABLE TV** By Megan Larson

**M**el Berning’s move last week to executive vp/ad sales at A&E Networks, from president of broadcast at MediaVest, comes as A&E struggles to regain its top-tier network status. Berning is expected to help A&E shake off its current reputation among media buyers as a network that has lost sight of its brand.

Berning will also oversee ad sales for the History Channel and Biography Channel. But it is A&E that has suffered the biggest dip in ratings and, as a result, cost-per-thousand pricing. “Mel has his job cut out for him, but he could really turn that place upside down. It will just take some time,” said Donna Speciale, MediaCom’s executive vp/director of national and local broadcast, who was tapped last week to replace Berning at MediaVest. She and Berning will work closely together before beginning their new jobs in January to make the transition as smooth as possible for MediaVest clients, including Procter & Gamble.

Once the grand dame of cable networks with its award-winning period films and affluent audience, A&E fell victim to the growth of competing cable networks, including History, that steadily ate into its audience. At the same time, through what industry players categorize as mismanagement, A&E was left unattended, and both sales and programming faltered.

But now, after a period of reorganization that began last year, A&E is seeing some ratings gains. The network skews older, delivering a prime time average of 579,000 viewers 55-plus, up 9 percent fourth quarter to date from 538,000 last year. But its target demo of viewers 25-54 also grew 9 percent to deliver 389,000 viewers. The History Channel scored similar gains and had its best-ever November sweeps, delivering 503,000 viewers 25-54.

A&E execs acknowledge that the network’s audience has grown older, which is why it has largely abandoned films like *Pride & Prejudice* in favor of biopics on Hillary Clinton and Arnold Schwarzenegger due next year. “It doesn’t mean that you won’t see a period piece on this network anymore, but the direction is to go more contemporary,” said A&E Networks president/CEO Nickolas Davatzes.

Their efforts will be tested early next year when the first batch of new originals from general manager Abbe Raven premieres. In addition to the films and upcoming series *Airline* (a reality series/documentary on Southwest Airlines) and *House of Dreams* (a building show),

A&E has 25-30 pilots in development for prime time and its weekend lifestyle block. The BBC production *MI-5* will also return. “We are just starting to see the fruits of our labor,” said Bob DeBietto, senior vp of programming, who joined in February.

“The cupboard was not as full as I would have hoped when I arrived, but we now have an active pilot program we’ll double in six months.”

It will take until the middle of next year to determine if the ratings slide can be permanently reversed, insiders said, but staff morale has started to improve.

Rumors of a company sale and Davatzes’ retirement continue to circulate, but employees have been told neither is pending.

A sale, or at least a winnowing down of its three owners—NBC, ABC, Inc. and Hearst Corp.—would actually be in the company’s best interest, analysts said, because A&E lacks the promotional resources that rival nets like NBC’s Bravo and News Corp.’s FX enjoy. “It is harder to get decisions made and to develop a direction,” said Derek Baine, an analyst for Kagan World Media. Davatzes stressed that there are no plans for ownership restructuring and that executives are now working on the five-year plan.

Multiple owners may not expedite rapid change, but the top brass at A&E think they now have the right man in charge of ad sales. “We need to enhance our firepower in the marketplace,” said A&E senior executive vp Whitney Goit. “Mel has been tapped into both sides of the business and will bring a lot to our team.” Berning was unavailable for comment.

For her part, Speciale, after 15 years with MediaCom parent Grey Advertising, said she was ready for a change: “I love to be at the forefront of the industry and MediaVest is a leader in innovation and in acquiring new business.”

Peter Olsen, senior vp/director of national broadcast, and Anne Elkins, senior vp/director of local broadcast, will head up MediaCom’s TV media buying and report directly to global buying officer Jon Mandel. ■



**A&E hopes Berning will bring firepower.**

work] and he will be missed, especially as NBC is putting its resources behind Telemundo," said one media executive who declined to speak for attribution.

Univision is not in any danger of losing its market dominance, since it controls over 80 percent of the ad marketplace. And Rodriguez says he will consult for Univision on TV-related matters, adding that Univision chairman/CEO Jerrold Perenchio has supported his move. Rodriguez will not immediately be replaced at Univision.

In another Univision-related development last week, Ariela Nerubay was named vp of marketing and sales for TuTv, a joint venture between Univision and Grupo Televisa, created last year to operate and distribute Spanish-language television networks for digital cable and satellite delivery in the U.S. She was most recently an account supervisor at Catells & Asociados.—*John Consoli*

### Comcast Sets Up its Own Chicago Sports Net

Comcast Corp. brokered a deal with four Chicago sports teams last week to create Comcast SportsNet Chicago, the cable operator's third regional sports network. Jerry Reinsdorf, owner of Major League Baseball's White Sox and the National Basketball Association's Bulls; Tribune Co., owner of MLB's Cubs; and William Wirtz, owner of the National Hockey League's Blackhawks, took a 70 percent aggregate equity stake.

All four teams recently opted not to renew contracts with the local Fox Sports Net, though FSN will continue to carry games through '04. Fox and partner Rainbow Media did not return calls.

Comcast serves 1.7 million people in the Chicago area; there is some concern among local sports fans that satellite customers and subscribers to other cable systems will be unable to see the games. Comcast executives said Comcast SportsNet Chicago will be widely available to any distributor. Executives declined to comment on license fees but said they will be commensurate with the going rate—about \$2.50 per subscriber.

Comcast also runs regional sports nets in its hometown of Philadelphia and in Washington, D.C.—*Megan Larson*

# Must-Carry Must Wait

## Lack of consensus in FCC will push digital signal decision to January

**REGULATION** By Todd Shields

In Fresno, Calif., ABC's owned-and-operated TV station KFSN broadcasts three streams of digital programming, adding local news and weather to the station's usual fare. Most viewers probably watch via cable, since the local Comcast system carries all three streams.

ABC likes it that way, and it wants the federal government to mandate similar arrangements for all digital broadcasters, many of whom are using the digital spectrum to program multiple signals rather than a single signal in high-definition TV. "The cable operator should not block the customers' reception of any portion of the DTV signal that the customer otherwise would receive for free," Walter Liss, president of ABC Owned TV Stations, said in a Nov. 20 letter to regulators.

Liss' filing is part of a vigorous lobbying campaign at the Federal Communications Commission as the agency decides what portion of broadcasters' digital offerings cable and satellite operators will be required to offer viewers. FCC Chairman Michael Powell had hoped for a decision by year's end, but consensus has been difficult to forge among the five commissioners. Now, FCC insiders say, the agency is unlikely to vote on it before January. Few are willing to predict the outcome.

The long-running argument pits cable

operators zealous to control their pipeline against broadcasters who fear getting locked out of a digital future where most viewers are cable or satellite customers. At issue is what operators must carry when broadcasters squeeze multiple digital channels into the bandwidth consumed by one HDTV channel. Broadcasters have a simple answer: carry it all.

The idea appalls cable operators, who say they'll carry a single signal because they must and other programming on its merits—but not necessarily every digital product. "Rather than compete in the market on the basis of quality and value as other programmers do every day, broadcasters want the government to guarantee" distribution, Robert Sachs, president/CEO of the National Cable & Telecommunications Association, said Dec. 3 at an industry gathering. In comments to reporters on Nov. 24, Sachs was more blunt: "Filling space...with infomercials, home shopping services or other unproven programming is a very unattractive business proposition."

"We've already seen that influential stations such as KFSN are doing far more than infomercials," countered National Association of Broadcasters' representative Dennis Wharton. "The cable industry is deathly afraid of more competition." ■

# ABC Near Sellout for BCS

## College football series with Super Bowl-size TV audience has 10 units left

**TV SPORTS** By John Consoli

At the end of last week, ESPN/ABC Sports Customer Marketing and Sales had less than 10 ad units left to sell for the Jan. 1, 2 and 4 college football Bowl Championship Series telecasts on ABC, according to Ed Erhardt, president of the sales unit. The spots are available in packages, one for each of the four games. Each game contains upwards of 70 ad units.

While Erhardt would not comment on price, media buyers said they were paying

between \$1.2 million and \$1.5 million for their four-spot packages. Last year's four games did a cumulative household rating of 47.4, 10 percent higher than the previous year. The actual championship game, the Tostitos Fiesta Bowl,

which pitted the Ohio State Buckeyes against the University of Miami Hurricanes, drew a 17.2 rating, the highest in the five-year history of the BCS system.

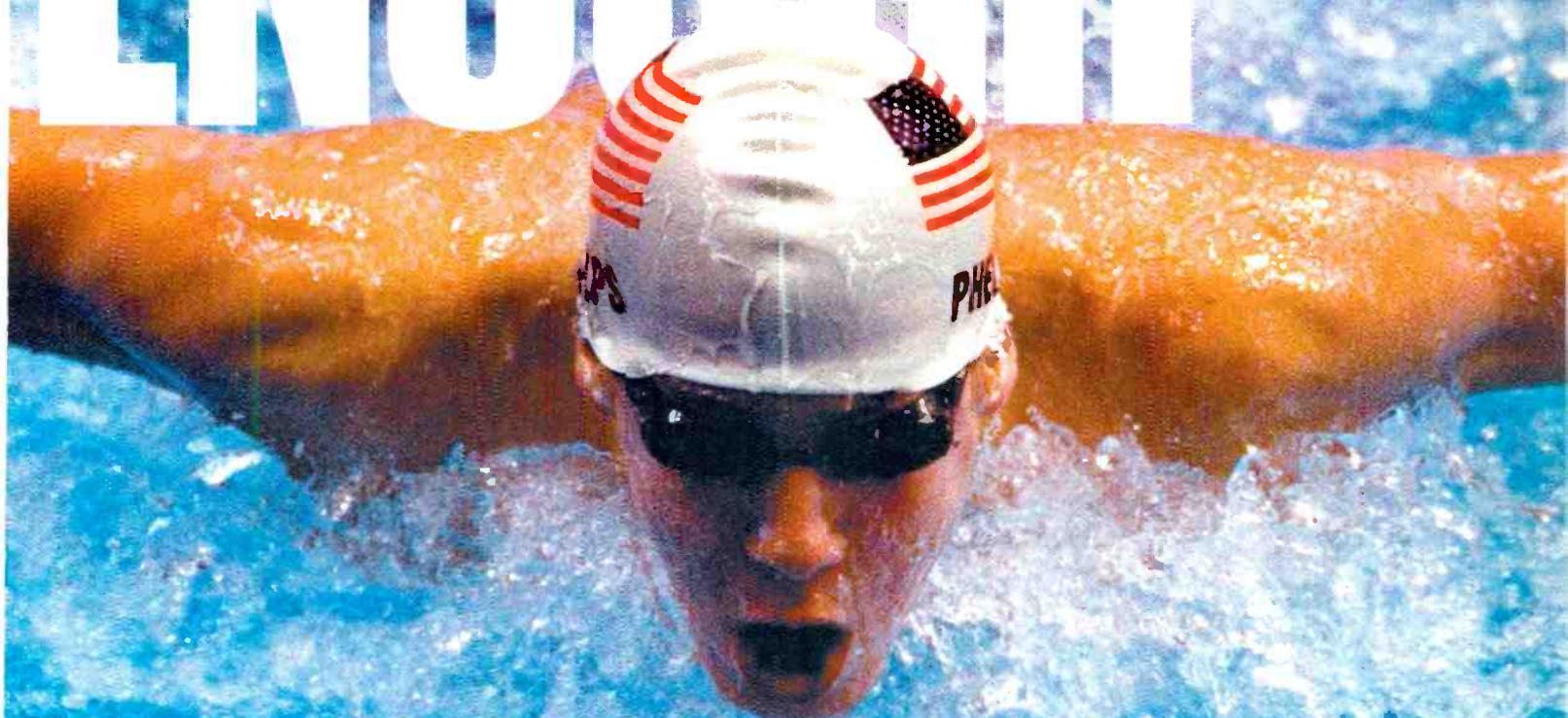
That game aired on ABC on a Friday night, usually a lower TV viewing night. This year's championship game, to be played in the

**Sooner Jason White has his eye on the BCS championship title.**



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Nokia Sugar Bowl, will air on Sunday (Jan. 4 at 8 p.m.), one of the highest viewing nights, leaving Erhardt optimistic about ratings. Matchups for the FedEx Orange Bowl (Jan. 1 at 8:30 p.m.) and the Rose Bowl presented by CitiBank (Jan. 1 at 4:30 p.m.) were to be announced yesterday.

Erhardt said last year's cumulative rating for the four BCS games was greater than last year's Super Bowl audience, which drew a household rating of 40.7. Advertisers point out that the BCS' cumulative rating includes audience duplication while Super Bowl ratings do not.

The Oklahoma Sooners will likely play in the championship game against either the University of Southern California Trojans or the Louisiana State University Tigers. The selection of the latter two teams is expected to create some controversy, since they are both so close in the BCS points ratings.

"The BCS is not the perfect system [for selecting teams to play in the championship game] and it continues to create controversy, but it is that controversy that draws interest and makes people watch the games," said Larry Novenstern, senior vp/director of national broadcast at Deutsch. Deutsch client Bank of America is one of 12 new advertisers in the BCS telecasts, according to Erhardt. Citibank is replacing Sony PlayStation as presenting sponsor of the Rose Bowl.

Other first-time advertisers in the BCS series include The Home Depot, Russell Athletic, ADT and Cingular. The majority of that business, Erhardt said, came in at the beginning of the college football season, with ad packages on ESPN and ABC telecasts. Most of the returning and new BCS advertisers are part of multiyear packages, so Erhardt said he expects to have a solid base for next year. ■

# Nets Make Party Plans

ABC, MTV and others sign up sponsors for their New Year's Eve specials

**TV PROGRAMMING** By A.J. Frutkin

**W**hen the ball drops on New Year's Eve, viewers will be watching. And advertisers will be ready to pitch them. According to Initiative's analysis of last year's New Year's Eve ratings, prime time's adults 18-49 audience may decline as much as 25 percent versus an average Wednesday night, while late-night viewing is likely to shoot up 17 percent.

Most viewers will tune into *Dick Clark's New Year's Rockin' Eve* on ABC. The 10 p.m. special is sponsored in part by M&Ms (ABC is still negotiating with Chevrolet.) Kicking off its party at 10:30 p.m., MTV announced deals with Casio, General Motors, Pantene, Pepsi, and Universal Pictures. At 11 p.m., Fox airs its Ryan Seacrest-hosted, live-from-Las Vegas *America's Party*, sponsored by Michelob, Mazda, Universal and Warner Bros.

For the half-hours before and after midnight, last year's ABC special drew 26 percent of the adults 18-49 audience, compared to a 7 share for Fox, and a 3 share for MTV, according to Nielsen Media Research. "I think it's become ingrained in people that they want to be with Dick Clark when the ball drops," said Andrea Wong, senior vp/alternative series and specials at ABC Entertainment.

MTV execs say they've carved out a niche among their core 12-24 viewers. With live performances by artists like Ludacris and co-host Hillary Duff, "we are the authority for our demographic on this night," said Paul Debene-



dittis, MTV's senior vp of programming.

Earlier in the evening, several broadcast and cable nets also have scheduled special programming. From 8-10 p.m., Fox airs an *Arrested Development* block, Sci Fi Channel hosts a 47-hour *Twilight Zone* marathon, and MTV sister net TV Land airs the last and first episodes of a number of classic TV series.

Surprisingly, both CBS and NBC continue to yield the late-night time period to ABC on New Year's Eve, running *Late Show with David Letterman* and *The Tonight Show with Jay Leno*. With both networks still battling for audience share, "they're afraid to break their momentum for either Letterman or Leno," said Peter Butchen, senior vp/group director of national broadcast for Initiative. "Neither wants to blink." ■

# MEDIAWEEK

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A golden CLIO award statue is positioned on the left side of the image. The statue is a stylized female figure with her arms raised, holding a laurel wreath. The background behind the statue is a mosaic of small, square tiles in various shades of red, orange, and yellow. The right side of the image is a solid black background with a horizontal orange band.

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## RADIO STATIONS

# Teen Listenership Continues Falloff as Internet Beckons

BY KATY BACHMAN

**A** recent study from Research Director Inc. suggests that radio stations could be sabotaging their future if they don't concentrate more of their programming efforts on attracting teen audiences to the medium.

According to the study, which analyzed Arbitron data between fall '02 and spring '03, persons aged 12 to 17 are the lightest radio users of all demographic groups, with male teens spending 12 hours 55 minutes weekly listening to radio, and females spending 16 hours one minute, significantly less than the average of 20 hours and 54 minutes and 10 percent less than three years ago.

"Teen listening has gone to hell in a handbasket. This has long-term implications for

by advertisers. According to Interep, the share of national spot dollars targeting teens is 1.1 percent, while 18-34 pulls 6.7 percent. "Usually if an advertiser asks for 18-34s, they'll get teens, but it's a secondary target," said Stu Naar, executive vp/director of research for Interep.

Stations with the highest percentage of teen listeners—Contemporary Hit Radio, Top 40 or Urban Hip-Hop—have to strike a careful balance between keeping their core audience most desired by advertisers and still appealing to future listeners.

"It's important to concentrate on the core 18-24 audience, and also be attractive to teens, so you try to do contesting and promotions that are interesting to them, such as tying into music and concert fly-ins," said Steve Rivers, senior vp of programming for Infinity Broadcasting.

But reaching teens is no easy proposition due to the proliferating demands on teens' time such as the Internet, cell phones, instant messaging and MP3 players. Another recent study conducted by Harris Interactive and Teenage Research Unlimited found that the Internet surpassed TV as the primary medium of choice among the persons 13-24. Radio was third.

"The millennials, people born after 1982, are more distracted than any

other previous generation," said Tom Poleman, senior vp of programming for Clear Channel in New York and Contemporary Hit Radio format liaison for the company.

While teens may be listening less, they aren't abandoning the medium. In fact, Arbitron data shows that although they may be listening less, the number of teens listening to radio has increased by more than 12 percent.

"A lot of what is happening is simultaneous

media usage. Teens will spend time online, but they also have on the TV or the radio, where they go for new songs," said Michelle Lynn, vp and associate director of consumer strategies for Carat Insight. "The challenge is trying to combine strategies among all the media."

Some stations are trying to converge their media efforts. For example, Z100 WHTZ-FM, CC's CHR station in New York, uses instant messaging to brand the station. It also has a feature called "Reality Radio," where artists come into the studio and take over the airwaves for an hour and pick songs. "It's important to break the mold once in a while," Poleman said.

Stations are also changing their contests, a staple of station marketing. Instead of requiring listeners to tune into the station at a specific hour to listen for their name, Z100 asks listeners to tell the station when they'll be listening, at which time the station will call out their name if they've won. "We have more one-to-one marketing," said Poleman, "It's unrealistic to think they'll listen at all hours."

