

MEDIAWEEK

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Vol. 12 No. 10 THE NEWS MAGAZINE OF THE MEDIA March 11, 2002 \$3.95

A&E to Chase Younger Demos

Net slates new originals and acquired shows to reverse ratings slide PAGE 6

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Media-buying clout to grow with Bcom3 deal

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NETWORK TV

Buyers: ABC Is Blowing It

Plan to drop *Nightline* could backfire, they say

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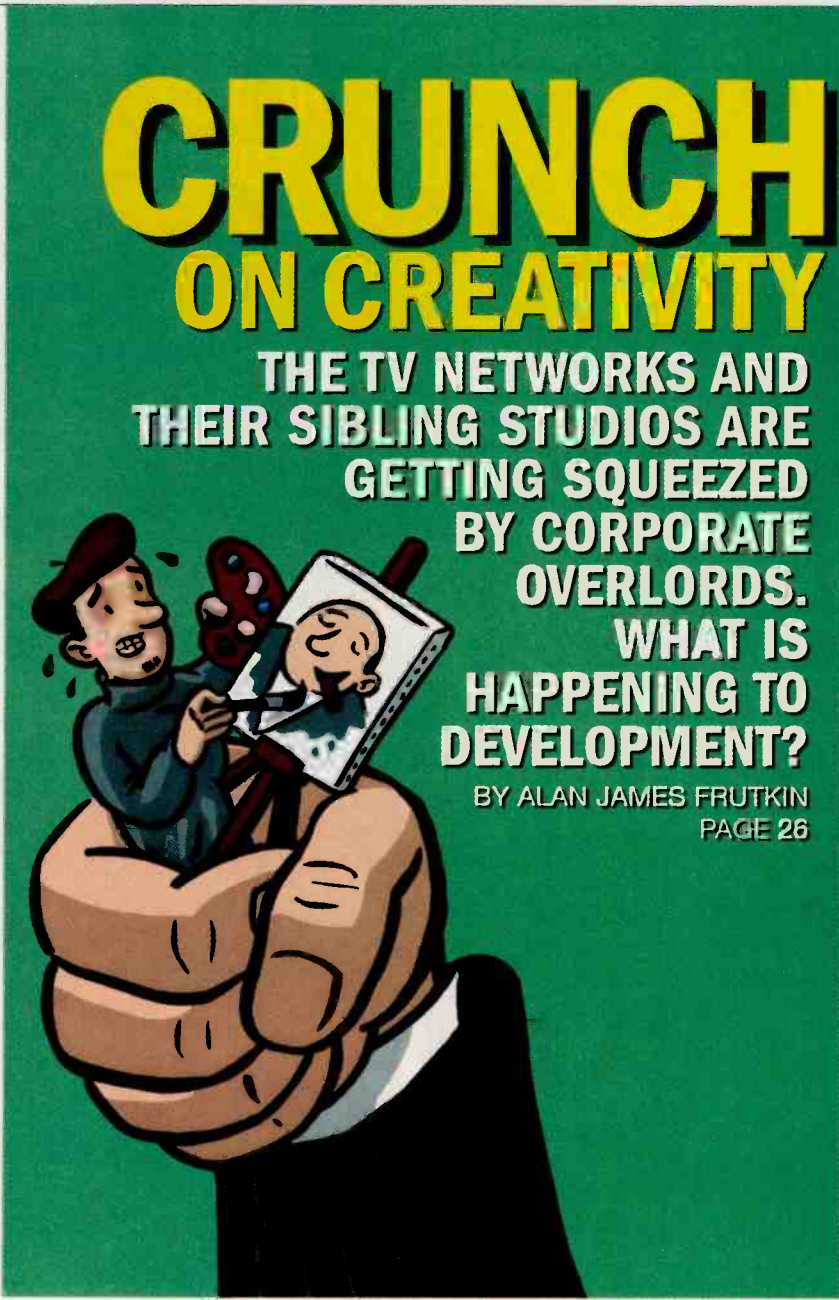
MAGAZINES

S/ Seeks Buzz With Barkley

In-your-face profile tops McDonnell's first issue

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CRUNCH ON CREATIVITY

THE TV NETWORKS AND THEIR SIBLING STUDIOS ARE GETTING SQUEEZED BY CORPORATE OVERLORDS. WHAT IS HAPPENING TO DEVELOPMENT?

BY ALAN JAMES FRUTKIN
PAGE 26

MARKET INDICATORS

NATIONAL TV: STRONG
Look for the morning daypart, currently the most in-demand by advertisers, to see sizeable CPM increases in the May upfront. Pharmaceuticals have tightened scatter so much that more advertisers may want to buy in advance for next season.

NET CABLE: WARM
Going into second quarter, the pace of scatter has quickened, though sales are still spotty for some networks. Scatter inventory's value is holding steady with upfront pricing.

SPOT TV: STIRRING
As first quarter comes to an end, automakers are putting more money into spot, especially in the top markets. Political ad dollars are beginning to move. Inventory is negotiable.

RADIO: BUILDING
Local spending is picking up for March. Auto, retail and telecom are strong, and movies are starting to place campaigns. Rates are firming up a bit, but remain mostly negotiable.

MAGAZINES: ACTIVE
As consumers continue to buy computers, cars and apparel, publishers report those categories are slowly starting to mirror that confidence with their spending in magazines.



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April 9, 2002

THE WALL STREET JOURNAL.

Pick a mutual fund that matches your horoscope. Page B5

The latest Tokyo Stock Exchange Gossip. Page B11

"Dogman" charged with insider trading, again

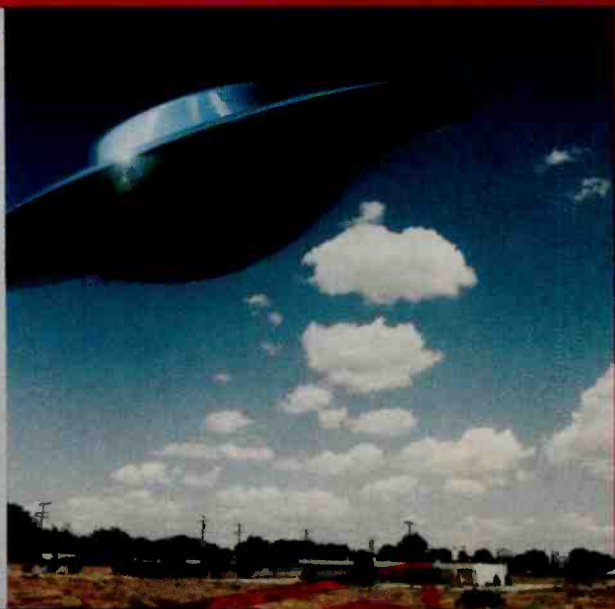


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At Deadline

History Creates Dedicated Ad Sales Team

The History Channel will enter this year's upfront advertising market with its own dedicated ad sales team for the first time in the network's seven-year history. Parent company A&E Networks has previously negotiated ad sales for History along with A&E and related digital networks. Brian Granath, A&E Network sales veteran and vp of ad sales for the eastern region, will lead History's sales unit.

CBS Hits 95 Percent Sell Rate for NAAs

CBS said last week that it is 95 percent sold for its coverage of the NCAA men's basketball championship tournament, which begins on March 14. That sell level is about the same as last year's at this point. A 30-second spot in the April 1 championship game in prime time is selling for about \$775,000, a slight increase over the rates CBS got last season. New advertisers in the tournament are Mazda, Toyota, Marriot, Michelin, Pacific Life, Hartford and Midas.

USA Tries Another Ad Sales Chief

The revolving door at USA Networks' ad sales continued to rotate last week as Jeff Lucas was named president of ad sales at USA, replacing Jon Spaet, who resigned to pursue other opportunities. Lucas, previously vp of Olympic sales and marketing at NBC, will oversee the ad sales of USA, Sci Fi and emerging networks. Ad sales at USA has been a seriously unstable place to work. Spaet, who spent barely a year at USA, oversaw a department overhaul that resulted in the firings of several veteran executives late last year.

Cartoon Net Draws New Originals

Cartoon Network will add two new animated series to its schedule this year. *Whatever Happened to Robot Jones?* will premiere on the network in July, and *Codename: Kids Next Door* is to hit the lineup in November. Cartoon also has 100 new episodes of originals in production for '02-'03, including 26 episodes of *Courage the Cowardly Dog* and *Ed, Edd 'n' Eddy*. The network will also have 20 new half-hours of *The Power Puff Girls*, 26 episodes of *Samurai Jack* and *Justice League* and 13 episodes of *Grim & Evil*.

Net Execs to Hold Development Meetings

ABC and Fox entertainment executives will hold meetings with media buyers and advertisers in New York on March 19 and 20, respectively, to discuss next season's development. The WB

Laura K. Jones

MAR 11 2002

will meet with buyers in New York and Chicago this month. Earlier this year, the networks said they would not hold development powwows. For now, CBS, NBC and UPN have not scheduled any meetings.

NBC's Today Holds Olympics-Level Ratings

The *Today* show on NBC averaged 6.9 million viewers and a 5.5 rating/20 share in households during the week following the Olympics (ended March 3), according to Nielsen Media Research. Those numbers mirrored the show's audience during the Games and were up 8 percent in household ratings from the same week last year. ABC's *Good Morning America* posted a 3.9/14, up 3 percent over '01.

Addenda: Condé Nast last week laid off about two dozen sales and marketing executives from its bridal group after merging *Bride's* with *Modern Bride* and the regional *Bridal Connections* magazines... **E! Networks** last week licensed the *Saturday Night Live* library from NBC and will use it as a prime-time anchor beginning in September... **Arbitron** has recruited more than 1,150 consumers out of a total of 1,500 for the final phase of its portable people-meter test in Philadelphia... **MTV's** launch last week of *The Osbournes*, which follows the family of rocker Ozzy Osbourne, earned the highest ratings for a new series in the network's history... **Mazda North America** will launch a cross-media campaign this month for its '02 MPV minivan via ABC TV stations, Radio Disney, Disney Online, *FamilyFun* magazine and Disney retail stores... **Magazine ad revenue** for February fell 8.2 percent, and ad pages were down 16.3 percent over last year, according to Publishers Information Bureau... **ABC** has signed several new advertisers for this year's Academy Awards show, on March 24. New to the Oscars telecast are Apple, Cingular, ING, J.C. Penney, Mars, MasterCard, Morgan Stanley Dean Witter, Salton, UPS and Verizon.



Florio has high hopes for Condé Nast's corporate sales unit Page 35

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Corrections: In an Inside Media item in last week's issue about NBC's stations signing on for SQAD Inc.'s SNAP software, SQAD's ownership was incorrectly stated. SQAD is a privately held company based in Tarrytown, N.Y. In the Feb. 25 issue, the *Mediaweek* Magazine Monitor biweeklies chart should have reported that *Fortune's* ad pages in its March 4 issue fell 12.76 percent to 142.36 compared to the same issue last year. Through March 4 this year, *Fortune's* ad pages were down 40.21 percent, to 421.33.

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Media Wire

was repealed after just six months.

Meanwhile in Tennessee, lawmakers are going back and forth on several revenue-generating schemes as the state struggles with a \$1 billion budget deficit. Last week, lawmakers shelved a proposed new tax on ads. —Katy Bachman

Ad Spending in 2001 Fell Almost 10%, CMR Reports

As top advertisers including General Motors and DaimlerChrysler slashed their budgets, total ad spending in 2001 dropped 9.8 percent, to \$94.3 billion, according to final estimates from CMR.

National newspapers were hardest hit, down 23 percent to \$2.9 billion. Also suffering declines were Network TV, down 8.1 percent; spot TV, down 18.2 percent; and national spot radio, which fell 20.5 percent. Outdoor remained flat. On the print side, ad spending in magazines dropped 7.7 percent, and daily newspapers were off 6.3 percent. Online spending tumbled 14.7 percent, to \$2.5 billion.

