

MEDIAWEEK

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Nets Sweep Into November

For only second time in a decade, season starts with cumulative rise in ratings **PAGE 4**

TV STATIONS

Digital Snow Falls on Analog

Several outlets claim DTV degrades regular signals

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RADIO

Finally Tuning In A Turnaround

Ad revenue rising after long run of hard times

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NETWORK TV

Cruel to Be Kind To Bottom Line

Fox cuts *Girls' Club* to avoid huge sweeps hit

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Mediaweek Magazine Monitor **PAGE 37**



Reinventing PBS

President/CEO Pat Mitchell is leading public TV's efforts to liven up its programming and generate more ad revenue

BY A.J. FRUTKIN **PAGE 26**

MARKET INDICATORS

NATIONAL TV: HOT
First-quarter pre-time scatter is selling at 20 percent premiums over the upfront. Even the usually soft day-time daypart is moving at hefty premiums over upfront prices.

NET CABLE: BUSTY
Auto continues its year-long spending spree. Holiday retail deals are moving briskly. Pace of first-quarter negotiations quickens.

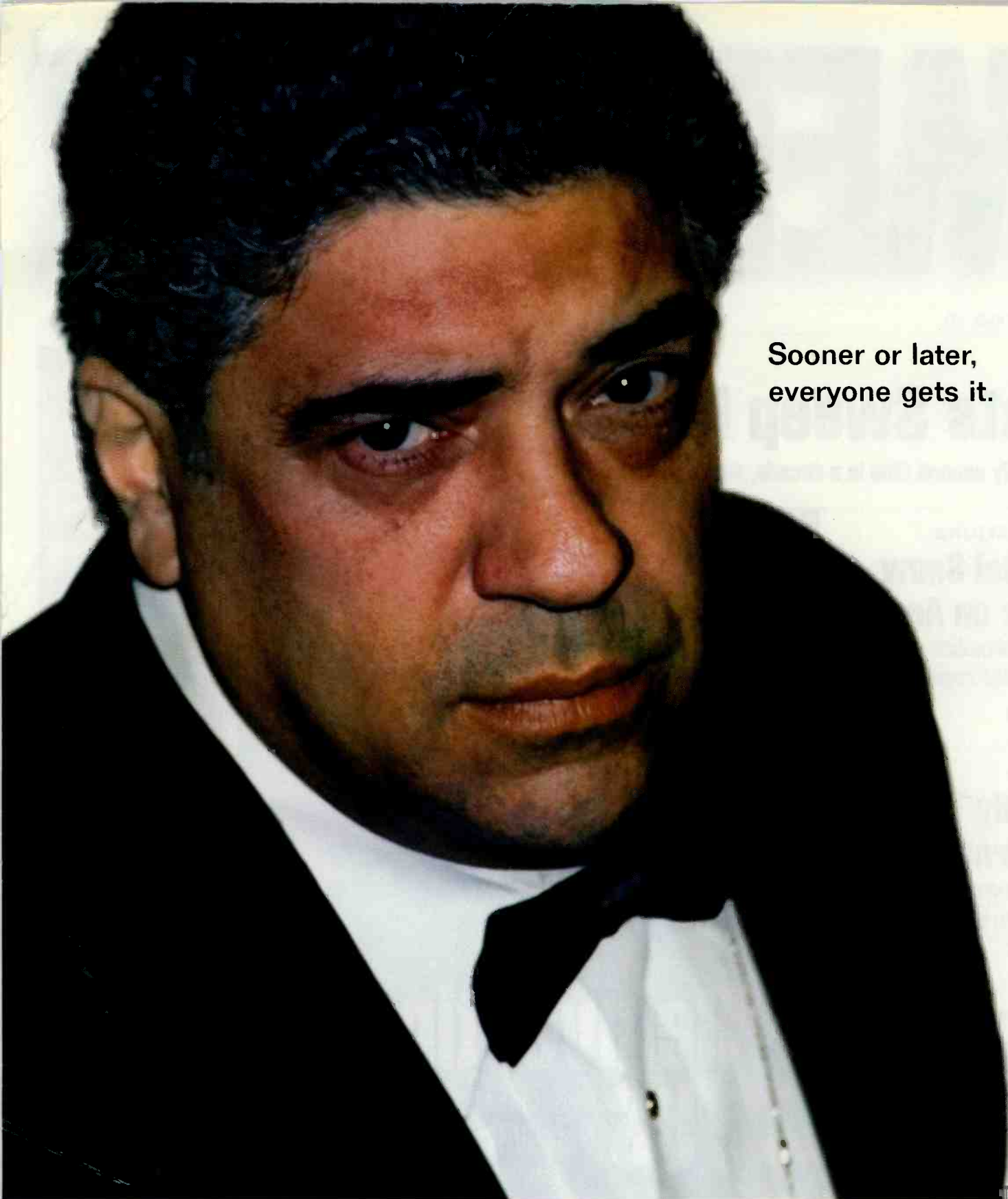
SPOT TV: TIGHTENING
As the holidays near, inventory is tightening in major markets through November, with retail, entertainment and financial sectors leading the way. Automotive also remains steady.

RADIO: ACTIVE
Inventory is tight in N.Y., L.A., Phoenix and Boston through November. Rates edge up, driven by demand from retail, telecom, auto, entertainment and finance.

MAGAZINES: CHARGED
Electronics advertising is strong for the holiday season and into early 2003 across a wide range of titles, including news, business, entertainment and men's lifestyle.



PETER MURPHY



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ing the first five weeks of last year's fourth quarter, which excludes them from the comparison.

Laura Caraccioli, vp and director of Starcom Entertainment, believes the impact of Sept. 11 has waned, and viewers are once again watching broadcast network shows containing violence and gore. She cited shows like NBC's *Law & Order* trilogy and CBS' pair of *CSI* shows as strong ratings draws despite violent storylines and closeups of "dead bodies."

The broadcast networks hope to keep the ball rolling during the November sweeps by shifting their strategies a bit from past sweeps. ABC, NBC and CBS plan to keep most of their regular series on during the month, rather than pre-empting them for specials and miniseries. To give the shows a bit of sweeps glitz, they are bringing in assorted guest stars, including some big-name movie stars.

NBC is being the most aggressive in tapping Hollywood star power, bringing in one major guest star on each of its veteran scripted shows during the sweeps. For example, Christian Slater will star in *The West Wing* on Nov. 6; Freddie Prinze Jr., will star in a Nov. 7 episode of *Friends*; Gene Wilder guests later that night in *Will & Grace*; Gina Gershon appears in *Just Shoot Me* on Nov. 12; and Sally Field returns to a recurring guest slot in *ER* on Nov. 21. In all, 18 guest stars will appear on NBC.

Among ABC's star turns, Sandra Bullock will appear on *George Lopez* (she is also one of the show's producers); Vivica A. Fox will guest on *My Wife and Kids*; Carl Reiner and David Duchovny will star on episodes of *Life with Bonnie*; and Julia Sweeney guests on *According to Jim*. "We have a core schedule that seems to be clicking on most nights, and we are trying to keep our schedule intact," said Jeff Bader, executive vp of ABC Entertainment. "Bringing in the guest stars adds an extra promotional angle for the show and will draw more viewers."

Media buyers are encouraged to see the networks sticking with regular series. "It's important to advertisers and agencies for the networks to establish a solid lineup of sitcoms, dramas and reality shows," said John Rash, chief broadcast negotiator for Campbell Mithun. "It's better to solidify their regular shows during the sweeps with guest stars rather than putting on more specials, miniseries and theatricals."

Brad Adgate, vp of research at Horizon Media, said, "The networks during the sweeps should leave shows in their usual time slots where the viewers know how to find them, especially with programming picked up for the entire season." Adgate said movie actors guest-starring on TV shows is going to continue because many movie producers are now also producing TV shows. "The lines between TV and movies are blurring." ■

Running Interference

Analog signals in several markets degraded by nearby digital broadcasts

TV STATIONS By Todd Shields

In what could be an ugly harbinger of things to come for television stations' transition to digital broadcasting, Tom Draper, owner of CBS affiliate WBOC-TV in Salisbury, Md., recently returned home, turned on his TV set and found the reception of his outlet covered by a blanket of electronic snow.

Like thousands of other viewers in his market and in several other DMAs across the country, including Philadelphia and Sacramento, Calif., Draper's TV is picking up interference from new digital signals that stations are mandated to provide. In his case, the interference is allegedly coming from public TV station WHRO in Hampton, Va., 125 miles away.

Draper's WBOC wants WHRO to reduce the power of its digital outlet, WHRO-DT. WHRO counters there is no evidence its digital signal is interfering with WBOC's analog broadcasts. Whatever the outcome, one thing is certain: Disputes over interference will grow as more outlets transition to digital.

The Federal Communications Commission has been asked to referee between three pairs of stations locked in signal disputes. In addition to WBOC vs. WHRO, WMGM-TV, an NBC affiliate in Wildwood, N.J., owned by Green, Howard, has reported interference from WTKR-DT, the New York Times Co.'s CBS affiliate in Norfolk, Va.; and Paxson Communications' KSPX-TV in Sacramento, Calif., has reported interference from CBS' KPIX-DT in San Francisco. Also, WOOD-TV, Lin Television's NBC affiliate in Grand Rapids, Mich., recently built two temporary transmitters to overcome interference from digital public TV outlet WMVS-DT, located 80 miles across Lake Michigan in Milwaukee.

In the case of WTKR in Norfolk, the station reduced power for several weeks last summer after WMGM in Wildwood experienced interference in the evenings. In this case, the digital signal skipped across the Chesapeake Bay, over a broad peninsula and across Delaware Bay to reach southern New Jersey. WTKR president and gm Frank Chebalo predicts more interference to come. "What we're experiencing is just the beginning," said Chebalo. "There are going to be issues of interference as more and more digital stations pop up."

Industry leaders are starting to look into the issue. "We have to see what's going on here—whether it's a significant problem or not," said David Donovan, president of the Association

for Maximum Service Television, a technology trade group for broadcasters.

At least until 2007, stations will broadcast both digital and analog signals. Of roughly 1,700 public and commercial outlets, about 600 are now operating digitally; many are doing so at reduced power. What will happen when they boost their signals is not clear. For now, some stations are finding that hot, humid weather and large bodies of water may help extend signals and thereby cause interference.

At WBOC in Maryland, telephone operators logged about 1,500 complaints about bad pictures this past summer. "Devastating" is how Draper characterized the problem.

Yet WHRO president/CEO Joseph Widoff said a consultant found "practically no evidence of interference from our digital signal." Widoff said the station is spending \$8 million to fulfill the government-mandated conversion to digital. "The government promised us they would allow us to operate," Widoff said. "To deny us that puts us at a significant disadvantage."

Talks between the stations have been unproductive, so WBOC turned to its local congressional delegation. Four senators and two House members signed an Oct. 16 letter asking FCC chief Michael Powell to cut WHRO's transmission power. The letter described WBOC as "a vital source for news and local programming" that had suffered interference "documented in thousands of viewer complaints."

"The commission should not allow a digital station to operate at maximized power levels during the transition to [digital TV] at the price of sacrificing the existing analog television service," said the letter, signed by senators Joseph Biden (D-Md.), Thomas Carper (D-Del.), Paul Sarbanes (D-Md.) and Barbara Mikulski (D-Md.), and Reps. Wayne Gilchrest (R-Md.) and Michael Castle (R-Del.).

Officials at the FCC declined to discuss the dispute or to speak on the record about the broader issue of interference during the transition. "We'd need much more evidence to conclude the problem is endemic," said one official at the FCC. ■



Biden wants digital TV stations to cut power.

SNTA Woos Buyers With New Push for Syndication

In a new push to promote syndication as an alternative advertising medium to network and cable TV, the Syndicated Network Television Association has launched an awareness-building campaign. Presentations to New York-based media buyers on the merits of syndication began last week and are expected to continue through the association's first National Syndication Marketplace gathering, set for Feb. 25-26 in New York.

"Our target is advertisers and agencies that spend less in syndication than their competitors do despite a budget of over \$100 million in national TV," said Gene DeWitt, president of the SNTA. "Not only is an average rating in syndication often comparable to a network series', there are more available original hours of programming in syndication than the six networks combined." —Marc Berman

ESPN/ABC 'Sports Upfront' A Good Start, Buyers Say

ESPN/ABC Sports Customer Marketing and Sales' first "sports upfront" presentation last week was generally well received by media buyers, although some thought it was a missed opportunity. Buyers praised ESPN/ABC for staging the event, which included a panel discussion among five pro sports league commissioners, but some complained the session did not cover enough serious business issues.

The session also featured programming pitches by Ed Erhardt, president of ESPN/ABC Sports Customer Marketing and Sales; ESPN president George Bodenheimer; ESPN senior vp of programming Mark Shapiro; and ABC Sports president Howard Katz.

"I thought it was a good idea—there should be a sports upfront," said one top sports buyer, who would not speak for attribution. "But the panel was a bit disappointing. The commissioners should have been asked some questions about what they could do to help grow TV ratings. The questions were too cream-puff." —John Consoli

Ready to Pop the Corks

Broadcasters enjoy big 3rd-quarter ad gains; buyers warn it may not last

RADIO By Katy Bachman

Radio broadcasters appear to be joining television and cable in a bona fide ad-sales recovery, based on positive third-quarter financial results. Several of the largest radio companies—Clear Channel Communications, Entercom Communications and Cox Radio—last week chose to paint a positive picture of the marketplace through the end of the year.

"We're seeing continuing momentum into fourth quarter across a broad range of categories," Lowry Mays, Clear Channel's chairman and CEO, told investors in a conference call on Oct. 29. The largest radio group with more than 1,200 radio stations, CC posted an 11 percent gain in radio revenue to \$964 million compared to third quarter 2001, on strong advertising activity from retail, consumer products, telecommunications, automotive, entertainment, finance and professional services.

Other groups also showed strong increases. At Viacom's Infinity Broadcasting, radio revenue was up 10 percent to \$968 million (including outdoor revenue). Third-ranked Cox Radio's revenue rose 13 percent to \$112.5 million. Entercom Communications, the fifth-largest group, was up more than 15 percent to \$106.7 million. And Radio One, the largest broadcaster targeting African Americans, grew revenue by 15 percent to \$80.5 million.

Radio is benefitting from trickle-down revenue squeezed out of the tight TV marketplace, in addition to continued strength from the automotive category. "We expect the inventory sellout and above-upfront scatter pricing in TV advertising to positively ripple through

into the spot radio market," read a Merrill Lynch analysis of the radio market.

Not all groups were quick to declare an end to what has been a pretty bad two years. "The climate is growing healthier, but I don't think the economy is fully out of danger yet," said George Beasley, chairman/CEO of Beasley Broadcast, citing a drop in consumer confidence in October.

Media buyers also offered a more cautious forecast than the broadcasters. "There's still a lot of volatility in the economy," said Donna Speciale, executive vp/director of national and local broadcast for Mediacom, who suggested the current uptick wouldn't last into 2003, especially if consumer confidence continues to wane. "You may see a lull in consumer buying, and that is going to have an effect."

In another sign the good times may be fleeting, advertisers are still reluctant to place dollars further out than a few days, noted Matt Feinberg, senior vp of Zenith Media. "Standard lead time used to be three months, now it's three days," said Feinberg.

