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THE NEWS MAGAZINE OF THE MEDIA

'SOLD-OUT' NETS REOPEN SALES

ABC, CBS, WB cut add-on upfront money even as NBC, cable struggle for dollars PAGE 4

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Analysts warn: 2 co.'s might not grow as planned PAGE 5

INTERACTIVE

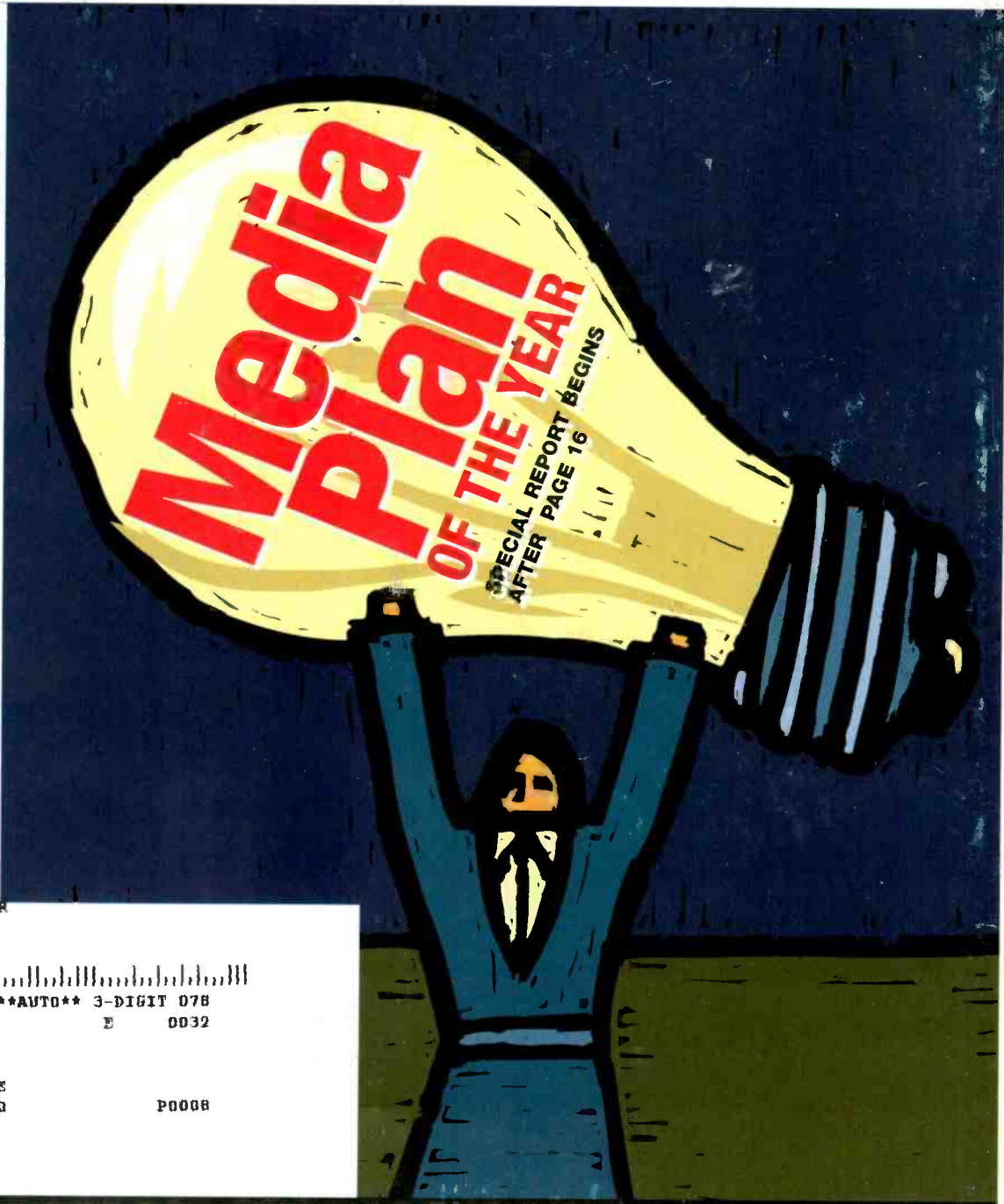
FUZZY SIGNALS IN MOBILE MARKET

Wireless carriers wary of too much advertising PAGE 5

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Numbers improving, but critics cite volatility PAGE 6



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DIGITAL FILM GROUPS SEEK FLAG BAN

Digital-use advocates and groups representing librarians and computer companies on June 17 urged Congress not to reinstate the so-called broadcast flag that a federal court invalidated on May 6.

The Motion Picture Association of America and others say the anti-piracy coding contained in the broadcast flag is needed to

prevent Internet-aided theft of digitally broadcast movies and programs.

BRILLSTEIN-GREY, TOUCHSTONE CLOSE TO DEAL

Brillstein-Grey Entertainment's television division reportedly was close to signing a multiyear development and production deal with Touchstone Television last week. News of the deal countered conventional wisdom in Hollywood, which assumed the unit would scale back production following principal Brad Grey's exit in January to become chairman/CEO of Paramount Pictures. Brillstein-Grey and Touchstone partner on ABC's *Accord-ing to Jim*.

NBC DRAFTS JOHN MADDEN

NBC, hoping to bring buzz to its new *Sunday Night Football* telecasts beginning with the 2006 season, last week hired veteran analyst John Madden to a six-year deal, worth an estimated \$4 million per year. Madden, currently the game analyst on ABC's *Monday Night Football*, will continue in that role this upcoming season. ABC's sister cable network, ESPN, will begin airing Monday-night games in 2006, and word is that it is leaning toward bringing over the team that is currently doing ESPN's *Sunday Night Football*. That would leave Madden's current ABC telecast partner, play-by-play announcer Al Michaels, available. Dick Ebersol, NBC Sports chairman, did not rule out the possibility of bringing in Michaels but would not admit to any talks.

PE PUBLISHER ADDS TEEN PEOPLE OVERSIGHT

Jacqueline Hernández-Fallous, currently publisher of *People en Español*, has been given the dual responsibility of *People en Español* and *Teen People*, Time Inc. announced on June 17. Hernández-Fallous succeeds Jack Rotherham, who left *Teen People* in March to become vp, publisher of *C*, an independent luxury lifestyle title launching in September. Diane Malloy, associate publisher for *People en Español*, will become

Teen People's associate publisher. Malloy succeeds Manny Fuentes, who was named associate publisher of category development for both titles. Carmen Lopez, previously *People en Español* West Coast ad director, was named director of integrated sales.

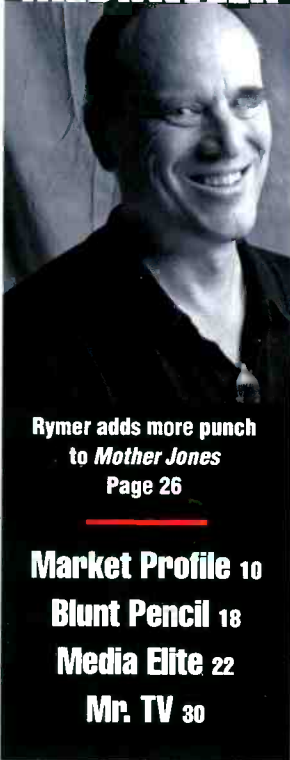
ADDENDA: At press time, *The Economist* and Morningstar's **Joe Mansueto** are said to be the leading contenders to buy G+J USA Publishing's *Fast Company* and *Inc.*, according to sources with knowledge of the deal...

The Style Network has a new reality series on its summer slate, a "makeover dating" strip that challenges lovelorn men to prove their worth based on how they perform in the kitchen. Based on the provocatively titled tome, *Cook Your Way Into Her Pants*, Style's 10-part series *Foody Call* bows tonight, June 20...**The New York Court of Appeals** unanimously upheld the state's ban on cameras in the courtroom, concluding that the ban does not violate the public's constitutional right to access or the media's freedom to cover court cases...Celebrity chef **Emeril Lagasse** has cooked up a deal with the Shop at Home network to host a weekly segment, as well as a series of specials, the first of which will debut sometime in July...**Jason Webby**, formerly national associate publisher at Ziff Davis Media's *PC Magazine*, was named vp, advertising, North America for *The Economist*...**Jordan Wertlieb** was promoted to president, general manager for WBAL-TV, Hearst-Argyle Television's NBC affiliate in Baltimore, from general sales manager. He succeeds Bill Fine, who returns to Hearst's Boston NBC outlet WCVB-TV (see *Market Profile for more about Fine*)...**Premiere Radio Networks** will introduce in August a new RADAR-rated network, Fox News Radio Network.

CORRECTIONS: The June 13 Seattle Market Profile incorrectly identified

one of the main cable companies in the market. Wave Broadband has about 56,000 subs in the market. Additionally, the Seattle and Philadelphia (June 6) Market Profiles incorrectly identified the company with the local transit advertising contract. Titan Outdoor recently won the contract in both markets. Also in the June 13 issue, a story about *Time*'s fall Global Health Summit misstated the magazine's role in the production of the documentary *Rx for Survival—A Global Health Challenge*. The documentary was produced by WGBH/Nova Science Unit and Vulcan Productions.

INSIDE MEDIAWEEK



Rymer adds more punch to *Mother Jones*
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Market Indicators

NATIONAL TV: BUSY With NBC close to finishing its upfront negotiations late last week, the prime-time broadcast upfront total is hovering around \$9 billion, down 3 percent from last year.

NET CABLE: MOVING Networks continue to write business, but pace remains sluggish. Big players like Turner, USA and the MTV Nets have closed on well over half of their inventory; Discovery continues to languish. CPM increases range from flat to around 3 percent or 4 percent, as media buyers react to soft ad market.

SPOT TV: BUILDING Activity healthier than previous months. Local people meter markets are tight because ratings are lower. Los Angeles and New York starting to get political money, putting pressure on demand.

RADIO: OPEN June and July demand is strong with station rates escalating, particularly in top markets. Increased activity from entertainment and movies. Clear Channel's less-is-more initiative continues to tighten inventory.

MAGAZINES: SLOWING Travel and hospitality ads are booming across women's and general interest publications. Entertainment titles continue to see an uptick from liquor and videogames.

Chase, GM to Sponsor CNN.com's Video Service

Chase bank and General Motors Corp. have signed up to sponsor CNN.com's free video service, which launches today, June 20.

Both Chase and GM's Cadillac have signed up for multimedia packages, including 30-second spots that will run prior to online video content along with promotional spots on all CNN Networks, plus various banner placements throughout CNN.com.

In addition to the :30s, both advertisers, which received category exclusivity as part of their agreements, are eligible to run long-form video spots that would lead-out from content.

Until recently, CNN.com had been charging users a \$4.95 monthly subscription fee to access its online video content. Going forward, spurred in part by an increase in advertisers seeking online video opportunities, the site plans to feature the free video content prominently throughout its pages.

A specially designed video player will allow users to search and organize videos. Also, starting today, the site will produce original two-minute newscasts every hour called *Now in the News*, delivering the updates and breaking news. This fall, CNN.com will release a premium video product with more advanced features, including searchable archives. —Mike Shields

erinMedia Files Antitrust Lawsuit Against Nielsen

Real estate magnate and ratings entrepreneur Frank Maggio last week filed an antitrust lawsuit in the U.S. District Court against Nielsen Media Research, owned by *Mediaweek* parent VNU.

The plaintiffs, TV ratings firm *erinMedia* and sister company *ReacTV*, both owned by Maggio, contend that Nielsen's monopolistic position in the TV ratings business stifles competition by preventing Nielsen clients from signing up with other ratings firms.

Specifically, the suit requests that the Court "award injunctive relief to end Nielsen's unlawful monopolization; that all of Nielsen's" (continued on page 6)

Sold-Out Nets Still Adding to Upfront

NBC misses more money as ABC, CBS and WB continue to sell avails

THE MARKETPLACE By John Consoli

The muddled television upfront marketplace was lagging last week, with cable still several weeks from the finish line, syndication barely started and NBC, finally, just about done. But further confusing the already convoluted picture of ad negotiations for next season's inventory were reports from several broadcast network sources that certain media agencies were seeking and had committed to "add-ons" to the "holds" they had placed only a few weeks ago.

While tweaking upfront holds is not in itself unusual, what surprised many observers was the fact that agencies were returning to ABC, CBS and the WB to seek to place more money down after those networks had proclaimed their upfront sales finished, while NBC was still in negotiations. This raised speculation that NBC may have lost even more money than was originally expected and reaffirmed the notion that the hard line taken by several cable networks regarding rate increases cost them additional upfront dollars.

"While it usually can happen while all the networks are still in negotiations," said one network sales executive, "it is unusual to have all but one network done and have requests to add on to the networks that are finished." The exec added that while it may not be enough additional dollars to dramatically change the upfront totals, "it does add up to millions."

The fact that some of the broadcast networks were selling more inventory, when a few weeks ago they indicated they had sold as much as they wanted, had some media buyers wondering if the original sellout levels pronounced by the networks were to be believed.

"I thought the networks were sold-out," said one media agency executive. "Where is all this additional ad time coming from?"

Another media buyer said, "This doesn't surprise me because I believe [the broadcast networks] wrote less business originally than they had hoped to write."

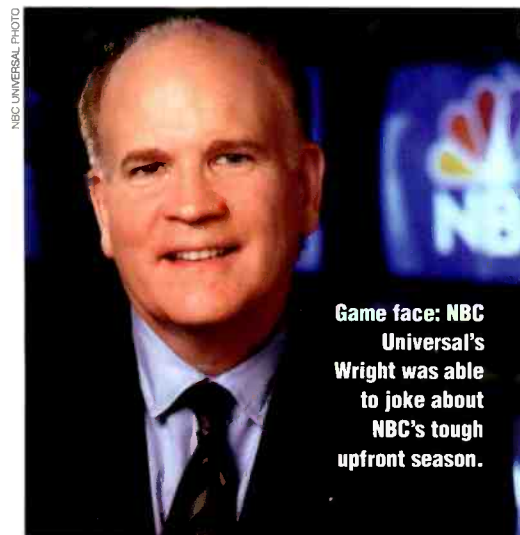
Added another agency exec: "It also wouldn't surprise me if more money was moving away from NBC at the last minute. NBC is the

highest-priced network, and some agencies may not be getting the overall numbers they need to balance out their goals. So they are going back to the lower-priced networks."

Still another explanation can simply be that initial media buys with the broadcast networks were based on projected client budgets rather than actual budgets. Now that the actual budgets are coming in, buys are being adjusted upward a bit. "If a budget came across my desk right now that wanted me to expand broadcast spending, I would do it right away," one buyer said. Another said client budgets are coming into the agencies later each year.

Whatever the reason, the add-ons certainly did not help NBC, which is expected to announce that its upfront total is between \$1.9 billion and \$2 billion, compared to \$2.8 billion last year.

Despite NBC's tough going in the upfront, NBC Universal chairman Bob Wright was able to joke about the network's situation at an Advertising Educational Foundation event at which he accepted the AEF's *Media Award* on behalf of the company. "We made history... a year ago with a record-breaking upfront. And this year we decided to make history again. It was just in the other direction," Wright deadpanned to laughter from the audience. "But I have decided to retain ABC to handle the rest of our sales," he added, referring to ABC's solid performance during this year's upfront. —with Andy McMains ■



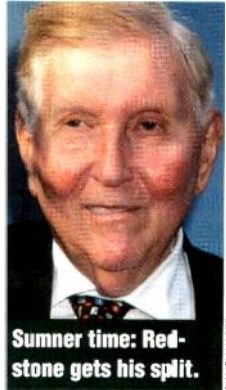
Game face: NBC Universal's Wright was able to joke about NBC's tough upfront season.

Dividing to Conquer

Viacom eyes gaming, wireless, online; new CBS Corp. hopes to hold value

MULTIMEDIA By Katy Bachman and Anthony Crupi

Although the proposed Viacom split, approved by the company's board of directors last week, might ultimately bolster corporate stock prices, it's not a magic bullet for either new division.



Summer time: Redstone gets his split.

NANCY KASERMAN/GETTY IMAGES

For the new CBS Corp., it will be déjà vu back to 2000 when Viacom purchased CBS for a whopping \$50 billion. Led by Les Moonves, co-president/COO of the current Viacom, CBS Corp.—mostly a pure-play broadcast company that analysts expect to grow between 2 percent and 4 percent a year

and deliver healthy dividends—will include CBS and UPN; the station groups; Infinity Broadcasting; the outdoor ad unit; and the various syndication studios, along with Showtime, Simon & Schuster and Paramount Parks. The new Viacom, to be led by Tom Freston, co-president/COO of the current Viacom, will include MTV Networks, BET, Paramount Pictures and Paramount Home Entertainment.

Freston's Viacom will look to leverage the youthful MTV and Nickelodeon brands through expansion into other youth-oriented platforms. Sumner Redstone, current chairman and CEO of Viacom, cited gaming, wireless and online content as potential areas of exploration. "We anticipate that this company's stock will attract a higher trading multiple that can in turn be used for targeted acquisitions in promising areas."

Fulcrum Group analyst Richard Greenfield agreed. The new Viacom can reap significant rewards from tapping into the youth market, he said, because "they have some of the world's best brands for young adults. What they need to do now is take a more active and visible role and head where that target demo is moving."

It's a safe bet that Viacom may be taking a few lingering looks at the Chicago-based videogame company Midway Games, which has shown a dramatic reversal of fortune under CEO David Zucker. Saddled with a whopping \$276 million in losses over the past four years, the fourth quarter of 2004 saw Midway turning its first profitable quarter since 1999. Redstone

already owns 70 percent of the company. UBS analyst Aryeh Bourkoff suggested Viacom may also make a bid for Flextech, the TV arm of U.K. cable giant Telewest.

Whatever the case, analysts agree that it's premature to begin counting Viacom's chickens just yet. "The specifics of the deal are still not clear and aren't all that important at this point anyway, given the length of time still to pass before the deal closes," said Credit Suisse First Boston analyst William Drewry. "If the cable networks' growth can maintain at double-digit rates into 2006...then it is fairly easy to envision Growth Co. (MTV) trading up to an 11 times range multiple." Drewry estimated that the MTV Networks are likely to kick in 80 percent of the company's total EBITDA.

CBS, which Moonves continues to operate very closely despite all of his other duties, took

in a huge chunk of upfront revenue this year, and its ratings have boosted it to No. 1 in viewers among all broadcast networks.

But a key to the success of the new CBS Corp. will be how well Infinity, the radio unit, performs. Infinity is the second-largest contributor to the company's cash flow at about 25 percent, but the radio industry has been struggling of late. If radio can rebound, CBS could easily see profit acceleration into double digits, according to a CSFB report.

Joel Hollander, Infinity president/CEO, who managed to pull out a 2 percent revenue increase in first quarter, is confident he can turn things around by executing the strategies he began to put in place at the end of 2004. It will require some investment in 2005, but it's investment that Moonves has supported.

Now that the TV station group is separated from the cable nets, Moonves is also considering a push for retransmission consent fees from cable operators when those agreements come up for renewal. "Cable operators aren't happy I'm saying this, but I want to get paid for our programming," he said during a Deutsche Bank presentation last week. ■

A Call to Change

Key to mobile's success as a medium are the wary wireless carriers

INTERACTIVE By Mike Shields

As it stands now, the emerging mobile landscape, colored by a slew of upstart companies with clever, strangely worded names, eerily resembles the Internet, circa 1996. So, too, does the hype surrounding it.

But if the medium is to truly evolve, as the Web has, mobile will need the cooperation of a reluctant party: the wireless carriers.

According to many players in the nascent industry, wireless carriers like Cingular and Sprint are playing a much different role than the average media vendors. They are deliberately moving slowly and are less inclined to open the floodgates to new ad dollars.

A report last week from consulting firm Strategy Analytics attested to mobile's challenges and listed several barriers, including the carriers' unwillingness to give up their role as a premium content delivery channel. "[Carriers] see their new role as content distributors, and they are not sure they want to go that route," said Strategy Analytics senior analyst Nitesh Patel, who authored the report.

Given that wireless carriers are not media companies at heart, analysts say their reluctance should come as no surprise.

"Not being a media company, but an infrastructure company, and being very sensitive to subscriber churn, [the carriers] want to be careful," said Will Hodgman, president/CEO of M:Metrics, a firm that specializes in measuring mobile media usage.

One reason for their hedging is carriers have an intimate relationship with customers that they want to protect, given that wireless users tend to associate their cell phone experiences with their provider, regardless of the source.

"If you start getting a lot of things on your phone [that you don't want], who do you blame?" asked Jay Emmet, president of the Americas division of mBlox, a mobile text messaging infrastructure company. So when it comes to advertising, he added, "they are treading extraordinarily carefully."

Heidi Lehman, executive vp, strategic alliances at Third Screen Media, a mobile marketing firm, said that besides clutter, money is also a big factor, since many cell phone users get charged for every little thing they do with phones, even receiving ads. "Consumers pay

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long-term, staggered contracts immediately become invalidated; and that Nielsen be denied the ability to continue anti-competitive practices such as purchasing its competitors," the ratings firm said a press statement.

Calling Nielsen's methods "antiquated," Maggio, chairman/CEO of erinMedia and founder/CEO of ReacTV, proposes to collect data from digital set-top boxes as an alternative to Nielsen's current panel-based measurement. "Until we take advantage of universal data capture from digital set-top boxes, minorities and other viewers will continue to be miscounted, and many of viewers' favorite programs will continue to be canceled," Maggio said. "That's not just monopolistic, it's anti-democratic."

Nielsen said the lawsuit was much ado about nothing. "This frivolous complaint is completely unfounded," said a statement issued by Nielsen's press department. "There is absolutely nothing about our contracts that prevents erinMedia or any other company from offering a ratings service, or that precludes our clients from using another service. We are very confident that this meritless lawsuit will fail." —Katy Bachman

Senate Bill Offers Firm Date For Digital TV Conversion

A bipartisan bill in the Senate shows there is growing congressional interest in setting a hard date for the transition to digital TV, backers of the idea say.

The bill, introduced last week by Sen. John McCain (R-Ariz.) and Sen. Joe Lieberman (D-Conn.), would end traditional analog TV service on Dec. 31, 2008. It would offer subsidies for less affluent consumers who need converter equipment to view over-the-air digital broadcasts on their traditional analog sets (most consumers won't need the equipment since they subscribe to pay TV services that will convert digital signals for use by analog equipment).

With at least two other versions of digital TV bills being drafted, McCain/Lieberman is "the latest sign of growing momentum" toward setting a hard date, said the High Tech DTV Coalition, whose members envision new wireless services on a (continued on page 8)

for that time," Lehman explained.

While she added that carriers are far more open to advertisers than even a year ago, their conservatism is not likely to change soon.

Ultimately, that is a good thing, according

to Nick Pahade, executive vp, managing director, Beyond Interactive. He said he hopes cell phones don't become flooded with spam. "E-mail went bad because people took advantage of the golden goose," he cautioned. ■

Fault Rates Better...

Nielsen shows improvements in LPM markets, but critics note volatility

RESEARCH By Katy Bachman

In advance of next month's meeting of the Media Rating Council, Nielsen Media Research last week released data to demonstrate it had improved fault rates in four of its local people meter markets. Fault rates have been a sticking point with broadcasters and the MRC, which has held back full accreditation for Nielsen's LPM service in New York, Los Angeles and Chicago.

According to Nielsen (which is owned by *Mediaweek* parent VNU), fault rates from November 2004 to May '05 among African Americans are down 22 percent in New York, 14 percent in Los Angeles, 18 percent in Chicago and 23 percent in San Francisco (San Francisco and Boston are the only two LPM markets to have full MRC accreditation). Among Hispanic viewers, fault rates have risen 2 percent in New York, but dropped 15 percent in L.A. and 34 percent in San Francisco.

But broadcasters counter that the improvement cited by Nielsen tells an incomplete story, leaving out the actual fault rates and the

month-to-month trends. "In the issues that the MRC has expressed concern, there hasn't been progress," said Tom Herwitz, president of station operations for Fox Television.

A month-to-month examination of fault rates from the launch of LPM service through May in New York, L.A. and Chicago, the three nonaccredited markets, shows the ratings firm still has work to do. In New York, for example, African American rates seesawed over time (see chart) without a clear directional trend.

Among households with five persons or more, fault rates in L.A. changed only slightly between July 2004 (the first month of L.A.'s LPM service) and May '05. In Chicago, fault rates improved between August 2004 and May '05, from 23.9 percent to a still-high 20.5.

"Not only do we look at the gross level of fault rates, [but] we [also] look at differential faulting between demographic groups and the stability of faulting over time," said MRC executive director George Ivic. "The big problem has been stability and differential fault rates."

Since April, Nielsen has employed several initiatives to reduce fault rates: increasing personnel in the field, providing personal coaching for high-fault-rate demo groups and installing dedicated phone lines in homes without phone service. Despite those efforts, Nielsen warned that improvements will still take time. ■

New York LPM Fault Rates Snapshot

DEMO	FAULT RATE PERCENTAGE		
	JUNE 2004*	NOV. 2004	MAY 2005
AFRICAN AMERICANS	18.6%	21.4%	16.7%
HISPANICS	17.9%	17.4%	17.7%
FIVE-PLUS IN HOME	24.5%	23.9%	19.8%

*LPM launch month in New York. Source: Nielsen Media Research.