Cable and national TV syndication spending grew modestly. Cable was up 1 percent, to \$10.4 billion, while syndication advanced 0.1 percent, to \$3.2 billion.

David Peller, CMR president/CEO, said the news was not as bleak as it looks. "Because 2000 was such a banner year in ad spending, a fair year-over-year comparison cannot be drawn for 2001," he said. Comparing 2001 to 1999, spending was off only 2.4 percent, Peller said. —KB

RDA Folds New Choices

Reader's Digest Association last week shuttered *New Choices*, its lifestyle magazine for the 50-plus market. The May/June issue will be *New Choices'* last. Fourteen staffers have lost their jobs.

The subscription-only title was flat in circulation in last year's second half, at 606,496, according to the Audit Bureau of Circulations. Ad pages rose 2.9 percent, to 38, reports the *Mediaweek* Monitor. Last year, *New Choices* reduced its frequency to 6 issues from 10. The title has felt the heat from AARP's *Modern Maturity* and *My Generation* and has tried to fight back by targeting "empty nesters." —Lisa Granatstein

be able to justify on paper the potential financial benefits of luring David Letterman from CBS to replace *Nightline*, a number of intangibles could cause such a deal to backfire on ABC—if the network is able to pull it off.

By last Friday, it appeared CBS was willing to do whatever it needed to do to keep Letterman in its fold, meaning that ABC may either have to retain *Nightline*—a show that some top ABC executives sharply criticized last week for its older-skewing audience—on the air at 11:30 p.m. or develop a variety type show to replace it. In that scenario, advertisers could lose out in the short term, especially if *Nightline* were pulled for a talk/variety show hosted by someone other than Letterman.

A few ABC executives disagreed with the sudden, public campaign to take *Nightline* off the air or move it out of late night. "*Nightline* is a wonderful show for the network to have," said one ABC executive, who would not speak for attribution. "It offers an upscale audience that nobody else delivers in the time period."

No ABC executives would speak for attribution on the *Nightline* situation.

Buyers, on the other hand, didn't hold back. "*Nightline* is a seminal, high-quality, award-winning show with a high-quality audience to match," said John Rash, chief broadcast negotiator for Campbell Mithun. "ABC would be well advised to be cautious before it decides to replace a show so well respected by advertisers."

Another buyer, whose client is a major *Nightline* advertiser, called the 22-year-old show "a proven brand that attracts advertisers. It's a show our client is proud to be in."

Buyers noted that while *Nightline*, hosted by Ted Koppel, brings in less per 30-second spot than *Letterman* does (about \$30,000 vs. \$40,000), *Nightline's* production costs are spread across ABC's entire news division, which improves the show's margins. Letterman's show would cost more to produce (including the host's \$30 million annual salary, for starters), and its ratings and revenue could suffer on Mondays following *Monday Night Football* and



local newscasts, meaning a start time of 12:30-1 a.m. or later on the East Coast.

Buyers also questioned ABC's rationale that it could attract a slew of new 18-34 viewers if it airs a late-night variety show. "The 11:30 p.m. time period brings in an older level of [viewers]," said one buyer. "There's a reason why *Saturday Night Live* [on NBC] and *Mad TV* [on Fox] only air one night a week."

Steve Sternberg, vp of audience research for Magna Global USA, said that an ABC late-night variety show without Letterman "would be hard-pressed to duplicate *Nightline's* ratings, even in the 18-34 demo. A good portion of the *Nightline* audience would switch over to Letterman and [NBC's *Tonight Show With*] Jay Leno, and it would be hard to draw many new 18-34 viewers."

An ABC representative pointed out that head-to-head, CBS' *Late Show With David Letterman* for the season has averaged a 1.5 rating in the 18-34 demo, compared to a 1.1 for *Nightline*. The rating among adults 18-49 is a bit closer: 1.8 for *Letterman*, 1.6 for *Nightline*.

While 22 percent of the *Letterman* audience is 18-34, compared to only 14 percent of *Nightline's* audience, Sternberg noted that 41 percent of *Letterman* viewers are over 50, compared to 52 percent of *Nightline*. In other words, *Letterman* does draw a significant number of older viewers, even though *Nightline* draws slightly more. ■

Setting Up a Showdown

Hollings reminds FCC and the Hill he will fight media ownership deregulation

WASHINGTON By Alicia Mundy

The chairman of the Senate Commerce Committee hasn't been happy with the administration's recent policy or maneuvers regarding telecommunications consolidation. Last week, he announced in so many words he is digging in for a long battle.

Sen. Fritz Hollings' (D-S.C.) week began with the news that the Department of Justice would get oversight of media issues in a splitting up of telecom merger-oversight duties with the Federal Trade Commission. The "back-room deal," as some Senate staff called

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it, would strip the FTC of a role in reviewing media mergers. The FTC is the body that has the authority to review such mergers' potential impact on consumers while the DOJ's review authority is much more narrow and based almost solely on antitrust law. In addition, the FTC is the agency that can subpoena business records with regard to marketing and pricing to consumers, said an FTC staffer who asked for anonymity. The DOJ's subpoena powers are, again, more narrow in scope.

Hollings issued a statement calling the arrangement "a violation of appropriations law," which states that the Senate be consulted. As chairman of the Commerce Committee, he oversees the FTC, but he also handles DOJ budgets as head of the Appropriations Committee. In his statement, Hollings noted ominously, "We have our tricks, too."

The DOJ and FTC declined to comment.

Consumer advocates oppose the restructuring and questioned why there is such a rush for this "inside" deal. "I call on Senator Hollings

to hold hearings on the implications of this new review process...[and] urge him to seek a legislative remedy to reverse this decision," said Jeff Chester of the Center for Digital Democracy, who believes the reallocation was developed "in secret by the Bush administration."

The flap over the merger-review process was only 24 hours old when Hollings held his hearing on the Federal Communications Commission budget. FCC Chairman Michael Powell, a GOP appointee, probably was expecting Hollings to use the forum to grouse about "merger mania," and Hollings didn't disappoint. Hollings complained Powell was letting the FCC run "pell-mell" down the merger path, and he grilled Powell about various lawsuits and legal decisions. While Hollings said he would approve the FCC's \$278 million request, he made it clear that he does not like Powell's position on deregulation and its impact on public interest. Powell did not fire back—but later told reporters it was Hollings' job to speak out and his to carry out the law. ■

SI Goes for a Slam Dunk

McDonnell's first issue leads with buzz-worthy cover and investigative story

MAGAZINES By Lisa Granatstein

Terry McDonnell, the new managing editor of *Sports Illustrated*, is wasting no time shaking up the Time Inc. weekly as he seeks to raise its profile on the newsstand. The cover of the first *SI* edition under McDonnell's watch, which hit stands late last week, features a shirtless, glistening Charles Barkley bursting out of chains and promotes a provocative seven-page story on the basketball player-turned-TV commentator's views on racism.

"The cover simply symbolizes a man freeing himself from the restraints of racism," said Art Berke, an *SI* representative. "The other intention was to show that this seemingly happy-go-lucky guy has serious things on his mind—one of which is racism. The power of the cover certainly has the potential of bringing that issue to the forefront."

McDonnell, who recently left his post as editor of *Us Weekly* to take the helm of *SI*, declined to comment.

Some observers were surprised by the tabloid-style cover and expressed doubts that it will help combat racism. "I was shocked, and given my relationship with [*Sports Illustrated*] and Charles, I'm also disappointed," said Roy S. Johnson, editorial director of Vanguard Media, publisher of *Savoy*. Johnson is a former



Barkley bares all in a no-holds-barred profile.

senior editor at *SI* and was the co-author of Barkley's 1992 autobiography, *Outrageous!*

"An image of a black man in chains clearly has strong implications, and those implications can touch people in different ways," Johnson said. "It

was an unfortunate use of imagery that will likely hurt a lot of people."

One *SI* staffer, who requested anonymity, said many of his colleagues are excited about the Barkley cover. "It's great to push the envelope," the staffer said.

While the Barkley package created a stir, McDonnell's first issue also is generating considerable buzz for an investigative report providing exclusive details about the recent shooting death of a limousine driver at the New Jersey home of former NBA star Jayson Williams.

Also last week, McDonnell recruited former *Us* editor (and *People* veteran) Charlie Leerhsen, who will join *SI* on April 1 as one of the magazine's executive editors. ■

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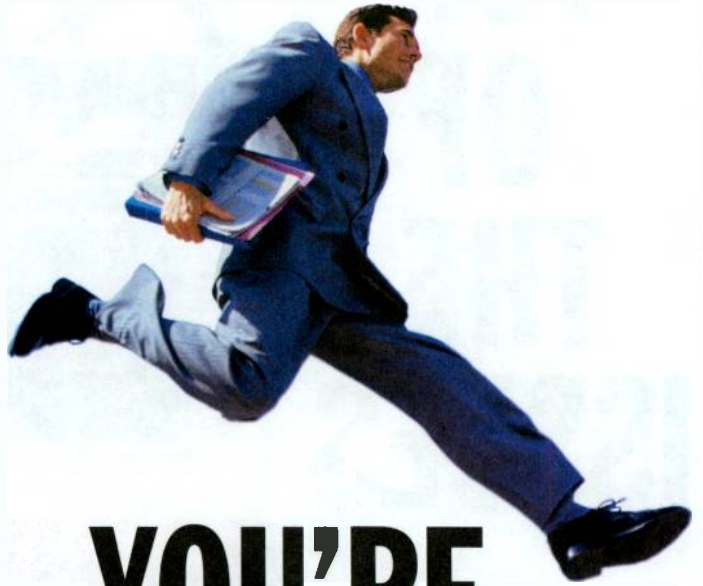
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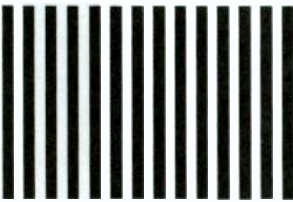


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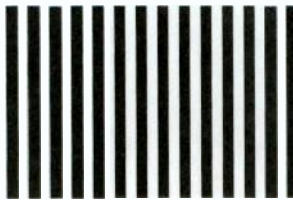


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TV STATIONS

Stations Persist With Stunting Strategies

BY JEREMY MURPHY

The nation's leading advertising agencies are once again taking aim at stunting—contests and promotions local TV stations use to increase viewership during the sweeps periods.

A new report by the American Association of Advertising Agencies says stations continue to use gimmicks like cash giveaways and highly promoted investigative reports to artificially inflate their ratings, which advertisers are forced to use for several months at a time. The 4A's report—the second in six months—examined 30 markets last November where

no doubt thanks to the cash it offered viewers. The newscast spiked to a 9.6/19 from a 7.6/15 the previous month; WTAE fell back to a 7.4/15 once sweeps ended. "Contesting is very effective," said Sherry Carpenter, creative services director for WTAE, noting that the station and its competitor, NBC affiliate WPXI, both offered cash giveaways in November.

Contesting "did alter the November shares," said Stacey Rolnick, a media buyer at Zenith Media who buys time in the Pittsburgh market. "If these contests keep popping up it will alter the ratings."

work affiliates engaged in some kind of stunting, and Los Angeles, where ABC's powerhouse KABC used stunting to boost ratings for its 5-7 a.m. local news to a 3.5/14 from a 2.3/12. Ratings fell back to a 2.3/13 once sweeps ended.

In general, station executives are split on the effectiveness of the controversial method.

"It's not something you can uniquely own," said Hank Price, vp/general manager of WXII, Hearst-Argyle's NBC affiliate in Greensboro, N.C. "It's something your competitor can come right back at you with. It's a very short-term strategy."

On the other side of the issue is Hearst-Argyle's independent station in Tampa, Fla., which has used stunting very aggressively to drive viewership. "We're a very promotion-, content-oriented station. The bigger the prizes, the better the response," said Lynne Conlan, programming director of WMOR.

