

# MEDIA WEEK

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Merged sales effort under Cartoon designed to knock off Nickelodeon

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# Bulls Running Early on Network TV Upfront

**BIG SIX NETS EYE 10% GAIN TO \$9 BILLION  
...AND BUYERS DON'T PROTEST**

BY JOHN CONSOLI PAGE 4

## MARKET INDICATORS

### NATIONAL TV: TIGHT

There is more scatter money for the second quarter than most of the networks can accommodate, after record-low cancellation options totaled only 2-3 percent.

### NET CABLE: STRONG

The tightness in broadcast net inventory and increased spending from auto, wireless service providers and cell phone makers is driving scatter rates higher than upfront pricing.

### SPOT TV: BUILDING

With network scatter sold out, spending is moving to spot, which is pacing about 10 percent ahead of last year. Local is stronger than national, driven by categories such as auto and pharmaceuticals.

### RADIO: WARY

Advertisers are cautious about early March as war rhetoric builds. Most buys coming in at last minute, with national stronger than local.

### MAGAZINES: ACTIVE

Despite war worries, second quarter is closing stronger than first. Auto, packaged goods and cosmetics and pharmaceuticals are strong buyers. Personal tech products and electronics slow spending.



## Media Agency of the Year

Universal McCann surprised the skeptics in 2002 SPECIAL REPORT BEGINS AFTER PAGE 26

# TRUST

## THE **MOST** TRUSTED

For a decade the Pew Survey has ranked CNN as the #1 most believable news source in America among print and television outlets.\*

## THE **MOST** VALUED

In the 2002 Beta Research Cable Subscriber Study, CNN ranks among the top two most valued basic cable networks, far ahead of the other "news" networks.\*\*

## THE **MOST** EXPERIENCED

CNN's one thousand-plus news professionals have been at the scene of the major news events of our time, delivering unforgettable images, powerful analyses and the very best of news reporting.

## THE **MOST** VIEWERS

According to Nielsen, more Americans tune to CNN in a month than any other cable "news" network.\*\*\* And the CNN web site is the #1 news site, dominating the monthly usage rankings throughout 2002.\*\*\*\*



**THE MOST TRUSTED NAME IN NEWS**

CNN.com  
America Online Keyword: CNN

\*Based on Pew Research national opinion survey, The Pew Research Center for People and the Press, August 4, 2002 (N=1002) among 13 broadcast and cable entities and 9 print entities. \*\*2002 Beta Research Cable Subscriber Evaluation Study, average perceived value among total cable subscribers.

\*\*\*Nielsen Media Research NPower December 2002 11/25/02 - 12/29/02, Standard Unification, 6 Minute Qualifier.

\*\*\*\*Nielsen//NetRatings, ComSource Media Metrix. Data available upon request.



# At Deadline

## ■ PRINT BUYER PORDY EXITS ZENITH MEDIA

Melissa Pordy, senior vp/director of print services at Zenith Media, has resigned after five years with the company. Pordy's clients included Salvatore Ferragamo and Allied Domecq Spirits, which included Stoli and Sauza; she oversaw some \$600 million in print spending. "Zenith was a good experience," said Pordy. "It was just the right time to move on." Pordy said she is entertaining various options and has not decided what side of the desk she'll land on—client, publishing or agency. A replacement has not been named. Pordy was named *Mediaweek's* 2001 Media All Star for Magazines.

## ■ HATCH WEIGHS IN ON RADIO PAYOLA ISSUE

The Senate Judiciary Committee will investigate allegations of payola-like practices in the radio industry and likely will hold a hearing on the matter, according to its chairman, Sen. Orrin G. Hatch (R-Utah). Hatch said Friday he is concerned by reports that artists must pay independent promoters to secure radio airplay or must book concerts at venues controlled by radio companies. Hatch's scrutiny would ratchet up pressure on the issue, a favorite of Commerce Committee chair Sen. John McCain (R-Ariz.).

## ■ TURNER, FNC POST SOLID SWEEPS

Several cable networks posted solid prime-time growth during the February sweeps. TNT was No. 1 among viewers 2-plus, growing 33 percent to deliver 2.5 million viewers. It also swept the key demo groups, growing delivery of viewers ages 18-34, 18-49 and 25-54. Other networks in the top 10 were CNN and Fox News Channel, each posting more than 40 percent gains to deliver 1.2 million and 1.7 million persons, respectively. TLC was up 12 percent (1.1 million), and Lifetime was down 22 percent (1.8 million viewers). FX grew its delivery by 42 percent (930,000), followed by Sci Fi Channel's 41 percent (1.1 million), the History Channel's 28 percent (1.0 million) and VH1's 22 percent (430,000).

## ■ NETWORKS RE-UP SCRIPTED SERIES

The networks last week backed up their claims that they are committed to scripted series with some early renewals. Last week, ABC picked up all four of its freshman comedies: *8 Simple Rules to Dating my Teenage Daughter*, *The George Lopez Show*, *Less Than Perfect* and *Life With Bonnie*. In addition, sophomore drama *Alias* got a re-up order for next season. Meanwhile, Fox has renewed its clock-driven drama *24* for a third season.

## ■ CNNFN ADDS NEW SHOW, LAYS OFF STAFFERS

As part of its strategy to cover more personal finance, CNNfn will launch a new 11 a.m. 90-minute show called *The FlipSide* on March 10. As CNNfn looks to reduce its minute-by-minute coverage of the stock market, the personal-finance program replaces *Half Time Reports*. In addition, *Street Sweep* has been scaled back to one hour and *Money and Markets* moves to 4 p.m. As a result of the changes, 2 percent of CNNfn's 300 New York-based employees were laid off.

■ **ADDENDA:** *Red Herring*, the San Francisco-based New Economy magazine, folded last Friday. The March issue will be its last...Republican Federal Communications Commissioner

**Kevin Martin** told an FCC forum held in Richmond, Va., last Thursday that the agency should let newspaper owners buy broadcast stations "so long as a number of independent voices remain in the marketplace"...ABC News correspondent **Sam Donaldson** last week broke off talks with MSNBC regarding a prime-time news program after the two parties failed to reach an agreement...**Comcast Cable Communications** impressed Wall Street analysts last week by confirming \$1.4 billion in savings through layoffs, the closing of AT&T Broadband's headquarters in Denver and renegotiating its programming contracts with cable networks...*Buff*, the *Vampire Slayer* creator **Joss Whedon** confirmed that the UPN series will end its seven-season run with an hour-long finale in May. Whedon reportedly is considering a *Buff* spinoff for UPN...In a twist for the hot online advertising field of paid-search listings, Primedia's **About Web** property last week launched an ad product called *Sprinks* that allows advertisers to bid on prominent, targeted ad placements not only in relation to keyword searches, but also in content and e-mail...Following the recent resignation of **NATPE** president/CEO Bruce Johansen, a search committee set up by the organization will begin reviewing job applications on March 8...Fox's telecast of the **Nascar Subway 400** race from Rockingham, N.C., on Feb. 23 was the top-rated TV sports event of that weekend with a 6.7 household rating, besting the Nissan

Open on CBS by 46 percent, the NBA on ABC by 131 percent and Arena Football on NBC by 379 percent, according to Nielsen Media Research...**David Hiller**, Tribune Interactive president, was named senior vp of publishing, adding Tribune classified services, media services, *The Hartford Courant* and CLTV in Chicago to his responsibilities.

**INSIDE  
MEDIAWEEK**

Turner's Lazarus to manage  
Cartoon Network/Kids WB  
ad sales force Page 8

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MARK FELTURNER/SPORTS

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## SNTA Touts Syndie's Reach In Meetings With Buyers

At the Syndicated Network Television Association's first industrywide conference in New York last week, top studios pitched the value of syndication to a generally receptive audience of media buyers. "National coverage, competitive reach, competitive ratings, the same stations, the same producers and unmatched longevity are why no national buy is complete without syndication," SNTA president Gene DeWitt said in his opening remarks at the two-day confab.

Participating syndicators hawked the value of their programming options in closed-door meetings with buyers. "Although it's too early for upfront season, we laid a lot of groundwork for the future," said Howard Levy, senior vp of ad sales for Buena Vista Television.

Buyers appreciated the information presented, although some said that there was not enough new programming being offered by the studios.

"In my mind this really does replace NATPE," said Denise Jaworski, senior partner, national television for Mediaedge:cia. "Although I can't predict if more ad dollars will go to syndication because of these meetings, they certainly plant some very important seeds in the minds of a lot of people." —Marc Berman

## CBS' KPIX-TV in San Fran. Gains in Feb. Sweeps

A few small coups took place in local-news ratings races in the just-completed February sweeps last week. One strong ratings performer in news was KPIX-TV, CBS' owned-and-operated outlet in San Francisco, which won at 11 p.m. for the first time since 1991 (excluding Olympics years). The long-struggling outlet grew its 11 p.m. household ratings 62.5 percent over February 2002 to an average 5.2 rating Monday-Sunday. Cox-owned Fox affiliate KTVU-TV remained San Francisco's most popular late newscast, with an average 7.9 at 10 p.m.

In New York, while NBC O&O WNBC again had the top newscast at 11 p.m. with an 8.2 rating, ABC flagship WABC took over the top (continued on page 6)

# Nets, Buyers See Upfront Uptick

Tight broadcast scatter market is setting stage for possible \$9 billion take

THE MARKETPLACE By John Consoli

If the current white-hot broadcast television advertising marketplace continues strongly over the next 75 days, the Big Six networks could see advertisers commit \$9 billion for the next prime-time season in May's upfront buying period—\$800 million more than last year's record \$8.2 billion broadcast upfront. And in a rare turnabout, it's not just the networks that are so bullish. Many media buyers are also saying that there are several scenarios under which the \$9 billion plateau could be reached. Last year, many buyers openly scoffed at network expectations of even low-single-digit increases.

Merrill Lynch last week issued a forecast on the upfront that supported the networks' aggressive projections. "In our view, it is highly unusual to have buyers this bullish, particularly this early, as the upfront advertising market doesn't take place until late May and early June," the Merrill report stated. "Typically, ad buyers play down prospects while TV networks talk up the market. Therefore...the market appears headed for very strong results."

Despite softness and uncertainty about the economy and continued overall ratings erosion in broadcast TV, the networks have been on a roll with advertisers since the current prime-time season began last September. Cancellations of network commercial time by advertisers are running at an all-time low of 2 percent to 3 percent this season, and the networks are commanding record ad rates for scatter inventory, with CPMs in some cases nearly double those from last spring's upfront.

In interviews with top executives of all six broadcast networks last week by *Mediaweek*, several said they expect the cumulative CPM increase in this year's upfront to reach at least 10 percent. While some buyers were skeptical about a double-digit CPM gain, others conceded that it's possible.

"Everybody pretty much agrees there will be a lot of money in the marketplace for next season," said Andy Donchin, senior vp and director of national broadcast for Carat North America. "And we value network TV greatly. We just hope the networks don't go overboard in what they try to charge us. If the networks get too greedy, there can be a breaking point where advertisers will start to move more money to cable. We can't keep paying more for less [broadcast rating points] every year."

Yet another buyer, who would not speak for attribution, said that "if all the advertisers from last year's upfront spend at the same

### THE BIG SIX'S BIGGEST SPENDERS

NETWORK	LARGEST AD CATEGORY	FALL 2002 EXPENDITURES (MILLIONS)	CHANGE FROM FALL 2001
ABC	AUTOMOTIVE	\$70.6	-33%
CBS	RETAIL	\$76.3	+6%
FOX	MOVIES	\$66.3	+3%
NBC	MOVIES	\$90.6	+6%
UPN	COMPUTER/VIDEO GAMES	\$22.7	+55%
WB	MOVIES	\$27.1	+12%

\*IN FALL '01, MOVIES WERE NBC'S SECOND-LARGEST AD CATEGORY, BEHIND AUTOMOTIVE. SOURCE: NIELSEN MONITOR PLUS, SEPTEMBER-DECEMBER 2002 VS. SEPT.-DEC. 2001

levels, which they could, and if the ones who had to pay big increases for scatter this season decide to spend more in the upfront, then that \$9 billion figure could be reached."

"There are nothing but positives in the current marketplace," said Mike Shaw, ABC's sales president. "There was a record upfront last year, record-low cancellation options; scatter is selling way above upfront prices. And every [ad] category has exhibited strength across every daypart this season. It's hard to think what could happen to derail all of this."

Shaw noted the current upbeat marketplace is a sharp contrast from last year, when "even two weeks before the upfront, nobody knew what was going to happen. It was much more fluid."

WB president Jed Petrick said that the market "will continue to sustain itself. All



indications are that advertisers will be bringing in more money into the upfront for next season." With the solid ratings increases his network has recorded this season, Petrick believes advertiser interest in the WB will be strong during the upfront. For the season, the WB is up between 10 percent and 22 percent across the 12-34, 18-34 and 18-49 demos.

Jon Nesvig, sales president for Fox Broadcasting Co., believes that broadcast TV's ability to make an immediate impact with a mass audience is the reason advertisers continue to be drawn to it. "Despite an economy that has been adversely impacting some companies, and the uncertain political situation, the ad dollars have continued to be there for the networks," Nesvig said.

Keith Turner, NBC sales president, also believes this year's upfront will be "significantly strong," but he dismissed recent published reports that NBC will be seeking 20 percent CPM increases. "That didn't come from us. We are still trying to measure the marketplace," Turner said. But he added that the buying community "has to agree that the market is strong. It may not be in their best interests to admit it publicly, but I think they see that the strength is there."

Turner will have several new packaging options in selling NBC prime-time inventory in this year's upfront. With NBC's recent acquisition of Hispanic network Telemundo, Turner will be able to offer some cross-platform packages, as well as deals involving NBC, MSNBC and recently added cable network Bravo. In addition, NBC will be selling prime-time inventory in the 2004 Summer Olympics in the upcoming upfront, although Turner said most of the Olympics inventory will not be packaged with other NBC prime time because of the network's unwillingness to discount it. "The Olympics sell very well on their own," Turner said.

Joanne Ross, CBS sales president, said many of the network's clients are talking about the upfront a lot earlier than last year. Advertisers are "figuring on a strong upfront, but to what degree, they are still trying to figure out," Ross said. "Last year, a lot of clients who could have paid lower rates in the upfront waited and wound up paying much higher rates in scatter. The agencies have to make sure they give their clients the best advice."

CBS, like the WB and ABC, is very likely to be selling in this spring's upfront with

stronger ratings over last season. Season-to-date, CBS is up 5 percent in households and 5 percent in the 18-49 demo.

CBS' sister broadcast network at Viacom, UPN, has shown double-digit ratings declines and is losing one of its flagship shows in *Buffy, the Vampire Slayer*, which is ending its run after this season. But Mike Mandelker, UPN executive vp of network sales, is upbeat about how the network's Monday-night ethnic comedy block will sell in the upfront. "These programs are something you cannot get anywhere else on network TV," Mandelker said. "It is the only place you can reach a huge African American audience with very little overbuying of audience."

Highly competitive battles for market

ing from most of the automakers behind their fall new-model launches.

Other categories in which competitors are doing battle with big network campaigns are movie studios, wireless phones, soft drinks, national retail, fast food and prescription drugs. In the movie category, NBC in the last four months of 2002 took in \$90.5 million, Fox \$66 million, ABC \$49 million, the WB \$27 million and UPN \$20 million.

While many top ad categories are strong right now, an extended conflict with Iraq could impact several categories, particularly automotive. "A protracted war in the Middle East will cause gas prices to rise, and that will affect all autos, especially SUVs, which now make up 25 percent of all sales," one buyer noted. "Automakers are the largest advertisers on TV, and a huge bell-weather for the market."

Movies is another category that could be impacted by a lengthy war, with many consumers potentially choosing to stay at home—watching more TV, but not venturing out to theaters. Movie studios likely would quickly cut back on their scheduled releases and promotions.

Network sales executives generally downplayed the impact of a war on the upfront. The networks' position is that since upfront buying in May would cover the TV season that will run from September 2003 through summer 2004, most advertisers would not want to take their chances in a scatter market that far down the road by holding back on upfront commitments. Network executives also cited the continued strong demand for commercial time throughout the post-9/11 conflict in Afghanistan.

But buyers countered that concerns about a protracted conflict could negatively affect many advertisers' mindsets. "Any crisis or war could depress long-term advertiser commitments," said Tim Spengler, executive vp and director of national broadcast for Initiative Media.

Even with all the bullish scenarios circulating, no one is rushing to do any early business just yet. Between now and mid-May, when the networks will unveil their programming schedules for next season and negotiations will begin in earnest, there will be many meetings between sellers and buyers, and much posturing from both sides. "We're still in the cocktail-party stage," one network sales executive said. "No one is ready to jump into bed with anyone yet." ■

**Buyers "have to agree that the market is strong. It may not be in their best interests to admit it publicly, but I think they see that the strength is there." NBC'S TURNER**



**"There are nothing but positives in the current marketplace... It's hard to think what could happen to derail all of this." ABC'S SHAW**

share in several product categories has helped fill the networks' coffers this season (see chart). Network sales executives and media buyers agree that there is nothing on the horizon right now—outside of a protracted war in Iraq—indicating these marketing battles will ease before the upfront arrives in May. Foreign automakers like Nissan, Kia, Mitsubishi and Volkswagen have ramped up their broadcast TV ad spending, and, not to be outdone, U.S. car makers have responded with significant ad budgets of their own. From September through December last year (the beginning of the current TV season), according to Nielsen Monitor-Plus, NBC took in \$144 million in car and truck advertising, ABC \$130 million, Fox \$103 million and CBS \$99 million. The networks are counting on strong upfront spend-

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spot from WNBC at 6 p.m. WABC also ranked first sign-on to sign-off.

CBS O&Os scored late-news wins at WFOR in Miami, KDKA in Pittsburgh and WJZ in Baltimore. WJZ grew its ratings 28 percent over last February at 11 p.m., overtaking NBC outlet WBAL for the top spot in the time period.

NBC O&O KXAS-TV in Dallas expanded its late-news lead at 10 p.m. with a 11.7 rating and also swept the 5-7 p.m. news block. It was the fourth consecutive sweeps win for KXAS at 10 p.m.

Fox entertainment president Gail Berman, in a sweeps conference call last week, noted that local late-news telecasts on Fox affiliates rose 35 percent on average during the sweeps, thanks to the strength of the network's reality programming in prime time. "That means real dollars for our affiliates," Berman said. —Megan Larson

### Fox News Radio Cuts Ties To Westwood, Goes Solo

Fox News Channel CEO Roger Ailes last week took control over the company's radio news brand, ending a five-year relationship with Viacom's Westwood One, which has syndicated Fox News Radio on more than 200 radio stations. Beginning April 1, Fox News Radio Service will launch on Clear Channel's KFI-AM in Los Angeles and KPRC-AM in Houston and Vulcan Ventures' KXL-AM in Portland, Ore.

With the national radio success of Fox News Channel's Sean Hannity, syndicated via ABC Radio Networks, and Bill O'Reilly, syndicated by Westwood One, Fox has considered syndicating the hosts on its own. On Feb. 24, Fox launched *Fox News Live With Alan Colmes*, its first solo-syndication effort.

Westwood's contract for O'Reilly ends in 2004. ABC signed Hannity to a multiyear deal in 2001.

"By the time those contracts are up, we'll be way into the syndication business," said Jack Abernethy, Fox News executive vp. "We'll have to look at it and see what makes sense."

Moving to fill the hole left by Fox News, Westwood One, which also distributes several other news networks including CBS Radio News and CNNRadio News, struck (continued on page 6)

# Voices From the Field

## FCC hearing spurs questions from Cops; Powell notes 'exhaustive' input

**REGULATION** By Todd Shields

The Federal Communications Commission took its review of media ownership rules on the road last Thursday, traveling to Richmond, Va., for a public hearing that harvested views from corporate suits as well as activists, including a group wearing cardboard TV sets on their heads. Commissioner Michael Copps, who had pressed for the forum (which attracted about 130 people), called the session useful and said it provided some ideas for further review—including whether or not media consolidation negatively impacts advertising.

The hearing was designed to help guide the Republican-dominated FCC as it works against a late-spring deadline for deciding whether to weaken or eliminate six major rules restricting broadcast ownership. FCC chairman Michael Powell, a Republican and skeptic of these rules, said the forum would contribute to "one of the most exhaustive records" of public comment in agency history—an implicit swipe at Copps, a Democrat, who has repeatedly asked for more studies before any changing of the rules.

A day earlier, all five commissioners appeared before the House Commerce Committee, which oversees the FCC. Rep. John Dingell (D-Mich.), the panel's senior Democrat, expressed "serious concerns" about relaxing ownership rules. From the other side of the aisle, Rep. Cliff Stearns (R-Fla.) said he hoped the FCC would move quickly. On Thursday, Stearns introduced a bill to relax the national



Powell (left) and Copps mull clashing positions.

ownership cap, which limits networks to owning stations that reach 35 percent of the national TV audience.

In Richmond, TV execs argued both sides of the issue. Deborah McDermott, executive vp of 11-station Young Broadcasting, called the limit essential to preserving local voices. Meanwhile, Thomas Herwit, Fox Television Stations' president of station operations, said his 35-station group adds local newscasts after it buys outlets and is confounded by arguments that its further expansion will threaten competition.

As for consolidation's impact on advertising, several speakers gave accounts of difficulties in purchasing airtime for anti-war and pro-environmental ads. After the meeting, Copps said such anecdotes had caught his attention. "We're going to explore this," the commissioner said. ■

# Weighing Ad-Pod Ratings

## New study ranks networks on how they retain viewers during commercials

**RESEARCH** By Katy Bachman

With more than 287 cable networks vying for TV viewers and fractions of a rating point separating many of them, what's a media buyer to do? As the upfront season nears, Court TV is pushing new research that ranks the networks by commercial retention.

Court TV compared average program ratings with average commercial ratings in prime time to demonstrate retention during program breaks. The higher the percentage of viewers retained, the more likely it is they saw the commercials. Court came out No. 2 in the overall ranking. "We want to demonstrate that

our viewers are attentive viewers," said Charlie Collier, Court executive vp of ad sales.