CC Spurs Arbitron Action

Radio giant's RFP pushes ratings firm to have PPM ready by April '06

RADIO By Katy Bachman

Clear Channel's request for proposal for a more advanced radio ratings service than the current diary-based service from Arbitron may turn out to be the catalyst that will move the industry closer to Arbitron's portable peo-

ple meter ratings service. Knowing it has a five-year lead on any potential competitor, Arbitron last week vowed to put a PPM radio-only ratings service on the fast track by proposing a plan to commercialize it by April 2006.



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spectrum now occupied by analog TV. McCain said the spectrum is needed for effective communications by emergency workers.

The National Association of Broadcasters, which fears losing viewers, reacted cautiously to McCain/Lieberman, saying it would "work with Congress to ensure that millions of consumers are not left stranded by a premature end to analog broadcasting." —*Todd Shields*

Fox Scores With MLB; ABC Gets Fouled by NBA

Saturday-afternoon Major League Baseball games on Fox are producing solid ratings through the first four weeks, and advertisers that bought ad inventory prior to the start of the season are reaping the rewards. Meanwhile, National Basketball Association finals ratings in prime time on ABC are down significantly, and with the network reportedly offering ratings' guarantees of 11.0, it could wind up owing serious makegoods.

Saturday baseball telecasts on Fox are averaging a 2.7 rating/8 share among households nationally, up 23 percent over last year's 2.2/6, according to Nielsen Media Research data.

Through the first four baseball telecasts, ratings are up significantly in all key demos, including men 18-34 (1.6 from 1.3), men 18-49 (1.7 from 1.4) and men 25-54 (1.9 from a 1.5). Viewership is also up 23 percent to 3.6 million from 3 million. The 3.6 million viewer average is the second-highest in the network's 10-year history of televising Saturday-afternoon baseball. Ratings for baseball home-team markets are up between 19 percent and 48 percent, but more impressive is that some non-MLB market ratings are up by as much as 75 percent.

On ABC, through the first four games of the NBA finals (Detroit Pistons vs. San Antonio Spurs), ratings are down close to 40 percent in both household ratings and among adults 18-49. Much of that may have to do with the fact that the Los Angeles Lakers, in the finals last year, are not in this time around. —*John Consoli*

"John Hogan [CEO of Clear Channel's radio arm, who put out the RFP] is right. We share his sense of urgency," said Steve Morris, president and CEO of Arbitron.

The radio ratings company was ready to commercialize the PPM in 2003 after completing its tests in Philadelphia but was stopped dead in its tracks when the radio industry insisted on new rounds of tests, further research and an economic impact study. The Radio Advertising Bureau formed a PPM Task Force, which in the last year handed Arbitron a laundry list of 218 questions. In the meantime, the fourth and seventh largest radio groups, Cox Radio and Radio One, have refused to participate in Arbitron's upcoming Houston trial.

"Arbitron has been unable to get industry acceptance; the process is going too slowly," said Hogan, who added that he was encouraged by Arbitron's response. "To some degree, Arbitron has been handicapped by the industry. If April 2006 is the best solution, I'd love to see it."

"Until recently, the radio industry hasn't been pushing for this," said Gary Fries, president of the Radio Advertising Bureau. "The

PPM is following a good course, but it does need to be speeded up. This is the first group that said it has to happen."

While Hogan said he has no quarrel with the PPM technology, he said he wants to explore all alternatives. But few think that's realistic. Nor could a competitor be ready to launch a service as quickly as Arbitron.

"Any other service would take at least five years to develop," said one radio executive who requested anonymity. According to CC's RFP, Eurisko or GfK, two European ratings services mentioned as most likely prospects, would have to invest their own money to develop a radio ratings service in the U.S. Then there is the matter of testing and investing seven figures for Media Rating Council accreditation, all required by CC's RFP.

Hogan insists the RFP wasn't a ploy, but other radio groups say CC's action was triggered by Arbitron's intent next month to discuss pricing models with its customers. Several radio executives confirmed that Arbitron has floated a 40-60 percent increase in rates for a PPM-based ratings service. "This is just a salvo thrown at Arbitron," said Brad Adgate, senior vp, director of research for Horizon Media. ■

In the Back of the Mind

Some see this fall's crop of sci-fi dramas as allegories to 9/11 fears

NETWORK TV By A.J. Frutkin

Most analysts credit ABC's *Last* with spurring next season's flurry of network sci-fi dramas. But the events of Sept. 11, 2001, also may have impacted the trend.

In ABC's *Invasion*, a Florida community faces the unsettling aftereffects of a hurricane. On CBS' *Threshold*, government officials try to stave off an attack from outer space. NBC's *Fathom* finds scientists coming face-to-face with mysterious creatures from the deep.



ABC's *Invasion* deals with the aliens among us, but some think it has 9/11 connotations.

Far from Steven Spielberg's benign view of aliens in *ET: the Extra Terrestrial* or *Close Encounters of the Third Kind*, what these series share is a portrayal of the unknown as menacing. Such observations may not be that surprising. After all, in an age of global terrorism, suicide bombers and underground cells, the idea of hostile forces infiltrating America's neighborhoods, schools and workplaces is a top-of-mind subject not only for viewers, but for Hollywood creators as well.

"We live in a very unstable time," said Shaun Cassidy, creator of *Invasion*. "People are afraid because there is no rule book and no assurances."

Some media buyers are reluctant to directly link 9/11 to next season's sci-fi and mystery shows, noting that broadcasters are more concerned with creating escapist fare than programs steeped in social and political metaphors. "The media's motivation is to make prime-time hits," said John Rash, Campbell Mithun's chief broadcast negotiator. "But at a time of an undefined end to the war on terrorism, let alone the wars in Iraq and Afghanistan, these shows may

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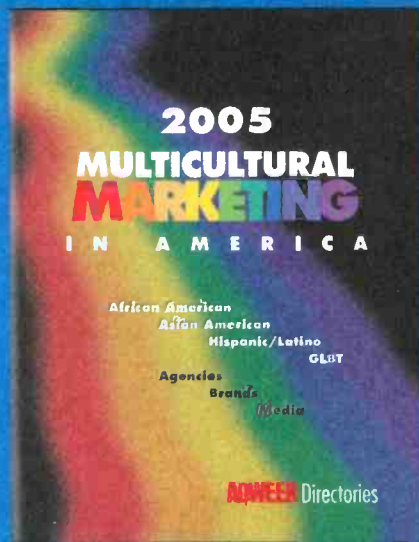
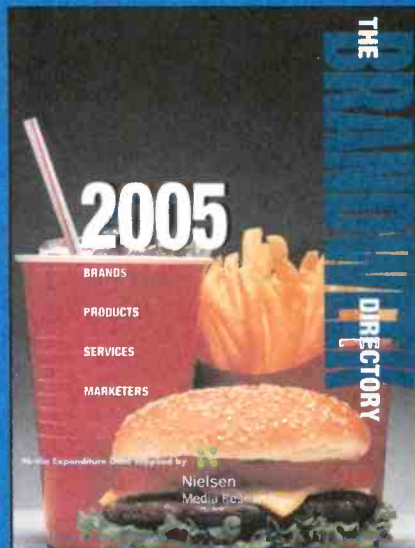
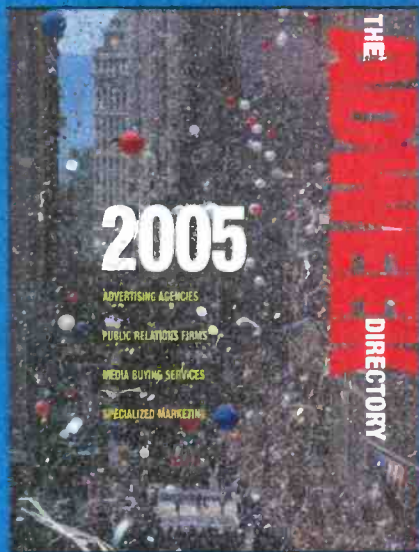
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have tapped into the current American psyche."

Cassidy noted his series primarily is a family drama about a blended household and the challenges that arise both from divorce and remarriage. Although he said he didn't set out to create an allegorical tale about 9/11, "obviously it was in my subconscious."

Brannon Braga, exec producer of *Threshold*, echoed Cassidy's sentiments, noting that any reference to 9/11 was "not intentional." However, with three TV series all dealing with the unknown, the terrorist attacks "must be in the zeitgeist... There's something in the blood right now," Braga added. "There can be no

doubt that, even subconsciously, 9/11 is a thematic undercurrent in our show, for sure."

Intentional or otherwise, the unease portrayed in next season's sci-fi and mystery shows is a sign of the times, agreed several advertisers. "It's no secret that popular culture and entertainment are driven by what is happening nationally and internationally," said Tom Weeks, director of entertainment at Starcom. "I definitely think we're in a culture where the idea of good versus evil has been heightened. In a post-9/11 world, where there are no easy answers, all these shows are reflective of what this country is going through." ■

Back to Square One

Supreme Court returns media ownership rules to FCC without hearing case

WASHINGTON By Todd Shields

Media ownership rules are headed back to federal regulators for yet another rewrite, and companies say they will press anew for relief they thought they had won two years ago. Critics of media consolidation vow to push



NOAH BERENBERG/COMBINED NEWS SERVICES

back. Amid the jostling, the rule that keeps daily newspapers from owning nearby broadcast stations could be the first up for action.

The renewed struggle follows the U.S. Supreme Court's decision on June 13 not to review a ruling by a lower court that said the Federal

Communications Commission failed to provide convincing rationales for weakening some of the rules. The verdict from the 3rd U.S. Circuit Court of Appeals in Philadelphia put the rules on hold until the agency could satisfy the court's criticisms.

As the FCC tries again, it faces an atmosphere every bit as politically charged as in 2003, when the agency took in more than 1 million public comments and approved the rules on a 3-to-2 Republican-led party-line vote. The decision generated uproar, congressional hearings and Senate votes to overturn the agency. House Republicans backed by the White House ultimately turned back critics' efforts, but not before Congress trimmed the FCC's proposed limit on national TV station ownership. Congress remains pilant.

"The FCC is going to have to go back to

the drawing board and do something that represents the public interest rather than the corporate interest," said Sen. Byron Dorgan (D-N.D.), a leader of anticonsolidation forces.

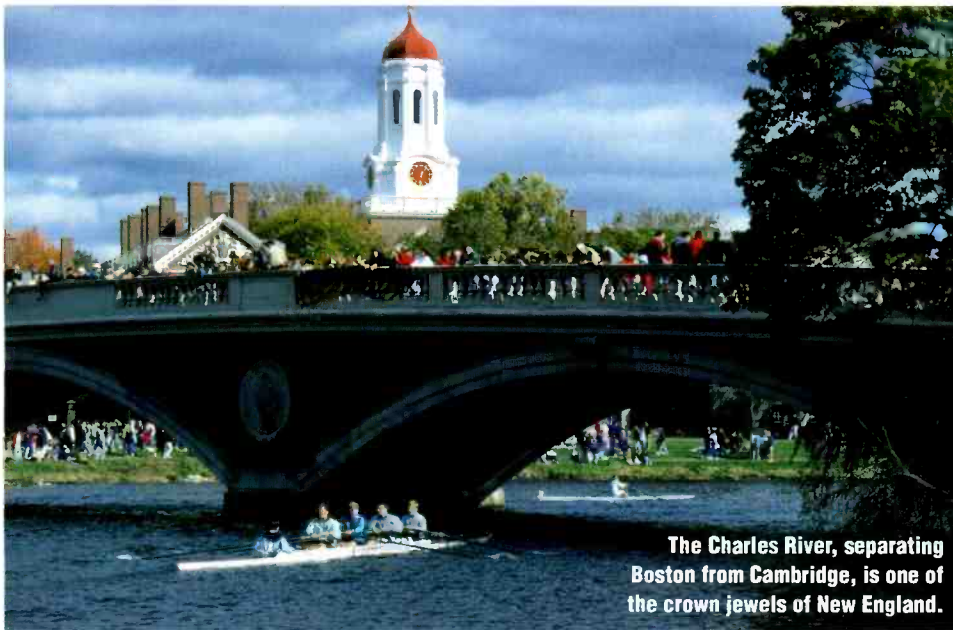
FCC Chairman Kevin Martin is saying little publicly about the rules review. But many presume he will seek to split the proceeding (Martin's predecessor, fellow Republican Michael Powell, moved all the rules as a package). "Martin has shown that when he wants to move things quickly, he knows how," said Legg Mason analyst Blair Levin, a former FCC official. "I would think the newspaper-broadcast proceeding fits into that category." There's little doubt how Martin would like the issue to be decided. In 2003 he praised the decision to lift the newspaper-broadcast cross-ownership ban in large markets.

But Martin will face opposition from activists and from inside the FCC. "I can see a scenario where Big Media pushes us hard to change a rule at a time... I have no intention of letting that happen," said Commissioner Michael Copps, who led opposition to the 2003 rules, at a media reform conference last month.

In another rule the FCC must defend, it relaxed limits for owning multiple TV stations in one community. Broadcasters want more relief, saying they need the ability to combine stations, especially in weaker markets. "If you're going to survive in smaller markets, there needs to be a modicum of deregulation there, too," said Dennis Wharton, spokesman for the National Association of Broadcasters. Critics say the FCC went too far, for instance, by deciding to allow one owner to have three TV stations in large markets. ■

market profile

BY EILEEN DAVIS HUDSON



The Charles River, separating Boston from Cambridge, is one of the crown jewels of New England.

KIM GRANT/LOVELY PLANET IMAGES

To find other markets go to the Market Profile Index at the new mediaweek.com

Boston

BOSTON'S RENOWNED FANATICAL SPORTS FANS HAVE HAD LOTS OF GOOD REASONS TO tune in to local media in the past several months, as their beloved Red Sox Major League Baseball team clinched its first World Series victory since 1918 and the National Football League's New England

Patriots scored its third Super Bowl championship in four years. It looks like even more people could be tuning in to sports this summer as the television market has grown in size, jumping from the sixth-ranked U.S. market last year to fifth, with 2.39 million TV homes.

While local sports teams and viewer numbers are up, Boston's spot TV marketplace overall is down this year, largely because automotive, typically the largest ad category in any market, is "off dramatically," says Mike Carson, vp/general manager of Sunbeam Television's NBC affiliate WHDH. In addition, the market, a one-time leader in banking, has seen that category shrink due to national consolidation of chains. Retail could be the next category to suffer with the impending \$17 billion merger of two other strong

local advertisers, Filene's and Macy's.

There have been major changes in the market, including the major changes in Viacom's Boston duopoly of CBS owned-and-operated WBZ-TV and UPN station WSBK-TV, the exclusive broadcast home of the Red Sox.

Last October, Julio Marengi was named president and general manager. Most recent-

ly president of sales for the Viacom Television Stations Group, Marengi also oversees Viacom's UPN affiliate in Providence, R.I., WLWC-TV. Another new member of the duopoly lineup is Matt Ellis. Previously overnight senior producer for ABC News' *Good Morning America*, he came aboard as news director last June. In April, Angie Kucharski joined the duopoly's management team as vp/station manager of WBZ and WSBK. She previously worked as vp/news and station manager for CBS O&O KCNC-TV in Denver.

The duopoly's talent team has undergone major changes too. WBZ veteran Liz Walker voluntarily left the anchor desk in January after 25 years. The Boston television icon switched from the daily grind to anchor and executive produce the station's new magazine show, *Sunday With Liz Walker*. The 30-minute program airs Sundays at 11 a.m. Walker joined WBZ in 1980 and served as its primary evening female anchor 1981-99. Most recently she co-anchored the station's noon news.

Josh Binswanger joined Lisa Hughes as WBZ's primary anchor team at 6 p.m. and 11 p.m. last October. Binswanger, a Boston native, had worked for The History Channel. Hughes' former co-anchor, Joe Shortsleeve, was named chief correspondent for WBZ.

In programming changes, WBZ last fall expanded its weekend-morning newscasts by an hour, with a new 6 a.m. start time. In February, CBS' market-leading prime-time programming helped boost WBZ's late news to No. 1 in the key adults 25-54 demo. WBZ does not produce local news at 5 p.m., when *Dr. Phil* airs.

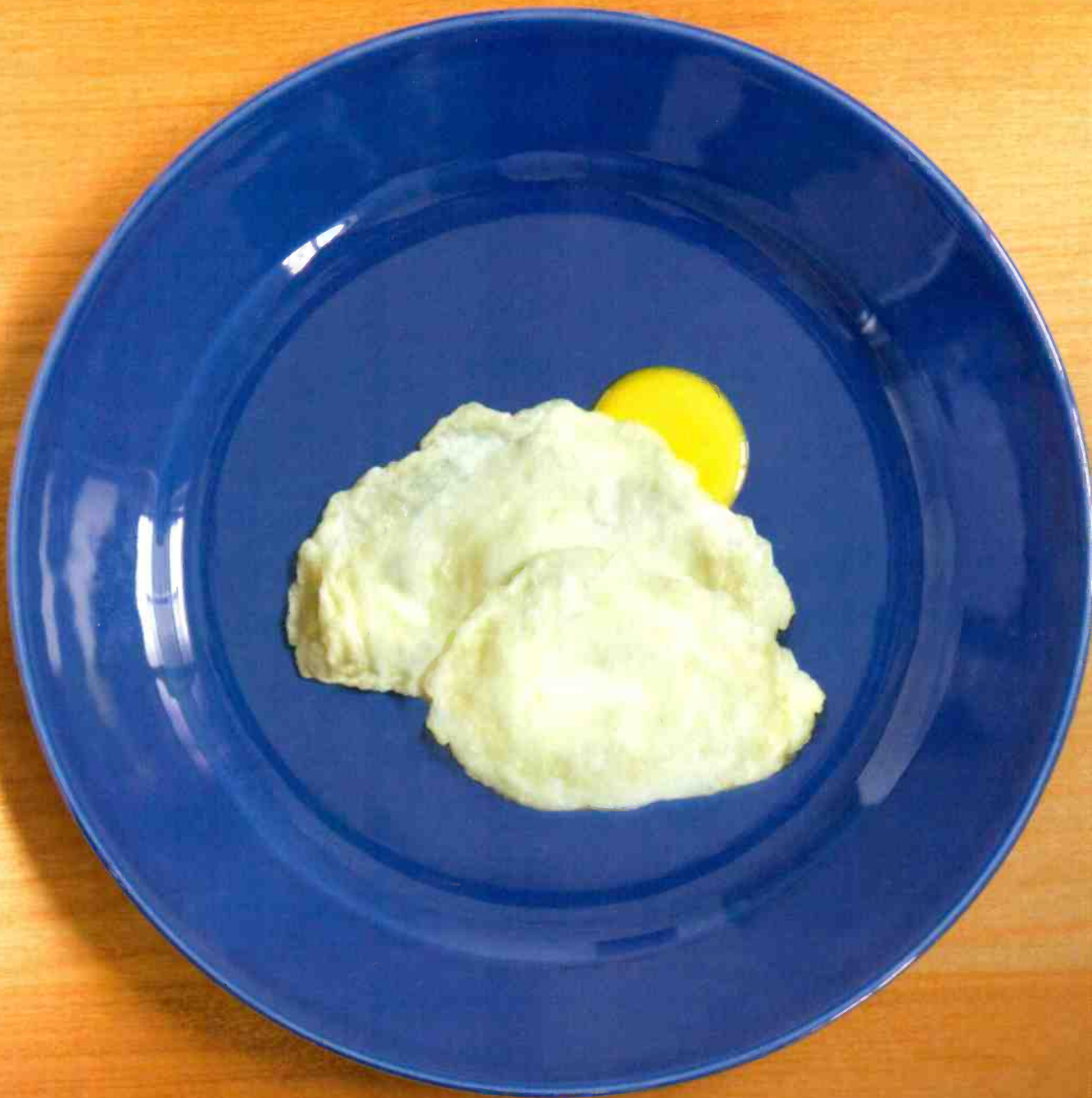
Meanwhile, on April 4, sister station WSBK launched *UPN38 Morning Show* on weekdays from 7-8 a.m. The nontraditional news program uses regular contributors who offer news, fashion, technology, cooking, entertainment and information on local events.

Hearst-Argyle TV's ABC affiliate WCVB-TV is also undergoing management change. On August 1, president/gm Paul LaCamera, one of the most respected executives in the station business, will hand over the station's reins to Bill Fine, currently vp/gm of Hearst-Argyle's WBAL in Baltimore. Fine will take over as

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	Jan.-Dec. 2003	Jan.-Dec. 2004
Spot TV	\$558,320,502	\$596,313,877
Local Newspaper	\$433,454,288	\$476,829,562
Spot Radio	\$214,606,356	\$214,527,565
Local Magazine	\$17,549,829	\$20,806,182
Local Sunday Supplement	N/A*	\$64,333,026
Total	\$1,223,930,975	\$1,372,810,212

*Local Sunday Supplement not measured in 2003 Source: Nielsen Monitor-Plus



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*Based on average daily visitors. Source: comScore Media Matrix – April 2005

market profile

SCARBOROUGH PROFILE

Comparison of Boston

TO THE TOP 50 MARKET AVERAGE

	Top 50 Market Average %	Boston Composition %	Boston Index
DEMOGRAPHICS			
Age 18-34	31	29	94
Age 35-54	40	41	102
Age 55+	30	31	104
HHI \$75,000+	32	42	129
College Graduate	14	17	116
Any Postgraduate Work	12	17	141
Professional/Managerial	26	30	115
African American	13	5	42
Hispanic	14	6	44
MEDIA USAGE-AVERAGE AUDIENCES*			
Read Any Daily Newspaper	52	62	119
Read Any Sunday Newspaper	60	65	107
Total Radio Morning Drive M-F	21	22	103
Total Radio Afternoon Drive M-F	18	18	100
Total TV Early News M-F	29	28	96
Total TV Prime Time M-Sun	39	39	100
Total Cable Prime Time M-Sun	15	16	106
MEDIA USAGE-OTHER			
Accessed Internet Past 30 Days	61	66	108
HOME TECHNOLOGY			
Owens a Personal Computer	68	71	105
Purchase Using Internet Past 12 Months	43	51	120
HH Connected to Cable	65	80	124
HH Connected to Satellite/Microwave Dish	21	10	48
HH Uses Broadband Internet Connection	26	36	137

*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. Source: 2004 Scarborough Research Top 50 Market Report (August 2003-September 2004)

ARBITRON RADIO OWNERSHIP

Owner	Stations	Avg. Qtr.-Hour Share	Revenue (in millions)	Share of Total
Infinity Broadcasting	1 AM, 4 FM	21.4	\$129.0	35.9%
Entercom	2 AM, 3 FM	14.4	\$69.6	19.4%
Greater Media	5 FM	18.0	\$65.6	18.3%
Clear Channel Communications	1 AM, 2 FM	11.7	\$49.7	13.8%
Charles River Broadcasting	1 FM	3.9	\$8.4	2.3%
Radio One	1 AM, 1 FM	3.4	\$6.6	1.8%
Northeast Broadcasting Co.	1 FM	1.1	\$4.8	1.3%
Phoenix Media	1 FM	0.8	\$4.4	1.2%

Includes only stations with significant registration in Arbitron diary returns and licensed in Boston or immediate area. Share data from Arbitron Winter 2005 book; revenue and owner information provided by BIA Financial Network.

WCVB's executive vp and general manager. LaCamera will stay until year's end as president, when Fine will get that title.

Meanwhile, WCVB continues to dominate the local-news race in households in nearly every time period and remains the morning-

news and early-news leader in households and key demos. WCVB says the past year at the station has been "very stable," with no major management or talent changes. However, one veteran WCVB anchor has seen his prominence at the station swell. Morning co-anchor

Ed Harding last November began working a split shift, also co-anchoring the station's 11 p.m. late news. The split shift of morning and late news may be a first in the nation, and it "was an immediate success," says LaCamera.

The resurgence of ABC prime time has helped WCVB's performance. The station's late-news ratings jumped 38 percent in adults 25-54 weekdays to a 4.0 in February from a 2.9 in February 2004. "We suffered for five years with ABC prime," says LaCamera. "[But the network] has bounced back in an almost unprecedented way [with several new hit shows in one season]. We took full advantage of it."

In other programming developments at WCVB, the station has acquired Martha Stewart's new talk show for the fall to replace *The Jane Pauley Show*, and it just re-upped with the New England Patriots to continue to serve as the team's preseason home this coming NFL season and next.

Hearst-Argyle also owns ABC affiliate WMUR-TV in Manchester, N.H., part of the Boston DMA.

Across town at WHDH, while early-evening and late-news ratings slipped a bit year-over-year, morning news experienced some growth in February. For instance, from 6-7 a.m., the station's news grew in adults 25-54. WHDH remains No. 1 in late news in households, just edging WCVB (see Nielsen chart on page 17).

WHDH's weekend evening female co-anchor, Amy Johnson, is leaving the market for personal reasons. Her successor will be Nichelle King, previously a reporter and anchor at sister Fox affiliate WSVN-TV in Miami. She will start on August 6.

Meanwhile, Fox O&O WFXT, which two years ago built a brand new, state-of-the-art facility, is expanding its weekday-morning news by an hour in July to 5-9 a.m. from the current 6 a.m. start. Last October, Kim Carrigan, well-known to Boston-area TV viewers from her principal anchor posts at WHDH and WBZ, joined the station as morning co-anchor.

"We've seen a lot of growth in our morning news," WFXT director of research and programming Tricia Maloney says of *Fox 25 Morning News*, which launched in September 2003. "We've grown every single month since the launch. Commutes have gotten longer, workdays have gotten longer [and] people are getting up earlier."