## RADIO STATIONS

### Cumulus Grows by 15

Cumulus Media, the second-largest radio group in terms of number of stations owned, announced last week it has agreed to acquire 15 outlets in three separate transactions for \$78 million in stock.

The deals for nine stations in Rochester, Minn. (Market No. 220), and six in Sioux Falls, S.D. (No. 210), mark the Atlanta-based company's entry into two new radio metros. Combined, the new stations will contribute about \$15 million annually in net revenue.

From Southern Minnesota Broadcasting Co., Cumulus is acquiring KROC-AM, KROC-FM, KYBA-FM in Rochester, and KYBB-FM, KIKN-FM, KKLS-FM, KMXC-FM, KSOO-AM and KXRB-AM, serving Sioux Falls. From Olmsted County Broadcasting and Howard Bill and Lucille Bill, Cumulus is adding KOLM-AM, KWVK-FM and KLCX-FM in Rochester. It is also purchasing three stations from KFIL, Inc. including KFIL-FM, KFIL-AM and KVGO-FM serving Rochester.

Including this latest transaction, Cumulus has shelled out \$190 million this year, continuing a buying spree that began about 18 months ago. "We aren't done yet. We have some interesting things in the pipeline," said Lew Dickey, CEO of Cumulus. —KB

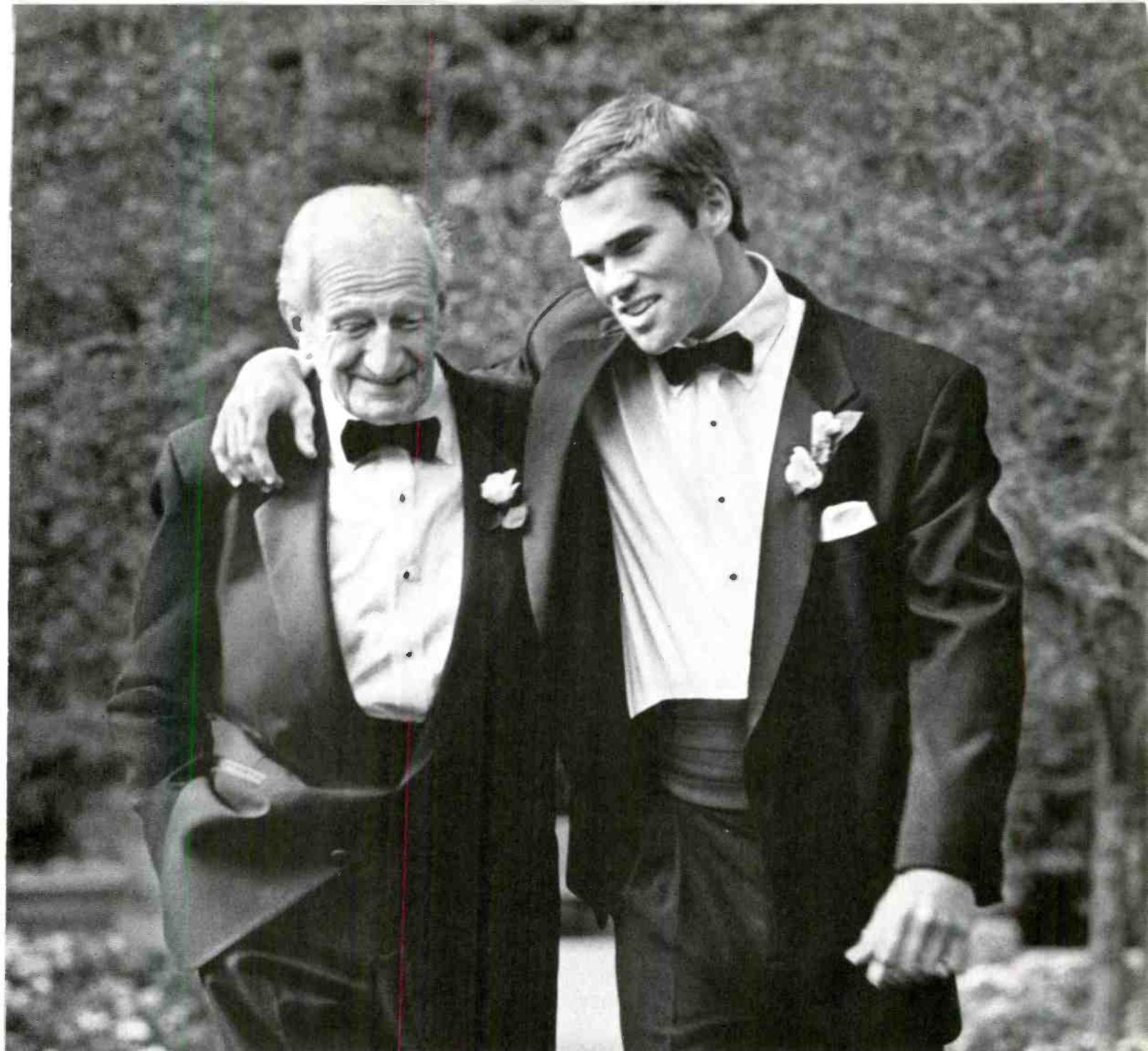


Z100 in New York has guest stars like *American Idol*'s Randy Jackson (l.) and Mariah Carey join host Elvis Duran to draw more young listeners.

radio by not letting a generation participate in the medium," said Rhody Bosley, partner, Research Director Inc.

Radio programmers agree. "We'd like to have more teens listening. But I don't think there is a single radio station aimed at teens as a primary target," said Rick Cummings, president of radio for Emmis Communications.

Most young-skewing music stations target adults 18-34, a demographic more in demand



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# market profile

BY EILEEN DAVIS HUDSON



Somewhere over the rainbow: The Spokane Falls runs through the city's Riverfront Park.

SPOKANE REGIONAL CRYSTAL BISSON

## Spokane, Wash.

**THE COWLES FAMILY OF SPOKANE, WASH., HAS BUILT A POWERFUL REAL ESTATE AND media empire in this eastern Washington state city that has made them an influential force in the local economy. Besides owning roughly half the city, the Cowles also own the city's lone daily newspaper,**

*The Spokesman-Review*, and the market's NBC affiliate KHQ-TV.

The Cowles, along with the city of Spokane, have been embroiled in a federal securities fraud lawsuit over River Park Square, a mall development plan that was to have sparked a downtown renaissance. The suit alleges that the Cowles, who own the development company that built the mall and a related parking garage, and the city—along with many bond underwriters, consultants and law firms—knowingly misrepresented the financial risks in the deal. The plaintiffs, the garage bondholders, seek repayment of \$31.5 million in bonds issued for the renovation and expansion of the mall parking garage.

Although there are more than a dozen lawsuits related to the project making their way through the courts, this particular lawsuit sparked

a public debate over whether *The Spokesman-Review* can be objective in its news coverage of the development. While editorials in the paper have been steadfastly supportive of the mall project, the daily has maintained that its coverage has been balanced. The controversy has caused considerable friction in Spokane, a quiet community that is largely dependent on agriculture for its livelihood. The lawsuit is slated to be heard in federal court next April.

The market overall has been stagnant for

the past three years, the victim of an anemic state economy. However, local media, particularly TV stations, are hopeful for a windfall of political advertising dollars in 2004.

Spokane has 381,820 television households. The market is vast, spanning 24 counties across four states including 12 counties in eastern Washington, 10 counties in northern Idaho, one in western Montana and one in northeast Oregon. Because of the sprawling DMA, all of the local stations have mountaintop towers to cover the market with their signals.

Although Spokane has fewer than 400,000 TV viewers, the market actually has more than 1 million viewers in Calgary and Edmonton, Canada. Jon Rand, general manager of Northwest Broadcasting's Fox affiliate KAYU-TV, says if Nielsen Media Research included Canadian viewers, the Spokane market would be ranked somewhere around No. 21 instead of No. 80. Even though Washington is a border state, viewers in Canada do not pick up the Spokane stations over-the-air; the ABC, CBS, NBC and Fox affiliates are beamed into Canada through a Canadian-owned satellite feed, says Rand.

KHQ moved into a new, state-of-the-art facility in 2001, says Lon Lee, KHQ president and gm. In March of this year, KHQ revamped its graphics and updated its on-air brand. Lee says when the station asked viewers for feedback on its planned on-air brand name change, a common response was: "Why would you change? That's your name." Still, KHQ has since moved away from its "Q6" on-air brand to "really emphasize the call letters" to help Nielsen diary participants remember the station as they fill out their ratings surveys, says Lee.

KHQ's management team has stayed stable, but there's been some turnover in the station's on-air talent. KHQ recently shook up its morning news team, hiring Shelly Monahan from WMAQ, NBC's owned-and-operated station in Chicago, where she had been a weekend morning anchor, and Dave Cotton from CNNsi, where he was an anchor/reporter.

KHQ has the local broadcast TV rights to some of Gonzaga University's basketball games. Since the men's team gained national exposure in its unsuccessful quest for the NCAA championship as a Cinderella team, KHQ has seen the number of local games it gets dwindle from a

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### AD SPENDING BY MEDIA / SPOKANE, WASH.

	Jan.-Dec. 2001	Jan.-Dec. 2002
Spot TV	\$50,375,508	\$44,536,716
Outdoor	\$3,245,842	\$3,265,674
Total	\$53,621,350	\$47,802,390

Source: Nielsen Monitor-Plus



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tank tops and jeans.”**

Jewel defies your expectations, in PEOPLE Magazine, June 2, 2003

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## SCARBOROUGH PROFILE

### Comparison of Spokane, Wash.

TO THE TOP 50 MARKET AVERAGE

	Top 50 Market Average %	Spokane Composition %	Spokane Index
<b>DEMOGRAPHICS</b>			
Age 18-34	31	29	93
Age 35-54	40	40	100
Age 55+	29	31	108
HHI \$75,000+	30	16	53
College Graduate	13	10	82
Any Postgraduate Work	11	8	76
Professional/Managerial	23	22	95
African American	13	#	#
Hispanic	14	#	#
<b>MEDIA USAGE-AVERAGE AUDIENCES*</b>			
Read Any Daily Newspaper	54	51	95
Read Any Sunday Newspaper	63	58	93
Total Radio Morning Drive M-F	22	18	84
Total Radio Afternoon Drive M-F	18	15	85
Total TV Early News M-F	29	31	110
Total TV Prime Time M-Sun	39	32	81
Total Cable Prime Time M-Sun	14	13	91
<b>MEDIA USAGE-CUME AUDIENCES**</b>			
Read Any Daily Newspaper	73	71	97
Read Any Sunday Newspaper	76	73	96
Total Radio Morning Drive M-F	75	70	93
Total Radio Afternoon Drive M-F	73	69	94
Total TV Early News M-F	70	70	100
Total TV Prime Time M-Sun	92	85	92
Total Cable Prime Time M-Sun	61	56	93
<b>MEDIA USAGE-OTHER</b>			
Accessed Internet Past 30 Days	60	63	105
<b>HOME TECHNOLOGY</b>			
Own a Personal Computer	68	72	106
Purchase Using Internet Past 12 Months	41	40	98
HH Connected to Cable	67	53	79
HH Connected to Satellite/Microwave Dish	18	28	159
HH Uses Broadband Internet Connection	16	6	39

#Respondent level is too low to report. \*Media Audiences-Average: average Issue readers for newspapers; average quarter-hour listeners within a specific daypart for radio; average half-hour viewers within a specific daypart for TV and cable. \*\*Media Audiences-Cume: 5-issue cume readers for daily newspapers; 4-issue cume readers for Sunday newspapers; cume of all listeners within a specific daypart for radio; cume of all viewers within a specific daypart for TV and cable.  
Source: 2003 Scarborough Research Top 50 Market Report (February 2002 - March 2003)

dozen to nine this season, as several games migrated to cable. The remaining Gonzaga games are broadcast on either KHQ or Paxson Communications' KGPX, with whom KHQ has a joint sales agreement (the Pax station is housed in KHQ's facility).

In 2004, Cowles plans to consolidate the master control rooms from its sister stations KNDU, the NBC affiliate in Richland, Wash., and KNDO, the NBC affiliate in Yakima, Wash., into KHQ's facility. The Yakima-Pasco-

Richland-Kennewick, Wash., market, ranked 127th, is about 200 miles southwest of Spokane. Lee says while the traffic departments of the stations will also be consolidated, the news and sales departments will remain in place at their respective stations.

Fox affiliate KAYU only produces a half-hour 10 p.m. newscast. In 2002, KAYU entered into a joint news-gathering venture with ABC affiliate KXLY-TV, owned by Morgan Murphy Stations. Although KAYU con-

tinues to produce its news, the two stations swap video footage and reporting resources. However, the reporters themselves are not shared currently, says KAYU's Rand, who adds that KXLY's weather and sports anchors do KAYU's news, but they are clearly identified as KXLY employees. KAYU uses a microwave link between the two stations to cut to KXLY's studio for the weather and sports segments. Also as part of the deal, KAYU's main anchor, Linda Stratton, produces a health segment five days a week that airs during KXLY's early news. KXLY has trailed the market's leading news outlets, KHQ and KREM-TV, Belo Corp.'s CBS affiliate, for more than a decade.

WB affiliate KSKN—part of Belo's duopoly in Spokane—is KAYU's direct competitor at 10 p.m. Belo had operated KSKN for years under a local marketing agreement before purchasing the station outright in 2001.

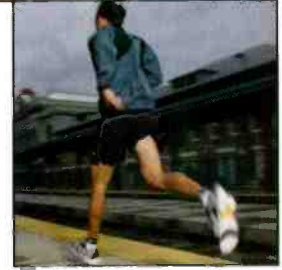
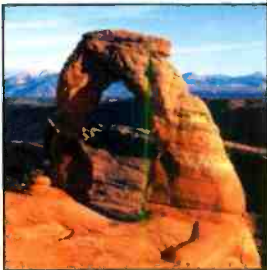
In terms of non-news programming targeting younger viewers, all of the stations, particularly KAYU and KSKN, will have to keep an eye on the newest entry into the Spokane market. In January, KQUP, a new UPN affiliate, went on the air. Little Rock, Ark.-based Equity Broadcasting owns the station. Although it is a full-power station, it is licensed in Pullman, Wash., located about 90 miles south of Spokane. KQUP, which also uses a low-power translator in Coeur d'Alene in northern Idaho, has managed to gain cable coverage, a major accomplishment since many local viewers cannot pick up its signal over-the-air.

As for cable, several players crowd the market, including Comcast, which dominates Spokane. Other players include Adelphia Communications, Charter Communications and Northland Cable.

Cable penetration in the market is just 53 percent, well below the top 50 market average of 67 percent, according to Scarborough Research (see *Scarborough chart on this page*). However, the market has among the highest rates of satellite penetration in the entire country. About 28 percent of the market is hooked up to satellite service, compared to the national average of 18 percent.

As the River Park Square controversy continues to swirl, *The Spokesman-Review* has worked to improve its product. The paper hired new editor Steven Smith in July 2002 to succeed Chris Peck, who had been editor for 22 years. Peck left the paper for an academic job in Dallas before landing at E.W. Scripps Co.'s *The Commercial Appeal* in Memphis, Tenn. The paper also lost managing editor Scott Sines, who followed Peck to the *Commercial Appeal*. The paper has since welcomed Gary Graham,





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WE CONGRATULATE THE 2003 MEDIA ALL-STARS  
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# 2003 Media ALL-STARS

Media Executive of the Year: **Irwin Gottlieb** 2 National TV/Cable: **Donna Speciale** 6  
Magazines: **Karen Jacobs** 14 Research: **Steve Sternberg** 16 Spot TV: **Anne Elkins** 18  
Radio: **Irene Katsnelson** 20 Newspapers: **Christine Lamson** 24 Out-of-Home: **Scott MacDuffie** 26  
Interactive: **Jeff Lanctot** 28 Non-Traditional Media: **Laura Caraccioli-Davis** 30

**We've come to the end of another** tough year in the media business. Though many general-economy indicators look positive for 2004 as 2003 closes, even the once-unstoppable TV ad marketplace has practically ground to a halt. And anytime you end a year without momentum, it's hard to build it up again.

But the 2003 Media All-Stars generate their own energy as they fight and win battles every day for their clients and their shops.

There's Irwin Gottlieb, who's proven year after year that he's got the staying power to keep his MindShare and Mediaedge:cia agencies on top, with no client desertions and \$1 billion in new business.

(Gottlieb is also the only repeat winner in this year's lineup, having received *Mediaweek's* President's Award in 1997.)

Another notable winner this year is Donna Speciale, who was so good at assembling crack national and local television buying teams at MediaCom that she got hired away by rival agency MediaVest just last week. One member of Speciale's team, Anne Elkins, who heads up local TV buying at MediaCom, even got the nod as Spot/Local TV All-Star.

Congratulations to all the winners, and thanks to all the people who took the time to nominate them. —*Michael Bürgi*

# Irwin Gotlieb

**After 30 years in the business, he continues to stay on top by going into the trenches** BY JOHN CONSOLI

**MEDIA EXECUTIVE OF THE YEAR**

IRWIN GOTLIEB LOVES TELEVISION, and he's not afraid to admit it. In fact, one of the downsides of his 9-month-old post as CEO of newly created Group M, where he oversees WPP's media buying agencies MindShare and Mediaedge:cia, is that he does not have time to watch as much television as he once did. "There are a lot of people who consider TV to be low-brow, but I actually enjoy it.

"I guess I have simple, low-brow taste," he concludes with a chuckle.

Although his TV-viewing time is down these days, he still tries to tune in as much as possible—broadcast, cable, everything. With a dozen TV sets and "six or seven" VCRs or DVRs in his house, Gotlieb believes that if he's going to buy TV ad time for clients, he has to know what's on TV. "I watch everything I can," he says. "Content. When I go into the bathroom each morning, the TV [in there] goes on."

And that's just one of Gotlieb's commitments to his advertiser clients. The other is staying active in media buying negotiations, even though he is now high enough on the corporate totem pole that he could divorce himself from that role. "My job is to look after my clients first and to run the business second," he says. "If you do the opposite of that, you won't have a business to run."

Gotlieb believes that keeping current clients happy is the most important thing a media agency can do. "I tell people in our organization that I never want to be in a client review that is triggered by dissatisfaction with our performance," he says. "I don't ever want our clients to feel that the grass is greener somewhere else."

That philosophy has worked for MindShare, where Gotlieb served as CEO for four years before moving up to head Group M earlier this year. In a marketplace punctuated by client reviews, MindShare is notable in that it has not lost one client in a review this year. At the same time, it picked up nearly \$1 billion in new business, including Burger King, DuPont and Nextel.