What the data cannot show is how diligent Nielsen participants are in alerting the Nielsen people meter when they leave the room during a commercial break. Unless viewers press a button on the box, the meter assumes they stay in front of their sets to watch the commercials.

Although good audience retention is no substitute for sheer audience size, Court's analysis could help buyers narrow the field among networks with similar ratings. "We get so caught up at looking at bottom-line CPMs



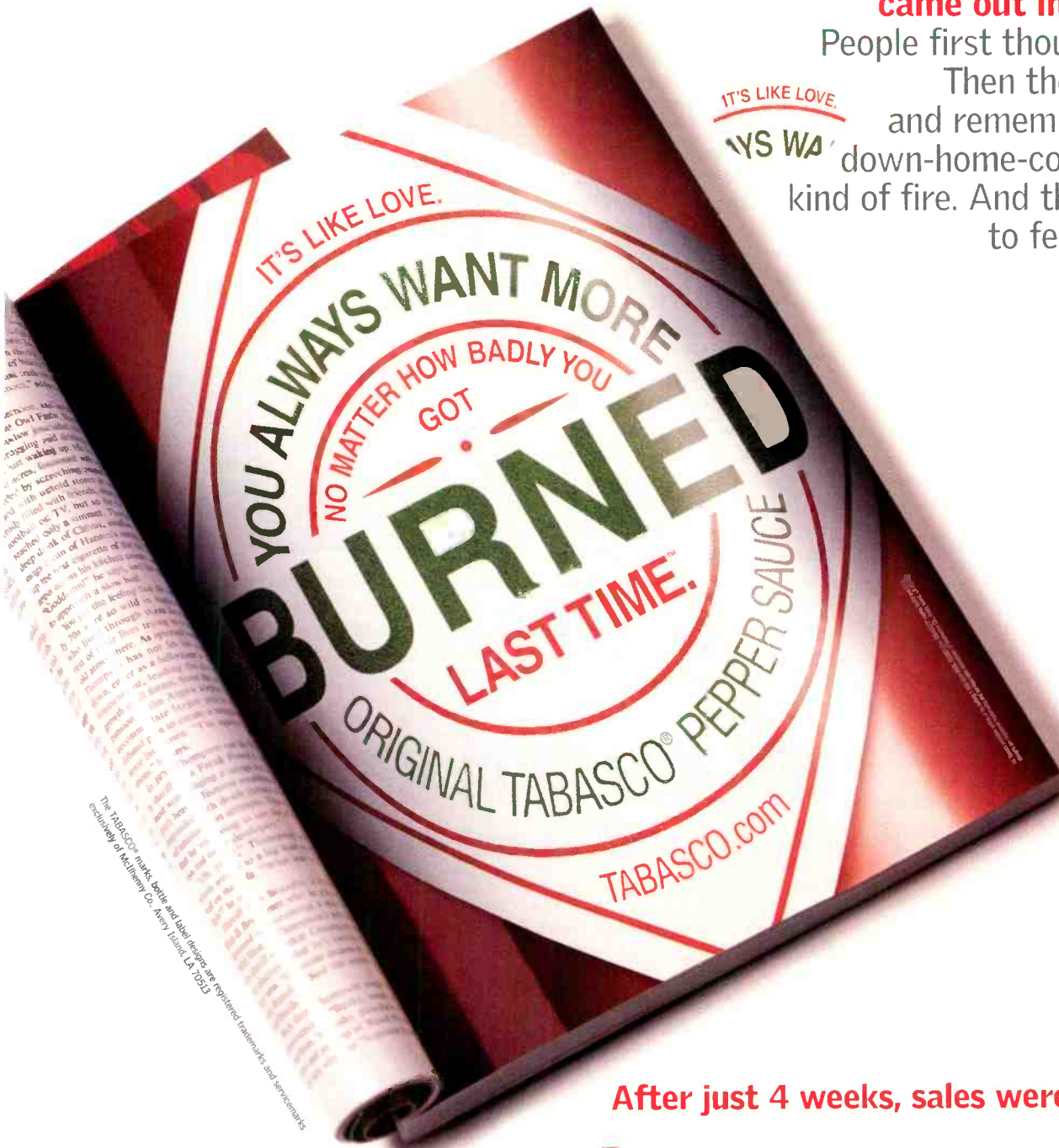
This TABASCO® Brand campaign came out in January.

People first thought "fire".

Then they read on and remembered that down-home-cookin' good kind of fire. And they longed to feel it again.

IT'S LIKE LOVE.

YES WA'



After just 4 weeks, sales were up 12.4%.



**BOTTOM LINE,  
MAGAZINES MAKE A DIFFERENCE.**



Magazine Publishers of America

To see more successful magazine case histories, visit [www.magazine.org](http://www.magazine.org).  
The TABASCO® ad ran as part of an overall media mix. \*IRI 4-wks ending 2/17/02 vs. YAG (traditional grocery)

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a deal with NBC to syndicate NBC News Radio. It is NBC's return to radio after a 16-year absence. —*Katy Bachman*

### Univision and HBC Strike Deal with Justice Dept.

Univision Communications and Hispanic Broadcasting Corp. last week reached an agreement with the Justice Department that will permit Univision to acquire HBC, the Hispanic media company. Two conditions that must be met both require Univision to make changes in its ownership stake in Entravision Communications Corp., owner of TV and radio stations and newspapers.

Under the tentative agreement, approved by shareholders last Friday, Univision must sell enough of its Entravision stock over the next six years so that its stake in Entravision will not exceed 15 percent at the end of three years and 10 percent at the end of six years. Univision currently owns 27 percent of Entravision. Univision also must convert all its shares of capital stock of Entravision into a new class of stock that will not have any voting rights within that company, other than the right to approve a merger, sale, or liquidation of Entravision, or the sale by Entravision of any TV station affiliated with a Univision-owned network. —*John Consoli*

### Fast Company Co-Editors Taylor and Webber Resign

Bill Taylor and Alan Webber, co-founding editors of the innovative business monthly *Fast Company*, stepped down last week but will stay on as consultants to the title, acquired by G+J in 2000. "This is a genuine opportunity to bring in the next round of talent and to take the magazine to the next stage of its growth and its acceptance," said Webber.

*Fast Company's* paid circulation grew 3.7 percent to 734,440 in the second half of last year, according to the Audit Bureau of Circulations, but the magazine's newsstand sales plunged 20.4 percent.

Separately at G+J, Cindy Spengler has added executive vp to her title of chief marketing officer. Laura McKewan, publisher of *YM*, will now report to Spengler. —*Lisa Granatstein*

[cost per thousand] that anything that differentiates one network from another might help us include on a buy a network we might have overlooked," said Ronnie Beason, senior vp and group account director for Carat, which buys for Pfizer. "You can use the analysis as part of your selection criteria."

According to the study, some networks are better at keeping audiences at break time than others. Hallmark, Court TV, Lifetime—even the four broadcast networks—show less than 10 percent audience drop-off. Others, including CNN, MSNBC, CNBC and VH1, lose as much as 30 percent.

"I applaud any network doing these analyses and educating us about their competitive situation," said Lyle Schwartz, managing partner, research and marketplace analysis for Mediaedge:cia, which conducted a similar study of broadcast nets in 2001. "Some networks are short-attention theater, such as MTV and CNN/Headline News, and they have a lot of channel switching."

Court TV chalked up its high retention to

carefully researched program and commercial practices. For General Motors last year, the net built a three-minute commercial pod that combined content with a 30-second spot. "We have a formula we're constantly refining that helps

### WHO HOLDS ON TO VIEWERS

Average Program Rating Vs. Average Commercial Rating

NETWORK	PROGRAM RATING	COMMERCIAL RATING	RETENTION %
HALLMARK	0.16	0.15	96.4
COURT TV	0.33	0.31	94.8
GAME SHOW NETWORK	0.20	0.19	94.4
TV LAND	0.35	0.33	94.0
TNT	0.74	0.69	93.8
LIFETIME	0.85	0.79	93.0
4 BROADCAST NETS*	4.41	4.09	92.7
CARTOON NETWORK	0.41	0.38	92.7
TBS	0.74	0.68	92.2
TV GUIDE CHANNEL	0.27	0.24	91.8

SOURCE: COURT TV ANALYSIS OF NIELSEN MEDIA RESEARCH N POWER; ADULTS 18-49, MON-SUN, 8-11 P.M., FOR THE WEEK OF OCT. 14, 2002 \*COMBINED ABC, CBS, FOX AND NBC

us produce programs to heighten the quality of suspense," said Debbie Reichig, Court senior vp, sales strategy. "Viewers don't have the whole story at the break—it's a slow-reveal [that] parallels the investigation genre nicely." ■

## WB, Cartoon Gang Up

Sibling units merge ad sales under 'Toon banner to take on Nickelodeon

**KIDS TV** By John Consoli

**A**OL Time Warner's two main kids television properties, Kids WB and Cartoon Network, last week combined their respective broadcast and cable ad-sales staffs under the umbrella of Cartoon, which will begin selling both in the upcoming kids upfront. The goal is to take on—and surpass—leader Nickelodeon in what has been a moribund kids marketplace over the past few years.

Under the new structure, armed with Kids WB inventory, Cartoon can now offer advertisers access to about 72 percent of viewers ages 2-11 and 6-11, making it a stronger competitor to Viacom's Nickelodeon/CBS broadcast/cable combination. The move "will help us both in trying to defeat a common enemy—Nickelodeon," said WB president Jed Petrick.

The sales staffs will now report to Kim McQuilken, Cartoon executive vp of ad sales and marketing, who in turn reports to Mark Lazarus, president of Turner Entertainment Group sales and marketing. "We've got expert sales people in the kids area who can concentrate on selling kids for both [networks], while the WB sales people are experts in selling

young adults in prime time," Lazarus said. "It will bring more focus to both."

"We're handing over our baby to them," quipped Bill Morningstar, executive vp of media sales for the WB.

Kids' WB and Cartoon Network began working together when then-WB president Jamie Kellner moved to Atlanta two years ago to head Turner Broadcasting System. Over the past eight months, Petrick noted, "we have greatly increased our collaboration."

The joint operation will only cover ad sales; programming and marketing decisions will continue to be made independently. That said, Cartoon and Kids WB will still share programming. Most recently, they have swapped hit shows like *Pokémon*, *The Powerpuff Girls* and *Yu-Gi-Oh*.

Kids buyers were receptive to the move but said it won't change the market much. "We could have bought cross-networks before, but now maybe they will be able to offer more options," said one top kids buyer. "Anything that spurs competition and gives us more options is good. It means that Nickelodeon will no longer be the only 800-pound gorilla." ■



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# Nets: We'll Stick to Scripts

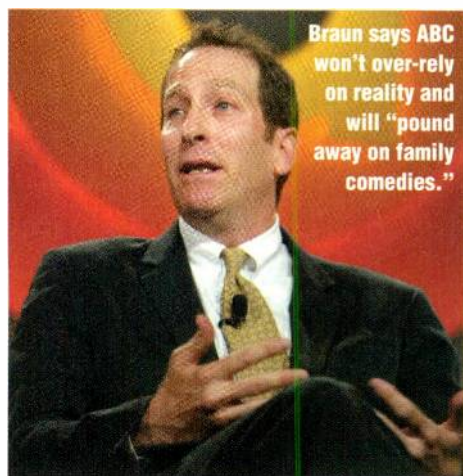
Although reality drove sweeps gains, execs vow it won't overtake fall slates

**NETWORK TV** By John Consoli

The broadcast networks last week had some heartening news for advertisers on the heels of a February sweeps whose outcome was heavily swayed by reality programming: Scripted programming will be heavily developed for next season, and the networks still consider scripted shows as their backbone.

Media buyers have expressed concerns that scheduling too much reality programming next season could put advertisers' investments at risk should the genre suddenly fall out of favor with viewers (*Mediaweek*, Feb. 17).

Executives of ABC, one of the heaviest users of reality programming during the February sweeps, said reality shows will be used only to augment the fall schedule. "We are experimenting with reality in a targeted way," said Lloyd Braun, entertainment chairman at



Braun says ABC won't over-rely on reality and will "pound away on family comedies."

FRED ROUSEY/REUTERS

ABC, who noted that the network is airing reality in time periods previously occupied by scripted shows that have been canceled or as replacements for dramas that have not repeated well. Next season, ABC will "continue to pound away at [developing] family comedies," Braun said. "They are our bread and butter."

Susan Lyne, ABC entertainment president, added that because the network concentrated heavily on developing programming for the 8 p.m. hour this season, it "came up short" in its 9 p.m. and 10 p.m. drama development, which forced it to roll out more reality at midseason.

Executives at CBS, NBC and the WB also proclaimed that scripted development has not been cut back. "We want to remain committed to scripted programming but develop some unscripted that we can fit in," said Jeff Zucker, NBC entertainment president. "We don't want

to add too much reality, because we get a premium for our scripted shows that work."

"I'm a big fan of the reality genre personally, but we do consider it a short-term franchise, at best," said WB entertainment president Jordan Levin. "I'm not going to kick ABC or Fox. They have grown [their ratings] because of reality, but the long-term measure of a network's success is in scripted programming."

Levin said that 79 percent of the WB's sweeps schedule was scripted programming, the most of any network. He added that the WB's gains in household ratings (up 17 percent), viewers 12-34 (up 21 percent), adults 18-34 (up 27 percent) and adults 18-49 (up 20 percent) were "impressive because we did not lay down against the Olympics last February."

CBS president Les Moonves was equally emphatic about his network's sweeps success based on its core schedule. "We won the sweeps [in households and viewers] based on the strength of our core schedule, not based on a bunch of stunts," Moonves said. "Clearly, reality has become a more important player, and now there is a glut, but the core schedule still has to be scripted programming." Moonves added that CBS' February win in total viewers is as important as adults 18-49 ratings. "More viewers mean more [ad] dollars," he said. CBS averaged a 9.1 in households and 14 million viewers in prime time for the month, compared to second-place NBC, which averaged an 8.2 in households and 12.4 million viewers.

The success of reality shows *Joe Millionaire* and *American Idol* propelled Fox to its first sweeps win among adults 18-49 in the net's 18-year history, beating NBC—winner in the demo for the last 12 sweeps—by 19 percent, 5.7 to 4.8. And although ABC finished fourth in the sweeps in adults 18-49, the network, bolstered by younger-skewing *The Bachelorette* and a Michael Jackson interview special, improved in the demo by 33 percent over last February.

While Fox plans to introduce three new scripted shows to its schedule this month, the network's executives were less vocal about how they plan to balance scripted and reality fare next season. Fox entertainment president Gail Berman noted that *Joe Millionaire* was the highest-rated show during the sweeps among households with \$75,000-plus incomes, and *American Idol* ranked fifth. Fox drama *24*, which led out of *Idol*, is now one of the top five dramas among adults 18-49. ■

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## TV STATIONS

# Nielsen to Expand Local People Meters, With Help

BY KATY BACHMAN

**N**ielsen Media Research last week unveiled an aggressive plan to roll out its local people-meter service to all of the top 10 markets—representing about 30 percent of all U.S. TV households—by 2006. The ratings company secured support from two top station groups, ABC and NBC, as well as cable operators Comcast and Time Warner Cable and interconnect Adlink.

Although Nielsen, which is owned by *Mediaweek* publisher VNU, has been using people meters to measure national network TV and cable audiences for 15 years, the top 55 local markets have been measured using a combination of set-top meters and diaries. By switching to local people meters, Nielsen can eliminate the use of diaries and deliver overnight demographic TV ratings to the local marketplace.

Nielsen's introduction of local people meters got off to a rocky start last year in Boston, where major network affiliates boycotted the service for eight months. The rollout announced last week has broad support.

The new plan also allows Nielsen to use the panel households from its local ratings service in the top 10 markets to increase the size of the panel for its national network ratings service. Nielsen will use the local panel households, as well as an additional 2,000 new network panel households, to increase the sample size of the network service from 5,000 to 10,000.

As the number of viewing choices has multiplied, media researchers have clamored for better research on the local level. "It's long overdue," said Brad Adgate, senior vp and director of research for Horizon Media. "Advertisers buy time 52 weeks a year, and to use a diary with lousy cooperation rates that are declining is a poor business model. The diary is from a bygone era."

With reality shows, special events and sports grabbing more of the spotlight in TV programming, broadcasters are looking forward to seeing faster local-ratings data. "There have been times when a new show was launched and all we had was how it was doing on the network," said Pat Liguori, vp of research for ABC's owned stations. "Yet local markets can vary substantially from the network due to geo-

Nielsen's Planned Rollout of Local People Meters					
MARKET	RANK	TV HOUSEHOLDS	% OF U.S.	NO. OF PANEL HOUSEHOLDS	LAUNCH
BOSTON	6	2,353,500	2.2%	600	2002
NEW YORK	1	7,282,320	8.8%	800	2004
LOS ANGELES	2	5,318,040	5.0%	800	2004
CHICAGO	3	3,351,330	3.1%	800	2004
PHILADELPHIA	4	2,830,470	2.7%	800	2004
SAN FRANCISCO	5	2,436,220	2.3%	800	2004
DALLAS	7	2,195,540	2.1%	600	2005
WASHINGTON	8	2,169,230	2.0%	600	2005
DETROIT	10	1,899,910	1.8%	600	2005
ATLANTA	9	1,971,180	1.8%	600	2006
TOTAL		31,807,740	29.9%		

SOURCE: NIELSEN MEDIA RESEARCH



Wurtzel: LPMs are an interim solution.

graphical and ethnic differences in the population." ABC has agreed to support the service for its stations in New York, Los Angeles, Chicago, Philadelphia and San Francisco.

For cable operators, which tend to attract smaller, niche audiences, a switch to meters has usually resulted in higher demographic ratings. With the diary, sample sizes often are too small to register reliable demo data for cable channels.

"All we're looking to do is get the same legitimate positive national story on a market basis," said Charlie Thurston, president of

Comcast advertising sales.

Alan Wurtzel, NBC president of research and media development, has thrown his network's support behind the LPM rollout in Los Angeles, New York, Chicago, San Francisco, Philadelphia and Washington. But Wurtzel sees the local people meter as an interim solution to his goals of increasing the size of Nielsen's national sample and ridding the industry of sweeps periods. "We've accepted the inevitability of local people meters," Wurtzel said. "In the short term, it's better than the diary. We won't have anomalous sweep months."

The expansion of Nielsen's LPM casts a shadow over the development of Arbitron's portable people meter, which the radio ratings company has been testing in Philadelphia since 2000. Nielsen has been lending financial support for that test and has an option to join Arbitron in a joint venture to commercially deploy the PPM.

"This doesn't bode well for the PPM," said Judy Vogel, director of communications insights for OMD. "This adds confusion to an already confused methodology landscape on the local level. But we welcome the measurement change, because it moves us away from diaries."

Nielsen officials said the company has not shut the door on the PPM. "The rollout of local people meters doesn't impact PPM at all," said Nielsen representative Jack Loftus. "We have always agreed we will continue to work

with Arbitron to see how and if the PPM system fits into TV audience measurement." Arbitron officials remain optimistic about Nielsen's commitment. "Nielsen continues to be actively involved in the [PPM] research program. Together, we're making progress," said Arbitron representative Thom Mocarisky.

## NEW YORK RADIO STATIONS

### WRKS-FM Sheds Joyner

Barry Mayo, one of the original architects of WRKS-FM and the new senior vp and market manager of Emmis Communications in New York, is making his mark on the station again, starting with mornings. Mayo last week replaced *The Tom Joyner Morning Show*, after a two-year run, with a live, local show called *The Kiss Wake-Up Club*, which aired on WRKS in





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several iterations in the '80s and '90s. "We're hiring personalities that are comfortable and familiar to this market," Mayo said.



Joyner's morning show is off in NYC.

For the newest version of the *Wake-Up Club*, which is heavy on listener interaction, Mayo paired former afternoon drive host Jeff Foxx with former midday host Shaila. Mayo is also on the lookout for a local comedian to join the show and a new personality for middays, currently being hosted by part-timer Diana "Miss Thing" King. Fred "Bugsy" Buggs, the station's music director, hosts afternoon drive.

Although *Joyner's* ratings were up from the Summer to the Fall Arbitron survey and was the fifth-ranked morning show in New York among adults 25-54, Mayo wasn't satisfied. "The ratings were erratic," said Mayo. "Whenever we marketed the station, the numbers were pretty good. But when we didn't market the station, the numbers were less than competitive. We don't want to buy the ratings."

The move was a blow to ABC Radio Networks, which syndicates *Joyner* on 118 radio stations, 7 of which are in the top 10 markets. ABC will also likely need to compensate agencies for any audience shortfall. Despite the setback, agencies still hold Joyner, the top Urban host in the U.S., in high regard and are confident his exit from the New York market is an isolated incident. "I'm not worried. He's a strong personality, and he'll rebound," said Natalie Swed Stone, director of national radio services for OMD.

ABC is banking on it. "Somebody in New York wants a No. 5 morning show, so I like our prospects for getting back on in the market," said Darryl Brown, executive vp and general manager for ABC Radio. "I have hopes that Emmis will change their mind." —KB

## CHICAGO RADIO STATIONS

### Infinity Shuffles Execs

Infinity Broadcasting last week shook up the ranks at its seven-station radio cluster in Chicago, showing Don Marion and Mike Fowler, two veteran Infinity radio executives, the door.

"The changes are an effort to better manage our business, serve our community and provide unmatched service to our customers," said Rod Zimmerman, senior vp and market

manager, who announced the changes on Feb. 26 and who will continue to manage News WBBM-AM and Sports WSCR-AM.

With the exception of WBBM-AM, which grew its overall share in the Fall survey to 5.5 from a 4.8 in Summer, every other Infinity station in Chicago took a hit. Infinity's combined share fell to a 21.3 from a 22.4, compared to Clear Channel Communications, which increased its shares for its six-station cluster to a 22.5 from a 20.8.