The 4A's expects to release a third report analyzing the February sweeps, but station executives say they aren't likely to find much, anticipating buyers would throw out the book because of the skewed results caused by the Olympics.

STATIONS STUNTING SPIKES FOR NOV. '01

MARKET	STATION	TIME PERIOD	DATE	DCT. 01 RATING	NOV 01 RATING	DEC 01 RATING
ALBUQUERQUE, NM	KOB(NBC)	5 p.m. news	all month	3.5/16	3.9/17	3.6/16
	KOB	10 p.m. news	all month	9.0/16	9.3/16	8.8/15
INDIANAPOLIS	WRTV(ABC)	5, 6, 11 p.m. news	all month	5.5/12	5.9/12	5.6/12
LOS ANGELES	KABC(ABC)	5-7 a.m. news	Nov. 9-15	2.3/12	3.5/14	2.3/13
NEW ORLEANS	WDSU(NBC)	4-5 p.m., (Judge Judy)	Nov. 1-19	3.9/8	4.6/10	4.0/8
PHOENIX	KPHO(CBS)	10 p.m. news	Nov. 5-28	3.5/6	3.9/7	3.5/6
	KPNX(NBC)	4-6 p.m., (Rosie/news)	Nov. 1-21	4.1/9	5.0/11	4.2/10
PITTSBURGH	WPXI(NBC)	5-6 p.m. news	all month	9.0/18	9.4/18	8.7/17
	WTAE(ABC)	5-6 p.m. news	all month	7.6/15	9.6/19	7.4/15
SAN DIEGO	XETV(FOX)	9 p.m., (Ally McBeal)	Nov. 5-28	3.1/5	9.2/13	6.2/9

SOURCE: AMERICAN ASSOCIATION OF ADVERTISING AGENCIES

stations engaged in some kind of stunting to increase their ratings.

"It's deceptive and unethical, and it gives the appearance of higher numbers," said Allen Banks, executive vp/executive media director for North America at Saatchi & Saatchi. Banks accuses stations of saving their best stories and contests solely for the four ratings periods, a move that "gives a false picture of what the actual performance is during non-sweeps months."

The report includes stations in 31 markets, including the super-competitive Pittsburgh market, where WTAE, Hearst-Argyle's ABC affiliate, saw numbers for its 5 p.m. newscast jump two whole ratings points last November,

Station executives counter that stunting is more of a defensive measure they use to prevent core viewers from switching to cable or other stations in the market.

"It does work as a good defensive tactic to maintain the consistency of viewership outside of the sweeps period," said Bruce Baker, vp of affiliates for Cox Television, which owns WPXI. Baker noted that many advertisers sponsor contests during sweeps months. He also argued that comparing November to December is unfair, given that homes using television tend to fluctuate during the holidays.

Pittsburgh wasn't the only market the 4A's singled out in its report. Also highlighted were Albuquerque, N.M., where all four net-

BOSTON RADIO STATIONS

WWZN Drafts Rival Midday Sports Host

Sportscaster Eddie Andelman last week switched teams. Formerly one-half of *The A Team* on Entercom Communications' WEEI-AM, the leading Sports station in Boston, Andelman got his own show on Sporting News' upstart WWZN-AM (The Zone). Andelman, a 23-year veteran of Sports radio in Boston, garnered some of WEEI's highest ratings among the outlet's target audience of men 18-24.

Also last week, WWZN-AM announced that former Red Sox second baseman Jerry Remy will join longtime voice of the Red Sox Sean McDonough as part of *The McDonough Group*, which was added in afternoon drive to the station roster last August.

Since Paul Allen's Vulcan Ventures purchased One-On-One Radio Networks last March and married it with the *Sporting News* magazine franchise, the owned-and-operated Sporting News stations in Los Angeles and Boston have been taking less network programming and going more local. With *The*

Local Media

Eddie Andelman Show, WWZN-AM programs locally from noon to 7 p.m. The station began its remake in May when it scored the five-year broadcast rights to the NBA's Boston Celtics.

However, WWZN faces some serious competition. For the past 10 years, WEEI has held the top sports radio position in town, pulling the highest ratings of any other major-market sports station in the U.S. The station averaged over the last four surveys a 3.9 share overall and a 7.6 share among men 25-54, making it No. 1 in that demographic in Beantown.

Despite a strong 50,000-watt signal, WWZN didn't garner enough audience to make the Fall '01 Arbitron book, which reported estimates for the period Sept. 20 to Dec. 12. Nevertheless, WWZN's gm Mike Kellogg said he is encouraged by the station's 1.9 share among men 25-54 in afternoon drive for McDonough's show. "We came up from the bottom," Kellogg said. "We think we can split this audience real quick."

Buyers seem to have WWZN on their radar. "The Zone is making a lot of headway," agreed Karen Agresti, senior vp and director of local broadcast for Hill, Holliday. "We're hearing from consumers that The



Andelman scores a new radio gig in Beantown.

Zone does a lot more reporting than commentary. WEEI is more boy talk. A lot of our clients are interested in the station."

Andelman's exit smarted a bit for WEEI. "We thought we had a deal with him in December," said Tom Baker, gm of WEEI. But soon after, Andelman turned around and told Baker he wanted to leave when his contract ran out Feb. 28. "I thought we worked it out, but a week later I came out of a meeting and the program director told me WBZ-TV reported Andelman was leaving."

RADIO

Just When I Thought I Was Out...



Van Zandt is radio's latest made man.

Van Zandt's show will launch April 7 at the Hard Rock Cafe in New York. Clear Channel-owned Classic Rock WAXQ-FM in New York, one of the first 20 affiliates to sign for the show, is considering a live airing of the launch episode. Other affiliates include Top-10 market stations such as KLSX-FM in Los Angeles, WCKG-FM in Chicago, WMGK-FM in Philadelphia, KKMR-FM in Dallas and WARW-FM in Washington. So far, *Little Steven's Underground Garage* has secured two national sponsors for one year, Pepsi-Cola North America and Unilever. —KB

Steven Van Zandt, the longtime member of Bruce Springsteen's E Street Band who plays Silvio Dante on HBO's *The Sopranos*, has partnered with Hard Rock Cafe International to offer the radio industry a deal it can't refuse.

Van Zandt will host a new weekly two-hour radio show called *Hard Rock Cafe Presents Little Steven's Underground Garage*. Dedicated to 1960s garage rock, the show, airing Sundays at 10 p.m., will feature artist interviews and information about classic '60s bands such as the Electric Prunes and the Music Machine as well as later garage disciples such as the Ramones and the New York Dolls and present-day believers including the Greenhornes and the Swingin' Neckbreakers.

WEEI's ratings slipped overall in Fall book, from 4.3 to 3.1. But going forward, Baker says he's not worried since baseball season begins in a month and the station has the Red Sox rights. "That brings a tremendous amount of come to the station," said Baker. —Katy Bachman

SAN FRANCISCO TV STATIONS

Granite to Sell KBWB

KNTV isn't the only Bay Area affiliate Granite Broadcasting is selling. In a conference call with investors last week, Granite CEO Don Cornwell announced he has also put up for sale KBWB, the company's WB affiliate in San Francisco. The station group is also in the process of selling WDWB, its Detroit WB affiliate. Granite's asking prices for the two stations were not disclosed. Cornwell noted the company is looking to buy more major network affiliates in large and medium-sized markets.

Analysts say Tribune Broadcasting is a likely bidder for the two WB stations, as will be AOL Time Warner now that a federal appeals court has struck down the ban on cable-TV station cross-ownership.

Last December, Granite sold San Jose NBC affiliate KNTV to the network for \$267 million. That deal is expected to close by May. —JM

TV STATIONS

Doerr Exits NBC O&Os

Less than a year into his job as the senior vp of news, programming and creative development for NBC's 14 owned-and-operated stations, Steve Doerr unexpectedly left the company on March 1. No official reason was given for his departure, though a representative for the network said Doerr left "for personal reasons."

Doerr was promoted last year to the job from his former position as president and general manager of KXAS, NBC's Dallas O&O. Previously, he was news director for WCAU, NBC's Philadelphia O&O and WRC, NBC's Washington, D.C., O&O.

Doerr's sudden departure came as a surprise, given he was seen by many as a rising star in the network's station division under president Jay Ireland.

In addition to overseeing news operations at the stations, Doerr was responsible for developing programming, negotiating syndication deals and working on NBC's digital hubbing project. —JM

We have created a space filled with endless possibilities. It is alive with energy, ideas and experiences. It is a space where women can connect to the things they value most. And you can connect to women. It is **the space we share.**

Market Profile

BY EILEEN DAVIS HUDSON



Columbus, Ohio

LOCAL MEDIA IN THE COLUMBUS MARKET IN MANY WAYS IS COLORED BY A SINGLE brush: the Wolfs. This powerful family has built a media dynasty in Columbus that has undoubtedly benefited from relaxed federal regulations related to ownership issues. The family not only controls the

dominant broadcast-television station in the market, CBS affiliate WBNS-TV, but also owns the sole metropolitan daily there, *The Columbus Dispatch*, as well as a chain of more than two-dozen community weeklies, a 24-hour cable news network and two radio stations. The Wolfs also own several non-media-related properties in the Ohio capital.

In broadcast TV, the Columbus market ranks 34th in the nation with 809,940 television households, according to Nielsen Media Research. Wolf's WBNS-TV, under the Dispatch Broadcasting Co. umbrella, has maintained its market leadership in all news dayparts except late news. The station welcomed new director of sales Susan McEldoon last June from WBBM-TV in Chicago, where she had held the same position. At the end of December, WBNS lost its program director, Doug Parker, but hasn't yet named a replacement.

Tom Griesdorn, WBNS vp/general manager, says the market began feeling the economic impact of the national advertising slowdown in the first quarter of 2001 and finished the year down 18 to 20 percent. "The economic impact was dramatic here in Columbus," says Griesdorn. "In the first quarter [2002], we've seen a bit of a rebound." Part of what's helping to spark a turnaround is the robust increase in automotive advertising, particularly local automotive, says Griesdorn.

Another local factor has been increased spending by tenants of the Polaris Fashion Place, an indoor mall that opened Oct. 25. Griesdorn says the mall's opening spurred local retail revenue but the retailers didn't advertise much in the local media. But, Griesdorn adds, some of the mall's tenants are now advertising.

Griesdorn predicts that as the economy begins to rebound, there will be a fundamental shift in the way media buyers and advertisers buy local television. Rather than being able to wait until the last minute (as they have for the last year), buyers will find that avails won't be there for the taking, nor will the bargain-basement ad rates they have been able to negotiate over the past year, he adds.

NBC's strong prime-time performance has helped catapult WBNS' closest rival, NBC owned-and-operated WCMH-TV, into the No. 1 ratings slot at 11 p.m., despite the fact that WBNS usually wins in prime time with its CBS lineup. NBC's Winter Olympics coverage initially strengthened WCMH's lead. "The 11 o'clock [news] had a great [February] book," says WCMH president/gm Michael Jack. "It was definitely influenced by the Olympics." Jack says the February sweeps will be the sixth consecutive book during which his station has won in households at 11 p.m.

Jack also says the morning-news race is equally competitive, and he expects to win the February sweeps in the mornings, having lost to WBNS in November. WCMH made a change with its morning anchor team about six months ago when lead female anchor Angela Ganote left the market. She was replaced by Anietra Hamper, who was promoted from a reporting position.

Sinclair Broadcast Group's ABC affiliate WSYX is a distant third in the local news game. Its 5 o'clock news is only a half hour, compared to the hour-long 5 p.m. newscasts of its competitors (WSYX runs *Judge Judy* at 5:30). WSYX also operates WTTE, Glencairn Broadcasting's Fox affiliate, under a local marketing agreement. John Quigley, WSYX gm and operator of WTTE, declined comment. WTTE carries an hour-long 10 p.m. news, produced by WSYX, that has no news competition in the market. The two stations co-brand their news as "Newscenter."