While working hard to keep his clients happy over the past 30 years, Gotlieb also has been an innovator,

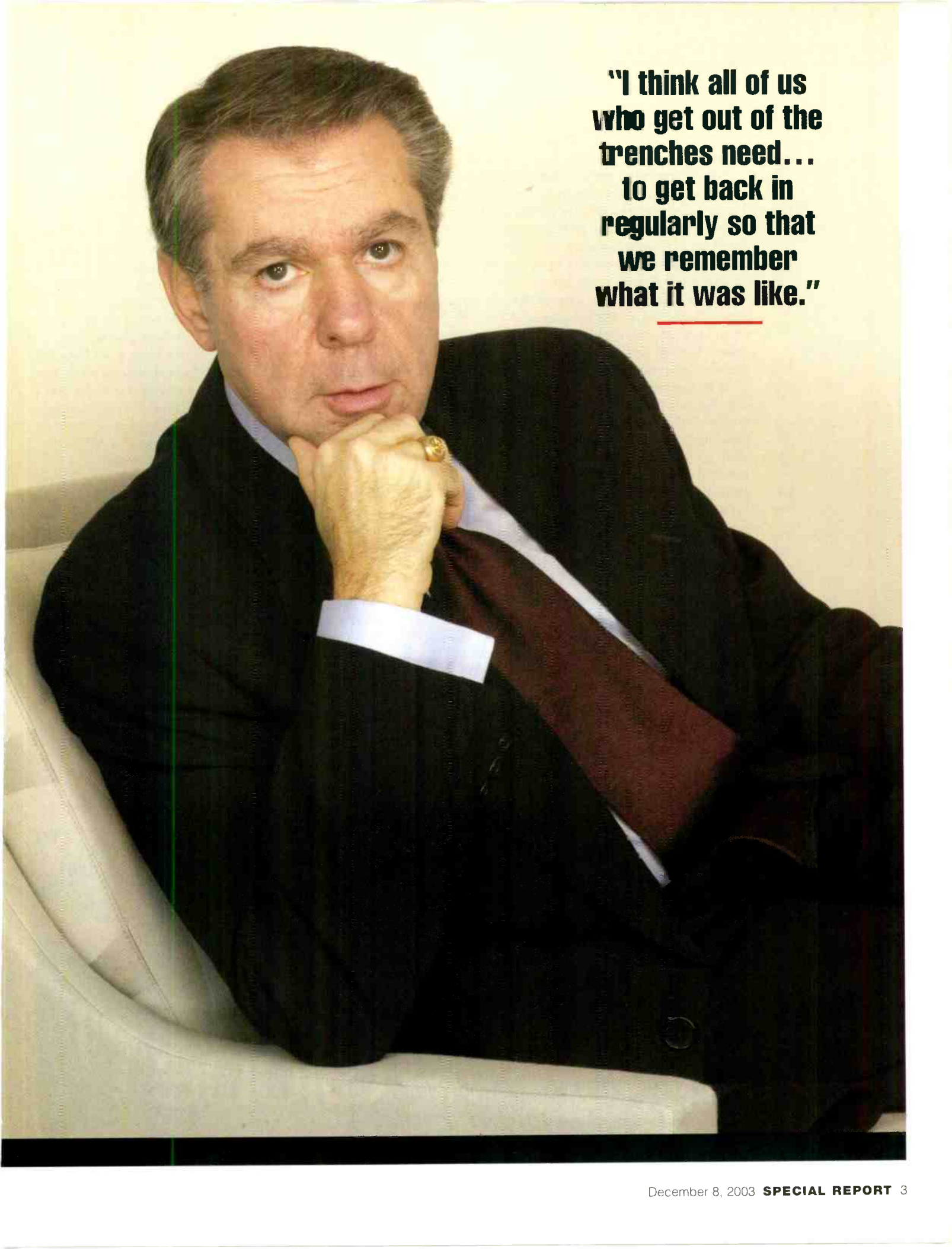
trying to get every edge he can for those clients. It was Gotlieb who—along with Marc Goldstein, now MindShare North America's president—started the practice of extending media-buying negotiations during the upfront into the wee hours of the morning. This was back in 1978, when he and Goldstein were part of the national broadcast team at Benton & Bowles.

"In those days, the buyers used to visit the networks in person to negotiate, since there were only the three broadcast networks," he recalls. "We finished up with NBC by about 6:30 p.m. and decided to walk up the block to visit CBS. It was in the best interest of our clients to get our money down quickly. We wound up leaving there at 3 a.m."

At the time, Gotlieb recalls, Benton & Bowles had a national TV ad budget of about \$20 million. Today, between MindShare and Mediaedge:cia, Gotlieb oversees \$31.5 billion in ad budgets.

Gotlieb began his career in 1972 on the TV buying side of SSC&B as manager of network relations and had advanced to vp of network operations five years later when he left to become associate director of national broadcast at Benton & Bowles. The agency later merged with D'Arcy Masius, and Gotlieb remained there until 1993, when he founded TeleVest, the unbundled media buying arm for D'Arcy Masius Benton & Bowles. Gotlieb also was the driving force behind the launch of MediaVest Worldwide in 1999, which combined TeleVest with the media operations of its parent company, MacManus Group. Six months later, he left to join WPP Group as chairman/CEO of MindShare Worldwide, where he created MindShare North America by combining the media operations of WPP's Ogilvy & Mather and J. Walter Thompson.

It was Gotlieb's early years at Benton & Bowles in the late 1970s that put him in contact not only with Goldstein but also with Rino Scanzoni, now broadcast president at Mediaedge:cia and a former Media All-Star for National TV/Cable. When Gotlieb started TeleVest in 1993, Scanzoni joined him there, as did the late

A man with short, graying hair is seated in a light-colored, upholstered chair. He is wearing a dark, textured suit jacket over a white dress shirt and a dark, patterned tie. His right hand is raised to his chin, with his fingers resting against his face. He is looking directly at the camera with a serious expression. The background is a plain, light-colored wall.

**"I think all of us  
who get out of the  
trenches need...  
to get back in  
regularly so that  
we remember  
what it was like."**

---

**MEDIA EXECUTIVE OF THE YEAR**

Donna Salvatore.

Other current top media-buying executives who worked with Gotlieb at Benton & Bowles include Rich Hamilton, who is now CEO of Zenith Media; and Mel Berning, former president of MediaVest, who just left to join A&E Networks last week.

"I was incredibly fortunate to have worked at a place like Benton & Bowles in the late 1970s where my colleagues were some of the most talented people in the business, several who are still working with me today," Gotlieb says. "It was a very special place to grow up in."

With the media-buying business having changed so much over the years, Gotlieb is thankful to have some of those longtime colleagues still with him. With six broadcast networks and several hundred cable channels, and each client spending millions more dollars, it has become harder for him to stay on top of every aspect of the business. "You used to have to keep track of a couple of thousand spots per quarter. I used to be able to have my finger on everything. Things have changed. Today, you have to rely on good people who are part of the team."

Gotlieb says he misses being the one who is in the trenches, working the phones, negotiating the deals directly. But he shuns the analogy that he is like a former baseball player who now manages the team. "The baseball player retires because he is too old to swing the bat like he used to," Gotlieb says. "You never get too old to negotiate. I think all of us who get out of the trenches not only need to remember what it was like in there, but

we need to get back in regularly so that we remember what it was like. Otherwise, we will lose touch with the business. Let's just say I am in the trenches enough to still get my hands dirty."

According to Goldstein, that's no lie. "Irwin still very much loves the negotiating part of the business," he says. "During this past upfront, Irwin was in the office until 5 a.m. He wasn't on the phone negotiating directly. But he was here, as a resource, to be part of the process, and we were glad he was."

In his role as head of Group M, Gotlieb has much more to do than negotiating ad buys with the networks. But Goldstein says Gotlieb "will be as involved as he has to be in that process, and we will welcome him when he does."

Gotlieb says he's hoping he will be as much a part of Mediaedge:cia as he has been at MindShare without making one or the other agency feel left out. "When we consolidated the two, I told people that I was not leaving MindShare but

was joining Mediaedge:cia as well. I have purposely not set up a separate layer of management between me and the two agencies. I have kept my old office at MindShare. I just spend some of my time at another office at Mediaedge:cia. At MindShare, I am still on the 26th floor, the national broadcast floor, so I can stay on top of things." ■

*John Consoli covers the broadcast networks and media agencies as a senior editor for Mediaweek.*

**"Irwin still very much loves the negotiating part of the business. This past upfront, Irwin was in the office until 5 a.m. ... we were glad he was."**

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# Donna Speciale

**Nurturing 150 employees and 70 accounts has kept her 'alive and challenged'** BY MEGAN LARSON



NATIONAL TV/CABLE

DONNA SPECIALE NEVER EXPECTED to be in charge of the media-buying unit for Grey Global Group's MediaCom Worldwide. But as the daughter of a media director for a Providence, R.I., ad agency, it seems she was destined to do it.

After working in Providence immediately after college as a broadcast supervisor for Leonard/Monahan, Speciale moved to New York in 1989 and accepted a position as senior network buyer with Grey Advertising. "I never said I was going to be the head of buying when I came to New York, but Jon [Mandel, global buying officer of MediaCom] kept giving me appointments and I kept taking them," she says with a touch of humility.

Now she's moving on again. Last week, it was announced that Speciale, executive vp/director of national and local broadcast for MediaCom, accepted the position of president of broadcast for MediaVest, replacing Mel Berning, who left to take the top sales position at A&E Networks.

But it's her work for MediaCom that has earned her All-Star status. Mandel had been in charge of Grey's media buying for several years while Speciale climbed the corporate ladder to eventually become his co-No. 2 as vp/manager of national broadcast. He named her his successor in 1999 after Grey formed MediaCom. Speciale was 36. "When hiring and promoting, we always look for people who have passion, and Donna has passion," says Mandel. "Donna cares about doing a good job, doing the right thing for clients, and, when they don't get the business, helping vendors understand why we couldn't do the deal. She is respected by people on the inside and on the outside."

Inheriting the job from Mandel, whom most in the media business would agree is a larger-than-life personality, was tough. They have very different management and negotiating styles, but, almost five years later, with the support of Mandel, Speciale has made the department her own. "Donna has really put her stamp on the department and kept up with all the changes in the marketplace," says Peter Olsen, senior vp, director of national broadcast.

In the face of massive consolidation, expanding media options and an economic crash, Speciale helped build an efficient media-buying operation. This was accomplished, in part, by making local and national

media buying a more seamless operation (she was given oversight of local broadcast buying about three years ago), but she also created more synergy between the buying and planning departments and established a nurturing environment not only for her staff but also for those with whom she conducts business. She has been instrumental in bringing in new business and, during a period of cutbacks and lay-offs at the height of the advertising recession, Speciale did her best to keep morale up, her colleagues say.

Speciale has been managing a team of 150 people, as well as 70 accounts ranging from GlaxoSmithKline to Warner Bros. films to Staples. "Every day is different with a new set of challenges," she says. "I have to understand everything because it just might affect my business, but it keeps me alive and challenged."

Of course, with two kids at home, Speciale doesn't think only of work. In fact, her home life is amazingly full considering how much time she spends on the job. Speciale runs three miles about four mornings a week, works out with weights, plays a mean round of golf and cooks. And much like her work, when it comes to cooking, she relishes the big projects. "The bigger, the better. Thanksgiving. Christmas. I love it," she says with glee.

Her children—a daughter, age 6, and a son, age 10—and her husband are, naturally, Speciale's top priority, but she does save a bit of herself to nurture her staff. "One of the best things about Donna is that it is very important to her to create an environment so that people can shine," says Mandel.

"She is the perfect editor," he continues. "She can take someone's good ideas and make them great, but all the while letting those with the ideas have ownership of them."

Under Speciale's guidance, MediaCom senior vp Stacey Sullivan negotiated a key promo spot for the Warner Bros. film *Terminator 3: Rise of the Machines* during the 2003 Super Bowl, in which ABC sports commentators interviewed Arnold Schwarzenegger on the field about the film. During the 2002 Super Bowl, Olsen and vp Michelle Krumber helped client Subway get some extra exposure on Fox. The sub shop was the sponsor of Fox's first Nascar race, The Subway 400, so MediaCom's client was promoted every time Fox advertised Nascar during the weekend of the Super Bowl



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NATIONAL TV/CABLE

game to which it had rights.

"Donna understands the needs and goals of the client and applies them to relatable media strategies," says Marci Grebstein, vp of media and consumer marketing for Staples. The Staples core customer is the small-business owner who doesn't have time to consume a lot of media but watches a lot of TV news. So Speciale created an all-news strategy to reach the office-supply retailer's elusive customer. "She steps in, assesses the situation, listens, digests the information and makes a wise choice," adds Grebstein.



**"Donna understands the needs and goals of the client and applies them to relatable media strategies."**  
**MARCI GREBSTEIN,**  
**STAPLES**

**WINNING WAYS**  
 Subway gets front and center on Fox (left); Arnold is interviewed during the 2003 Super Bowl to promote his film *Terminator 3*.



Speciale explains that she and her staff do a lot of analysis and intelligence-gathering before negotiating with a media sales executive on behalf of a client. It's her prep work as much as her commitment to never part ways angry that makes things go so smoothly. "We can't always adhere to everyone's wishes, but the vendors feel [the negotiation] was fair," she says. "It is very important to me that no one walks away mad."

Says Olsen: "She can be a pit bull when she needs to be, but she also knows when to back off if it is in a client's best interest."

Among Speciale's proudest accomplishments is having put one of the first advertisers in the reality TV series *Survivor*. Reebok, which is no longer her client, provided the "buffs," or head cloths, to the contestants of the original *Survivor* on CBS and remained the exclusive retail sponsor of the show for the first three seasons.

The business pitches she can never forget were the ones for the pharmaceutical company now called GlaxoSmithKline. The company underwent three mergers in five years to finally arrive at its current incarnation, so Donna and her team had to essentially pitch the same business three times in three years. And each time, MediaCom won the account. When asked how Speciale's team was able to pitch the business three times and win, Jane Cowden, director of broadcast buying for Glaxo-SmithKline, says: "Donna and her broadcast team are just very media-savvy. MediaCom's pitches have always been dynamic and unique, but more importantly, they deliver the strategies and commitments made in the pitch."

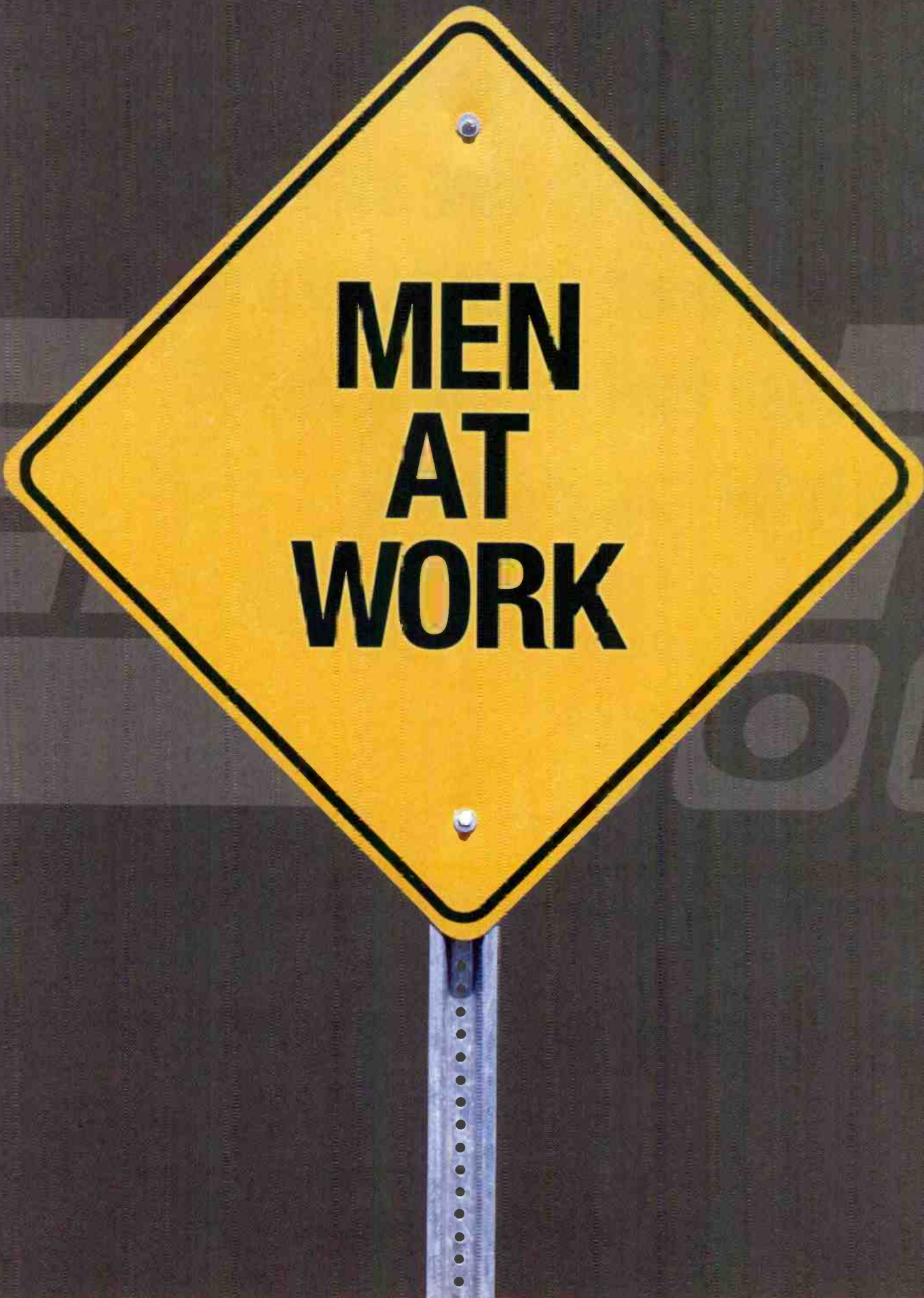
Above all else, Speciale prides herself on the staff she has put together. "I have an amazing team," Speciale says of the MediaCom crew, which includes fellow All-Star Anne Elkins, senior vp/director of local broadcast. "The people have kept me here through the years. We play hard, but we do it together and have a lot of fun. I get a charge out of that."

*Megan Larson covers cable television as a senior editor for Mediaweek.*

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# Karen Jacobs

**By connecting to individual titles, she learns what each is trying to do for the reader** BY LISA GRANATSTEIN



**MAGAZINES**

LITTLE DID KAREN JACOBS know her college degree in cognitive science would take her so far. With a B.A. in detecting B.S., Jacobs' keen understanding of the human condition has served her well over the years as Starcom Worldwide's executive vp/director of print investment.