To oversee Contemporary Hit WBBM-FM and Oldies WJMK-FM, Zimmerman named Dave Robbins, who was promoted to vp and gm of both stations. He replaces Marion, who had been running WBBM-FM since 1994, and Fowler, who joined WJMK-FM in 2000. Robbins, most recently vp and gm of the company's three-station cluster in Columbus, Ohio, now reports to Zimmerman.

Harvey Wells, currently vp and gm of Talk WCKG-FM and Adult Album Alternative WXRT-FM, added responsibility for Country WUSN-FM. Wells replaces Steve Ennen, who recently was named president of Infinity's Spark Network Services. Also at WXRT, Michael Damsky was promoted to station manager, in addition to his duties as general sales manager. He'll continue to report to Paul Agase, director of sales.

Drew Hayes, operations director of WBBM-AM and WSCR-AM, added additional responsibility as station manager for WSCR-AM. Terry Hardin, gsm of WCKG-FM, will also serve as gsm of WJMK-FM, replacing Todd Wegner, who was also forced out in the realignment. —KB

## NEWSPAPERS

### War Forecast Is Mixed

With limited historical precedent to draw on, forecasters have been reluctant to predict the impact of a long war on ad spending in newspapers. Still, industry analyst Miles Groves stuck his neck out last week, predicting that 2003 newspaper ad revenue would grow between 3.8 percent and 4 percent in the event of a quick conflict and decline between 0.1 percent and 0.3 percent in the case of a prolonged war.

Groves, an analyst with the Bethesda, Md.-based media consultancy the Barry Group, had, in December, predicted a 5.7 percent increase. Since then, the risk of war has increased, he wrote in the *Morton-Groves Newspaper Newsletter* sent Feb. 22 to newspaper and financial executives. Other media analysts believe a long war would cause only a

temporary pullback as initial shock subsided.

So far this year, newspaper ad spending has grown, with ad revenue up in January an estimated 4.2 percent, despite being held back by the still-anemic classified/help-wanted category. Ad revenue rose 4.4 percent in the fourth quarter last year, led by a 12.9 percent increase in the national segment, according to preliminary estimates from the Newspaper Association of America (NAA). Retail and classified rose 3.8 percent and 2.2 percent, respectively. —Lucia Moses, *Editor & Publisher*

## SEATTLE TV STATIONS/NEWSPAPERS

### KIRO, Herald Team Up

Cox Broadcasting's Seattle CBS affiliate KIRO-TV last week announced a news- and weather-sharing partnership with Washington Post Co.-owned *The Herald*.

KIRO's pact with the 51,634-circ daily, based in Everett, Wash., 25 miles north of Seattle, is designed to provide more in-depth local coverage for the Puget Sound region, including detailed weather forecasts. KIRO's chief meteorologist Andy Wappler began producing daily and five-day forecasts on Snohomish County, the fastest growing part in the DMA, as well as the city's North Sound area, for *The Herald's* weather page on March 2.

"We get severe drizzle weather," says John Woodin, KIRO's general manager. "Because of the topography here with mountain ranges on the east and west, you can have drastically different weather just 30 miles from Seattle."

The two outlets' respective reporters and editors will begin sharing news and joining their investigative teams for special projects starting this fall. —Aimee Deeken

## LOS ANGELES TV STATIONS

### Trio Buys Hour on KTLA

In an effort to boost awareness for the popular-arts cable channel in Los Angeles, Trio last week bought time on KTLA-TV, Tribune Broadcasting's WB affiliate, to showcase the network's programming. Trio is buying 60 minutes of airtime on KTLA at 11 p.m. on March 15 to run the documentary *The Blockbuster Imperative*.

The docu, which will premiere on Trio the following night, is part of the network's March programming theme *Easy Riders, Raging Bulls*. Trio did a similar local time buy in Philadelphia last December and averaged a 1.0 rating by running programming on Fox's owned-and-operated WTXF-TV. —Megan Larson ■





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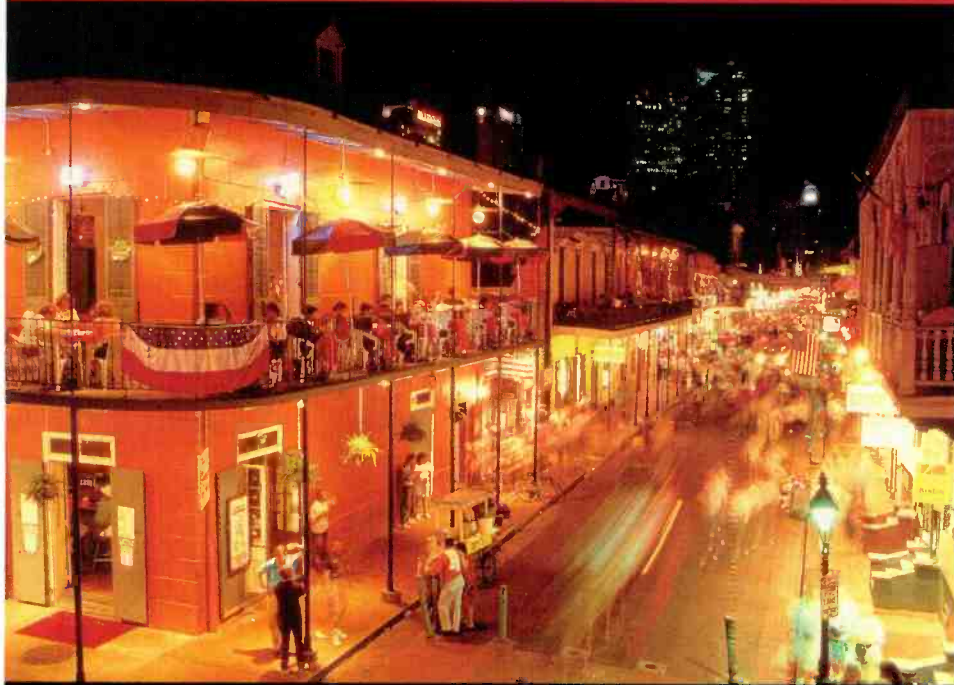
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# market profile

BY CARRIE R. BEYLUS



The Big Easy's Bourbon Street will be hopping this week as Mardi Gras celebrations reach their peak.

MARRI SEGAL/STONICITY IMAGES

## New Orleans

**NEW ORLEANS IS A RARE CITY OF MANY FLAVORS, NOT THE LEAST OF WHICH ARE** those of the creole and Cajun specialties served in the more than 3,000 restaurants lining its historic streets. A geographic locale of many firsts, New Orleans' longevity and lore make it one of the top

10 domestic tourist destinations in the U.S.

The Louisiana Purchase, which transferred ownership of 828,000 square miles—including New Orleans and parts of what would become 13 states west of the Mississippi River—from the French to the U.S. was signed in New Orleans in 1803. The bicentennial of this event will be marked this year by a year-long, statewide celebration of activities.

New Orleans is also the birthplace of jazz; home to the New Orleans streetcar line, the oldest continuously operating rail system in the world; and more than 35,000 buildings listed on the National Register of Historic Places. The District of Columbia is a distant second to New Orleans, with slightly more than 20,000 landmarks.

For many, it's the city's famed

carnival season, which culminates with Mardi Gras festivities on Fat Tuesday—the day before Ash Wednesday and the beginning of Lent—that seals New Orleans' reputation. The parades, the masks, king cakes, beads and beignets may primarily be staged for tourists, but natives and transplanted workers alike can't help but be caught up in that "little something extra" locals call lagniappe.

Lagniappe (pronounced lan-yap) is a concept unique to New Orleans. It's the idea that everything in New Orleans, from the mundane to the ridiculous, is served up with a little something extra. *The Times-Picayune*, the city's only seven-day-a-week newspaper, even calls its weekend tabloid the Lagniappe Section.

"New Orleans evokes a certain mental image, and the city more than lives up to that image," says Holly McCollum, vp at Pure Placement Media, the media-buying division of New Orleans-based Keating Magee Advertising. "In the media world, we would define lagniappe as value-added. Here in New Orleans, value-added is standard operating procedure."

WWL-TV, the market's longtime television news leader, certainly offers its viewers that little something extra. The Belo Corp.-owned CBS affiliate has been No.1 in the market sign-on-to-sign-off since the 1970s. "We go the extra mile," notes Jimmie Phillips, WWL general manager. "We offer special programming for all demos and are honest in our newscasts. Our viewers depend on us for that."

WWL is also the market leader in news programming hours with a total of 5 hours each day and the only station in the market with a sister 24-hour cable news network. Belo's Newswatch Channel 15 simulcasts each newscast and repeats it continually until the next live program. In the November 2002 Nielsen sweeps, WWL averaged a 16.7 rating/27 share over its four evening newscasts, at 5, 5:30, 6 and 10 p.m. WDSU, the Hearst-Argyle-owned NBC affiliate, was its nearest competitor with a 8.4/13 for newscasts in the same time periods. Only WDSU's 10 p.m. local news earned a double-digit rating with a 10.9 (see *Nielsen ratings chart on page 18*).

WWL was the first in the market to offer a high-definition signal, in April of 2002. Both WDSU and Viacom's WUPL, the market's UPN station, signed on last fall with their high-definition offerings. WWL has just completed the construction of its new 1,049-foot HD tower, as well as a transmitter and transmitter building.

WVUE, the Fox affiliate owned by Indianapolis-based Emmis Communications, has reworked and redirected its news programming. The station, like the others in the market, offers four evening

### NIelsen MONITOR-PLUS AD SPENDING BY MEDIA / NEW ORLEANS

	Jan.-Dec. 2000	Jan.-Dec. 2001
Spot TV	\$132,137,897	\$110,175,870
Local Newspaper	\$73,031,802	\$60,273,799
Local Magazine	\$10,030,699	\$7,839,962
Outdoor	\$5,157,458	\$5,130,920
Total	\$220,357,838	\$183,420,551

Source: Nielsen Monitor-Plus





**HELEN OF TROY**  
SUNDAY, APRIL 20TH AT 8PM/7C

**BIG. BOLD. BLOCKBUSTER.**

**LEGENDARY  
ORIGINAL EVENTS**

**USA**  
NETWORK

# market profile

newscasts, but it is the only one with local news at 5:30 p.m. (national news runs on the competing network outlets at that time). The new local program began on Sept. 16, 2002. In its first Nielsen book, November 2002, the show ranked third in the time period with a moderate 5.7/9 to WWL's 15.2/25 and WDSU's 7.9/13.

WVUE is the also the only station with a late newscast from 9 to 10 p.m. The hour-long program offers more news earlier in the evening and a smooth lead-in to the 10-to-midnight double-run sitcom block of *Seinfeld*, *Frasier*, *Frasier*, *Seinfeld*. In 2005, the station also takes over *Wheel of Fortune* and *Jeopardy!* from WWL. By moving its 6 p.m. news up to 5:30 p.m., the station has cleared the 6-7 p.m. slot for the highly anticipated arrival of the two blockbuster game shows.

In the November sweeps, WVUE's current double run of *The Weakest Link* pulled a 5/7 in both timeslots. "Those numbers are some of the best in the nation for that show," says Joe Cook, Fox's regional vp and gm at WVUE. "If we could overachieve with *Weakest Link* at 6 and 6:30, think what we can do with *Wheel* and *Jeopardy!* in 2005." Cook was promoted to his current position on Feb. 1 after coming out of retirement (he had been gm at WALA, Emmis' Fox affiliate in Mobile, Ala.) and joining the WVUE as gm in October 2001.

Tribune Broadcasting has the market's only duopoly with WGNO, the ABC affiliate and WB affiliate WNOL. Both stations are headed up by Larry Delia, who joined the group as gm last May. Delia came from WVNy, Straight Line Communications' ABC affiliate in Burlington, Vt. Last October, WGNO rebranded the station with a new set, new logo and new graphics. According to Delia, the old setup had been in place for six or seven years and it was time for a change. Also in October, sports director Ed Daniels was promoted to co-anchor at 6 and 10 p.m., and Harry McCulla, who was the weekend sports anchor, replaced Daniels at his old post at the station.

"Tribune is committed to buying the best programming and we are able to cross-promote and air these properties on both stations," says Delia. "In the last two ratings books, our numbers for *Friends* and *Everybody Loves Raymond* have grown on both stations and we're trending up in the February sweeps as well." *Friends* airs on WGNO Monday-Friday at 6:30 p.m. and on WNOL at 9:30 p.m. *Raymond* is on WGNO at 11:30 p.m. and WNOL at 9 p.m.

UPN affiliate WUPL, Viacom's self-

## RADIO OWNERSHIP

Owner	Stations	Avg. Qtr.-Hour Share	Revenue (In millions)	Share of Total
Entercom Communications	2 AM, 4 FM	29.7	\$28.1	45.8%
Clear Channel Communications	2 AM, 5 FM	14.3	\$21.8	35.4%
Wilks Broadcasting	4 FM	22.9	\$6.4	10.4%
222 Corp.	1 AM, 1 FM	7.2	\$1.8	2.9%

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

## NIelsen RATINGS / NEW ORLEANS

EVENING AND LATE-NEWS DAYPARTS, WEEKDAYS

### Evening News

Time	Network	Station	Rating	Share
5-5:30 p.m.	CBS	WWL	16.5	28
	NBC	WDSU	7.0	12
	Fox	WVUE	6.9	12
	ABC	WGNO	3.7	6
	WB*	WNOL	3.2	6
	Pax*	WPXL	1.6	3
5:30-6 p.m.	UPN*	WUPL	1.3	2
	CBS	WWL	15.2	25
	NBC	WDSU	7.9	13
	Fox	WVUE	5.7	9
	WB*	WNOL	4.0	7
	ABC	WGNO	3.5	6
6-6:30 p.m.	UPN*	WUPL	1.9	3
	Pax*	WPXL	1.8	3
	CBS	WWL	18.1	28
	NBC	WDSU	7.6	12
	Fox*	WVUE	6.9	12
	WB*	WNOL	5.4	9
	ABC	WGNO	3.7	6
	UPN*	WUPL	1.8	3
	Pax*	WPXL	1.7	3

### Late News

9-10 p.m.	Fox	WVUE	6.3	9
10-10:30 p.m.	CBS	WWL	16.9	25
	NBC	WDSU	10.9	16
	WB*	WNOL	5.4	8
	Fox*	WVUE	4.9	7
	ABC	WGNO	4.0	6
	UPN*	WUPL	3.5	5
	Pax*	WPXL	0.9	1

\*Non-news programming Source: Nielsen Media Research, November 2002

described entertainment station, recently replaced its late-fringe mixture of ethnic and non-ethnic programming with a solid ethnic block from 9 p.m. to midnight. Says Peter Uzelac, WUPL station manager: "We've replaced a combo of *The Drew Carey Show* and *Just Shoot Me* with programming better suited to our audience composition, and we've had great success. *The Steve Harvey Show* at 10 and 10:30 p.m. has showed the most promise, with consistently growing

numbers since we debuted it in the fall of 2002," adds Uzelac.

New Orleans and its local media is heavily influenced by its ethnic diversity. At 30 percent, the market's African-American composition is more than double the top 50 market average of 13, according to Scarborough Research (see *Scarborough chart on page 28*). The trend is also evident in the predominance of Gospel- and Urban-influenced radio programming. Also of significance in New Orleans radio is its histo-





# AWARD-WINNING ORIGINAL HITS

**BIG. BOLD. BLOCKBUSTER.**



# market profile

ry of unusually high costs-per-point.

"Radio costs-per-point have always been higher here than those in TV," notes Pure Placement's McCollum. "Perhaps because WWL is such a dominant player in television, the competition for dollars among the other stations is so fierce it keeps the TV costs down." According to McCollum, depending on the demo or the quarter, radio cost-per-point can range on the high end between \$60 and \$75. She also attributes much of this to consolidation in the market, in which Atlanta-based Wilks Broadcasting is the newest player. Wilks' 10.4 percent market revenue share, combined with Clear Channel Communications' 35.4 percent and market leader Entercom Communications' 45.8 percent, make up 92 percent of the total

radio-revenue pie (see *Radio Ownership chart on page 18*).

In May of 2002, Wilks swapped its Classic Rock outlet, WRNO, with Clear Channel in exchange for Alternative Rock KKND. "Both stations retained their format, personalities and call letters and are both doing well in the ratings," says Lee Killian, Wilks' gm and market manager. If the swap brought no evident changes in the stations and both are in fact doing well—WRNO is ranked No. 9 overall and KKND is No. 10 in Arbitron's most recent survey—why the swap?

"Clear Channel likes to have the best signal in every market," says Muriel Funches, vp and market manager for the company. Funches arrived in New Orleans in May 2002 from a gm position with KODA and KHMV,

Clear Channel outlets in Houston.

Still, others feel the switch had more to do with WRNO's popular morning show, *The Walton and Johnson Show* (ranked No. 4 among adults 12-plus during morning drive time in the Fall 2002 book). Prior to the swap, the show was syndicated out of New Orleans. There is speculation that Clear Channel actually wanted the show to syndicate out of Houston, which it is doing now. Rather than just buying the intellectual property and moving it to Houston, which would have resulted in Clear Channel competing against itself in New Orleans, it was just as easy to swap the relatively equal stations and achieve the same objective.

While Funches maintains that the addition of WRNO to Clear Channel's cluster was also a way to "round out the cluster in terms of format," KFXN, another Clear Channel property in the market, had the same format at the time. After the swap, however, in July 2002, Clear Channel flipped KFXN to KSTE (Adult Contemporary Hit Radio), giving it four Urbans and one Country, Classic Rock and CHR.

In other format moves, Wilks' Active Rock WXXF changed formats last November to Contemporary Inspirational. "There are 107,000 people listening to Gospel with block programming on weak AM signals in New Orleans," says Wilks' Killian. "Now with Praise 94.9, the Inspiration Station, they have a strong FM frequency, no block programming and the opportunity to listen to new Gospel artists."

Entercom—the market leader in both ratings and revenue even with only six stations to Clear Channel's seven—has done so on the strength of the "Wall of Women" content it has strategically created with its FM properties. "With WEZB's Rhythmic CHR, WKZN's Hot AC and WLMG's Soft AC, we can build an advertising buy that targets practically every key female demo in the market," says Connie Macera, vp/gm, director of sales at Entercom.

The company moved its stations into one facility in September 2002. At that time Macera and Phil Hooper, Entercom's vp/market manager, joined forces, but each retained a specific focus at the combined group. Macera's main focus is sales and Hooper concentrates more on the operations and programming side of the enterprise.

WWL-AM, the market's No. 2 station overall, is Entercom's 50,000-watt heritage News/Talk station that carries the LSU Tigers games and is (continued on page 28)

## NEWSPAPERS: THE ABCS

	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
<b>Orleans Parish: 188,064 Households</b> <i>The Times-Picayune</i>	85,653	96,558	45.5%	51.3%
<b>Jefferson Parish: 176,474 Households</b> <i>The Times-Picayune</i>	88,460	96,845	50.1%	54.9%
<b>St. Tammany Parish: 70,538 Households</b> <i>The Times-Picayune</i>	32,952	36,652	46.7%	52.0%
<b>St. Bernard Parish: 25,142 Households</b> <i>The Times-Picayune</i>	12,696	13,761	50.5%	54.7%
<b>St. Charles Parish: 16,568 Households</b> <i>The Times-Picayune</i>	8,421	9,278	50.8%	56.0%
<b>Plaquemines Parish: 9,056 Households</b> <i>The Times-Picayune</i>	4,346	4,833	48.0%	53.4%

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

## RADIO LISTENERSHIP / NEW ORLEANS

STATION	FORMAT	Avg. Qtr.-Hour Share	
		Morning Drive, 12+	Evening Drive, 12+
WWL-AM	News/Talk	10.7	10.2
WQUE-FM	Urban Contemporary	10.4	11.8
WYLD-FM	Gospel	9.6	7.4
WRNO-FM	Classic Rock	6.8	4.0
WLMG-FM	Adult Contemporary	5.9	6.7
WTKL-FM	Oldies	5.7	5.2
KKND-FM	Alternative	5.3	5.1
WNOE-AM	Country	5.0	5.7
KMEZ-FM	Urban Oldies	4.6	5.5
WEZB-FM	Pop Contemporary Hit Radio	4.0	5.4

Source: Arbitron Fall 2002 Radio Market Report





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# SONY PICTURES TEL



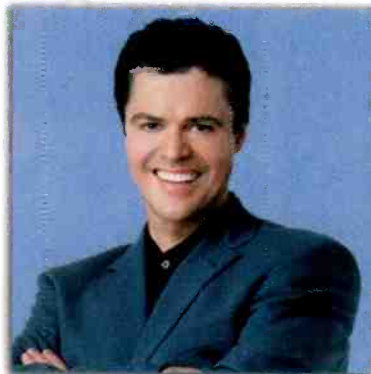
SEINFELD



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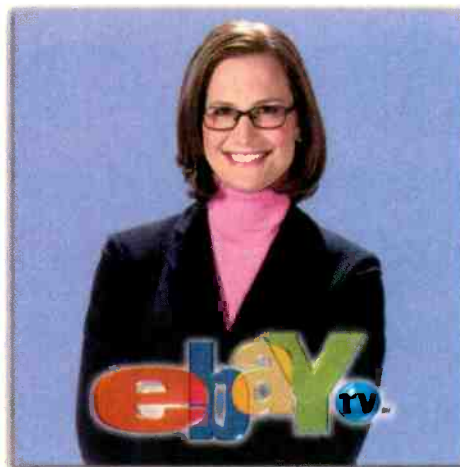


# TELEVISION PRESENTS...

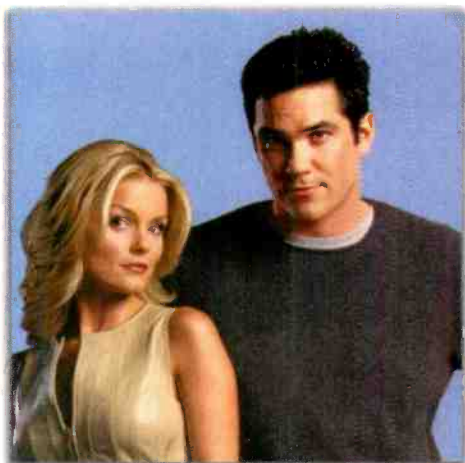
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WALKER, TEXAS RANGER

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Source: US Median Household Income - U.S. Census Bureau 2001  
Source: DIRECTV Median Income - Based on a random sample of surveyed DIRECTV® Customers, 10/02  
Source: Adults 25-54 Index - Nielsen Media Research Phone Survey, October-November 2001



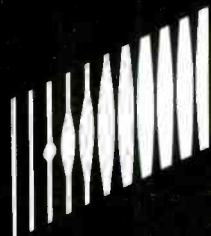


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\*Yankelovich/Harris \*\*Fairfield Research



# ADWEEK MAGAZINES

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■ Our Agency of the Year, **Universal McCann**, proved skeptics wrong with an enviable 2002

See page 4

■ An exclusive interview with new America Online marketing chief **Len Short**

See page 8

■ **Media round-table:** Six agency leaders, three hot-button issues

See page 12

# Media Report

**70 MILLION  
HOMES.**





# [ BRAVO! ]

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AT THE TOP: Clockwise from left, head buyer Donna Wolfe, chief strategy officer Mark Stewart, chairman/CEO Robin Kent and client services director George Hayes.