Viacom's CBS TV Stations owns WWHO, a UPN affili-

NIelsen MONITOR-PLUS

AD SPENDING BY MEDIA / COLUMBUS

	Jan.-Dec. 1999	Jan.-Dec. 2000
Spot TV	\$205,905,389	\$228,194,117
Local Newspaper	\$84,567,450	\$87,068,950
FSI Coupon*	\$7,679,350	\$8,305,220
Local Magazine	\$2,464,570	\$2,556,060
Total	\$300,616,759	\$326,124,347

*Total represents media measured by Nielsen Monitor-Plus in this market. NOTE: FSI Coupon applies to packaged goods only. Source: Nielsen Monitor-Plus

where celebrations,
style and simplicity live

the
space
we share



women's entertainment

Colin Cowie | EVERYDAY ELEGANCE

Entertainer extraordinaire Colin Cowie shares his passion and flair for effortless entertaining. And offers a space that makes reaching women effortless.

SCARBOROUGH PROFILE

ate that has also been carrying some WB programming. Two years ago, WVHO had been a WB affiliate owned by Paramount Stations Group. Officials at the station could not be reached for comment.

In local cable, a drawn-out dispute between the Wolf family and Time Warner Cable two years ago threatened to get ugly but has since been resolved. The family wanted Time Warner, the dominant cable MSO in the market, to add its then 3-year-old Ohio News Network—a 24-hour cable news channel—as part of its basic cable service. ONN carries nine hours of live news daily, in addition to sports and public affairs shows. The family also threatened to yank WBNS-TV off Time Warner if the operator didn't comply.

Time Warner would not carry ONN since it said the channel was demanding a higher subscriber fee than fees Time Warner pays to more popular channels such as MTV. Time Warner had also said it didn't have room on its basic tier for ONN but was willing to add it to its digital tier. In addition, Time Warner purchased thousands of TV-antenna kits and ran ads informing its customers that if WBNS were pulled from its cable systems, the free antennas would be available to them.

After many rounds of negotiations, ONN was eventually added to Time Warner's digital tier in December 2000, and WBNS remained on the system. ONN, which had already been carried by cable overbuilder Americast, is now seen by approximately 800,000 cable subscribers in the state of Ohio, with that number expected to swell to 1.5 million by the end of 2002. Part of the reason for the huge jump can be attributed to growth in digital cable.

Time Warner counts 316,000 cable subscribers in the Columbus market. Its ad-sales division inserts on 32 cable networks. According to Scarborough Research, 71 percent of the market is connected to cable; another 16 percent subscribe to satellite service (see Scarborough chart above). Besides Time Warner and Americast (which was bought last December by WideOpenWest), Insight Communications also has systems in the market.

In local newspapers, the Columbus Dispatch is without question king of the hill. The market had another daily until 1985, when Scripps Howard folded its Citizen-Journal. The C-J and Columbus Dispatch had participated in a joint operating agreement for 25 years until the contract expired in 1985. Rather than renew the deal, the Dispatch, the dominant partner in the agreement, switched from afternoon publication to compete head-to-head

Comparison of Columbus

TO THE TOP 50 MARKET AVERAGE

	Top 50 Market Average %	Columbus Composition %	Columbus Index
DEMOGRAPHICS			
Age 18-34	31	33	105
Age 35-54	41	41	100
Age 55+	28	26	93
HHI \$75,000+	27	20	76
College Graduate	12	11	94
Any Postgraduate Work	10	98	5
Professional/Managerial	23	21	94
African American	13	10	75
Hispanic	12	#	#
MEDIA USAGE - AVERAGE AUDIENCES*			
Read Any Daily Newspaper	54	52	96
Read Any Sunday Newspaper	64	63	99
Total Radio Morning Drive M-F	22	21	97
Total Radio Evening Drive M-F	18	18	101
Total TV Early Evening M-F	30	28	95
Total TV Prime Time M-Sun	39	40	102
Total Cable Prime Time M-Sun	13	16	123
MEDIA USAGE - CUME AUDIENCES**			
Read Any Daily Newspaper	73	76	104
Read Any Sunday Newspaper	77	77	100
Total Radio Morning Drive M-F	75	75	100
Total Radio Evening Drive M-F	73	75	102
Total TV Early Evening M-F	71	71	99
Total TV Prime Time M-Sun	91	91	100
Total Cable Prime Time M-Sun	58	64	111
MEDIA USAGE - OTHER			
Access Internet/WWW	61	59	98
HOME TECHNOLOGY			
Own a Personal Computer	67	66	99
Purchase Using Online Services/Internet	35	33	93
Connected to Cable	71	71	101
Connected to Satellite/Microwave Dish	15	16	108

#Respondent level too low to report. *Media Audiences-Average: average issue readers for newspapers; average quarter-hour listeners within a specific daypart for radio; average half-hour viewers within a specific daypart for TV and cable. **Media Audiences-Cume: 5-issue cume readers for daily newspapers; 4-issue cume readers for Sunday newspapers; cume of all listeners within a specific daypart for radio; cume of all viewers within a specific daypart for TV and cable. Source: 2001 Scarborough Research Top 50 Market Report (February 2000-March 2001)

with the C-J in the morning. That essentially proved to be the death knell for the C-J.

The Dispatch has a daily circulation of 244,204 and a Sunday circ of 367,546, according to the Audit Bureau of Circulations. While its daily circ remained flat for the six months ended Sept. 30 year-over-year, its Sunday circ, like that of many metropolitan dailies across the country, has declined. It fell 2.3 percent for the period compared to a year earlier.

Ben Marrison, who was promoted to editor two years ago, continues in his mission to improve the overall quality of writing in the Dispatch. He has hired about a dozen "really talented people to complement our veteran staff," he says. "We've also raised the bar on what's acceptable. The reporting, the writing,

the sourcing, the whole package. We've seen marked improvement."

Among the paper's new reporters is Paul Brinkley-Rogers, previously on the Miami Herald team that won a Pulitzer for its Elian Gonzales story. The Dispatch also hired Gary Clark as its city editor. Clark had previously served as managing editor at the Cleveland Plain Dealer. Marrison says the paper made very selective hiring choices to get the talent it was after, despite a hiring freeze.

The Dispatch plans to convert to a 50-inch web width around midyear or fall, retrofitting its existing press. To coincide with the conversion, the paper will launch a major redesign, Marrison says. One change the paper made last year was the creation of a standalone section

where changes, challenges
and self-discovery live

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space
we share

We
women's entertainment

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That's the annual buying power of the African-American market. Frankly, today it's virtually impossible to market your product successfully without addressing African-American consumers.

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A Division of American Urban Radio Networks

Market Profile

RADIO LISTENERSHIP / COLUMBUS

STATION	FORMAT	Avg. Qtr.-Hour Share	
		Morning Drive, 12+	Evening Drive, 12+
WTVN-AM	News/Talk/Sports	10.1	8.9
WNNK-FM	Contemporary Hit Radio	9.7	8.5
WBZX-FM	Album-Oriented Rock	9.7	4.6
WNCI-FM	Contemporary Hit Radio	8.4	7.6
WSNY-FM	Adult Contemporary	7.1	6.7
WLVQ-FM	Album-Oriented Rock	6.8	4.9
WCKX-FM	Urban	6.3	7.6
WBNS-FM	Hot Adult Contemporary	5.1	7.6
WCOL-FM	Country	4.6	4.6
WFJX-FM	Classic Rock	3.3	3.1
WHOK-FM	Country	2.9	3.1

Source: Arbitron, Fall 2001 Radio Market Report

RADIO OWNERSHIP

OWNER	STATIONS	Avg. Qtr.-Hour Share	Revenue (in millions)	Share of Total
Cumulus Broadcasting	1 AM, 3 FM	16.4	\$13.3	39.2%
Clear Channel Comm.	2 AM, 3 FM	25.4	\$35.2	36.6%
Infinity Broadcasting	3 FM	9.3	\$15.8	16.4%
Saga Communications	1 AM, 1 FM	8.0	\$13.6	14.1%
North American Broadcasting	1 AM, 2 FM	9.1	\$9.5	9.9%
Radio One	3 FM	10.4	\$9.0	9.3%
Radio Ohio	1 AM, 1 FM	9.6	\$8.0	8.3%
Ingleside Radio	1 FM	1.6	\$2.1	2.2%
WCLT Radio	1 FM	2.6	\$1.8	1.9%
Salem Communications	1 AM	0.7	\$1.8	1.9%
Scantland Broadcasting	2 FM	2.4	\$1.5	1.6%

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

called NOW!, a feature section published every Wednesday and written for children. The section had been a four-page insert inside the paper's food section.

Besides its own reporting staff, the *Dispatch* also has at its disposal reporters who write for the Wolf family's chain of 20 weeklies, published under the banner This Week Community Newspapers. The arrangement benefits the *Dispatch* by expanding its staffing resources and its ability to cover the market. It also helps the reporters who write for the weeklies because they now have an opportunity to impress editors at the *Dispatch* with their work and can use it as a way to get hired at the daily.

Within the past few years, the *Dispatch* sold off its majority interest in *Ohio* magazine to Great Lakes Publishing, which also publishes *Cleveland* magazine.

Another local company, CM Media, publishes a chain of 21 competing weeklies in the Columbus market under the Suburban News Publications banner. The papers have a combined circulation of 260,000. CM Media also

publishes *Columbus Monthly*, a 27-year-old city magazine with a paid circulation of 34,000. Its other print staples include *Columbus CEO*, a glossy monthly business publication with a controlled circulation of about 26,000; *Mid Ohio Golfer*, a tabloid-sized, four-color newspaper with a paid circ of about 10,000; and an alternative weekly, *The Other Paper*, which has a 53,000 rack-only distribution. Both *Mid Ohio Golfer* and *The Other Paper* launched in 1990. CM Media acquired *Columbus CEO* in 1997.

Max Brown, president and founder of CM Media, says, "We've been here a long time. Many of our papers go back 50 or 60 years." One paper, *The News & Public Opinion* in Westerville has roots that go back to the mid 1800s. Brown says the Wolf family started their weeklies about a decade ago to compete with his papers. "Our suburban papers match up with the school-district boundaries because schools coverage and local-government coverage is the heart of what we do." Brown says the school-district lines determine which readers get

Primetime television advertising is a 7 night-a-week business.

ABC beats CBS 5 of those 7 nights.

Mon	Tue	Wed	Thu	Fri	Sat	Sun
						

Source: NTI 9/24/01-2/24/02 preliminary and final Adults 18-49 estimates (AA000); regular programs Mon-Sat 8-11, Sun 7-11PM strict daypart. Qualifications supplied upon request.

Not to mention that CBS comes in *dead last* among the four major networks on 5 of those 7 nights.

For the complete story call
ABC Television Network Sales
at 212.456.7777



Television Network Sales

CONDÉ NAST

The Condé Nast Bridal Group

The newly formed Condé Nast Bridal Group boasts two leading national bridal magazines, *BRIDE'S* and *Modern Bride*. Also included in the group is our popular regional magazine, *The Modern Bride Connection*.