"Advertisers aren't spending the way they used to," noted Natalie Swed Stone, director of national radio for OMD, who added that clients are scrutinizing everything before spending a dime. ■



Speciale: Radio is still in a volatile position.

Fox Avoids Long Club-bing

Quick hook for Kelley's *Girls' Club* carries high cost, but long-term savings

NETWORK TV By John Consoli

Although Fox will take an initial hit of about \$18 million in costs for 11 unaired episodes of the canceled drama *Girls' Club*, the rapid decision to abandon the show could save the network as much as \$20 million.

The David E. Kelley-produced series was averaging only a 3.7 rating/5 share in households after two episodes in its Monday 9 p.m.

slot, according to Nielsen Media Research, as well as a low 2.3/5 in adults 18-49. Since Fox had guaranteed advertisers a 9 household share, the show was underdelivering by nearly 45 percent. The network had sold 30-second spots in the upfront for *Girls' Club* at about \$175,000 each. So having to pay make-goods for the remaining 11 episodes at that rate could have cost the network as much as

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Rolling Stone



\$20 million, media buyers estimated. In addition, the show would have clogged up a key time period during the November sweeps.

"Fox will do significantly better in that time period by replacing *Girls' Club*," said Steve Sternberg, executive vp of audience analysis for Magna Global USA.

Since the hour-long drama was produced by Fox's corporate sibling 20th Century Fox Television Studios, it might be possible for Fox to recoup some of the production losses by airing the unseen episodes on another sibling, cable network FX, or by working out a

deal to air the show on a female-skewing cable network such as Lifetime.

Fox officials declined to comment on the cancellation or on what will air in *Girls' Club's* time slot beyond the next few weeks. Tonight, the network will air a repeat of the season premiere of the critically acclaimed drama *24*, which earned solid numbers on Oct. 30. The network initially planned to carry a repeat episode of its Monday 8 p.m. drama *Boston Public* (another show produced by Kelley) at 9 tonight, and it may use that show in *Girls' Club's* slot during the remainder of the November sweeps. Buyers speculated that in the long term, Fox may air one of its two weekly episodes of the summer hit *American Idol*, which is expected to return for its second installment in January, on Mondays at 9 p.m.

The show's rapid demise may prompt broadcast network executives to rethink their willingness to schedule some new shows sight unseen. Because of Kelley's track record and the success of his *Boston Public* in particular, Fox bought *Girls' Club* based solely on its concept. Kelley delivered the pilot too late to make any modifications. ■

DBS Deal Is Sinking Fast

DOJ, 23 states sue to block EchoStar's long-suffering bid to buy DirecTV

SATELLITE TV By Todd Shields

The proposed EchoStar/DirecTV merger, seriously wounded by its rebuff from the Federal Communications Commission last month, received what many are viewing as the final death blow last week as the U.S. Justice Department sued to block the transaction, joining 23 states in saying the deal would harm consumers.

Although neither company said so outright, the deal will now likely devolve into a dispute over whether EchoStar will pay a \$600 million breakup fee to DirecTV parent Hughes Electronics. Under the terms of the deal, EchoStar can avoid the fee if it can show that DirecTV was derelict in holding up its end of the merger.

The Justice Department's assistant attorney general Charles James called his move against the deal "fairly conventional antitrust enforcement." According to the lawsuit filed last Thursday in U.S. District Court, a combined DirecTV (10.9 million subscribers) and EchoStar (7.5 million customers) would create a duopoly for millions who can choose cable and a monopoly for millions more who cannot.

The suit was filed three days after the companies met with Justice officials to present a

proposal for EchoStar to give satellite slots to Cablevision Systems Corp. for its own planned DBS service. James said the proposal did not satisfy regulators' concerns about a combined EchoStar-DirecTV's market share.

While EchoStar chairman and CEO Charlie Ergen did not admit as much in the company's only statement on the lawsuit, he sounded close to throwing in the towel. "We are obviously disappointed that at this time we have not been able to convince regulatory officials to share our vision," said Ergen. Hughes Electronics said it would continue to consult with EchoStar, and Cablevision said it will continue to pursue its own DBS service.

With the deal's collapse, News Corp. chairman/CEO Rupert Murdoch may again seek to buy DirecTV (*Mediaweek*, Oct. 14), adding North America to his vast satellite holdings in Europe and Asia. Murdoch might take heart from James' reply to a reporter's question about whether the identity of a proposed DirecTV purchaser would play a role in future DOJ deliberations. "All we look at is competition," James said. "These other issues are questions for other regulatory bodies." ■

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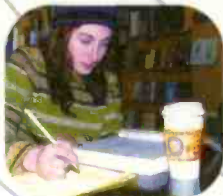
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Local Media

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TV STATIONS/CABLE

TVB Jabs at Spot Cable In New Push for Ad Dollars

BY SANDY BROWN

In an ongoing battle to win over advertisers, the Television Bureau of Advertising and broadcast rep firms are actively pitching the virtues of local broadcast spot and the vices of spot cable to those who will listen. Besides their own swiftly eroding share, at issue for traditional broadcasters is a desire for more accountability from the local cable industry. They would like to see cable held to the same system of checks and balances to which they are held: actual ratings, the use of ratings minimums, schedule verification and programming post-analysis.

"Cable is a medium you can't ignore," said Jon Seitz, managing director at Mayo-Seitz Media, a Philadelphia-based media buying agency. "Broadcast shares are eroding. The onus is on agencies to utilize and buy the medium properly. The broadcasters' argument is, 'Why should business move to cable if they don't play by the same rules that we do?'"

In the New York market, according to the TVB, 78 percent of cable reaches less than 25 percent of homes. The TVB also said the prime-time average household rating for each of the six network stations in the May 2002 Nielsen sweeps was a 6.4, while each ad-supported cable network locally drew an average 0.6. It also said that 90 percent of all cable programs delivered 1 household rating or lower in May, 2002—even worse, 57 percent of all cable programs delivered a 0.2 or lower during that time, according to the TVB's research.

Further, the bureau argues that cable's cost-per-thousand rates are actually higher than broadcast rates, if the rounding up of ratings that occurs with some media management software systems is factored out (for example, a program that delivers an 0.6 rating can easily get rounded up to a 1.0). "Local cable is much too expensive. It is sold at two times and in most cases three or four times the CPMs," said TVB president Chris Rohrs.

Finally, the TVB also said that because local cable inventory is sold in groups—in order to

round numbers up.

Jonathan Sims, vp of research for the Cabletelevision Advertising Bureau, said that the TVB's claims are oversimplifications of the cable-buying process. Sims also pointed out that "it all depends on what a specific advertiser wants."

Allison Shapiro, vp/associate director of local broadcast, Zenith Media in New York, said that most local cable buys are program-specific and that, "our need rates are based on our cost-per-point evaluation of what our client needs are. You have to be aware of what you are buying," said Shapiro.

Nielsen's recent decision to provide ratings that distinguish cable and satellite viewership—allowing advertisers to distinguish cable viewers who see commercials from those who don't—is being heralded by the TVB and others as a step in the right direction. Mark Turner, senior vp and COO, Millennium Sales & Marketing, a division of Katz Media Group, said the Nielsen move "is the right step toward more accountability for spot cable."

"Accountability starts with getting the numbers right. Now steps are being taken to correct the numbers. Beyond that, where's the post-analysis?" asked Rohrs, who says he would like equality in reporting standards. The answer, according to Seitz, is that cable needs to be bought wisely. The TVB and affiliates continue reminding agencies of this in order to ensure there is a level playing field when it

REACHING FOR AUDIENCE

TVB comparison of the reach of the six broadcast stations to the top-6 reaching cable networks in the New York DMA.

STATION	AVG. WEEKLY AUDIENCE PERCENTAGE CUME	CABLE NETWORK	AWAPC
WNBC	78.5	TBS	43.8
WABC	73.1	TNT	38.5
WPIX	70.2	NICK	36.5
WCBS	68.9	USA	31.7
WWOR	55.3	DSC	30.9
WNYW	51.4	LIFE	30.1

Source: Nielsen May '02 DMA Total Activity Report Sun-Sa 7 a.m.-6 a.m.

deliver a rating of any decent size—added together, 31 cable nets negate the target-marketing premise that cable promotes.

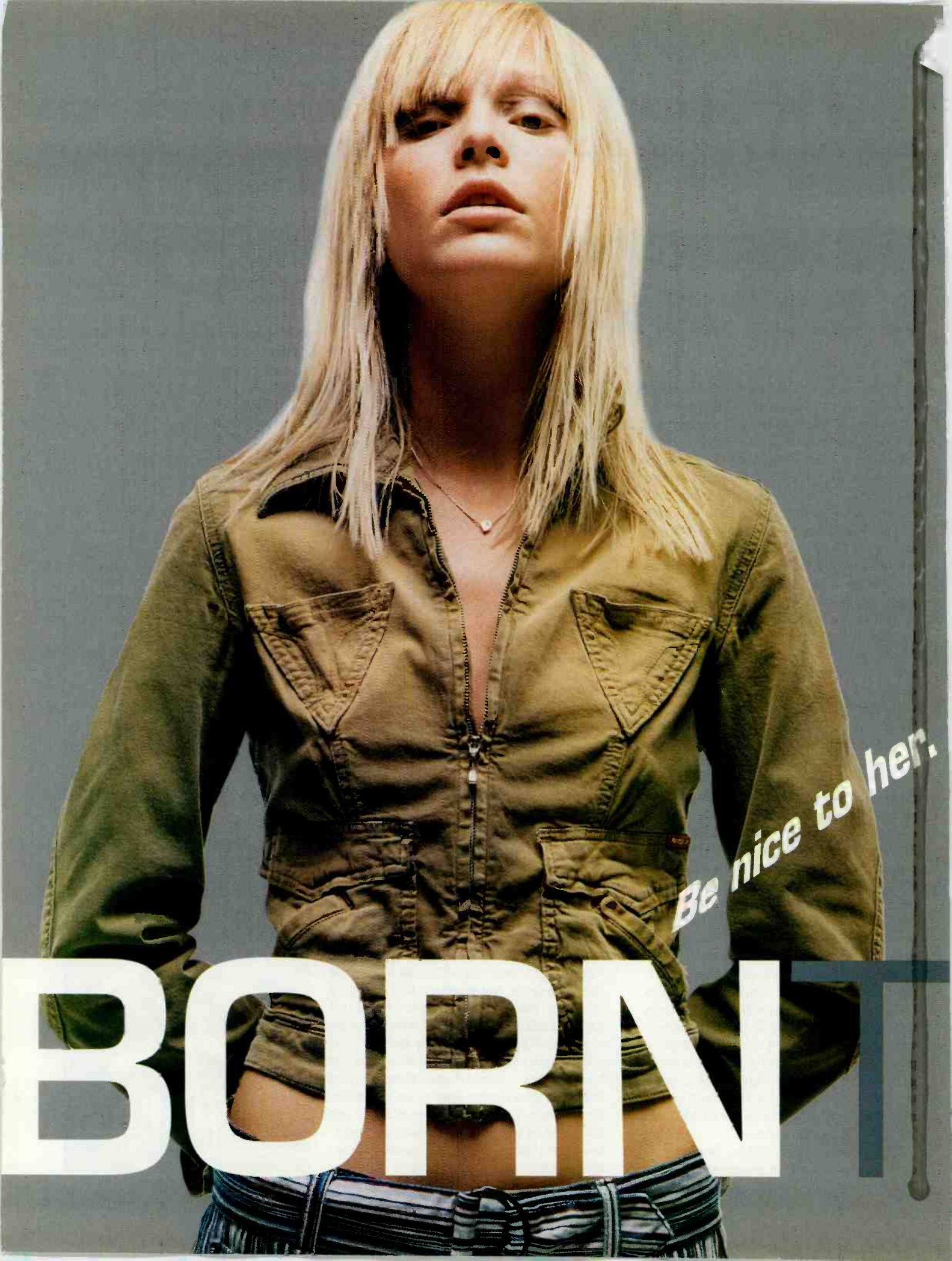
But media buyers, while agreeing that cable systems should be held more accountable, said that they have the capacity to get the right measurements, and that cable is treated differently because buyers know they are buying networks with discrete universes. Many buyers, including Seitz, say they do not

NEW YORK OUTDOOR

Sweetening Times Square

Hershey Foods last week flipped the switch on one of the most elaborate permanent outdoor spectacles ever. The 15-story "chocolate factory" at 48th Street and Broadway in Times Square uses 34 dimension props, four steam machines and more than 4,000 chasing lights to depict an oversized Hershey's milk chocolate bar, a 133-foot tall pyramid of Hershey's kisses, a Jolly Rancher wind sculpture and other behemoth bon bons. "This one takes the cake," quipped Michael Forte, president and CEO of Clear Channel Spectacolor, a joint venture between Spectacolor Communications and Clear Channel Outdoor, which created the exhibit. Hershey will open a new store underneath the spectacular in December. —Katy Bachman





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BORNI

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COSMO

girl!

MAGAZINE

LEAD

Market Profile

BY EILEEN DAVIS HUDSON

comes to cost efficiencies.

"If we're buying TV, then cable is going to be a part of it. That's something broadcasters are going to have to get used to," said Seitz.

PHILADELPHIA CABLE

Comcast Inks VOD Deals

Comcast Communications last week announced agreements with cable and broadcast programmers to offer free content as part of its video on demand (VOD) initiative, scheduled to launch with a market test next month in the Philadelphia area.

Comcast's new content partners include NBC News, A&E Television Networks, Comedy Central, Court TV, C-SPAN, The Golf Channel, Outdoor Life Network and others. Comcast Digital Cable customers will be able to watch the new content at no additional charge beyond their usual subscription rates. The effort will help support sales of its VOD new releases for \$3.95 and library movie titles and other special programming for \$2.95.

Comcast, which will become the nation's largest cable company when it completes its acquisition of AT&T Broadband later this year, currently has 8.5 million customers, just under 3 million of which are digital subscribers. In general, revenue at its cable division rose 12 percent over third quarter of last year to \$1.5 billion. —SB

LOS ANGELES RADIO

KFI-AM Talk Ratings Rise

Although Arbitron's Summer survey tends to favor younger-targeted stations, KFI-AM, Clear Channel's Talk radio station in Los Angeles, posted its best ratings ever in the recently released survey, up from a 3.8 overall share and sixth place to a 4.5 share to land in fourth place.

What's more, KFI's local and national revenue is up 36.3 percent through September, according to accountants Miller, Kaplan, Arase & Co., which track local media expenditures.

"They've been sold out and are more difficult to buy ever since Sept. 11. Even though its a Talk station, it's attracting News listeners also," said Ginny Carpenter, regional broadcast manager for Mediaedge:CIA in Los Angeles.

The station's ratings were the result of a marketing push that emphasized its News as well as its Talk position. Up in all dayparts, the station's programming lineup hasn't changed in more than a year. —Katy Bachman ■



STEVE DUNN/ELTHE IMAGE BANK

Boston

ALL OF THE MAJOR NETWORK TV OUTLETS IN BOSTON ARE STILL IN A VIRTUAL STANDOFF with Nielsen Media Research over Nielsen's launch last April of its local people meter service in the market. The introduction of local people meters in the country's sixth-largest TV market (2.35 million homes) fol-

lowed a year-long trial. The launch of the LPM in Boston marked the first time Nielsen has used people meter technology to measure local TV viewing (Nielsen has used people meters to generate its national ratings for about 15 years). It also represented a turning point for the market's TV stations, most of which have elected to sink or swim without ratings data. When it launched the LPM, Nielsen replaced the old system it used in Boston—a combination of diaries and set-top boxes—and cut off all ratings information to non-subscribers.