# Universal Appeal

Winning top talent from its rivals and a score of new accounts, Universal McCann proved skeptics wrong in 2002

BY JACK FEUER PHOTOGRAPH BY LEN IRISH

**A**lthough he's a friendly sort, quick with a smile and often charming, one gets the sense that Robin Kent is the kind of executive who wouldn't mind a good row. This is particularly true when the chairman and CEO of Interpublic Group's Universal McCann is asked what he thinks of detractors who claim UM is too beholden to creative sibling McCann-Erickson.

"We really want to shove it down the throats of our competitors," says Kent with the confidence one might expect from the son of a pub owner in England's Midlands. "They are always putting our positioning down."

Being closely aligned with creative sister McCann-Erickson is a competitive advantage, he argues. "In the bigger global picture, in the past five years, we've not had to concern ourselves with breaking away from our parent, merging with

another media agency or creating a new identity," he says. "We didn't have to live through any of that, which can take a year, maybe two, to become one company. While everyone else was doing that, we were getting our act together."

The results: UM added or successfully defended \$1.7 billion in billings in reviews last year. In media-only pitches, it won eight out of the nine U.S. media-only contests it entered, and not a single client defected. On its own or with McCann-Erickson, UM tallied a diverse list of impressive clients, including Sony, Purina, Major League Baseball, L'Oreal, Maytag, American Airlines and Wendy's. And the agency added to its considerable management depth with big-name hires from rivals including MindShare and Zenith Media.

Because the agency triumphed with a distinct positioning, because it was able to recruit top talent, and because it excelled at building relationships with a blue-chip client roster, Universal McCann is *Adweek's* Media Agency of the Year for 2002.

"I think they had so much success because they come at things a little differently, they don't look at things in a cookie-cutter way," says Dawn Jacobs, vp of advertising for Johnson & Johnson, for which UM does planning on several brands and national broadcast buying on all brands. "They're smart, very committed to [the client's business], and when they say they're going to do something, they do it. People notice."

Says competitor Charles Courtier, CEO of WPP Group's Mediaedge:cia: "There's no question they're formidable right now in the U.S."

But rivals tend to add a caveat when acknowledging the agency's success. "I do have a whole lot of issues with this full-service thing they're fooling around with," says one, who grants that, "from a competitive-respect standpoint, they're in the top tier."

Kent clearly relishes the discomfort of competitors. "People haven't been able to understand how we've managed to be what we are," he says. "It flies in the face of what everybody has been saying about media independents for the past 20 years. I know, I believed it, too. Our success flies in the face of what every single one of them does every day and what they preach. They are all waiting for us to fall on our faces."

With its McCann sister, the agency won six accounts, including Avaya, Wendy's International, Advanced Micro Devices and Major League Baseball, accounting for \$400 million of its new billings last year.

The one that got away in 2002, the \$400-\$500 million Gillette review, was big, however, and the sting of the loss has not diminished with time. "I got in the shower the other morning and staring at me is a bloody Gillette Venus shaver!" exclaims Kent. "I got out and said to my wife, 'Are you torturing me?'"

Still, it was the only blemish in Kent's first year as chairman and CEO. Promoted from president in January, he wasted little time in readying UM's act for prime time. Kent had considerable help at the top from Sean Cunningham, head of UM New York; top client services director George Hayes; and head buyer Donna Wolfe. And Kent's arrival freed up chief strategy officer Mark Stewart, who had been managing UM in North America, to concentrate on one of the network's core strengths, strategy. (The agency's largest clients, including Sony, Johnson & Johnson and Nestlé, single out strategy as a primary benefit of UM.)



Our House of the Year February 2003



Photography by Keith Scott Morton



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ANN GAULOCHE, 42, soccer mom, freelance artist, local golf champ

For more information on why 66% of American women live the casual, comfortable lifestyle, as reported by the Country Living/Yankelovich study *America's Pursuit of Comfort*, contact Steven Grune, VP, Publisher, at 212-649-3190.



Come home to comfort <sup>SM</sup>

Hayes was named AOR director, and UM moved aggressively to build an agency structure based on what Stewart calls "discipline and practice" hubs rather than geography.

UM hired Rob Kabus from Leagas Delaney as a hybrid media and account planner (Kabus is both director of strategy planning at McCann and a director of media planning at UM). And Brett Stewart was brought across the country from UM San Francisco to serve as director of strategic print services.

But the attention getters were the hires from other shops. An all-star team of top recruits included Peggy Kelly, longtime head of Bristol-Myers' in-house media team, who took over as global client services director on Johnson & Johnson. OMD's Annette Cerbone, following a brief stint at Discovery Networks, joined as director of national broadcast. Zenith Media's Greg Smith came over to run UM's IT operations and Kim Kadlec was named svp of the Coca-Cola AOR. MindShare's Jean Pool signed on to run UM's critical spot-buying operation, LCI, which handles upward of \$1 billion in General Motors billings.

The team jelled quickly. Kent cut his advertising teeth at Saatchi & Saatchi in London from 1976-82, a period when the agency terrorized the competition and became one of advertising's largest and most famous shops. He knows how to build a motivated team.

"Robin doesn't stifle people from saying what they want to say," notes Pool. "There's a sense of freedom here. We have these North American management meetings once a week, [and] I can tell by the way these people interact with each other that they really like each other, that they like working with each other. There's nothing more powerful [in the pursuit of] new business."

"Our core team has been working together five, six, seven years now," adds Mark Stewart. "We finish each other's sentences. And we brought in good people. When you get the right resources and the right management, it's like a sports team. You have the right coaching, the key positions filled, and you get on a roll."

The consistency of the team is one attribute cited by client David Raines, vp, media director of Coca-Cola's North America division. "I've known Donna Wolfe and the core agency people for many years," he says.

"They're smart and respected," adds Raines, who has worked with the agency for 14 years. "They negotiated a little property we have been involved in called *American Idol* and you can see the results of that. Robin Kent adds a whole new dimension to UM leadership that is paying dividends. I have always thought they were a terrific group, but now that is being marketed. And when their capabilities are sold effectively, people get it."

Anne Fox, vp of advertising and relationship marketing for 12-year UM client Nestlé, says one selling point is that despite its size, the agency is flexible, always open to new ideas. "They're willing to learn," she says.

But Robin Kent still has that shaver staring him in the face, a reminder that things don't always work out the way you want them to, no matter how good the team is or how high client satisfaction may be. And all those fully independent specialist rivals are still out there, waiting for the chance to prove UM's positioning wrong.

"Unless conflict excludes us, we will be in everything to the death in 2003," he promises. "We will torture ourselves if we don't win, and we are constantly looking for new areas and new opportunities. I am actually expecting us to be better this year."

## A Word From the Client

*Veteran movie executive Geoffrey Ammer, president of worldwide marketing for Columbia Tri-Star Motion Picture Group, left Revolution Studios for Sony's Culver City lot in September 2001, just as parent Sony Corp. was entering the final leg of its media consolidation review. In the 18 months since, he's seen how Universal McCann works in close-up.*



GEOFFREY AMMER

### How would you describe Universal?

It is extremely hard working, innovative, relentless in its pursuit of the out of the ordinary. You expect publicity to book talk shows. You expect creative to do trailers. You expect media to put together a plan. But they always try to add that extra push where you least expect it.

### What are some examples of that?

For last summer's XXX, we were trying to figure out how to tie in to the All-Star Game on Fox [a frequent promotional partner]. We came up with the idea of a blimp, and they got a deal where it was the XXX blimp, and Fox actually broadcast out of it. Another example, again with baseball and Fox, was this past World Series, when the California Angels got into the playoffs and we had *Charlie's Angels*. They did a deal where we did a special *Charlie's Angels* shoot, and we ran a 30-second spot with it. Plus, Fox used all of our footage from the teaser campaign in the opener and repeated it the following week.

### UM obviously impressed Sony in the review, because it defended its studio business and won the consolidated account. Why do you think it prevailed?

I look at the individuals who are going to be on my account. It's not necessarily who has the flashiest presentation, it's the ones you believe can actually do the work. They have the people you feel most comfortable with handling your business. For me, when I sit down in a room, there's just a comfort level when I see them walk in the door.

## STATISTICS

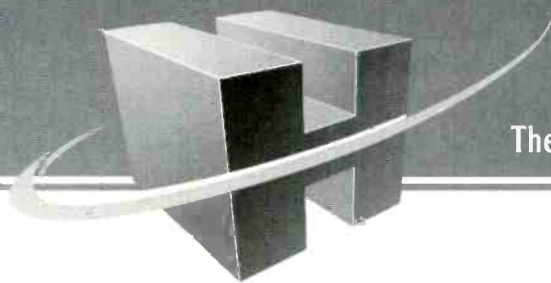
<b>BILLINGS</b> Up 31 percent to \$8 billion (est.)	<b>ACCOUNTS LOST/MEDIA BUDGET*</b> None
<b>REVENUE</b> Up 31 percent to \$360 million (est.)	<b>HIGHLIGHTS</b> Launched media-neutral consultancy Communications Architecture; Robin Kent promoted to chairman and CEO; Mark Stewart appointed chief strategy officer; and George Hayels upped to AOR director; Greg Smith and Kim Kadlec recruited from Zenith; Annette Cerbone joins from Discovery Networks; Jean Pool joins from MindShare.
<b>WIN/LOSS PITCH RATIO</b> 8 out of 9 (media-only reviews)	
<b>ACCOUNTS WON/MEDIA BUDGET*</b> Sony Corp./\$600 million Nestlé • Purina /\$375 million American Airlines/\$110 million Maytag Corp./\$100 million Richemont/\$50 million ExxonMobile Lubricants & Specialties/\$30 million	

\*Only largest accounts included. Sources: Adweek, agency reports and CMR.



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A conversation with

# LEN SHORT

## AOL's new chief marketer on broadband, big events and buying time

In a world filled with major marketing challenges, the task of repositioning America Online is at the top of the list. The AOL Time Warner online unit is on the verge of launching a new product, AOL Broadband, which is the centerpiece of the strategy to turn around both AOL's slowing subscription growth and, by extension, the health of the AOL-Time Warner merger. The job of selling the American public on AOL has fallen to former Charles Schwab & Co. marketing chief Len Short, who took on the role in January of evp of brand marketing at AOL, following a year-and-a-half break from corporate life. Short moves fast. He fired incumbent agency Gotham in New York during his first week on the job and promptly launched a review for the \$150 million campaign to rebrand AOL. He doled out assignments to review finalists BBDO in New York and Crispin Porter + Bogusky in Miami. He has also been buying ad time, having BBDO produce spots for the Super Bowl, the Daytona 500 and the Academy Awards, part of AOL's strategy to ally itself—and especially AOL Broadband—with major pop-culture events. In an exclusive interview, Short talks to *Adweek* contributing editor Catharine P. Taylor about the media environment and the challenges and opportunities it presents for AOL.

**Q:** This story will be running as media executives head to New Orleans for the annual 4A's Media Conference. How would you define media?

**A:** It's where people are looking. At least that's what we're looking for. Our approach is to try to elevate our presence in bigger events, like the Super Bowl. If you look at what we did at Schwab, we went from being broadly distributed but not a big part of anything to creating some signature positions and key events throughout the years.

**You took an 18-month sabbatical before taking the job at AOL in January. How has the U.S. media industry changed in that time?**

I left at the end of the frenzy where the sky was the limit. What I missed is the whole grinding halt that all those possibilities came to. We're stepping right now into a media environment where our strategy is to be big at big events. For instance, we just did a thing with Nascar at the Daytona 500—which is Nascar's Super Bowl. Nascar has a huge audience and huge sponsors. We own a car. Our guy [Jeff Green] happened to come from nowhere and win the pole position. So we walked in [to Daytona 500 broadcaster Fox] at the last minute and said, "We want to make something of this." We created a special commercial that played off our driver and AOL Broadband both being fast. And we paid 28 percent less than in the upfront. Now, that's unheard of. What it says to me is that some of the big signature stuff is going unbought because people are looking at their [media] dollar and spreading it over a broad buy. One of the things we're wrestling with at AOL is that we've been advertising, but it doesn't break through, and we're back in an environment where we need to break through. We need to be ever present, but we have to make our presence known when people are watching, when the events are important. So we are doing the same thing at the Academy Awards.

**Can you describe what AOL's media plan used to be?**

The audience was very broad, and it was basically an efficiency buy, so [the ads were] all over [but] never the prime programming. It was never *Friends*. It was all the rest of the stuff. And there was a fair amount filling in with late-night and then a whole bunch of barter. You'll run into the advertising, but it never creates momentum and impact. I understand it from watching the same thing at Schwab, because that plan was all about efficiency. When we started taking some liberties and doing some things in bigger events, all of a sudden that became a far more efficient way for us to go to the market. Our awareness and our momentum shot up.

**How do you do the same thing at AOL, where you've got to make sure the brand is out there, but on the other hand there are a lot of cost pressures?**

In our case, we were very focused on ubiquitous presence, so there was a lot of money spent on "Keyword AOL" advertising. You'll see the ads everywhere. But the point is, what does that accomplish? It doesn't demonstrate our product. Therefore, we are looking to rework our partnerships in a way where we have a much better demonstration of what AOL, and particularly AOL Broadband, means to a consumer.

**I don't think most people comprehend what AOL Broadband is.**

No, you have to show them. One of our big challenges is that we have to let people see that from outside the service. They have to see it to know what we are talking about, but how are you going to become an AOL Broadband member without seeing it? We're concentrating on, first of all, elevating AOL to a grand stature above all the noise, because there is going to be a lot of noise about fast connections by a million different spenders, like the phone companies. So it's going to be a message from all over of ubiquitous change, of "you ought to be considering making this shift, essentially from black and white to color." We want to elevate our brand presence so that we become that Category One provider, that elevated brand,





much like Budweiser is in the beer category or Coca Cola is in the soft-drink category. The second thing is that broadband is not generic. Everybody else is just offering a connection, and we're taking it to the next level.

**Do you have any thoughts on broadband as a consumer phenomenon? It seems to me that while nobody was looking, broadband has reached critical mass.**

I've been saying this for a long time—that everybody overplayed the Internet, and then, of course, it's just like a stock. It gets beaten back beyond all reason. And then, people start saying, "Oh my god, there's something here." We're in that cycle with broadband, because I can tell you, first of all, the adoption is amazingly fast. People's household behavior doesn't change fundamentally when the Internet enters the household, but it changes fundamentally when broadband enters the household. Television becomes very much secondary, and there's not even much good content yet on broadband.

**Whom do you consider to be AOL's broadband competition?**

Well, essentially it's everybody—phone companies, cable companies and so forth. But in some ways, we don't have competition, because our product is fundamentally compatible with

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**People's household behavior doesn't change fundamentally when the Internet enters the household, but it changes fundamentally when broadband enters the household.**

all the connection providers, and we have proprietary content. However, at this early stage of broadband, some people are making a decision between us and another broadband provider, because they see us as a dial-up connection. That's going to get eliminated as we go forward. In the past, you'd go to MTV to watch the videos they wanted to show you, and in the future you will go to us to watch any video you want—plus the ones that are breaking before they hit MTV.

**It's the convenience factor.**

That's what TiVo is. When I started in business, there was a thing called Federal Express, and literally in a month we went from doing business by mail to a way where everything worth writing was sent overnight. Fax machines have been around since World War II, but it took Federal Express to speed business up so that all of a sudden, a year later, fax machines went up like a shot. It just needed that fundamental step. Not to minimize what TiVo is, but in some ways, TiVo is to broadband as Federal Express was to the fax machine. The essential idea is of being able to control your entertainment and have it available to you.

**As an advertiser, how do you deal with consumers who can increasingly do whatever they want?**

It's easier in a service category. For instance, it works in financial services, because everybody cares about stocks, and it's very easy to put together a very coherent approach to the marketplace. Meet them where they want to be met; offer them opportunities to interact. It's harder if you're a brand manager at Procter & Gamble trying to sell soap. For AOL, there becomes a very rational assemblage of ways to have a presence and ways to create that interaction. If you create a certain per-

spective, the media opportunities fall into place, and they start to organize behind the principal, and that may be easier for us, because we have an understanding of where we need to fit into the popular culture.

**Obviously, there's big emphasis right now on the union between entertainment and advertising. What is your perspective on that?**

It's a lot like sponsorship. There are a few great things to get done, and then there are a million people who follow and do wasteful, not-so-good things. I never liked sponsorships, because it seemed like a big waste of money that happened to be driven by some lesser ideas that weren't marketing considerations. I've since seen them make a huge impact for categories where you wouldn't have thought there would be sponsorship opportunities. So it has to do with how they are activated.

**Is it worth it for AOL to blanket the world with CD-ROMs?**

Do I think they are irrelevant? No. Do I think they are underutilized? Yeah. They could carry a whole lot about a particular sport; they could carry a lot of interesting stuff. Everybody has a ROM drive, so it could become like a free DVD, and the content could become very valuable to people.

**How should media and creative work together, so that an ad idea is a fully thought-out integrated concept?**

It's difficult to make that happen. You go through the review process, and the first thing a consultant says is, "Let's not ask for media, because the agencies will all come in, and they will make their creative presentation, and then you will get this disconnected media segment of the presentation." It's actually very comical that here in a new-business situation, they can't even make those two things hang together, that the consultants say [to] keep them apart. That's the agency's fault, because frankly, the presence is absolutely as important as the message, and the message has to activate the presence.

**Yet much of the time, creative and media assignments are divided, even though it seems it's the wrong time to be doing that.**

Right, so what is happening is there's less optimism from the creative guys, and then the media guys are grinding the numbers, and the message is flatter and flatter in the marketplace.

**How has the challenge of marketing an Internet product changed from where it was five years ago?**

It's not different, because when we were obviously the leader in online [trading] at Schwab, we were marketing the proposition of your control over your financial future. So online became an expression of that, but it netted up to a much bigger idea. Online wasn't the point. If you think of all the dead Internet brands, the point of the brand was that it was something that you knew about, like pet supplies, that was now online. Online is just a natural extension of what we were selling: access and control.

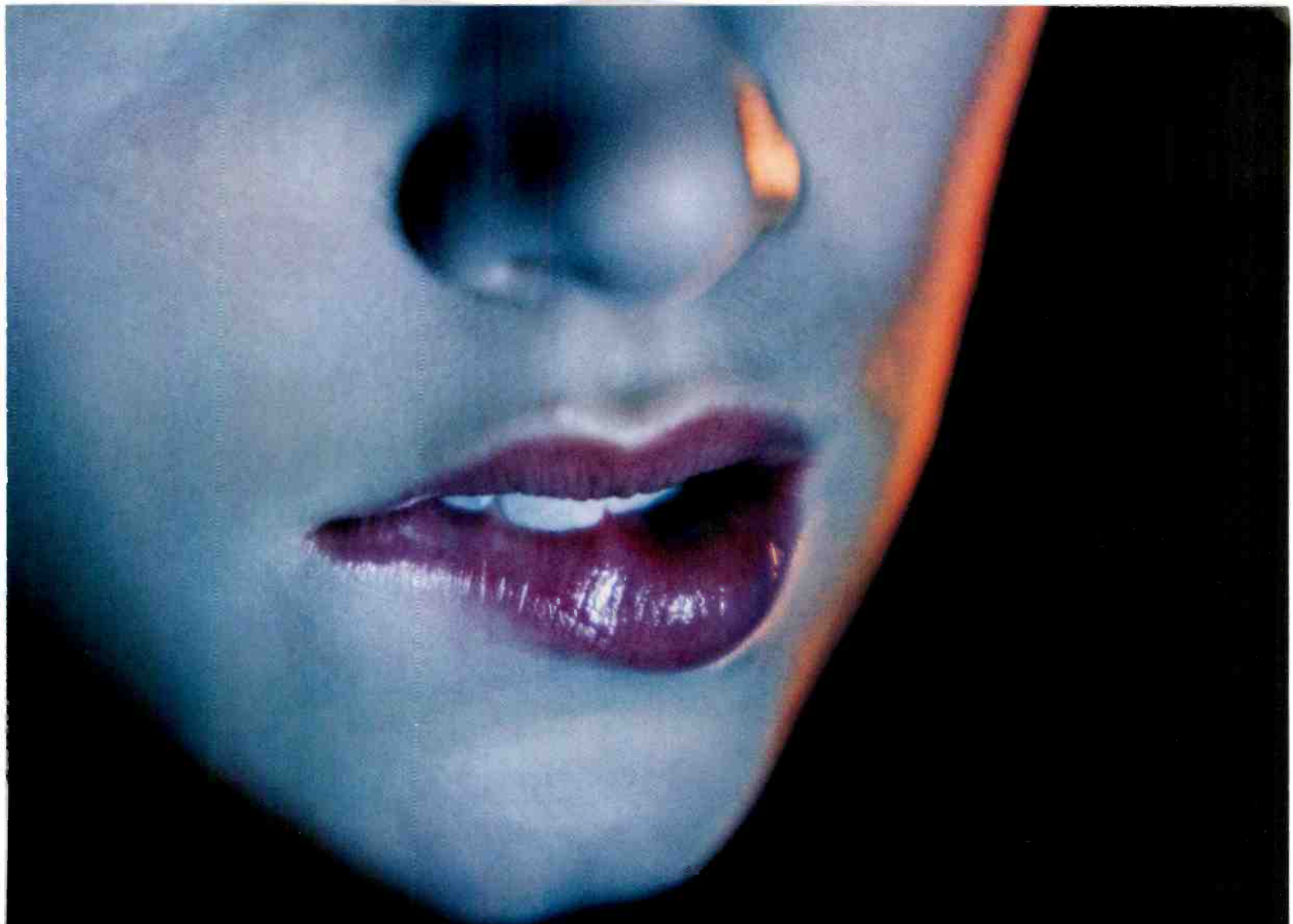
**If you had one message for all of the media executives who will be at the conference, what would it be?**

Broadband is really going to rock their world.