As overseer of Starcom's print investment team of 32 and more than \$300 million in print spending for clients including Kellogg, Heinz, Discover Card, Allstate, Canon and Nintendo, *Mediaweek's* Magazines All-Star has a well-earned reputation for being smart, fair, knowledgeable about the magazine business, and passionate about print.

"She is a star. She has great strategic horsepower," says Renetta McCann, CEO of Starcom North America, the media specialty division of Chicago-based Leo Burnett. "Karen has a remarkable ability to observe the situation, understand the facts, and bring to me and our clients a very well-thought-out assessment."

Jacobs, who grew up in picturesque Harvard, Mass., graduated Phi Beta Kappa from Brown University in 1985. She knew her strengths, but armed with a liberal arts degree, she didn't quite know what to do with her life. "What I really counted on was that I knew how to write, I knew how to think, and I knew how to speak, and somehow or other I would get a good job," she says. Jacobs also brought to the table some business and management skills acquired through her experience as manager of a 500-student work force for the largest campus cafeteria, where she was responsible for hiring, firing, promoting and training.

She was recruited right out of college by Leo Burnett and spent a year in its media department as a trainee, working on Kellogg and First Brands. Jacobs was promoted to Client Service in 1987, where she worked for the next year and a half on M&M/Mars, new business and P&G as an account executive.

But in 1988, she "saw the light" and returned to media as a media planner/buyer for Kellogg. A year later she was promoted to media supervisor and worked on StarKist, Miller Beer, Pillsbury and Green Giant. Fast-forward to 1993, when Jacobs became media director on

Pillsbury, Kraft and Rockport shoes, then went on to oversee Kellogg from 1996 to 1998. In May 2001, she began leading Starcom's print investment team.

Jacobs over the years has worked on both broadcast and print, but she has always had a passion for the latter. "[Print] has more strategic planning factored into the job, because by nature print is about reaching readers one at a time. You're more involved with the medium. It's not just about getting the lowest CPM [cost per thousand] but also the composition of readers of the magazine, and [determining whether] the brand fits with my brand."

For Jacobs, what distinguishes print buying and selling relationships from those in TV is that print allows for more relationships that are deeply based in the product.

Television relationships, she explains, tend to be about the programming in any given season. "But when I have a relationship with *Vogue* and their salespeople, that relationship is a really deep understanding of that magazine and what *Vogue* can do for my clients and the people they're trying to reach," she explains. Meeting the editor of a magazine is also a really important part of the job, continues Jacobs. Editors in chief provide a different view of the magazine, which is integral for understanding the product and the target audience. "I don't know if in the broadcast world it happens quite the same way. I don't know if I need to speak to David [E.] Kelley. I don't know if I need to hear [from him] who *The Practice* appeals to."

Jacobs is highly regarded among publishers, not just for being a great negotiator but also for taking the time to understand the business and looking for innovative ways to evaluate print. "Karen is one of the people most interested in educating herself about her clients' business and our business," says Jeannine Shao Collins, vp and group publisher of Meredith Corp.'s *Ladies' Home Journal* and *More*. Last spring, Jacobs and *LHJ* collaborated on a circulation study that helped the women's service title learn more about its readers' involvement through different circ sources. "She's a brainiac!" says Collins with a laugh. "She's a really a smart woman, and it makes you want to be smarter as well."

While the Magazine Publishers of America, even as



recently as October's American Magazine Conference, suggest publishers not slam each other during sales pitches but rather unite against broadcast or speak positively about print in general, Jacobs contends that's nonsense. "I think that's silly and not realistic," she says. "I actually like it when somebody comes in and talks about their competition because I see that as a basic marketing fundamental. 'Here's my positioning versus the other guy's.' If a publisher doesn't understand that, I guess I question their ability as a salesperson."

But it's not not all about business for Jacobs. Besides juggling job and family—she has a 12-year-old son and a 10-year-old daughter—when she gets a moment to herself, Jacobs likes to cook, sew, knit, and root for the Boston Red Sox.

In recent years, Jacobs has managed to branch out. Besides heading up the print investment team, Jacobs last January became a member of Starcom's U.S. Leadership team, managing several client relationships, including Sara Lee and Canon.

Her real passion, however, is mentoring. Jacobs, or "KJ" as she is fondly known by her staff, maintains a wide-open-door policy. "It's not about titles," insists Starcom associate media director Brenda White. "Associates who are many levels below her are very comfortable going into

her office to talk about the market, a magazine or a negotiation. That's huge for someone at her level. I have learned so much from her."

"That's how I get my jollies. I truly love it," Jacobs says of training staffers.

"I'm not necessarily the front-and-center person with clients, and that's not accidental. It's OK, as long as they can say, 'Wow, that Starcom print team, they really

rock!' And not necessarily that it's all about me." ■

*Lisa Granatstein covers the magazine industry as general editor for Mediaweek.*

**"She's a brainiac. She's a really smart woman, and it makes you want to be smarter, as well."**

**JEANNINE SHAO COLLINS,  
MEREDITH**

**BODY BAG**

# Steve Sternberg

**With his experience, the numbers game becomes not only easy to understand but also a useful tool** BY KATY BACHMAN



**RESEARCH**

AT FIRST GLANCE, STEVE STERNBERG, executive vp and director of audience analysis for Magna Global USA, and this year's Media All-Star in research, is a lot like every other research executive in the TV business. On a daily basis, he scrutinizes the TV landscape, examining the national ratings that come in from Nielsen Media Research. He identifies which shows are on the way up and which are on their way out. He finds trends, he issues reports. And he takes calls from the press.

But Sternberg isn't your average research exec. Hints of his true identity, developed over the past 24 years, can be found in his office and home. Both are peppered with vast collections of pop culture from animation art to Sternberg's childhood collection of 5,000 comic books.

When the network TV business runs into a tough question, like the recent case of the missing young male viewing audience, Sternberg goes into his office, sits down at his computer and becomes his alter ego, The Green Shade. His fingers fly over the keyboard, parsing Nielsen numbers and analyzing network television and cable lineups. Was it Nielsen that killed off the young males in its sample, or did the networks starve them out of existence? Only The Green Shade knows for sure.

"It's my job to identify an issue, break it down, pull the data apart, dig beneath the data, and put it back together again, often in a different form and in a way anyone can understand it, so that when they read it they say, 'Yes, that's the answer,'" says Sternberg, who prides himself on making research palatable to the average person.

While he's known for weeding through the numbers, The Green Shade also relies on his affinity to pop culture—heroes like Spiderman, cartoon icons like the Simpsons. "People don't tune in for the plots, they tune in for the characters," he asserts. No wonder his track record for picking which shows will soar and which shows will flop is legendary.

"There's a tendency in this industry to think you have to prove everything," he says. "You don't have to prove the sky is blue. Certain things are common sense. There is so much mediocre research out there that gets used because there's nothing else to use. I'd

rather use nothing."

The television industry first became aware of our hero when he came up with a new way to define networks by median age. Soon, his approach became standard practice in evaluating the different appeal of network audiences.

"He does seem to explain what is going on in ways that are grounded and easily understood," says Jack Wakshlag, chief research officer for Turner Broadcasting, who first became enamored of Sternberg's analyses when he headed up research at the younger-skewing WB network. "He doesn't let statistics get in the way of simple understanding of audiences."

It was that kind of thinking that landed Sternberg at Magna when it was founded two years ago to pool the TV buying clout of agency shops Universal McCann and Initiative Media. Critical to any negotiation between the media and the advertiser is the currency on which advertising is bought and sold, and Magna needed a researcher to cut through the ratings bravado of the media.

"I hadn't really known him, but he had a reputation that could give us the visibility we needed in research and help put Magna on the map," says Bill Cella, chairman and founder of Magna Global. "He provides us with a topline insight that helps us when we go to the bargaining table."

"He has a mind that wraps around a question that most other researchers don't do. He'll open the box from the bottom and turn it on its side," says Stacey Lynn Koerner, executive vp and director of global research integration for Initiative Media, who considers Sternberg her mentor.

Like many in advertising, Sternberg got his start in the business because he originally wanted to be on the creative side. In the end, it was his winning personality that landed him his first job as media analyst at Ted Bates in 1979. "I got my job because I smiled when they said \$9,000 a year," he says.

At Bates, Sternberg soon found that his new job in television research required superhuman powers. That was the beginning for The Green Shade. "There were

no computers," he says, recalling that "I did manual post-buys, using a pencil, a calculator and huge spreadsheets. It took two hours to evaluate just one plan."

The job at Bates led to a position as manager of broadcast research for McCann Erickson from 1982-1986, followed by a stint as senior vp of broadcast research for TN Media. Despite all the recent consolidation and reorganization in the business, Sternberg's powers keep him employed and active in a number of industry committees, including the AAAA Media Research Committee, the Media Rating Council Television Committee, and Nielsen Media Research's Customer Expert Committee.

But unlike a lot of researchers, Sternberg tends not to get into heated discussions, even about Nielsen Media Research, the only TV ratings game in town. "It's easy to bash Nielsen," he says. "They have a lot of

different constituents, and when they make one happy, they anger another."

The Green Shade's powers have matured since those early pencil-and-paper days. Now Sternberg is looking ahead to the next incarnation of TV and the effects of TiVo and personal video recorders on viewing. He's already planning his next move based on the new realities, asking, "How will it be measured? Do we know what people are playing back? Are they recording broadcast more than cable? Will viewing of a show be counted if it's played back more than a week later?" Luckily for the television community, The Green Shade is ready to find the answers. ■

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

**"He explains things in a way that [makes them] easily understood. He doesn't let statistics get in the way of simple understanding of audiences." JACK WAKSHLAG, TURNER BROADCASTING**

## CHALK OUTLINE

# Anne Elkins

**Her national experience translates to an understanding of how effective local buys can be** BY DAVID KAPLAN



SPOT TV

WHATEVER YOU DO, don't compliment MediaCom's Anne Elkins on great spot buying.

"Spot, to me, means that you're just buying that one 30-second commercial, and that's not what we do," says Elkins, senior vp, director of local broadcast at the Grey Global Group media shop. "We put together media schedules that make sense, that combine the strength of each local marketplace. It's funny; I've been very adamant about it. In meetings, if somebody says the word spot, I look up and [say], 'That would be local.'"

Although the Bayside, Queens-born Elkins has been at the agency for 11 of the 13 years she's been in the industry, she can still be considered a newcomer. In the summer of 2002, Elkins made the switch from national broadcast buying to spot/local broadcast.

Local broadcast generally has been viewed as living in the shadows of the much more prominent national media buying arena, notes Jon Mandel, MediaCom's chief global buying officer. Mandel moved Elkins from national to local broadcast as a way to emphasize the need to bring a different way of thinking to that area, in terms of how local buys fit into the total marketing mix.

"I think there has been a weakness in local broadcast buying and selling throughout the industry," says Mandel. "[Elkins'] years in national has been a game-changer, not just for us but also for the industry, and has affected the way the sellers price and how clients view local and national. She has helped us move money from national to local after demonstrating that there is often a disconnect in what was happening in the national and local marketplace."

Described as inquisitive and extremely personable, Elkins is credited by others as having the ability to take information from various sources and bring it to bear on her spot buys. "Her experience in national has given her a unique insight into the various markets from a big-picture point of view," says Jan Baaden Gee, advertising manager for Minneapolis-based Supercuts. "So whether it's a smaller market like Spokane, Wash., or a larger market like Chicago, she really has in-depth knowledge—and not just demographic information but political information, the economic data and unemployment rates, all kinds of things that might impact that market. And she's able to draw down all that knowledge from a national perspective to the local level."

Elkins started her career as a sales associate at ESPN, after a stint answering phones. From this experience, she learned the intricacies of building schedules, negotiating rates and managing inventory, which now enhance her client relationships. In April 1991, she joined Grey's media department—which later became MediaCom—as an assistant broadcast buyer. She spent the subsequent 10 years "growing up" at MediaCom, working on a variety of high-profile accounts in both local and national broadcast, including UpJohn, Warner Bros. films, Hasbro, Reebok and SlimFast.

Her first job at ESPN was receptionist, Elkins recalls, noting that she was also pursuing a master's degree in theater at the time—she has a bachelor's degree in theater arts from the State University of New York at Binghamton—and was beginning to have second thoughts. She had given her resumé to a number of employment agencies, and a headhunter called and asked her how she felt about television. "Sounds cool," was Elkins reply, and soon enough, in mid-1989, she was answering the phones at ESPN. As the idea of returning to finish her theater course work began to seem less appealing, a sales associate job at ESPN opened up, and Elkins applied for it.

"I was very definite in making them aware that 'no, no, no, I didn't go to college, I didn't go to grad school, and I didn't get through the first year of my master's program to become a secretary,'" Elkins says. "It was Evan Sternschein who is now [senior vp, national ad sales] at Discovery [Networks] and Marty Mylott, who's still at ESPN [as director of national sales] who turned around and said they would give me a shot. They were all fantastic and they were all wonderful, wonderful people. And I hated them all because they looked at me and said, 'Get out of here, you need to learn how to negotiate, and there's no place better to learn how to negotiate than an agency, so go to an agency. You'll be back.'"

The lessons learned from the abrupt change prepared her well when, last summer, after being well-versed in national under Donna Speciale, former executive vp, director of national and local broadcast, Elkins started anew.

Speciale had taken on both national and local in January 2000. After doing the same work for so many years, Elkins was ready for a change. Speciale offered her the position of running local.

"I asked Donna, 'What do you need me to do?' And she said, 'Just make it run,'" Elkins recalls. MediaCom's local broadcast, before Elkins came in, was described by sources as "floundering and rudderless." Elkins, who now oversees 45 buyers and market specialists, was charged with rebuilding the team and regaining morale.

Her measured negotiating style emphasizes her personal warmth as opposed to the adversarial manner some buyers employ as a way of intimidating sellers to get what they want.

"She brings a sense of balance and she's a great listener, both for us and her clients," says Mark Miller, currently executive vp for TV station sales at NBC. Miller, who first met Elkins when he was a vp for sales at CNN in 1991, praises the nimble move Elkins made from national to local. "It's one thing to look at a network on a national level and see a complete whole. But when you're doing local, each area has its own strengths and weaknesses and certain unique qualities," Miller says. "She's been able to quickly analyze the differences from market to market."

Though her previous experience was all in national,

Elkins gained the confidence of the local staff, say several sources both in and outside of MediaCom. "She knows how to build a team and convey her objectives," says John Watkins, president of ABC national television sales. "She's

not a micromanager; she freely shares credit with others, and she's in a position where the temptation to do otherwise is always there."

Says Elkins: "It's been 18 months now, and it's been fantastic. I am happiest when I am challenged by new thoughts. And it's still challenging and I'm still happy."

As for any thoughts about returning to the seller side,

Elkins laughs and mentions the stock dialogue she has whenever she runs into ex-boss Sternschein. "Every couple of months, we run into each other and he goes, 'OK, I'm going to hire you back,'" she says. "And my standard response is, 'Nope, you can't afford me anymore.'" ■

*David Kaplan is a staff reporter at Adweek.*

**"She brings a sense of balance and she's a great listener, both for us and her clients."**

**MARK MILLER, NBC**

**TOE TAG**

# Irene Katsnelson

**Her knowledge of how to use network radio has persuaded many advertisers to increase spending** BY KATY BACHMAN



**RADIO**

IRENE KATSNELSON IS NOT ONLY this year's Media All-Star in network radio but also an American success story.

Born in Belarus, Russia, Katsnelson immigrated with her family to America when she was 10. While in college, she entertained thoughts of going into computer programming. Lucky for network radio, the first job she landed out of school was in the ad business at Mediavest, where she fell in love with the medium. Today, Katsnelson is one of the reasons major national advertisers such as Johnson & Johnson and Kohl's are allocating more of their media dollars to network radio.

"It's difficult to bring more brands to the medium. But she's able to bring them in and keep them in," says Peter Kosann, president of sales for Westwood One.

Her reputation in a business that is gaining more respect among advertisers as a strong alternative to network TV is why Universal McCann lured her away from Mediavest last April to create the agency's first network radio division. In her new position of vp and director of network radio, Katsnelson is responsible for placing about \$40 million annually for some of the nation's biggest national advertisers, including Johnson & Johnson, Kohl's, Nestle, Sony and the Coca-Cola Co., many of which used to see network radio as an afterthought.

Making the move to McCann after 15 years at Mediavest was a tough decision for Katsnelson. But then, she's hardly one to shy away from a challenge, having worked her way up through the ranks at Mediavest from assistant in the national broadcast buying group to head up Mediavest's network radio division in charge of buying time for clients Procter & Gamble, NBC Television, Kraft/Nabisco and Mars.

It was through Mediavest that she learned all the ins and outs of network radio, earning her a reputation as one of the medium's most effective users.

"I hadn't thought about leaving for another agency. But McCann was looking to create a stand-alone radio network group," says Katsnelson. "I was intrigued by the opportunity to create something from scratch. The chance to create, grow and put your own mark on a brand-new division is rare."

Prior to Katsnelson's move to McCann, network radio was not a high priority at the agency. But as clients began to see network TV's share of audience going

down while rates were going up, McCann had to offer clients better alternatives.

"One of my tasks was to get a network radio group up and running, and she was ideal," says Annette Cerbone, senior vp and director of national broadcast for Universal McCann, to whom Katsnelson reports. "Network radio used to be such a small percentage of what our clients were doing that our TV buyers handled it," Cerbone explains.

Believing that network radio deserves more attention, Katsnelson over the years has become one of the industry's most ardent ambassadors. "Those of us in network radio have to be proponents," she asserts. "I don't think the industry does enough to promote itself. If television can promote itself and make it the primary medium of choice, network radio can do the same. Is it possible to grow this pie? Absolutely."

At Mediavest, she convinced Procter & Gamble to increase the number of brands it advertises on network radio from a handful in 1999 to between 14 and 17 today. A few years ago, her influence over how NBC Television should use network radio to stimulate more viewer tune-ins started a ripple effect with the other TV and cable networks. Tune-ins are now one of the biggest categories for network radio.

"She is responsible for modernizing how NBC used the medium, and other networks followed suit," says Kraig Kitchin, president of Premiere Radio Networks. "The proliferation of network and cable units has risen dramatically since NBC first discovered the medium's power to provoke tune-ins."

Armed with her knowledge of radio, Katsnelson carefully crafts presentations and takes them directly to the brand managers of her clients. For Katsnelson, promoting the medium is practically a mission.