Maloney says WFXT has also experienced late-news growth every month of the current broadcast year, finishing first in adults 18-49 in February against all late-news outlets in the market. "We're up against prime from 10-11



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market profile

NEWSPAPERS: THE ABCs

	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
Middlesex County: 566,439 Households				
<i>The Boston Globe</i>	147,349	217,536	26.0%	38.4%
<i>Boston Herald</i>	60,370	38,602	10.7%	6.8%
<i>The (Lowell) Sun</i>	47,114	48,595	8.2%	8.5%
(Framingham) <i>Metrowest Daily News</i>	28,243	33,872	5.0%	6.0%
Suffolk County: 281,025 Households				
<i>The Boston Globe</i>	64,340	79,133	22.9%	28.2%
<i>Boston Herald</i>	56,042	30,833	19.9%	11.0%
Essex County: 278,772 Households				
<i>The Boston Globe</i>	51,575	84,363	18.5%	30.3%
<i>The (Lawrence) Eagle Tribune</i>	37,841	38,799	13.4%	13.7%
<i>The Salem News</i>	31,407		11.1%	
<i>Boston Herald</i>	27,665	20,767	9.9%	7.4%
<i>The (Lynn) Daily Item</i>	17,374		6.2%	
<i>Newburyport Daily News</i>	13,117		4.6%	
<i>Gloucester Daily Times</i>	10,705		3.8%	
Norfolk County: 251,097 Households				
<i>The Boston Globe</i>	71,682	106,579	28.5%	42.4%
<i>Quincy Patriot Ledger</i>	34,468		13.6%	
<i>Boston Herald</i>	34,131	22,732	13.6%	9.1%
(Framingham) <i>Metrowest Daily News</i>	10,890	4,982	4.3%	2.0%
<i>Attleboro Sun Chronicle</i>	3,517	3,589	1.4%	1.4%
<i>The Brockton Enterprise</i>	2,982	3,539	1.2%	1.4%
Plymouth County: 171,455 Households				
<i>The (Brockton) Enterprise</i>	28,656	32,917	16.4%	18.9%
<i>The Boston Globe</i>	27,914	46,396	16.3%	27.1%
<i>Quincy Patriot Ledger</i>	27,168		15.6%	
<i>Boston Herald</i>	17,263	10,904	10.1%	6.4%
<i>The Standard-Times</i>	5,618	6,245	3.2%	3.6%

*Data is based on audited numbers published in the Audit Bureau of Circulations' Spring 2005 County Penetration Report.

p.m. [on rival stations], so we feel we've really made a lot of strides," she says.

This fall, WFXT plans to add several syndicated shows to its lineup, including *Tyra Banks*, *Tony Danza* (currently on WCVB) and *Judge Alex*.

Executives for WB affiliate WLVI-TV, owned by Tribune Broadcasting, could not be reached for comment.

Univision Communications owns the market's other duopoly, Spanish-language stations WUNI-TV, a Univision O&O, and TeleFutura outlet WUTF, headed by gm Alex von Lichtenberg. The company also owns the Univision station in Hartford-New Haven, Conn., WUVN-TV. WUVN's master control, trafficking, business office and news are handled by WUNI. Previously, von Lichtenberg oversaw WUVN, but that station has since gotten its own manager. However, all three Univision properties can be sold in combo packages, says von Lichtenberg.

WUNI has produced weekday local news at 6 p.m. since April 2003. It is the only Spanish-language local news in the market, which has a Hispanic population of about 6 percent to 7 percent. Last fall, the newscast welcomed new co-anchor Eduardo Guerrero, who worked in Boston radio before switching to TV.

"Our local news has established itself as the voice of the Hispanic community," says von Lichtenberg, who notes that his strategic plan is to first produce a live 11 p.m. local newscast, then expand to the weekends in coming years. In a step toward that goal, WUNI last fall began repeating its 6 o'clock news at 11 p.m.

Comcast Cable, (continued on page 17)



Sources: U.S. Internal Revenue Service; 2005 Claritas

But it's not just the wealthiest Bostonians who have money in their pockets.

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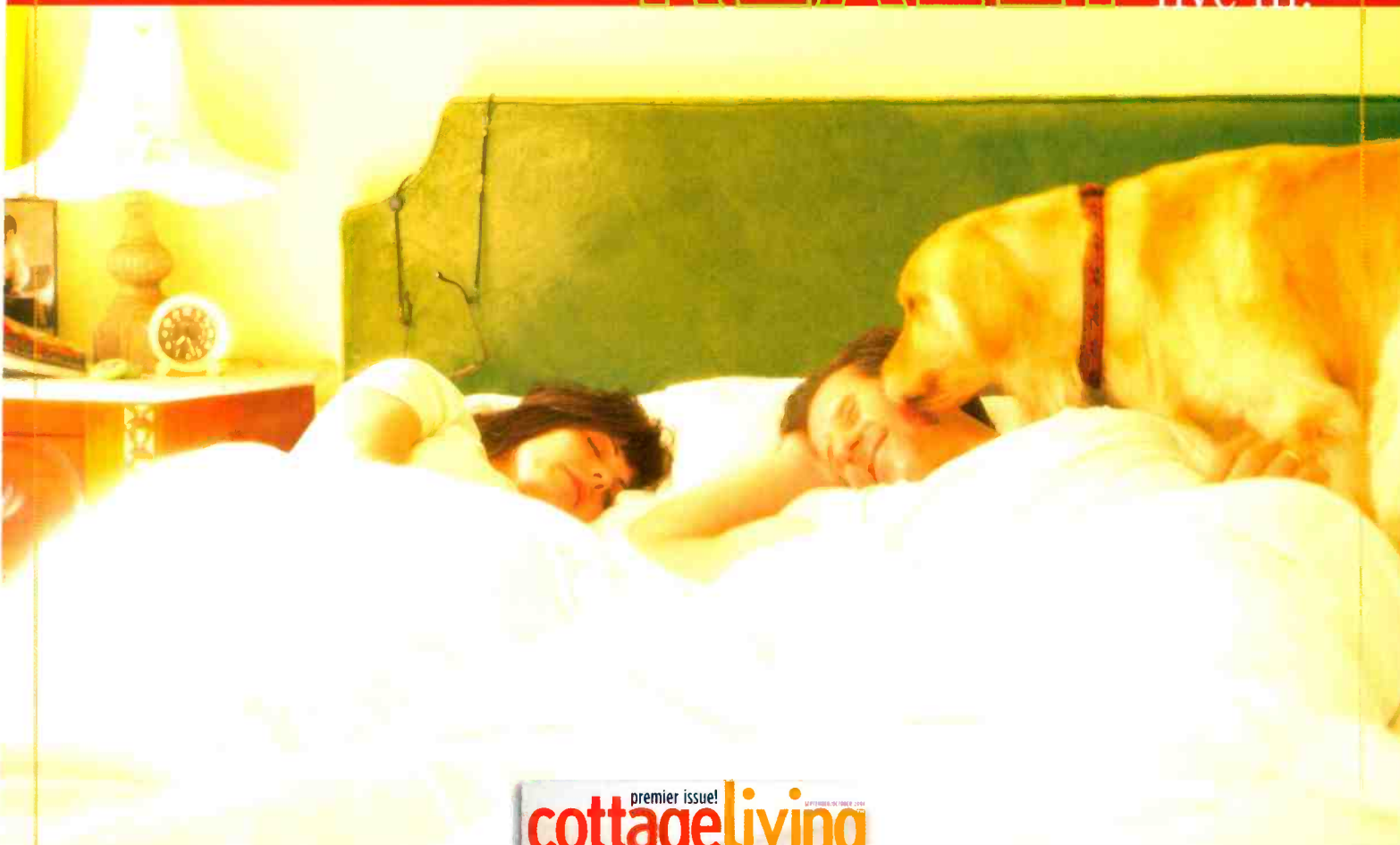
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MediaCom

BY ERIC SCHMUCKLER PHOTOGRAPH BY TODD FRANCE

IT DOESN'T TAKE A DOCTORATE in marketing to figure out who to advertise to if you're selling vacuum cleaners: housewives, desperate or otherwise. And in this case, you would be wrong. The team at MediaCom working on the Dyson account built their plan around one key insight: Men matter, too, not only because husbands are going to take an interest in a potential \$500 purchase, though that's reason enough to get Homer Simpson off his couch and into the store. But Dyson vacuums are more than a run-of-the-mill consumer durable. They are a technological marvel.

"If you've ever touched the product, you understand that it's so tech-driven that it is a

HIGH-TECH HOME
Left to right: Michael Douglas, Jay Baum, Alex Singh, Erin O'Brien, Bret Itskowitch, Dave Bolger, Mary Schaeztle, Rebecca Schwartz

technology toy," says G. Alex Singh, vp/communications planning at the agency. "And because it is an expensive toy, we need to have men involved in the decision-making process. That's why we decided off the bat that men were just as important as women."

Britain-based Dyson introduced its line in the U.S. in 2002 and was a hit out of the box, with sales now surpassing Hoover's in dollar volume.

The freshness and innovation of the product gave the agency an opening to integrate the Dyson vacuum into a variety of entertainment programs. That worked beautifully with a Discovery Channel show named *BIG!*, wherein a team of craftsmen and designers create jumbo-sized versions of blenders, popcorn poppers and the like. The *BIG!* crew whopped up a 16-foot-tall Dyson, which was then inducted into the Guinness Book of Records. Dyson got a 60-minute program about its product on the air. The integration was so compelling that 150 tapes of the program were sent to sales offices around the world.



BIG IDEA Craftsmen on the Discovery Channel show *BIG!* created this 16-foot-tall Dyson vacuum.

Jay Baum, senior vp/national television manager, had been looking at male-skewing Discovery, home of *American Chopper*, and discussing ways to connect with tech-savvy consumers. "When we came across this show, it was a perfect fit," says Baum. "It wasn't like we were pushing a product on them. They were very eager to take apart a Dyson."

Discussions with the producer were part of an overall media deal with the network. Baum says that integration opportunities are a big consideration in buying decisions. "And when it's as seamless as this, that makes it easier," he says. "Both parties are equally excited about it."

"Integration has to be organic and not forced. Otherwise, consumers will see right through it," says Bret Itskowitch, senior vp/director of strategic integration and entertainment at MediaCom. "It helps that our product is still relatively new, innovative and very much on the cutting edge. That's what the networks are looking for."

The MediaCom team showed a golden touch in scoring integration opportunities. It placed Dyson in *Friends*, *Will & Grace* and *E.R.*, all part of NBC's then-vaunted Thursday-night lineup, as well as on ABC hit *Extreme Makeover: Home Edition* and Style Network's *Clean House*. "Some of it was

based on media commitments, some on relationships with a producer and some on a bigger relationship with a media owner," Itskowitch explains. "It was a truly integrated effort involving many parties."

The *Friends* placement was one of the best. Courteney Cox's neat-freak Monica opens a scene using the product, then picks up a dust buster to clean her beloved Dyson. Rarely do joke, character and placed product dovetail so perfectly. "You can't get a placement like that for a bottle of water," says Singh. "Our product lends itself to having pieces of a show written around it."

On *Will & Grace*, Megan Mullally's Karen is playing maid for a day with a Dyson in her cleaning cart. On *E.R.* the vacuum got a simple visual cleaning the ward. An appearance on Ellen DeGeneres' syndicated talk show was more of a product giveaway. The Dyson played a more prominent, naturalistic role on *Extreme Makeover: Home Edition* and got a shout-out for its efforts.

While a fair share of integrations were driven by media budgets, Baum cites the need for awareness and reach as reason to buy other programs on a straight media basis, from *Everybody Loves Raymond* to *The West Wing* to *Desperate Housewives* (When do those women ever tidy up?). That rationale also held true for a selective roster of cable networks, some of them focused (HGTV, Food Network, DIY Network) and others more broad-based (the Turner networks, Bravo).

The sizable print list likewise mixed obvious choices (*Metropolitan Home* and *O, the Oprah Magazine*) with counter-intuitive ones (*The New Yorker*, *Wired*, *Cargo* and *Out*). A stylish mind-set was cultivated in books like *Elle Décor* and *Surface*. "It wasn't about striving for mass awareness; it was about tapping into certain audiences," says Singh. Adds Itskowitch, "We weren't necessarily going after a richer consumer; we wanted a smarter consumer."

There was also room for value-added efforts such as a partnership with *Real Simple* centered on the Great American Clean Out Day in Central Park. The key there was the ability to demonstrate the Dyson, on the belief that hands-on is the best way to sell the product. MediaCom also did a few highly focused outdoor ads, pitching Dyson's compact canister model in cramped New York and San Francisco.

Clearly the campaign struck a chord. Awareness and recall skyrocketed, and Dyson exceeded its stateside sales expectations by more than 300 percent. "Everything we've done is about getting the word out, and so we're delighted with what MediaCom has done," says Caroline Errington, marketing communications manager for Dyson in Chicago. "It's definitely created some great awareness for us."

Although elements of the strategy were counterintuitive, Itskowitch believes the plan was formed naturally from business objectives. "All the pieces fell into place; it all made sense," he says. "We drank the Kool Aid because we believed that once you saw this product, you were halfway home." ■

Eric Schmuckler is a contributing writer to *Mediaweek*.

WE KEEP GETTING HOTTER.



5 CONSECUTIVE
QUARTERS
OF RATINGS
GROWTH

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GROWING**
NETWORK AMONG
AFFLUENT VIEWERS

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MEDIA PLAN OF THE YEAR

SPENDING BETWEEN \$10 MILLION-\$25 MILLION

PHD

BY JOHN CONSOLI PHOTOGRAPH BY JON MURESAN

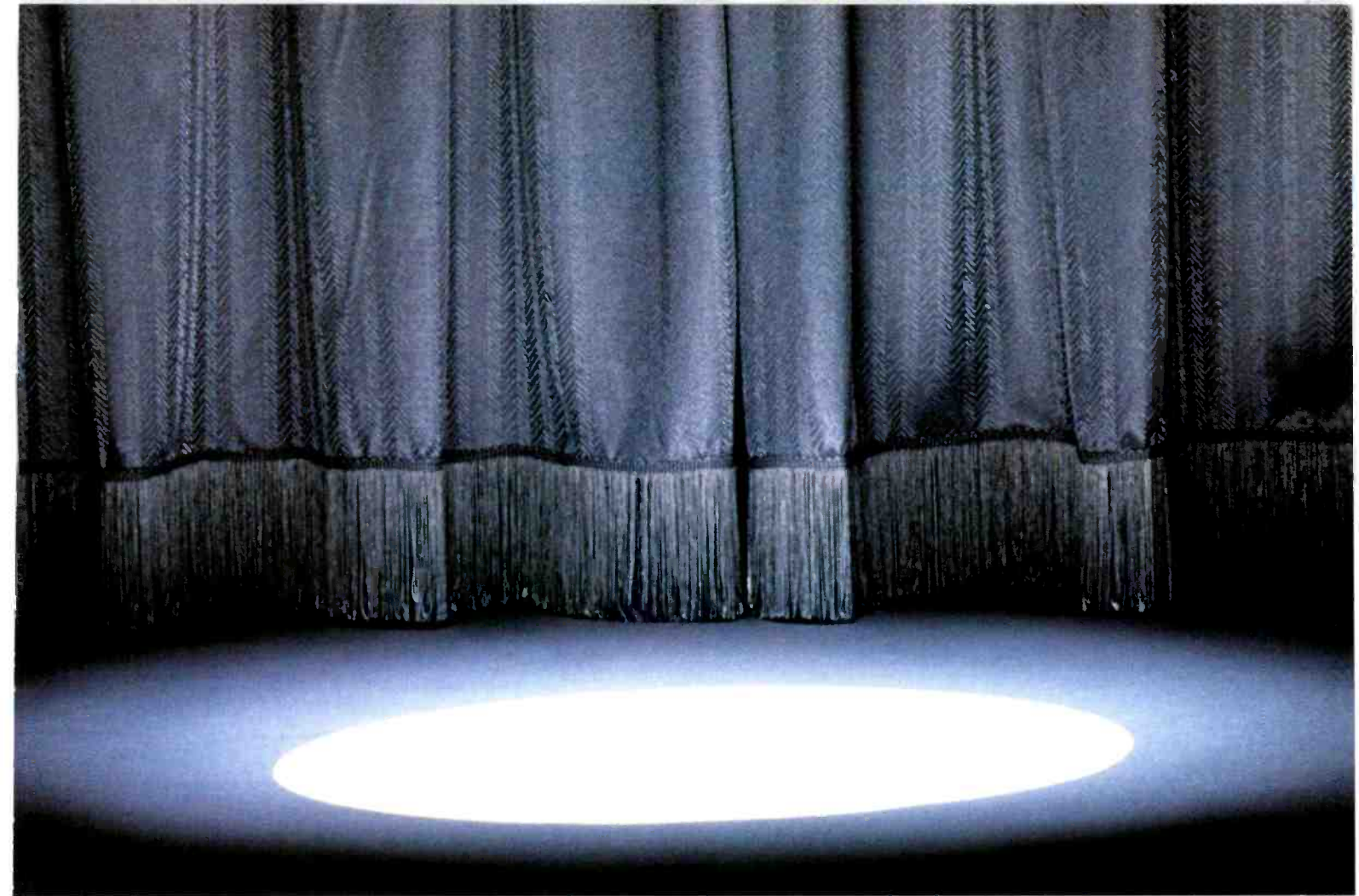
MEDIA AGENCY PHD FACED THE CHALLENGE of finding a “Big Idea” as a showcase to market client Chrysler’s new car, Crossfire, and some of its other brands. In fall 2004, there weren’t too many things bigger than the NBC reality show *The Apprentice*.

“Our gut instinct told us that with the combination of [*Apprentice* creator] Mark Burnett, NBC and *The Donald* [Trump], this wouldn’t attract your typical reality junkie, and that the outcome would be a younger, more upscale audience,” says Beth Mayry, PHD senior vp, and director of Chrysler planning.

But the \$13.2 million campaign became much more than 30-second TV spots on *The*

AUTO FOCUS

Left to right: Peg Coury, Beth Mayry, Jon Curcio, Tracy Adragna, Rene Nimbach



NEW OFFICE

She traded a corporate suite for the bright lights of the theater. Sick of the grind, she turned her passion for acting into a directing and producing career. Now she does what she loves and can't wait to get to work. Success never felt so good—then again, who doesn't love a standing ovation?

Inspired by "The Producer," *More*, March 2005



We inspire. She makes it happen.™



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AMERICAN baby

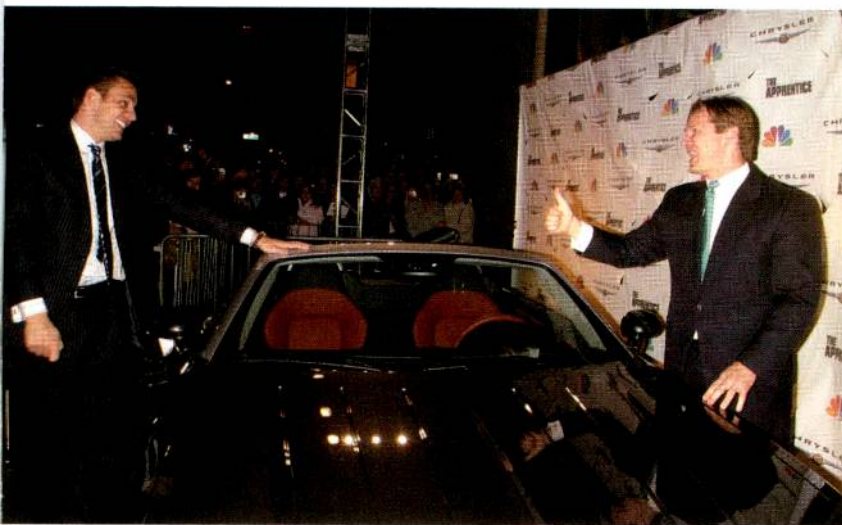
Better Homes and Gardens

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Apprentice. As the partnership between PHD, Chrysler and NBC evolved, the campaign not only included on-air spots with category exclusivity, but also assorted types of product integration in the show, including a car giveaway to *The Apprentice* winner and mentions and segment sponsorships on NBC's *Today* show.

In addition, PHD ran an interactive sweepstakes on the NBC Web site (which included another car giveaway), billboard advertising, Web ads and radio spots, along with live events featuring the Crossfire and other Chrysler brands.

The result: Crossfire sales alone increased by 266 percent. NBC and Burnett were already in the process of filming the first episodes of *The Apprentice* when PHD approached them about the Chrysler deal. They reached an agreement and came up with a plan in just a two-day turnaround. "General Motors came in right after we did to express an interest,"



HEAD OF THE CLASS *The Apprentice* winner Bill Rancic, left, receives a Crossfire from Jeff Bell, vp of Chrysler/Jeep marketing.

Mayry says, but the deal had already been done.

Initially, the agreement called for 30-second commercials on *The Apprentice*, Chrysler's sponsorship of a golf tournament in the next-to-final episode and an online element, Mayry says. "Everything else developed after that," she says, adding, "We trusted NBC and they trusted us, and we worked well together."

There were no guarantees of how much product integration would be involved, Mayry says, because "Mark Burnett would not guarantee us a specific amount of time. He said whatever works, works." But she adds, "What began as a standard network buy with spots and billboards morphed into a media campaign full of product integration, on-air exposure for the brand, car giveaways and more."

Others involved with developing the plan included Tracy Adragna, associate media director, Chrysler planning; Rene Nimbach, supervisor, Chrysler planning; Peg Coury, senior vp, network negotiating and buying; and Jon Curcio, senior vp, Chrysler Brand, BBDO.

In addition to the on-air spots in *The Apprentice*, PHD and NBC put together a joint marketing campaign to promote the debut of the show that included lobby cards in 4,000 Regal Cinema theater lobbies, promo signs in all the Trump-owned

hotels, mention of Chrysler being a sponsor in 20-second on-air promotions for the show and chauffeur-driven Chrysler Pacificas parked outside 50 restaurants in New York with signs reading "Reserved for the Apprentice."

In addition, eight episodes of NBC's *Today* show on Friday mornings after *The Apprentice* aired featured a recap of the show and interviews with the voted-off contestant. Each segment was sponsored by Chrysler. NBC created a weeklong segment, "Intern on Today," and Chrysler was featured in on-air promos as the segment sponsor. Repeat episodes each week of *The Apprentice* aired on CNBC with Chrysler spots.

Chrysler was also the exclusive sponsor of NBC's official *Apprentice* Web site. In addition to a banner proclaiming it the sponsor, there were two other interactive pieces within the site. One portion of the site allowed visitors to choose which Chrysler vehicle the winning apprentice would receive (they chose the Crossfire). Chrysler also sponsored a weekly poll, where visitors could vote on and answer questions related to the show. Both sites entered visitors into a contest in which they could win a Chrysler car of their own, the same one that was awarded to the winner of *The Apprentice*.

Mayry says the sweepstakes proved "a remarkable success with a record-setting response for NBC.com." The response, she says, was triple NBC's average for previous online sweepstakes, topping out at 1.1 million entries and 348,000 unique entries. PHD was guaranteed 21 million impressions on the Web site, and 50 million were generated.

When it came time to integrate the Chrysler name and car into the show, PHD worked with NBC to come up with several ways to use the car, including having one team on *The Apprentice* visit a local Chrysler dealership to negotiate the fee for a weekend Crossfire rental. During another episode, one team managed the Chrysler Trump Celebrity Golf Classic Tournament, where Chrysler Pacificas were used as courtesy cars for guests of the golf tournament. On the last show, Trump awarded the Crossfire live to the winner of *The Apprentice*. He also personally thanked Chrysler for its involvement on the air. The final shot at the end of the finale showed the winner driving away in the Crossfire, and the next day, on the *Today* show, a segment with the Crossfire was done outside the studio.

Chrysler sponsored viewing parties in New York and Chicago at which Chrysler vehicles were on display. More than 1,300 attended the two parties.

PHD negotiated value-added co-branded advertisements with nine magazines and 84 radio stations that Chrysler was already advertising with, at no additional cost. One-third page ads promoting the final episode ran in *BusinessWeek*, *Entertainment Weekly*, *Forbes*, *Fortune*, *Newsweek*, *People*, *Time*, *US News & World Report* and *US Weekly*. On the radio stations, there were more than 1,600 live reads of promo spots mentioning Chrysler as a sponsor of the show. And promotional banners ran on the entertainment sections of MSN and AOL.

"What matters most is that the client was pleased," Mayry says. And it was. Jeff Bell, vp of Chrysler/Jeep marketing, says, "The show and the value of Chrysler's sponsorship exceeded all expectations." ■

John Consoli is a senior editor covering network TV for Mediaweek.



NEW ROOMMATE

Her son is in for a surprise when he comes back from sleep-away camp. She gave his room a feminine touch to make her new dachshund, Daisy, feel more at home. He might not love the floral motif, but she's sure he'll like this roommate better than the dirty dozen he shared a bunk with.

Inspired by "The Pampered Guest," *Traditional Home*, September 2004



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LARGE Home Journal

Midwest Living

TRADITIONAL HOME

Country Home

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MEDIA PLAN OF THE YEAR

SPENDING LESS THAN \$10 MILLION

GM Planworks

BY TONY CASE PHOTOGRAPH BY JON MURESAN

CALLING THE HANDOUT LAST FALL of 276 new Pontiac G6s on *The Oprah Winfrey Show* a car giveaway is like calling Winfrey just a talk-show host.

GM Planworks' campaign, recipient of the *Mediaweek* Media Plan of the Year in the category of Spending Less Than \$10 Million, was not only one of the most talked-about automotive campaigns, but it was also one of the biggest TV events ever. The Pontiac show, which kicked off *Oprah's* 2004-05 season, was dubbed last year's "Top TV Moment" by *TV Guide*. In the wake of the giveaway, it seemed as though everyone with the public's ear—from David Letterman and Jay Leno to virtually every newspaper and magazine in the free world—was buzzing about it.