**What would you say to people who say, "He is just saying that because he's at AOL now?"**

I expect them to say that. And I would say, "Don't say I didn't warn you."





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# Planning the Next Step

Six media mavens dissect the strategies behind buying in 2003

**O**n Feb. 4, six leaders of the media-agency business—five of them members of the American Association of Advertising Agencies' Media Policy Committee—gathered to discuss issues facing the industry, including what magazines need to do to compete against television, why the upfront buying season is like the Olympics and how to fix research. Renetta McCann, CEO of Starcom North America; Carolyn Bivens, president/CEO of Initiative Media North America; Marc Goldstein, president/CEO of MindShare North America; Rich Hamilton, CEO of Zenith Optimedia, the Americas; Mark McLaughlin, president of FCBi; and Charlie Rutman, president of Carat North America, put their perspectives on the table.



MINDSHARE'S MARC GOLDSTEIN; INITIATIVE MEDIA'S CAROLYN BIVENS; ZENITH OPTIMEDIA'S RICH HAMILTON



## Print vs. television?

**RENETTA McCANN:** There's a theory that says there are some economic markets where you move to one thing instead of trying to spread your dollars and go for the most efficient thing. You go for the most impactful thing or the one thing that is most in demand. And people are moving towards TV. There still is a priority placed on visual media; there is something about the multisensory encounter with consumers that's more valued. The other thing is—and I've said this directly to the print community so they won't be surprised—some of their practices in terms of how they sell against each other, and they really don't have an opportunity to sell their category, lets the conversation down. There may be too much circulation out there and too many publications.

**MARK McLAUGHLIN:** There's such tremendous pressure to collapse the time between cause and effect. As soon as you've got a Web site built that has proven that it can pull people into a relationship and get them to transact, you want to turn on media that pops that traffic right away. Print is probably very

good at it, but when you aggregate your audience over a six-week period or a 10-day period, it's harder for us to track and say, "See, we did that and this." We run a burst of television advertising and simply because it happened so quickly, we aggregate all those eyeballs. And a small percentage of them off a very mass base react very quickly—we can demonstrate cause and effect. Whether it's people through the door on Saturday or visits to a Web site, we're having a harder time correlating the investment in print to behavioral change, and it has a lot to do with the way they aggregate their eyeballs.

**CHARLIE RUTMAN:** Television has a marketplace of supply and demand where there is a finite supply. It's not as easily substitutable. In magazines, it's pretty easily substitutable, and there's no such thing as a sell-out. It's the only medium I can think of that doesn't sell out.

**RICH HAMILTON:** The magazine medium has always been hurt more in bad times than the other media, and it goes back to this whole issue of immediacy.

**McCANN:** The shame of it is some of them have intensely active and engaged readers. There was a blurb in Oprah's magazine about some Clinique product, [and after it ran] you couldn't find it. I couldn't find it in Chicago. They have great power.

**McLAUGHLIN:** The slice of a magazine's circulation that is a passionately involved reader that loves that brand is somebody I want to hitchhike on that relationship and transfer to my brand. A lot of their new metrics have to be around their most loyal people who love their brand and how they get them into

a more involved relationship that leads to new products and opportunities. It depends on the category, but a magazine like an *Esquire*, there are people who are very, very involved,

who are tearing pages out—"Gee, I'll try that wine!" You love to get into the middle of a relationship like that, but we're lacking the accountability.

**RUTMAN:** We talked a lot over the years about appointment viewing, and each magazine has its core audience of appointment readers. Extrapolating that from the casual readers, whether it's price or something else, is critical.

## Will the upfront ever change?

**RUTMAN:** The network upfront is treated almost like an Olympic sport. Yeah, it's an important business proposition, but I'm not sure it's in our clients' best interest when you have people sitting at their company at 4 or 5 o'clock in the morning, eating cold pizza, and trying to make hundred-million-dollar decisions. I'm not trying to shift the balance of power from the seller to the buyer or the buyer to the seller. I would like rules of engagement that make it a more businesslike effort—if there were a way to get an industry working group of buyers and clients and sellers to come up with rules of engagement to make it more civil and businesslike. I don't know



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another buying and selling interaction that occurs like that. **HAMILTON:** I would suggest if that ever happened, the first thing that would happen after that is somebody would break the rules in order to get a better deal. There's been talk about the obsolescence of the upfront for 20 years. We're competing against each other, and the clients are competing against other clients, the agencies are competing against other agencies for limited inventory. The broadcast networks increased their share of the total upfront buy in last year's upfront for the first time in I don't know how many years. Notwithstanding all the stuff you read about television and threats to television and everything else, the demand hasn't gone away. And you're not going to sit in a room and agree with each other about what the ground rules should be, because we're out to beat each other.

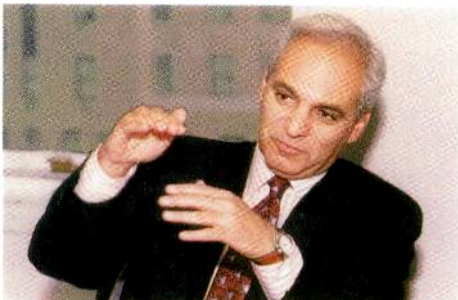
**MARC GOLDSTEIN:** We tend to all think—myself included—about the most recent experience. If you just go back one year earlier, our entire staff left at 5 or 6 o'clock at night, worked normal hours and did the upfront over a period of four to five to six weeks (or even eight weeks if you extend it into cable and syndication), because the marketplace conditions were totally different than they were last year. Granted, last year was an exception, even for us. We have always told the networks that we will do business when

**What is your most pressing research concern?**

**McLAUGHLIN:** Getting the most value out of your advertising—your marketing efforts that bring people into a brand are tied to the moment you bring them in. We see clients starting to emphasize that more and more. I think the car industry has really started to grasp that if somebody owns a car that's your brand and from your company, you have a tremendous data advantage on keeping that person in the fold for the long term, and if you don't take advantage of that, you're making a very big mistake. The more considered the purchase, the more high-interest it is, and the stronger the brand, the more efficiently you can start to do that.

**BIVENS:** A marketer that looked exclusively at loyalty marketing regardless of the metrics that are being used would be missing out on a lot of other opportunities. There are better and better metrics that are available now. You can do a lot of the modeling. We've taken some of the things we had in Europe and brought them over here—where you can collect information and do predictive marketing.

**RUTMAN:** We have a guy in Carat U.K. who helped us get into this communications planning, which is happening in our company more in Europe and certainly the United States. His background is sciences of consumer behavior. His name is Dr. Wayne Fletcher, he's a very interesting guy, and he's moved us ahead quite far in Europe, and it's



CARAT'S CHARLIE RUTMAN; STARCOM'S RENETTA MCCANN; FCBI'S MARK McLAUGHLIN



it's still light out, and there's no reason to work once the lights have to go on in the office and it's dark outside. I grant you last year was not the case. Last year, we reacted to marketplace conditions. Marketplace conditions in an auction environment were such that the marketplace in prime alone went over \$8 billion—virtually a 20 percent increase. Who starts that? How does the avalanche or the snowball effect get started? I don't necessarily have an answer for you, but I would suggest that in a strong marketplace, we're going to see that every single year. Similarly, if the demand isn't there, we're going to see markets like we did two years ago, which are going to be protracted and drawn out.

**CAROLYN BIVENS:** Until media sellers decide that they will allow the resale of the time after it's initially purchased, the upfront isn't going to change. And I would contend that even if they did allow that, it would make for a much more complicated market. In open market conditions, it would be a little more difficult to value.

**GOLDSTEIN:** Or if the seller said we're going home at 6 o'clock at night, our doors are closed, we're going to be here again at 9 o'clock tomorrow morning, the inventory is there, the price is going to be the same, you will not lose anything between 6 p.m. and 9 a.m. the next morning, the marketplace could potentially operate differently.

**McCANN:** What's always struck me is it's not in the networks' best interest to change the mechanism.

particularly noticeable on three of our clients. We haven't been able to adopt it here yet in the United States. He comes from a totally different background and has now hired a few people. He's done some work with us in the U.S., but it hasn't come to fruition yet.

**GOLDSTEIN:** We have done research, our own research, in over 12 markets around the world against the youth market. It is not what they watch or what they read; it is more about their level of expectation. It is more along the lines of how they feel and what they think and what their reactions are, rather than how many people are watching and simply counting—as Nielsen might—the rating points against a particular media type. It's much more into their reactions, how they feel, both positively and negatively. Because you really have got to learn and understand this particular group to be able to reach them.

**McLAUGHLIN:** We've put account planning and data analysts together. One example of a result of that is with a retailer—the television advertising was targeting the people who represent the great majority of volume. After data analysts shared with the planner a lot of new information about the business, we recognized that a very small slice of traffic represented the majority of profit. And the television advertising was changed to create loyalty amongst a niche group of people who go to that retailer because they pay the premium prices. ■



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 House  
**Personnel:**  
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 Founded: 1954  
**Organization:**  
 United Kingdom  
 927-5200  
**Service Category:** Fast Food/Restaurants  
**2001 Media Expenditure:**  
 \$328,691,800  
**2001 Sales:** \$8,600,000,000 approx.  
**Lead Advertising Agency:**  
 DraftWorldwide, Chicago, IL

**Key Personnel:**  
 Pres./CEO . . . . . Monroe G. Milstein  
 Vice Pres./COO . . . . . Mark Nesci  
 Vice Pres./Exec. Merch. Mgr. . . . . Andrew Milstein  
 Vice Pres./Gen. Merch. Mgr. . . . . Stephen Milstein  
 Vice Pres./Gen. Counsel . . . . . Paul Tang  
 Vice Pres. . . . . Henrietta Milstein  
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 URL: www.coat.com  
 Year Established: 1972  
**Product/Service Category:** Retail Stores/Chains  
**2001 Media Expenditure:**  
 \$66,808,500  
**Lead Advertising Agency:**  
 Norman J. Stevens, South Orange, NJ

**Key Personnel:**  
 John Dasburg  
 Vice Pres. N. American Opns. . . . . Julio Ramirez  
 America Mktg. . . . . Stefan Bomhard  
 Pub. Rel./Commun. . . . . Rob Doughty  
 Mktg. . . . . Richard Taylor  
 Mktg. . . . . Rob Calderin  
 Mgr. . . . . Kim Miller  
 Mgr. . . . . Andy Bonaparte  
 Mgr. . . . . Sandy Salinas  
 Mgr. . . . . Aileen Suarez

**Key Personnel:**  
 Monroe G. Gilstein  
 Vice Pres./COO . . . . . Mark Nesci  
 Vice Pres./Gen. Merch. Mgr. . . . .  
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 Furnishings/Textiles  
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 Chrmn. . . . . William P. Sovey  
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 Pers. Cor. Devel./CFO . . . . . William T. Aldredge  
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(continued from page 20) the flagship station for the National Football League's New Orleans Saints. WSMB-AM, also News/Talk, features the nation's only five-day-a-week radio food critic, Tom Fitzmorris.

The Saints are no longer the only professional sports franchise in town. Last fall, the National Basketball Association's Hornets, formerly of Charlotte, N.C., buzzed into New Orleans with a new arena and a deal with Cox Communications that granted the market's primary cable operator the sole local TV rights to Hornets games (*Mediaweek*, Dec. 2, 2002).

Cox also owns and runs the local interconnect with 42 ad-insertable networks. Reaching 268,000 subscribers in the DMA provided Cox the clout to orchestrate the Hornets move to the city—the company promised a sports channel built exclusively around the team. Cox Sports Net carries not only Hornets and preseason Saints games but also some college ball and feeds off ESPN.

While the traditional broadcast outlets have the rights to most preseason games and coaches shows, Cox is the predominant sports provider in the market. Cable's penetration in the market is 73 percent, slightly above the top 50 market composition of 69 percent. Satellite penetration in the New Orleans DMA is 14 percent, just short of the top 50 average of 16 percent.

Another indicator of Cox's muscle in New Orleans: In November 2001, former Cox gm Ray Nagin was elected the city's newest mayor. "Ray Nagin gave up a lucrative and successful career in the private sector because he believed in New Orleans," says WWL-TV's Phillips. "He was born and raised here and realized the city needed a business plan similar to those he worked with every day to succeed and grow into the next century." In July 2002, Cox named company veteran Greg Bicket as its new vp and gm.

As for newspapers, Advance Publications' *The Times-Picayune's* daily circulation, according to the Audit Bureau of Circulations, is 255,994, up slightly from the year before. Sunday's 285,602 also shows a slight increase over the previous year's numbers.

In the spring of 2001, the daily's Thursday "Living" section was enhanced by the addition of Health and Fitness pages that include a cover story and practical tips for readers. Also, the twice-weekly sections that reach readers in St. Tammany, the city's fastest-growing suburb, now features a social column.

Steve Kelley joined the paper as its editorial cartoonist in the Summer of 2002 from

## SCARBOROUGH PROFILE

### Comparison of New Orleans

TO THE TOP 50 MARKET AVERAGE

	Top 50 Market Average %	New Orleans Composition %	New Orleans Index
<b>DEMOGRAPHICS</b>			
Age 18-34	31	31	101
Age 35-54	41	41	102
Age 55+	28	27	96
HHI \$75,000+	29	18	63
College Graduate	13	10	84
Any Postgraduate Work	11	8	75
Professional/Managerial	23	20	89
African American	13	30	230
Hispanic	13	5	42
<b>MEDIA USAGE - AVERAGE AUDIENCES*</b>			
Read Any Daily Newspaper	55	60	109
Read Any Sunday Newspaper	64	70	109
Total Radio Morning Drive M-F	22	21	94
Total Radio Afternoon Drive M-F	18	19	104
Total TV Early News M-F	29	36	123
Total TV Prime Time M-Sun	39	41	106
Total Cable Prime	13	16	119
<b>MEDIA USAGE - CUME AUDIENCES**</b>			
Read Any Daily Newspaper	75	80	108
Read Any Sunday Newspaper	77	80	104
Total Radio Morning Drive M-F	76	75	99
Total Radio Afternoon Drive M-F	73	75	102
Total TV Early News M-F	70	75	106
Total TV Prime Time M-Sun	91	93	101
Total Cable Prime	59	66	113
<b>MEDIA USAGE - OTHER</b>			
Accessed Internet Past 30 Days	60	50	98
<b>HOME TECHNOLOGY</b>			
Own a Personal Computer	69	62	90
Purchase Using Internet	38	31	81
HH Connected to Cable	69	73	107
HH Connected to Satellite	16	14	85

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

*The San Diego Union Tribune* and Anna Stipp will come on board on March 5 as vp and advertising director. She comes from Knight Ridder's *The State* in Columbia, S.C.

*The Times-Picayune* has the highest readership among newspapers in the nation's 50 largest metropolitan markets, according to the most recent Scarborough Report. *The Times-Picayune* leads with 61.9 percent daily for the survey period ending September 2002. The *T-P's* Sunday readership also is the

leader among daily papers nationwide, at 75.3 percent.

Viacom Outdoor, the market's exclusive 30-sheet vendor and provider of transit shelters in Orleans Parish, among other inventory, is the market leader in out-of-home media. Marco Outdoor Advertising also contributes to the market's 8-sheet posters and permanent and rotary bulletins. The areas of highest demand are along Interstate 10 and in the suburb of Metairie, just west of New Orleans. ■





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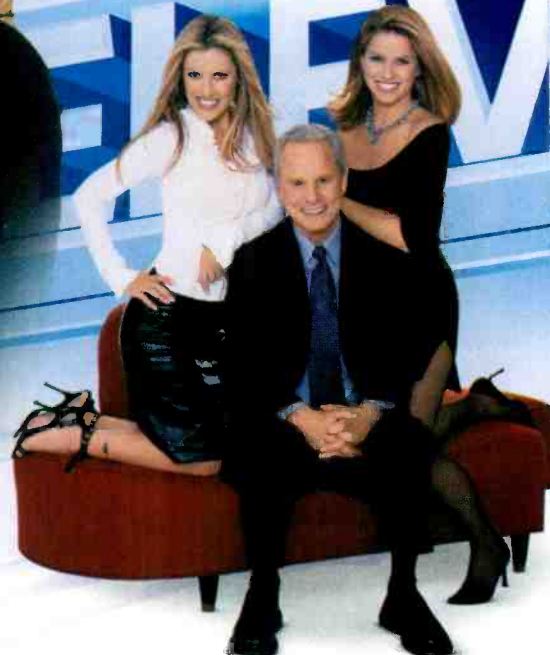


>>DIVORCE COURT



>>COPS

>>THE PRACTICE



>>GOOD DAY LIVE



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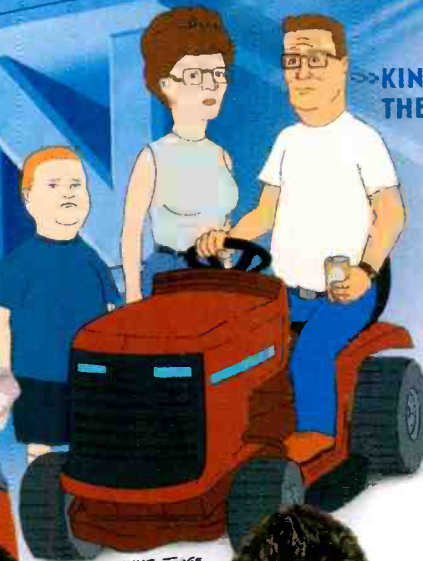
>>THE X-FILES



>>FOX FEATURES

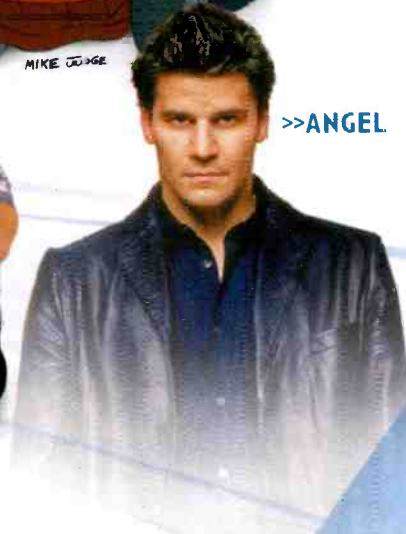


>>KING OF THE HILL

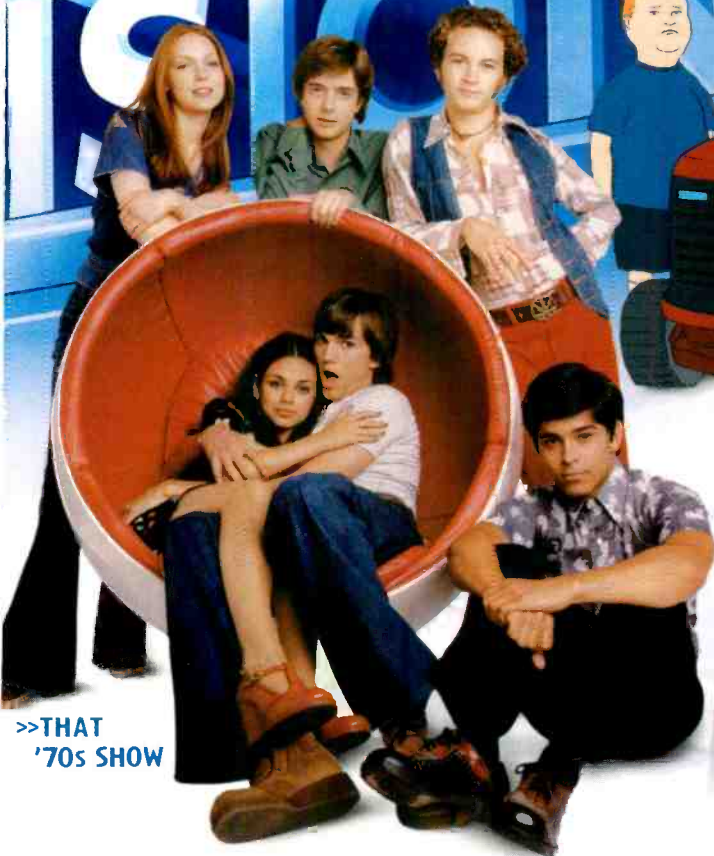


MIKE JUDGE

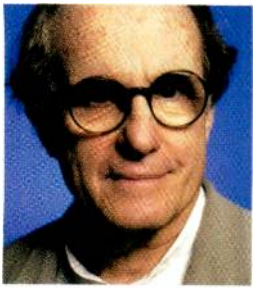
>>ANGEL



>>THAT '70S SHOW



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BRAD WILSON

## THE BLUNT PENCIL

# Erwin Ephron

## The Babel Problem

### Would creating a common language improve media-mix planning?

**THE CHILDREN OF NOE** traveled far along the Tigris River into the land of Sennar. There they settled at a place they called Babylon and said, "Come, let us make a city and a tower, the top whereof may reach to heaven so that others will celebrate us." But this offended God, who confounded their tongue so they could not understand one another, and the tower was left unfinished.

That's where media is today. A Tower of Babel. Progress confounded by a hundred tongues. TV speaks ratings, print talks readership, Internet hawks ad views, outdoor sings showings.

We've built many towers, but none of them tall.