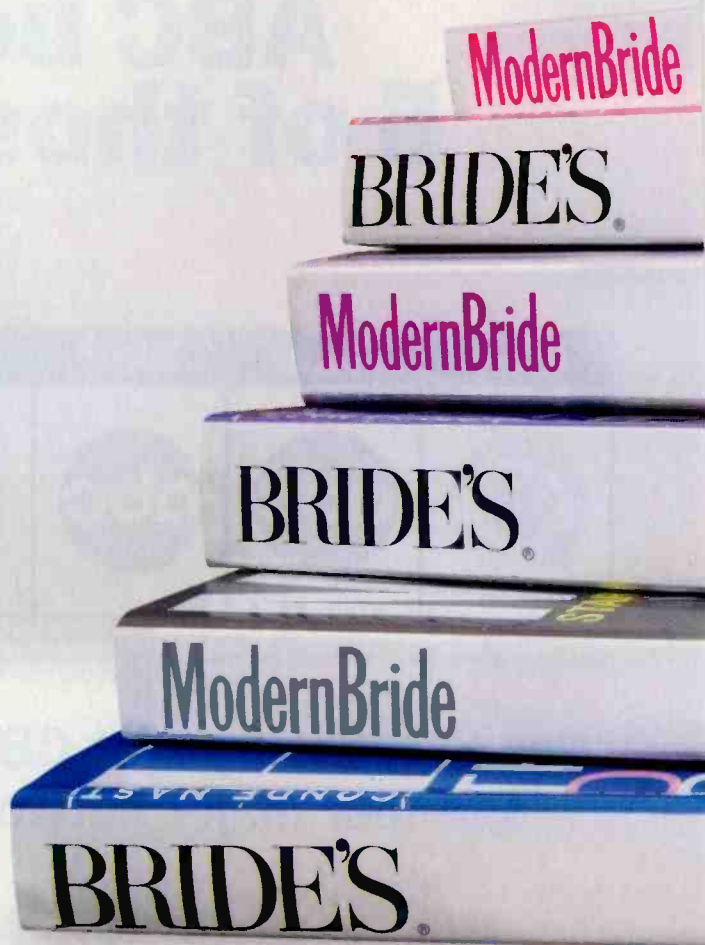
History has proven that both *BRIDE'S* and *Modern Bride* provide a distinct voice and appeal to different audiences. Each of them providing the freshest ideas, the most recent styles.

To take advantage of this union, Condé Nast is changing the publishing cycle of *BRIDE'S* so that one of the two publications will hit newsstands each month. *Modern Bride* stays on its current cycle and its next closing (May 1) will be for the August/September issue. *BRIDE'S* will move to a September/October issue that closes on June 1.

This new timing gives advertisers the opportunity to reach the bridal market by flighting campaigns more strategically and scheduling advertising that is precisely timed to key sales periods. And to better serve marketers, the Condé Nast Bridal Group will now build multi-title programs through one single sales and marketing team.

There will be over 46,000 weddings this weekend. Each one culminating a fourteen-month spending spree in which brides will be more carefully focused on brands than any other time in their lives. The Condé Nast Bridal Group offers you unrivaled access to a bride's attention.

We look forward to working for you.



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CONDÉ NAST BRIDAL GROUP

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For further information on the Condé Nast Bridal Group, contact Pete Hunsinger at 212-286-2788.

Market Profile

which of the weeklies.

The Columbus radio market, which ranks 36th in the country, has a unique landscape, and it's one the Wolfs do not dominate. Unlike many other markets where a few radio broadcasting Goliaths have swallowed virtually all of their smaller competition, Columbus has a number of players, including several local companies, which share in the market's advertising revenue. "You have more local representation in this market than you do in others," says Bill Cusack, gm of Columbus-based Stop 26/Riverbend Inc.'s Urban Adult Contemporary station WSMZ-FM. "I think it's good for competition. It makes us all better."

Clear Channel is the dominant broadcaster, with five stations that garnered a combined 25.4 share among listeners 12-plus in the Fall 2001 Arbitron book. Infinity Broadcasting came in second with its three FM outlets, which received a combined 9.3 share in the Fall Arbitrons. Saga Communications fills the third-place slot in the market in advertising share. However, the company owns one of the top stations in the market, Adult Contemporary outlet WSNY-FM.

Clear Channel owns the market news leader, WTVN-AM, a News/Talk/Sports station. It also owns the No. 2-ranked station, WNCI-FM, a Contemporary Hit Radio outlet. While WTVN had a strong Fall book, buoyed by the news events that gripped the country, WNCI saw its share decline during the period, falling from a 9.2 share among 12-plus listeners to a 7.5. WTVN jumped from a 7.1 share in the Summer 2001 to an 8.8 in the Fall book.

According to Scarborough Research, African Americans comprise 10 percent of the market's population, although other estimates put the figure as high as 15 percent. With such a sizable number, this segment of the population is not to be ignored. There are five radio stations in the market that specifically target the area's black residents. Radio One, which itself is black-owned, has three outlets, including one of the market's top five stations, Urban-formatted WCKX-FM.

One of the most significant changes to hit the market in the past year was the decision by Radio Ohio (owned by the Wolf family) to flip the market's only Oldies station, WBNS-FM, to Hot Adult Contemporary last July. The station had not been living up to its expectations in the listenership and revenue departments, says Dave Van Stone, gm of WBNS-FM and WBNS-AM (Sports/Talk). Since the change, WBNS-FM has seen a marked increase in its share. The station has no direct competitors in its new format, although it does compete for

NIELSEN RATINGS / COLUMBUS

EVENING AND LATE-NEWS DAYPARTS, WEEKDAYS

Evening News

Time	Network	Station	Rating	Share
5-5:30 p.m.	CBS	WBNS	9.4	19
	NBC	WCMH	7.3	15
	Fox	WTTE*	4.4	10
	ABC	WSYX	2.9	6
	UPN	WVHO*	1.5	3
5:30-6 p.m.	CBS	WBNS	9.4	19
	NBC	WCMH	7.3	15
	Fox	WTTE*	5.1	10
	ABC	WSYX*	4.7	9
	UPN	WVHO*	1.5	3
6-6:30 p.m.	CBS	WBNS	10.8	19
	NBC	WCMH	9.2	17
	Fox	WTTE*	6.0	11
	ABC	WSYX	4.2	8
	UPN	WVHO*	3.1	6

Late News

Time	Network	Station	Rating	Share
10-11:00 p.m.	Fox	WTTE	5.6	9
11-11:30 p.m.	NBC	WCMH	11.0	21
	CBS	WBNS	9.5	18
	ABC	WSYX	5.0	10
	Fox	WTTE*	1.1	8
	UPN	WVHO*	1.5	3

*Non-news programming. Source: Nielsen Media Research, November 2001

NEWSPAPERS: THE ABCS

	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
Franklin County: 428,236 Households				
<i>The Columbus Dispatch</i>	176,519	249,119	41.2%	58.2%
Licking County: 54,559 Households				
<i>The Columbus Dispatch</i>	10,156	18,085	18.6%	33.1%
<i>The (Newark) Advocate</i>	20,039	20,687	36.7%	37.9%
Fairfield County: 44,897 Households				
<i>The Columbus Dispatch</i>	10,582	18,275	23.6%	40.7%
<i>Lancaster Eagle-Gazette</i>	14,805	15,258	33.0%	34.0%
Delaware County: 39,602 Households				
<i>The Columbus Dispatch</i>	13,939	22,553	35.2%	56.9%
Pickaway County: 18,000 Households				
<i>Chillicothe Gazette</i>	305	367	1.7%	1.5%
<i>Circleville Herald</i>	5,764		32.0%	
<i>The Columbus Dispatch</i>	3,808	6,864	21.2%	38.1%
Union County: 14,409 Households				
<i>The Columbus Dispatch</i>	2,524	4,930	17.5%	34.2%
<i>The Marion Star</i>	315	357	2.2%	2.5%
Madison County: 13,355 Households				
<i>Circleville Herald</i>	133		1.0%	
<i>The Columbus Dispatch</i>	4,689	7,597	35.1%	56.9%
<i>Springfield News-Sun</i>	230	305	1.7%	2.3%

Source: Audit Bureau of Circulations

the same demographics with other stations.

The outdoor advertising business in Columbus has also seen its share of change in the last two years. Donrey Media had been the market's dominant outdoor company for years. However, Clear Channel, then known as Eller Media, purchased Donrey's Columbus inven-

tory in 2000. The move not only gave CC an entry into a new market but also gave it the market-leading position.

Clear Channel controls about 900 30-sheet posters, 250 14-by-48-foot bulletins, and 60 8-sheets in the Greater Columbus metro, as well as 50 bulletins along the main interstates. ■

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TV SPORTS

John Consoli

How the NBA Could Help the NHL

Hockey ratings might get a lift from heavy cross-promotions on ESPN

Message to ESPN and the NHL on the potential repercussions of moving the network's *Wednesday Night Hockey* telecasts out of their current slot next season to accommodate Wednesday-night basketball games, in accordance with ESPN and ABC's new contract with the NBA: Don't sweat it.

In fact, because of the ratings hit *Wednesday Night Hockey* has suffered this season, using the new NBA Wednesday telecasts to cross-promote NHL coverage on another night could turn out to be a shot in the arm for ESPN and the NHL. Through its first 19 games this season, *Wednesday Night Hockey's* national household ratings were down 12 percent to an average 0.5 (or about 448,000 households), while the series' ratings among men 18-34 plummeted 40 percent to a 0.5 and men 18-49 ratings dipped 26 percent to a 4.6.

ESPN attributes much of its hockey-ratings decline to the aftermath of Sept. 11, as many prime-time viewers have deserted sports programming to tune in to cable news networks on a nightly basis. *Wednesday Night Hockey* this season also has had to face head-to-head competition for the first time from NBA games on TNT, another factor in the series' ratings slide.

Meanwhile, national NHL telecasts in daytime have done fairly well this season. A Sunday-afternoon telecast on March 3 between the Dallas Stars and the San Jose Sharks on ESPN2 posted a 0.43 household rating (351,745 homes), a record for the network for a regular-season afternoon NHL game. Three weekend-afternoon NHL telecasts on ABC have averaged a 1.5 national rating in households, up 36 percent over last season.

Many media buyers believe the NHL's prime-time decline may have bottomed out, and that once ESPN has its own NBA telecasts on which to cross-promote its NHL games beginning next fall, hockey's national ratings picture will brighten. Buyers note that both sports target the same core demos—men 18-34 and 18-49.

"The NBA and the NHL are two of the youngest-skewing sports on television," says Steve Sternberg, vp of audience research for Magna Global USA. "Everybody who watches the NBA is not going to also watch hockey and vice versa, but [ESPN's promoting of] the NHL regularly on its NBA telecasts will help. There will be a mild bump upwards."

Neal Pilson, TV sports consultant and former president of CBS Sports, agrees. "If you accept the presumption that ESPN will be strengthened by its new NBA coverage, which it will, you have to assume that the NHL will be strengthened by being promoted on the NBA games," Pilson says.

Research compiled by Sternberg shows that 20 percent of all TV hockey viewers are in the advertiser-desired male 18-34 demo, and 17 percent of NBA viewers are in that demo. By comparison, only 15 percent of football's audience is 18-34, followed by 14 percent for baseball, 10 percent for tennis and 9 percent for golf. The 18-49 demo numbers for hockey on ESPN specifically are even more impressive, with 47 percent of the audience in the male 18-49 demo. So driving even a small portion of the NBA's much larger audience in those demos to catch a hockey game on ESPN should benefit the network and its advertisers.

ESPN and the NHL are talking about where to relocate the network's prime-time hockey telecasts next season. The night most widely mentioned is Thursday. A switch to that night would once again put the NHL telecasts directly opposite NBA coverage, on TNT's new Thursday-night NBA package next season. The TNT games would be formidable competition for hockey because TNT will have exclusivity on pro basketball on Thursdays—no other NBA games will air on local sports nets that night. If Thursday does become the NHL's new prime-time home, the league and ESPN are hoping that if basketball fans' hometown team is not on TNT, some of them will flip over to the hockey telecast.

"With ESPN now having telecast rights to all four major sports, some with overlapping seasons, we believe there will be unique opportunities to cross-promote the NHL," says Jon Litner, NHL executive vp and COO.