"There was very little understanding of network radio among our brand managers before Irene [came aboard]," says Anne Zuckerman, media director of Johnson & Johnson, which advertises about 60 to 70 brands in any single quarter, about a dozen of which are currently using network radio. "There is an erosion in a lot of network TV and we see network radio as an opportunity to expand reach. Network radio allows us to extend our budgets," adds Zuckerman, who thinks J&J will up its spending in network radio in 2004.

Not only an advocate, Katsnelson gets high marks from the radio networks and her clients for turning on-air schedules into marketing concepts by matching her clients' brands to radio brands. For example, J&J's Splenda brand, a sugar substitute, advertises on ABC Radio Networks' weekly female-skewing program *The Satellite Sisters*, whose hosts also do voiceovers for the product.

She has paired up M&M Mars' Starburst candy with Premiere Radio Network's *Carson Daly's Most Requested* daily program, which airs on 150 Contemporary Hit Radio stations. "[MTV host] Carson Daly can tip public opinion among 18-to-34-year-olds. Starburst is the only product he endorses regularly through his radio program," notes Premiere's Kitchin, adding that the campaign has been renewed three years in a row and resulted in increased sales for the product. "She's quick to find out which radio personalities might have appeal for her clients. She asks radio companies to have personalities voice the commercials and she works that into her negotiations with us," Kitchin adds.

A big believer in combining promotions, events or

sampling with on-air campaigns, Katsnelson combined Radio Disney with promotions for various brands such as Nestle's Wonderball and Nesquik to target preschoolers, a tough consumer target for any advertiser. For

Sony's year-end DVD release of the movie *SWAT*, she used ESPN to create the ESPN Ultimate Armchair Quarterback Sweepstakes, which contestants can enter to win a Sony home-theater system.

"These kind of promotions do huge numbers, and they are tangible," says Jennifer Purtan, senior vp of sales for ABC Radio Networks.

Says Katsnelson, "I don't

use network radio so clients can get their spots on the radio. I bring them opportunities that will make them stand out, high-scale events that my clients can own. That's what works best." ■

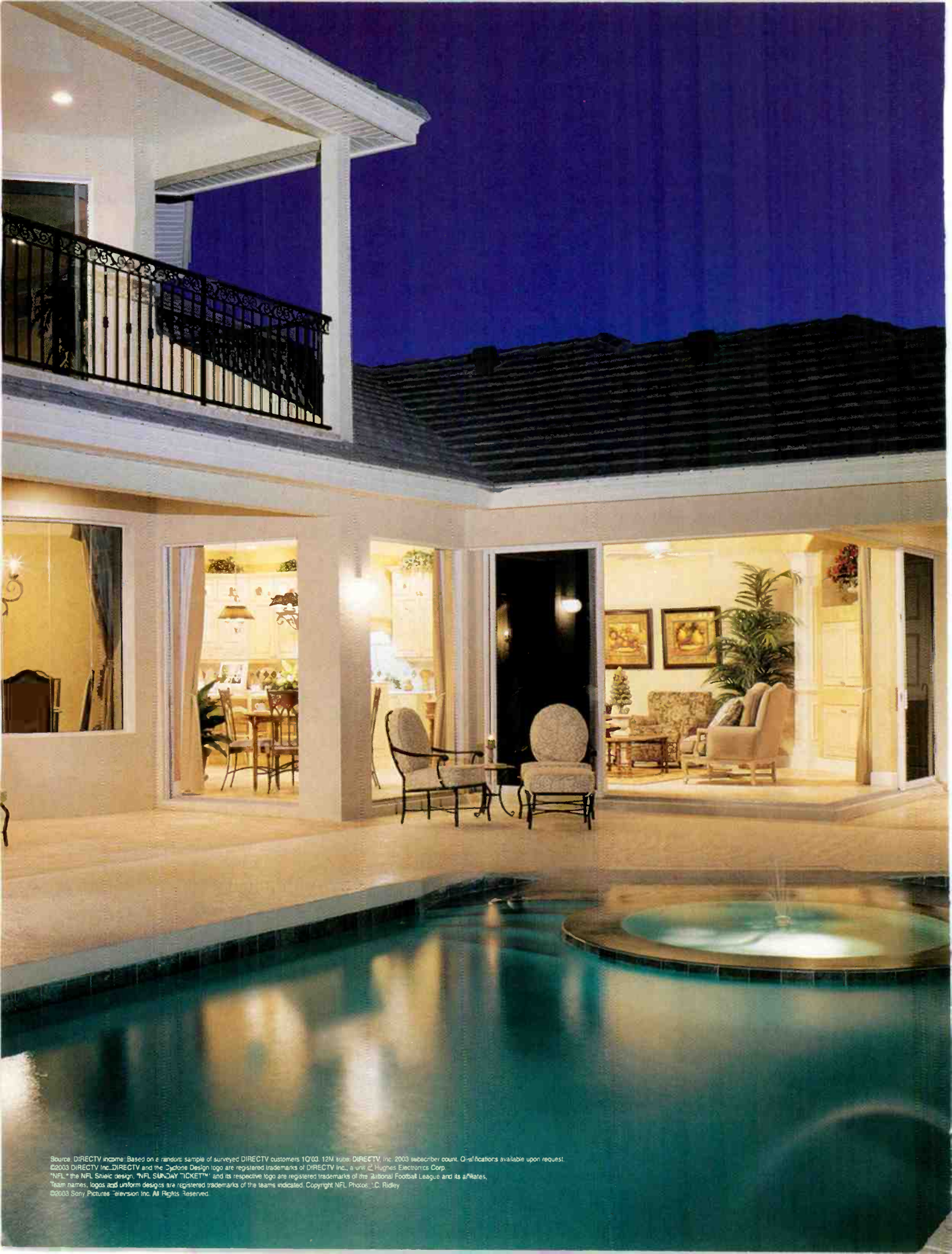
*Katy Bachman covers local media and research as a senior editor for Mediaweek.*

**"The chance to create, grow and put your own mark on a brand-new division is rare."**

**IRENE KATSNELSON**

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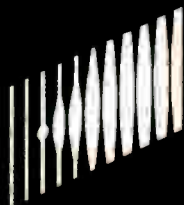
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# Christine Lamson

Using newspapers' greatest strengths, she crafts timely ads for discerning readers **BY TODD SHIELDS**



**NEWSPAPERS**

CHRISTINE LAMSON KNOWS HER way around Olay. More than that, the 14-year veteran of advertising knows that women who use Olay products are upscale consumers hungry for information. So when it came time to present a new Olay product, one natural place to turn was newspapers. There, information about the Olay line could be presented to the inquisitive, media-savvy consumers who already are looking to the newspaper for information about their world. "It's a very trusted source to these people," says Lamson.

The result: an innovative campaign that used newspaper advertising as it associated Olay products with such events as Valentine's Day and the annual spring or fall adjustment of clocks. For her work on Olay products, including Regenerist anti-aging cream and Pillows cleansing pads, Lamson is the 2003 Mediaweek All-Star for newspapers.

Lamson, a vp/group communications director in the SMG/P&G unit of MediaVest USA, led a four-member team to create the remarkable series of ads. She says newspapers fit the bill in part because they are trusted and in part because they are timely. "It has an ability to deliver a message to women on a specific day," Lamson says. Her client liked the medium for his mission because "the newspaper ads bring really newsy tidbits of information tie-ins, which...really bring our product to life," says Michael Kuremsky, general manager of North American skin care for Procter & Gamble.

Lamson's effort for Olay included several mini-campaigns. When it came time to reset clocks for the end of daylight savings time, Lamson's ads told readers that "this weekend, some women will be turning back the clock by more than one hour," referring to the restorative powers of Olay's skin care products. Another campaign took note of a popular Valentine's Day activity, touting Olay products as a way to "kiss signs of aging goodbye."

For the anti-aging product, Olay Regenerist, a campaign included the following copy lead: "If you're not ready for a cosmetic procedure, you are the perfect candidate for new Olay Regenerist."

Lamson, the daughter of a media planner, says her work builds upon a client-dedicated planning model. That is, Lamson's team members do not decide what mix of media to use until they deeply understand the client's objectives. "Newspaper really serves as one com-

ponent in a holistic plan," or a plan that includes a well-rounded array of media strategies, Lamson says.

Her efforts have won her the admiration of her colleagues. "She has tremendous authority on this brand," says Marla Kaplowitz, senior vp, communications director with MediaVest, and Lamson's supervisor. "She has such passion for this. She's beyond just being a media person. She's a great communications person."

Kaplowitz says Lamson makes good use of her time, and of her team, empowering members to come up with the best way to serve their client. "We look at research. We look at trying to respond to the full needs of the consumer and how we can connect with her," Kaplowitz says. Contact points can include traditional media, in-store or direct-response. "It's always linking back to what the objectives are rather than, 'Let's just run an ad in the newspaper,'" says Kaplowitz. "She knows to think about it in a number of different ways."

Lamson, whose own secret to staying young is her two boys, ages 4 and 18 months, has worked with Olay products since 1997, first with Wells Rich Green then with Saatchi & Saatchi beginning in 1998 and since July with MediaVest. The most recent move was a result of a realignment of brand responsibilities by the Publicis Groupe, which owns both companies. Her responsibilities have expanded to include other P&G product lines, including Head & Shoulders, Physique and Noxzema.

Lamson says research backs her decisions on how to focus media plans. "On any brand, we study our development in each market. This is more and more the way I look at any business."

If a market presents "an anti-aging opportunity," Lamson says, it may make sense to include a newspaper buy as part of a broader campaign. "Newspapers certainly give you the ability to provide very broad reach and coverage in that market on a given day."

Newspapers can count another advantage, one gained in recent years as printing technology has become more sophisticated, Lamson says.

"The way you can visualize beautiful skin [in newspapers] has improved. You're seeing better reproduction technology, which makes people feel, after an [ad] runs, like using [newspapers] again." ■

*Todd Shields is the Washington editor for Mediaweek.*



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# Scott MacDuffie

**Give him a campaign with tight deadlines and complicated buys, and he thrives** BY AIMEE DEEKEN



OUT OF HOME

SCOTT MACDUFFIE'S UPBRINGING explains a lot about why he excels at his job. As the youngest of seven children, he learned how to fight for what he wanted and to think out of the box to get noticed.

"I had practice in having to fight for the last pork chop at dinner," says MacDuffie, senior vp, director of out-of-home media at Zenith Media.

The skills gained in his frenetic childhood transferred perfectly to out of home, with its tight deadlines, client demands and competition for the most creative platforms. MacDuffie has 15 years experience in the outdoor, non-traditional and cinema advertising arenas. In the five years that he has been at Zenith, the company's OOH billings have grown more than 200 percent as the number of clients gravitating to the medium continues to expand.

Clients looking for a high-profile campaign that breaks through the clutter approach Zenith's OOH division for nontraditional vehicles that will set them apart. "Everybody is pressed to find ways to put new media on their schedules and tie it into a cohesive package for the client," says Claer-Marie Harris, executive vp at Telmar, a media-audience-measurement company. "Scott brings the client into the OOH arena."

MacDuffie and the Zenith outdoor team purchased OOH activity for 37 separate brands in 2003 in campaigns across the top 25 local markets. "Advertisers get sandwiched into what buyers know how to do," says Harris. "Scott does gutsy stuff, pushing different corners of OOH." Harris, who creates software that measures nontraditional outdoor media, says, "He's used every form of out-of-home media known to man—cups, beaches, stadium backs, treadmills."

That type of expertise was crucial in pulling off Toyota's inaugural campaign for its Scion youth division because the campaign used eight types of nontraditional outdoor media. "It was a stealth approach," says Dave Ehlers, senior vp, director of business development at Zenith Media. "Scott's great at coming up with creative nontraditional avenues while working hand in hand with creative agencies." The project targeted the 18-to-24-year-old consumer in four major California cities—Los Angeles, Sacramento, San Francisco and San Diego.

Because the audience is active and outside, MacDuffie orchestrated the use of such media as 144 building projections using illumination techniques, 11,000 wild post-

ings and 33,000 window-cling decals—all outside clubs, surf shops, record stores and local bars. The campaign, which ran from April through July, also included 420 theater screens, and postcards, billboards and bulletins.

MacDuffie's nontraditional expertise was again indispensable leading up to the New York City Marathon last month, when Zenith Media had a race of its own to run. The company had one week to put together a "living billboard" for Tylenol in Times Square. The project was an installation above the Champs retail sports store at Broadway and 42nd Street that read: "If you think you've got muscle pain, just ask these people." Under the board, runners took turns on two treadmills 12 hours a day for the five days before the marathon. Installing the treadmills and platform required hiring construction workers, testing treadmills, getting client and vendor approvals, and getting the vinyl artwork created and shipped. This level of complexity would usually require a month to put together.

MacDuffie's can-do attitude and rapport with vendors influence every project, says Michael DePalma, director of new business development at Snap Marketing. DePalma worked with MacDuffie for more than two years on the Verizon and Verizon Wireless accounts, which together are the nation's fifth-largest-spending client in OOH. Last summer, the team got an assignment from Verizon New Jersey the week before its Fourth of July weekend deadline. "The only reason we pulled it off in such a short time was his ability to use his relationships with vendors," contends DePalma.

The plan revolved around the state's beaches. The team's frenzied buying of nontraditional vehicles and venues through the week resulted in advertisements on aerial banners with full creative designs, golf-course driving ranges, and a "station domination" at the PATH train station in Hoboken. In addition, Verizon had a hot air balloon at the state's annual Festival of Ballooning and a wrapped ad van with a big-screen TV that displayed the ad to shore-goers. MacDuffie made sure everything was completed in time.

"[Scott] stays on top of many projects but knows how to delegate," says DePalma. "He works well with the people under him and respects and trusts his employees to do their allocated work." ■

*Aimee Deeken is an assistant editor at Mediaweek.*

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# Jeff Lanctot

**A quick study, he has a clear perspective on what both sides of the table need** BY CATHARINE P. TAYLOR



**INTERACTIVE**

NOT TOO LONG AFTER Jeff Lanctot joined online media specialist Avenue A in 1999, one of his colleagues, Maggie Boyer got a telephone call from the vp of sales at a major Web site, who recounted how impressive Lanctot was on a panel he'd seen him on. "I've just got to tell you," the executive gushed, "Your new boss is great."

There was only one problem: Boyer was Lanctot's boss, not the other way around. For Boyer, who is currently vp/Midwest region of the Seattle-based shop's new Chicago office, the anecdote summed up what is so special about 31-year-old Lanctot; he had just joined the company and had expressed reluctance about "being in the limelight" by doing speaking engagements that often come with the job, yet he still made a powerful impression, Boyer marvels.

This year's Media All-Star in interactive prefers being a subtle influence. "Jeff's the guy who comes up with all the facts and the findings and lets someone else present them," Boyer says. Lanctot, currently the shop's vp/media, would much rather credit his team of nearly 30 media executives than talk about his accomplishments. "It's really a reflection of their hard work," he says about the All-Star honor.

Maybe that's one reason why Lanctot isn't a household name within the fairly tight confines of Madison Avenue. Or maybe it's because he's so new to the industry. Back in 1999, when he joined Avenue A as associate media director, he had never worked in media, or online, before. He'd kicked off his career at Deloitte Management Consulting and followed that by serving as one of the founders of a lending company, Qualfund LLC, where he was in charge of direct marketing.

Fortunately, Lanctot is also "the ultimate student," according to Boyer. Upon being hired, he immediately began to study the details of 5,000 publishers that were being compiled by Avenue A into an SRDS-like database, taking on the task as a robust intellectual exercise.

Joanne Bradford, vp/chief media revenue officer at Microsoft's MSN, sees his relative newbie status as an advantage. It "just gives him a different approach to his thinking about how to solve these problems for online marketers," says Bradford. (MSN is both an agency client and a media property that Avenue A clients buy media on.)

But Lanctot's reputation for being a quick study with particularly good business insight was soon eclipsed by his

calm attitude during the dot-com depression that began not long after he joined the company. In Avenue A's version of the apocalypse, revenue dropped by one third between 2000 and 2001, and 20 percent of the staff was sent packing. According to agency president Clark Kokich, Lanctot was one of the only staffers who didn't require closed-door pep talks to get through those dark days. "The tougher it got, the better Jeff performed," he recalls.

Boyer attributes this to his unfailingly objective mind. "He thinks fairly, logically and rationally about everything," she says.

It's one thing for colleagues to sing your praises; it's another to be lauded by online publishers, who have been the victims of one of the most notorious buyers' markets the media business has ever seen. Yet they say that even when their own revenue was dropping like a stone, and cut-rate deals were easy to strike, Lanctot consistently had a clear perspective on the needs of all parties. "He tries to find a win-win for clients and publishers without compromising either side," says Bradford.

"What I find special about him is that he understands the buy/sell process from both the purchaser and the sell side," says Tony Nethercutt, strategic accounts director at Yahoo. He recalls a particularly touchy negotiation in which an Avenue A client was close to walking away from a deal with Yahoo because the two parties couldn't develop a workable business model. "One morning Jeff appeared on a regularly scheduled conference call and I joked that [his participation meant] things must be pretty bad," Nethercutt says. Lanctot didn't take the bait, instead urging all parties to work through their problems. "Today that client is one of our larger advertisers," he says.