Media planning is like the Tower of Babel. An "under construction" sign on a high-rise to heaven is a fine metaphor for our ambitions and failures. Sometimes "Babel" is a pretty good fit too.

**Must the Media World Learn Latin?** A lot of time and energy has been spent on the Babel problem. We call it "data harmonization." Magazines are being pushed into talking rating points and weekly reach. The Internet is debating reach and frequency. Outdoor is attempting GRPs. But is creating a common media language really the answer to better planning?

Perhaps. But then tell me, children of Noe, what is that language to be—television?

Today, television is the mother tongue. When we focus on data harmonization, we're really saying every medium should talk like television. But other media, old and new, are not like television. The Internet's bewildering attempt at branding makes the point. And other media, not television, are changing the media world.

It seems foolish at this late date to make them all learn Latin.

**Too Narrow a Bed.** The television planning model is a narrow bed for other media. TV targets poorly on young/old, male/female. Print, radio, Yellow Pages, direct mail and the Internet all target consumers far better. Imposing television's blunt demography on other media, as we do now in the name of media mix, doesn't help us plan better.

Television's planning model is national. Newspapers, radio, Yellow Pages, outdoor, spot and cable television are local. Many of these media can be planned with great geographic precision. Location has far greater targeting leverage than age and sex. More than half of \$100,000-plus-income households live in fewer than 10 percent of the counties in the U.S. Try and get that kind of income selectivity with

age and sex demos.

**Reach and Frequency.** Reach and frequency is not the yin and yang of media. It is a mass-media measurement and not the governing principle.

Television works by serendipity; the chance meeting of a relevant message and a ready consumer. TV needs reach because it doesn't target "ready consumers" very well. Media that target better need reach less.

The Yellow Pages is not a reach medium, and it doesn't have to be. Interactive media can focus on response. That's why the Internet's current obsession with reach curves seems misplaced. The Internet is not television. The surest way to kill it is to act as if it is.

Think about direct response. If 500,000 replies deliver \$10 million in sales, what do you care what the reach is? There are better measures.

**Audience Versus Sales.** Audience is the biggest limitation of the TV model. Television focuses us on message delivery and ignores consumer response, simply because TV doesn't know what happens after the message reaches the consumer. Other media do.

And that makes a fair point. Our TV-centric media thinking begins and ends with delivering the message. Audience is its measure. Audience is its goal. But the real goal is the sale, and not many plans attempt to extrapolate up from exposure to sales in a reasoned way to show how and why the plan will work. They should.

Paul Gerhold, former ARF chairman and years wiser than most researchers I know, suggests we turn it around. Start with sales, not audience, as the media plan's goal and make response, as well as audience, the media plan's measure.

It's an interesting idea to think of a media plan as a sales plan, one that uses the goals and measurements for each channel that are most closely linked to sales. Then it's obvious how other media fit in. Direct mail, Yellow Pages and the Internet each can have fair claim to the budget based upon estimates of response, not just TV-centric exposure, reach and frequency.

Media planning is the Tower of Babel. Its many tongues include ratings, message recall, persuasion, response and sales. Different media can do different things. That's why we use them.

And that's why, sometimes, they need to speak funny. ■

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





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"Hats off to your column. I'm sure you can speed up you can

"You're the first thing I read every morning."

**-Dick Wolf,  
Creator and Exec. Producer  
of Law & Order and  
Law & Order: Special  
Victims Unit**

"The Insider offers what would take me an hour to glean from trade papers in just a matter of minutes."

**-Geoffrey Mark Fidelman,  
Author, The Lucy Book**

"It is mandatory for anyone who is a part of our blood of our program."

"The Insider has a unique and valuable perspective. I'd even pay for it if I had to."

**-Adam Ware, COO, UPN**

"Your column is smart, hip and always provocative."

**-Clyde Phillips,  
Producer, Get Real**

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**Bill Brioux,**  
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"Thanks for all you do. I live by  
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## **Marc Berman**

**EDITOR OF THE PROGRAMMING INSIDER**



## TV STATIONS

**Rich Mlotok**, director of sales for the NBC Television Stations Division, has been promoted to local sales manager of WNBC, the NBC flagship station in New York. Mlotok had been the director of sales for NBC's television stations division since 1996.

## MAGAZINES

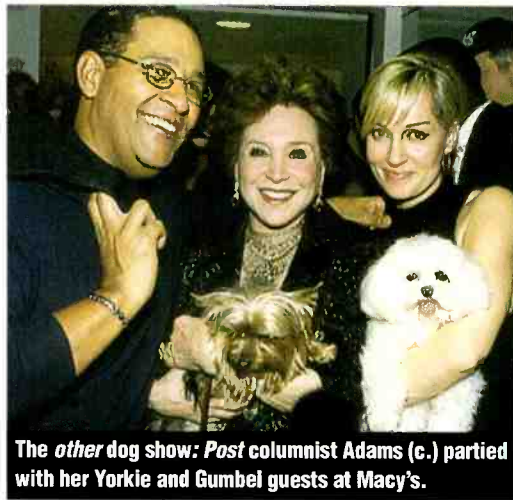
**Patrice Watson** has been promoted from ad director to publisher of Emmis Publishing's *Cincinnati*. Bauer Publishing has named **Peter Michalsky**, former Wenner Media executive director, to the new position of group marketing director at The Magazine Consultancy, Bauer's advertising sales and marketing company. Michalsky, most recently in corporate marketing for Wenner's *Rolling Stone*, *Us Weekly* and *Men's Journal*, will oversee ad sales and marketing for all Bauer U.S. titles, including *In Touch Weekly*, *Woman's World*, *First for Women*, *J-14* and *Twist*. **Joe Angio** has been promoted to editor in chief of *Time Out New York*, from executive editor. **Cyndi Stivers**, the former editor in chief, will remain president of the weekly and become editorial director for the TONY company. **Doug Turshen** was named creative director for *TV Guide*, responsible for overseeing the magazine's visual look and feel. Most recently, Turshen was creative and lifestyle director of the defunct *Rosie*, co-published by G+J USA Publishing and Rosie O'Donnell.

## RADIO

**Sharon Kltroser** has been upped to national sales manager of Radio Disney for ABC Radio Sales, a division of Interep, from regional account manager. Elsewhere at ABC Radio, **Pat Brogan** was named managing editor of WMAL-AM, the company's News/Talk station in Washington, D.C. Brogan comes to ABC from Clear Channel, where he was an anchor and reporter for WLW-AM in Cincinnati. At religious broadcaster Salem Communications, **Ron Walters** was promoted to vp of church relations, from general manager of the company's San Francisco stations. In San Francisco, he is succeeded by **Ken Miller**, who was with Entercom Communications as vp and general manager of its stations in New Orleans.

## Quicktakes

**THE WESTMINSTER DOG SHOW** had nothing on **Cindy Adams'** book party. Only celebrities and their pampered pooches were invited to the Macy's Herald Square event feting the *New York Post* gossip columnist's new book,



The other dog show: *Post* columnist Adams (c.) partied with her Yorkie and Gumbel guests at Macy's.

*The Gift of Jazzy* (her dog's name). Bryant Gumbel and wife Hillary brought their mini maltese Cujo, and other invitees with canine dates included Judge Judy Sheindlin with her shih tzu Lulu and Sally Jessy Raphael with her affenpinscher named Nisa. Start the presses.

**DoubleTake** is ready to roll again, thanks to the two recent concerts Bruce Springsteen put on in Somerville, Mass., to benefit the financially troubled documentary magazine (*Mediaweek*, Feb. 17). "It was just Bruce and his guitar, but he's such a huge presence... it was almost overwhelming," says **Kirk Kicklighter**, staff writer for the 500,000-circ title that suspended publication last summer. "He played for two and a half hours, took a half-hour break to answer questions from the audience, and talked a lot between songs. Diehard fans who've been going to Springsteen shows for years said they'd never seen anything like it."

Each of the 2,000-plus attendees at the Somerville Theater shows received a comp copy of the spring 1998 issue of *DoubleTake* featuring the Boss—the handouts even gener-

ated some new subscriptions. But more important, the concerts raised about \$800,000, allowing the mag to shift from survival mode into growth mode. "Our challenge now is to [overcome] the perception that

*DoubleTake* is inaccessible, highbrow," says Kicklighter. "We don't want to sacrifice standards, but eventually we want to go monthly and have name recognition like *The Atlantic Monthly* or *The New Yorker*." Kicklighter, by the way, says he had never been a big Bruce fan, but that was before the Boss saved his job...

**Barbie and SpongeBob SquarePants:** a match made in licensing heaven, and introduced at the recent Toy Fair in New York. Through a deal between Barbie-maker Mattel and *SpongeBob* purveyor Nickelodeon, a new Barbie comes complete with *SpongeBob* sidekick and a T-shirt bearing his likeness. It's the latest in a series of Barbie nods to pop culture—we've seen Barbie as *That Girl*, as a Bond girl, as *The X-Files'* Scully, and in *Star Trek* garb—but this marks the first time her clothes bear the image of a pop star. Her spring line will include a Bugs Bunny-patterned dress and Daffy Duck T-shirts. **Len Sesniak** won't miss the commute. After 30 years of schlepping from Philadelphia to work in New York, the retiring director of brand development for the Good Housekeeping Institute went out in



Close to Barbie's heart: Nick star *SpongeBob SquarePants*

style at a recent party with family and colleagues at the Institute. Toasting the guest of honor, Hearst Mags president Cathie Black recalled the first time she met him, about seven years ago. She was getting coffee at a corner cart near Hearst HQ at 7 a.m. and saw Sesniak walking by. She asked him where he had come in from and he replied, "Philadelphia." She was amazed that he'd commuted two hours and was getting in to work so early. He was her coffee at a cart instead of at Starbucks. It was the beginning of a beautiful friendship... **Jeff Smulyan**, chairman and CEO of Indianapolis-based Emmis Communications, got a thrill last



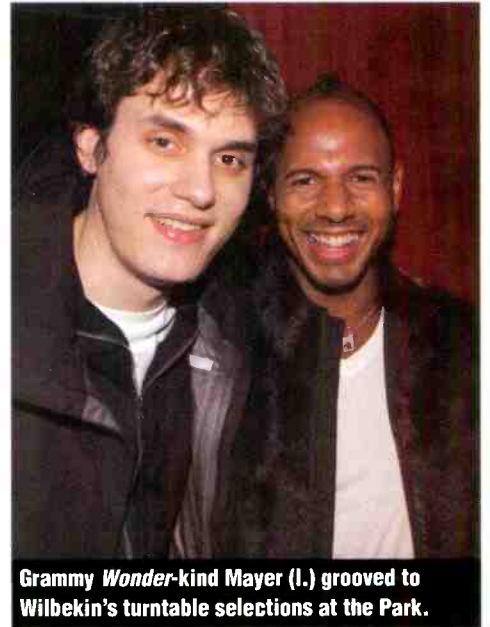


Smulyan got some color last week.

Tuesday night when he saw soon-to-retire NBA great Michael Jordan play his last game against the Indiana Pacers. But Smulyan wasn't just a face in the crowd. He was handling color commentary for Emmis-owned WIBC-AM at the Pacers-vs.-Washington Wizards game as one of several

well-known locals subbing for Pacers color man Slick Leonard while he recovers from hip surgery...For the Grammy Week edition of the Subversion event series put on by PR outfit the Syndicate, the host tapped the editors

of *Spin* and *Vibe* to man the turntables at Manhattan hot spot the Park. *Spin*'s **Sia Michel** and *Vibe*'s **Emil Wilbekin**, clad in galoshes and a black fur vest, slogged through post-blizzard slush to get to the gig, playing sets for a crowd including Moby, Grammy winner John Mayer and *Saturday Night Live* cast member Tracy Morgan...Clear Channel-owned WHJY-FM in Providence, R.I., is mourning the loss of **Michael Gonsalves**, the Rock station's overnight host, who perished along with 96 others in the fire at the Station nightclub in nearby West Warwick. The fire started minutes after Gonsalves, also known as Doctor Metal, introduced the band Great White. WHJY aired a final edition of Gonsalves' show, *Metal Zone*, Saturday night as a tribute. ■

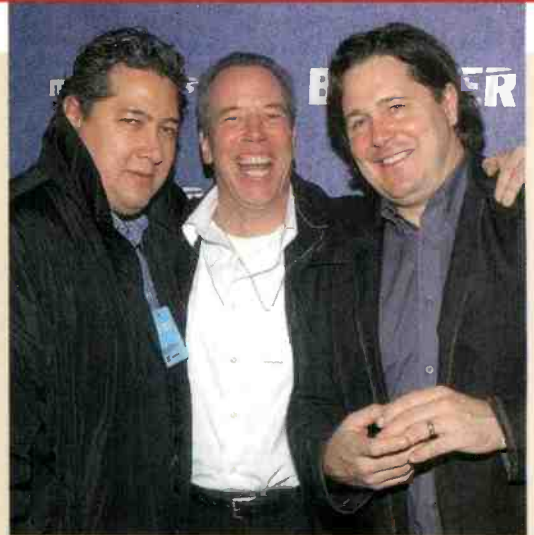


Grammy *Wonder*-kind Mayer (l.) grooved to Wilbekin's turntable selections at the Park.

WITHOUT  
SPORTS,  
SPORTS BARS  
WOULD BE  
PRETTY DARN  
EMPTY



Discovery Networks' advertising sales group co-hosted the first-quarter meeting of Yum! Brands' chief marketing officers at Bistango in Irvine, Calif. (L. to r.) Marc Goodman, vp, nat'l ad sales, Discovery Networks; Randy Gier, CMO, Yum! Restaurants Int'l; Paige Davis, host of TLC's *Trading Spaces*; Greg Creed, senior vp/CMO, Taco Bell; and Ben Price, senior vp, nat'l ad sales, Discovery Networks.



*Blender* recently hosted a concert featuring all-star band Camp Freddy at New York's Roseland Ballroom as part of the Rock the Vote effort in conjunction with the Grammys. (L. to r.) Vince Gonzales, vp, Evisu; Lance Ford, general manager, *Blender*; and Malcolm Campbell, *Blender* publisher.

WITHOUT SPORTS,  
REALITY TV  
WOULD BE  
A NEW  
PHENOMENON





At the Broadcasters' Foundation's gala last week at New York's Plaza hotel honoring NBC chairman Bob Wright with the Golden Mike award for outstanding contributions to the industry, Foundation chairman Ed McLaughlin (r.) "congratulates" honoree Wright as Foundation president Gordon Hastings looks on.



WENDY MOGEL-BROSS



*Fast Company* recently led a discussion and book-signing with Po Bronson, author of the best-selling *What Should I Do With My Life?*, at the Reuters building in New York. (L. to r.) Polly Labarre, senior editor, *Fast Company*; Loren Angelo, media director, Merkle Newman Harty; Linda Sepp, publisher, *FC*; and Bronson.

WITHOUT SPORTS,  
'DA-DA-DA, DA-DA-DA'  
WOULD BE THE  
GREATEST THEME  
SONG NEVER WRITTEN

**ESPN**

### 2002 Earnings Cheer Ziff Davis

Ziff Davis Media, publisher of magazines including *PC Magazine* and *Xbox Nation*, said last week that it inched back into the black in 2002, reporting \$8 million in EBITDA (earnings before interest, taxation, depreciation and amortization) compared to a loss of \$44.3 million in EBITDA the previous year. The announcement follows an eventful year that included a financial restructuring, resulting in a \$147.4 million reduction of debt; the shut-down of seven titles, including *Yahoo! Internet Life*; layoffs; and a cash infusion of \$80 million from investors Willis Stein & Associates. The company also stated it will begin to explore the launch of tech and gaming magazines and Web sites aimed at the mass consumer market.

### New Co-Owner Boosts American Media

Evercore Partners, owner of American Media, which publishes the *National Enquirer* and the *Globe*, has brought in a partner. The new co-owner is private equity firm Thomas H. Lee Partners, which will invest \$250 million, an amount that Evercore will match. The recapitalization of American Media, which recently acquired health publisher Weider Publications, now stands at \$1.5 billion. The move will enable the company to make more magazine acquisitions. Also, Evercore's original investors will sell their stakes and be replaced by a new group of investors.

### Adlink Expands Sales Staff

Los Angeles-based Adlink, the nation's largest cable interconnect, has restructured its sales staff and hired three new executives. Local sales manager Rick Oster was promoted to vp

and general sales manager; Neil Viserto, vp of broadcast and marketing for the Washington Redskins, was named vp, Adlink Sports; Janet Goodin, previously local and national sales manager at Los Angeles WB outlet KTLA-TV, was named local sales manager; and Lisa Palmer, a sports marketing director and local sales manager at Viacom, was named local sales manager. The new team is charged with getting better value for the cable programming Adlink represents, increasing awareness of local cable ratings and convincing advertisers to spend more ad dollars in local cable.

### CMR/TNS Offers Auto-Category Resource

CMR/TNS Media Intelligence, which supplies advertising and marketing information to the publishing, broadcast and advertising industries, has launched Auto Insights, an online resource providing automotive-industry marketing and advertising information. Subscribers will be able to access campaigns, creative archives and info on ad spending and market trends in the auto industry, the largest advertising category. For a limited time, Auto Insights will be offered free through the "Test Drive" link online at [www.tnsinsights.com](http://www.tnsinsights.com).

### RDA Restructures Into Four Groups

Reader's Digest Association has revised its business structure from three groups to four. Reader's Digest North America will now comprise all U.S. and Canadian marketing, book and magazine entities, including the newly acquired Reiman Media Group. Eric Schrier, currently global editor in chief of U.S. titles, will oversee the division. Reiman president Thomas Curl is leaving the company; replacing him will be J. Russell Denson, most recently president/CEO of Weider



Pro squash matches will be among Tennis' first serves.

### Tennis Channel Switches Racquets

The Tennis Channel, which expects to launch by the end of this month, will broadcast pro squash matches as part of its first program offerings. The new cable network will air five different weekly 90-minute packages of highlights from last week's Harrisdirect Tournament of Champions in New York, the worldwide squash circuit's second-largest combined men's and women's event. The shows will air at noon on five consecutive Saturdays. Financial services company Harrisdirect is the lead sponsor of the telecasts, along with Foster's beer and Dunlop Sport.

## Calendar

The American Association of Advertising Agencies' annual **Media Conference and Trade Show** will be held March 5-7 at the Hilton Riverside Hotel in New Orleans. Event lineup includes panel discussions, breakout sessions led by marketing communications experts, trade show exhibits and an e-business symposium. Contact: Michelle Montalto, 212-850-0850.

**Magazine Publishers of America** will present "**Breakfast With a Leader**" with Steven Florio, president/CEO, Condé Nast Publications, March 6 at the University Club in New York. Contact: 212-872-3755.

The **Association of National Advertisers Annual TV Advertising Forum** will be held March 13 at the Plaza hotel in New York. Highlights will include an update from Federal Communications Commission chairman Michael Powell on what's happening at the agency and how it is impacting television, as well as a luncheon keynote by Sir David Frost. Contact: Patricia Hanlon, 248-391-3121.

The Katz Media Group will present a **Women's Career Summit** to benefit professional women within the advertising and media industries March 19 at the Grand Hyatt in New York. The content of the day will address career achievement and life-work balance concerns. Contact: [www.katzwomenscareersummit.com](http://www.katzwomenscareersummit.com).

The **International Radio and Television Society Foundation** will host a **Golden Medal Award** dinner honoring Leslie Moonves, president of CBS, March 19 at the Waldorf-Astoria in New York. Contact: 212-867-6650, ext. 302, or e-mail [mpritikin@irts.org](mailto:mpritikin@irts.org).

The **Advertising Research Foundation** will hold its annual **convention and research infoplex** April 9-11 at the Hilton New York. Contact: 212-751-5656 or visit [www.thearf.org](http://www.thearf.org).

**TVB** will hold its **annual marketing conference** April 15 at the Jacob Javits Convention Center in New York. Opening keynote by Tim Russert, host of NBC's *Meet the Press*. Contact: 212-486-1111.



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**OLN**  
ADVENTURE TV



Publications before its acquisition by American Media. Reader's Digest International, previously International Businesses, will be led by Thomas Gardner, who had been president of the North America Books and Home Entertainment division. Europe president Ian March is leaving the company. Robert Raymond, previously senior vp of acquisitions and alliances, will head Consumer Business Services, which includes trade publishing, financial services and Young Families products. The QSP school-fund-raising unit was made the fourth segment. Gary Rich will remain its president and take on QSP Canada responsibilities.

## Comedy Central Joins PPM Trial

Comedy Central has agreed to encode its signal for Arbitron's portable people-meter trial in Philadelphia. CC joins about 30 participating cable nets, including A&E, CNN, Discovery, ESPN, MTV, TBS and the Weather Channel, along with 90 radio stations and 11 TV stations. Arbitron has been testing the PPM since 2001. Nielsen Media Research is providing financial support for the tests and has an option to form a joint venture with Arbitron in the commercial deployment of the PPM in the U.S. (See story on page 12 about other Nielsen efforts.)

## Fader Goes Bimonthly

Fader magazine, the lifestyle magazine launched in 1999 by Cornerstone Promotion, has increased its frequency to bimonth-

ly from quarterly with its March/April 2003 issue, on newsstands now. The 75,000-circ, New York-based title covers international music, fashion, art and politics.

## TNT Adds *Angel* to Daytime Lineup

Turner Network Television has signed a deal with Twentieth Television to acquire the off-net rights to *Angel*, the *Buffy the Vampire Slayer* spinoff, for a fall premiere. The story of a vampire who attempts to save lost souls and battle evil, *Angel* joins a list of acquired dramas on TNT, including *ER*, *Law & Order*, *The X-Files* and *Charmed*, that contribute to the network's "Prime Time in the Daytime" lineup. Since its launch last October, the lineup has posted double-digit audience gains, according to the network.