GIVING GROUP Left to right: Susan Hull, Andrea Fant-Hobbs, Jim Kruger, Mike Collino, Greg Wheeler, Mark-Hans Richer, Mary Kubitskey, Rick Crooks, Steve Sitek, Mary Henige, Molly Marchese, Joanne Sunde



SURPRISE PARTY

She knew the perfect way to celebrate her husband's birthday and indulge his sweet tooth. Her gift to him was a chocolate-tasting party with plenty of champagne and his favorite truffles. Her gift to herself: someone to serve it all and clean it up. That way she could enjoy the party, too.

Inspired by "The New Flavors of Chocolate," *Country Home*, February 2005



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Planworks estimates that the 25-minute segment—in which needy viewers ranging from school teachers to desperate housewives received new mid-sized sedans, costing GM's Pontiac division \$8.5 million—generated some \$100 million worth of publicity. A stunning 87 percent of adults polled confirmed that they were aware of the promotion, which drove a 600 percent increase in traffic to the Pontiac.com site and led to Google's highest-ever click-through rate of 17 percent. More to the point, the campaign generated instant sales of the new Pontiac model. Planworks called it the most effective promotion ever for driving buyers to Pontiac dealers, some of which reported selling out of the G6 after the *Oprah* show.

But like any great media campaign, the Pontiac giveaway was the result of the sweat of a small army of creative thinkers. Those at Planworks responsible for the campaign include



DRIVING BUSINESS Oprah made Pontiac and 276 drivers very happy last fall when she gave away the cars during her talk show.

Joanne Sunde, senior vp/managing director; Molly Marchese, vp/media director; Libby Smiley, media supervisor; and Mary Kubitsky, Pontiac ad manager. Other agencies instrumental to the campaign include Pontiac's agency, Leo Burnett's chemistri, where Susan Hull is account supervisor; and Vigilante, an urban marketing agency where Andrea Fant-Hobbs is senior vp. The Planworks team stresses that the campaign was a true group effort that encompassed not only Planworks, its agency partners, GM and various search engines but also the producers of the *Oprah* show. "It was a true example of how many constituencies can come together," Marchese says. Adds Sunde: "The team was convinced this was one of the most magical things to happen in advertising."

Using a celebrity revered by millions of women to push a new product might seem like a no-brainer. But even before convincing the producers of *Oprah*—no small hurdle in itself—the Planworks folks found themselves having to sell some of the higher-ups at Pontiac on the power of Winfrey's show. "Not all GM executives were familiar with her influence, so we had to educate them about 'the ministry of Oprah,'" explains Sunde. "We basically took everything about Oprah—all the things she is able to do in the promotion of a movie, a product or a book, then getting quotes from Donald Trump

and others—to help sell the concept of Oprah," Sunde adds. In addition, it was pointed out that the Apple iPod started selling out after being featured on *Oprah*. GM execs got the message.

Mark-Hans Richer, advertising director of Pontiac, says that he thought the *Oprah* idea was inspired from the get-go. "I thought she was a terrific person who had done a lot of good for a lot of people, and obviously had a terrifically energized audience," he says, noting that the launch targeted women in particular, as 60 percent of buyers of G6's predecessor, the Grand Am, were women. "The magic" of the campaign, Richer says, was "taking the idea and making it bigger and bigger and bigger—not just getting a car on *Oprah*, but how to make a dynamic marketing experience that would match with the objectives of the brand. We had to make it really big or else we wouldn't break through the clutter." (More than 75 new car models were slated for 2005.) Richer says the giveaway resulted in the G6 getting awareness two-thirds faster than the typical auto launch.

The *Oprah* tie-in was dreamed up a full year before the producers of the show were even approached. In the summer of 2003, those at Planworks and its agency partners discussed how to make a splash with the G6 launch. Beginning in September, the team assessed the power of Winfrey's endorsement by measuring the success of products after they were pitched on the show. By October, the team was ready to present its findings to GM's management. Although the idea generated much interest, it remained too early to pursue the strategy as the G6 launch budget was yet to be nailed down.

But by June 2004, the team got the green light and negotiations began with producers at Harpo, Winfrey's production company. Harpo suggested the Pontiac tie-in be a part of its ongoing "Wildest Dreams" franchise, which regularly features Average Joe and Jane getting once-in-a-lifetime opportunities. By August, the groundwork had been laid for the promotion. "We knew Oprah would be big, but we didn't know how big," explains Marchese. "She hadn't done anything on this scale before."

The Planworks team says it was a challenge keeping the giveaway a secret until after the show aired. Although the show was heavily hyped in the lead-up, the content was largely kept quiet. Among those sworn to secrecy were audience members who received the cars (the giveaway program was taped on Sept. 10, but it didn't air until Sept. 13). Then, there were all the various search engines—including Google, Yahoo!, America Online and MSN—that Planworks made deals with prior to the giveaway. "We had pages of terms like 'Oprah' and 'giveaway' and 'Pontiac' that we had purchased but that nobody could talk about till [the show] aired," Marchese says. "They could not pull the trigger until the day of air, then had to make all the search terms go live to steer traffic to our link."

But they managed to pull it off. As Richer says, "It was not the biggest car giveaway ever, but how it was done—with producers going out of their way to find people who truly needed cars—was important. Instead of just driving home a new car, the cars made a difference in the lives of the people who won them."

Pontiac continues to benefit from the Winfrey partnership. Producers, Richer says, are planning a follow-up show that will tell stories of the winners and their cars since the giveaway. ■

Tony Case is a contributing writer to *Mediaweek*.

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MEDIA PLAN OF THE YEAR

SPENDING \$1 MILLION OR LESS

Crispin, Porter + Bogusky

BY TONY CASE PHOTOGRAPH BY MICHAEL PRICE PHOTOGRAPHY

AS THE PREEMINENT search engine and one of the hottest technology companies ever, Google has little trouble attracting prospective employees. Actually, that circumstance proved a big problem for the company, which receives literally thousands of job applications in any given week. Going through all those C.V.s—the largest share of them from unqualified prospects—proved a fruitless and time-consuming enterprise for a company that prided itself on running a tight ship.

Meanwhile, Google faced another problem in that many highly qualified candidates it did aim to attract perceived the search engine as a finished product that simply needed a little

JOB WELL DONE

**Clockwise from left:
Missy Jaffe, Jim Poh
and Brian Hoar**

IN 2006, THERE WILL BE
10 DAYS NO AMERICAN
SHOULD MISS.



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**10 Extraordinary
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tweaking and provided little real technical challenge, therefore keeping away many IT innovators who might have much to contribute to the organization. The company set out to dispel that perception and get the word out that its development arm, Google Labs, was actually a choice destination for the best and brightest in the IT world to practice innovation.

Into the picture came Crispin, Porter + Bogusky of Miami, which takes *Mediaweek* Media Plan of the Year honors this year in the Best Campaign Spending Less Than \$1 Million.



WORKING IT OUT Google's billboard and print ads asked prospective job applicants to solve a mathematical equation in order to find the online application site.

Its campaign encompassed print and out-of-home.

In setting out to reach top-of-the-heap applicants, CP+B faced a quandary. Syndicated research pertaining to the top tech minds, as one might imagine, is lacking. So, the CP+B team decided to use Google's own workforce to glean valuable demographic information about leading tech minds, getting input from 153 employees who turned out to shape the recruitment campaign. CP+B, which sent questionnaires to 200 Google employees, was knocked out by the overwhelming response rate, says Jim Poh, vp, director of creative content distribution at CP+B. Others at CP+B involved in the campaign included media supervisors Mary Duncan and Misy Jaffe, and media planner Brian Hoar.

CP+B's research revealed some surprising insights into Google's sharpest minds: They love to be challenged; they have big egos and like to brag; they are a global society, linked by the Internet, e-mail and blogs; and they have common interests outside work. The agency figured that if it presented Google's best prospects with what it called "a worthy challenge," they couldn't resist solving the problem presented them, then bragging about it to their friends—hence generating instant buzz about Google among techies.

"We asked them what sorts of things interested them, what

would interest them in a place like Google, about their spare-time activities, what kind of media they use," Poh says. "It was pretty loud and clear that these guys have pretty big egos and are pretty competitive with each other."

Creative presented prospects with a fitting challenge. The campaign encompassed an arithmetic scavenger hunt including complicated mathematical problems, with solutions serving as a log-in on the popular blog LinuxOnline. The log-in led to another Web page and yet another math problem. Ultimately, the chain led to the Google job application page.

The campaign also included a multipage print insert modeled after school admissions exams like the SAT—only this test was penned "GLAT: Google Labs Aptitude Test." Applicants were directed to mail their completed forms to Google Labs.

The campaign, which ran in the second half of last year, appeared in tech and science magazines and professional journals including Kalmbach Publishing's *Astronomy*, CMP Media's *Dr. Dobb's Journal* and the *Journal of the Association for Computing Machinery* as well as college newspapers. As CP+B explains it, where the ads did not appear was just as important as where they did appear, as the agency wanted prospects to know that Google understood what they read for both work and fun.

"Most people would have no idea what the ad was about," says Poh. "But these crazy scientific equations were apt to catch [the target's] eye."

Poh says once the ads were out in the marketplace, Internet chatter followed. The benefit of infiltrating the viral network linking this group, CP+B says, was that the agency could stretch the campaign's relatively small budget of just \$948,000. (If not executed correctly, however, Google could have been dismissed as a poseur.)

Then came the media attention, with CBS' *60 Minutes*, ABC's *World News Tonight*, *The Wall Street Journal* and more than 200 other media outlets giving attention to the offbeat campaign. Most importantly, the campaign spelled big results for the client, leading Google to receive more than 2,500 resumes from qualified candidates, a 300 percent increase.

As far as the outdoor element of the campaign, CP+B realized that a few cities were home to the top IT talent. Within a few select cities—including the epicenter of the tech world, San Jose, Calif., as well as Microsoft home base Seattle—the agency focused its attention on neighborhoods well tread by techie types. It determined that everyone within its target could be reached by just a handful of signs, in locations including nearby the Yahoo! headquarters in San Jose, outside Safeco field in Seattle, at the Massachusetts Institute of Technology train station and in Austin, Texas.

The Google campaign "was one of those things, such a different sort of project, that people were really excited about working on it," Poh says. "Even for us, it was a brain twister—how to reach a target we didn't really know that much about." ■

Tony Case is a contributing writer to *Mediaweek*.

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MEDIA PLAN OF THE YEAR

BEST USE OF NATIONAL TELEVISION AND/OR CABLE

Optimedia

BY ANTHONY CRUPI PHOTOGRAPH BY TODD FRANCE

ONE OF THE GREATEST CHALLENGES in launching an integrated marketing offensive is balancing the brand presence with the content in such a way that the message gets across without pulling the viewer's focus away from the programming itself. Anyone who's watched this season of *The Apprentice* understands that sloppy product placement execution can make a big-budget series resemble nothing so much as a late-night infomercial with high production values.

Optimedia's media plan for British Airways' sponsorship of special episodes of Bravo's *Queer Eye for the Straight Guy* and VH1's *Bands Reunited* resulted in a seamless integration of the air-

FLY RIGHT

Mike McHale (seated) and standing, from left: Amanda Cohen, Bonnie Barest, Bill McLaughlin, Bonnie Weiss

line's "Go With Those Who Know" campaign and both series' idiosyncratic content. More importantly, the strategy proved markedly effective in achieving the client's objectives. Following the two *Queer Eye* telecasts and VH1's promotion of a new "London Rocks" travel package, total ad awareness increased 11 percent and TV recall was up 25 percent.

More than 7.8 million adults in the 25-54 demographic watched the branded episodes, says Mike McHale, Optimedia's senior vp, group director, strategic communications, who adds that the youngish, affluent demo that regularly tunes in to both programs was an ideal target for British Airways, even though the category can play a bit stodgy. "If you were to look at British Airways, you don't necessarily think 'hip' and 'cool,'" McHale says. "So the idea was to graft the concept of Cool Britannia with these two very hot programs."

In going along with the branding campaign, the producers of *Queer Eye* went so far as to rename the strip for the two episodes, calling it "Queer Eye for the British Guy." On-air segments featured the cast members luxuriating in a British Airways first-class cabin, sipping on the airline's complementary champagne and sprawling out in their full-length seat beds.

Once back on terra firma, British Airways got another unexpected plug as the Fab Five discovered that their latest subject, a shaggy relic from the '80s UK pop scene, lived in a flat in Heathrow's flight path and spent an inordinate amount of time tracking the comings and goings of the airline's jets. In the second episode, a man and his wife accompany the cast for a ride on British Airways' London Eye, a gargantuan Ferris wheel that offers views of the Thames and central London.

Frances Berwick, Bravo senior vp, programming and production, says that the British Airways integration allowed the network to breathe new life into the series by taking the cast of *Queer Eye* out of the New York area, while letting them riff on the always reliable "fish out of water" trope. It also presented an organic means of promoting travel in a show that is keyed to a free-spending demographic.

"Some shows lend themselves to certain kinds of products, but from the beginning we wanted to be sure that we were direct with the viewer and that the brand was the right fit for the show and vice versa," Berwick says. "Viewers these days are extremely sophisticated. We've seen other examples that feel like they're forced, and we were careful not to make those kinds of mistakes."

For its part, VH1 tied the British Airways brand to its *Bands Reunited* strip, showing members from '80s New Wave groups ABC and Haircut 100 and ska band The English Beat meeting up in the airport lounge en route to their respective reunion gigs. Furthermore, British Airways was featured prominently on all five European-based episodes of *Bands Reunited* and also had on-air presence as a sponsor of special video blocks of the bands featured in the episode.

Mark McIntire, VH1's senior vp of sponsorship development and integrated marketing, says the network's strong core demographic makes it a frequent target of product integration pitches.

"Because of our music platform, a lot of sponsors come to us with marketing opportunities to run up against the various music elements," McIntire says. "As advertising itself is becoming a more personalized medium, people are looking for opportunities to wed content and advertising in a way that speaks to that desire for unique experiences."

In McHale's estimation, Optimedia's plan was a triumph of brains over bucks. Having less than \$5 million to spend on the campaign, the agency had to make certain that both its client and the networks were going to get as much mileage out of the deal as possible. Early in the process, McHale approached in the neighborhood of 20 cable networks with an RFP before settling on Bravo and VH1. *Queer Eye* got the nod because its mission statement best skewed with the "Go With Those Who Know" theme. "Like the *Queer Eye* guys, there's the idea that there's an authority that's willing to transfer its knowledge," McHale says. So while Carson Kressley and company pass along the nitty-gritty on fashion, food and culture to their hapless subjects—and by extension, the audience—so too does British Airways fill in clueless Yanks on the vicissitudes of English culture. (A recent outdoor campaign tutors New Yorkers in how the language is spoken on the other side of the pond; for example, a "hole in the wall" is London slang for ATM.)

While there's less instruction going on at VH1—unless those old Flock of Seagulls videos can be seen as an object lesson about the dangers of mixing drugs and hair-care products—the music network was tapped as a brand partner for its retro cachet. "Normally you wouldn't think of using VH1 to hook a business-class traveler, but we decided to get viewers during their downtime and enlighten them about the product and show how cool it is," McHale says. "It's not just about selling that \$12,000 first-class seat ... It's about selling the experience."

And sell Optimedia did. During the campaign's run, British Airways became the No. 1 choice among business travelers, doubling from 13 percent to 27 percent. Says McHale, "It was the only client meeting I ever had where the client got up at the end of the presentation and hugged me." ■

Anthony Crupi is a senior editor for *Mediaweek*.



HIGH FLIERS *Queer Eye for the Straight Guy* integrated British Airways into two segments that featured British makeover subjects.



MEDIA PLAN OF THE YEAR

BEST USE OF LOCAL TELEVISION

Hill, Holliday

BY ERIC SCHMUCKLER PHOTOGRAPH BY WEBB CHAPPELL

EVERYTHING WAS GOING ALONG swimmingly for Dunkin' Donuts. Store owners had enjoyed five straight years of sales growth, markets were increasing the level and quality of their media support and even dread rival Krispy Kreme had stumbled. But the maxim "If it ain't broke, don't fix it" held no power over intrepid agency Hill, Holliday and its fearless client. Together, they hatched a plan to drag Dunkin' franchisees into the big leagues, leaving behind their local promotions and coupons for a focused, TV-centric campaign. It was a gutsy move that paid off big time.

When Phil Risinger arrived at Dunkin' Donuts more than two years ago as director of

SLAM DUNK

Seated, left to right: Stefanie Geddis, Karen Agresti; back row, left to right: Kelly Flaman, Melisa Papagni, Alicia Tanskey, Cindy Stockwell

advertising and brand image, he found media being planned market by market. Not that there's anything wrong with that—Hill, Holliday won a *Mediaweek* Media All-Star award for its work on the business in 2002—but Risinger saw an opportunity to make his media more consistent and hard-hitting. “Our watchwords were priorities and impact,” he says. “We made TV our top priority. If you do nothing else, be on TV first. And when you're on, be *on*. Make sure you're breaking through the clutter.”

The agency built a case to convince nervous franchisees to abandon a winning formula. “We dug deep into what had worked and why,” says Cindy Stockwell, senior vp/group director. “Analyzing results from more than 70 markets, we found that in places that had moved from radio to television, or had moved from an early-morning/late-night focus to higher-impact dayparts, each of those steps improved sales in those markets, pretty much without exception. That led us to say television really does work for this brand, and the higher impact you can have on TV the stronger a correlation with sales.” A prioritized plan asked each market to do at least 12 weeks of TV in prime, cable and early morning at a certain GRP level; step two was to add X weeks of TV, up to 52 weeks at higher GRP levels.

The franchisees were a tough sell, though Stockwell describes it as “a challenging sell.” He says, “We were asking some markets to walk away from a continuous radio presence to one much less about continuity and much more about impact. But corporate and the agency were in lockstep on this. Eventually [the franchisees] said, ‘All right, but it's on your heads if it doesn't work.’”

Adds Kelly Flaman, a supervisor on the account: “Television's expensive, so when a market asks, ‘I'm giving up 52 weeks of radio to do 12 weeks of TV?’, it's scary. They look at a calendar and don't see everything covered.”

While store owners sweated bullets, the agency had a blast. Says associate media director Melisa Papagni: “We started with higher GRP levels and great daypart mixes for our buyers. To go in and buy that much prime was a lot of fun.”

Previously, spending went to early-morning and late-night spot TV; now the focus shifted to spot units in the cream of prime time. That included the swan song season of *Friends*—the coffee shop connection didn't hurt—and other water-cooler shows such as *Survivor*, *CSI* and *24*. Early positions in *Desperate Housewives* and *Lost* paid off big time. “We tried to stay in the top 25 shows for over half of our prime schedule,” says Papagni. “It's all about impact and having the look of a leader.” A broad list of top-tier cable nets in the plan included MTV, VH1, Lifetime, USA, TNT, TBS and Bravo.

The agency knew this wasn't about simply buying units and pursuing value-added opportunities with stations. “Our challenge to our buyers was to ‘think inside the box,’ to work with stations to make this better than just spots,” says Flaman.

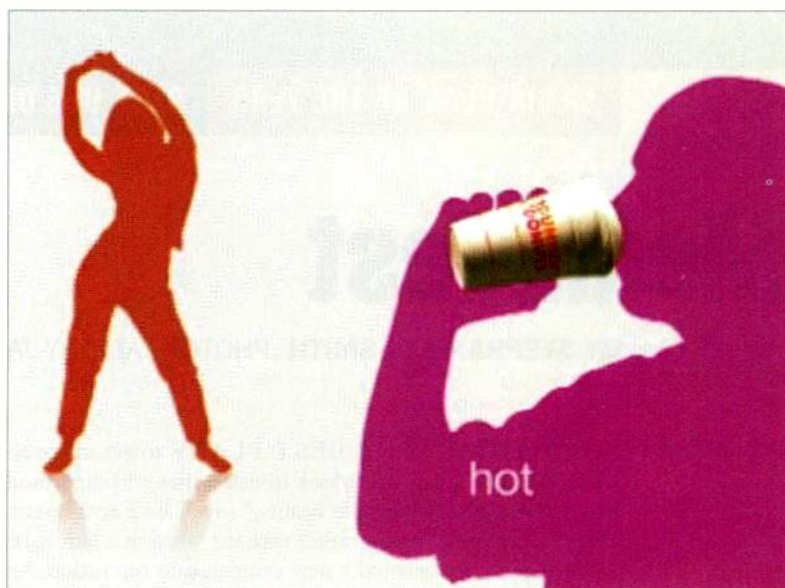
Capitalizing on Homer Simpson's legendary love for donuts, the agency supported *The Simpsons* in a deal with sta-

tions in Rochester and Syracuse, N.Y., for viewers to win Dunkin' coupons. For *High School Reunion* on the WB station in Chicago (WGN-TV), there was a contest to win a trip to Hawaii. To resonate with a younger audience, the agency worked a six-week deal in Boston, its home market. During the 8 o'clock hour, a clue popped up in regular WB programming each weeknight, instructing viewers to log into the station Web site with the clue for a chance to win an iPod mini every night, plus a grand prize.

Hill, Holliday got in on Final Four basketball on a bunch of big CBS stations with a “Countdown to Championship Monday” promotion, a five-second billboard with a Dunkin' cup and a bouncing basketball. “It was a promotion for the station, and Dunkin' got to look like a pretty major sponsor of the tournament—when we weren't,” notes Papagni.

The strategy paid off better than anyone dreamed. “There were peaks and valleys as we flighted on and off,” says Stockwell. “But the valleys were not so low, and the peaks were much higher than with radio continuity. Even with hiatuses, you're building awareness and affinity and momentum for the brand.”

Same-store sales for the year are projected to grow by 8 percent, and an 18 percent jump for active TV markets was even more gratifying. Further validating the strategy, markets that moved from continuous radio to a minimal 12 to 18 weeks of TV registered 21 percent same-store sales gains; higher levels of support generated even bigger gains. “Hill, Holliday did a fantastic job of building the case and helping us sell it in,” says Risinger. “Our franchisees are happy, and selling in the plan for next year is much easier with those kind of numbers.” ■



MUSIC VIDEO Ads that aired on the WB in the 8 o'clock hour sent viewers to the Web site with clues for a chance to win an iPod mini every night for six weeks.



MEDIA PLAN OF THE YEAR

BEST USE OF MAGAZINES

MediaVest

BY STEPHANIE D. SMITH PHOTOGRAPH BY JAMES LEYNSE

FOR WOMEN, THE BEST PLACE to get advice about beauty products is often from other women. "They don't look to celebrities and supermodels as strongly as advertisers may believe. It's an unachievable beauty," says Lisa Farrell, senior vp, media director for MediaVest. "They would much rather take the word of a family member or friend."

So when Avon wanted a new campaign to reposition the brand as a modern authority on looking good, MediaVest leveraged real women to sing the virtues of its products. Its "Girl Talk" platform used the normally static medium of magazines to engage a conversation between reader and product, and thus earned MediaVest the distinction of *Mediaweek's* Media

REAL DEAL

**Vincent Sauvagnargues,
Lisa Farrell and
Nadia Hile**

performance (p^ər-fôr`m^əns) *n.*

- ^{1.} The ability to perform.
- ^{2.} The fulfillment of a claim, promise, or request.
- ^{3.} The manner of reacting to stimuli.
- ^{4.} The execution of an action: an accomplishment.

IBD™ performs.

For over 20 years, Investor's Business Daily® has been improving our readers *performance* in life... and for over 20 years, Investor's Business Daily® has been improving the *performance* of your business.



INVESTOR'S BUSINESS DAILY®

www.investors.com/ibdadvertising

Plan of the Year for Best Use of Magazines.

Avon, more so than other beauty companies, lends itself better to testimonials because its direct-sales business structure syncs more with a one-on-one approach than high-end retail cosmetics brands such as Estée Lauder or L'Oréal.

"As a child, women remember the Avon lady, this real woman coming into the house connecting about beauty," says Janice Spector, vp of global advertising for Avon. "'Girl Talk' was an articulation of that relationship."

The challenge was executing a highly interactive marketing platform on a magazine page. "How can we get people to talk through print?" asks Farrell. "It doesn't generate dialogue. You hear about watercooler TV; you don't hear about

zines like sourcebooks instead of just flipping through the pages. "[Condé Nast's] *Vogue*" for example, "is more aspirational and not action-oriented," he says.

MediaVest worked with Avon and the creative marketing teams at each magazine to develop ads tailored to each magazine's voice. The first ads, which ran in May 2004, invited readers to join the Avon Mavens program. Their responses were printed in October issues—*Glamour* included pictures of three respondents in Avon's Anew Clinical Deep Crease Concentrate advertisement. Avon's My Lip Miracle, a new moisturizing lipstick, was the first product launched within the program, followed by its Clinical Deep Crease antiwrinkle cream and Avon Today fragrance.

The response from readers was phenomenal. *Glamour* received 3,000 responses within the first few days of its May issue hitting shelves. Half of the publications got a 60 percent response rate from the ads, and all of the publications received at least 500 reader requests to become part of the Mavens program. In all, about 10,000 women expressed interest in becoming a Maven, of which 2,000 readers were selected.

"I think it was a real show of strength by Avon, because they believe in quality of products and in testimonials of people that come back and test them," says Bill Wackermann, vp publisher of *Glamour*. "You have to really believe in what you're doing to say 'test this and we're going to put your responses [in print].'"