Stations that have signed up for the new Nielsen service are WGBH-TV, a PBS affiliate; WUNI-TV, Entravision Communications' Univision outlet; WNDS-TV, an Independent station based in Manchester, N.H.; AT&T Broadband, the market's dominant cable provider; New England Cable News (NECN), a regional 24-hour news channel; New England Sports Network (NESN), a regional sports network; and WENH-TV, a PBS affiliate in Durham, N.H. Also participating are some 400 advertisers and their agencies, along with major

cable networks and syndicators, says Karen Kratz, director of communications for Nielsen Media Research, a division of VNU, publisher of *Mediaweek*.

"We've seen a five-fold jump in our prime-time [ratings]," says Alex

NIelsen MONITOR-PLUS

AD SPENDING BY MEDIA / BOSTON

	Jan.-Dec. 2000	Jan.-Dec. 2001
Spot TV	\$610,128,817	\$553,948,889
Local Newspaper	\$390,150,122	\$371,931,422
Local Sunday Supplement	\$8,763,568	\$9,667,691
Total	\$1,009,042,507	\$935,548,002

Source: Nielsen Monitor-Plus

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No words?

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Market Profile

von Lichtenberg, general sales manager for WUNI and sister outlet WUTF (formerly WHUB), an affiliate of Univision's new Telefutura network. WUNI, which had been earning hash-mark ratings in prime time, has been averaging a 1.0 household rating with the LPM since May and has risen as high as a 2.0 on some nights, von Lichtenberg says.

Yet von Lichtenberg says that as with the old Nielsen system, Hispanic households are under-counted in Boston. Of the approximately 600 sampled households, Nielsen classifies 3.7 percent of them as Hispanic. According to the 2000 U.S. Census, Hispanic households make up 5.5 percent of the market's overall population, von Lichtenberg notes.

The major-network affiliates in the market remain unconvinced of the accuracy of Nielsen's local people meters. "There's nothing to negotiate until they can show us that it is a viable product," says Ed Goldman, vp and general manager of Viacom's duopoly in Boston, CBS' owned-and-operated WBZ-TV and UPN outlet WSBK. Goldman says that no new talks with Nielsen have been scheduled.

While some stations in the market initially balked at Nielsen's plan to increase rates 30 percent over what the company had charged for the old ratings system, they now say that cost is no longer the main issue—it's the quality of the service the LPM can provide.

"We still have concerns about the technology," says Paul La Camera, president and gm of Hearst-Argyle's ABC affiliate, WCVB-TV. La Camera says differences in how the LPM measures audiences have resulted in an overall decrease in TV viewership in the market, and that Nielsen so far has been unable to account for those "missing" viewers. "We want Nielsen to find them," says La Camera.

"We are very pleased with our performance in Boston," says Ken Wollenberg, Nielsen senior vp of strategic and business development. "No matter what measure we look at, the people meters in Boston are performing much better than the [old] system."

Comparing the May 2001 with May 2002 and the July 2001 with July 2002 sweeps periods, total HUT (households using television) and PUT levels (persons using television) were "virtually the same, if not higher" across various dayparts, says Wollenberg. He adds that the "missing people" some station executives have complained about actually reflect a shift in viewing habits in the Boston market, with more people tuning in to both cable and to some of the lower-rated broadcast stations.

Nielsen plans to launch LPMs in eight

NEWSPAPERS: THE ABCS

	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
Middlesex County: 577,146 Households				
<i>Boston Globe</i>	157,270	231,263	27.2%	40.1%
<i>The Boston Herald</i>	64,948	41,323	11.3%	7.2%
<i>The (Lawrence) Eagle-Tribune</i>	48,775	51,742	8.5%	9.0%
<i>(Framingham) Metrowest Daily News</i>	31,021	30,851	5.4%	5.3%
Worcester County: 287,398 Households				
<i>Worcester Telegram & Gazette</i>	98,762	121,400	34.4%	42.2%
<i>Boston Globe</i>	17,720	30,552	6.2%	10.6%
<i>(Fitchburg) Sentinel & Enterprise</i>	15,627	15,986	5.4%	5.6%
<i>(Framingham) Metrowest Daily News</i>	10,125	8,819	3.5%	3.1%
<i>Boston Herald</i>	9,096	4,601	3.2%	1.6%
<i>The Gardner News</i>	6,704		2.3%	
Suffolk County: 272,372 Households				
<i>Boston Globe</i>	69,561	88,250	25.5%	32.4%
<i>The Boston Herald</i>	66,423	34,483	24.4%	12.7%
Norfolk County: 255,410 Households				
<i>Boston Globe</i>	71,880	107,671	28.1%	42.2%
<i>Quincy Patriot Ledger</i>	38,807		15.2%	
<i>The Boston Herald</i>	34,198	22,567	13.4%	8.8%
<i>(Framingham) Metrowest Daily News</i>	10,576	5,330	4.1%	2.1%
<i>Attleboro Sun Chronicle</i>	3,553	3,613	1.4%	1.4%
<i>The (Brockton) Enterprise</i>	3,398	4,227	1.3%	1.7%
Plymouth County: 169,601 Households				
<i>The (Brockton) Enterprise</i>	32,074	37,717	18.9%	22.2%
<i>Quincy Patriot Ledger</i>	28,864		16.9%	
<i>Boston Globe</i>	26,541	46,861	15.6%	27.6%
<i>The Boston Herald</i>	16,723	10,830	9.9%	6.4%
<i>The (New Bedford) Standard-Times</i>	5,526	6,273	3.3%	3.7%
Hillsborough County (N.H.): 150,707 Households				
<i>Manchester Union Leader-News</i>	30,817	37,229	20.4%	24.7%
<i>The (Nashua) Telegraph</i>	25,662	31,479	17.0%	20.9%
<i>Boston Globe</i>	8,461	14,017	5.6%	9.3%
<i>The Boston Herald</i>	3,632	2,418	2.4%	1.6%
<i>The (Lowell) Sun</i>	2,468	2,898	1.6%	1.9%
Rockingham County: 104,619 Households				
<i>The (Lawrence) Eagle-Tribune</i>	13,354	16,574	12.8%	15.8%
<i>Manchester Union Leader-News</i>	10,310	16,397	9.9%	15.7%
<i>Portsmouth Herald</i>	9,950	15,423	9.5%	4.7%
<i>Boston Globe</i>	8,596	15,135	8.2%	14.5%
<i>The Boston Herald</i>	4,381	3,394	4.2%	3.2%
<i>Foster's Daily Democrat</i>	3,098		3.0%	
Barnstable County: 96,179 Households				
<i>The Cape Cod Times</i>	48,547	58,522	50.5%	60.8%
<i>Boston Globe</i>	13,063	22,125	13.6%	23.0%
<i>The Boston Herald</i>	5,158	4,062	5.4%	4.2%

Source: Audit Bureau of Circulations

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Market Profile

additional markets within the next three years.

So far, the TV stations have fared considerably better than anyone imagined without ratings because of the boon in political ad dollars from Boston, Massachusetts and New Hampshire races. "We have really prospered since April 25 [the LPM launch]," says La Camera. "The timing has been good because the market has been so hot." The automotive, retail and entertainment industries have also helped fuel a robust advertising rebound in the Boston DMA.

Still, negotiating buys without ratings has been challenging, says Karen Agresti, senior vp and director of local broadcast for Hill Holliday. Without ratings, "it makes it extremely difficult," says Agresti, whose agency subscribes to the Nielsen LPM service but is not at liberty to divulge specific numbers. In general, Agresti says that while ratings have dropped, rates continue to climb. "The market is very strong. The stations have really based their pricing solely on supply and demand." Also, the claims by some station execs that audiences have declined is debatable, says Agresti, who says from the data she's seen, "viewing levels are pretty consistent" now that Nielsen has increased its sampling.

With neither side budgeting at this point, the network affiliates are doing business as usual sans ratings. Beginning in March 2003, WSBK will be the new broadcast home of Major League Baseball's Boston Red Sox. Fox O&O WFXT's three-year deal with the team expired at the end of this past regular season. WSBK will carry at least 28 of the locally produced games for the next three years. A few of the games will be carried on sister station WBZ.

In a strategic programming move, *Judge Judy* was uprooted from its home on WSBK at 5 p.m. to move to a double-run at 4 and 4:30 p.m. on WBZ, going up against *The Oprah Winfrey Show* on WCVB.

Starting this past April, WBZ's morning news started airing on Providence, R.I., UPN

affiliate WLWC weekdays from 5 to 7 a.m., and its *Sports Final* show began airing on WLWC Sunday nights at 11:30 p.m. WSBK also canceled its low-rated 7 p.m. news in March to launch a 30-minute 10 p.m. news, which competes with late news on WFXT, as well as Tribune Broadcasting's WB affiliate WLVI.

As for WCVB, the station began constructing the market's only weather tower in 2001. The 120-foot tower, located in Hopkington, Mass. (where the Boston Marathon kicks off each year), was completed earlier this year and enables WCVB to provide the only real-time Doppler radar weather system in the market. To go along with its weather-equipment upgrade, WCVB also lured away veteran meteorologist Harry Leonard, who had been with Sunbeam Television's NBC affiliate WHDH for 25 years. Leonard joins longtime friend Dick Albert, a 25-year WCVB veteran meteorologist. The two are now co-chief meteorologists.

However, Ro Dooley, director of public relations for WHDH, says while her station may have lost Leonard, it has one of the most highly regarded meteorologists in the market in Todd Gross. Gross, an 18-year WHDH veteran, was promoted in May to chief meteorologist and is credited with having predicted the 1991 "perfect storm" off the coast of Gloucester, Mass.

Without ratings, the station has tried to stand out from the pack by finding news stories or angles the competition isn't. For instance, WHDH was the only station to send a reporter to the Washington, D.C., area for the duration of the recent sniper shooting case. The station was also one of the few network affiliates in the country to pre-empt prime-time programming to carry president Bush's speech last month on his position against Iraq.

WFXT, which entered the early news race with the launch of a half-hour 4:30 p.m. news-

cast in June 2001, moved its early news to 5 p.m. on Sept. 16. The station also picked up a double dose of *Dharma & Greg* at 5:30 and 6:30 p.m. this fall, along with *The Rob Nelson Show* at 11 a.m.

Tribune Broadcasting's WB affiliate WLVI launched morning news in June 2000 but decided to cancel the newscast in April this year due to low ratings. The station continues to produce a seven-day, hour-long late news at 10 p.m. The station launched *Will & Grace* in syndication this fall and already airs *Friends* and *Everybody Loves Raymond*.

WUNI had planned to launch Boston's first regular Spanish-language local newscast this year, but plans were delayed because of the launch of Telefuturo, says von Lichtenberg. WUNI now intends to launch the half-hour 6 p.m. news in March next year. ZGS Broadcasting owns the market's third Spanish-language station, low-power Telemundo affiliate WTMU. Paxson Communications owns Pax TV outlet WBPX.

AT&T Broadband, the market's largest cable operator, serves about 1,922,000 cable households, or 83 percent of the Boston DMA's TV households. The Boston Interconnect, which is owned by AT&T, inserts ads across the systems of AT&T Broadband, Charter Communications and Adelphia Communications. The interconnect serves approximately 1,861,000 cable homes, or 80 percent of TV homes in the DMA. AT&T Media Services, AT&T's separate local ad sales arm, covers 1.7 million cable households, or 87 percent of cable homes in the market.

According to Scarborough Research, 80 percent of the market is connected to cable, far higher than the 69 percent average for the top 50 markets. While cable beats the national average, the number of households connected to satellite, 8 percent, is half the average for the top 50 markets, according to Scarborough.

Infinity Broadcasting dominates the ninth-ranked Boston radio market, with five stations that generated \$127.3 million in estimated revenue, giving the company a 37.8 percent share of the ad revenue market, according to BIA Financial Network (*see chart*). Entercom Communications, Boston-based Greater Media and Clear Channel Communications are the other main radio players in the DMA. Arbitron considers Boston an embargoed market and therefore will not release any ratings data to the media.

For years, Entercom's WEEI-AM was Boston's lone Sports outlet. However, that changed in October last year when Microsoft

RADIO OWNERSHIP

OWNER	STATIONS	Avg. Qtr.-Hour Share	Revenue (in millions)	Share of Total
Infinity Broadcasting	1 AM, 4 FM	24.8	\$127.3	37.8%
Entercom Communications	2 AM, 2FM	13.8	\$58.1	17.2%
Greater Media	5 FM	15.8	\$55.2	16.4%
Clear Channel Communications	1 AM, 2 FM	11.2	\$44.8	13.3%
Charles River Broadcasting	1 FM	3.4	\$7.9	2.3%
Radio One	2 FM	3.0	\$4.2	1.2%
Phoenix Media Communications	2 FM	1.3	\$4.2	1.2%
Northeast Broadcasting	1 FM	1.4	\$3.4	1.0%

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

co-founder Paul Allen's Sporting News Radio launched WWZN-AM. Besides hiring Sean McDonough, the voice of the Red Sox on television for about 15 years, WWZN also won the National Basketball Association's Boston Celtics contract. WEEI had served as the Celtics flagship station since 1987. McDonough hosts *The McDonough Group* from 3-7 p.m. Eddie Andelman, former WEEI midday host, started in March from 12-3 p.m. on WWZN. WEEI continues to be the radio home of the Red Sox.

Infinity's Alternative station WBCN-FM's rights to the National Football League's New England Patriots games are up this year, and it remains to be seen if the station will retain them. WBZ-AM, Infinity's News/Talk powerhouse, is the flagship station of the National Hockey League's Boston Bruins. Starting next spring, all Bruins games on TV will run on NESN, which also has 125 Red Sox games on its schedule. Fox Sport Net New England also carries the Celtics.

Greater Media tweaked its WROR-FM about a month ago. WROR had been classified as a Classic Hits outlet, featuring fare from the '60s and '70s. The station is now Classic Rock and competes with Infinity's Classic Rock outlet WZLX-FM.

Boston's two daily newspapers, The New York Times Co.'s *The Boston Globe* and the *Boston Herald*, published by Patrick Purcell's Herald Media, continue to slug it out for readers and advertising dollars.

The *Globe* remains New England's largest daily, with a circulation of 478,735 for the six months ended March 31, a 1.8 percent increase from the same period last year, according to the Audit Bureau of Circulations. The *Globe's* Sunday circ was 705,017, down fractionally year-over-year. The *Herald's* daily circulation for the six months ended in March was 257,269, which represents a 2.3 percent decline year-over-year. The paper's Sunday circulation also dipped from March 2001 to March of this year, falling 1.8 percent to 162,497.