## Big Three Nets See Q4 Ad-Revenue Boost

The Big Three TV networks increased their ad revenues in fourth quarter 2002 by 9.4 percent compared to the same period in 2001, taking in \$292.8 million more, according to the Broadcast Cable Financial Management Association. For the full year, ABC, CBS and NBC took in \$12.4 billion, an increase of 3.6 percent over 2001 but well below the \$13.3 billion take in 2000. Fourth-quarter comparisons showed gains of 12.1 percent in prime time and 11.4 percent in the morning ad dayparts. For the year, however, prime-time revenue was down by 2.5 percent, but the morning daypart was up 2.9 percent. News ad revenue was up 6 percent

for the fourth quarter but down 3.4 percent for the year. Sports ad revenue, primarily due to the Olympics on NBC, was up by more than 30 percent for the year.

## Westwood Takes *Grand Ole Opry National*

Through a deal with Gaylord Entertainment Co., Westwood One in April will launch *America's Grand Ole Opry Weekend*, a two-hour weekly program featuring live performances from the Grand Ole Opry in Nashville. A similar program has aired on Gaylord-owned WSM-AM in Nashville for 77 years. In addition to the weekly show, Westwood will also distribute a daily two-minute feature, *Backstage at the Opry*.

## Arbitron to Charge for Webcast Ratings

Arbitron will begin charging customers for Webcast ratings within the next month. In an effort to make Webcast ratings more comparable with other ratings-service metrics, Arbitron also will add average-quarter-hour listening estimates to its service. Since 1999, when Arbitron first produced ratings for audio streamed over the Internet, the service was provided at no charge. Subscription fees will be based on the size of a company's Webcast audience and how many channels it streams.

## B-to-B Ad Spending Shows Uptick

Business-to-business media is finally seeing some light at the end of the tunnel. Though total 2002 ad spending of \$7.23 billion was down 13.9 percent compared to 2001, December saw a 3.1 percent increase over December 2001, according to the Business Information Network, a joint venture between American Business Media and CMR. Eight of the 12 ad categories tracked saw an increase in ad spending last December, with the most significant increases in travel (up 37.4 percent), drugs & toiletries (29.8 percent) and computers (20.5 percent). Total ad pages were down 2.2 percent in December and down 15 percent for the year.

## Spin Ups Rate Base to 25,000

Music magazine *Spin* will increase its rate base from 525,000 to 550,000 with the July issue. The Vibe/Spin Ventures title last increased its rate base in 1998. Its average circulation in the second half of 2002 was 537,096, according to the Audit Bureau of Circulations. Ad pages through March 2003 were down 20.1 percent to 143, reports the *Mediaweek Magazine Monitor*. ■

## Home Team: CMT and BH&G

CMT in conjunction with *Better Homes and Gardens* and Lowe's Home Improvement Warehouse will produce the series *Ultimate Country Home*, showcasing the interior-design skills of country artists as they make over a 3,600-square-foot home. The 13-week series will launch April 7 at 10 p.m. following the CMT Flameworthy Music Video Awards. Among the artists lined up to participate are Jo Dee Messina, Deana Carter, Rascal Flatts, Montgomery Gentry and Trace Adkins. Meredith Corp.'s *BH&G* has a circulation of 7.6 million and a readership of 38.5 million, and Viacom's CMT reaches 66 million homes. In related news, *BH&G* plans a three-month integrated editorial and marketing program for the summer. Among the key elements: Three monthly summer issues will offer summer-themed essays, projects and party ideas in a separate section. And, through a partnership with Major League Baseball, the mag will host "*BH&G* Summer Fun Days" in June and August at four MLB ballparks, where booklets of summer recipes and activities will be distributed. Participating advertisers in the program include Chevy, Sears Kenmore and Cotton Incorporated.



Country artists like Carter (l.), with carpenter aide, have designs on UHC.



**SMALL TOWN GUY.  
BIG TIME DREAMS.**



**THE TALK SHOW WITH  
A REALITY TWIST.**

With our groundbreaking programs  
it's no wonder our young, affluent  
audience keeps coming back for more.



**YOUR DREAM AUDIENCE JUST BECAME A REALITY.  
#1 WITH A18-49 HH \$60K+ AND A18-49 HH \$75K+**



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Source: Nielsen Media Research, PNFI, Oct 2001-Sept 2002 Rank based on P18-49 VPVH's for M&S 5a-6a and E! Prime (M&S 16P-12A) with HH Inc of \$60K+ and \$75K+. Subject to qualifications which will be made available upon request.

# Culture Trends

## TEEN PEOPLE TRENDSPOTTER™

### HOT PICKS FOR FEBRUARY

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

**LEONARDO DICAPRIO** (the actor)

### MTV'S CRIB CRASHERS

- Cribs spin-off where unsuspecting fans have their rooms transformed to look like their favorite star's crib...

**SIMS ONLINE** (popular play station2 game)

### POLKA DOT PRINTS

### TRUCKER CAPS

- a style that's returned from the 80's, with a foam front and a mesh back...

### SUSPENDERS

### BUNS

- the chic new way teens are experimenting with their hair...

### CUFF WATCHES

- a watch attached to a wrist cuff...

### MAYBELLINE'S 'BLACKEST BLACK'

- a hot new shade of 'great lash' mascara...

### THE STREETS

- a.k.a. Mike Skinner, the british rapper...

## THE BILLBOARD 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	-	1	CHOCOLATE FACTORY	R. KELLY
2	1	3	GET RICH OR DIE TRYIN'	50 CENT
3	3	52	COME AWAY WITH ME	NORAH JONES
4	2	26	HOME	DIXIE CHICKS
5	4	66	COCKY	KID ROCK
6	-	1	CRADLE 2 THE GRAVE	SOUNDTRACK
7	6	38	LET GO	AVRIL LAVIGNE
8	5	6	CHICAGO	SOUNDTRACK
9	15	3	DAREDEVIL	SOUNDTRACK
10	16	2	GRAMMY NOMINEES	VARIOUS

SOURCE: BILLBOARD/SOUNDSCAN

## MODERN ROCK TRACKS

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	2	11	CAN'T STOP	RED HOT CHILI PEPPERS
2	1	22	NO ONE KNOWS	QUEENS OF THE STONE AGE
3	3	22	WHEN I'M GONE	3 DOORS DOWN
4	5	6	LIKE A STONE	AUDIOSLAVE
5	6	7	TIMES LIKE THESE	FOO FIGHTERS
6	11	7	BRING ME TO LIFE	EVANSCENE
7	4	23	ALWAYS	SALIVA
8	9	12	SWING, SWING	ALL-AMERICAN REJECTS
9	7	33	THE RED	CHEVELLE
10	8	31	FINE AGAIN	SEETHER

SOURCE: BILLBOARD/SOUNDSCAN





# It's a must have this season.

People don't just **watch style**, they live for it. Our viewers' have a pass on for personal style – from their home to their clothes, to the food they serve and the way they look and feel. With a great new line-up of shows including *The Look for Less*, *Nigella*, and *Modern Girls Guide to Life*, **style** is the place to be seen this season.



style network

**MOST REQUESTED ON ASK JEEVES**

TOP 10 MOVIE SEARCHES

- 1 **DAREDEVIL**

---

- 2 **HOW TO LOSE A GUY IN 10 DAYS**

---

- 3 **THE LIFE OF DAVID GALE**

---

- 4 **OLD SCHOOL**

---

- 5 **CHICAGO**

---

- 6 **LORD OF THE RINGS: THE TWO TOWERS**

---

- 7 **THE HOURS**

---

- 8 **SHANGHAI KNIGHTS**

---

- 9 **GODS & GENERALS**

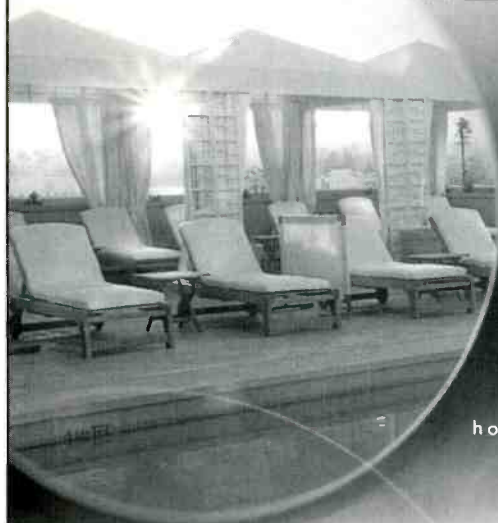
---

- 10 **THE GURU**

**THE HOLLYWOOD REPORTER'S BOX OFFICE**

THIS WEEK	LAST WEEK	PICTURE	WEEKEND GROSS	DAYS IN RELEASE	TOTAL GROSS
1	1	<b>DAREDEVIL</b>	18,092,309	10	69,471,858
2	NEW	<b>OLD SCHOOL</b>	17,453,216	3	17,453,216
3	2	<b>HOW TO LOSE A GUY IN 10 DAYS</b>	11,590,320	17	64,621,440
4	4	<b>THE JUNGLE BOOK 2</b>	8,709,662	10	25,168,387
5	3	<b>CHICAGO</b>	8,241,306	59	94,094,784

**This is not an ad for a hotel**



This is an invitation  
to a parallel universe.  
On a tree-lined street in  
a fabled neighborhood,  
this is something beyond  
hotel. This is a haven.

**WRITER'S BAR**

**LIVING ROOM**

**RESTAURANT JAAN**

**THE ROOFTOP**

**RAFFLESAMRITA SPA**

**PRIVATE SUITES**



9291 Burton Way Beverly Hills, CA 90210 310.278.3344 Fax 310.278.8247  
[www.raffles-lermitagehotel.com](http://www.raffles-lermitagehotel.com) [www.jaanrestaurant.com](http://www.jaanrestaurant.com)



**Raffles L'Ermitage**

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Raffles International manages hotels and resorts in 33 destinations under Raffles, Swissôtel and Merchant Court brands

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[www.raffles.com](http://www.raffles.com)



**MTV2 PLAYLIST**

WEEK OF 1/13/03

**AUDIOSLAVE** "LIKE A STONE"

**JOHNNY CASH** "HURT"

**COLDPLAY** "CLOCKS"

**THE DONNAS** "TAKE IT OFF"

**MISSY ELLIOTT/LUDACRIS**  
"GOSSIP FOLKS"

**THE EXIES** "MY GODDESS"

**FIELD MOB** "SICK OF BEING LONELY"

**VIVIAN GREEN** "EMOTIONAL ROLLERCOASTER"

**INTERPOL** "PDA"

**JAY-Z** "EXCUSE ME"

**MS. DYNAMITE** "IT TAKES MORE"

**RED HOT CHILI PEPPERS**  
"CAN'T STOP"

**SNOOP DOGG** "BEAUTIFUL"

**THE MUSIC** "TAKE THE LONG ROAD..."

**QUEENS OF THE STONE AGE**  
"NO ONE KNOWS"

**THE USED** "BURIED MYSELF ALIVE"

**RAVONETTES** "ATTACK OF THE GHOST RIDERS"

**THE STREETS**  
"LET'S PUSH THINGS FORWARD"

**SUM 41** "STILL WAITING"

**THE VINES** "OUTTATHAWAY"

**ZWAN** "HONESTLY"

SOURCE: MTV ONLINE

**THE BILLBOARD HOT 100**

THE TOP-SELLING SINGLES COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES AND AIRPLAY.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	2	9	IN DA CLUB	SO CENT
2	1	11	ALL I HAVE	JENNIFER LOPEZ
3	3	11	MESMERIZE	JA RULE
4	5	15	MISS YOU	AALIYAH
5	6	12	CRY ME A RIVER	JUSTIN TIMBERLAKE
6	4	15	BUMP, BUMP, BUMP	B2K/P. DIDDY
7	10	25	LANDSLIDE	DIXIE CHICKS
8	9	11	GOSSIP FOLKS	MISSY ELLIOTT
9	7	14	I'M WITH YOU	AVRIL LAVIGNE
10	8	16	BEAUTIFUL	CHRISTINA AGUILERA

SOURCE: BILLBOARD/SOUNDCAN



The New York State Department of Economic Development (NYSDED), is seeking the services of a qualified Contractor to provide full service advertising, marketing and related services. Said services shall be provided primarily for the Department's I♥NY advertising campaign but are also required for other campaigns. The Contractor will serve as a nonexclusive, full-service advertising agency to promote and encourage prosperous development of New York State's tourism industry, and as may be required, other New York State industries. Required promotions are local, regional, national and international in scope. The Contractor will assist the Department to plan and conduct a program of information and publicity designed to attract tourists, visitors and other interested persons to New York State.

If interested in this project, e-mail or send a written request to obtain a Request For Proposal (RFP). Complete proposals from qualified firms in response to the RFP must be received by NYSDDED no later than 3 pm on April 29, 2003. See RFP for important details.

Contact:  
**Christopher Russo**  
 Assistant Director of  
 Financial Administration  
 NYS Department of Economic Development  
 30 South Pearl Street  
 Albany, NY 12245  
[crusso@empire.state.ny.us](mailto:crusso@empire.state.ny.us)  
 (518) 292-5152

**G4 TV 4 GAMERS**

TOP 10 PRE-ORDERS

- 1 **LEGEND OF ZELDA: WINDWALKER (GC)**

---

- 2 **XENOSAGA (PS2)**

---

- 3 **POKEMON:RUBYVERSION (GBA)**

---

- 4 **POKEMON:SAPPHIRE VERSION (GBA)**

---

- 5 **TENCHU:WRATH OF HEAVEN (PS2)**

---

- 6 **STAR WARS GALAXIES ONLINE (PC)**

---

- 7 **MASTER OF ORION 3 (PC)**

---

- 8 **HALO 2 (XBOX)**

---

- 9 **SHADOWBANE (PC)**

---

- 10 **INDIANA JONES:EMPERORS TOMB (XBOX)**

TOP SELLING GAMES

- 1 **YU GI OH (PS2)**

---

- 2 **DARK CLOUD 2 (PS2)**

---

- 3 **GETAWAY (PS2)**

---

- 4 **COMMAND & CONQUER:GENERALS (PC)**

---

- 5 **DOT HACK (PS2)**

---

- 6 **SPLINTER CELL (PC)**

---

- 7 **GRAND THEFT AUTO: VICE CITY (PS2)**

---

- 8 **YUGIOH DUNGEON DICE MONSTER (GBA)**

---

- 9 **BREATH OF FIRE-DRAGON (PS2)**

---

- 10 **HIGH HEAT BASEBALL 2004 (PS2)**

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**NIELSEN TV RATINGS**

PROGRAM	NETWORK	NIGHT	VIEWERS
1 <b>JOE MILLIONAIRE</b>	FOX	MONDAY	21.8
2 <b>CSI</b>	CBS	THURSDAY	17.0
3 <b>JOE MILLIONAIRE</b>	FOX	MONDAY	16.6
4 <b>GRAMMY AWARDS</b>	CBS	SUNDAY	14.7
5 <b>ER</b>	NBC	THURSDAY	14.4
6 <b>LAW &amp; ORDER</b>	NBC	WEDNESDAY	13.2
7 <b>THE BACHELORETTE</b>	ABC	WEDNESDAY	13.0
8 <b>FRIENDS</b>	NBC	THURSDAY	12.8
9 <b>FRIENDS</b>	NBC	THURSDAY	11.8
10 <b>WITHOUT A TRACE</b>	CBS	THURSDAY	11.6

Source: Nielsen Media Research

**NIELSEN/NETRATINGS AD RELEVANCE**

TOP 10 BUSINESS TO BUSINESS ADVERTISERS

COMPANY	IMPRESSIONS (000)	SHARE
1 <b>COLONIZE.COM</b>	125,472	25.4%
2 <b>QWEST COMMUNICATIONS</b>	58,090	11.8%
3 <b>HEWLETT PACKARD</b>	53,530	10.8%
4 <b>VISTAPRINT.COM</b>	16,241	3.3%
5 <b>GREENFIELD ONLINE</b>	13,838	2.8%
6 <b>GENERAL ELECTRIC COMPANY</b>	9,465	1.9%
7 <b>VERISIGN, INC.</b>	9,284	1.9%
8 <b>DOUBLECLICK, INC.</b>	9,136	1.9%
9 <b>IKON OFFICE SOLUTIONS</b>	8,581	1.7%
10 <b>EXCEL PARTNERSHIP, INC.</b>	8,325	1.7%

Source: Nielsen/NetRatings AdRelevance



EAST

# SERVICES & RESOURCES

Minimum run for any ad is one calendar month (3,4 or 5 issues, depending on the month). New ads, copy changes, and cancellations are due by the third Thursday of the current month for appearance the following month. **RATES: \$53 per line monthly; \$324 per half-inch display monthly. ALL ADS ARE PREPAID.** Monthly, quarterly, semi-annual and annual rates available. Orders and copy must be submitted in writing. Mastercard, Visa, and American Express accepted. Call Karen Sharkey at 1-800-7-ADWEEK. Fax 646-654-5313.

## ADVERTISING & MEDIA

**7 Million Ways**  
to break through the clutter



Fortune on front, your ad on back

Automatically distributed to our exclusive network of 5,000+ restaurants every week. For DMA's, demos or rates, call or log on:

1-800-438-2899 [www.buzzmarketing.com](http://www.buzzmarketing.com)

**YOUR AD HERE**  
**VENDING MACHINE ADVERTISING**  
Billboards are placed on the outside of vending machines!

Consumers could win randomly seeded media prize bottles that are inside the machine, reinforcing your billboard message.



Bottles can contain just about anything that will fit inside.

Locations include colleges, high schools, office buildings, factories, health clubs & national chains.

CALL FOR MEDIA KIT

VEND MEDIA

Contact: Larry Edinger 201-207-5432  
E-Mail: [Larry@vendmedia.com](mailto:Larry@vendmedia.com)  
Web: [www.vendmedia.com](http://www.vendmedia.com)

## ART/DESIGN SERVICES

**INVISION GRAPHICS**

INVISION GRAPHICS offers the most creative and dynamic graphic concepts from start to finish.

- ➔ WEB DESIGN
  - ➔ COMPANY PRESENCE
  - ➔ CAMERA READY ART
  - ➔ ADVERTISING
- Call STEVE At: 718-544-7670

## ART DIRECTION

HANDY MACANDY F/L AD (212) 988-5114

Push the right buttons. 212.213.5333  
[dickgrider.com](http://dickgrider.com)

## ART DIRECTION

TALENTED AD/DESIGNER Beautiful print collateral/adv/promo portfolio. 212-496-0453

## BANNERS

**Ace Banner Flag & Graphics**  
One Banner or Hundreds  
Any Process. Any Size Large Format Digital  
[www.acebanner.com](http://www.acebanner.com)  
212-620-9111 Since 1916

## COMPUTER CONSULTANTS

Macintosh Tech Support!  
On-Site Service & Training, Nationwide!  
1-877-865-6813, [MacSupportExperts.com](http://MacSupportExperts.com)

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## COPY/CREATIVE

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**ARE YOU PAYING TOO MUCH FOR YOUR INSURANCE?**

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Our rates are the most competitive in the industry!

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- Property & Liability Coverage
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Global Coverage, Inc.

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## MEDIA BUYING & TRAINING

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EXPERIENCED - FAST - PRECISE

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Fax: 508-697-7773

## RADIO COMMERCIALS

**flying brick radio**  
410 974 8887 [www.flyingbrickradio.com](http://www.flyingbrickradio.com)

[www.kenrayzor.com](http://www.kenrayzor.com)

[www.killerradio.net](http://www.killerradio.net)

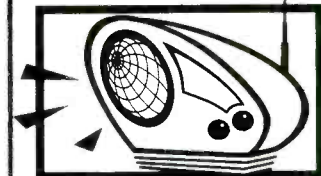
The other guys charge a fortune to cover the cost of their big space ads. Our Clio-winning Productions sound great, too. But when you hear our prices, they sound unbelievable.  
**800/789-RADIO**  
Sounds almost too good to be true.

## RADIO PRODUCTION

**THE NEXT GENERATION OF GREAT RADIO.**

Production.  
Sound Design.  
Copy.  
Lunch.  
Results.  
Awards.

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**World Wide Wadio**  
HOLLYWOOD

LA: 323 957 3399 • NY: 212 768 9717

**\$3,000.00**

Great radio spots utilizing the best LA Writers, Studios & Talent don't have to cost a lot.  
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**Apricot Sanddog**  
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Tasty • Dirty • Loud **866-SANDDOG**

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**EAST SERVICES & RESOURCES**

**RADIO PRODUCTION**

**Congratulations.  
You have sixty seconds to live.**

Every year, thousands of innocent radio scripts are sentenced to die. And every year, thanks to Oink Ink, one is spared. Announcing the 6th Annual Dead Radio Contest, where one lucky radio commercial will earn a reprieve from a compassionate jury of creative professionals. The winning writer gets an all-expense paid weekend in NY or LA and goes home with a finished spot produced in our swanky studios. Enter now. The spot you save may be your own.

For entry info visit [www.oinkradio.com](http://www.oinkradio.com) or call 1-800-776-OINK.



**Oink Ink Radio**

**Deadline: April 15th.**

**RADIO PRODUCTION**

**bert berdis  
& company**

**DIDN'T GET OUR NEW REEL?  
(Are you sure you still work there?)**

For radio, call Kari at **323.462.7261**  
Work with the Best in the Business  
**bertberdisandco.com**

**RADIO PRODUCTION**

**"You talk to us.  
We listen.  
We talk to them.  
They buy from you.  
Nice how it works out, huh?"**

**THE FAMOUS RADIO RANCH**

**Phone 323-462-4966 / doranch@aol.com**

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**USE ADWEEK MAGAZINES TO GET NATIONAL EXPOSURE**

★ ★ ★ REACH YOUR AD COMMUNITY WITH ADWEEK MAGAZINES ★ ★ ★

**OFFERS & OPPORTUNITIES**

**REQUEST FOR PROPOSALS**

**REQUEST FOR PROPOSAL**

The Orange County Fair & Exposition Center is requesting proposals from qualified firms and/or contractors for advertising, creative development services, and marketing.

To request an RFP packet, contact Jeff Wilson at:  
(714) 708-1543

**SHARE SPACE**

**PROMOTION AGENCY  
TO SHARE SPACE**

Manhattan (21st/Park), Available: 2 offices & 4-6 work stations, shared conf. rm.