Readers went into thorough detail about the benefits of the cosmetics and did not just ask for, say, more shades of red Lip Miracle. "We were amazed by the level of specificity in the description," says Farrell. "[The panelists] explained things like how many times they've used it and how their friends have noticed the difference in complexions."

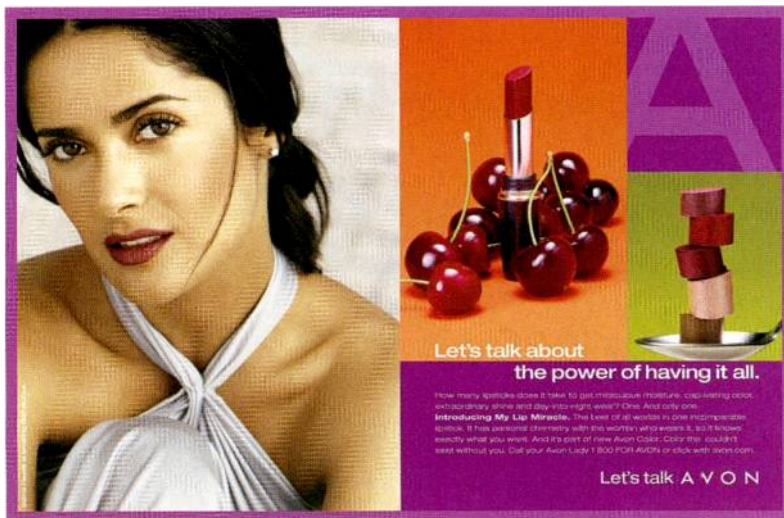
Avon measured the success of the campaign beyond dollars earned. In addition to sales for My Lip Miracle exceeding initial goals by 12 percent, the company saw a 9 percent increase in volume to its call centers from women requesting information.

The company now uses the Avon Mavens to obtain valuable feedback from users before it launches products. Spector also says that the Mavens testimony will be used in sales brochures distributed to customers.

The "Girl Talk" platform has also influenced competitors to use real women in their advertising. "I think everyone is trying to own the idea of real," says Spector. "Look at the Dove campaign," she says, referring to the campaign that features women of various shapes and colors as representative of the brand. "It's provocative, it's fresh, but that's not who they've been [in the past]."

For MediaVest, imitation is the sincerest form of flattery—sort of. "We're flattered, but somewhat irritated," jokes Farrell.

Magazines are clamoring to use the Maven promotion for additional products. Wackermann says *Glamour* will feature the ads once again this October. "Women certainly love what they read in magazines," he says, "but the ultimate endorsement is a friend of yours saying 'I love this.'" ■



GIRL TALK Avon recruited women to test products before they were launched. Their responses were the basis of Avon's magazine advertisements.

watercooler print."

The MediaVest team, comprised of Lisa Farrell, senior vp, media director; Vincent Sauvagnargues, vp, group media director; and media planner Nadia Hile, created a unique, Avon-specific forum for real women to become Avon's beauty experts. Avon recruited a panel of women, called the Avon Mavens, who would be chosen to test products before they were launched and report their feedback to Avon. The responses would then be printed in Avon's advertisements.

To make sure the promotion's engaging nature resonated with consumers, Avon and MediaVest selected women's publications that had the highest level of reader interaction. "We took a look at treatments of letters to editors and if the magazine featured real readers within the publications themselves," says Farrell. MediaVest also looked at what types of women were shown within a title's pages. "Are things a bit more realistic, or are they just showing women down the runway?" she asks.

The group chose Condé Nast's *Lucky*, *Glamour* and *Self*; Hearst Magazines' *O*, *the Oprah Magazine*; Time Inc.'s *Essence*; and Meredith Corp.'s *More* to successfully target 25-to-49-year-old women.

Sauvagnargues noted how readers pored over these maga-

Stephanie D. Smith is a senior reporter covering magazines for Mediaweek.



One day, holographic billboards will fill our streets.

Ads will be shouted from invisible speakers.

And magazines will continue to go where no one else can follow.

READ ON magazine.org/readon



MEDIA PLAN OF THE YEAR

BEST USE OF RADIO

OMD

BY KATY BACHMAN PHOTOGRAPH BY VERN EVANS

MORE THAN SIX DECADES after Orson Welles scared the pants off radio listeners with his all-too-real reenactment of H.G. Well's *War of the Worlds*, OMD proved radio still packs an emotional punch.

Like that famous broadcast from 1938, OMD's schedule of radio ads for the premiere of ABC's TV series *Lost* sent listeners to the phones when their regularly scheduled radio programming was mysteriously interrupted with what sounded like a distress signal from survivors of a plane crash.

The message, sounding like it came from a ham radio, aired for three weeks prior to the

LOST AND FOUND

From left: Chad Love, Susie Vye and Gary Shanias

show's network premiere on Sept. 22. OMD negotiated with five Top 40 radio stations in New York, Los Angeles, Chicago, San Francisco and Philadelphia to break into either the sports report or promotional content every hour in morning drive. Preceded by static, the 15-second, authentic-sounding message was voiced by a desperate, unrecognizable male voice, who repeated short, choppy phrases in a dramatic plea for help.

"Hello...Hello...Can anyone hear me...We're lost...48 survivors...We're on an island somewhere...We need help...We are lost..."

After the message, the radio station programming continued as if nothing had happened. For the second week, more information was added to the spot, leading up to the tune-in information in the third week: "We're survivors of a plane crash...We need help...We will send you a signal, Wednesday, Sept. 22."

Entering the 2004-2005 programming season in fourth place, ABC was under a lot of pressure to come up with something that could create buzz for a network that had been in a slump and a new show that defied conventional descriptions. To complicate matters, the programming division had just undergone management changes at the top one month before the upfront presentation to advertisers.

"We had a huge challenge," says Mike Benson, senior vp of marketing for ABC Entertainment. "This is a different kind of program for ABC and network TV. My biggest question was, is it going to be accessible to a broad audience? How do we make this more like a TV series than a one-off movie?"

ABC decided on an unorthodox strategy that would create its own mystery and get people talking. Not only was the \$8.2 million radio campaign the first time radio ads were created to run over station content rather than in a commercial pod, they were also a far cry from the usual promotional hype of radio tune-in ads that litter the radio airwaves preceding the TV sweeps.

"Traditional TV promotion has been to spoon-feed the audience with the premise of the show," says Benson. "We went just the opposite. We wanted to get people engaged. The more things we could do to get the audience to ask questions, the more effective we could be. It had to be organic to the show."

The radio ads weren't the only unconventional promotion tactic ABC used. During Labor Day, the network planted about 1,000 messages in bottles on beaches in southern California, New York and New Jersey: "Help. I'm Lost. You can find me on ABC on Sept. 22." In the same Top Five markets where the radio ads aired, ABC posted missing persons posters with *Lost* characters. (Similar tactics were used for *Desperate Housewives*, putting messages on dry cleaning bags: "Everybody has a little dirty laundry.")

"We have a lot of on-air inventory that is valuable, but we know we can't drive audiences if we don't go beyond our own air and beyond traditional media," says Benson.

The tried-and-true TV ads of past fall-season promotions also couldn't create the kind of intimate connection with prospective viewers ABC needed to pull off a campaign that was as mysterious and provocative as the show itself.

"As we watched the pilots for *Lost*, we realized it wasn't just another TV show. It was an emotional experience and we needed to tap into that," says Susie Vye, client communications director for OMD. "We needed to make *Lost* bigger than a TV show.

We had to make it seem real." Vye, along with her strategic planning team, Gary Shanas, associate director; Annemarie Batur, supervisor; and assistant strategists Chad Love and Jennifer Prakash, turned to radio to cut through the clutter, heighten dramatic effect and create an emotional reaction that couldn't be achieved through any other medium. "There is a personal relationship people have with their radio that helped the credibility of this campaign," Vye says.

Needless to say, placing this kind of spot, a first ever, took more than a little negotiating skill. After all, the station had to agree to cut into its own content so that the spot sounded authentic. "Once we convinced the sales people at the station, they had to get the program directors on board," says Cookie Marck, broadcast group director for OMD.

Although risky, the ads created the kind of buzz ABC set out to generate around *Lost* to stimulate a healthy tune-in audience. The ads were so real that stations were inundated with phone calls from listeners—some concerned, others curious, some upset. Even the Coast Guard called KPWR-FM, Emmis Communications' station in Los Angeles, one of the five stations that ran the ads, to report that a listener contacted them seeking help for the "lost" people.

"It was a fantastic use of radio, true out-of-the-box thinking," says Pat Thomasson, general sales manager for KPWR, which played up the spots by posting listener e-mail on the station Web site.

And it delivered. The debut of *Lost* was the highest-rated ABC drama premiere in nine years and its largest audience in the Wednesday 8 p.m. time period since March 7, 2001, when the network aired *Who Wants to Be a Millionaire*. *Lost*'s premiere drew 18.7 million viewers and a 6.8/20 among its adult 18-49 target. What's more, viewers kept tuning in throughout the season, establishing *Lost* as a bona fide hit for the network that started out the season in fourth place.

"The lesson to be learned with this year is you can't carbon copy everything," says Benson. "By being organic, making the radio ads part of the show, we reinvented our media strategy." ■

Katy Bachman is a senior editor covering radio and research for Mediaweek.



SURVIVORS ABC promoted the new TV series *Lost* last fall with radio ads that broke into regular programming and mimicked distress signals from a plane crash.



MEDIA PLAN OF THE YEAR **BEST USE OF NEWSPAPERS**

OMD

BY TODD SHIELDS PHOTOGRAPH BY REX RYSTEDT

DURING LAST YEAR'S fevered election season, the Gill Foundation found that traditional news media and conservative voices were dominating the debate about gay rights.

The foundation, which strives for equal opportunity for all people regardless of sexual orientation or gender expression, wanted a voice. Once it decided upon a public awareness campaign, it knew one thing for certain, says Andrea Hart, national projects manager for the Denver-based foundation: "We were looking for an aggressive project."

They got it.

In Seattle, an OMD/DDB team devised a campaign that ran in four markets last summer,

**CLASSIFIED
INFORMATION**
Teri Bauer, left,
and Katie Burris

and that succeeded in moving the needle as more people in those four markets became aware of workplace discrimination. The campaign featured broadcast TV spots that in some cases also appeared at movie theaters. In an unusual twist, the campaign featured small ads embedded in the classified sections of newspapers.

The ads, which looked like regular help-wanted ads, held out the promise of a hip-sounding job. “Web designer” touted one.

But smaller print showed that employers can legally betray that promise. “No gays or lesbians,” said the shocking text.

For that eye-catching, innovative use of space in newspapers, which often are tradition-bound, OMD’s Seattle office wins *Mediaweek’s* Media Plan of the Year award for Best Use of Newspapers.

Teri Bauer, gm of OMD’s Seattle office, and Katie Burris, senior strategist, formed the media planning team that plotted buys in Denver, Tampa, Fla., and two cities in Michigan: Flint and nearby Lansing.

“The main goal was to enlighten people to the inequalities facing gay, lesbian, bisexual and transgender people,” says Bauer. “Most people just don’t know that LGBTs don’t have the same benefits that straight people have.”

Newspapers, with their tight link to current events and policy discussion, were a natural place to point out the legal shortfalls, Bauer says. Employment ads, too, were a natural fit for a campaign centered upon workplace discrimination. She explains, “We focused mostly on employment because that’s the area where people think, ‘Gosh! I’m a fair-minded person...I have a right to a job. Why shouldn’t everyone?’”

Some newspaper ad officials resisted, fearing readers would be deceived, but Bauer persuaded them by reminding them of their audience’s intelligence. “The average person is going to know these are mock classifieds,” she says.

The resulting classified ads ran in the *Tampa Tribune* and the *Weekly Planet*, an alternative weekly newspaper in Tampa, and in the *Denver Post*. In part to assess whether the campaign could be effective without the classifieds, Bauer decided to withhold the classifieds in the Michigan markets, relying on TV spots to reach Lansing and Flint. The campaign also included traditional full-page newspaper ads.

Creative was handled by Eric Gutierrez, associate creative director, and Jason Stanfield, senior art director, both of the Seattle office of DDB, OMD’s sister agency under the Omnicom Group.

The campaign centered on the cold, hard fact that in most states people have no legal protection from being fired because of their sexual orientation or expression. The newspaper ads elaborated in text that ran just beneath the “No Gays or Lesbians” subheadline. “It’s actually legal in this state and 35 others to deny employment or fire someone just because they are lesbian or gay,” the body

The ads, which looked like regular help-wanted ads, held out the promise of a hip-sounding job. But smaller print showed that employers can legally betray that promise. “No gays or lesbians,” said the shocking text.

type reads. “Be shocked, be very shocked.”

The ad urged readers to go to a Gill Foundation Web site, www.turnout.org, for more information.

Hart, the Gill official, says the campaign delivered “an incredible bang” for the buck. “We were extremely happy with everything they did,” she says.

The campaign was aimed at what Hart calls “the moveable middle” of public opinion. It sought to increase the level of sympathy about workplace discrimination and to increase the level of knowledge. “In every market we had incredible, statistically significant increases in both those areas,” Hart says.

Partly because the Gill Foundation hoped the ads would serve as a template for further campaigns by groups with deeper pockets, it hired respected Washington pollster Peter Hart to assess effectiveness. Results were impressive. Unaided awareness of the ads was 56 percent in Denver (where some of the TV spots also ran in theaters), 47 percent in Florida and 44 percent in Michigan. The percentage of people who thought laws protecting gays and lesbians need to be strengthened increased from 44 percent to 54 percent in the Colorado market, from 34 percent to 40 percent in Florida and from 26 percent to 35 percent in Michigan.

For Gill’s Hart, the campaign demonstrated something important about the public. “They can be reached. They can be moved and be sympathetic,” she says. “We were able to show other players in the gay movement this can be successful.”

For Bauer, the assignment was something of a natural fit. “I’ve always rooted for the underdog, and it’s easy to rally behind common sense,” she says. “I think of my kids, my family and friends, people that I work with or that work for me possibly facing discrimination, and it makes me uneasy enough to do something about it.” ■

Todd Shields is *Medlaweek’s* Washington editor.



THE SMALL PRINT In addition to the mock classified ads, more traditional full-page ads educated newspaper readers about the legality of discrimination against gays.



MEDIA PLAN OF THE YEAR

BEST USE OF OUT-OF-HOME

Haworth Marketing & Media

BY AIMEE DEEKEN PHOTOGRAPH BY MIKE HABERMANN

FOR HAWORTH MARKETING & MEDIA, timing is everything. Over the last few years, the media agency has worked diligently, patiently pursuing select inventory, first-time placements and breaking technologies for Target Stores' "Raining Bullseyes" out-of-home branding campaign. Like a game of chess, Haworth has maneuvered pieces in multiple top markets until its multiyear efforts came to fruition in February 2004, setting off checkmates across the country.

Haworth's innovative work and foresight made Target the first advertiser on San Francisco's Caltrain and on new real estate in New York's Times Square. (Haworth also landed Tar-

RIGHT ON TARGET
Jaclyn Lee, left,
and Scott Slater

get as Boston's subway in-tunnel motion advertiser.) Adding select bulletin board and tall-wall inventory, Haworth directed the brand message in new ways to the nation's influencers, earning it the *Mediaweek* Media Plan of the Year award for Best Use of Out-of-Home.

"Out-of-home is usually looking for a number of eyeballs to increase the potential of sales. This is more about owning unique, high-profile real estate within key sections of the market to showcase Target's brand image and message," says Scott Slater, manager, out-of-home media at Haworth.

Haworth's strategy for Target's branding campaign began with choosing inventory in select locations in a few primary markets, acquiring exclusive bulletin-board placement first in Los Angeles (tall walls), San Francisco and Minneapolis (Target's hometown), and then branching out into Boston, Chicago and Washington D.C. But Haworth's small outdoor team—Tracy Theisen, media supervisor; Jaclyn Lee, out-of-home media planner/buyer; and Slater—wanted more. Capitalizing on market nuances, the agency, which has had Target as a client since 1972, "looks to find something where we'll be first, be unique and drive press," explains Slater. "We work with other outdoor companies to try new ideas and create new opportunities."

The most exclusive and innovative aspect of Target Stores' "Raining Bullseyes" outdoor campaign involved the first-time wrapping of the San Francisco Bay Area's Caltrain, a commuter line running through Silicon Valley into San Francisco.

"There are many bedroom communities that are untouchable for out-of-home except bus shelters with market tonnage," explains Slater, who joined Haworth 18 months ago.

Instead, the Caltrain project involved two five-car trains encased in 7,225 square feet of "Raining Bullseyes" creative which drove, literally, the Target message to (and through) Silicon Valley towns, ending in a downtown San Francisco station connecting to the Bay Area Rapid Transit system.

Work with Caltrain and the San Francisco Transportation Authority began in 2003 and took a lot of diligence and persuasion to implement. The main hurdle was getting the SFTA to agree to use a special sturdy adhesive that had never been used on stainless steel. Haworth and Viacom Outdoor, which had the franchise contract with the transit authority, worked with iMagic Inc. and 3M to test the product on steel, under speed and in the area's foggy maritime climate.

Budgets were earmarked, creative produced and contracts with photographers and talent finalized for kickoff in December 2003. Then the SFTA decided to rebid the franchise out (on city-owned real estate), making Viacom's train-wrapping contract available again to competing outdoor firms.

"Most advertisers would have walked from it," says Slater of the 11th-hour derailing. The SFTA put the contract out for bidding four times through May 2004, with Viacom Outdoor the final winner.

Still, there was one more hurdle. Once the SFTA saw the vivid creative enveloping the trains, they knew there was no way to slide it into the market without the public noticing (and commenting) on such a major change to the aesthetic future of the community's mass transportation. So the SFTA held a press conference explaining that the campaign represented a new, future revenue stream for Caltrain. It made the evening news and resulted in multiple articles and even a cartoon in the newspapers, generating free press for Target.

Meanwhile, the media firm was also working on a groundbreaking deal on the opposite coast, in New York's Times

Square, the high-demand Super Bowl of outdoor advertising. "Outdoor is like real estate. You're going in and creating opportunities and negotiating during speculation, before the market value is established," explains Slater. Such was the case with Times Square.

As a new office building was in the works on 42nd Street between Broadway and 7th Avenue, Van Wagner in November 2003 offered one of nine faces on the building, a corner unit, to Haworth for Target. "With over 200 faces in Times Square, Target would be only one of many," says Slater of Haworth's take on the proposition.

Instead, over the course of nine months, Haworth constructed a plan to buy all nine building faces (23,000 square feet), pitched it to Target, negotiated with Van Wagner and purchased the area before the building's construction was even complete. "They took over the whole building. They own that intersection," says Slater of Target's dominant facings in an area seen by 1.5 million people each day.

Haworth went a step further and developed new outdoor fiber optic technology to add to the "Raining Bullseyes" Times Square debut last July. Creative will rotate three times a year at the spot that has become the flagship location for Target's branding campaigns. And talk about free press. The advertising sometimes hangs in the background of *Good Morning America's* national television broadcast, which is shot across the street.

"Outdoor is usually implemented in a vacuum: Inventory is what is best available at that time," says Slater. "But our strategy is to manage, process and pursue opportunities of future access and locations. We don't view every media buy as an isolated situation but are constantly jockeying for the next move."

Just like the foresight required to succeed at chess. ■

Aimee Deeken is associate editor at *Mediaweek*.

GOOD MOVES Target placed its "Raining Bullseyes" campaign on commuter trains in the San Francisco Bay Area (right) and in New York's Times Square (below).





MEDIA PLAN OF THE YEAR **BEST USE OF INTERNET**

MPG

BY MIKE SHIELDS PHOTOGRAPH BY WEBB CHAPPELL

FOR THOSE INVOLVED, THE hardest part of putting together Southern Comfort's winning online media plan wasn't sifting through numerous proposals, negotiating rates or digging through endless data reports. It was coming up with songs.

Five hundred to be exact.

The brand team at Southern Comfort along with the planning team at MPG and the editorial staff at RollingStone.com had to play the role of programmers, putting together a list of 500 songs that would become the playlists for three SoCo-branded Internet radio stations that would live on the *Rolling Stone* Web site (less than 500 wouldn't be enough to constitute

COMFORT ZONE

Sitting, left to right: Brian Cavoli, Michael Nuzzo, Jen Ray; standing, left to right: Louis Jones, Andrea Millett, Jill Griffin

an actual station, according to the RollingStone.com sales team). For those three stations, the songs needed to personify specific core aspects of the brand, namely “Rocks,” “Chilled” and “Mix.”

“The music needed to represent the attitude of the brand: edgy and not exactly mainstream,” says MPG account director Brian Cavoli.

That’s not an easy task, even for those with monster iPod playlists. “There was a lot of back and forth,” adds Cavoli.

Luckily, the marketing team at Southern Comfort had a pretty clear idea of what they wanted the stations to sound like. Modern rock acts like Air and Kent made it onto the “Rocks” channel, for example, while classic artists such as Willie Nelson and Steely Dan made it into the “Chilled” rotation.

It seems that amateur disc jockeying is just another part of an online marketer’s job description when putting together an innovative plan that maximizes the Internet’s potential—not the worst assignment in the world, according to Cavoli.

“That is what makes it so fun,” he says. “You’re not talking about CPMs and click-through rates.”

The fun started for Southern Comfort in the summer of 2004 and ran through Mardi Gras last February, as MPG was able to execute a distinctive and highly impactful online media plan, all for just under \$1 million.

The plan was designed to associate Southern Comfort with partying, leveraging its New Orleans roots while building a relationship with the core 21+ male target audience.

“All the sites we were going to were fun and had a lot of attitude, and that’s what we wanted,” says Cavoli. “We wanted to capture the spirit of the brand, the attitude of the brand and really connect.”

Because Southern Comfort didn’t have an enormous budget, it could only connect in a select number of places. So Cavoli and his team sought out a handful of partners that were able to deliver stand-out plans while also hitting the appropriate target.

Three lifestyle categories, each of which captured the brand’s essence, were identified at the outset as objectives that the plans would need to encapsulate: music, models and mingling. For music, SoCo went with the RollingStone.com program. Besides the three streaming radio stations, the package included a SoCo sponsorship of a 5,000-song giveaway through online music service Rhapsody, the “Hit the Music Megaload” promotion that also gave away a six-month subscription as a prize.

For its models execution, MPG had an easy time selecting a partner, with babe-centric Maxim.com the obvious choice. For that program, Cavoli and his team were able to take a previously employed concept, the Southern Comfort

Cocktail tour, and merge it with Maxim.com’s ability to deliver a sweepstakes, along with live models. Thus, contest entrants were promised a trip to New Orleans to sample various SoCo-based drinks while accompanied by two *Maxim* models—just a bit more exciting to young males than the average banner campaign.

As for mingling, SoCo wanted to associate the brand with party planning and drinking-appropriate holidays. To do so, leveraging the Web’s increasingly popular social networking channels made perfect sense.

MPG tasked Web invitations giant Evite to produce SoCo-themed invitations for events such as the 4th of July, summer barbeques, Halloween and, of course, Mardi Gras.

“The Evite invitations filled that last thing we wanted to accomplish: connecting people,” says Cavoli. “For someone to pick a SoCo template, it has got to be pretty cool.”

While summer parties and Mardi Gras were obvious fits, Halloween was an unexpected hit, says Cavoli. “We weren’t quite sure what to expect with Halloween,” he says. “We got a lot more visibility than we thought we would.”

The SoCo Halloween Evites, which allowed a user to toast “to all the ghouls I’ve loved before,” delivered an impressive 23 percent interaction rate.

While Cavoli admits that branding programs like this one can be tough to measure, interaction rates like the Halloween Evite indicated that MPG had executed smartly.

That’s probably because across the board, the plan emphasized interaction over click-throughs or any transactions. The idea was to have users experience SoCo without feeling schilled to.

“We wanted to not make it feel too much like advertising,” says Cavoli. “We wanted to not have things that require a click to go off the Web site and do whatever. We wanted to bring the experience to the user.”

Even so, while this campaign was not designed to be a direct-response effort, across the board Cavoli says his clients were pleasantly surprised by response rates. Besides the strong interaction rates with the SoCo Halloween Evite, the program yielded 25,000 individual parties, resulting in a million invitations. In addition, Maxim.com received 12,000 entries into its

cocktail tour contest, while 20,000 folks entered RollingStone.com’s contest.

Many of those registrations give Southern Comfort the opportunity to continue a relationship with its core young male consumers, something that extends the shelf life of an already successful campaign. That’s something worth drinking to. ■

Mike Shields is a senior reporter at *Mediaweek*.



POUR IT ON Southern Comfort’s streaming radio station on RollingStone.com offered 500 current and classic rock songs for listeners to enjoy.



MEDIA PLAN OF THE YEAR **BEST USE OF NONTRADITIONAL MEDIA**

Goodby, Silverstein and Partners

BY A.J. FRUTKIN PHOTOGRAPH BY EDWARD CALDWELL

WHEN THE FOLKS AT Goodby, Silverstein and Partners began marketing Curious, the Britney Spears fragrance from Elizabeth Arden, they didn't just target young women. They went after women who were devoted to Spears. And they reached them where they live: online and on their cell phones.

The strategy worked. Curious ranked as the top fragrance launch of 2004, making Goodby's campaign the Media Plan of the Year for best use of nontraditional media.