Hockey clearly picked up some positive buzz from the Winter Olympics, which could bolster the NHL's ratings between now and the end of the season and generate some momentum heading into next year. "Right now the NHL is basking in the glory of the Olympic Games," says Larry Novenstern, former head sports buyer for BBDO and current senior vp and director of national buying for Deutsch. "It's not important what night of the week ESPN televises its game. It will always be up against something."

The Olympics' men's gold medal game telecast between the U.S. and Canada recorded a 12.3 rating/27 share in households on Sunday afternoon, Feb. 24, the third-highest-rated hockey game ever. Getting a portion of those viewers to watch a national weekly prime-time telecast is the NHL and ESPN's big challenge.

As one media buyer notes, many big sports advertisers regard the NHL as "second sister to the NBA." It will be up to ESPN and the NHL—with a bit of promotional help from NBA telecasts—to change that way of thinking beginning next season. ■



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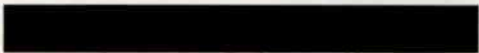


The Big Development Squeeze

ECONOMIC PRESSURES
ON THE BROADCAST
NETWORKS AND THEIR
SIBLING STUDIOS ARE
CROWDING OUT
CREATIVE FREEDOM
IN THIS YEAR'S
PILOT PROCESS

BY ALAN JAMES FRUTKIN

ILLUSTRATION BY CHRISTOPH NIEMANN



Broadcasters' creative needs rarely change. No matter how many successful series a network has on its schedule, it could always use more. What have changed are broadcasters' financial needs. As pilot production gears up for Fall 2002, the networks seem increasingly forced to balance their creative choices with the demands of corporate accountability.

Examine the networks' slates: 26 of 29 ABC pilots are either owned or co-owned by sister studio Touchstone Television. Fully 19 of 21 NBC pilots are either owned or co-owned by in-house production arm NBC Studios. And more than half—14 of 20—WB pilots come from a division within AOL Time Warner: from the network's in-house unit, the network's sister studio Warner Bros. Television or the newly formed TNT-based unit headed by former WB entertainment chief Susanne Daniels.

Rising production costs, a drop in ad revenue and the tightening grip of vertical integration are fundamentally altering the nature of TV production. In the past, network and studio executives downplayed the effect of corporate synergy on content, but this year's numbers tell a different story. "There won't ever be a year where you'll see us more outside of ABC than inside," says Stephen McPherson, president of Touchstone Television. "There's no question that every year we do this, we're more and more integrally involved in ABC's development process. We're targeting time periods, talent, and writers so that ultimately we'll have the upper hand when it comes to pickup time."

The advent of corporate synergy is raising new concerns that bottom-line imperatives could diminish content quality and further fragment TV viewership. "It's limiting," says Chris Geraci, director of national TV buying for OMD USA. "When you do business with whomever you want, you're able to put together the best possible schedule in light of who your audience is. If you've only got your own stuff to choose from, you may have a tougher time."

The relationship between networks and TV studios has always been

prickly, perhaps this year more than ever. One TV agent, who spoke on condition of anonymity, describes the current selling season as a "war mentality," adding that networks and studios "are completely and openly in battle with each other, and sometimes they're choosing issues over shows just to win."

Such developments are raising red flags for many advertisers. While few would deny the right of broadcasters to assume greater control of their programming, many believe choosing primarily in-house content "sends a signal to the outside community that you're not going to take them seriously," says Laura Caraccioli, director of Starcom Entertainment. "And for anyone who's not part of a particular corporate family, the question is, do you take your ideas to them when you know you won't get a strong read?"

The reorganization earlier this season of Columbia Tristar and the dissolution of Artists Television Group have served to further shrink an already consolidating production pool. It has required networks and their studios, like ABC and Touchstone, to assume last-minute financing for projects from Brad Grey Television that include a single-camera

comedy about marriage and a drama about a mayor (both of which would have been aligned with ATG). Within this rapidly changing landscape, Fall 2002 is shaping up as a season more often driven by the deal than creativity. "All of the network and studio executives are making choices based on what they can justify and not on what they believe in. So you end up with a lot of defensive buys," the TV agent adds. "Consequently, it's harder and harder to get new ventures that feel as if they haven't been done before."

Not surprisingly, the projects garnering early buzz are those with strong corporate ties. Among them are CBS' *CSI* spinoff, co-owned by CBS, Alliance Atlantis and Jerry Bruckheimer Films; and Fox's sci-fi western *Firefly*, from *Buffy the Vampire Slayer* creator Joss Whedon and 20th Century Fox Television. Also gaining heat are NBC's *War Stories*, starring Jeff Goldblum as a journalist and produced by NBC Studios and Industry Entertainment; the WB's family drama *Everwood*, starring Treat Williams, from *Dawson's Creek* showrunner Greg Berlanti and Warner Bros. Television; and ABC's Touchstone pilot about a media magnate, from *M*A*S*H* producer Larry Gelbart.

In fairness, not all the hot pilots adhere to corporate synergy. For example, one of the fall's most anticipated comedies is NBC's *Good Morning Miami*, from *Will & Grace* creators Max Mutchnik and David Kohan. Although *W&G* was developed through NBC Studios, Mutchnik and Kohan's new deal is based at Warner Bros. Meanwhile, WBTV's hospital drama *Presidio Med*, from John Wells Prods., is at CBS with a 13-episode commitment, while Fox's small-screen version of the hit movie *Save the Last Dance* is from Paramount.

AS SUPPLIERS DEVELOP PROGRAMMING increasingly to meet a network's specific needs, a quick look at what those needs are may help determine where broadcasters are focusing their energy. Clearly, ABC has suffered the most dramatic losses this season. On every night of the week, in almost every demographic, including house-

holds, it lost audiences in double-digit percentages. "Where do you start?" Caraccioli asked. "They have so much to fix."

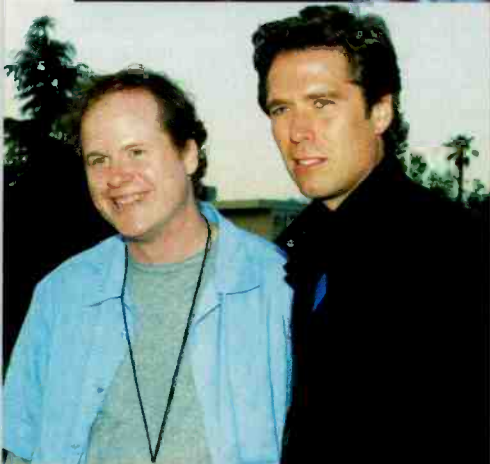
A conservative estimate leaves the network needing to fill at least 10 hours of its prime-time lineup, if not more. Without football, Monday is weak, as are Thursday and Friday. Following *NYPD Blue*'s renewal and the continuing strength of *My Wife and Kids* and *According to Jim*, the network should focus next season on building up Tuesday and Wednesday, most buyers say. But given the depth of its losses, bolstering those two nights alone won't pull ABC out of the ditch. "They need to find a quick fix,"

Caraccioli adds. "As they did with *Millionaire*."

Compared with last year, CBS probably had the strongest season. Although NBC's resurgent *Friends* took the wind out of *Survivor*'s sails, *CSI* continues to grow. Overall, ratings among adults 18-49 on Thursday rose 175 percent to a 6.6. Most buyers agreed that it's especially startling that CBS not only increased its fortunes threefold, but did so on a night NBC has owned for more than a decade.

The seven or eight hours of programming CBS needs to fill may seem disproportionate to its success. But that's because it remains one of two networks (the other is Fox) that still programs Saturday. Wed-

INSIDE JOBS



■ Treat Williams (top, in the film *Extreme Limits*) is starring in *Everwood*, Warner Bros.' family-drama pilot for the WB. ■ Joss Whedon (above left, with Alexis Denisof) is making *Firefly* at 20th Century for Fox and stands a good chance to inherit *The X-Files*' Sunday slot. ■ Jeff Goldblum (right, on the set of *Igby Goes Down*) plays a journalist in *War Stories*, an NBC Studios' pilot for NBC.

TOP: COURTESY OF TWENTIETH CENTURY FOX; HOME ENTERTAINMENT/GETTY IMAGES; BELOW LEFT: ROBERT MILLARD/UMA PRESS; BOTTOM RIGHT: HENRY LAMBERG PICTURES USA



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TRIPOD	Tripod's premier and easy-to-use personal publishing tools appeal to a sophisticated, tech savvy audience. It's also CNET's #1 choice for building and hosting a website.					
LYCOS MUSIC	Our relationship with BMG gives users access to MP3s, CDs and videos from today's hottest stars. There's also music news and editorial content from Billboard. Music lover's heaven.					
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LYCOS KIDS ZONE	Online tutorials and games make learning fun for children ages 3-12. And you can reach more than just computer savvy kids. Parents are almost always on the site helping children as well.					
MATCHMAKER	The leading online community for connecting people. 50,000 new members join weekly. And spend an average of 14.2 hours on the site during first 2 weeks.					
LYCOS COMPUTERS	Forbes' Best of the Web winner for "computer help." Premier destination for free downloads, anti-virus utilities, help and how-to advice. Where browsers become buyers.					
LYCOS SMALL BUSINESS	Before small business people buy products and services, they turn to Lycos Small Business for advice. It's a must buy for computer and office supply marketers.					
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LYCOS NEWS	Long before it hits the press, it's on Lycos News. Features include Breaking News, Entertainment, Finance, Sports and Business from around the world.					
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Source: Media Metrix August 2001

Inside Media

NEWS OF THE MARKET

NATPE Seeks to Revitalize Annual Confab

In an effort to reclaim its central role in the syndication business, the National Association of Television Program Executives last week announced several changes to lure distributors back onto the convention floor at next year's NATPE gathering in New Orleans. NATPE president and CEO Bruce Johansen said the organization will provide cost-efficient booth packages for syndicators and cover the costs of hotel rooms and convention admission prices for top program buyers. "It is our goal to bring back the vital sense of community NATPE provides to our worldwide membership," Johansen said. The event is scheduled for Jan. 20-23 at the Ernest N. Morial Convention Center.

YES Nears Launch With Ad Deals

The Yankees Entertainment and Sports Network has signed six charter advertisers to season-long commitments: Continental Airlines, Coors Brewing Co., Tri-State Dodge Dealers, Sears, American Honda Motor Co. and Corona Beer. YES launches March 19 and will be available to viewers in New York, Connecticut and parts of New Jersey and Pennsylvania. Programming on the regional sports network includes New York Yankees baseball games as well as New Jersey Nets basketball games and college sports and original programming.

NBC Gets Back Into Football Game

NBC has inked a revenue-sharing agreement with the 15-year-old Arena Football League and will air its games on Sunday afternoons beginning next February. The deal puts NBC back in the game—the network last telecast National Football League games in 1997 and didn't score last spring with XFL, which drew dismal ratings and folded after just one season. A total of 71 games between the league's 16 teams will be aired, including the regional and postseason games leading up to the Arena Bowl in June. The season this year begins April 19. The AFL currently has broadcasting agreements with ESPN, ABC and TNN, all of which will expire at the end of this season. The new NBC multiyear deal calls for revenue sharing, carries no rights payment and can be renewed in perpetuity at NBC's option.

Benedek Re-ups Ratings With Nielsen

Benedek Broadcasting, owner of 23 TV stations in midsize and small markets, has signed a five-year license agreement with Nielsen

Media Research. The group deal includes access to local TV ratings for Benedek's stations in 22 markets where Nielsen gathers ratings data using paper diaries.

Meredith to Keep Testing *Living Room*

Meredith Corp., which this month lost consultant Bonnie Fuller to *Us Weekly*, will go forward with more tests of its startup shelter title *Living Room*. The magazine, which was tested twice last year on selected newsstands, will publish a third test in late August. The issue will have a newsstand distribution of 400,000-500,000; Meredith will also do a direct-mail campaign beginning in early fall. A search is under way for an editor in chief.