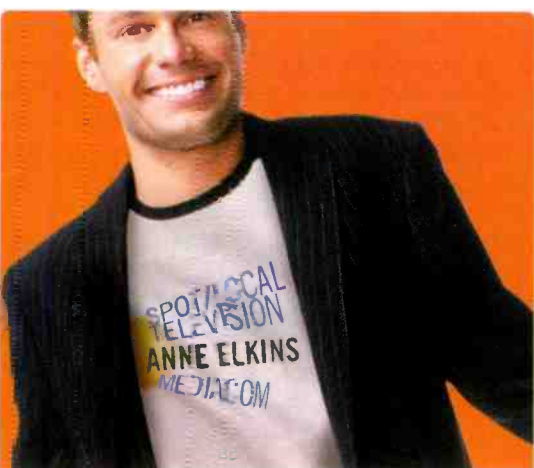
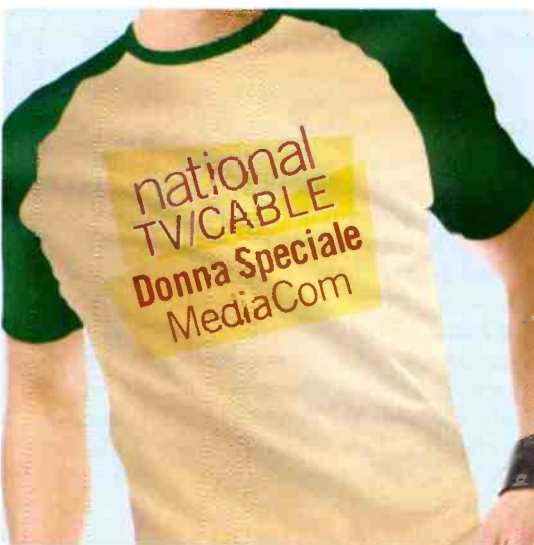
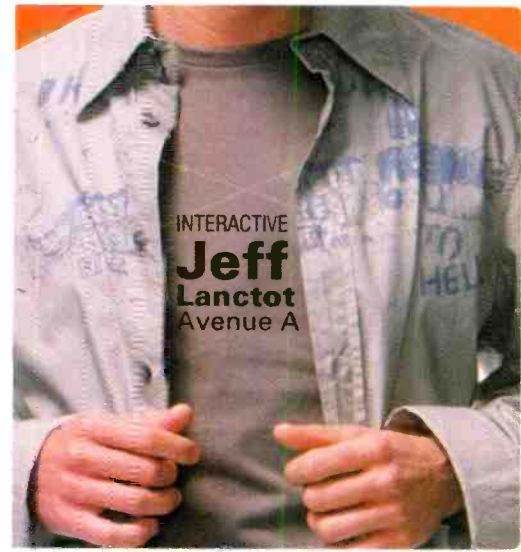
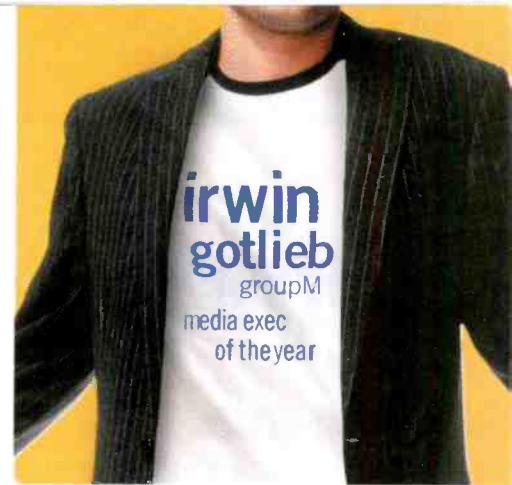
Scot McLernon, executive vp/sales and marketing at CBS MarketWatch, credits Lanctot with being willing to experiment with new ideas before other online media executives are ready to take the plunge. With Lanctot's blessing, former agency client AT&T Wireless became the first advertiser to buy an at-work-based network comprised of MarketWatch, CNet, Weather.com, and the *USA Today* and *New York Times* Web sites. "He helped us structure it and make it real," McLernon says. ■

*Catharine P. Taylor is a contributing editor to Adweek Magazines.*

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# Media All Stars

You guys are my idols!



# Laura Caraccioli-Davis

**Linking products to entertainment properties creates new contact points with target audience** BY A.J. FRUTKIN



NON-TRADITIONAL MEDIA

LONG BEFORE MADISON AVENUE ever crossed Vine, Laura Caraccioli was helping to pave that intersection. Armed with a vast knowledge of both media and programming, she played a pioneering role in the field of entertainment marketing.

And she continues to do so. In the past year, Caraccioli, senior vp/director of SMG Entertainment, engineered a variety of campaigns that define why she was chosen as a Media All-Star in non-traditional media. Among those campaigns are two that stand out: Kellogg's Pop Tarts' sponsorship of *American Idol*'s live tour, and Lego's introduction of its Clikits brand, targeting girls ages 6 to 11.

Caraccioli notes that SMGE helped Pop Tarts sponsor *Idol*'s first live national tour in 2002. But it followed so closely on the heels of the program's freshman success—the series launched in June, the tour kicked off in October—that there was little time to carry the campaign beyond traditional meet-and-greets, radio remotes and ticket giveaways.

Anticipating *Idol*'s continued success earlier this year, SMGE activated the second tour's campaign on a store level to take advantage of licensing opportunities. In conjunction with *Idol*'s summer tour, Kellogg introduced a line of frozen Pop Tarts with the show's logo branded on the boxes. Caraccioli says SMGE broke new ground in merchandising the brand because many stores moved the new flavors from the snack and cereal aisles to the freezer case. *Idol*'s brand strength is so strong, she adds, "stores were more apt to move the flavors front and center, because consumers gravitated toward them."

SMGE also brokered a deal with Ticketmaster through which Kellogg offered exclusive blocks of concert tickets available only via the Pop Tarts Web site. Following a successful viral marketing campaign, Caraccioli says, the initiative sold one-quarter of each venue in 40 markets nationwide.

For Kellogg, the tour was a huge success. "Our base business grew a lot on our core brands, and it helped us to launch new products," says Scott Hamric, associate director of marketing for Kellogg. "To have that many wins associated with a partnership is outstanding."

The second campaign Caraccioli engineered revolved around Lego's introduction of Clikits. The toy line features click-and-play pieces in the shapes of stars, hearts,

and flowers that join to create picture frames and jewelry. As a licensee of *Harry Potter* merchandise, which drew strong sales among young girls, Lego saw an opportunity to target that demo with other products. With two girls of her own, ages 4 and 7, who better to talk to that demo than Caraccioli?

Although the conventional approach to such a campaign might have been TV advertising, Caraccioli says "there was a smarter way to talk to girls 6 to 11."

She used the marketing dollars allocated for TV to partner with Sony Music and its Swedish girl-pop band Play. Masking its communication plan as a quasi-celebrity endorsement deal, Caraccioli says inserts appeared inside Play's CDs, which drove consumers to the Clikits Web site. Play's band members wore Clikits jewelry at events. There was even a design sweepstakes, with the first prize a concert and meet-and-greet at the winner's school.

Clikits ads also were featured in the Limited Too's so-called "catazine," which had never before featured ads for other brands. Between Sony and Limited Too, Caraccioli says the campaign "created contact points with the consumer that didn't exist before."

For many who have watched Caraccioli's career over the years, both the Kellogg and Lego campaigns underscore the effectiveness of her innovative approach to entertainment marketing. "In an area that's full of hype, Laura has her feet firmly rooted in the tangible," says Nick Brien, president of corporate business development at SMG. "For Laura, it's not just about the big, sexy idea. It's about ideas that work."

Of course, Caraccioli credits her seven-member team—Kathryn Thomas, Tom Weeks, Amy Harris, Meghan Stutzman, Laura Baruch, Allison Walwyn and Angela Lopez—with much of her success.

Prior to joining SMGE—then known as Starcom Entertainment—in 1995, Caraccioli worked in program sales and content development for a number of production and syndication companies. From the outset, she says, she was drawn to children's programming and products, an attraction that only was enhanced by the birth of her own children. And if, before they were born, she spent way too much time at Toys R Us, she jokes, "now I have an excuse." ■

*A.J. Frutkin is a senior editor at Mediaweek.*



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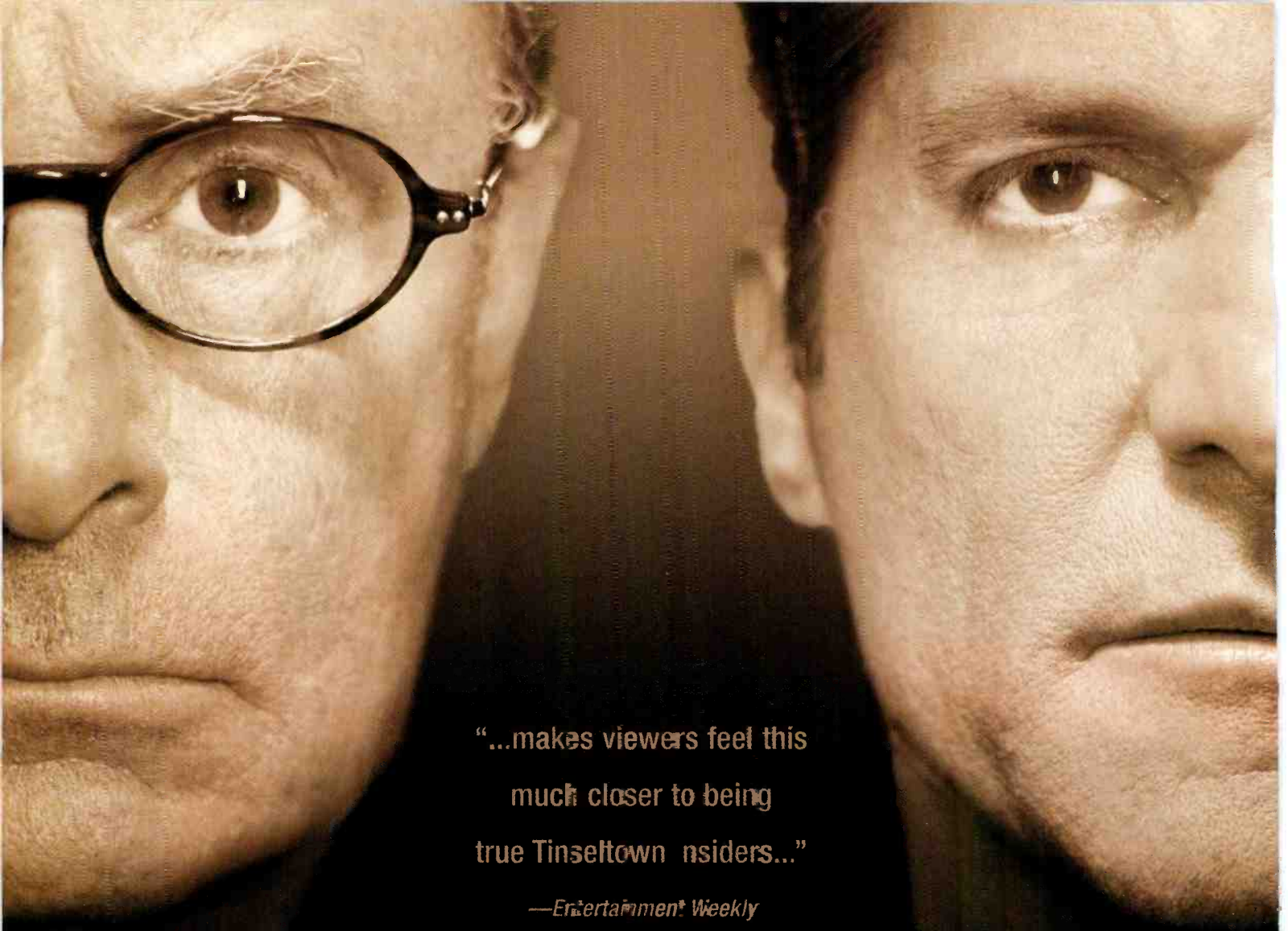
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productions

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TV FOR MOVIE PEOPLE

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# market profile

former managing editor at Gannett Co.'s *Press & Sun-Bulletin* of Binghamton, N.Y., as its new managing editor.

The *S-R* also turned over some department heads and did some newsroom restructuring this year, says Smith. That included reorganizing its local news department to increase the number of reporters in its main office.

In late 2002, the *S-R* launched a new edition for the city of Spokane Valley, Wash., a new area in the DMA that combined several small communities and unincorporated areas. It has a population of about 100,000. The paper also doubled the size of its bureau there to seven reporters, an editor and two photographers, says Smith. As it expanded in this area, the paper scaled back in the community of Coeur d'Alene, where it competes with the Hagadone Corp.'s *Coeur d'Alene Press*.

The market also has two alternative weekly newspapers, the market-leading *Pacific Northwest Inlander*, and *The Local Planet Weekly*. The latter was sold in November to a partnership led by Paulette Burgess, a former writer for the publication. The biweekly *Journal of Business*, founded in 1986, is owned by a division of Cowles Publishing.

In the No. 92 Spokane radio market, Clear Channel Communications, Citadel Communications and family-owned Morgan Murphy Stations are the leading radio broadcasters. The three companies have a combined 93.3 percent share of the local ad pie. Arbitron has embargoed the market at the request of local clients, which means it does not release specific ratings data about individual stations to the media.

Clear Channel owns the dominant station overall, Classic Rock KKZK-FM. CC's Hot Adult Contemporary KCDA-FM saw a jump in share overall in the summer Arbitron survey. However, sister News/Talk KQNT-AM saw its share fall from the spring to the summer book.

Citadel owns the market's leading Country station, KDRK-FM and simulcast partner KDRK-AM. KDRK is the No. 2 station overall. Citadel's Classic Rock KZBD-FM competes with CC's KKZK-FM. However, Citadel has the market's lone Oldies station in KEYE-FM, another top station. Citadel's News/Talk KGA-AM and CC's News/Talk KQNT-AM are both well behind Morgan Murphy's News/Talk/Sports KXLY-AM. Morgan Murphy also has the market leading Soft Adult Contemporary station, KXLY-FM.

Family-owned Morgan Murphy Stations is the broadcast division of the Evening Telegram Company of Superior, Wis. The com-

pany owns seven stations in the Spokane market, including News/Talk/Sports leader KXLY-AM. Former Los Angeles police detective Mark Fuhrman, best known for his testimony during the O.J. Simpson trial, now lives in rural Idaho. Fuhrman co-hosts a weekday crime talk show from 3-5 p.m. on KXLY-AM.

Spokane's outdoor advertising arena has a number of competitors, but Lamar Advertising dominates the market. Sunset Outdoor Advertising provides traditional billboard advertising and also has a bus bench advertising division. Obie Advertising has the transit advertising contract in the market. ■

## ARBITRON RADIO OWNERSHIP

Owner	Stations	Avg. Qtr.-Hour Share	Revenue (in millions)	Share of Total
Clear Channel Communications	2 AM, 4 FM	27.2	\$7.4	33.8%
Citadel Communications	3 AM, 4 FM	25.9	\$7.2	32.6%
Morgan Murphy Stations	3 AM, 4 FM	27.0	\$5.9	26.9%
Pamplin Communications	1 FM	3.3	\$0.7	3.2%
Blue Sky Broadcasting	1 FM	1.3	\$0.3	1.1%

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

## NEWSPAPERS: THE ABCs

	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
<b>Spokane County (Wash.): 170,588 Households</b>				
<i>The Spokesman-Review</i>	73,240	94,140	42.9%	55.2%
<b>Kootenai County (Idaho.): 45,335 Households</b>				
<i>The Spokesman-Review</i>	9,966	12,492	22.0%	27.6%
<b>Stevens County (Wash.): 15,541 Households</b>				
<i>The Spokesman-Review</i>	3,636	4,777	23.4%	30.7%
<b>Pend Oreille County (Wash.): 4,795 Households</b>				
<i>The Spokesman-Review</i>	1,103	1,468	23.0%	30.6%
<b>Lincoln County (Wash.): 4,335 Households</b>				
<i>The Spokesman-Review</i>	1,435	1,840	33.1%	42.4%

Data is based on audited numbers published in the Audit Bureau of Circulations' Spring 2003 County Penetration Report.

## NIelsen RATINGS / SPOKANE, WASH.

EVENING AND LATE-NEWS DAYPARTS, WEEKDAYS

### Evening News

Time	Network	Station	Rating	Share
5-5:30 p.m.	CBS	KREM	8	21
	NBC	KHQ	6	17
	ABC	KXLY	5	12
6-6:30 p.m.	CBS	KREM	7	16
	ABC	KXLY	7	16
	NBC	KHQ	6	15

### Late News

Time	Network	Station	Rating	Share
10-10:30 p.m.	Fox	KAYU	2	5
	WB	KSKN	2	3
11-11:30 p.m.	NBC	KHQ	5	22
	CBS	KREM	4	20
	ABC	KXLY	3	12

\*All data estimated by Nielsen from diary returns of evening and late local news only. Source: Nielsen Media Research, July 2003

### Quicktakes



**No short shrift: Chef Batali (l.) didn't show any leg at Fairchild's (r.) 25th-anniversary fete at Le Bernardin.**

**IT WAS SUCH A BIG DEAL** that Mario Batali even put on a pair of jeans. *Bon Appétit* was feting editor **Barbara Fairchild** at Le Bernardin on the occasion of her 25th anniversary with the Condé Nast foodie title, and when über-chef Batali walked in, Fairchild marveled that he wasn't wearing his signature shorts. Was it too cold? she asked. "No," said Batali, "I wear shorts in a snow-storm, but Le Bernardin is a fancy place, so I thought I should dress up for your party." Other highlights included Fairchild's reunion with former boyfriend **Bill Ritter**, an anchor at WABC-TV. Childhood pals from California, the two joked about how they were each other's first sweetheart—in third grade. Meanwhile, *New York Times* film critic **Elvis Mitchell** couldn't wait till the desserts came out—he'd had to pass on the hors d'oeuvres because he's highly allergic to seafood. And Fairchild got her just dessert when Condé Nast CEO Steve Florio presented the chocoholic guest of honor with an original vintage advertising poster called *Chocolat Lombart*, to hang in her new Manhattan apartment... *Travel + Leisure* vp/publisher

**Ellen Asmodeo** managed to clear up a misunderstanding and get Ross Klein to agree to speak at the magazine's recent

Marketwatch event. Must've been a bad cell-phone connection, because Klein, vp/chief marketing officer of W Hotels, initially thought Asmodeo was inviting him to speak at a seminar about abnormal marketing—it was actually called "Marketing in the New Normal." And later in the conversation, there was yet another misunderstanding. When Asmodeo mentioned that the keynoter would be the author of *Trading Up*, Klein was delighted, saying he'd read the first book by *Sex in the City* writer Candace Bushnell. Uh, sorry, Asmodeo had to explain. She was referring to the less libidinal *Trading Up: The New American Luxury*, by Michael Silverstein...New York

Mayor Michael Bloomberg has proclaimed today, Dec. 8, as **John A. Reisenbach Foundation Day** in the City of New York in honor of the charitable foundation that raises money from the city's media and advertising community for quality-of-life, anti-crime and anti-violence programs. At its 12th annual gala tonight at the Union League Club in New York, the foundation will present its Distinguished Citizen Award for only the third time, to TV producer **Dick Wolf** for fostering a better understanding of police work through his hit *Law & Order* dramas. In his proclamation, Mayor Bloomberg cited the Reisenbach Foundation, started in 1991 after the unsolved murder of John A. Reisenbach, then vp of national ad sales for All American Television, as "vital to the fight against crime in our city, providing an already influential industry with the opportunity to make a profound difference in [New Yorkers'] lives."



UNIVERSAL NETWORK TELEVISION

**Distinguished: Law-man Wolf**



**T+L's Asmodeo (l.) with W Hotels' Klein at the mag's Marketwatch event**

#### CABLE

**Gretchen Beidl** and **Sydney McQuoid** were promoted from vp of affiliate sales to senior vp, affiliate sales for Oxygen. Beidl oversees the sales and marketing efforts for Time Warner Cable, Adelphia Communications, DirecTV and Insight Communications, and recently took on oversight of Oxygen's efforts with Comcast Cable. McQuoid oversees day-to-day business in the Dallas office and leads the Oxygen affiliate sales team there in its sales and marketing efforts with Cox, Charter and Cable One.