Whereas most fragrance advertisers have about an 18-month lead time to formulate their marketing plan, Arden chose the Spears scent in February of 2004 and wanted it to roll out by

PHONE HOME
Clockwise, from bottom: Darlene Litam, Joshua Spanier, Richard Kim, Amanda Cameron, Peter Stabler

Rise Above the Clutter



Other Advertising—The Magazine for Nontraditional Marketing explores outside the mainstream and into the exploding and seemingly limitless realm of nontraditional advertising. Out-of-home, captive audience, place-based, transit, branded entertainment, in-store, mobile technology, guerilla—they're all part of the \$40 billion business that represented more than 15% of all ad spending in 2003. Distributed via *Adweek's* hand delivery list to 30,000 media planners, brand marketers and agency creatives, look for your copy of *Other Advertising* on June 27 with *Adweek*, *Brandweek* and *Mediaweek*.

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September. Given the time crunch, the Goodby team quickly zeroed in on its target audience, conducting research that indicated the large role in which cell phones play in the lives of young women.

"When I go home at night, I throw my cell phone in a drawer," says Peter Stabler, Goodby's media director on the project. "But for 17-year-old girls, they're never more than a foot away from their cell phones. They're never turned off. They're a lifeline to a community of friends. So we looked at cell phones as a way to speak very personally to this group."

Exactly how these consumers could be spoken to was the job of Goodby's media supervisor Joshua Spanier, who says the campaign's first leg involved placing banners on five teen-

girls provided their cell phone numbers for the campaign. In the weeks leading up to the launch, he says the agency sent out about one message a week to participants, reminding them of the impending debut of the fragrance.

Immediately prior to the launch, Goodby made a more traditional TV buy to air its spot, which perhaps is most memorable for its "Do You Dare?" tagline. And prior to the spot's broadcast, a final text message to participants' cell phones went out, informing them of the exact time when MTV would feature the spot. Again, participants were posting that information all over the Web.

Of course, the campaign's success continues to surprise many at Goodby. Cell phone technology may not be new, but



EYES HAVE IT Banners asked Web site visitors to provide their cell phone number; almost instantly, participants received a voice message from Britney.

targeted Web sites: Bolt.com, Alloy.com, MTV.com, Seventeen.com and Cosmogirl.com. The banner featured a small photo of Spears. Actually, it was a photo of her famous doe eyes. Next to the photo were two empty fields in which interested consumers were asked to provide their cell phone numbers and their zip codes. Once the information was entered, participants almost instantly received a recorded voice message on their cell phones from Spears herself, thanking them for their interest and informing them of her new fragrance.

But Spanier stresses that it was what Spears said that mattered. "We didn't write it in 'marketing speak,'" he adds, noting the script didn't even include a price-point message. "These girls have grown up in a saturated media landscape. And they're very savvy about marketing techniques. We just wanted Britney to speak to them in her own voice."

What happened then, Stabler says, was a surprise. Word of the fragrance's launch began to spread over myriad fan sites devoted to Spears, resulting in a viral marketing campaign that Stabler refers to as an "unintended consequence" of their strategy. "I think, somewhat surprisingly, we stumbled across this intersection of the cell phone and the passion these particular cell phone users had for Britney Spears," Stabler says. "We didn't have any sense that would happen. It wasn't something that we had gone to the client and said, 'We think word of this campaign will get posted on all these sites.' But, ultimately, it added real buzz to the campaign."

So much buzz that Spanier noted approximately 30,000

Stabler acknowledges that the agency had never used it as a tool to reach a specific consumer audience. "We were nervous," he admits. "It hadn't been proven to us as a marketing tool. And there was a great deal of uncertainty as to whether any of the girls we were targeting would, in fact, give us their cell phone numbers."

"We didn't have any sense this would happen. It wasn't something that we had gone to the client and said, 'We think word of this campaign will get posted on all these sites.' But, ultimately, it added real buzz to the campaign." STABLER

Not only did they provide their cell phone numbers, but many of them also went out and bought Curious in its first week, ultimately enabling the fragrance to beat out the launch of Beyoncé Knowles' fragrance, True Star, from Tommy Hilfiger. It is that victory that Spanier seems most proud of.

"If you had asked at the beginning of the year, who is easier to sell, Britney or Beyoncé, I would have said Beyoncé," Spanier notes. "But we didn't

just beat [True Star]; we blew it out of the water."

Arden seems well aware of that fact, too. "You have to know who your core consumer is, how to reach them in their own space and how to communicate with them in a way they find acceptable," says Ronald Rolleston, executive vp and CMO for Elizabeth Arden. "Goodby's media team did that."

Spanier adds that the campaign's success resonates far beyond the accolades it has brought to the agency. It also has far-reaching implications for the ad industry at large. "Connecting with consumers in nontraditional formats is the future," he says. "As people's interests get more fragmented, we as marketers must do the same." ■

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

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market profile

(continued from page 14) Adelphia Cable and Charter Communications are the primary cable service providers in the Boston DMA, which has one of the highest cable penetrations in the country at 80 percent. Area residents are 24 percent more likely to subscribe to cable in this market than the average for the top 50 markets, according to Scarborough Research (see chart on page 12). Conversely, just 10 percent of the market is connected to satellite service, versus the national average of 21 percent.

Comcast Spotlight serves as the local interconnect, handling ad sales for both Adelphia and Charter.

Fox Sports Net New England's sports offerings include 82 Boston Celtics National Basketball Association games (home games in high definition) and FSN packages for Pac-10 football and Atlantic Coast Conference basketball.

As for the local print scene, Boston remains a two-newspaper city, with The New York Times Co.'s *The Boston Globe* battling its archrival, the privately owned *Boston Herald*. However, drastic staff cutbacks at the smaller *Herald* have some media observers wondering about its future.

For now, the papers remain in an all-out war amid shrinking ad revenue and falling circs. The *Globe's* daily circulation in March dropped 3.9 percent to 434,330 compared to the period ended March 31, 2004, according to the Audit Bureau of Circulations. The paper's Sunday circ fell 2 percent to 672,882.

The *Herald's* weekday circ actually rose 1.8 percent to 250,440 in March, while its Sunday circ continued a steady decline, falling 1.5 percent to 150,352. *Herald* publisher Patrick J. Purcell has said he has no plans to sell the paper but that \$7 million in cost reductions were necessary, savings partially derived from the staff cuts. Purcell sliced about a quarter of the *Herald's* 145 union newsroom jobs to save about \$2 million through a combination of voluntary buyouts and layoffs.

The *Herald* isn't alone in its troubles. The New York Times Co. announced in late May that it would eliminate 190 jobs, with about two-thirds coming from its flagship newspaper and the balance from the company's New England Media Group, which includes the *Globe*.

One reason the market has tightened is the rise of *Boston Metro*, the free commuter daily targeting adults 18-34, as a viable advertising competitor. Launched in 2001, the paper is published by London-based Metro International, but the *Globe* handles the freebie's recruitment-ad sales. Other mainstays in the print arena include *Boston* magazine, alternative papers *Boston Phoenix* and *Boston's Weekly Dig*,

NIELSEN RATINGS / BOSTON

EVENING- AND LATE-NEWS DAYPARTS, WEEKDAYS

Evening News

Time	Network	Station	Rating	Share
4-4:30 p.m.	NBC	WHDH	3.2	10
	CBS	WBZ	1.9	6
4:30-5 p.m.	NBC	WHDH	3.4	10
	CBS	WBZ	1.8	5
5-5:30 p.m.	ABC	WCVB	7.7	20
	NBC	WHDH	4.3	11
	CBS	WBZ*	4.0	10
	ABC	WMUR	1.8	5
	UPN	WSBK*	1.2	3
	Fox	WFXT*	0.6	2
	Univision	WUNI*	0.5	1
5:30-6 p.m.	WB	WLVI*	0.3	1
	ABC	WCVB	7.7	20
	NBC	WHDH	4.7	11
	CBS	WBZ*	4.0	10
	ABC	WMUR	1.8	5
	UPN	WSBK*	1.2	3
	Fox	WFXT*	0.6	2
6-6:30 p.m.	Univision	WUNI*	0.5	1
	WB	WLVI*	0.3	1
	ABC	WCVB	8.5	19
	NBC	WHDH	5.1	11
	CBS	WBZ	3.6	8
	ABC	WMUR	3.0	7
	UPN	WSBK*	1.8	4
6-6:30 p.m.	WB	WLVI*	0.9	2
	Fox	WFXT*	0.8	2
	Univision	WUNI*	0.5	1

Late News

10-11 p.m.	Fox	WFXT	4.6	8
	WB	WLVI	2.9	5
11-11:30 p.m.	NBC	WHDH	7.8	18
	ABC	WCVB	6.9	16
	CBS	WBZ	5.7	13
	Fox	WFXT*	2.1	5
	WB	WLVI*	1.4	3
	ABC	WMUR*	1.0	2
	UPN	WSBK*	0.6	1
Univision	WUNI*	0.3	1	

*Non-news programming. Source: Nielsen Media Research, May 2005

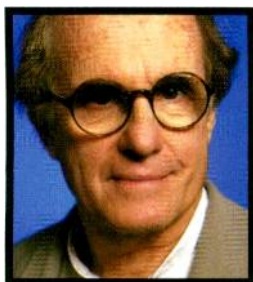
and weekly *Boston Business Journal*.

In local radio, Infinity Broadcasting, Entercom, Greater Media and Clear Channel Communications are the most dominant groups. Infinity's News/Talk powerhouse WBZ-AM, Boston's oldest radio station, remains its longtime market leader. Started in 1921, WBZ is No. 1 overall (among listeners 12-plus) and in morning drive. It also leads in revenue, pulling in an estimated \$35.6 million in 2004, according to BIA Financial Network estimates.

Among the many changes that routinely

occur in Boston's radio market, ranked ninth in the country, perhaps none was as surprising to local listeners as Entercom's decision to blow up its 93.7. The station had been known as WQSX-FM Star 93.7, playing Adult R&B. In April, it morphed into WMKK "Mike FM," with a Variety format. The station's vast playlist includes Abba, Janet Jackson, the Beatles and Def Leppard.

In out-of-home advertising, Clear Channel Outdoor dominates the Boston market, offering bulletins, 30-sheet posters and junior posters throughout the metro. ■



THE BLUNT PENCIL ERWIN EPHRON

Delivering the Message

How consumer involvement flows from magazine edit to advertising

FOR SEVERAL YEARS NOW, magazines have promoted measures of engagement and involvement as evidence of real value to their readers. And it's no surprise magazines involve readers. After all, they select titles by content and pay money to read them.

However, demonstrating the value of reader involvement to the advertiser is another matter. Magazines claim their involved readers are more responsive to advertising. But involvement with a magazine's editorial content is not the same as involvement with its advertising, and readers are quite able to distinguish between the two.

To give involvement measures real value to advertisers, publishers have to convince them that reader involvement with edit carries over to the ads. They also have to explain why consumer involvement with print advertising is greater than it is with other media, like TV.

Relevance and Control

The argument for this builds on two ideas: relevance and control. Because readers are in control, print advertising intrudes more softly. When readers are confronted by ads that are of interest, they read them. When confronted by ads that are not of interest, readers simply turn the page. They don't switch the dial to a different magazine.

Print's second advantage is the greater relevance of the advertising it carries. This relevance has two sources: how well magazine content targets specific consumers and how well advertisers use this targeting ability to select the titles to carry their messages. The net effect is people who choose to read a magazine are more often involved by the ads in that magazine because of who they are, what they are reading and what is being advertised.

This is different from the TV model, where many ads are not relevant to most viewers. Few need Cialis or the patch, drink Grey Goose, plan to refinance a mortgage, eat at Subway or use Serenity Fresh Pads.

How Do You Measure Relevance?

Relevance and control are the connection between reader involvement with magazines and the advertising magazines carry. Control as described is easy to observe, but how do you measure relevance? I think relevance is captured by the closeness of fit between the characteristics of the reader (or viewer) of the medium carrying the advertising and those of the ideal prospect the advertising is trying to reach. It is the targeting variable, expressed as a single number, the medium's product user index for a brand or category as shown by MRI.

For example, the MRI "buys disposable diapers" index for *American Baby* is 546. This says a Pampers ad will be 5.5 times as relevant to the readers of *American Baby* as to the average woman. Other examples: Wine in *Gourmet* will be three times as relevant to those readers as to the average adult; and golf shoes will be nine times as relevant in *Golf Magazine*.

These high levels of relevance in selective magazines are expected. But what about broader-appeal products, the kind that use television heavily? Even for TV brands, magazines make their advertising more relevant to readers than TV does to viewers.

To illustrate this, I've selected six heavily advertised TV brands spanning six different product categories. Each brand also uses print (see chart). The comparison is the weighted user index for a month of TV and print activity for each brand (using MRI data, since Nielsen TV doesn't track products).

Even for these predominantly TV brands, their print schedules are more relevant to readers than their TV schedules are to viewers. The magazine advantage ranges from plus-17 percent for an SUV brand to plus-49 percent for a heavily advertised MP3 player. (It's worth noting that it is TV's combination of less relevance and less control that can trigger the viewer's "nuclear option," dial switching, which is the opposite of involvement.)

MRI Targeting Index			
MAJOR TV BRANDS			
BRAND	TV	MAGS	% DIFF
SUV	118	138	+17
COFFEE	101	123	+23
TAMPONS	134	186	+39
FINANCIAL	140	165	+18
MEN'S RAZOR	114	142	+24
MP3 PLAYER	133	198	+49

SPECIAL THANKS TO JON SWALLEN OF TNS-MI AND TED D'AMICO OF MRI FOR THEIR HELP IN RUNNING THE DATA.

The Nature of Magazines

Involvement is about the bond between the magazine and the reader. And because of the nature of magazines, that bond often carries over to the advertising. Magazines give the reader control, which makes the advertising more welcome. And magazines target readers, which makes the advertising more relevant. ■

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

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■ **American Women in Radio & Television** (AWRT) and **Katz Media Group** will present the **Women's Career Summit** June 21 during the PROMAX & BDA conference at New York's Marriott Marquis. Multiple panels and workshops will address diversity, career advancement and the glass ceiling. Visit awrt.org.

■ **Mediaweek** will host this year's **Media Plan of the Year Awards**, honoring the best campaign plans in 12 categories, June 22 at The Rainbow Room in New York. To purchase tickets to the cocktail reception and awards luncheon, visit mediaplanoftheyear.com or call 646-654-5167.

■ **Target Market News** will hold the sixth annual **Black Consumer Research & Advertising Summit** July 6-7 at Chicago's Wyndham Hotel, offering presentations and reports from Charles Schwab, Arbitron, America Online and Nielsen Media Research, among others. Call 312-408-1881 or visit targetmarketnews.com.

■ This year's **AD:TECH Chicago** will be held July 11-12 at the Sheraton Hotel. Themed "The Age of Engagement," the digital marketing conference and expo will address engaging consumers through the latest trends and technology in online advertising and promotion. Visit ad-tech.com.

■ **VNU Business Media** will present the biannual **What Teens Want (East)** conference July 12 at New York's Marriott Marquis. Adweek Magazines Group, *Billboard*, *The Hollywood Reporter* and Nielsen Entertainment will host presentations and panels on marketing to teens using music, film, TV, sports and media. Brand marketing executives and youth culture experts from advertising, apparel, entertainment, gaming and publishing will attend. Speakers include Malcolm Bird, senior vp, AOL Kids and Teens; Edward Foy, Jr., CEO eFashion Solutions; and Catherine Stellan, vp of marketing and trends, Youth Intelligence. Visit whateenswant.com or call Jaime Kobin at 646-654-5169.

inside media

EDITED BY AIMEE DEEKEN

Activ8now Sues Condé Nast Publications

Online technology firm Activ8now and its operating company Active8media filed suit in the U.S. District Court for the Northern District of Georgia for patent infringement and trade secret misappropriation against Advance Publications, seeking unspecified damages from Condé Nast, a division of Advance. Activ8now owns several patents for producing interactive electronic versions of magazine advertisements. According to the suit, Condé Nast entered into a license agreement with Activ8now to use the company's technology for *Vogue's* September 2004 issue. The suit alleges that Condé Nast subsequently struck an agreement with online marketing company RichFx, Inc., using Activ8now's patented technology for advertisements in the March 2005 issue of *Vogue* and the May 2005 issue of *Condé Nast Traveler*. The filing also charges Condé Nast breached its confidentiality agreement by disclosing Activ8now's technology and trade secrets to RichFx. A spokesperson for Condé Nast declined to comment on the suit.

Nielsen Media Acquires AudioAudit

To complement SIGMA—its existing broadcast verification services—and to expand into businesses that support its core ratings service, Nielsen Media Research last week acquired AudioAudit. Terms of the deal were not disclosed. The firm tracks audio-encoded commercials for national TV across 75 markets for clients including OMD, Starcom USA, Pepsi and Paramount Pictures. Nielsen plans to rebrand AudioAudit as an NMR service which Terrie Brennan, senior vp of advertiser services and new business development, will oversee.

TNT Wins With *Closer*, *Into the West*

TNT is on a ratings roll, as the premiere of the network's quirky cop drama *The Closer* racked up a 4.8 household rating, setting a record for an original scripted series on ad-supported cable. The commercial-free premiere drew slightly more than 7 million viewers Monday night, making it the most-watched cable telecast of the year, excluding sports. The net's *Into the West* miniseries held claim to that mark just three days earlier, drawing about 6.5 million for its inaugural telecast. With *The Closer*, TNT beat out four of the six broadcast networks in total viewers during the 9-10 p.m. time period,

lagging behind only CBS and Fox. It also resonated strongly with the key adults 18-49 demo, luring 2.57 million viewers in that particular group. *The Closer* was even stronger in the adults 25-54 demo, delivering 3 million.

Sirius to Expand Channels by 25%

Sirius Satellite Radio, which offers a 120-channel subscription radio service, has developed a new technology that will enable it to expand the service's programming capacity by 25 percent in the second half of 2006. The technology, known as hierarchical modulation, will allow Sirius more audio channels and increased data and video services. The satellite subscription service also struck an alliance with Sprint to provide some of its radio programming to Sprint PCS vision customers.

MSN Gains *Consumer Reports* Content

Microsoft's MSN Autos inked a content distribution deal with *Consumer Reports* that will begin offering Web users a portion of the publisher's exclusive content free of charge. The MSN Autos channel will feature select, car-related CR content such as vehicle photos, exclusive ratings, road test results, pricing and recommendations. Until now, the majority of *Consumer Reports* content was available only via Web and print subscriptions.

New Radio Co. Buys *Ed Schultz Show*

Former Clear Channel Radio CEO Randy Michaels and former ABC Radio and Premiere Radio Networks vp Stu Krane last week purchased *The Ed Schultz Show* from Democracy Radio. The Progressive Talk radio show is the first acquisition for P1, the content company formed two months ago by Michaels and Krane. Schultz's three-hour show, broadcast from Fargo, N.D., airs on 95 radio stations and in eight of the top 10 markets. Jones Radio Networks will continue to handle national sales.

DoubleClick Sells Marketing Software

Web advertising technology firm DoubleClick, which was acquired last April by San Francisco-based Hellman & Friedman for \$1.1 billion, divested more of its assets last week with the sale of its enterprise marketing solutions unit to Aprimo Inc. Upon completion of the sale, Aprimo will acquire DoubleClick's marketing software

products, SmartPath and Ensemble. By moving away from campaign management software, DoubleClick appears to be focusing on its online marketing analytics and ad serving businesses.

Zoom Media Adds 300 00H Venues

Through a partnership with the U.S. Indoor Soccer Association, out-of-home company Zoom Media will add more than 300 venues to its Active Family Network. As part of the agreement, Zoom will add large-scale backlit signage beginning late summer to the venues, which are located in markets including New York, Chicago and Los Angeles. The addition expands Zoom's Active Family Network by 60 percent to 800 venues, allowing more reach for advertisers connected with the sport of soccer as well as those interested in reaching the 6-to-17-year-old demographic.

GM, Monster.com to Sponsor Charades

AMC has signed General Motors' Saturn division and Monster.com as sponsors for its new limited series *Celebrity Charades*, which debuts today [June 20]. Saturn will promote its VUE sport-utility vehicle throughout the weeklong *Charades* marathon, while Monster.com will promote its online job search engine. The automaker will receive on-air, online and print advertising presence throughout the weeklong programming stunt. On-air ads include 30-second spots, tagged tune-ins, bumpers, billboards and customized in-show pop-ups featuring a VUE "towing" relevant movie trivia across the lower third of the screen. As the associate sponsor, Monster.com will pop up in 30-second spots, tagged tune-ins and billboards.

Sundance Slates 8 Originals for '06

Sundance Channel announced last week a robust new development slate for 2006, consisting of four shows and four documentaries. In the pipeline are *Culture Shock*, a weekly media satire series; *Addict Nation*, a docu strip that follows five Americans struggling with various addictions; the improv comedy series *The Whitest Kids U Know*; and *Best Documentaries*, a mockumentary series from Matt Besser of Upright Citizens Brigade. All four documentaries are presently in production, including *Came So Far From Beauty* (working title), a film celebrating iconic singer/songwriter Leonard Cohen.

Newsweek Produces Health Special

Newsweek today [June 20] will publish a stand-alone issue entitled "Your Health in the 21st Century." The special will include contributions from Harvard Medical School experts and discuss new treatments for ailments such as cancer, Alzheimer's Disease, diabetes and depression. Johnson & Johnson

is the issue's exclusive advertiser. With portions highlighted on Newsweek.com, the issue will be delivered to subscribers and remain on newsstands for two months. Also, *NBC Nightly News*, the *Today* show and MSNBC will each broadcast daily segments the week of June 20 on topics addressed in the magazine. ■

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COVER CONCEPTS

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Movers

PRINT

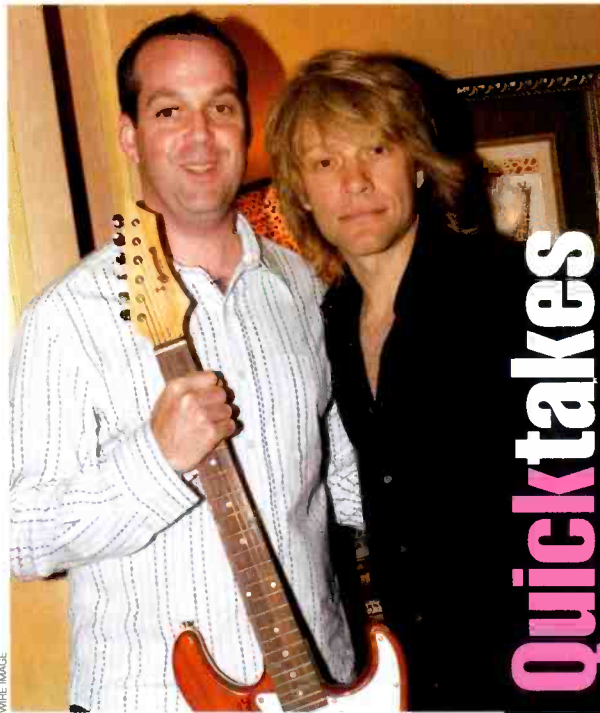
Sharon Polansky was named vp of MRI's new Market Solutions consulting division. She was previously vp, corporate marketing research at Rodale...**Chiqui Cartagena** was named managing director, multicultural communications for Meredith Integrated Marketing, a new position. She was most recently business development director for Crain Communications' Ad Age Group... International Data Group promoted **Bob Carrigan** to president, IDG Communications, IDG's print and online subsidiary. He was previously president and CEO of IDG's *Computerworld*...**Emily Sachar** has been named group site director for Reader's Digest Association's Digital Business Group. She was previously site director and executive editor for Meredith Corp.'s *Ladies' Home Journal*, *Better Homes and Gardens* and *More*...**Justin Smith** was upped from general manager to president of Dennis Publishing's *The Week*...The New York Times Co. has named two senior ad executives to the new post of chief advertising officer of its two major media groups. **Denise Warren**, senior vp, strategic planning for *The New York Times*, was named senior vp, chief advertising officer for The New York Times Media Group. **Mary Jane Patrone**, senior vp, sales and marketing for *The Boston Globe*, was named senior vp, chief advertising officer for The New England Media Group.

RADIO

At Infinity Broadcasting, **Kurt Johnson** was named vp of the company's new Jack programming, adding to his responsibilities as vp of programming for stations in Dallas and program director of KJJK-FM, Infinity's first Jack-formatted station, and KOAI-FM in Dallas...**Tom English** was named regional vp for Clear Channel's 27 stations in the Nashville trading area. He was director of sales for the company's stations in Nashville. Also at CC, **Sanda Coyle** was named to the new position of senior vp of strategic marketing. She had been a vp at MarketPower-Media, a San Antonio-based media agency...**Len Weiner** was named program director of WGN-AM, Tribune's News/Talk station in Chicago. He had

media elite

EDITED BY ANNE TORPEY-KEMPH



WIRE IMAGE

Quicktakes

People publisher Caine (left) with surprise guest JBJ at the mag's recent sales meeting

AT PEOPLE'S annual sales meeting in Miami's South Beach, publisher **Paul Caine** had a few surprises up his sleeve. At a dinner at Casa Casuarina (a.k.a. "Versace Mansion"), Caine introduced a "friend" from New Jersey to the group of 100 execs and staffers: rocker Jon Bon Jovi, who treated the gang to a private performance under the stars...Cablevision last week reopened the fabled Waverly Theater in New York's Greenwich Village after three years of renovation. Renamed the IFC Center and conceived as a "focal point for the independent film community," the pet project of IFC Entertainment president **Jonathan Sehring** has been transformed from the comfortably shabby theater that birthed the midnight movie to a film buff's paradise, with three digitally equipped theaters, two editing suites and a restaurant. At the recent grand-opening party, members of the IFC Center's advisory committee mingled with the likes of Naomi Watts, Harvey Weinstein and Paul Reiser, while Sehring showed off the new facilities. Although it's been ages since the indie film scene experienced the seismic

tremors of a Scorsese or Tarantino debut, Sehring said the unpredictability of the business is what makes it so compelling. "When you're at your most cynical and jaded," he said, "someone comes along and reinvents the genre."...Little did *Food & Wine's* event team realize how perfect their chosen "Water & Ice" theme would be for the mag's signature mountaintop party at the annual Food & Wine Magazine Classic in Aspen, Colo. While many in the industry were suffering scorching heat back in New York last week, Classic attendees got the Big Chill, complete with several inches of snow. Guests rode the gondola to senior vp/publisher **Julie McGowan's** party in white-out conditions but managed to find their way to the martinis and raw bar...What do you get when you mix black and pink? Guests at the recent Mind-

BodySoul women's retreat at Miraval Spa in Arizona found out, as retreat host **Cathie Black**, Hearst Magazines president, brought on surprise songstress Pink to entertain after a day of yoga and mudbaths. After Pink's sultry acoustic performance, she hopped over to the other side of the bar and mixed cocktails for the editors in chief of *Harper's Bazaar*, *Marie Claire*, *Good Housekeeping*, *Town & Country* and *O, The Oprah Magazine*...For all the dads out there who got another ugly tie for Father's Day, it could have been worse: **Brian Fowler** and **Joe Cronaur**, hosts of WMVX-FM's morning show and both fathers, spent their big day at the



Spa buddies Black and Pink in Ariz.