AP Adds One-Minute News Wrap

AP Radio today is launching a one-minute hourly newscast at the 58-minute mark of each hour. The newscast contains audio updates in headline form covering the latest world news and events. Since Sept. 11, AP has experienced increased demand for its news services, signing 80 music stations for its network news services. AP also offers a five-minute newscast at the top of the hour, a two-minute newscast at the top of the hour and a two-minute newscast at the bottom of the hour. AP has about 400 radio station affiliates.

Reilly Buys, Renames F&W Pubs.

William Reilly, the founding CEO of specialty publisher Primedia, with investment backers Providence Equity Partners last week acquired Cincinnati-based F&W Publications, publisher of such titles as design magazine *I.D.* and *Popular Woodworking*. Reilly, who was forced out of Primedia by majority investors Kohlberg, Kravis, Roberts & Co. in 1999, has renamed F&W Aurelian Communications. Terms of the deal were not disclosed.

Men's *Controversy* Goes National

Controversy, a regional men's lifestyle title begun by two Houston-based former NFL players in 1999, has gone national as of its February/March issue. Mixing money, women, sports and fashion, the six-times-yearly title will start with a rate base of 100,000 and target men 18-34. In addition, founders Quentin Coryatt and Derrick Frazier have enlisted NFL MVP Marshall Faulk as a columnist. The St. Louis Rams all-star running back is also part-owner of the publication.

Calendar

The John Bayliss Broadcast Foundation will host the **16th Annual Bayliss Radio Roast** March 14 at the Pierre Hotel in New York. This year's "dis-honoree" will be Katz Media Group CEO Stu Olds, with a lineup of roasters including Don Bouloukos, Infinity Broadcasting; Carl Butrum, Katz Media Group; and David Crowl, Clear Channel Communications. Proceeds will benefit the Bayliss Radio Scholarship fund. Contact: Kit Hunter Franke at 831-655-5229.

The **Jupiter Media Forum**, this year titled "The Death of Free Content? Strategies for Exploiting Media Assets Online," produced in association with *Mediaweek*, will be held March 18-19 at the New York Hilton. Topics to be covered include revenue opportunities and using the Net to support offline properties. Contact: 800-488-4345, ext. 6424.

The **Television Bureau of Advertising** will hold its **annual marketing conference** March 26 at the Jacob Javits Convention Center in New York, running in tandem with the New York Auto Show. Keynote speaker will be Tom Brokaw, anchor of *NBC Nightly News*. Contact: Janice Garjian at 212-486-1111.

The National Association of Broadcasters' conference and expo, **NAB 2002: The Convergence Marketplace**, will be held April 6-11 at the Las Vegas Convention Center, the Sands Expo Center and other Las Vegas venues. Contact Kristie Morris at 800-342-2460 or 202-429-4194.

American Women in Radio and Television will host the New York market winners of the **2002 Gracie Allen Awards**, honoring outstanding women in broadcasting behind the scenes and on the air, at a luncheon on April 16 at Tavern on the Green in New York. Contact: 703-506-3290 or visit www.awrt.org.

The Association of National Advertisers will present the **ANA TV Advertising Forum** April 24 at the Plaza Hotel in New York. The event will include a panel session on trends in integrating products into TV programming, with discussion of how different vehicles are being used, funded and measured. Contact: 212-697-5950.

EAST

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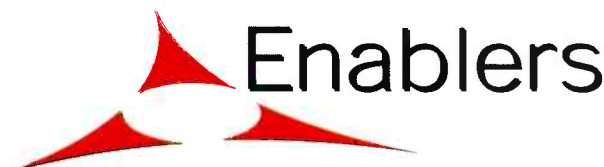
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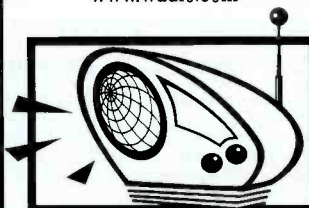
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Reports To: Vice President of Marketing

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- Obtains product market share by working with sales to develop product sales strategies.
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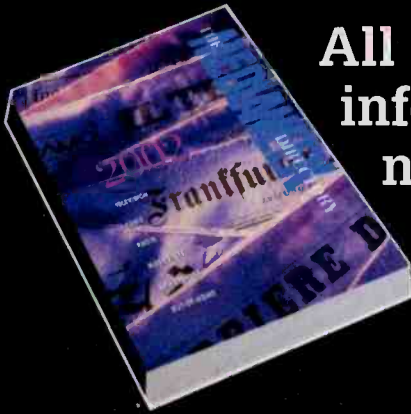
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It's Show Time

Buyers are hoping Richard Beckman will add some sizzle to Condé Nast's corporate ad sales deals

RICHARD BECKMAN, WHO WAS PROMOTED IN LATE JANUARY TO EXECUTIVE VP/CHIEF marketing officer of Condé Nast Publications, has been handed the biggest challenge of his 17-year tenure with CN. Given the high turnover rate of his new post—he is the fourth executive to hold the top corpor-

ate sales job in as many years—Beckman must create a sense of stability within the CN division, which also creates “super-buy” ad packages with titles owned by sister companies Fairchild Publications and Golf Digest Cos. Equally important, in this ultracompetitive advertising environment Beckman must aggressively pursue multiplatform, added-value programs with advertisers.

By virtue of Beckman's successful runs as vp/publisher at *Vogue*, *GQ* and *CN Traveler*, combined with his reputation as a consummate promoter of brands, both buyers and CN publishers alike expect to see big changes in the way the corporate sales unit operates. Currently about two-thirds of the company's advertisers do business with the department.

“He's enormously innovative and creative,” says Steve Florio, Condé Nast president/CEO. “Whether it be [selling] ad pages or restructuring or promotional ideas, I've never worked with anyone more focused than Richard.”

In addition to ratcheting up ad pages to record levels for the titles he has overseen, Beckman's showmanship skills are noteworthy. At *GQ*, Beckman in 1996 turned the title's annual Men of the Year Awards into a televised event, airing on VH1 (and beginning this October, on NBC). At *Vogue*, Beckman created the *VH1/Vogue Fashion Awards* and the popular *Vogue Takes* events, which offer the fashion monthly major presence in top markets such as New York and Los Angeles.

“What Steve has entreated me to do is bring my brand of thinking and add to the way we market this company,” says Beckman. “Of course, I'm looking to put together the finest added-value programs and multimedia pro-

grams...and to leverage our brands to their full extent on the macro scale.”

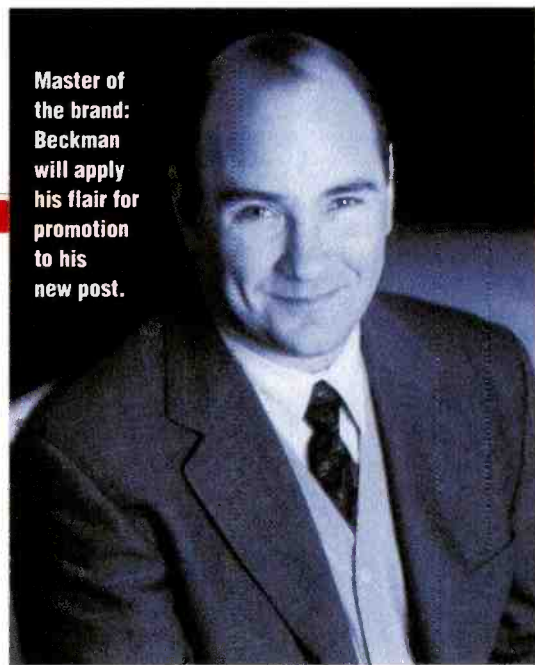
Media buyers are eager to see some big deals on CN's corporate sales front, since past efforts have left them wanting more. “The super-buy is great in terms of overall paging,” says Pattie Garrahy, president of PGR Media, which handles Tommy Hilfiger. “But cross-pollinating with promotions [has been] difficult so far because there are individual fiefdoms, led by strong publishers, who are trying to get the best for their publications.”

“I didn't walk away feeling warm and fuzzy,” Pam McNeely, senior vp/group media director for Dailey & Associates, says of her experience with CN's super-buy. Callaway Golf, McNeely's client, this year is running pages in numerous *Golf Digest* properties, as well as in CN's *Wired* and *GQ*. “There was no added-value incentive in doing this program,” McNeely notes. “Richard will probably be more aggressive in seeking out these corporate deals.”

McNeely points to Time Inc., which “wraps up beautiful packages that leverage AOL,” she says. “At Time Inc., it's not one-plus-one is two, it's three.”

Time Inc. “packages multimedia and multiple media to offer deeper discounts...we don't do that,” responds Mitchell Fox, *Golf Digest* Cos. president/CEO. (Fox served as CN's chief marketing officer prior to Peter King Hunsinger, who gave way to Beckman.) “We package media in such a way as to add value for marketers, and in some cases create programming, so the entire package has more value, not less cost. Richard is perfectly qualified to provide the marketplace with these com-

Master of the brand: Beckman will apply his flair for promotion to his new post.



plex, valuable programs.”

Among the packages CN's corporate sales unit assembled recently was one last month for Ford Thunderbird. In addition to a party that unveiled the Ford classic during Fashion Week, eight CN titles (including *Vogue* and *Vanity Fair*) ran special sections in their March issues, along with Fairchild's *W*.

Critical to Beckman's success will be the relationship he has with his colleagues. Unlike Hearst Magazines or G+J USA, where publishers report to their respective chief marketing officers, CN publishers report directly to CEO Florio. But Beckman, who is well regarded, should not have difficulty with that.

In the meantime, Beckman is getting his footing and reshaping his department, which counts 50 staffers. Last week's new arrival was Samantha Fennell, most recently American fashion director for *Vogue*, who will head up corporate fashion sales.

“What I want [Beckman] to do is take a hard look and tell me what he thinks should change. Should we keep doing what we're doing, or modify it?” says Florio. “I absolutely want him free to bring all of his best thinking to the job.” —Lisa Granatstein

Fortune Found?

IBM ads could return to title

When Lou Gerstner turned 60 on March 1 and retired as CEO of IBM, *Fortune* executives probably would have liked to throw him a party. Over the past five years, the Time Inc. biweekly has lost tens of millions of dollars in IBM ad revenue as a result of a tough cover story on Gerstner, published in the April 14, 1997 issue. In “The Holy Terror Who's Saving IBM,” *Fortune* portrayed Gerstner as arrogant and rude; enraged, the CEO pulled all

Movers

MAGAZINES

Margery Gladstone, most recently president of the Primedia Modern Bride Group that was sold to Condé Nast, has been named president of Primedia's American Baby Group, which includes *American Baby* magazine and Baby Faire consumer expos. She replaces Darcy Miller, who last year was named president of the Primedia integrated sales and marketing group... **Dave Woodruff**, G+J USA's Detroit sales manager, has been promoted to national automotive director... **Paul Hale**, a veteran mergers & acquisitions executive in publishing, has joined DeSilva & Phillips as managing director.

NEWSPAPERS

Michael LaBonia, former vp and general manager of Tribune Broadcasting Co.'s New Orleans TV-station duopoly (ABC affiliate WGNO-TV and WB affil WNOL) has been named vp and advertising director of the *South Florida Sun-Sentinel*.

NETWORK TV

At NBC, **Erin Lemprière** and **Jacelyn Swanson** were promoted to managers to directors of current series programs, reporting to Ted Frank, senior vp of current series.

CABLE TV

Joining new senior vp of ad sales David Lawenda at TNN are **Steve Handler** and **Jim Gatto**, who will serve as co-directors. Handler was previously with USA Networks and Gatto was a sales executive for Discovery...MTV Networks veteran **Karl Lewis** was named senior vp of regional ad sales. He had been senior vp of Midwest ad sales...Rainbow Advertising Sales Corp. named **Liz Koman** senior vp of ad sales for AMC and WE:Women's Entertainment. Koman was senior vp and general sales manager at USA Networks.