Although the *Globe* and the *Herald* are the two largest papers in the region, both have serious competition from smaller dailies and community weeklies that serve the DMA. Among the largest of these is *The MetroWest Daily News* in Framingham, Mass., which Herald Media purchased in 2000 in a deal that included three other suburban dailies, 88 weeklies, 15 shoppers, an online unit and several specialty publications. The afternoon *MetroWest* has seen its circulation climb 5.5 percent to 53,700 compared to a year ago,

SCARBOROUGH PROFILE

Comparison of Boston

TO THE TOP 50 MARKET AVERAGE

	Top 50 Market Average %	Boston Composition %	Boston Index
DEMOGRAPHICS			
Age 18-34	31	32	33
Age 35-54	41	39	97
Age 55+	28	29	102
HHI \$75,000+	29	37	128
College Graduate	13	15	120
Any Postgraduate Work	11	14	132
Professional/Managerial	23	26	113
African American	13	5	41
Hispanic	13	6	43
MEDIA USAGE - AVERAGE AUDIENCES*			
Read Any Daily Newspaper	55	66	119
Read Any Sunday Newspaper	64	67	106
Total Radio Morning Drive M-F	22	23	104
Total Radio Afternoon Drive M-F	18	19	104
Total TV Early News M-F	29	25	88
Total TV Prime Time M-Sun	39	39	99
Total Cable Prime Time M-Sun	13	13	102
MEDIA USAGE - CUME AUDIENCES**			
Read Any Daily Newspaper	75	83	111
Read Any Sunday Newspaper	77	80	103
Total Radio Morning Drive M-F	76	79	104
Total Radio Afternoon Drive M-F	73	76	103
Total TV Early News M-F	70	65	92
Total TV Prime Time M-Sun	91	92	100
Total Cable Prime Time M-Sun	59	65	110
MEDIA USAGE - OTHER			
Accessed Internet Past 30 Days	60	64	107
HOME TECHNOLOGY			
Own a Personal Computer	69	74	108
Purchase Using Internet	38	45	118
HH Connected to Cable	69	80	117
HH Connected to Satellite/Microwave Dish	16	8	50

*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)

while its Sunday circulation of 49,246 shot up 9 percent to 49,246.

As for the New Hampshire portion of the market, *The Union Leader* and *New Hampshire Sunday News* operate separately under the common Union Leader Corp. ownership. The *Leader* has a daily circulation of 62,803 (flat year-over-year). The *News* publishes Sundays with a circulation of 83,710, reflecting a 1.5 percent jump from a year ago.

Out-of-home advertising in the Boston DMA is largely controlled by Clear Channel Outdoor, which took over the market when parent company Clear Channel Communications finalized its purchase of Seattle-based The Ackerley Group in June of this year. As part of the purchase, Clear Channel acquired Ackerley's outdoor arm, AK Media. In the Boston market, AK Media counts about 450 bulletins, 1,900 posters and 77 8-sheets. ■



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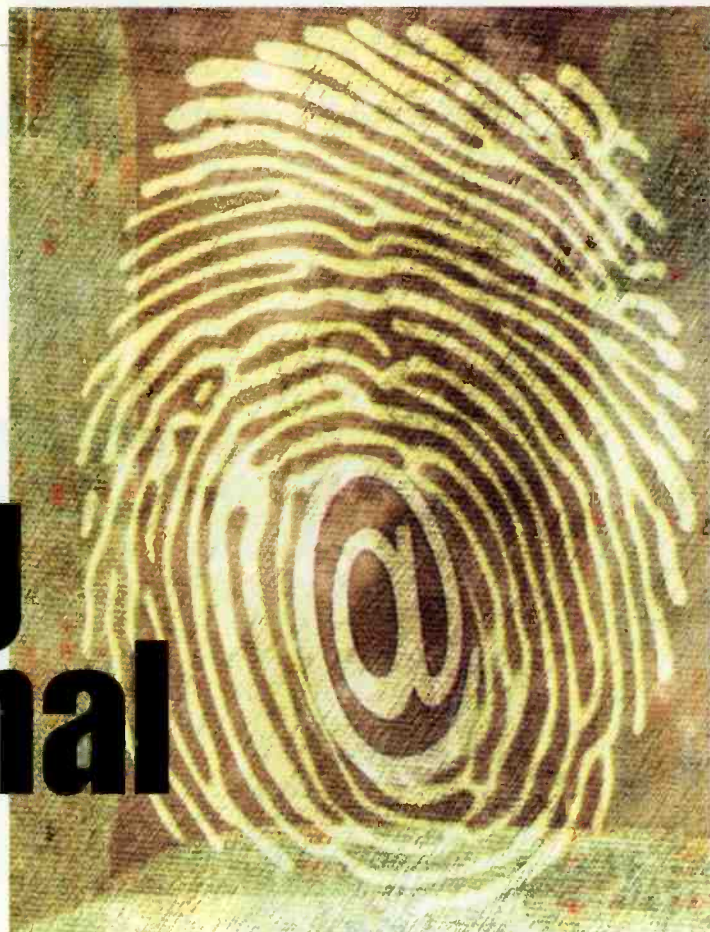
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Getting Personal

Marketers try to create one-on-one messages that are welcome, even anticipated. By Catharine P. Taylor

When you take into account all of the online ads blasted at casual Web surfers every day, it's fairly easy to assume that Internet advertising has, to some degree, turned its back on its early promise to be the most targeted medium ever. After all, we're currently in an environment where a portal such as Yahoo! uses its home page to telegraph the news that Ford has a new car out—a move that is more reminiscent of the roadblocking techniques that were once used by advertisers on network TV than the accountability of the Web.

Adding fuel to the Web-as-mass-medium fire, the reinvigorated Interactive Advertising Bureau has spent much of the past year showing that traditional metrics, such as reach and frequency, can actually apply to the ever more segmented Web.

But the truth is that personalization—the ability to target down to wafer-thin slices, or even create markets-of-one—is still very much a goal that online marketers strive for. In June, New York-based DoubleClick conducted a survey focusing on what marketers planned for their email marketing efforts, the most common form of personalization. Sixty-one percent said they expected their email marketing budgets to rise over the next year. The study also predicted that on a percentage basis, increases in email spending would outpace online advertising by almost 100 percent, rising by 17 percent as opposed to 9 percent for the latter.

As for personalization itself, its pathways are also

multiplying. Besides email, sites use pop-up ads based on previous visits. Customer service representatives are charged with giving particular offers to callers based on their buying patterns, and companies such as Volvo will even transmit personalized messages to PDAs, as long as the recipient agrees to it.

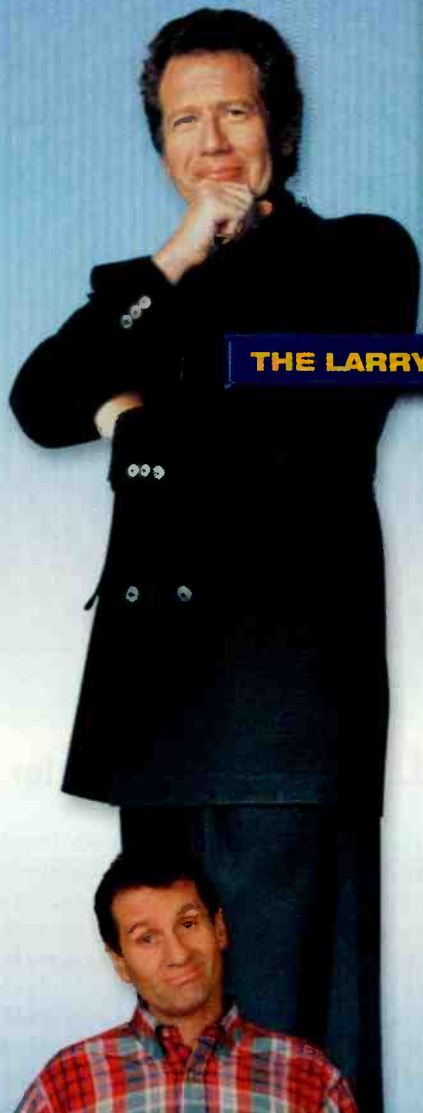
Yes, things are getting much, much more personal.

If that sounds creepily Orwellian, keep in mind that the marketers and vendors in the business (the reputable ones, anyway) bend over backward to emphasize that consumers have to opt-in to personalized messages—one, two or even three times—to make sure that they are really willing recipients of marketing messages. "We were always fairly sensitive about not wanting to intrude," explains Volvo's Phil Bienert, who heads the company's CRM and e-business efforts.

The good news is that when personalization is adroitly handled, customers are likely to see it as a benefit rather than an intrusion, with higher response rates being the obvious result. According to Yesmail, a Chicago-based email specialist, responses get higher as personalization elements go up. In the first quarter of this year, the company found that emails it sent with no targeting or personalization had a 4.7 percent response rate—the email version of a click-through. But if a marketer used seven or eight personalization elements—which can include everything from one's transaction history to geographical data and age—response rates hit 14.8 percent. "The degree of personalization

SONY PICTURES TELEVISION

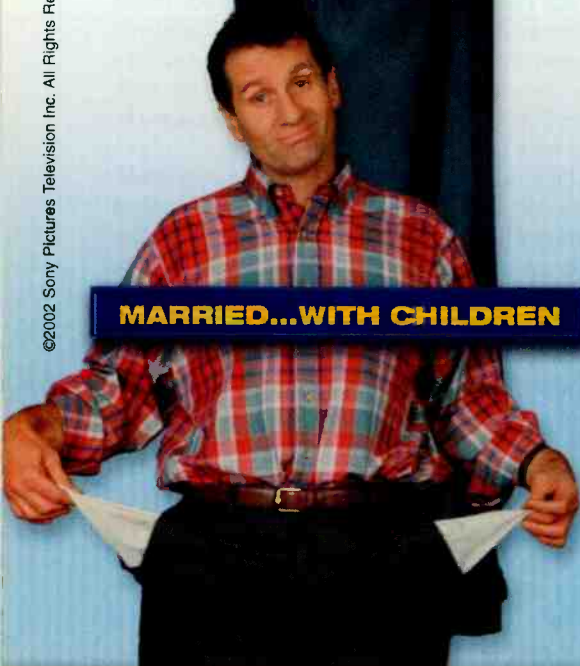
DELIN



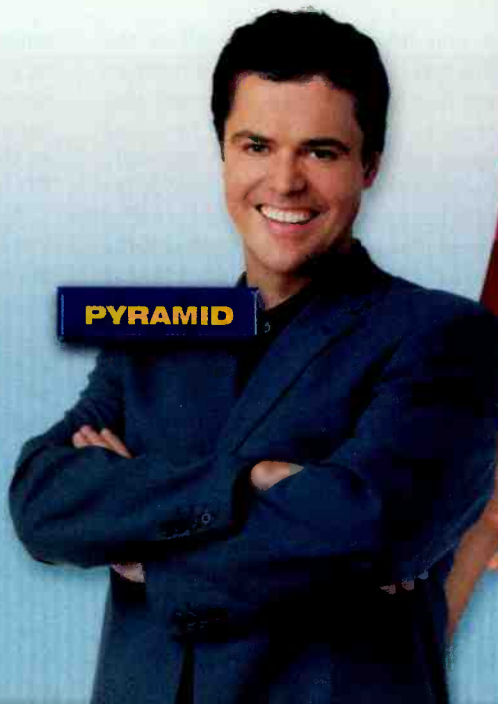
THE LARRY SANDERS SHOW



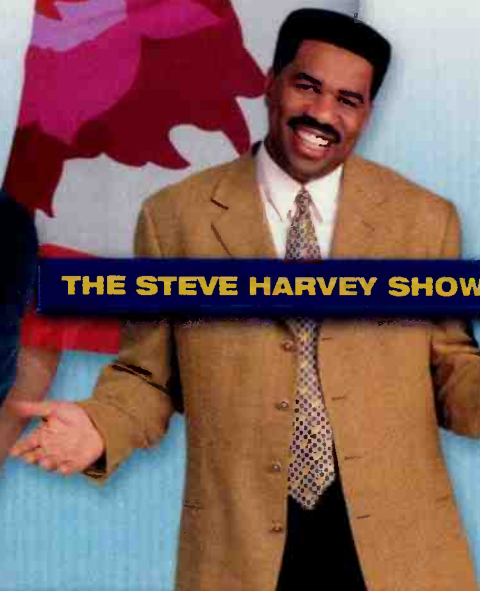
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SEINFELD: Source: NSS/NTI, Galaxy Explorer; Adults 18-49 AA/GAA (000)s; 9/16-10/13/02

**Key women BETTER than
ANY OTHER TALK SHOW
on television!**

RICKI LAKE: Source: NSS/NTI/NHI, Galaxy Explorer; Women 18-49 AA/GAA VPVH;
9/16-10/13/02 Talk=CC type code

**Key men BETTER than
ANY OTHER REALITY SHOW!**

SHIPMATES: Source: NSS, Galaxy Explorer; Men 18-49 AA/GAA VPVH; STD through 10/13/02
Reality=Shipmates, Blind Date, 5th Wheel, Change of Heart, Eliminate

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has come a long way in the last few years," says Ed Henrich, vp of client services at Yesmail.

One indicator that personalization has advanced is evident at the IAB itself. In mid-October, it started its first-ever newsletter and e-mail committees, which plan to promote the best practices in delivering personalized email and its subset, newsletters delivered via email. "All of our members are seeing a revenue stream from that sort of media," says Michael Mayor, president/CEO of email marketers NetCreations and chair of the email committee.

OK. So there's evidence that personalization works. But how? Maybe it's telling that there are plenty of case studies on the subject (see sidebars). As one example, look at shoe retailer Nine West, which launched an online newsletter in 2001 as one way to boost sales with customers who buy shoes from the company's many lines, which include Easy Spirit and Enzo Angiolini. With a 180,000-person email database, Nine West is able to segment that mass by metrics as diverse as which company loyalty program registrants belong to, their shoe size, purchase patterns and more. A newsletter delivered to a Californian who is a member of the Easy Spirit Elite loyalty program receives a different newsletter than someone who tends to buy the Bandolino line and lives in the Midwest near a Nine West outlet that is having a sale; the email headlines also differ depending on market segment. Henrich explains that everything is automated in such a way that Nine West can swap in and swap out content depending on the customer. Response rates range from 20 percent to 30 percent within the week following each email; Web sales have increased by as much as 40 percent.

The Nine West example is certainly worth noting, but it also brings up one of the thorniest questions in the personalization field: Is personalization truly one-to-one marketing or is it just a higher evolution of targeting, where consumers are placed into successively smaller groups? The answers are as various as the people in the industry. To Jason Epstein, senior strategist at Philadelphia-based online marketing company I-SITE, personalization is happening now through what he calls a "personalization experience," a place "where most Web marketing never gets," he says.

As an example of what such an effort involves, he offers up nutritionexplorations.org, a site developed by the company for the National Dairy Council to help educate kids about nutrition. It contains a number of activities, such as a place where visitors can create their own milk shake using a variety of pre-selected ingredients. The site analyzes the nutritional value of the resulting shake using metrics such as its calorie count and calcium content. A printout version names the shake after the user. "That attribute makes it real," says Epstein. "It humanizes the experience."

Others see personalization as blossoming in more technologically advanced ways. Steve Schultz, product marketing manager at E.Piphany, which specializes in CRM, says that some marketers are moving toward predictive analytics, which can help a marketer figure out what products or services a customer might want with increasing accuracy as the relationship

1-800-Flowers.com

Follow-up with customers creates higher awareness of products

Some companies have created innovative programs that draw customers to their sites and keep them coming back.