Avon Heritage Duct Tape Festival in Avon, Ohio, the duct tape capital of the world, celebrating that silvery household staple, its enthusiasts and its wacky uses.

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Nominees and Winners!**

Movers

(continued from page 22) been pd for ESPN Radio's WMVP-AM in Chicago...

Scott Keller was named manager of Hispanic sales for ABC Radio Networks in the Southwest region. He had been regional sales and station manager for Border Media.

RESEARCH

Dr. Pat Pellegrini was named senior vp for TNS Media Research. Dr. Pellegrini was most recently vp of research for BBM Canada.

CABLE

Hunter Nickell was named executive vp and general manager of Speed Channel, effective July 1. He will oversee all business and programming operations, as well as emerging applications. Nickell was most recently senior vp and gm of FSN South... At TV Guide Channel, **Paul Adler** was promoted to executive producer from supervising producer... **Kimberly Caruso** was named director of advertising sales research for Hallmark Channel. She was most recently ad sales research manager for Oh! Oxygen Media.

TV STATIONS

Craig Millar was named regional vp and general manager for Clear Channel's stations in the Southwest. He will report to **Don Perry**, who was named to the new post of executive vp and COO for the 40-station group. Millar will oversee operations for the company's six TV stations in Tulsa, Okla.; Little Rock, Ark.; and Wichita, Kan., while continuing to serve as gm of KOKI and KTFO, the company's Fox and UPN affiliates, respectively, in Tulsa. Perry was previously vp and gm of WOAI-TV, Clear Channel's NBC affiliate in San Antonio and regional vp of the company's eight TV stations in the Southwest. **Brooks Hogg** will take over as WOAI's vp and gm, from station manager and director of sales.

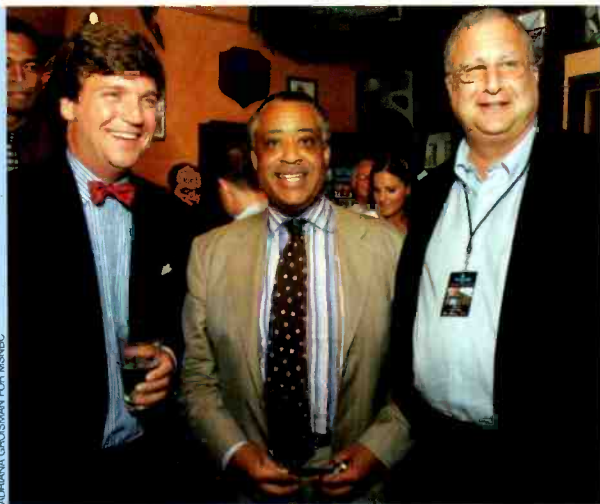
AGENCIES

At Boston-based Digitas, **Alec Bokman**, strategy & enablement, New York; **Norman de Greve**, strategy & enablement, Boston; and **Jeff Flemings**, account planning, Boston have all been promoted to senior vp.

media elite

Dish

► MSNBC and NBC execs came out in force to Westside Brewing Co. in New York to toast Tucker Carlson upon the launch last Monday of his new current events-driven MSNBC talk show, *The Situation With Tucker Carlson*. (L. to r.) Carlson, Rev. Al Sharpton and MSNBC president Rick Kaplan



▲ *Teen Vogue* recently rolled out the red carpet at Bergdorf Goodman's New York store for teen shoppers to experience Chanel Beaute's new summer makeup line. (L. to r.) Gina Sanders, vp/publisher, *Teen Vogue*; Alfred Stillman, area vp Chanel Beaute; Eva Chen, beauty/health editor, *Teen Vogue*; and Jane Grenier, associate publisher, marketing, *Teen Vogue*

► The Museum of Television & Radio in New York presented a screening of the second-season premiere of FX firefighter drama *Rescue Me*, followed by a discussion with the creative team. (L. to r.) Co-creator and actor Denis Leary; Terry Quinn, FDNY, show advisor; co-creator and executive producer Peter Tolan; and panel moderator Donny Deutsch, CEO, Deutsch, Inc.



Culture Trends

TEEN PEOPLE TRENDSPOTTERSTM

JUNE HOT PICKS

Teen People's Trendspotters™ are a community of self-appointed influencers ages 13-24 who keep the magazine's editors informed of emerging trends in teen culture.

VANS WARPED TOUR

Concert-goers don't want a few great bands anymore, they want an experience. This year's tour not only includes a lineup of over 100 bands but also a girls-only half-pipe. And even parents can party-in soundproof, air-conditioned tents with masseuses.

GOLD FLATS

Pair flowy dresses with funky flats and our Trendspotters™ are ready to hit the beach, or the party. These sandals are no longer just daytime wear—it's all about day-to-night.

CHARLIE AND THE CHOCOLATE FACTORY

The Tim Burton/Johnny Depp duo have made magical films together (Edward Scissorhands, Sleepy Hollow and Ed Wood), and teens think the remake of *Willy Wonka and the Chocolate Factory* will be no exception. The story involves oompa loompas, good and bad children and lots of candy. What's not to love?

COUNTRY TIME LEMONADE

There's no need to troll the neighborhood for lemonade stands, our Trendspotters™ can always find a bottle of this homemade-tasting lemonade. The age-old formula is tangy and sweet and mom-approved, with about half the sugar of a soda.

AMERIE

Trendspotters™ dig this singer's devotion to her career. Her single, *I Thing*, is at the top of the charts even though the label said its "go-go" sound wasn't cutting it. Amerie has also hosted BET's *The Student Center* and starred in a recent film with Katie Holmes.

MARK INSTANT VACATION BRONZING POWDER

Teen girls always want to bask in the glow of the summer sun...or at least look like they have. This pressed powder has been given the nod for its transforming effect.

SOURCE: Teen People, Time Inc.

NIELSEN MEDIA RESEARCH

TOP TELECOMMUNICATIONS ADVERTISERS

IMPRESSIONS (000)

SHARE

For week ending June 5, 2005

1. VONAGE HOLDINGS CORP.	693,916	33.3%
2. VERIZON COMMUNICATIONS, INC.	301,768	14.5%
3. BELLSOUTH CORPORATION	179,190	8.6%
4. PRIMUS TELECOMMUNICATIONS	162,897	7.8%
5. J2 GLOBAL COMMUNICATIONS, INC.	140,147	6.7%

Source: Nielsen//NetRatings AdRelevance

Adult Impressions That Stick Around!

Our 2,400,000 Marvel Senior monthly readers are more male than Maxim (95% vs, 78%), richer than Playboy (\$71,200 HHI vs. \$65,100) and smarter than FHM (80% college educated vs. 63%)*

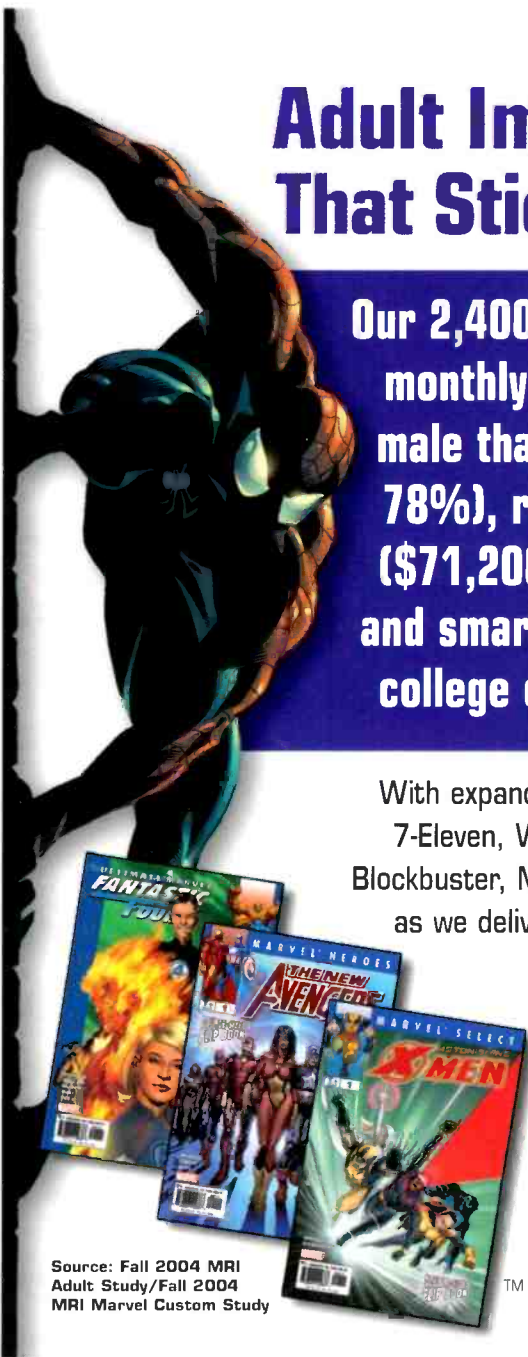
With expanded distribution at Target, 7-Eleven, Walgreen's, Borders, and Blockbuster, Marvel turns you into a hero as we deliver your target audience!

For more information contact Joe Maimone, Advertising Director at 212-576-8534 or E-mail at: jmaimone@marvel.com

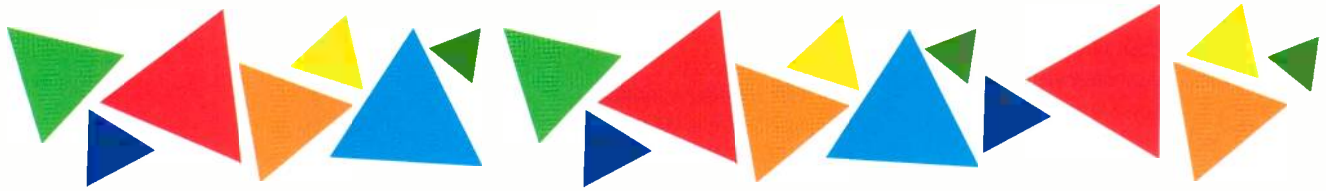
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Source: Fall 2004 MRI Adult Study/Fall 2004 MRI Marvel Custom Study



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MediaVest - Avon
 - ▶ Best use of Radio
OMD - ABC
 - ▶ Best use of Newspapers
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HITWISE DATA

TOP MEN'S WEB SITES

U.S., HOME AND WORK

Week Ending May 28, 2005

Web Site	Market Share
1. AskMen.com	24.71%
2. Maxim Online	16.03%
3. Xposed	9.67%
4. Men's Health	5.53%
5. Stuff Magazine	4.54%
6. YMCA	4.13%
7. FHM US	4.03%
8. Page3.com	3.35%
9. FHM	2.91%
10. Men.style.com	2.87%
Total	77.77%

SOURCE: Hitwise, Inc.

NIELSEN MEDIA RESEARCH

TOP HEALTH ADVERTISERS

IMPRESSIONS (000)

SHARE

For week ending June 5, 2005

1. NOVARTIS AG	100,882	14.6%
2. EDIETS.COM, INC.	98,931	14.3%
3. WEIGHT WATCHERS INTERNATIONAL, INC.	88,857	12.9%
4. INCREASEYOURHEALTH.COM	82,173	11.9%
5. ASTRAZENCA PHARMACEUTICALS LP	37,997	5.5%

Source: Nielsen/NetRatings AdRelevance



**Our Family Has
1.4 Million* Kids!**

HIP - 122 index to have seen 12 or more movies over the past 12 months.

DIVERSE - 28% are of Hispanic descent and 23% are African-American.

PLUGGED-IN - 76% play console video games at least once a week and 36% more likely to play every day.

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For more information contact Joe Maimone, Advertising Director at 212-576-8534 or E-mail at: jmaimone@marvel.com



*Source: BPA (12/31/04)

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The Ad Council, the country's leading producer of public service communications campaigns (Smokey Bear, "McGruff the Crime Dog", "A Mind is a Terrible Thing to Waste") is seeking a Director of Media Measurement in its **New York Office**.

The Director of Media Measurement oversees monitoring, reporting and analysis of all media time and space donated to the Ad Council and its campaigns. In this challenging and high-visibility position, you will be responsible for ongoing improvements to our systems, processes and vendor selection. You will serve as internal client to our Campaign Management and Media teams, providing necessary data, analysis and reporting. Working with our Research team, you will develop analyses to help understand and improve the Council's distribution and outreach practices. The Director supervises two managerial-level positions.

The successful candidate will have a bachelor's degree and 5+ years of media planning, media research, or other analytical experience in a variety of media (broadcast, print, O-O-H, online). Applicants should also possess superior analytical, database and computer skills (i.e. PowerPoint and Excel - formulas, formatting and linking), as well as excellent verbal and written communications skills. The ability to work in a fast-paced, hectic environment is key.

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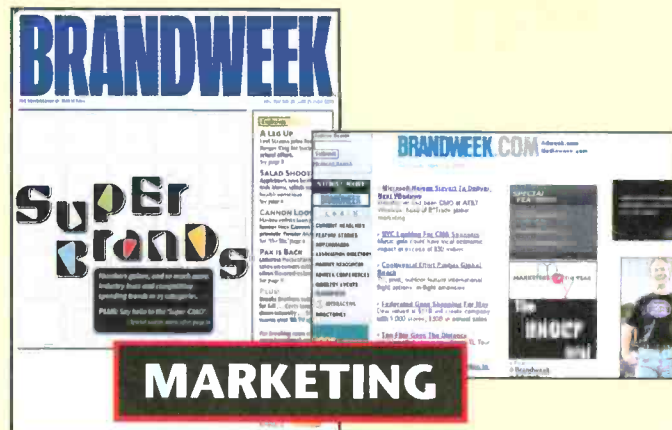
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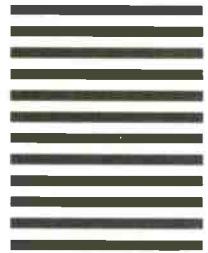


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A Taste of Money

Publishers are retooling their financial and business coverage with women in mind BY STEPHANIE D. SMITH

AS MORE WOMEN BECOME THEIR FAMILIES' BREADWINNERS, THEY ARE ALSO INCREASINGLY becoming the ones to decide how to invest and spend the money they bring in. But aside from a blip during the dot-com bubble, personal finance and business magazines continue to speak mostly to men,

including Time Inc.'s *Money* and *Fortune*, as well as *SmartMoney*, published by Hearst Magazines and Dow Jones & Co. Previous efforts at serving women—Meredith Corp.'s *Family Money*, Hearst/Dow Jones' *Offspring* and *Money*'s spinoff *Money for Women*—quickly fizzled once the bubble burst.

Undaunted, this summer publishers are taking another shot at women, albeit with more tempered approaches. A number of new publications are covering money in a female-friendly manner, while established financial publications have tweaked their pages to cover subjects more likely to concern women—and in some cases specifically young women.

For those just dipping their toes into financial matters, independent startup *Bee* will aim to serve as their foundation before moving on

Celine Gumbiner, *Bee* founder and publisher, believes her magazine will fill a void for young readers, since established business magazines assume a certain level of financial savvy. "When I look at *Forbes*, there is such great information," she said. "But I have to read it three times to understand and read it another three times to actually repeat [the information] in a conversation."

Bee packages money information in a relatable context alongside lifestyle components. Stories include the virtues of savings accounts versus "investing" in Prada handbags and "money makeovers," as well as politics, travel and fashion coverage. *Bee* has already signed Chase bank and handbag retailer Bag & Baggage as advertisers and is looking to target primarily travel and finance categories.

Another new title targeting professional women is *Pink*. The independent bimonthly, which takes a page from the defunct *Working Woman* (folded in 2001 into *Working Mother*), launched in May with a 100,000 circ and a \$3.95 cover price. President and founding publisher Genevieve Bos describes *Pink* as "*Fortune* meets Hearst's *O*, *The Oprah Magazine*" as it speaks to professional women on managing their careers as well as their wallets.

"We explain to twentysomething and thirtysomething women that how you leverage



Money revamped in April with more female-friendly fare.

to Kiplinger's *Personal Finance*. The \$5.95 quarterly, which launches in October with a 100,000 circulation, will target career-driven twentysomething and thirtysomething women.

professional women on managing their careers as well as their wallets.

"We explain to twentysomething and thirtysomething women that how you leverage

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60sec. With



Charla Lawhon Managing Editor, *In Style*

Q. You recently hired creative director Jon Korpics, a veteran of *Esquire*. Why such a high-concept designer for a magazine that seems to have a pretty set formula? **A.** We're moving to a lively place. A few subtle changes started with the May issue, and then we had much more in July. We're using more color and more energy, which seems right for this moment in time. Fashion has changed. It's more patterns, colors and embellishments, and *In Style* is reflecting that. **Q.** One of the more obvious tweaks is the enlarged photos. Is this to help your visually impaired readers? **A.** It's about making our information as clear as possible. Our access to celebrities is incredible, so why not show these fabulous pictures in the most glorious way possible? **Q.** With celebrity titles, such as *Life & Style*, now covering fashion, how do you stave off competition? **A.** There's more of a direct line between *In Style* and celebrities than at the weeklies. The style reporting and authority is not nearly as deep as it is at *In Style*. Because we have the pages and time, we're able to really come up with a range of high, medium and low-end [products]. I think the weeklies are great at the fast turnaround on the red carpet reporting, but in terms of fashion service, it's not what they do. **Q.** Are you doing anything new with your special issues? **A.** The Makeover issue coming out August 2 is much different than the ones we've done before. Last year we focused on fashion, beauty, home, closets—everything. This one is very focused on fashion and beauty. **Q.** *In Style* in October will publish an entertaining book called *In Style Parties*. What's the cardinal rule for throwing a good party? **A.** Hand them a drink when they walk in the door. And make sure there's good music.

MONTHLIES JULY 2005

	RATE BASE (2ND HALF '04)	CIRC. (2ND HALF '04)	CURRENT PAGES	PAGES LAST YR.	% CHANGE	YEAR TO DATE	YTD LAST YEAR	% CHANGE
BUSINESS/TECHNOLOGY								
Business 2.0 ¹¹	550,000	564,330	56.88	62.16	-8.49%	398.50	399.81	-0.33%
Entrepreneur	550,000	570,869	90.66	93.17	-2.69%	704.65	725.93	-2.93%
Fast Company	725,000	737,186	33.31	36.04	-7.57%	276.26	309.10	-10.62%
Fortune Small Business ^{10D}	1,000,000	1,002,309 ^B	59.85	66.32	-9.76%	314.44	275.61	14.09%
Inc ^C	665,000	669,163	51.89	56.10	-7.50%	437.98	462.89	-5.38%
Technology Review ¹⁰	315,000	323,264	19.18	NO ISSUE	N.A.	122.73	161.03	-23.78%
Wired	550,000	585,721	68.10	83.11	-18.06%	521.50	576.10	-9.48%
Category Total			379.87	396.90	-4.29%	2,776.06	2,910.47	-4.62%
ENTERTAINMENT								
Blender ¹⁰	525,000	534,800	58.00	NO ISSUE	N.A.	348.40	345.75	0.77%
People en Español ¹¹	425,000	454,265	48.97	59.73	-18.01%	423.20	390.02	8.51%
Premiere ¹⁰	500,000	505,461	64.51	62.80	2.72%	330.65	292.60	13.00%
The Source	500,000	501,743 ^X	65.50	92.54	-29.22%	448.82	564.45	-20.49%
Spin	550,000	571,398	45.88	51.61	-11.10%	298.35	308.17	-3.19%
Vibe ¹⁰	850,000	860,418	74.15	73.27	1.20%	624.04	591.95	5.42%
Category Total			357.01	339.95	5.02%	2,473.46	2,492.94	-0.78%
ENTHUSIAST								
Automobile	550,000	567,663	62.24	63.31	-1.69%	440.87	461.67	-4.51%
Backpacker ⁹	300,000	302,112	NO ISSUE	NO ISSUE	N.A.	273.71	265.63	3.04%
Bicycling ¹¹	400,000	411,634	61.68	46.12	33.75%	306.51	246.49	24.35%
Boating	None	201,076	93.08	90.00	3.42%	856.59	772.30	10.91%
Car and Driver	1,350,000	1,363,311	136.98	96.50	41.95%	731.36	657.80	11.18%
Cruising World	155,000	158,301	80.80	67.41	19.86%	680.56	616.60	10.37%
Cycle World	325,000	334,473	85.84	94.50	-9.16%	602.49	565.10	6.62%
Flying	None	275,310	63.34	64.00	-1.03%	452.16	410.10	10.26%
Golf Digest	1,550,000	1,577,757	132.54	120.75	9.76%	998.86	929.99	7.41%
Golf Magazine	1,400,000	1,417,683	80.54	112.13	-28.17%	766.39	851.47	-9.99%
Motor Boating	None	153,701	55.17	74.60	-26.05%	561.73	648.40	-13.37%
Motor Trend	1,100,000	1,122,931	114.39	93.60	22.21%	684.60	636.24	7.60%
Popular Mechanics	1,200,000	1,232,224	65.33	65.27	0.09%	523.20	523.46	-0.05%
Pop. Photography & Imaging	450,000	458,025	112.34	123.60	-9.11%	782.67	903.00	-13.33%
Popular Science	1,450,000	1,469,181	50.90	60.60	-16.01%	401.68	463.69	-13.37%
Power & Motoryacht	(None)	158,963 ^B	163.95	155.84	5.20%	1,438.94	1,389.30	3.57%
Road & Track	750,000	768,127	109.35	97.70	11.92%	698.28	671.30	4.02%
Sailing World ¹⁰	50,000	51,075	48.75	60.60	-19.55%	312.84	320.36	-2.35%
Sound & Vision ¹⁰	400,000	401,274	50.67	41.20	22.99%	326.19	296.50	10.01%
Tennis Magazine ¹⁰	700,000	706,952	62.51	52.77	18.46%	248.86	177.70	40.05%
Yachting	None	132,626	129.25	148.50	-12.96%	1,237.82	1,303.90	-5.07%
Category Total			1,759.65	1,729.00	1.77%	13,326.31	13,111.00	1.64%
FASHION/BEAUTY								
Allure	950,000	1,016,324	71.52	76.96	-7.07%	713.09	656.98	8.54%
Cosmopolitan	2,866,667	2,982,508	121.60	134.60	-9.66%	952.47	997.79	-4.54%
Elle	1,000,000	1,078,520	54.29	52.90	2.63%	916.86	804.60	13.95%
Essence	1,050,000	1,063,645	109.08	110.27	-1.08%	773.50	800.76	-3.40%
Glamour	2,200,000	2,397,508	124.98	124.77	0.17%	912.25	824.31	10.67%
Harper's Bazaar	700,000	715,032	36.10	35.39	2.01%	732.81	676.52	8.32%
In Style ⁵	1,700,000	1,728,522	119.00	116.64	2.02%	1,764.62	1,642.31	7.45%
Jane ¹⁰	700,000	740,043	NO ISSUE	NO ISSUE	N.A.	399.69	396.98	0.68%
Latina ¹¹	350,000	358,033 ^X	60.87	69.72	-12.69%	481.25	444.70	8.22%
Lucky	950,000	1,036,495	115.99	96.49	20.21%	885.20	807.52	9.62%
Marie Claire	925,000	941,148	90.58	87.15	3.94%	691.88	729.21	-5.12%
Shop, Etc.	400,000	N.A.	NO ISSUE	NO ISSUE	N.A.	286.15	N.A.	N.A.
Vogue	1,150,000	1,261,886	80.85	69.01	17.16%	1,276.50	1,310.62	-2.60%
W	450,000	461,987	44.64	28.83	54.84%	865.76	845.67	2.38%
Category Total			1,029.50	1,002.73	2.67%	11,652.03	10,937.97	6.53%
FOOD/EPICUREAN								
Bon Appétit	1,300,000	1,344,109	73.45	75.23	-2.37%	527.39	577.97	-8.75%
Cooking Light ¹¹	1,650,000	1,680,573	128.81	111.51	15.51%	829.48	796.34	4.16%
Everyday Food ^{10D}	750,000	764,428	47.09	29.89	57.54%	248.91	184.83	34.67%
Food & Wine	900,000	931,234	184.39	172.27	7.04%	716.62	769.08	-6.82%
Gourmet	950,000	968,135	65.83	83.26	-20.93%	618.78	649.81	-4.78%
Category Total			499.57	472.16	5.81%	2,941.18	2,978.03	-1.24%
GENERAL INTEREST								
Guideposts	2,600,000	2,659,733	23.72	18.70	26.84%	191.90	231.81	-17.22%
Harper's Magazine	205,000	229,204	14.66	19.49	-24.78%	134.46	159.29	-15.59%
National Geographic	5,250,000	5,475,135	30.55	47.16	-35.22%	239.37	291.53	-17.89%
Reader's Digest	10,000,000	10,081,577	71.24	74.11	-3.87%	568.31	577.75	-1.63%
Smithsonian	2,000,000	2,044,856	37.00	38.44	-3.75%	329.90	330.50	-0.18%
The Atlantic Monthly ¹¹	340,000	424,797	59.46	79.15	-24.88%	372.44	414.84	-10.22%
Vanity Fair	1,050,000	1,118,847	52.14	74.45	-29.97%	988.49	1,007.17	-1.85%
Category Total			288.77	351.50	-17.85%	2,824.87	3,012.89	-6.24%
HEALTH/FITNESS (MEN)								
Flex	None	123,554	172.79	176.17	-1.92%	1,166.08	1,187.06	-1.77%
Muscle & Fitness	450,000	431,658	151.27	153.19	-1.25%	902.74	900.99	0.19%
Runner's World	575,000	586,822	56.81	47.24	20.26%	389.10	325.36	19.59%
Category Total			380.87	376.60	1.13%	2,457.92	2,413.41	1.84%
HEALTH/FITNESS (WOMEN)								
Fitness	1,500,000	1,556,469	71.15	89.49	-20.49%	496.21	548.14	-9.47%
Health ^{10D}	1,350,000	1,421,855	117.59	111.00	5.94%	659.44	613.47	7.49%
Prevention	3,300,000	3,309,110	98.31	95.64	2.79%	709.31	717.04	-1.08%
Self	1,300,000	1,359,811	90.45	71.10	27.22%	691.10	567.52	21.78%
Shape	1,600,000	1,618,516	112.05	108.09	3.66%	781.27	748.73	4.35%
Category Total			489.55	475.32	2.99%	3,337.33	3,194.90	4.46%
KIDS								
Boys' Life	1,300,000	1,130,493	12.00	11.97	0.25%	76.64	76.20	0.58%
Disney Adventures ^{10/N}	1,200,000	1,233,727 ^B	2.25	3.75	-40.00%	121.03	107.24	12.86%
Nickelodeon Magazine ¹⁰	1,050,000	1,076,728 ^B	NO ISSUE	NO ISSUE	N.A.	156.47	172.25	-9.16%
Sports Illustrated for Kids	1,000,000	1,010,231 ^B	22.50	19.77	13.81%	121.30	132.89	-8.72%
Category Total			36.75	35.49	3.55%	475.44	488.58	-2.69%

your future will also be determined by how you take care of yourself financially," said Bos. *Pink's* premiere June/July issue, for example, included a story on how to negotiate a severance package.