RADIO

John Ryan was named general manager of KMPC-AM, Sporting News' owned-and-operated station in Los Angeles. Ryan was formerly vp/market sales manager for Hispanic Broadcasting Corp.'s radio stations in L.A....**Scott Rogers** was promoted from senior account exec to director of sports sales at WIBC-AM, Emmis Communications' News/Talk/Sports station in Indianapolis.

Media Elite

EDITED BY ANNE TORPEY-KEMPH

Quicktakes

AT GQ'S RECENT HOLLYWOOD BASH feting the mag's March Movie Issue, cover boy Tobey Maguire dodged the red carpet out front and refused to be photographed inside the new GQ Lounge—except with editor in chief **Art Cooper**. But Cooper didn't take too much of the actor's time. "Tobey is a bright young star. I was delighted he was on our cover and at our party," said Cooper later that night. "I would have loved to spend more time talking to him, but Jennifer Love Hewitt and Estella Warren

were right behind him and, well, ...I can't neglect the other party guests, can I?"...*Golf Magazine* staff photographer **Fred Vuich** took first prize in the sports category of the recent World Press photo competition with his over-the-crowd view of Tiger Woods as he teed off on the final hole of last year's Masters competition at the Augusta National Golf Club in Georgia. While most of Vuich's fellows scrambled to get in position at the 18th green for the standard victory shot, Vuich hung back, perching in a stand behind the final tee to catch Woods at the top of his backswing. The picture appeared on the cover of the April 16, 2001, issue of *Golf* sibling *Sports Illustrated* (*Golf* and *SI* share Vuich's services at the four major championships). Vuich's shot topped the top 10 prestigious-prize winners from 49,235 photos submitted by 4,171 photographers from 123

countries...**Bubba the Love Sponge** (Todd Clem), the top-rated Tampa, Fla., shock jock can sleep a little easier since a jury acquitted him of animal-cruelty charges. Clem was brought to trial for airing the slaughter of a live boar during his morning radio show on Clear Channel-owned WXTB-FM last spring. Clem's producer, Brent Hatley, was also cleared of charges... **Bob Pittman** and his wife, Veronique, bumped up against Michael Douglas and his wife, Catherine

Zeta-Jones, last week at the International Radio & Television Society's Annual Gold Medal Dinner. The two couples led a crowd of some 500 onto the dance floor at New York's Marriott Marquis to cap off the event

honoring Pittman, co-COO of AOL Time Warner, for his various contributions to the media industry, from the creation of MTV to making AOL the leader in online service...*Harper's Bazaar* staffers got an unexpected history lesson at a recent staff

meeting when **Henry Wolf**, creative director of the magazine from 1958 into the 1960s, showed up as a surprise guest speaker. Invited by editor in chief Glenda Bailey as part of a planned series of speakers to pay homage to the rich history of *Bazaar*, Wolf helped paint a picture of the "old days" at the vaunted fashion mag by sharing a particularly rich moment from his tenure there: "One day, I was in [legendary former publisher] Diana Vreeland's office, and I had a bad back, so Diana told me to lie down," Wolf began. "I saw the whole thing in the mirror because her office had a ton of mirrors: She took off her heels, hiked up her skirt, and started stepping on my back. Then she said, 'Do you feel better now?'"



Short stop: Cooper (l.) with Maguire at GQ fete



Bazaar veteran Wolf



Hold that, Tiger: Vuich's winning picture

FRED VUICH/COURTESY OF GOLF MAGAZINE

Hot Lunch

Adweek Magazines last Monday served up some of the magazine industry's hottest fare at its annual "Hot List" lunch at New York's Four Seasons. Topping the menu were Executive of the Year Steve Colvin of Dennis Publishing and Editor of the Year Jane Pratt, who was represented in force by her mom, stepfather and grandmother. From the top 20 titles that made the coveted list, Adweek Magazines editor in chief Sid Holt identified some developing trends: "Sex. Teens. And home," he said. "But preferably not all three at once."

PHOTOGRAPHY BY THERESE KOPIN



Mike Marchesano, president/CEO of Adweek Magazines parent VNU Business Media (left), and Mark Dacey (right), president of VNU's Marketing/Media & Retail division, congratulate Dennis Publishing's Steve Colvin and Carolyn Kremins.



And the lucky winners are... : Sandy Golinkin, publisher of Condé Nast's *Lucky*, Startup of the Year (left), and *Lucky* editor in chief Kim France, with Adweek Magazines' Sid Holt



Chart-toppers: Dennis Publishing colleagues (from left) Jim Borth, Kim Willis, Lance Ford, Carolyn Kremins and Andy Clerkson bask in the glory of *Maxim*'s top billing on this year's Hot List.



Designing trio: *Esquire*'s Stephano Tomchi, Nancy Jolacoi and John Korpics toast their win for Creative Team of the Year.

On hand to take some of the credit for their titles' success, James Truman of Condé Nast Publications (left) and Lance Ford of Dennis Publishing



Supporting their colleagues in creative, Hearst's Cathie Black (left) with *Esquire* editor David Granger and publisher Valerie Salembier



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CALL FOR ENTRIES ~ Deadline: April 8th

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1. Best plan for a campaign spending more than \$25 Million
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5. Best use of National Television and/or Cable
6. Best use of Local Television
7. Best use of Magazines
8. Best use of Radio
9. Best use of Newspapers
10. Best use of Out-of-Home
11. Best use of Internet

Judging Criteria

- ◆ innovative nature of the concept
- ◆ tactical approach
- ◆ creative and or innovative use of media
- ◆ effectiveness relative to the objective

Your Secrets are Safe with Us

Media plans often contain sensitive, competitive information but don't let that keep you from entering this competition. Our judges all sign confidentiality agreements and they are never assigned to product categories in which they compete professionally.

Who is Eligible?

Any US advertising agency media department, media buying service or in-house advertising agency or media department may enter. To be eligible, your plan must be under execution between February 28, 2001 and March 1, 2002.

How to Enter

Detach and complete the official entry form on the bottom of this page. Please photocopy this form for multiple submissions. Attach the completed entry form as a cover to your statement which should describe the nature of the plan, why you consider it creative, and how it achieved the clients objectives. Statements should not exceed **750 words in total** and must be **typed on a single page**. Feel free to discuss any background information or situation analysis relevant to set the stage for the program description.

Questions?

Please call Jennifer Minihan at MEDIAWEEK at (646) 654-5134 or email her at jminihan@adweek.com

Documentation

Please include documentation such as a copy of the media plan, examples of the execution and any client testimonials demonstrating the successful results of your plan. In order to properly categorize your entry, be sure to indicate the level of media spending on your entry. Confidential, proprietary information in the supporting documentation may be censored.

Entry Deadline

All entries must be postmarked by **April 8, 2002**.

Entry fees: \$160 per entry.

Checks or money orders should be made payable to MEDIAWEEK's Media Plan of the Year.

Send entries to:

Jennifer Minihan
MEDIAWEEK
770 Broadway, 7th Floor
New York, NY 10003

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Category number (1 through 11): _____

Your Client: _____

Submitted by: _____

Brand: _____

Company: _____

Budget: _____

Address: _____

Media used when the plan was implemented: _____

City: _____

State: _____ Zip: _____

Phone: _____

Names and titles of those involved in developing the plan: _____

Fax: _____

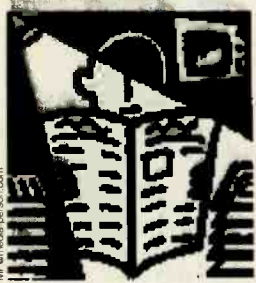
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MEDIAWEEK

Media Person

BY LEWIS GROSSBERGER



The Ted & Dave Show

OBVIOUSLY, IN THE CASE OF THE GREAT KOPPEL-LETTERMAN

Controversy, the proper thing for a responsible media critic to do is write a searing denunciation of corporate greed and the networks' continuing abandonment of the public trust by deserting news for

entertainment. Unfortunately, however, Media Person A) has never been able to live up to his responsibilities, and B) would rather watch Letterman than Koppel. Let's face it, people: Dave's a lot funnier.

As you know, the news leaked out last week that ABC was trying to seduce Dave and his comedy show to desert CBS and take up the one-hour time slot now filled by Ted's news show and Bill Maher's *Politically Incorrect*. Should this seduction be consummated, Ted could continue to do *Nightline* as long as he wanted to, but out on the street and with no cameras present. (Apparently, no one cares what becomes of Bill Maher, since the news stories seldom mention his problem.)

Dave scored big in the great controversy by not writing an op-ed piece about it in *The New York Times*. (Indeed, he appears to have fled the country for the duration. Dave is very wise.) Ted is the one who did write an op-ed piece, which was a strategic error because it only confirmed how boring Ted can be when he really puts his mind to it. Looking over the op-ed piece, Media Person is hard-pressed to find a single sentence worth quoting.

OK, if you insist: "*Nightline* (or some program with a striking similarity to *Nightline*) ought to have a place in television's expanding universe, and I am confident that it will." That's Ted. Sounds like he's been reading Carl Sagan.

Now everyone knows that Ted is a venerable sage of network news and that his show *Nightline* (or some program with a striking similarity to *Nightline*) is a fount of integrity and insight, as well as one that helps millions of Americans fall asleep five

nights a week. In fact, Ted is so important a figure in our culture that he seldom attends his own show, since he has too many other pressing engagements.

Ted makes money for ABC but not enough. ABC's leaders want more, more, more, and the only way they can think of getting it is stealing Dave from CBS. Also, they're jealous that Dave always makes fun of CBS executives and nobody makes fun of them. Most television executives are secretly masochists. Who else would become a television executive? It is a thankless task that consists of filling a schedule mostly with shows you personally can't stand.

This is because what every network wants more than anything else are shows that attract teenage boys. Why they want it no one has the foggiest idea. Most sane people want nothing to do with teenage boys. It is a riddle not even Donald Rumsfeld can

holding down Dave's ratings and thus preventing him from giving the archenemy Leno the drubbing he so richly deserves.

Also, if you must know, Dave has disliked Leslie Moonves ever since he was tipped off that Moonves was the president of CBS Television. Dave hates all network executives and calls them giant weasels every chance he gets—and that's just on the air. Imagine what he calls them in the privacy of his well-appointed kennel when he is teaching his beloved pets their stupid tricks.

As long as Media Person is posing unanswerable riddles, here's another one: Why is it so important that Ted be on ABC weeknights at 11:30? Why can't he commute to the Sunday-morning ghetto with the ever-tedious Cokie, Sam and George? Or, if ABC is just sick to death of the shaggy imp, why not trade him to PBS? MP can see it now: *The Lehrer-Koppel Report*. Beautiful. Has there been a more perfect fit since Sonny and Cher?

And why can't ABC just hire Jon Stewart and start its own late-night talk show instead of causing poor Leslie Moonves to develop a cardiac episode? Jon is America's

NIGHTLINE IS A FOUNT OF INTEGRITY AND INSIGHT, AS WELL AS ONE THAT HELPS MILLIONS OF AMERICANS FALL ASLEEP FIVE NIGHTS A WEEK.

explain, and he is the smartest man in the Bush Administration.

Another riddle is why Dave is interested in moving to ABC, although it's not even clear that he is, which would make this not only a riddle without an answer but without a riddle. Dave now draws \$30 million a year at CBS, which most economists consider enough for the average late-night comedian to live on.

But Dave feels, according to sources so close to him they have actually seen his underwear, that CBS's weak lead-ins are

Shadow Talk-Show Host, and if ABC did steal Dave away, CBS would probably just hire Jon.

The only other chance for Ted to save himself is to work up some attitude, start yelling at the guests like O'Reilly and Matthews do, and change the name of the show to *Fightline*.

It won't be easy, but MP is willing to help. He'll sit just off-camera and occasionally whack Ted with a stick. Come on, Ted, get mad! This isn't some hockey game, you know; it's the news. ■

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