For 1-800-flowers.com, a popular seller of flowers and gifts, personalized marketing doesn't begin and end with the computer. Although most of its current personalization efforts currently involve email, the company is already at work wresting other forms of media into more personalized forms. "The key is sifting through the data and finding the relevance," says Pamela Knox, senior vp of marketing. How you deliver that personalized message is just a technicality, she says.

Indeed, 1-800-Flowers is already testing the personalization of the king of mass media: television. For Mother's Day 2002, the retailer tested customized TV advertising in Los Angeles. While it was not the ad nirvana in which each spot was individually served, ad agency Wunderman was able to customize and target neighborhoods by zip code and make real-time changes to the ad message as inventories changed during the week before the holiday. Customized ads helped boost sales and customer satisfaction rates in the target areas, says Knox.

This kind of experimentation joins the ranks of an already-thriving personalized email program. Because half of all 1-800-Flowers transactions take place online, the company has a huge database of voluntarily surrendered email addresses. And the company's personalization chiefs have taken full advantage of the cache. "In the beginning, we did broad-based emails to everyone. But now we've evolved the program to the point where it can provide more personalized communication," says Knox.

Some customers get reminders once a year, when a birthday or anniversary approaches. Others get pitches themed to the holidays. Some are on a weekly schedule. Most come with product recommendations. Brean Murray Research analyst Kathleen Heaney says the program has been instrumental in encouraging existing customers to try the company's newly added merchandise lines such as food and toys.

What works with 1-800-Flowers.com? Email designers delve into the database not just for addresses and demographic info, but for tastes and price points, too.

The trick, says Knox, is to make the right recommendation. If the customer bought a floral gift basket last year, the email might contain a recommendation for a food gift basket. If you sent flowers in honor of a new baby, in a year the email might offer to sell you a child's toy. But if you bought chocolate chip cookies, your next email isn't going to sell you a gardenia plant.

Data is only as good as its interpretation, says Knox. "Don't listen to the salesman who says he's got your perfect CRM solution and he's going to triple your sales. Personalized marketing is hard work," she says. "It's a matter of digging down into your data and understanding what your customer is saying to you. There's no silver bullet."—Ellen Neuborne



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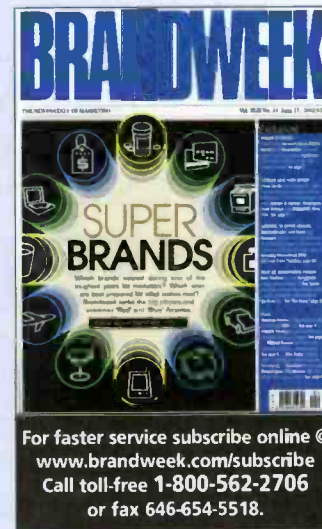
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2. *WWE Smackdown* (PS2)
3. *Resident Evil Zero* (GC)
4. *Tom Clancy's SplinterCell* (XB)
5. *Unreal Championship* (XB)
6. *Legend of Zelda* (GC)
7. *Final Fantasy XI* (PS2)
8. *Brute Force* (XB)
9. *Shadowbane* (PC)
10. *Shenmue 2* (XB)

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The Hollywood Reporter's Box Office

For weekend ending October 27, 2002

THIS WEEK	LAST WEEK	PICTURE	3-DAY WEEKEND GROSS	DAYS IN RELEASE	TOTAL GROSS SALES
1	New	Jackass: The Movie	22,763,437	3	22,763,437
2	1	The Ring	18,488,259	10	39,391,301
3	New	Ghost Ship	11,503,423	3	11,503,423
4	2	Sweet Home Alabama	6,524,217	31	107,302,338
5	4	My Big Fat Greek Wedding	6,209,500	192	177,698,447
6	3	Red Dragon	4,660,890	24	84,917,835
7	15	Punch Drunk Love	3,308,223	17	5,861,261
8	6	The Transporter	2,811,751	17	21,471,206
9	5	Brown Sugar	2,784,029	17	22,348,965
10	9	Jonah: A VeggieTales Movie	2,754,102	24	19,551,201

Source: The Hollywood Reporter

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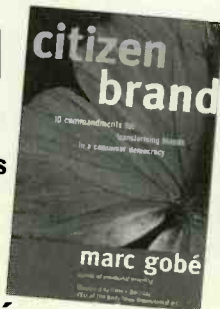
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The Billboard 200

The top-selling albums compiled from a national sample of retail store sales.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	-	3	30 #1 Hits	Elvis Presley
2	-	1	Bounce	Bon Jovi
3	2	2	Forty Licks	Rolling Stones
4	6	19	Let Go	Avril Lavigne
5	8	16	Nellyville	Nelly
6	5	7	Home	Dixie Chicks
7	9	21	The Enimem Show	Enimem
8	3	2	Man vs Machine	Xzibit
9	-	1	The Last DJ	Tom Petty
10	4	2	American Idol	Soundtrack

Source: Billboard/Soundscan

MTV Top 20 Countdown

Week of 10/28/02

1. Nelly "Dilemma"
2. Fabolous "Trade it All"
3. Christina Aguilera "Dirty"
4. Cam'ron "Hey Ma"
5. Nappy Roots "Po' Folks"
6. LL Cool J "Luv You Better"
7. Justin Timberlake "Like I Love You"
8. Sean Paul "Gimme the Light"
9. The Big Thymers "Oh Yeah"
10. No Doubt "Underneath it All"
11. Clipse "When the Last Time"
12. Avril Lavigne "Sk8er Boi"
13. Pink "Family Portrait"
14. Paul Oakenfield "Starry Eyed Surprise"
15. Red Hot Chili Peppers "By the Way"
16. Ashanti "Happy"
17. Puddle of Mudd "She Hates Me"
18. Foo Fighters "All My Life"
19. Carlos Santana "Game of Love"
20. Vanessa Carlton "Ordinary Day"

Source: MTV Online

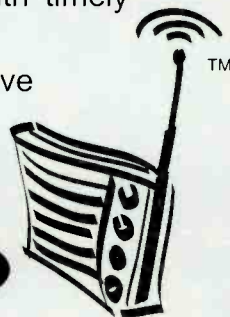
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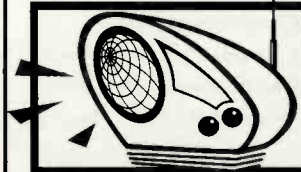
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Teen People's Trendspotters are self-appointed readers who keep the editors abreast of trends, hot products and up-and-coming stars. Trendspotters' Hot Picks for November are...

Dance Hall Music
(Sean Paul, Beenle Man, Shaggy)

Grand Theft Auto "Vice City"
(video game)

Arm Warmers
(leg warmers for your arms)

Trading Spaces
(TLC's home design show)

Bold Eyebrows

Gym Bags

Tea Bars
(offering a variety of teas and a cozy atmosphere)

Clinique Glosswear for Lips

Enimem - The Actor

Shawls/Ponchos

Patchwork on Clothes

Nielsen TV Ratings

For the week of October 21-27, 2002

	PROGRAM	NETWORK	NIGHT	VIEWERS
1.	World Series Game 7	Fox	Sunday	30.8
2.	CSI	CBS	Thursday	24.9
3.	Everybody Loves Raymond	CBS	Monday	21.5
4.	Survivor: Thailand	CBS	Thursday	20.9
5.	World Series Game 6	Fox	Saturday	19.2
6.	CSI: Miami	CBS	Monday	18.5
7.	World Series Game 4	Fox	Wednesday	18.0
8.	Friends	NBC	Thursday	17.1
9.	World Series Game 3	Fox	Tuesday	17.0
10.	Still Standing	CBS	Monday	16.5

Source: Nielsen Media Research

Nielsen/NetRatings AdRelevance

Top 10 Health advertisers (week of October 21, 2002)

	Company	Impressions (000)	Share
1	eDiets.com, Inc.	296,454	47.5%
2	TRIMlife Inc.	80,958	13.0%
3	AstraZeneca Pharmaceuticals	33,949	5.4%
4	Johnson & Johnson	22,405	3.6%
5	Mid-West National Life Insurance	19,764	3.2%
6	Wyeth Corporation	19,570	3.1%
7	GlaxoSmithKline	15,258	2.4%
8	Merck & Co, Inc.	14,459	2.3%
9	Aventis	12,880	2.1%
10	iSHAPE	10,526	1.7%

Source: Nielsen/NetRatings AdRelevance

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between the customer and the company grows. The technique is a step farther up on the personalization ladder than collaborative filtering, the popular method pioneered by Amazon.com, which recommends new items based on past purchase patterns. While collaborative filtering doesn't need to know a customer's identity in order to work, predictive analytics does. And the fact that it also incorporates self-learning—the ability of the personalization software to improve its performance over time based on customer input—is key to the technique's success. Its usage, Schultz admits, is thus far limited to categories such as financial services, telecommunications and retail, which are far more focused on individual customer relationships than, say, a packaged goods company might be.

One E.piphany client, Bell Canada, has employed predictive analytics on behalf of its Bell Mobility unit, which has 4 million customers. Rather than working over the Web, this solution, called E.piphany Real-Time, uses personalization technology to aid customer service reps. Simply by inputting a customer's account number into the database when he or she calls in, the customer service reps can access personalized offers that can then be presented to callers on the fly. According to a company Web site, the campaign resulted in a 10 percent increase in sales revenue.

If that example sounds like CRM nirvana to a marketer, it hasn't caught on like wildfire yet, if Epiphany's bottom line is any guide. It is still stuck in the dot-com doldrums of not having enough customers to be considered a success. The company began to experience its post-bubble revenue slide in late 2001, and though quarterly revenue has stabilized, it is still way off its peak. In third-quarter results announced in mid-October, the San Mateo, Calif.-based company reported \$19.8 million in revenue as compared with \$29.1 million in the third quarter of 2001.

Cabela's

Customer service carries over to Web

For some companies, personalized marketing just comes naturally. Cabela's, a family-owned retailer of hunting and fishing gear, is already renowned for its personal service. At its handful of retail stores, customers line up around the block for a chance to get in and shop. Its catalog—the primary channel for the 40-year-old firm—is staffed by famously knowledgeable phone reps. This is a sales staff that can tell you the difference between dry fly and a nymph and talk turkey-hunting venues with a customer before closing the sale.

So it's no surprise that the company is having significant success in its personalized e-marketing efforts. Essentially, it's the service and customer attention Cabela's has always maintained, in digital form.

It began last year, when Cabela's redesigned and relaunched its Web site. Along with the new look and easier operations has come a slew of personalized marketing efforts. Take, for example, the time last year when the catalog discovered it had an overstock in hiking boots, sizes 14 and 15. The shoes were destined for the bargain bin, until the Internet department sent out a personalized email to registered customers with that shoe size. The text contained a hot link back to Cabela's Web site with photographs and descriptions of the footwear. The response rate was nine times the average for email efforts, recalls Sam Sidner, Internet marketing manager. The boots

Indeed, there are those who question whether true one-to-one personalization, as opposed to using technology as a means toward really superior targeting, is even possible, or worth the effort. "The idea of a segment of one is just overkill," says Jared Blank, a senior analyst at Jupiter Research. Blank says companies will get solid results from well thought out targeting, and the higher response rates garnered by heavily targeted emails bear this out. "This is balancing out the fact that on average, [email] response rates are down," he explains. But the lackluster performance of some companies in the sector can also be attributed to many marketers not being sophisticated enough to employ such advanced technology, or because of long-held beliefs that personalization is expensive—a school of thought that industry insiders are quick to debunk. "Is it expensive to buy a \$500,000 commercial on *Friends*?" asks Michael Della Penna, vp of marketing at New York-based Bigfoot Interactive. "The question is, 'what is the end result?'"

He cites Bigfoot's participation in the launch of the 2002 Honda CR-V. The company's technology was used to manage the email campaign that was part of an online and offline marketing strategy created by Honda and rpinteractive, the online arm of Rubin Postaer & Associates. Over the course of the campaign, the email database of hand-raisers who had interest in the car grew from 7,000 to 95,000. More importantly, almost 5,200 people in the database actually bought the car. At roughly \$20,000 per car, Honda grossed over \$100 million from the campaign, which cost only a fraction of that.

And sometimes, technology actually keeps costs down. Yesmail's Henrich offers the example of the company's work for Hotwire, the online travel site. Because Yesmail was able to swap content in and out, easily targeting messages to customers in different locations, it reduced Hotwire's cost for the

The screenshot shows the Cabela's website interface. At the top right, it says "World's Foremost Hunting - Fishing". The navigation menu includes "Home", "Store", "In the Field", and "Customer Service". A date "Oct 23, 2002" and links for "Log In", "Register", and "Why Register?" are present. A search bar is on the left. The central banner features a "save up to 65%" offer and "CABELAS.COM BARGAIN CAVE" with a link to "CLICK HERE FOR HUGE SAVINGS ON GREAT OUTDOOR GEAR". At the bottom, there are buttons for "Inside Cabela's" and "Ask the Expert".

sold, and at full price. The footwear department expressed new admiration for the Internet team, and a marketing program was born.

Email marketing is now a biweekly affair at Cabela's. Many emails take a newsletter format and have seasonal themes, such as fall fly fishing and big game hunting. Specialty emails, such as the big boot special, remain a favorite tactic of the merchandising departments. Its most recent effort: a collection of shirts over-ordered in size XXXL. After the email targeting that shirt size went out last month, all but two of the SKUs sold out. And again, no need to discount.

Deloitte Consulting's Mark Peacock says personalization efforts such as Cabela's intrigue consumers because they offer relevant information without getting too personal. "There's a line between showing you know your customer and being a little spooky," he says. "This works for Cabela's because the company is known for its personal service. It's a good fit. It's the kind of personalized approach that works even if you don't take them up on their offer."—E.N.

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effort by 75 percent, compared to when it was handled by a previous vendor. And, Henrich stresses, Yesmail is still making money on the arrangement. "It's not because we're taking it on the chin and doing it for charity," he says.

Of course, as highly technical as personalization can be, those who've been there tend to stress that there's no replacement for savvy marketing skills in personalizing effectively. After all, when have you ever heard a traditional creative director talk about legacy systems and algorithms? "It's easy to get caught up in the technology discussion," explains Volvo's Bienert.

A&E

Personalized pitches to shoppers are gaining brand loyalists

A&E is embracing the next generation of personalization: the secret kind.

Visitors to the A&E e-commerce sites, which include AandE.com, Historychannel.com and Biography.com, may already have experienced the new personalization without realizing it. Since its site relaunch earlier this year, A&E has had the ability to track the

behavior of registered users and provide them with personalized pitches. So, for example, if you've registered with AandE.com and you've indicated your interest in history, ads you see on the site may appear according to your personal timetable. Say you visit once, twice, and still you haven't bought anything. On your third visit, a specialized promotion may appear, designed to appeal to—surprise—a history lover.

The initial effort is to sell merchandise from the A&E store, says So Young Park, director of e-

commerce for A&E Television Networks. But the bigger goal is to create loyalty among visitors, cementing their connection to the entertainment brand. Ultimately, anything A&E does is geared toward generating more viewers, says Park. "With cable fragmenting, this is a way to help align a customer with our brand."