#### RADIO

At Greater Media, **Rick Feinblatt**, general manager of the company's stations in Philadelphia and vp of its radio division, will assume the vp of radio position full time. Replacing him in Philadelphia is **Bob Woodward**, who comes to Greater Media from AAA Entertainment, where he was gm of the company's four stations in the Hamptons, Long Island... **Mary Lou Gunn** was named vp and market manager for Clear Channel's five stations in Portland, Ore. She was vp and market manager for the company's stations in Fresno, Calif.

#### AGENCIES

**Marc Goodman** was promoted from vp to senior vp and East Coast sales director for PIC-TV, which specializes in the planning and placement of 10-second promotional spots.

#### MAGAZINES

**Jeff Wellington**, publisher of Time Inc.'s *Parenting*, has been promoted to vp/group publisher of the Parenting Group, succeeding **Diane Oshin**, who has moved over to work on development in the company's Women's Group under executive vp Nora McAniff. Oshin's title was not specified. Wellington will retain his publisher duties at *Parenting*... **Dave Mevorah**, associate publisher of G+J USA Publishing's *Child*, was promoted to publisher. Mevorah succeeds **Kate Kelly Smith**, who joined Rodale's *Prevention* as publisher... At *Forbes*, **Kevin Gentzel**, most recently group advertising director on the West Coast, has been promoted to national advertising director.



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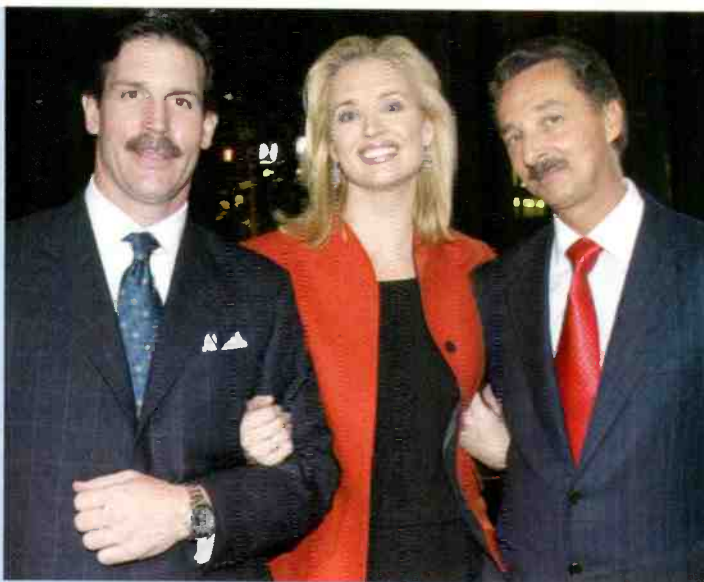
WE LOVE BEING NUMBER ONE.

*The view from the top is pretty sweet. Boy, there sure are a lot of bald people.*

## Dish



VH1 general manager Christina Norman (r.) got into the holiday spirit on a trip to Detroit to spend a few days with Kid Rock for the taping of *A Kid Rock Christmas*, filmed in part at the Motor City's Emerald Theater. The special will premiere Dec. 14.



In midtown Manhattan at the Tourneau Atrium for the recent *Robb Report Worth* magazine launch party, (l. to r.) Robert Fritze, *Robb Report Worth* vp/publisher; Fox News Channel anchor Laurie Dhue; and James Selwa, president of Rolls-Royce Motor Cars NA, which co-sponsored the event

(L. to r.) *Money* magazine managing editor Bob Safian, New York Yankees Captain Derek Jeter, and *Money* publisher Mike Dukmejian chatted at the recent "Money and Happiness" luncheon at New York's Union League Club. The event was sponsored by FleetBoston Financial and *Money* to benefit Literacy Partners.



At the Santa Monica Civic Center for the recent "*Vibe*: Beats, Style, Flavor" awards celebrating excellence and innovation in urban music, (l. to r.) Jack Sussman, senior vp, specials, CBS; Emil Wilbekin, editorial director, vp of brand development for Vibe Ventures; awards show host Queen Latifah; Leslie Moonves, chairman and CEO, CBS; Dawn Ostroff, president of entertainment, UPN; Shakim Compere, CEO of Flavor Unit; and Kenard Gibbs, president, *Vibe* magazine

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- Harrisdirect
- Hewlett Packard
- Infiniti
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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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# INVESTOR'S BUSINESS DAILY®

# inside media

NEWS OF THE MARKET

## Nielsen to Track Product Placement

Nielsen Media Research plans to launch a new service in February called Product Placement Measurement Service to track product placement in TV programs, a growing practice among advertisers. The software-based service will detail what products were showcased on what shows, and the data will be merged with minute-by-minute ratings data. To collect the information, Nielsen will rely on its Monitor-Plus staff, which already reviews commercials. At launch, Nielsen will track product placement only on the broadcast networks. Nielsen is owned by *Mediaweek* parent VNU.

## ABC, MindShare Team for Family Fare

ABC is partnering with media agency MindShare to develop and produce scripted family-oriented television series for broadcast on the network. Under the agreement, the two will share the development costs, and shows that make it on the air will be supported by MindShare's clients. ABC will retain distribution rights but will split back-end profits with MindShare. Peter Tortorici, MindShare director of programming, will work with ABC on development. *Mediaweek* (July 28) first reported that ABC was talking with agencies about striking such deals.

## Speed Channel Hits 60 Million Subs

Speed Channel has crossed the 60 million-subscriber mark with distribution on Comcast's cable system in Gadsden, Ala. Speed Channel has added 4.7 million subs in the past 12 months, including the Gadsden carriage

deal, which added 18,000 in an area near the Talladega Superspeedway, home to the Winston Cup Series in April and September.

## CBS, Affils Trade Value in NCAA Deal

After months of negotiation, CBS and the CBS Affiliate Board, which represents CBS affiliates, last week agreed to a "value exchange plan" designed to help the network defray some of the costs associated with the yearly broadcast of the NCAA men's basketball tournament. At the CBS affiliates meeting last June, CBS floated a plan that called for affiliates to contribute nearly \$27 million yearly through 2013, the duration of the 11-year, \$6 billion NCAA contract. The plan did not sit well with many stations, which already pony up cash in support of the network's \$4 billion, eight-year NFL deal. Although details of the NCAA plan were not disclosed, CBS said the agreement includes sales inventory and cash contributions.

## Clear Channel Airports Adds Philly, Boston

Clear Channel Airports, a division of Clear Channel Outdoor, last week won long-term contracts to manage the airport advertising in Philadelphia and Boston. The company beat out JCDecaux, which previously managed the airport advertising at the Philadelphia International Airport, for a contract that runs through May 1, 2010. Clear Channel was also awarded a new seven-year contract for Boston Logan International Airport, where it has managed the advertising for the past seven years. Clear Channel also manages the airport advertising in eight of



Randall and Klugman pulled top ratings in New York on turkey day.

WPIX airs the series regularly weekdays at 2:30 a.m. and Sundays at midnight.

## Odd-athon Scores for WPIX

What do you program after the turkey? Try *The Odd Couple*, the series that ended its network run nearly three decades ago. A noon-to-10 p.m. marathon of the classic sitcom drew top ratings on Saturday, Nov. 29, for WPIX, Tribune Broadcasting's WB station in New York, ranking first with a 4.0 rating/10 share, according to Nielsen Media Research. Tony Randall, who played the obsessively neat Felix Unger opposite Jack Klugman's messy Oscar Madison, hosted the marathon. The episode with the highest ratings? "I Gotta Be Me," in which a psychiatrist suggests role-reversal therapy for the warring apartment mates. It scored a 5.1/11 rating when it aired at 3:30 p.m.

## Calendar

The New York chapter of the **National Association of Multi-Ethnicity in Communications** will host its holiday benefit gala Dec. 9 at Capitale in New York. The event will honor Douglas Holloway, president of network distribution and affiliate relations for Universal Television Network, and Clayton Banks, president of Ember Media. Contact: Kim Collins, 646-734-6881 or e-mail [kymespn@hotmail.com](mailto:kymespn@hotmail.com).

**New York Women in Film & Television** will present the 2003 **Muse Awards for Outstanding Vision and Achievement** at a gala luncheon Dec. 10 at the New York Hilton. The event, hosted by Caroline Rhea, will honor actresses Whoopi Goldberg and Emma Thompson, Sci Fi Channel president Bonnie Hammer, and award-winning cinematographer Ellen Kuras. For tickets and information, contact NYWIFT at 212-838-6033.

Television Critics Association's **Winter Press Tour** will be held Jan. 6-18 at the Renaissance Hollywood Hotel in Los Angeles. Programming presentation schedules by cable and broadcast networks will be as follows: cable, Jan. 6-9; PBS, Jan. 10; Pax, Jan. 11; TCA Members Day, Jan. 12; the WB, Jan. 13; NBC, Jan. 14; ABC, Jan. 15; Fox, Jan. 16; CBS, Jan. 17; and UPN, Jan. 18. Contact: Kay McFadden, TCA president, at [kmcfadden@seattletimes.com](mailto:kmcfadden@seattletimes.com).

The Association of National Advertisers will present the **ANA Agency Relations Forum** Jan. 28 at the Grand Hyatt Hotel in New York. Issues to be addressed include maximizing effectiveness in the client/agency relationship; managing integrated marketing communications; sustaining a long-term partnership, with a look at the 20-year Visa/BBDO relationship; and Super Bowl advertising. Contact: Joanne Forbes, 212-455-8086 or [jforbes@ana.net](mailto:jforbes@ana.net).

Interp's 6th annual **Power of Urban Radio Symposium** will be held Feb. 24 at the Hyatt Regency Hotel in Chicago. Renata McCann, CEO of Starcom, will keynote. Contact Sherman Kizart, 312-616-7204 or [sherman\\_kizart@interp.com](mailto:sherman_kizart@interp.com).



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## Lifetime to Give More *Medicine*

Lifetime Television has renewed *Strong Medicine* for a fifth season and bought the syndication rights from Sony Pictures Television to air reruns of the series from previous seasons during daytime. The female-skewing medical drama will return next year with 22 new episodes on Sunday nights in prime time while the older episodes will be stripped Monday to Friday. *Strong Medicine* is executive produced by Whoopi Goldberg and Tammy Ader for Sony Pictures Television.

## Oxygen to Run Skating Challenge

Oxygen will telecast the Figure Skating Challenge on Dec. 13 and 14 at 8 p.m. The skate-off will feature the world's top skaters, including 2002 Olympic gold medalists Jamie Sales and David Pelletier and the skating duo who almost took the gold during those controversial games in Salt Lake City, Russia's Elena Berezhnaya and Anton Silkharulidze. During the challenge, to be taped Dec. 3, four teams from the U.S., Europe, Canada and Russia will compete for the World Team title. The Challenge is part

of a three-year deal Oxygen signed with IMG/TWI, which will produce the show.

## Big Scores Even Bigger for VH1

The two-hour VH1 special *VH1 Big in '03* scored a 1.3 rating in its target demo of adults 18-49 on Nov. 30. The telecast doubled the delivery of last year's VH1 *Big in '02 Awards* show, increasing 114 percent to deliver 1.9 million viewers 2-plus. The pop-culture showcase, hosted by D.L. Hughley, featured appearances by Beyoncé, Will Smith and Jessica Simpson and performances by Kid Rock, Shania Twain and Outkast.

## Michael Reagan Switches Syndicators

After nearly 10 years with Premiere Radio Networks, Michael Reagan, son of former president Ronald Reagan, is changing syndicators. *The Michael Reagan Talk Show* will be syndicated by Radio America starting at the end of the month. The daily 3 to 7 p.m. show (Pacific time) has more than 150 affiliates.

## Cable Net Targeting Asians Planned

WorldAsia founder Michael Tsang has announced plans to launch a new cable network targeting the 14 million Asian Americans in the U.S. and non-Asian audiences interested in Asian culture and entertainment.

The television counterpart to WorldAsia, which plans Pan-Asian events in the U.S., is slated to premiere next summer as an English-language network that embraces "all things Asian," covering beauty, health, technology, fashion and celebrities.

## Time Out Heads to Chicago

Time Out Group, publisher of *Time Out New York* and *Time Out London*, will launch *Time Out Chicago* in September 2004 with help from Joe Mansueto, owner of investment research firm Morningstar. Mansueto will help fund the acquisition of subscribers. *TONY* president and editorial director Cyndi Stivers will spearhead the Chicago edition. *TONY* publisher Alison Tocci and CFO Daniel Reilly will also be involved with the new title. The company will also spin off a quarterly called *Time Out New York Kids* beginning in March.

## TV Guide to Brand DirecTV IPGs

Gemstar-TV Guide International reached an agreement with DirecTV for the satellite operator to begin using its technology and TV Guide brand in its interactive programming guides (IPGs) next year. Also, DirecTV will launch the TV Guide Channel on its Total Choice tier. Specific terms were not disclosed, but under the agreement regarding the licensing of Gemstar's IPG technology, Gemstar will receive fees directly from DirecTV rather than from its set-top box suppliers.

## Ho Launches Lifestyle Title *Rescue*

*Rescue*, a lifestyle magazine from Portland, Maine-based HoWorld Productions, launched last week as a bimonthly with a circulation of 50,000. The title covers all aspects of daily life, including home, food, pet care, finance and entertainment. HoWorld CEO and founder Dan Ho is serving as editor and publisher. In May, *Rescue* will up its frequency to monthly.

## Mex-Targeted RadioVisa Builds Lineup

RadioVisa, the year-old radio network building a portfolio of shows targeting Mexican Hispanics, has added a new two-hour midday show to its growing lineup, *En El Medio*, hosted by local radio and TV personality Antonio Gonzalez. The show, which will feature Gonzalez's commentary on a wide range of topics including breaking news stories, is expected to launch when RadioVisa completes its deal to purchase KPLY-AM in Orange County, Calif. ■

## ESPN Spins Off Deportes as Full-Fledged Channel



Goles guys Tapia (l.) and Balado

ESPN on Dec. 1 announced plans to launch ESPN Deportes as a full-fledged cable network targeting Spanish-speaking audiences on Jan. 7. The new ESPN Deportes, which began in 2000 as a Spanish-language feed on ESPN telecasting Major League Baseball games on Sunday nights, will kick off with coverage of a National Basketball Association game and a custom-tailored version of ESPN signature series *SportsCenter*. ESPN Deportes is slated to launch at 8 p.m. with a new series, *Somos ESPN Deportes*, which will preview key programming highlighting Latin

sports stars. The Spanish-language *SportsCenter* will air at 8:30 p.m., followed by live coverage of the Golden State Warriors vs. Dallas Mavericks. The new network will showcase more than 200 live events from the NBA, National Football League, Wimbledon and French Open tennis tournaments and the UEFA Champions League. Series will include *Fuera de Juego*, a soccer roundtable; *Goles de España*, a soccer analysis show hosted by Luis Tapia and Diego Balado; *Perfiles*, interviews with Latin athletes; and *NFL Semanal* and *RPM Semanal*, which will look at the world of football and auto racing, respectively. "The full-time launch of ESPN Deportes demonstrates our commitment to serve the growing appetite of the Latino sports fan," said Lino Garcia, general manager, ESPN Deportes.

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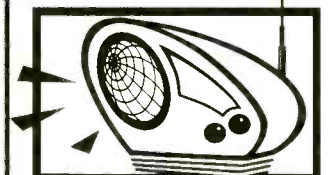
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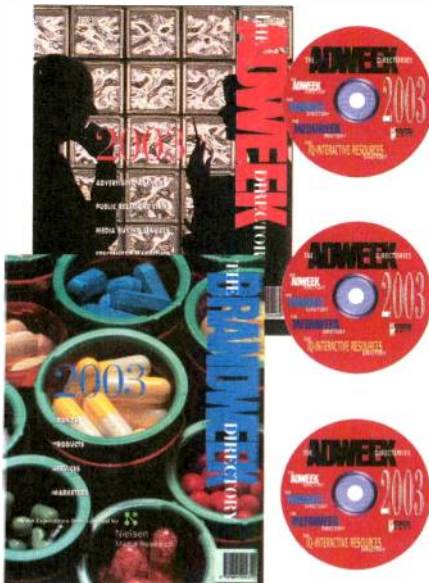
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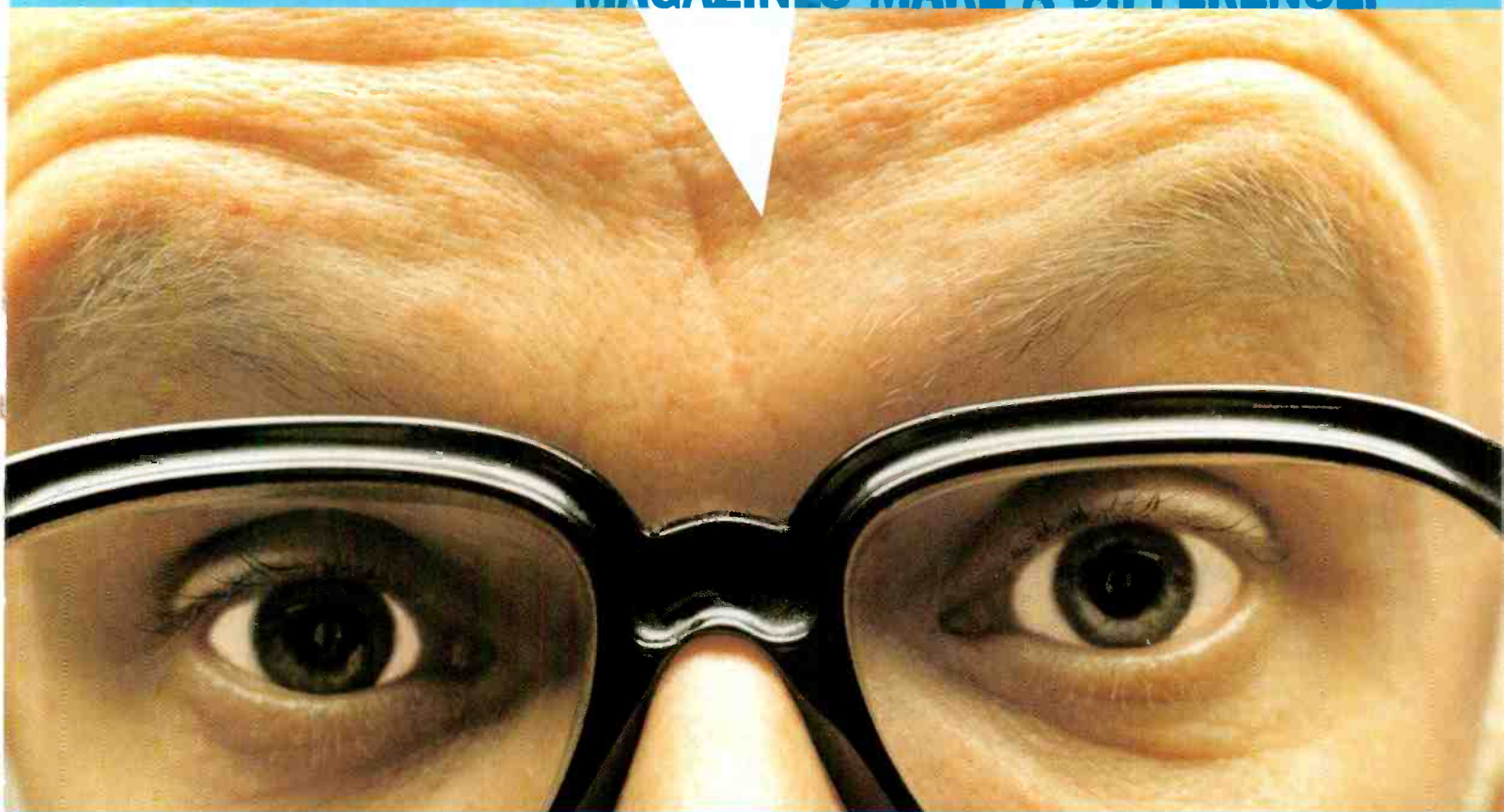
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## Paint it Black

No longer the troubled child at Condé Nast, *The New Yorker* again ends the year with a sizable profit

LONG WRITTEN OFF AS A FINANCIAL SINKHOLE, *THE NEW YORKER* IN RECENT YEARS HAS grown into a viable and profitable business. While many publishers are smarting over a tough year of declining circulation and advertising, the Condé Nast weekly has performed solidly and will show a



Carey says TV and luxury ads helped the weekly end the year up in pages.

profit for the second consecutive year, earning between \$8 to \$10 million—far surpassing last year's estimated \$1 million, according to CN executives familiar with the numbers.