Call: 516 767 5137

**OFFICE SPACE**

New, upscale focus group facility or office space in a great Tucson, AZ area. Diverse pop, 1/3 Hispanic. Media isolated. For sale, lease or use.

**520-297-4131**

★ ★ ★ USE ADWEEK MAGAZINE TO GET NATIONAL EXPOSURE ★ ★ ★

**RATES for Employment and Offers & Opportunities 1-800-7-ADWEEK Classified Manager: Karen Sharkey Classified Asst: Michele Golden**

**MINIMUM:** 1 Column x 1 inch for 1 week: \$204.00, 1/2 inch increments: \$102.00 week. Rates apply to EAST edition. **Special offers:** Run 2 consecutive weeks, take 15% off second insertion. Frequency, regional-combination, and national discounts available. Charge for ADWEEK box number: \$35.00 per insertion. Replies mailed daily to advertisers. Readers responding to any ads with box numbers are advised not to send samples unless they are duplicates or need not be returned. We are not responsible for recovery of samples.

The identity of box number advertisers cannot be revealed. If ADWEEK must typeset ad, charge is \$25.00. **Deadline for all ads in ADWEEK EAST is Wednesday, 4:30 p.m.** If classified is filled prior to closing, ads will be held for the next issue. **Classified is commissionable when ad agencies place ads for clients. No proofs can be shown.** Charge your ad to American Express, Mastercard or Visa, **ADWEEK CLASSIFIED, 770 Broadway, 7th fl. New York, NY 10003. 1-800-723-9335 Fax: 646-654-5313.**



# OFFERS & OPPORTUNITIES

## OFFICE SPACE

### DESK SPACE AVAILABLE

Midtown South, Park Avenue; 3-15 offices + studio with phone system in prestigious building. Shared conference rooms, receptionist. Copying, fax, kitchen access. Available furnished / unfurnished. *Immediate occupancy.* Bob: 212-686-2914

## POSITION WANTED

### New Business Dynamo

Experienced new business consultant available immediately to increase your revenue. Extensive contacts for Advertising, Public Relations and Media.

Reply c/o ksharkey@adweek.com, referencing "NBD" in subject line.

Classified Advertising  
1-800-7-ADWEEK

# EMPLOYMENT

East • West • Southeast  
Southwest • Midwest • New England

Continue to reach  
**ADWEEK's audience through  
our Regional Classified  
advertising section.**

Services and Resources  
Help Wanted

## THREE AUDIENCES FOR THE PRICE OF ONE

For one low price, your Classified ad appears in three different magazines: ADWEEK Classified, BRANDWEEK Classified and MEDIWEEK Classified.

THREE FOR ONE . . . , not a bad idea.  
Call 1-800-7-ADWEEK  
or just Fax it to: (646) 654-5313

# EMPLOYMENT

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## Following a Leader

As longtime editor Art Cooper exits, Condé Nast must find a successor who can attract a new generation of *GQ* readers

**CONDÉ NAST HAS BEEN DOWN THIS ROAD BEFORE. THE ANNOUNCEMENT LAST WEEK** that Art Cooper is retiring after 20 years as editor in chief of *GQ* marks a critical juncture for another of the publishing company's most lucrative, iconic brands. The big question is whether the men's monthly can

make a smooth transition to a new editor, a process that several other Condé Nast titles have failed at in recent years. Most notable was the disastrous 1998 takeover of *Glamour*, after 31 years under Ruth Whitney, by former *Cosmopolitan* editor in chief Bonnie Fuller. Like *GQ*, *Glamour* had been a solid performer, but CN chairman S.I. Newhouse Jr. and editorial director James Truman were envious of the newsstand clout of Hearst Magazines' *Cosmo*. Fuller's sexed-up version of *Glamour* bore little resemblance to the magazine's storied past, and ultimately it failed to connect with readers.

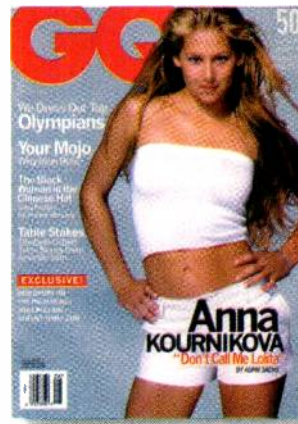
Condé Nast also stumbled with *Details* after recruiting *Maxim* editor Mark Golin in an attempt to cash in on the laddie wave. After that unsuccessful experiment, *Details* was transferred to sister company Fairchild Publications and relaunched in October 2000 as a fashion title.

A year later, CN was forced to fold the 66-year-old *Mademoiselle* following a disappointing revamp overseen by former British *Cosmo* editor Mandi Norwood.

In the case of *GQ*, as Condé Nast management searches for a new editor it must also explore a number of issues: whether the magazine should retain its unique combination of service journalism, including fashion, and its literary leanings; whether it should seek a younger readership than its current median age of 32; and whether the 804,000-circulation title should attempt to grow past the 1 million mark to keep pace with its upstart rivals, the 2.5 million-circ *Maxim* and the 1.06 million *FHM*.

"I would like *GQ* not to lose the cachet it has," says Cooper, 65. "It's so important to get the right persona, and I don't know exactly what [Newhouse and Truman] want *GQ* to be. I have no idea if they are really clear where the magazine should be."

"*GQ* is the most prestigious and authorita-

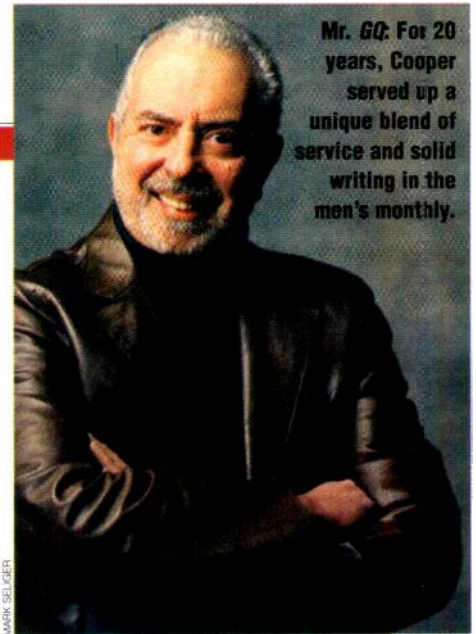


tive title in men's magazines," says Truman, who declined to be specific about the title's future direction. "The task of a new editor in chief is to extend that equity to a new generation of readers, within a highly dynamic category of publishing."

In two decades under Cooper (who was recently inducted into the American Society of Magazine Editors' Hall of Fame), *GQ* became a venerated magazine. Once preoccupied with strawberry mousse recipes and lemon meringue shirts, Cooper's *GQ* became known for its ambitious, incisive reporting and journalism, earning 27 National Magazine Award nominations (and taking home 3).

Cooper's greatest hits include publishing Peter Mayle's "A Paen to Aix" in February 1998, which inspired Mayle's best-selling book *A Year in Provence*, as well as James Ellroy's "My Mother's Killer" in August 1994, which turned into the acclaimed novel *My Dark Places*.

A raft of A-list celebrities have also graced Cooper's covers—everyone from Michael Jordan (March 1989) to Mel Gibson (May 1995), Anna Kournikova (August 2000) and Vin Diesel (August 2002).



Mr. *GQ*: For 20 years, Cooper served up a unique blend of service and solid writing in the men's monthly.

MARK GOLIN

On the fashion front, *GQ* is the unrivaled leader in men's coverage and is widely used as a moniker to identify men with style.

"I don't mean to be self-congratulatory, but magazines come out of the sensibility of the person who's editing them," says Cooper. "One of the reasons *GQ* has been successful is it is an extension of me and a reflection of my sensibility...I'm not saying mine is the only way to go, but it's the only way I know how to go."

Yet last year was a difficult one for *GQ*, as newsstand sales tumbled 7 percent in the first six months, according to the Audit Bureau of Circulations. The title rebounded in the second half of the year, with total paid circ up 5.9 percent and newsstand sales up 5.3 percent, thanks to better cover subjects and a redesign by design director Fred Woodward.

*GQ*'s ad pages were flat in '02 at 1,753, according to the *Mediaweek* Magazine Monitor. Pages through March this year are flat at 217.

"Magazines are cyclical, and they need new leadership from time to time," says Peter Gardiner, *Deutsch* partner and chief media officer. "*GQ* is a great magazine, but it's been seriously challenged in the last few years. When you're

in a tough business climate like this, the pressure to grow and be a leader is much bigger. [Sometimes] it takes new leadership.”

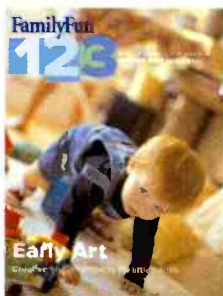
Among the potential Cooper successors floated so far, the most serious are said to be British *GQ* editor Dylan Jones and *Men's Health* editor David Zinczenko, who so far has insisted that he will not leave the Rodale title.

For his part, Cooper just wants the best for *GQ*. “I’ve got 20 years of my life in this magazine,” he says. “I want to be able to look two years from now, shake my head and say, ‘God-damn it, whoever the editor is, he is better than I am.’ I would love to see this happen.” —LG

## Tips for Toddlers

### Parenting title to offer insert

*Family Fun*, published by Disney Publishing Worldwide, will roll out an insert called *Family Fun 1 2 3* in the September and November issues of the 10-times yearly title. The special section will be sent to 500,000 subscribers with children under the age of 3.



The insert will target **FF** subscribers with children under 3.

and they have often asked us for editorial ideas to do with the little ones in the family,” says Glen Rosenbloom, Disney senior vp/group publishing director. The insert will run 12 to 24 pages, including ads; if it’s successful, *FF* may publish *1 2 3* up to five times next year.

Rather than simply incorporate the younger-skewing editorial into the magazine, *Family Fun* decided to maintain the target audience it’s had since launching in 1991 and develop the insert, Rosenbloom says.

Competitors *Parents* and *Child*, published by G+J USA Publishing, and Time Inc.’s *Parenting* focus on children from the prenatal months up to age 12. Meredith Corp.’s *American Baby* and Time Inc.’s *Baby Talk* target prenatal to toddler years.

There will be a CPM premium for advertisers opting for the *1 2 3* insert, where a full-color page will cost \$35,000 compared to *FF*’s open rate of \$104,825.

For *Family Fun*, the younger-skewing insert

## Mediaweek Magazine Monitor

WEEKLIES March 3, 2003

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
<b>NEWS/BUSINESS</b>								
BusinessWeek	3-Mar	74.52	4-Mar	58.65	27.06%	392.08	401.23	-2.28%
The Economist	22-Feb	52.00	23-Feb	60.00	-13.33%	324.00	356.00	-8.99%
Newsweek <sup>E</sup>	3-Mar	25.20	4-Mar	25.82	-2.40%	292.14	258.03	13.22%
The New Republic <sup>DD</sup>	3-Mar	6.83	4-Mar	8.83	-22.65%	52.76	54.63	-3.42%
Time <sup>E</sup>	3-Mar	37.32	4-Mar	45.81	-18.53%	356.77	322.44	10.65%
U.S. News & World Report		NO ISSUE				199.13	160.67	23.94%
The Weekly Standard	10-Mar	8.83	11-Mar	11.00	-19.73%	72.14	81.33	-11.30%
<b>Category Total</b>		<b>204.70</b>		<b>210.11</b>	<b>-2.57%</b>	<b>1,689.02</b>	<b>1,634.33</b>	<b>3.35%</b>
<b>SPORTS/ENTERTAINMENT/LEISURE</b>								
AutoWeek	3-Mar	25.05	4-Mar	23.10	8.44%	194.59	200.92	-3.15%
Entertainment Weekly	28-Feb	34.60	1-Mar	28.43	21.70%	263.29	236.38	11.38%
Golf World	28-Feb	14.00	1-Mar	28.92	-51.59%	131.15	209.18	-37.30%
New York	3-Mar	26.90	4-Mar	34.40	-21.80%	342.10	410.90	-16.74%
People <sup>S</sup>	3-Mar	60.65	4-Mar	68.91	-11.99%	545.79	509.52	7.12%
Sporting News	3-Mar	8.00	4-Mar	13.33	-39.98%	106.33	116.52	-8.75%
Sports Illustrated <sup>1</sup>	3-Mar	29.21	4-Mar	31.41	-7.00%	377.88	446.65	-15.40%
The New Yorker	3-Mar	26.12	4-Mar	23.54	10.96%	317.73	274.48	15.76%
Time Out New York	26-Feb	66.44	27-Feb	64.00	3.81%	554.87	494.50	12.21%
TV Guide	1-Mar	49.64	3-Mar	33.75	47.08%	489.39	440.15	11.19%
Us Weekly <sup>D</sup>	3-Mar	57.16		NO ISSUE	N.A.	232.00	151.51	53.13%
<b>Category Total</b>		<b>397.77</b>		<b>349.79</b>	<b>13.72%</b>	<b>3,555.12</b>	<b>3,490.71</b>	<b>1.85%</b>
<b>SUNDAY MAGAZINES</b>								
American Profile	2-Mar	8.75	3-Mar	8.60	1.74%	78.05	78.25	-0.26%
Parade	2-Mar	11.71	3-Mar	12.11	-3.30%	111.97	105.49	6.14%
USA Weekend	2-Mar	11.12	3-Mar	14.12	-21.25%	100.79	113.33	-11.07%
<b>Category Total</b>		<b>31.58</b>		<b>34.83</b>	<b>-9.33%</b>	<b>290.81</b>	<b>297.07</b>	<b>-2.11%</b>
<b>TOTALS</b>		<b>634.05</b>		<b>594.73</b>	<b>6.61%</b>	<b>5,534.95</b>	<b>5,422.11</b>	<b>2.08%</b>

D=double issue; DD=double issue last year; E=estimated page counts; S=includes Spring Style newsstand special; 8.65 pages in 2003, 5.10 pages in 2002; 1=one fewer issue in 2003 than in 2002  
CHARTS COMPILED BY AIMEE DEEKEN

“seems like a natural place to go,” says Karen Jacobs, Starcom Worldwide director of print investment. “The parenting category is one of the few to stay healthy.”

*Family Fun* this month raised its circulation rate base from 1.55 million to 1.75 million. The title’s total paid circulation rose 10.4 percent to 1.53 million in last year’s second half compared to the same period in 2001, according to ABC.

Ad pages this year are off 2.2 percent to 95 through March, reports the *Mediaweek* Monitor.

*Family Fun* is also exploring the launch of a spinoff aimed at parents of preschoolers. A 400,000-piece direct-mail drop will begin this spring. Rosenbloom says that the title could launch early next year. —LG

## Promising Start

### Lifetime cracks 100 ad pages

As *Lifetime* nears its April 22 launch date, the cable network-branded magazine co-published by Hearst Magazines and Lifetime Entertainment Services has racked up an impressive 100

advertising pages for its premiere May/June issue. As of Feb. 25, the official ad-close date, the array of advertisers in the 500,000-circ title included Chrysler, Procter & Gamble and L’Oréal, says vp/publisher Susan Plagemann.

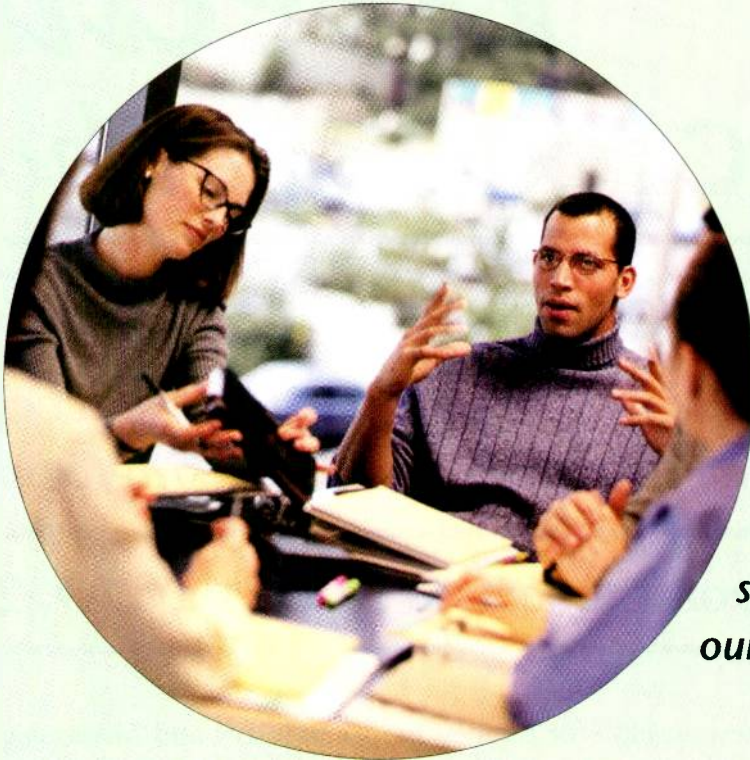
Though Hearst and Lifetime cable network will pitch advertisers on integrated packages, Plagemann says such deals will be offered down the road. “Our goal is for advertisers to fall in love with the magazine first,” she says.

Despite the popularity of the Lifetime brand, the magazine’s ad pages fall short of Hearst’s last big launch, with Oprah Winfrey. *O, The Oprah Magazine* garnered a whopping 166 pages with its May 2000 premiere, though it did so prior to the economic downturn.

Some buyers are a bit concerned about how *Lifetime* will manage to stand out. “The big question mark is how a big brand name like that, which is faceless—unlike *Oprah*—translates into magazines,” says George Janson, director of print for Mediaedge:cia. “The women’s lifestyle category is becoming increasingly crowded, and a lot of advertisers are taking a wait-and-see attitude.” —LG



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# media person

BY LEWIS GROSSBERGER



## Two Master Debaters

WHEN SADDAM HUSSEIN TOLD DAN RATHER HE'D LIKE TO

debate George Bush, a crisis was set in motion for two people: George Bush and Media Person. The President's was more easily resolved. At a meeting with his Emergency Advisory Council of Crisis Advisers, the

feisty chief executive proclaimed, "I can take that big doofus. I'm nine years younger than him, and I jog two miles every morning." But he was bluntly reminded by an alarmed Karl Rove, "Talking isn't exactly your forte, Mr. President." Dick Cheney agreed, and Rush Limbaugh added tactfully, "Sure, you could probably clean Saddam's clock, but why take the chance of him getting in a lucky concept?"

Only Attorney General Ashcroft dissented, pointing out that FBI undercover agents could slip some LSD into Saddam's water pitcher, causing him to babble foolishly in front of the whole world, but Laura Bush scotched that idea with a curt, "Oh, John, for heaven's sake, pipe down."

After a half hour of back-and-forth, the question was disposed of and Ari Fleischer issued a statement that "it would be inappropriate protocol-wise for a President to shake hands and exchange hiya-buddys with someone he is likely to bomb within the next few weeks."

But Media Person's crisis was just beginning. Only two days from deadline, he had to quickly decide whether to abort his half-completed column on "Reality TV: Amusing Passing Fancy or Unmistakable Portent of the End of Civilization?" and switch to the satirically delectable subject, "What Would a Saddam-Dubya Debate Be Like?" The problem with the latter was that MP knew from bitter experience that 86,000 other columnists, cartoonists, late-night comics and assorted wits and half-wits would glom on to Bush vs. Saddam like laugh-seeking missiles. Naturally, none of their efforts, not Maureen Dowd's, Garry Trudeau's, Dave Barry's or even George F. Will's, would be as hilarious as Media Person's—OK, maybe George F.

Will's—but many of the competitors would beat MP to the punch, exhausting readers' patience with the conceit.

The trouble is there are just too many smart-ass jokers around today, and frankly, Media Person is sick of it.

But even as prudence and logic urged Media Person to stay away, the rich and fecund material proved so irresistible it simply overwhelmed his defenses. As soon as MP had heard about Saddam's challenge, the piece had begun to write itself, ideas nearly flooding the MP brainpan. As spectacle, such a debate would attract a worldwide TV audience and gain ratings so high, the show might even win its time slot, unless it was up against *CSI*.

Just imagine. The program would begin with what boxing aficionados call the undercard, a series of preliminary debates. First you'd have Bill O'Reilly vs. Noam Chomsky, then you'd have a tag-team debate, Chirac and Schroeder vs. Blair and Sharon. The final prelim would be Christopher Hitchens vs. Barbra Streisand, George Clooney and Fred Durst. In between the matches would be entertainment reflecting the best of both cultures: some belly dancers for them and Eminem for our side. The commercials—gotta have commercials—would not be the everyday variety, of course, but edgy, creative Super Bowl-type commercials with high entertainment value. Maybe something like a girl in a white cap dancing in the front seat of a car.

Finally...the big event. Johnny Carson would come out of retirement to introduce Hans Blix, who would introduce the two presidents. Saddam would saunter out of the green room (which had been stocked, according to his specifications with figs, dates, hummus on melba toast, a case of Crystal and a roast sheep stuffed with poached quail stuffed with deviled peacock eggs), he'd stroll to the lectern and launch into an impassioned defense of his regime, denying that he has weapons of mass destruction, an army, a police force or a personal torture chamber, and swearing on a Koran that he only gassed the Kurds because they gassed him first and besides, they are really *annoying*.

Then President Bush would come out and talk about the shining democracy that Iraq will become once Saddam is assassinated by the Delta Force. "Postwar Iraq will be the first Middle Eastern nation to have an electoral college," he declares, and the studio audience, even though admonished to hold its applause, rises to its feet as one and goes "whooo!"

Having completed their presentations, the antagonists now face the panel of judges. Paula says she really enjoyed both but thought Saddam had just a little more soul. Randy gives the nod to Bush, because "even though you gotta have more polish, I thought you got into a nice rhythm there." Simon tells Saddam he is the worst debater in the history of the world. "Seriously, you are just absolutely terrible."

Saddam scowls. He pulls out an automatic pistol and points it at Simon but then changes his mind and puts it away. "I worked really hard on my speech, and I think you are very mean," he says and stalks off the stage.

Maybe, on second thought, Media Person will go back to the column on reality shows. ■

**Johnny Carson would come out of retirement to introduce Hans Blix, who would introduce the two presidents.**



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