The behind-the-scenes method of personalization is a smart step, says Bob Langer, a partner at the Peppers & Rogers Group. "A Web site that says 'Welcome Back Bob' isn't all that notable. That's really the minimal level of personalization I expect," he says. "Today, if I'm a sophisticated consumer, I know that flashing my name on the screen is nice, but no big deal. Now I'm looking for a heightened degree of timeliness, of relevance to me and of seeing that evolve over time."

Already, the new site design and personalization efforts are paying off. A&E just recorded its strongest month of e-commerce sales in its history, says Park. And plans are already under way to use the personalization and other promotion tools during the holiday shopping season.—E.N.



Instead he and others who've built successful personalized email campaigns advocate careful planning, and a sensitivity to the pitfalls of being too intrusive. Volvo has been slowly building its opt-in database over the course of several years and makes sure its email communications are relevant and to the point, attributes that algorithms can't confer on a company's marketing philosophy.

Despite the rise in technological targeting helpers, smart marketing is still personalization's most crucial element. In the end, I-SITE's Epstein says, "It's not about the databases; it's not about the back-end systems." ■

Boston Symphony

By combining direct mail with a Web pitch, BSO pulls in subscriptions

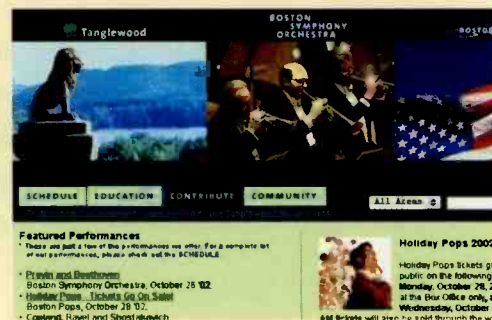
Forget research. Sometimes the best ideas for personalized marketing come from fiction. In the TV show *Cheers*, the character Norm is greeted by a chorus of regulars in a place where everybody knows his name. Now the Boston Symphony Orchestra has adopted a similar technique for its Internet marketing.

The program combines the marketing muscle of direct mail with the technical sophistication of Web site personalization. Looking for a way to lure dormant concertgoers back into the fold, in 2001 the orchestra tried a unique personalization campaign. It first sent a traditional direct-mail piece to 34,000 people. In each piece, recipients were given a personal code number and directed to a special Web address. There, the customer met with a 90-second "intellimerical"—a combination of audio and video. Customer were greeted by name, treated to a brief clip of BSO music, and invited to return to the fold. Response rate was 10 percent, conversion rate was 3 percent, and BSO was sold. "Our customer base clearly appreciated the targeted effort," says Kim Noltemy, marketing director for the BSO.

That experiment has given rise to what is now an ongoing personalized marketing program at BSO. This year, seven different email or digital audio promotions have gone out, all reaping 5 percent to 10 percent conversion rates. Rates for traditional direct mail are closer to 3 percent, Noltemy says.

The orchestra's personalization efforts boosted its bottom line and also its reputation with its audience, says Jo Bennett of Marketing 1 to 1 Inc. Noltemy says the key is understanding the other forces that tug at her target consumers. "These are high-powered people and they get a lot of pitches for their money, from credit card companies, from all kinds of marketers. We need to be selective and be sure that what they get is what they want. That's why they respond."—E.N.

Ellen Neuborne is freelance writer specializing in advertising and marketing.



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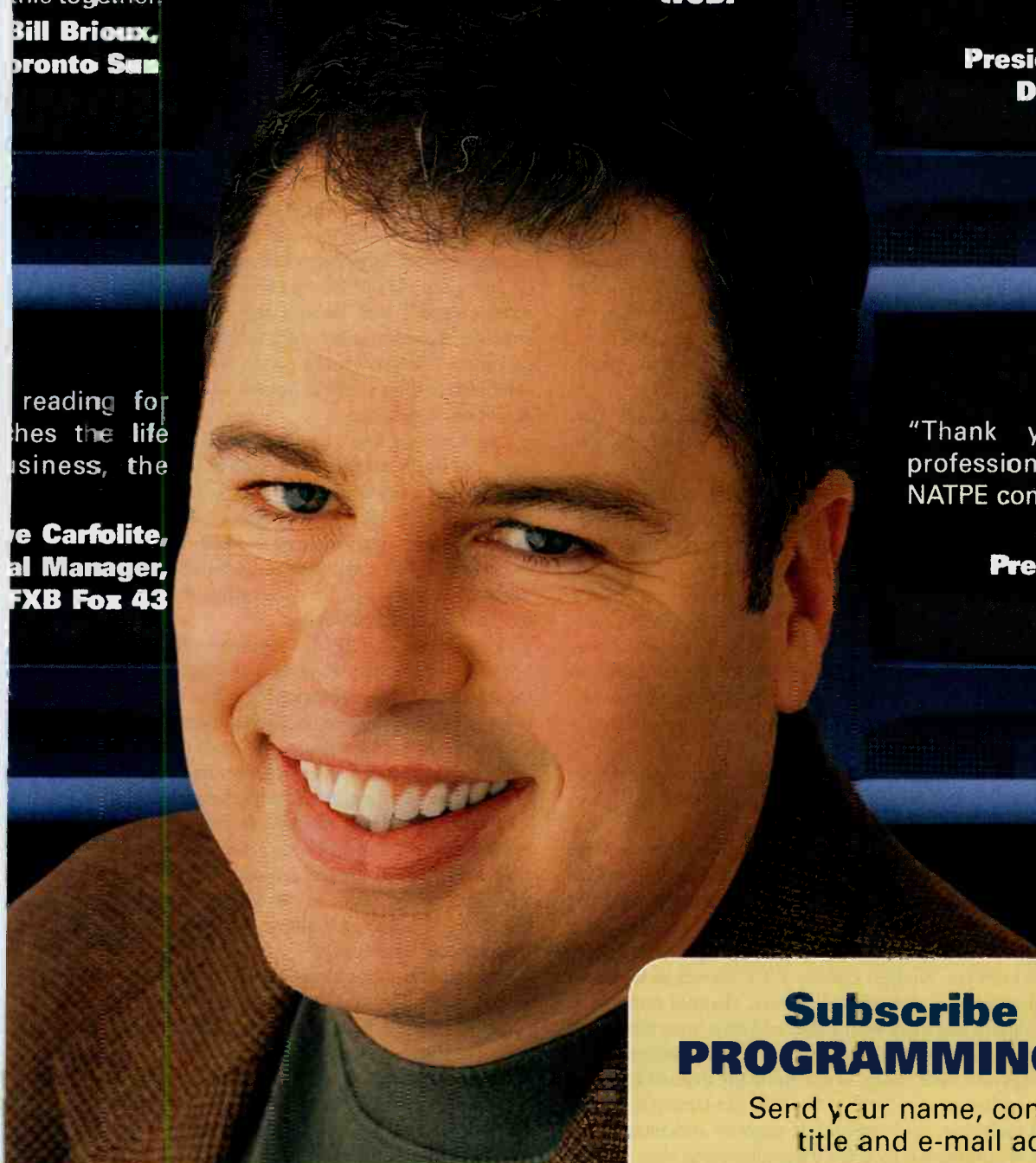
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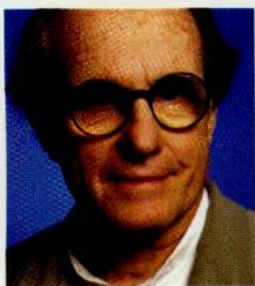
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THE BLUNT PENCIL

Erwin Ephron

Measure for Measure

Arbitron's portable people meter vs. Nielsen's meter/diary

IF CONTRADICTION ANSWERS to straightforward questions are an absurdity, then audience research is theater of the absurd. Its most celebrated performance was in the 1970s, when concurrent Simmons and MRI magazine studies consistently showed readership differences by title ranging from 15 to 60 percent. This was finally set straight by changing the Simmons measurement.

Now there's a new show previewing in Philadelphia: Arbitron versus Nielsen Media Research. Arbitron's portable people meter (PPM) test in Philly is reporting TV-viewing levels averaging 46 percent higher than the Nielsen Station Index (NSI) diary/meter levels (6 a.m.–1 p.m.). Differences of this magnitude send accountants to jail. In research, they raise eyebrows.

The dialogue is straight out of *Fiddler on the Roof*. "Arbitron's right." "No, Nielsen's right." "How can both be right?" "You're right, too."

Buyers and sellers can argue and even agree on which set of numbers they prefer, as happened in print research. But that has little to do with "truth," because there is no "truth" in audience measurement. There is only validity, bias, sample size, economics and judgment.

To open this Talmudic tale, we need to ask, "What is a viewer?" The answer seems obvious; a viewer is someone who watches a TV program. But we can't use this description of a viewer as a *plan* for measuring viewing, because we can't sit in the room and count people watching programs.

To measure viewing, we need an "operational" definition. One that doesn't describe what we're trying to measure, but instead shows *how* we plan to measure it.

When we look at how TV and magazines measure viewers and readers, we find it is very different from how we describe them. Nielsen defines a viewer as someone who pushes a button on the Nielsen people meter remote when the set is tuned to the program. In the top 50 markets, Nielsen defines a TV viewer as someone who enters a station's call letters, channel number or program in a diary with a start and stop time, integrated with an independent record of household set tuning. A magazine issue reader is operationally defined as someone who answers "yes" to the MRI readership question. In each case, since we cannot measure audience directly, we measure it by measuring something else.

The Arbitron PPM test in Philadelphia (in part funded by Nielsen) is an especially good example. Its definition of a viewer is someone within earshot of a station signal coming from a TV set. It's no surprise that this technique produces numbers substantially higher than the Nielsen meter/diary or the people meter. The PPM

is measuring something very different.

But since viewing cannot be measured directly, it is difficult to know what the numbers should be. We can only argue about which set of numbers is better for making decisions about using television for advertisers.

Another issue to consider is validity, with the common-sense question "Which operational definition best fits what we think of as viewing?" Certainly the set meter tuning record and the diary claim to have "viewed" comes closer to our idea of viewing than "within range of an audible signal" does. Because the PPM uses this more-inclusive definition of viewing, a PPM audience estimate counts as "viewers" more people who do not see the commercial. This is not as good a fit as the meter/diary definition of viewing.

But when we ask, "Are there distortions in the measurement that would lead us to bad decisions?" the PPM does far better than the meter/diary because of problems with the diary. With diaries, response rates are lower, and keepers tend to overreport high-rated shows compared to low-rated ones and overreport broadcast compared to cable. That bias is a major defect when diary data is used for TV planning and buying.

In contrast, the PPM, when carried by the user, is not subject to human error. It is an electronic measurement, which captures everything it hears. All exposures from all sources receive equal treatment.

And that's the basic trade-off between active and passive measurement. Measures that involve the respondent can estimate viewing levels better because only the respondent can tell you whether they viewed. But passive measures like the PPM can capture shares better because they eliminate the respondent error in reporting what was viewed. Both levels and shares are important, but I would argue that shares are more critical for a transactional currency.

Another important issue is costs, because they affect sample size, and scope, which is the potential of a technique like the portable people meter to measure several media simultaneously.

Questions that ask, "Which numbers are right?" show our confusion. The question is, which measurement is better for doing all of the jobs we need it to do? By that standard, compared to the meter/diary, a PPM-type measurement, while not perfect, is an improvement.

My thanks to Tony Jarvis of Mediacom, who contributed to the development of this article.

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THE NEW GUARD:
Mitchell (left) with top
sales executive Judy Harris

Reinventing PBS

As veteran TV executive Pat Mitchell updates the programming on public television, she's also trying to drag ad-sales efforts into a new millennium **BY A.J. FRUTKIN**

When *The Forsyte Saga* premiered on PBS this fall, the updated miniseries drew some of the new season's best reviews. Ratings, however, have been modest. In its first four airings, the program averaged a 2.2 household rating. Meanwhile, later this month, PBS will launch a new installment of its popular *Mystery!* series—but without a corporate underwriter.

And therein lay the challenges for public television. Literate, informative, high-quality programming remains a tough sell for viewers, while the marketing restrictions placed on program sponsors continue to confound advertisers. Cable's onslaught hasn't helped matters, either. Like its commercial broadcast competitors, PBS has watched its ratings shrink by 23 percent over the past decade. So it's no surprise PBS is at a crossroads, redefining itself to its audience, as it more clearly defines itself to corporate America.

Perhaps ironically, many cable outlets emulate—if not flat out pilfer—formats that PBS has pioneered, ranging from documentaries to science shows, or from how-to series to high-brow period dramas. But whereas PBS' often heady subject matter can intimidate the average viewer, cable programs like the Discovery Channel's *Walking With Dinosaurs* have made dry topics viewer-friendly. Call it PBS Lite.

Enter Pat Mitchell, the former cable executive who took over at PBS in 2000. Since assuming power at the Alexandria, Va.-based programming service, her mantra of "keep the best, reinvent the rest" has been taken up like a war cry among the staff. Mitchell's strategy is evident in the reworking of *The Forsyte Saga*, which is based on the classic 1969 program that gave birth to the miniseries genre. It also has taken form in the remastering of Ken Burns' massive *Civil War* series, and in the repackaging of Burns' other documentaries under the American Stories banner.

There's even a twist to *Mystery!* For the first time in its 22-year histo-



IMPERFECT FIT:
Though *The Forsyte Saga* drew critical praise, ratings have been only so-so.

ry, it isn't British. On the contrary, it is distinctly American. Titled *Skinwalkers*, this season's installment, which airs Nov. 24, is based on author Tony Hillerman's popular series of mystery novels that revolve around two Navajo detectives.

All this tinkering underscores the tremendous hurdle Mitchell must overcome with American audiences. Like it or not, viewers often equate PBS programming with spinach. It may be good for them, but they don't want to eat it.

Mitchell says such perceptions of public television are outdated. "There was a time when PBS had begun to look a little tired on the air.

Maybe a little spinach-like," she adds. As a result, Mitchell set out to up the "cool" factor on PBS. With series ranging from the Latino drama *American Family* to reality programs *The 1900 House* and *Frontier House*, Mitchell says, "what we've been trying to do is make sure that all of our programs are compelling and relevant, so they don't feel like spinach."

ALONG WITH REINVENTION COMES a rebranding campaign, this one from Fallon, Minn. In an effort to highlight PBS' newfound relevancy, a set of bolder, brighter promo spots were commissioned this fall that feature the slogan: "Be More." Among the promos is one in which a group of chamber musicians smash their instruments like the rock group The Who, followed by the tag line "Be More...Passionate."

Effective? Perhaps. But even if Mitchell and her staff can lure back viewers, they've still got their work cut out for them with advertisers.

To the uninitiated, it still may sound odd to even pair the term advertising with that of PBS. After all, public television dates back to the early 1950s, when the Federal Communications Commission set aside a portion of the airwaves for noncommercial stations dedicated to public service and education. By the mid-1960s, a growing number of stations caught the eye of the Johnson Administration, after which the Corporation for Public Broadcasting was formed to distribute federal funds to public stations nationwide. PBS then sprang up primarily to serve as the interconnective tissue between all of those stations. But as federal funding fell short of initial expectations, public stations reached out to viewers as a source of supplemental revenue. Then they turned to corporate America.

For years, sponsors were stuck with little more than a credit at the end of programs. Over time, that credit has morphed into a so-called enhanced credit, offering sponsors a bit more advertising leeway within the strict guidelines set by the FCC as well as by PBS and local public stations.