While vp/publisher David Carey is mum on his title's profits, he readily admits that "business has been much better than last year." Ad pages through Dec. 8 increased 1.6 percent to 2,110, reports the *Mediaweek* Monitor. Overall, Carey predicts ad pages will be up 3 percent by year-end, thanks to increases in cable network ads (History Channel and USA Net are both new this year), and a bump in luxury spending.

"*The New Yorker* has a very diversified mix of ads and it's functioned like a mutual fund during challenging times," he says. "We have

business that's pretty evenly distributed across seven different categories, and when one or two are off there are usually others that will offset it and grow. That's something I didn't come to fully appreciate until the last two years." Two categories that remained soft this year, however, have been financial and travel.

Meanwhile, paid circulation grew 3.6 percent to 958,179 through June compared with the year prior, according to the Audit Bureau of Circulations, inching ever closer to 1 million. In August 2004, *The New Yorker* will raise its guaranteed circ to 925,000 from 900,000.



The combination of newsworthy events (including Iraq and the upcoming elections) and increased coverage in recent

years in areas such as sports, pop music and television has helped to steadily grow the title's circulation. That momentum, and a string of major marketing programs, including the popular New Yorker Festival, has caused media buyers to take notice. "[*New Yorker* editor] David Remnick has made the magazine a lot more accessible," observes George Janson, Mediaedge:cia director of print. "[The publishing side] has also done a good job in how they are selling and marketing the magazine. The festival is without a doubt one of the best magazine marketing platforms because it truly does leverage what the magazine is all about."

Having just wrapped up its fourth festival, *The New Yorker* in late March will kick off its

second mini festival—New Yorker Nights—in Los Angeles. Later in the year, Rhonda Sherman, the magazine's editorial promotional director, who dreamed up the festivals, will test the waters with yet another event, this one for college students. The New Yorker College Town Tour will visit three schools late next year, and another three in early 2005.

Given the recent decline in *The New Yorker's* median age, a college tour may not be such a bad idea. In the latest fall 2003 Mediamark Research Inc. audience estimates, the *New Yorker's* median age dropped to 44.6 from 48.4 in a single year.

What's caused the drop? "I haven't a clue," replies Remnick. "There's no focus groups, no guessing what the reader will like, no saying, 'Let's do this so 23-year-old readers will read this and 45-year-old readers will read that.' The magazine is truly an extension of the passions of the people who produce it."

Next year, Remnick plans to roll out a number of themed issues: In April the weekly will publish its first humor edition; it will repeat the summer food issue and will assemble a politics issue to coincide with the elections. He is also busy trying to fill his vacant Washington bureau chief job. *The New York Times's* James Bennett got cold feet and quit last month before he was supposed to start in January. "We have lots of people who write about politics and I think we will do just fine," insists Remnick.

He may also want to create a West Coast bureau. For the first time in its 79-year history, the weekly counts more circ in California than New York: 165,600 versus 164,300. —LG

## Broadly Speaking

### Rodale revamps sports titles

When it comes to Rodale's collection of niche sports titles, Tom Beusse likes to think broadly.

As president of the *Men's Health* and Sports Group, Beusse in the past year has spearheaded an all-out effort to improve the quality of enthusiast magazines *Backpacker*, *Bicycling*, *Scuba Diving* and *Runner's World*, hiring new editors in chief and charging them with the mission of reaching beyond their hardcore readers. And in doing so, several of those titles are now beginning to see the payoff, with gains in circulation and in advertising.

"We had been talking to five-times-a-week participants instead of including the twice-a-

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# Mediaweek Magazine Monitor

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	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
<b>NEWS/BUSINESS</b>								
BusinessWeek	8-Dec	65.75	9-Dec	78.87	-16.63%	2,835.10	3,116.52	-9.03%
The Economist	29-Nov	48.00	30-Nov	49.00	-2.04%	1,978.00	2,151.00	-8.04%
Newsweek <sup>E</sup>	8-Dec	50.65	9-Dec	68.89	-26.48%	1,945.23	1,903.76	2.18%
The New Republic*			<b>NO ISSUE</b>			306.69	338.17	-9.31%
Time <sup>E</sup>	8-Dec	63.70	9-Dec	63.42	0.44%	2,208.34	2,222.75	-0.65%
U.S. News & World Report <sup>S</sup>	8-Dec	46.04	9-Dec	27.33	68.46%	1,372.13	1,349.46	1.68%
The Weekly Standard	15-Dec	8.15	16-Dec	3.66	122.68%	374.25	380.16	-1.55%
<b>Category Total</b>		<b>282.29</b>		<b>291.17</b>	<b>-3.05%</b>	<b>11,019.74</b>	<b>11,461.82</b>	<b>-3.86%</b>
<b>SPORTS/ENTERTAINMENT/LEISURE</b>								
AutoWeek	8-Dec	29.67	9-Dec	24.59	20.66%	1,151.46	1,132.08	1.71%
Entertainment Weekly	5-Dec	52.50	6-Dec	48.42	8.43%	1,784.71	1,772.89	0.67%
Golf World			<b>NO ISSUE</b>			887.03	1,234.21	-28.13%
New York*	8-Dec	55.10	9-Dec	51.00	8.04%	2,298.40	2,393.60	-3.98%
People	8-Dec	110.18	9-Dec	115.74	-4.80%	3,518.15	3,469.76	1.39%
Sporting News	8-Dec	15.83	9-Dec	15.67	1.02%	750.14	710.44	5.59%
Sports Illustrated <sup>@</sup>	8-Dec	42.24	9-Dec	43.88	-3.74%	2,174.85	2,349.02	-7.41%
The New Yorker <sup>E</sup>	8-Dec	71.71	9-Dec	75.08	-4.49%	2,143.94	2,110.36	1.59%
Time Out New York	3-Dec	69.44	4-Dec	69.31	0.18%	3,398.44	3,368.26	0.90%
TV Guide	6-Dec	56.57	7-Dec	58.68	-3.60%	2,338.54	2,348.87	-0.44%
Us Weekly*			<b>NO ISSUE</b>			1,188.57	988.64	20.22%
<b>Category Total</b>		<b>503.24</b>		<b>502.37</b>	<b>0.17%</b>	<b>21,634.23</b>	<b>21,878.13</b>	<b>-1.11%</b>
<b>SUNDAY MAGAZINES</b>								
American Profile	7-Dec	11.90	8-Dec	9.05	31.49%	452.40	444.59	1.76%
Parade	7-Dec	21.57	8-Dec	17.76	21.45%	658.41	631.51	4.26%
USA Weekend	7-Dec	21.64	8-Dec	14.28	51.54%	594.16	592.08	0.35%
<b>Category Total</b>		<b>55.11</b>		<b>41.09</b>	<b>34.12%</b>	<b>1,704.97</b>	<b>1,668.18</b>	<b>2.21%</b>
<b>TOTALS</b>		<b>840.64</b>		<b>834.63</b>	<b>0.72%</b>	<b>34,358.94</b>	<b>35,008.13</b>	<b>-1.85%</b>

E=estimated page counts; S=2003 special issue: Year-end Personal Finance Guide; \*+=one more issue in 2003 than in 2002; @=one fewer issue in 2003

CHARTS COMPILED BY AIMEE DEEKEN

week ones who are just as avid," Beusse says. "Going broader isn't a case of selling out, it's about doing a better job."

After becoming editorial director of the Cycling Group, which includes *Bicycling* and *Mountain Bike*, last December, *Sports Illustrated* veteran editor Stephen Madden began adding more features and better photography to *Bicycling*. This past spring, the eight-times-yearly *Mountain Bike's* 150,000 circulation was folded into the 285,000-circ *Bicycling*, creating a new combined rate base of 400,000 (*MB* read-

ers got their issues polybagged with copies of *Bicycling*; next year, *MB* becomes a quarterly.)

Despite *Mountain Bike's* bumpy ride, *Bicycling* has forged ahead; ad pages in 2003 increased 10.6 percent to 465.

In June, 185,000-circ *Scuba Diving* also got revamped, complete with a new logo and more photography. *Backpacker* followed this past summer, adding more lifestyle and travel coverage. The goal is to better compete against 663,000-circ *Outside* and 404,000-circ *National Geographic Adventure*. *Backpacker's* rate base in

January will rise to 300,000 from 295,000; ad pages this year grew 5.3 percent to 473.

*Men's Journal* vet David Willey, who joined *Runner's World* last May as editor, is preparing for an April redesign. *RW* "will have an elegant



look that taps into what makes running a passionate part of people's lives," he says.

Along with a new logo, there will be more storytelling, travel and lifestyle pieces, and he will be open to celebrity coverage. The January issue features a behind-the-scenes account of P. Diddy's first-time effort in the New York City marathon this fall. "It's a feature that is built on a creative idea, that was written with voice and humor, and that expands the 'world' of *Runner's World*," says Willey.



Beusse will cap his group's redesigns with the April issue of *RW*.

*RW*, like its siblings, is on a roll. Ad pages this year are up 4.6 percent to 537. In January, the monthly will hike its rate base to 575,000 from 520,000.

Brett Stewart, Universal McCann senior vp director of strategic print services, applauds the changes at Rodale. "They are making a concerted effort to remain relevant to consumers," he says. "Every publisher has to evolve."—LG

60sec. With



## Susan Schultz Editor in Chief, CosmoGirl!

**Q.** You succeeded *Seventeen's* Atoosa Rubenstein in July as top editor. How does your editorial style differ? **A.** I'm approaching *CosmoGirl!* not so much differently; rather, I am looking at what the next step is in the evolution of the magazine. We want to give our readers more opportunities to contribute. In March, they will be the ones interviewing CEOs and power players such as Donald Trump for the 2024 column instead of the editor in chief.

**Q.** Will you infuse the title with your voice or take a step back? **A.** I'll continue to have an editor's letter that talks to the girls about something I personally have noted. And there is an advice column called Ask Atoosa that in February will be renamed Ask *CosmoGirl!* I will be answering their questions. **Q.** What's on tap for next year?

**A.** We're in our fifth year, and so we're taking the year to celebrate the girls with a Born to Lead series. It begins in February with Born to Give that's all about volunteer work and charities. In April, Born to Play will be about girls inspired by sports; Born to Rock in June/July will be about the performing arts and how to get in; Born to Shine in September will be about inner beauty. And the series will culminate in November with Born to Lead. **Q.** Like most teen titles, *CosmoGirl!*'s staff is pretty young. How would you describe the work environment? **A.** In the greatest sense, sometimes it's like a high-school girl's life, which is a little frenetic and a little stressful where it maybe doesn't have to be. But it's reliving it in a way that if you could do it over again, it's what you wish you would have known. The way we see it is, you're not that different than you were when you were 16; you've just learned to navigate life better.

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# media person

BY LEWIS GROSSBERGER



## Paris Goes to Paris

**WATCHING THE SIMPLE LIFE, MEDIA PERSON THOUGHT TO HIMSELF: "WOULDN'T IT BE nice if we could somehow go back to the days of the French Revolution? Paris Hilton and Nicole Richie would look so cute, so right in a tumbriel, jouncing along the ancient cobbled streets toward the Place de**

la Revolution, while the *sans-culotte* mobs hurl stones and shriek, 'Death to ze seely reech beetches!'"

Finally, their flimsy Dolce & Gabbana frocks torn and bespattered, their Manolo Blahniks snatched off their feet and eaten by starving peasants, they'd be dragged from the cart and shoved roughly onto the scaffold where stands Doctor G's notorious necknicker. As the crowd's curses and cries for vengeance rise to a blood-curdling pitch, Paris turns to Nicole and says, "Are you sure this is the Coldplay concert?" and Nicole says, "I guess so. They're saying we have to give somebody head or something like that." And Paris says, "What a relief. For a second there, I was like, 'Oh my God, they don't like me.'"

Wouldn't this format make for an even better show than *The Simple Life*? After decapitating the giggling Paris and Nicole, we could move on to other annoying celebrities. Ozzie Osbourne's grinning skull on a pike along with those of his entire family! Ann Coulter hanged, drawn and quartered, her entrails roasted before her! P. Diddy thrown to ravening beasts in the Coliseum! The entire cast of *Friends* strapped on horseback and sent galloping toward the Russian artillery at Balaclava! Bill O'Reilly? Burn him! Burn him at the stake! Slowly! With small, damp sticks.

Come on, Fox, do it. We'll call it *Snuff the Stars*. The ratings will be gigantic. Plus it's a valuable history lesson for the kiddies. See, children? The way James Lipton is blubber-

ing in abject, pants-wetting terror as he is hoisted on pulleys to receive the bone-cracking jolt of the strappado? Yep, that's really the way they did it in 15th century Europe, except that in those days, the victims hadn't really done anything bad. Well, maybe the aristocrats but not the heretics. Aren't we lucky to be living in a more civilized age?

The timing is right. In a cover piece in *New York*, Simon Dumenco says that the public is on to celebrities. We now know, he claims, that the delusional condition we call celebrity has nothing to do with rewarding exceptional efforts. "Celebrity isn't about talent, it's about getting what you want—now." Obviously the next step in this devolution is mowing the bastards down. A lot of them end up indicted, anyway. Why not make their punishment entertaining, since entertainment is what they're supposed to be giving us?

Those are just the milder thoughts Media Person thought during his exposure to *The Simple Life*. Unfortunately, those violent thoughts hijacked the column. What Media Person really wanted to discuss was Canada.

Are there any warm parts in Canada? Because Media Person is thinking maybe that's where he belongs. According to *The New York Times*, there's a growing gulf between

Americans and Canadians, who used to be almost indistinguishable except that down here, we didn't wear snowshoes. Canadians tend to be more sensible about gay marriage, abortion, marijuana, capital punishment and they have no Bible Belt and no Texas.

The Canadians would never have come up with Paris Hilton. Margaret Trudeau (remember her?) was the most scandalous they ever got in 400 years and she didn't put anything on videotape. Canada has Mounties, Molson Ale and the better half of Niagara Falls. Also, it doesn't produce people like Tom DeLay.

Maybe we could have Media Person's beloved New York City secede from the U.S. and become Canada's southernmost province. Then Media Person wouldn't have to move. We could rename the place Nouveau Yorque to placate the French Canadians and give America Toronto, which is New York's stunt double in the movies anyway and which most Americans would find preferable to New York, as it is as clean and boring as Akron or Omaha.

(One big plus: If we got this done really fast, the Republicans would have to relocate their '04 convention which, as improbable as it may seem, is supposed to be in New York. Media Person has yet to meet one New Yorker who is enthused about this prospect.)

Maybe switching nationalities will help Media Person overcome his alarming recent tendency toward gruesome fantasies. Because the Canadians are such gentle souls, he's sure to mellow out once the Maple Leaf flies o'er his land. Why, just envisioning it, MP feels kinder already...though frankly, he would like to see Larry King basted with barbecue sauce and roasted slowly on a spit. Done to a nice medium rare, he should be served with the traditional apple in his mouth and, if it's not too much trouble, some yams and green beans on the side.

**Media Person would like to see Larry King basted with barbecue sauce and roasted slowly on a spit.**

MEDIAWEEK (ISSN 1055-176X, USPS 885-580) is published 46 times a year. Regular issues published weekly except 7/7, 7/21, 8/4, 8/25, 12/22 and 12/29 by VNU Business Publications USA, 770 Broadway, New York, NY 10003. Subscriptions: \$149 one year, \$249 two years. Canadian subscriptions: \$199 per year. Other foreign subscriptions \$319 (using air mail). Registered as a newspaper at the British Post Office. Canadian Post Publication Agreement No. 1430238. Periodicals postage paid at New York, NY, and additional mailing offices. Customer Service Email: mediaweek@espcorp.com. Subscriber Service (800) 562-2706. MEDIAWEEK, 770 Broadway, New York, NY, 10003. Editorial: New York, (646) 654-5250; Los Angeles, (323) 525-2270; Chicago, (312) 583-5500. Sales: (646) 654-5125. Classified: (800) 7-ADWEEK. POSTMASTER: Address changes to MEDIAWEEK, P.O. Box 16809, North Hollywood, CA 91615-9467. If you do not wish to receive promotional material from mailers other than ADWEEK Magazines, please call (818) 487-4582. Copyright 2003, VNU Business Media Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without prior written permission of the publisher. Reprints (651) 582-3800.

A lone moth fluttered too close to the light and quickly fizzled, in a manner, Aimee thought, not dissimilar to the short-lived ratings spike of cheap reality programming.



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