Young women's money matters will be addressed.

The debut issue launched with 33 ad pages; August/September will carry 37 ad pages, including Wachovia, Principal Financial and a number of travel and consumer product brands.

Meanwhile, *Budget Living* has always tackled finance, but the 500,000-circ shabby-chic women's lifestyle

title redesigned its June/July issue to feature more money guides, such as how to buy a car.

"We're trying to give especially younger women, who aren't intrigued by the finance magazines, topics that are relevant to them, [such as] how do I read a credit report," said editor Alex Bhattacharji.

At *Money*, managing editor Eric Schurenberg said the monthly, which in the past weighed heavily on stocks and investing, is now attracting more female readers after revamping its content beginning with the April issue. "It's a normal time in markets, unlike in 1999. That was a market that rewarded gunslingers and risk takers, and that audience skewed male," said Schurenberg. "Now you just can't sell magazines by touting stocks."

Money now features content relevant to younger households, including the Starting Out column that addresses financial issues for twentysomethings. In May, there was a story about a couple that spent a mint on their wedding, and in July, an article focuses on two college graduates' emotional and financial struggles after moving back in with their parents.

While it's too early to tell if the overhaul is having an impact on newsstand, ad pages for the 1.9 million-circ *Money* fell 4.2 percent through June, to 467 over the same period the year prior, reports the *Mediaweek* Monitor.

Media buyers say the trend is certainly growing, but are not yet sold on the premise of female-focused coverage. "It will be interesting to see whether women are interested in getting [financial] info from a so-called 'womanly perspective,'" said Beth Fidoten, senior vp, director of print services for Initiative. "I'm taking a wait-and-see approach."

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	RATE BASE (2ND HALF '04)	CIRC. (2ND HALF '04)	CURRENT PAGES	PAGES LAST YR.	% CHANGE	YEAR TO DATE	YTD LAST YEAR	% CHANGE
MEN'S LIFESTYLE								
Cargo ^F	350,000	N.A.C	49.16	63.45	-22.52%	329.88	242.16	36.22%
Details ¹⁰	400,000	408,844	NO ISSUE			521.63	508.09	2.66%
Esquire	700,000	712,683	56.59	47.92	16.01%	483.05	484.16	-0.23%
FHM	1,200,000	1,235,894	65.40	68.20	-4.11%	486.93	467.99	4.05%
Gentlemen's Quarterly	775,000 ^Q	815,877	63.03	54.41	15.84%	746.42	644.67	15.78%
Maxim	2,500,000	2,517,126	72.51	68.78	5.42%	539.36	534.55	0.90%
Men's Fitness ^Q	600,000	616,830	NO ISSUE			342.53	434.09	-21.09%
Men's Health ^{10D}	1,650,000	1,666,245	113.97	113.76	0.18%	623.83	620.98	0.46%
Men's Journal	650,000	664,359	70.83	59.50	19.04%	528.20	431.32	22.46%
Penthouse ⁺	None	382,019	23.66	27.34	-13.46%	209.94	181.19	15.87%
Playboy	3,150,000	3,051,344	41.09	50.58	-18.76%	334.22	393.49	-15.06%
Stuff	1,300,000	1,312,588	50.16	47.00	6.72%	355.54	375.00	-5.19%
Category Total			605.40	600.94	0.74%	5,501.53	5,317.69	3.46%
OUTDOORS								
Field & Stream ¹¹	1,500,000	1,524,897	40.80	42.40	-3.77%	357.37	358.60	-0.34%
Natl. Geographic Adventure ¹⁰	425,000	427,594	NO ISSUE			248.85	208.18	19.54%
Outdoor Life ¹⁰⁺	925,000	937,895	NO ISSUE			221.10	226.70	-2.47%
Outside	650,000	659,346	71.00	73.47	-3.36%	539.09	475.95	13.27%
Category Total			111.80	115.87	-3.51%	1,366.41	1,269.43	7.64%
PARENTING/FAMILY								
American Baby	2,000,000	2,002,259 ^B	50.05	46.76	7.04%	382.90	393.11	-2.60%
BabyTalk ¹⁰	2,000,000	2,002,169 ^B	NO ISSUE			285.20	255.04	11.83%
Child ¹⁰	1,020,000	1,029,507	NO ISSUE			527.45	493.55	6.87%
FamilyFun ^{10/J}	1,850,000	1,874,353	58.68	NO ISSUE	N.A.	398.75	312.18	27.73%
Parenting ¹⁰	2,150,000	2,182,197	115.07	93.25	23.40%	763.08	725.52	5.18%
Parents	2,200,000	2,216,716	115.93	99.08	17.01%	803.11	824.90	-2.64%
Category Total			339.73	239.09	42.09%	3,160.49	3,004.30	5.20%
PERSONAL FINANCE								
Kiplinger's Personal Finance	800,000	972,270	38.20	49.97	-23.55%	351.81	338.72	3.86%
Money	1,900,000	1,924,414	60.11	76.74	-21.67%	527.26	564.49	-6.60%
SmartMoney	800,000	815,360	49.45	43.61	13.39%	407.13	431.87	-5.73%
Category Total			147.76	170.32	-13.25%	1,286.20	1,335.08	-3.66%
SCIENCE								
Discover	850,000	873,457	19.67	27.67	-28.91%	151.37	162.27	-6.72%
Natural History ^{10D}	250,000	250,032 ^X	17.00	17.83	-4.66%	153.78	145.33	5.81%
Scientific American	555,000	589,232	29.00	17.67	64.12%	292.36	296.39	-1.36%
Spectrum, IEEE	120,000	342,291	27.50	24.69	11.38%	208.91	226.74	-7.86%
Category Total			93.17	87.86	6.04%	806.42	830.73	-2.93%
SHELTER								
Architectural Digest	800,000	816,844	57.32	71.29	-19.60%	940.44	930.65	1.05%
Coastal Living ^{9/10D}	600,000	663,767	88.84	85.95	3.36%	588.26	503.41	16.86%
Country Home ¹⁰	1,250,000	1,270,819	NO ISSUE			440.55	483.40	-8.86%
Country Living	1,700,000	1,728,962	108.77	88.56	22.82%	676.51	643.80	5.08%
Elle Décor ^{10/+}	500,000	500,780	74.44	NO ISSUE	N.A.	602.36	501.21	20.18%
The Family Handyman ^{10D}	1,100,000	1,146,549	66.50	61.29	8.50%	396.81	384.70	3.15%
Home ¹⁰	1,000,000	1,002,407	70.98	70.50	0.68%	460.50	449.00	2.56%
House Beautiful	850,000	869,824	48.78	50.39	-3.20%	423.61	473.27	-10.49%
House & Garden	900,000	918,570	46.91	60.20	-22.08%	392.17	407.92	-3.86%
Metropolitan Home ^{10T}	600,000	600,622	72.31	107.80	-32.92%	560.84	471.00	19.07%
Southern Living ¹³	2,650,000	2,730,437	90.37	92.84	-2.66%	853.51	789.84	8.06%
Sunset	1,450,000	1,457,429	90.84	82.13	10.61%	632.59	604.57	4.63%
This Old House ¹⁰	950,000	963,101	98.39	105.34	-6.60%	503.77	517.04	-2.57%
Category Total			914.45	876.29	4.35%	7,471.92	7,159.81	4.36%
TEEN								
CosmoGirl! ¹⁰	1,350,000	1,380,320	NO ISSUE			350.80	344.42	1.85%
ElleGirl ^{10/+}	600,000 ^Q	509,758	NO ISSUE			336.03	239.13	40.52%
Seventeen	2,100,000	2,108,292	61.40	51.58	19.04%	514.60	510.63	0.78%
Teen People ^{10M}	1,450,000	1,560,480	7.13	11.21	-36.40%	361.55	394.69	-8.40%
Teen Vogue	550,000	598,706	NO ISSUE			433.56	332.93	30.23%
Category Total			68.53	62.79	9.14%	1,996.54	1,821.80	9.59%
TRAVEL								
A. F.'s Budget Travel ^{10D}	525,000 ^Q	561,463	78.56	67.37	16.61%	495.54	440.52	12.49%
Condé Nast Traveler	750,000	777,231	80.82	87.69	-7.83%	806.34	851.22	-5.27%
Travel + Leisure	950,000	968,115	94.23	88.58	6.38%	885.76	923.07	-4.04%
Category Total			253.61	243.64	4.09%	2,187.64	2,214.81	-1.23%
WEALTH								
Robb Report	None	108,010	65.00	96.83	-32.87%	766.59	688.91	11.28%
Town & Country	450,000	464,415	46.61	53.60	-13.04%	853.79	868.64	-1.71%
Category Total			111.61	150.43	-25.81%	1,620.38	1,557.55	4.03%
WOMEN'S LIFESTYLE								
Martha Stewart Living ^W	1,800,000	1,894,134	83.29	37.73	120.75%	617.45	616.83	0.10%
More ^{10D}	2,000,000 ^Q	1,024,166	89.13	85.22	4.59%	561.45	489.84	14.62%
D. The Oprah Magazine	1,500,000	2,650,464	97.66	79.92	22.20%	931.62	790.57	17.84%
Organic Style ^{10D}	750,000	729,742	59.78	59.53	0.43%	308.85	288.69	6.98%
Real Simple ^{11/+}	1,550,000	1,809,792	114.60	NO ISSUE	N.A.	856.30	660.60	29.62%
Category Total			444.46	262.40	69.39%	3,275.67	2,846.53	15.08%
WOMEN'S SERVICE								
Better Homes and Gardens	7,600,000	7,626,088	149.44	137.23	8.90%	1,175.94	1,170.25	0.49%
Family Circle ¹⁵	4,200,000	4,267,535	107.63	87.26	23.34%	829.85	766.12	8.32%
Good Housekeeping	4,600,000	4,639,941	134.50	99.32	35.42%	1,000.13	947.87	5.51%
Ladies' Home Journal	4,100,000	4,120,087	117.10	103.74	12.88%	860.95	828.20	3.95%
Redbook	2,350,000	2,407,985	127.11	101.27	25.52%	843.34	698.09	20.81%
Woman's Day ¹⁷	4,100,000	4,209,130	110.14	92.90	18.56%	967.64	915.60	5.68%
Category Total			745.92	621.72	19.98%	5,677.85	5,326.13	6.60%
MEDIAWEEK MONITOR TOTALS			9,057.99	8,611.00	5.19%	76,615.65	74,224.05	3.22%

Rate base and circulation figures according to the Audit Bureau of Circulations for the second half of 2004 except: B=audited by BPA Worldwide, C=not audited, Q=raised rate base during period and X=did not file audit by deadline; D=double July/August issue; F=frequency changed from bimonthly in 2004 to monthly in 2005; J=2005 July/August double issue; M=July numbers are Music newsstand-only special; N=newsstand-only issue; S=2005 YTD includes three special, 2004 YTD includes two specials; T=three more issues in 2005 than in 2004; W=YTDs include Weddings special: 198.03 pages in 2005, 221.23 pages in 2004; 9=publishes nine times; 10=publishes 10 times; 11=publishes 11 times; 13=publishes 13 times; 15=publishes 15 times; 17=publishes 17 times; +=one more issue in 2005 than in 2004; ++=two more issues in 2005; @=one less issue in 2005

Mother Reloads

MJ revamps under Rymer

For the past 29 years, San Francisco-based *Mother Jones* has earned a solid reputation for its exposés on corruption in political and business arenas. But its earnestness was getting the better of it. Now editor Russ Rymer, who



Readers will note some edit tweaks in coming weeks.

joined in March from Sargent Publishing's *Portland Monthly*, is seeking to reenergize the title. "*Mother Jones* is just seen as a childing presence, wagging its finger at corporate America," he said, noting that the pages "have been earnest and worthy without the energy we know goes in the magazine."

Rymer will revamp the bimonthly, including the front of the book and feature well. The changes will first appear in the July/August issue, on newsstands June 27. Rymer has added more vibrancy to the Out-front section, with more stylized writing. Also, *Mother Jones'* features will include more graphics and photo essays, and a Practical Values section will provide tips on socially conscious goods and services.

"By adding the changes Rymer is talking about—more fun and a mix of tone and pacing—the readability quotient will go up," said *MJ* publisher Jay Harris.

Published bimonthly, *MJ's* paid circ in last year's second half rose 10.3 percent to 250,563 over the year prior, according to the Audit Bureau of Circulations. Ad pages through May/June are flat at 85 versus last year, said Harris. And while *MJ* this year cracked Ford and Aveda, Harris admitted the title needs to go broader. "We're looking [to target more] corporate message advertisements, financial services and travel categories," he said.

Given *MJ's* DNA, buyers recognize the challenge of an overhaul, but say it can find a balance. "Ideally, if it can widen its appeal while still staying strictly within the bounds of social responsibility, it may be able to reap the benefits of both new advertisers and organic growth in their core readership," said Carol Pais, print buying director at Fallon Minneapolis.

Separately, on June 19 *MJ* will launch a weekly radio show on Air America called *Mother Jones Radio*. —SDS

Amped Up

Paste buys Tracks' sub file

Though *Tracks*, the music title launched by Vibe/Spin Ventures vets, died in April, its subscribers will rock on with indie *Paste*.

The Atlanta-based bimonthly acquired *Tracks*' reader file last week. The move will triple *Paste*'s paid subscriptions to 50,000 from 15,000 beginning with its August/September issue. *Paste* will also for the first time guarantee advertisers a rate base of 120,000.

Paste executives say they eyed *Tracks*' file given the two magazines' similarities. "We shared the common interest of covering music made by real songwriters and of not putting as much focus on celebrity glitz," said Nick Purdy, *Paste* publisher.

But the two titles were not entirely alike. While *Tracks* covered artists from the '70s or '80s (think James Taylor and R.E.M.), *Paste* covers younger bands like The White Stripes and Coldplay. *Paste* also targets readers 18 to 49, while *Tracks* focused on readers over 30.

While 3-year-old *Paste* has carved a niche for itself—thanks in part to the polybagged CD music sampler included in each issue—the addition of *Tracks*' sub file will help improve its visibility. Yet to retain its indie cred, *Paste* will still need to maintain its niche as it competes with the category's bigger players such as Dennis Publishing's *Blender* and *Spin*.

Through its June/July issue, *Paste*'s ad pages (comprised of mostly record labels) rose 10.7 percent to 114, said Purdy. —SDS

WEEKLIES JUNE 20, 2005

NEWS/BUSINESS	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
BusinessWeek	20-Jun	85.39	21-Jun	70.23	21.59%	1,260.76	1,392.50	-9.46%
The Economist	11-Jun	56.00	12-Jun	63.00	-11.11%	1,021.00	1,080.00	-5.46%
Newsweek ^E	20-Jun	28.26	21-Jun	37.28	-24.20%	834.27	1,017.93	-18.04%
The New Republic [@]	20-Jun	15.32	21-Jun	6.57	133.18%	140.40	126.38	11.09%
Time ^E	20-Jun	34.79	21-Jun	53.64	-35.14%	944.56	1,149.13	-17.80%
U.S. News & World Report	20-Jun	28.29	21-Jun	28.73	-1.53%	730.72	745.80	-2.02%
Category Total		248.05		259.45	-4.39%	4,931.71	5,511.74	-10.52%

SPORTS/ENTERTAINMENT/LEISURE

AutoWeek	20-Jun	38.75	21-Jun	30.95	25.20%	562.89	568.23	-0.94%
Entertainment Weekly	17-Jun	40.52	11-Jun	69.55	-41.74%	772.69	824.46	-6.28%
Golf World	17-Jun	24.50	18-Jun	26.50	-7.55%	647.67	615.64	5.20%
New York	20-Jun	41.20	21-Jun	31.40	31.21%	1,312.70	1,196.60	9.70%
People	20-Jun	66.73	21-Jun	68.69	-2.85%	1,786.93	1,621.67	10.19%
Sporting News	24-Jun	9.00	21-Jun	33.00	-72.73%	352.25	415.84	-15.29%
Sports Illustrated	20-Jun	51.28	21-Jun	55.41	-7.45%	930.11	1,108.47	-16.09%
Star	20-Jun	27.00	21-Jun	13.77	96.08%	411.84	328.99	25.18%
The New Yorker		NO ISSUE				969.59	961.28	0.86%
Time Out New York	15-Jun	70.06	16-Jun	68.88	1.72%	1,476.11	1,475.10	0.07%
TV Guide	19-Jun	31.01	19-Jun	35.59	-12.87%	911.47	1,140.93	-20.11%
Us Weekly*	20-Jun	45.67	21-Jun	42.35	7.84%	876.99	748.26	17.20%
Category Total		445.72		476.09	-6.38%	11,011.24	11,005.47	0.05%

SUNDAY MAGAZINES

American Profile	19-Jun	8.90	20-Jun	12.35	-27.94%	240.25	233.00	3.11%
Life ^L	24-Jun	9.95	N.A.		N.A.	164.67	N.A.	N.A.
Parade	19-Jun	12.27	20-Jun	9.99	22.82%	311.71	322.51	-3.35%
USA Weekend	19-Jun	17.42	20-Jun	10.95	59.09%	323.57	312.49	3.55%
Category Total		48.54		33.29	45.81%	1,040.20	868.00	19.84%
TOTALS		742.31		768.83	-3.45%	16,983.15	17,385.21	-2.31%

^E=estimated page counts; ^L=launched Oct. 1, 2004, publishes Fridays; ⁺=one more issue in 2005 than in 2004; [@]=one less issue in 2005

BIWEEKLIES JUNE 20, 2005

BUSINESS/ENTERTAINMENT	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
ESPN The Magazine	6-Jun	51.40	7-Jun	75.15	-31.60%	654.48	619.48	5.65%
Forbes	6-Jun	125.74	7-Jun	147.86	-14.96%	1,372.06	1,415.87	-3.09%
Fortune	13-Jun	75.03	14-Jun	120.03	-37.49%	1,293.42	1,455.40	-11.13%
National Review	20-Jun	17.91	14-Jun	15.25	17.49%	199.05	189.07	5.28%
Rolling Stone	16-Jun	73.41	10-Jun	61.62	19.13%	629.15	552.49	13.88%
Category Total		343.49		419.91	-18.20%	4,148.16	4,232.31	-1.99%

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mr. television

BY MARC BERMAN



Gossip Gone Wild

WHILE I WAS WATCHING TV AND WONDERING WHAT TO WRITE IN MY NEXT MR. TV column (what else do I do, after all?), it came to me—celebrity journalism. I reached this conclusion after seeing the obnoxious, in-your-face Tom Cruise interviewed on Paramount's syndicated magazine *The*

Insider. I don't think an hour has passed in recent weeks where Cruise has not been interviewed by TV tabloid shows and talk-show hosts about his current love life. So, I started wondering, why is tabloid journalism obsessed with reporting about Cruise and his alleged love, Katie Holmes? And why does *The Insider* host, Pat O'Brien, still have a job?

I believe one actually has something to do with the other. First, unlike the old days, when you watched certain entertainment shows for a dose of real news and information, the current brouhaha over Tom and Katie is just another example of how low these types of shows have sunk. Does anyone, after all, really think Cruise—who made a complete fool of himself recently jumping up and down on Oprah's couch—and the dewy-eyed former *Dawson's Creek* star will still be together one year from now? Six months from now? *Three months from now?*

I like gossip just as much as the next person. I read the tabloids on occasion for a good chuckle or two and expect first-run syndicated strips like *Entertainment Tonight*, *Access Hollywood* and *The Insider* to focus on this *mishagas*. But the gossip, which used to be just one part of these shows, has taken over the genre. And worse, it has spilled over into real-news programs. Since when did a once-respected newsmagazine like ABC's *Primetime Live* turn into an arena for Brad Pitt fielding questions about Angelina Jolie or the ridiculous Paula

Abdul/Corey Clark *American Idol* scandal? And what about NBC's *Dateline*, which has morphed into a promotional machine for coverage of NBC shows? Remember Katie Couric's two-hour interview with the cast of *Friends* before the finale last year? Isn't there any real news for these journalists to cover?

Although CBS swung the ax on *60 Minutes Wednesday* staff involved in "Rather-gate," allowing O'Brien back to work means Paramount thinks he still has the goods to attract an audience.

Although the Pitt interview also featured a report on his humanitarian efforts on behalf of African children suffering from the effects of war and AIDS, the network promo machine hyped Sawyer asking the important question, "Did Angelina Jolie break up your marriage?"

Once upon a time in the not-so-distant past, prime-time newsmagazines, particularly in the summer, were red-hot shows. But as audience fragmentation continues to take its toll and cable news continues to pick up steam, it seems

like the only way for a network news program to gain an audience is to focus on the trivial.

Here's where Pat O'Brien comes in. Soon after it was revealed that O'Brien had been leaving drunken and salacious messages on several women's answering machines, daytime talk-show host Phil McGraw sat down with O'Brien in prime time to scold him. "You know what, Pat? You need to change," said a concerned Dr. Phil. "And you need to do it now!"

Is O'Brien really so important that corporate cousin CBS needed to schedule an hour in prime time (in the May sweeps) to address this nonsense?

After Dr. Phil walked O'Brien to his office to apologize to his uninterested co-workers, it became obvious to me there is nothing a network or syndicator won't do to capitalize on the sensational. Although CBS swung the ax on several members of the *60 Minutes Wednesday* staff involved in "Rather-gate," allowing a "humbled" O'Brien to return to work means Paramount thinks he still has the goods to attract an audience.

Don't think for one moment, by the way, that Michael Jackson will fade into oblivion now that his trial is over. According to published reports, a number of networks have already been contacted about a six-episode unscripted series focusing on the Jackson clan.

Because TV is a business where attracting young viewers is the primary focus, covering the news in a professional and dignified manner has taken a backseat to anything of a salacious nature. Until some level of dignity is restored to the small screen—and I see no evidence of this happening anytime soon—headline news will remain crammed with Brad and Angelina, Ben and Jen, J.Lo and, of course, Wacko Jacko. Calling Walter Cronkite—we need you! ■

Do you agree, or disagree, with Mr. TV? Please e-mail mberman@mediaweek.com and let him know if you would like your response published in an upcoming issue.

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6:30 AM

At the gym. Watches
CNN HEADLINE NEWS.

1:00 PM

Orders in. Watches CNN while
eating lunch at her desk.

3:00 PM

Reads a CNN BREAKING NEWS
EMAIL ALERT before strategy
session with staff.

5:00 PM

Logs onto CNN.com.

7:30 PM

Puts on CNN and her little
black dress.

9:00 PM

At gallery opening.
Checks CNN/MONEY
on her PDA.

11:45 PM

Catches up with CNN.

And she's already
thinking about tomorrow...



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