While marketing opportunities have changed slightly over the years, PBS' pitch to sponsors hasn't. It is still one of image, not eyeballs. "We're never going to be the key driver in how many boxes of cereal are sold," says Judy Harris, executive vp of PBS businesses and develop-

ment, and the network's principal liaison with Madison Avenue. "But we really believe we provide a quality environment for a corporation's brand recognition."

To be sure, public television has made great strides with advertisers. Cereal giant Kellogg Co.'s partnership with PBS couldn't be stronger, as proven by its support of programs that include *Sagwa* and *Dragon Tales*. Home supplier Kohler's sponsorship of *This Old House* is a near-perfect fit.

Where PBS seems most vulnerable is in much of its prime-time programming. The fact that a tent-pole series such as *Mystery!* lacks underwriting points to the challenge Mitchell faces. "This is one of the conundrums for us," she says. "What we have to offer is a very differ-



TALENT BEHIND THE SHOWS: Robert Redford is producing the new *Mystery!* installment, *Skinwalkers* (above), about Navajo detectives, while director Martin Scorsese (right) will executive produce a documentary series about the blues for next year.



"What we've been trying to do is make sure all our programs are compelling and relevant, so they don't feel like spinach." MITCHELL

ent animal from what the commercial networks offer. And I don't think we've made the value equation clear, as clear as we could have."

Most advertisers agree. "It can be hard to figure out where the synergies are," says Laura Caraccioli, vp/director of Starcom Entertainment. "In many ways, PBS is competing for the same dollars that a cable network like A&E wants. But it can't deliver what A&E can."

What A&E delivers is the freedom to run branded messages with calls to action, comparative claims and 30-60 seconds of ad time. PBS, despite its enhanced credits, remains much more restrictive. There are no calls to action, no comparative claims, and spots are generally limited to running 15 seconds.

"If you're an advertiser who has just spent \$750,000 on producing a 30-second ad through focus groups and meeting after meeting, that 30-second spot contains the essence of your brand communication," says Guy McCarter, senior vp and director of entertainment marketing at OMD USA. "But now that I've gone through that process, I can't use it on PBS." Such restrictions, McCarter says, present obstacles for many advertisers.

A&E also can guarantee eyeballs. PBS, on the other hand, has few metrics in place to evaluate what will be an advertiser's return of investment. Rather than rely on hard numbers, PBS offers up a more touchy-feely measurement referred to as "points of impact": a combination of ratings, reviews, and Internet response.

Indeed, the PBS Web site (www.pbs.org) remains one of the most popular and critically lauded Internet destinations, drawing 12 million visitors a month. A quarter million teachers a month use its Teacher-Source Web site, and it just launched a new site devoted to PBS-watching parents.

Most advertisers believe there is added value in PBS properties such as its Web sites and educational extensions. But as viewer fragmentation continues to wreak havoc on the marketplace, many suggest that PBS can no longer avoid using a more standard set of measurements in its negotiations with advertisers. "As an agency, we're reviewed all the time based on how we invest our clients' money," Caraccioli says. "We need to have some proof that the way in which we've invested that money will deliver people to buy a product. That's not the PBS sell."

Adding to advertisers' frustration is PBS' somewhat byzantine sales process. Many complain that they are often approached not only by the PBS Sponsorship Group, which represents public broadcasting's top producing stations, such as WNET, WGBH and WETA, but also by local stations and by show producers for funding. With content and time restrictions on enhanced credits varying between national and local guidelines, the process has left many advertisers scratching their heads.

Mitchell acknowledges that PBS' status as a service, rather than a network, has hindered her ability to rein in the many forces at work within public broadcasting. Yet she remains committed to streamlining the process. "We cannot be going in 16 different doors at Johnson & Johnson. It's counterproductive," she explains. "It means we get tiny little slices of a pie, when there might be a really big slice. The more we clean up that part of our lives, the more we get organized around some central principles, the better off we'll all be."

Harris adds that she and Mitchell already have begun negotiating among the various sales entities within public television to address "how we can help not tramp on everybody's toes, and how we can make the process smoother." But as for any sort of timeline to implement a more coordinated effort, Harris remains vague. "The one thing about public broadcasting, is that it's a process to get through all this," she says.

Tops in Its Niche

Nightly Business Report beats the competition

Quick—What's the highest-rated business-news program on TV? Some daypart of CNBC? Maybe two years ago, but no more. Lou Dobbs' *Moneyline* on CNN? Dobbs is a contender, but he's not the one. Fox News Channel's Neil Cavuto? Nope. Cavuto's not only moved beyond covering the business world to covering, well, the world, but even *his* ratings don't stack up.

The winner is *Nightly Business Report*, a half-hour summary of economic, business and investment news, produced by Miami public TV outlet WPBT and airing in prime access on most PBS stations. According to Nielsen Media Research, *Nightly Business Report* pulled in some 700,000 households a night—about 400,000 of which were adults 25-54 and 35-64—last February (the last time that the show, which does not subscribe to Nielsen's national ratings, had the show's ratings temperature taken).

NBR went national on mostly public outlets in 1981, distributed by American Public Television. Lynda O'Bryon, who essentially created the show when she was news director at WPBT (she's now senior vp and executive editor of the show) believes the longevity of the program has kept viewership stable as principal competitors CNBC and CNNfn (the financial-news spinoff of CNN) have seen their ratings dip. "Now more than ever, business news is important," says O'Bryon, who co-hosted the show for its first 12 years. "People have to be more active and careful in watching their portfolios. Our role is to communicate what's happened in the market and highlight what is and isn't working."

The show's current anchors are Paul Kangas—who's been there from the start and signs off every night with the somewhat hokey line, "good night and the best of good buys"—and Susie



Gharib (left). That *NBR* has stayed the same for so long has something to do with the tenure of its sponsors, says Stuart Zuckerman, the show's vp of sales and marketing. Of *NBR*'s four sponsors, Hewlett Packard has been in since 1982—sort of. Digital

Equipment Corp. was the original underwriter, until it was bought by Compaq, which continued the sponsorship until it was acquired by H-P, which is still sponsoring. A.G. Edwards has underwritten since 1988; Franklin Templeton Investments has been on board since '91; and Deloitte & Touche signed on last year. "We're the only show on public TV that has four national corporate underwriters," says Zuckerman. Each sponsor spends in the millions for a multiyear deal, which accounts for most of *NBR*'s program budget.

With corporate scandals rocking Wall Street, O'Bryon plans to stick to her knitting. "In many ways corporate America is responding," she says. *NBR* "will look at ethics in business. There is some good that will come out of all this." —Michael Bürgi

WHEN MITCHELL arrived at PBS, many in the press assumed her mission was to age down public television. Not so, she says. In fact, even though PBS favors psychographic rather than demographic research, Mitchell acknowledges that PBS' core viewers fall under the 50-plus demo. The problem, she says, was that a new generation of those core viewers was abandoning public television. Her job was to return them to the fold.

Of course, for advertisers targeting adults 18-49, the PBS audience may hold little draw. But the upscale nature of that audience has proven attractive for brands ranging from Coke to Target. Add to that

"We're never going to be the key driver in how many boxes of cereal get sold. But we believe we provide a quality environment." HARRIS

upscale audience PBS' uncluttered environment, and many advertisers believe there is real value in underwriting. "The maximum number of messages you'll compete with is two," McCarter says.

But keeping viewers' attention during a show's closing credits has proved challenging for PBS. Research has indicated that while viewers flock to a Monday night program such as *Antiques Roadshow*, they migrate elsewhere when the program ends.

The reason for such a migration underscores another irony for public television. Airing no commercial interruptions during programs requires PBS to air credits and station breaks that can run between two-and-a-half to three minutes at the half hour in an hour-long program. That's when viewers leave.

Now, in an effort to keep those viewers, PBS will employ a series of "bridges" that immediately follow a program such as *Roadshow*, and which essentially serve as filmed promos that feature a personality like Ken Burns teasing his upcoming *American Stories* installment. PBS also is looking to cable for ideas on how to hold on to its audience. Following HBO's success with its Sunday night programming, PBS is hoping to market its Monday night programming as a so-called history block. If it succeeds, the same will be done around Tuesday's science programming.

No matter how many gimmicks PBS can come up with to lure back

viewers, and no matter how many brands Mitchell can reinvent, creating new brands is just as crucial to PBS' growth. And program creation remains one of Mitchell's most difficult challenges.

Perhaps because of PBS' non-commercial status, many viewers expect cutting-edge programming from it. But the recent flap over a proposed HIV-positive *Sesame Street* character for South African viewers proved that innovative thinking at PBS can backfire in conservative government circles. Mitchell may not be beholden to advertisers, but she remains so to a great extent with the federal government.

Content isn't the only concern. There's also the issue of cash. With production costs continuing to rise, PBS finds itself on a slippery slope. Case in point: despite *American Family's* success this past season, and despite Johnson & Johnson's partnership in that series for the first season, PBS has yet to announce a second season, because it still is pursuing financing.

At one time, PBS was thought to be a haven for creators looking to escape the constraints of commercial television. But its own limitations continue to hinder it from attracting the type of talent that cable networks like HBO have been so successful at. Granted, Mitchell has made some inroads with Hollywood's creative community. Robert Redford is an executive producer on *Skinwalkers*. Martin Scorsese will executive produce the 2003 music series *The Blues*. But those alliances are the exceptions.

"We don't have the resources to put down 80 percent of a production budget," says John Wilson, senior vp and co-chief/program executive at PBS. "When we say yes to something, we say, 'Yes, and here's a third of your money. So now let's spend the next 18 months looking for the other two-thirds.' That's a real challenge for public television. And I think for some who are used to dealing in the commercial model, it's a significant frustration."

With federal funding and viewer pledges remaining relatively flat over the last several years, corporate underwriting represents perhaps the only area in which PBS still can experi-

ence noticeable revenue growth to fund more programming.

Although Mitchell acknowledges that potential, she remains wary of bowing to any sort of advertiser pressure. Streamlining the sales process is doable, but loosening content restrictions is less foreseeable. "We've got to keep our guidelines clear," she says. "If we bring in more corporate support, we can't let that take over because we need the money, and then start to look different on our air."

What's more, as broadcast and cable networks keep inching up the amount of commercial time on their programs, Mitchell believes the high road to which PBS adheres will attract more advertisers: "If we stay the course as the only one not pandering to the lowest common denominator, it's going to pay off." ■



THE KIDS ARE ALRIGHT: PBS has made strides in bringing advertisers into some of its shows, especially on kids fare like *Sagwa*, about a Chinese Siamese cat.

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Media Elite

EDITED BY ANNE TORPEY-KEMPH

Quicktakes

WHILE MANY IN THE MEDIA were being criticized last week for over-covering the serial sniper case, **Premiere Radio Networks** was celebrating its part in bringing the harrowing Washington-area saga to a close. After hearing a report about the suspects' vehicle on the syndicator's *Truckin' Bozo* show, truck driver



Worlds fare: Beck re-enacting the 1938 Welles classic

Ron Lancz spotted a car that fit the description and called the police, which led to the snipers' arrest. However, Whitney Donahue of Greencastle, Pa., told ABC's *Good Morning America* that he was the first to tip off police. As of last Tuesday, Montgomery County authorities hadn't awarded any of the \$500,000 reward money...Premiere had another cause célèbre last week, when its up-and-coming morning talk host **Glenn Beck** did the first-ever live re-enactment of Orson Welles' infamous "War of the Worlds" broadcast on XM Satellite Radio and 100 other sta-



Worth editor Jones (r.) at Jimmy's with proprietor Rodriguez (l.) and attorney Raoul Felder

tions. On the anniversary of the 1938 hoax, with Beck playing the roles of Welles and Professor Pierson, he found some disturbing parallels between then and now. "In 1938, the economy was horrible and there was a huge war scare with a tyrant sitting across the water...Now, it's the same situation, different players; for example, the Martians become Al Qaeda," Beck suggested. The commercial-free broadcast was produced with a full cast of characters and old-fashioned mechanical sound effects...A guy walks into a room full of divorce lawyers—That was *Worth* editor **Randy Jones** recently, when he toasted some of the heaviest hitters in the profession, along with others profiled in the mag's November "Sex & Money" issue, at Jimmy's Downtown in New York. The diverse group of partygoers included Marlene Kahan, head

of American Society of Magazine Editors; socialite Anne Slater; and Phyllis Redstone, who finally got the divorce sources say *she* wanted (from Viacom chief Sumner Redstone) and has relocated to New York from Boston...Another Bochco has been turning up in the TV cop-drama credits. **Jesse Bochco**, 27-year-old son of Steven, who has been working in his father's business for about five years, says he's maintained a low profile in order to avoid the stigma of nepotism. "Everyone knows how you got your foot in the door," he says. "But hopefully, you do a lot of years of good work to earn the job." Bochco started out five years ago as a post-production assistant at Steven Bochco Productions, looping and dubbing sound, and in 2000 got his first credit as an associate producer on the CBS medical drama *City of Angels*. Last season, on the ABC cop drama *Philly*, he got the chance to direct. "It was petrifying," Bochco says with a laugh. As a producer on the current season of *NYPD Blue*, he has already directed one episode, with another set to air in January. What's the best lesson he's learned from his high-profile dad? "Staying true to the logic of a character's behavior." ■

Movers

MAGAZINES

Lynn Lehmkuhl was named publisher of Meredith Corp.'s *Ladies' Home Journal*. Most recently, Lehmkuhl served as vp of corporate sponsorship at Sesame Workshop, and before that she was president of Emap USA's youth group. Also at Meredith Corp., **Barbara Standish** was appointed general manager of consumer product sales for *LHJ* and *Better Homes and Gardens*. She had been general manager and vp of marketing and creativity at Good Catalog/Gifts.com...**Louis Tosto** has joined *BusinessWeek* as sales vp for the Eastern region. Tosto had been with *SmartMoney* since 1993, most recently as general manager for its Web site... *Newsweek* has named **Patrick Hagerty** associate publisher and director of U.S. sales. Hagerty had been a senior vp at Primedia.

RADIO

Michael Martin, program director/operations manager for KYLD-FM, KMEL-FM and KIOI-FM in San Francisco, has added responsibilities as regional vp of programming for Clear Channel's radio stations in Northern California...At Clear Channel Radio Sales, a division of Katz Media Group, **Bill Barker** was promoted to vp and director of sales in Chicago, from vp and director of sales for one of the Chicago sales teams. And **Mary Pultorak** was promoted to regional vp in the Midwest region, from vp and director of sales for CCRS in Chicago...**Ann Johnston** was promoted to vp of national and regional sales for AAA Entertainment's new Midwest regional and national division. Johnston was most recently vp of national sales.

TV

At content provider 4Kids Entertainment, whose properties include *Yu-Gi-Oh!*, *Pokemon* and *Teenage Mutant Ninja Turtles*, **Antoinette Reed** was promoted from vp of retail to senior vp of sales, marketing and retail administration...Longtime research exec **Andrew Fessel** was appointed senior vp of research at ABC Television Network. Fessel, most recently vp of wireless Internet intelligence and business development at Telphia, a San Francisco-based firm, started his career at ABC-owned San Fran station KGO-TV.

Inside Media

NEWS OF THE MARKET

Ziff Gets First Earnings Uptick in 2 Years

After a rocky year that included a financial restructuring, Ziff Davis Media, publisher of *PC Magazine*, reported its first positive quarterly earnings since December 2000. Third-quarter EBITDA (earnings before interest, taxation, depreciation and amortization) was \$1.2 million, compared to roughly \$12 million in losses a year ago. In addition, Ziff Davis projected fourth-quarter EBITDA to be between \$10 million to \$12 million versus \$4.5 million last year. Year to date, EBITDA losses were \$5 million versus a loss of \$39.8 million in 2001. In August, Ziff Davis' financial restructuring plan resulted in a \$147.4 million reduction of debt, a cash infusion of \$80 million from investors Willis Stein &

tures voice-overs by *Ski* editors and footage from Time4 Media's Warren Miller Films library. Each vignette ends with a 20-second billboard for *Ski*. Starting with its January issue, *Ski* will run fractional-page ads to promote the on-air series.

NBC, TNT Scoring With Nascar

Through 16 telecasts, with three more to go, NBC and TNT have earned a combined Nascar household rating of 4.4/10, up 16 percent over last season, according to Nielsen Media Research. That total excludes this year's Daytona 500 (which aired on Fox last year and NBC this year) and the Pepsi 400 (which aired in prime time last year on Fox and in the afternoon

Series Sinks to Record Low

The telecasts of the San Francisco Giants vs. Anaheim Angels World Series on Fox averaged a household rating of 11.9, down 24 percent from last year's Series between the Arizona Diamondbacks and the New York Yankees, according to Nielsen Media Research. The Series, which wrapped with a seventh-game Angels win on Oct. 27, had the lowest household ratings ever, 4 percent below those of the 2000 Fall Classic between the Yankees and the New York Mets. Even with its record-low ratings, the Series led Fox to a prime-time win for the week ended Oct. 27 with an average 10.2 rating in households, ahead of CBS' second-place 8.4. Baseball also helped put Fox in first among viewers 18-49 with a 5.6 rating, compared to second-place NBC's 4.2.



Low ratings still drove in a win for Fox.

Associates, and a reduction of cash debt-service requirements by more than \$30 million annually over the next four years. Ziff Davis also this quarter folded *Yahoo! Internet Life*.

CNN, *Ski* Team for Vignettes

In its first partnership with an enthusiast magazine, CNN teamed with Time4Media's *Ski* on a series of 90-second vignettes called "Mountain Life" on CNN, Headline News and CNN Airport Network to run through March. The editorial series, which launched last week, provides information culled from the pages of the eight-times-yearly magazine, including tips on winter travel, layering clothing and avoiding altitude sickness—and fea-

this year on NBC). The Oct. 27 coverage on NBC of the NAPA 500 from Atlanta recorded a 5.1 national rating, Nascar's highest-rated performance ever against professional football on CBS and Fox. The previous high, logged a week earlier, was a 5.0.

ABC Radio Networks Partners With Ford

Through a partnership with ABC Radio Networks, Ford Motor Co. in January will launch a one-year campaign called "A Ford for All Seasons" on the *Doug Banks Morning Show* that combines an advertising schedule with exclusive sponsorship of a weekly on-air feature titled, "What Drives You Crazy?" The partnership also includes a presence on

Calendar

Magazine Publishers of America will present **HotMagazineJobs** Nov. 6 at the Metropolitan Pavilion in New York. HR personnel, as well as representatives from the sales and editorial sides of major consumer and trade publishing companies, will be on hand. For more information, visit magazine.org/jobfair.

The **American Association of Advertising Agencies** will hold its annual **creative conference** Nov. 13-15 at the Grand Hyatt San Francisco on Union Square. Contact: Michelle James, 212-682-2500.

American Women in Radio & Television will present two cocktail receptions with broadcast pioneer Phyllis George, Nov. 13 at the ABC Gallery in New York (contact: 212-481-3038) and Nov. 21 at the Viceroy Hotel in Los Angeles (contact: 818-509-0429).

PricewaterhouseCoopers will present the **Global Entertainment, Media and Communications Summit**, hosted by CNN's Jeff Greenfield, Nov. 15 at the Waldorf-Astoria in New York. Contact: 646-394-2413.

IRTS will present a **panel on cross-platform media opportunities** Nov. 19 at the NBC building in New York. Contact: Jim Cronin at 867-6650, ext 305.

Ira Berman's Media All-Stars gathering of the bands will take place on Nov. 21 at Studio 54 in New York. For information, e-mail nycgigs@nycgigs.com.

American Business Media will present as part of its Midwest-region meeting the **Fast Track Media Management Program** for middle management handling b-to-b media Nov. 21 at the Fairmount Hotel in Chicago. For information, visit americanbusiness-media.com.

Broadband Plus: The Western Show will be held Dec. 3-6 at the Anaheim Convention Center in Anaheim, Calif. This year's event focuses on the technological advancements in broadband. For more information, visit www.broadbandplus.org.



CHRIS HASTON/NBC

Well-placed logos didn't keep this show off a "most-exploitive" list.

NOW Rates TV Sex, Violence

A report about prime-time broadcast network TV by the National Organization of Women contends that "violence is still far too prevalent" and "sexual exploitation has reached a new low" on several programs. The NOW report cites ABC's *The Bachelor* and NBC's *Fear Factor* as two primary offenders. Other series mentioned in the organization's report include NBC's *Just Shoot Me*, WB's *Smallville*, Fox's *Grounded for Life* and ABC's *The Drew Carey Show*. Among the least sexually exploitive, NOW says, are NBC's *ER*, *The West Wing* and *Law & Order*; CBS' *Judging Amy*, *The Guardian*, *Yes, Dear*, and *Touched by an Angel*; ABC's *The Practice* and *NYPD Blue*; WB's *The Gilmore Girls*; UPN's *Girlfriends*; and Fox's *The Bernie Mac Show* and *Malcolm in the Middle*. Cited by NOW as most violent: ABC's *Alias*, NBC's *Law & Order: SVU* and UPN's *WWE: Smackdown*.

Banks' Web site, www.dougbanksshow.com, a quarterly on-air sweepstakes for a customized SUV and Banks' on-air endorsement of a Ford car. Banks' morning show currently airs on more than 40 radio stations. In other ABC Radio news, the network announced plans to acquire KALY-AM in Albuquerque, N.M., from Septien and Associates, giving its Radio Disney network its 35th owned-and-operated outlet. The only radio network targeting kids 6-11, Radio Disney has 53 affiliates. The Albuquerque deal came just days after ABC announced it would acquire WBYU-AM in New Orleans. In total, ABC Radio has purchased 10 stations this year alone for Radio Disney.

CF's Homes and Estates Adds Clearances

CF Entertainment, an independent syndicated producer, reports it has cleared its new syndicated show, *Beautiful Homes and Great Estates*, to stations reaching 74 percent of the country. New stations cleared for the half-hour weekly show, which premiered Sept. 30, include KABC-TV, ABC's Los Angeles flagship; CBS' owned-and-operated outlet WBBM-TV in Chicago; and NBC-owned KNTV in San Francisco. TV personality Byron Allen is CF's chairman and CEO.

Webcasters Get Last-Minute Relief

Small Internet-only webcasters have been granted an extension on copyright music royalty fees that were slated to go into effect on Oct. 20. The extension was granted by the recording industry after the Senate failed to

approve legislation that would have changed fees from a flat rate to a rate determined by revenue. Internet-only webcasters still had to pay up to \$2,500 at the deadline, but the amount was far less than they would have had to pay under the original per-song fee schedule set last June by the Copyright Office.

Talk Radio Host Bell to Retire

Plagued with chronic back problems, Art Bell, the radio host known for his late-night rants about UFOs and the paranormal, announced he will retire at the end of the year. George Noory, who has substituted for Bell's *Coast to Coast* show three nights a week, will assume hosting duties on the Premiere Radio Networks show, syndicated on 525 stations and airing 1-6 a.m. Barbara Simpson will continue to host weekends. Known as "The Nighthawk," Noory has been the host of a similar late-night program on KTRS-AM, a station owned by CH Holdings in St. Louis. Bell's announcement marks the third time he has "retired." He beamed out of broadcasting in April 2000 to attend to family matters. He had also called it quits in October 1998, only to return a few weeks later. Even this time, Bell won't be totally out of the loop: He plans to occasionally guest-host for Noory.

Dennis' *The Week* Boosts Circulation

Dennis Publishing's year-old *The Week* in January will boost its guaranteed circ to 150,000, up from 100,000. In September, the weekly news publication, which had accepted

only six pages of advertising per issue, began taking an additional three pages of ads and added two edit pages. Dennis also publishes the brasher and more aggressive-circ titles *Maxim*, *Stuff* and *Blender*.

Ellis Steps Down From Emmis New York

Judy Ellis, senior vp and market manager for Emmis Communications' three radio stations in New York, will not renew her contract, which ends Feb. 28. Ellis joined Emmis in August 1986 when the company purchased WQHT-FM from Doubleday Broadcasting Co. Since then, Ellis has taken over responsibilities for WRKS-FM and WQCD-FM. Together, the three stations contribute about 35 percent of the Indianapolis-based company's annual radio revenue. Ellis leaves at a time when WQHT has been fending off a strong challenge for the young Urban audience from Clear Channel's WWPR-FM. Emmis will immediately begin a search for Ellis' successor. Ellis said she will be staying in radio and has "lots of options." In the meantime, she will provide consulting services to Emmis once her contract expires.

Arbitron Offers National Database

Arbitron recently introduced software that enables subscribers to its radio service to aggregate ratings across any combination or all of the company's 286 radio markets. With the service, advertisers and agencies can match ratings to a client's specific geographic trading area. The much-anticipated service was developed at the suggestion of clients, particularly Clear Channel Communications, which made the service part of its renewal negotiations for its 1,200 radio stations last August.

AFTRA Urges Advertiser Boycott of WMAQ

The Association of Film and Television Radio Artists is asking advertisers to boycott NBC-owned Telemundo station WSNS-TV in Chicago, charging that the Spanish-language station's on-air talent should receive pay equal to their counterparts at NBC sister station WMAQ-TV. Following a recent rally staged by AFTRA outside WMAQ, Larry Wert, the station's president and general manager, said NBC parent General Electric has upgraded the Telemundo employees to standard company benefits since it bought Telemundo early this year, and that they are free to join any union they wish. Chicago is the fifth-largest Hispanic DMA in the U.S. ■

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Magazines

EDITED BY LISA GRANATSTEIN

Eating to Win

After withering down to next to nothing 2 years ago, *Weight Watchers* has built up a healthy growth curve

FOR YEARS, *WEIGHT WATCHERS* MAGAZINE WAS LIKE A PLATE OF BROCCOLI. THE TITLE'S owners could see its nutritional value—a healthy paid circulation and strong brand affiliation with the popular weight-loss program—but it always seemed to get shunted aside. Ketchup king H.J. Heinz Co., which

owned *Weight Watchers* International and the magazine, struck a licensing agreement in 1996 with Time Inc.'s Southern Progress after deciding the publishing business no longer fit its portfolio. Four years later, following a repositioning of the then-1.1 million-circulation weight-loss title into a women's service magazine, Southern Progress elected to move the title after determining that it would not reach its circ goal of 2 million. Besides, Southern Progress was already enjoying great success with healthy-lifestyle title *Cooking Light*.

In early 1999, European investment firm Artal Luxembourg acquired *Weight Watchers* International from Heinz (which continues to hold a small minority stake). A year later, WWI got back control of the magazine from Southern Progress and began working to return the title's focus to weight loss. "We really see [*Weight Watchers*] as first and foremost about

motivation," says Nancy Gagliardi, *WW* editor in chief. "All roads lead back to weight loss."

Weight Watchers' transition to its current owner was not without bumps. Southern Progress retained *WW's* 1 million-name subscriber file for *Cooking Light*, forcing the new owner to start from scratch. "We had to resolicit people, explaining that their previous subscription did not transfer over," says Wayne Perra, *WW* vp/publisher. "The initial effort was not successful."

The bimonthly, which has always prided itself on having a fully paid circulation, took a three-month hiatus. In May 2000 the title relaunched, with a rate base of just 350,000.

Thanks to a savvy consumer-marketing strategy and the resurgent popularity of the *Weight Watchers'* points-based dieting system, the magazine is on a roll. Beginning with the January/February issue, circulation guaranteed



■ Freq.: bimonthly
■ Circ rate base: 750,000; 1 million in Jan. '03
■ 2002 ad pages through Sept.: up 38.6% to 706



■ Freq.: 10x/year
■ Circ rate base: 1.55 million; 1.6 million in Jan. '03
■ 2002 ad pages through Sept.: up 6.7% to 901

■ Freq.: monthly
■ Circ rate base: 1.3 million; 1.4 million in July '03
■ 2002 ad pages through Sept.: up 38.6% to 706

Source: PIB

to advertisers will rise from 750,000 to 1 million. And in an effort to target younger women—the current median age is 40—*WW* will unveil a redesign that includes a new logo, shorter articles and several new columns.

Growing circ through the *Weight Watchers* program has been a no-brainer. Single copies of *WW* are sold in 3,000 company-owned *Weight Watchers* centers around the country (host to 15,000 weekly meetings of

60sec. With



Robert Wallace Editor in Chief, *Men's Journal*

Q. What's new in the December issue, your first since joining 'Men's Journal'? **A.** They have mainly been architectural changes in the front of the book. I wanted to open with something that is more of an introduction to the whole magazine. So I brought back the Agenda section, which they had had here earlier on. It just seemed to be a place to get the kind of useful information out to the readers that we all talk about here. I thought that would be a good "front porch" for the magazine. We've also added a sports column. We do sports on an irregular basis, and I wanted one place where readers know they will get something in every issue. **Q.** Beginning in February, you'll be bringing celebrity covers back to 'MJ.' Who's on first? **A.** Bruce Willis. We think he's someone the readers respond to, probably because they see him as more of a personality than a celebrity... There's always been a tradition here of putting personalities on the cover—George Clooney, Jimmy Buffett, Harrison Ford. We are probably going to draw more from that stream of covers. One, they put a face on the magazine. Two, readers know immediately the breadth and depth of what we cover. And [personality] covers help send out that message. **Q.** What about putting women on the cover? **A.** Occasionally, but right now I want to set a pattern of putting men on the cover. **Q.** By doing celeb covers, will it become more difficult to differentiate 'MJ' from 'Esquire' and 'GQ' on the newsstand? **A.** As long as I put people on the cover I think are consistent with the DNA of the magazine, I don't think there will be a problem.

Mediaweek Magazine Monitor

WEEKLIES November 4, 2002

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
NEWS/BUSINESS								
BusinessWeek ^X	4-Nov	87.38	5-Nov	64.63	35.20%	2,707.19	3,197.63	-15.34%
The Economist	26-Oct	51.00	27-Oct	45.00	13.33%	1,906.00	2,208.50	-13.70%
Newsweek ^{EX}	4-Nov	41.59	5-Nov	37.99	9.48%	1,526.89	1,509.14	1.18%
The New Republic ⁴	4-Nov	3.92	5-Nov	7.12	-44.94%	314.99	390.42	-19.32%
Time ^{EX}	4-Nov	77.15	5-Nov	64.99	18.71%	1,872.81	1,950.18	-3.97%
U.S. News & World Report	4-Nov	28.54	5-Nov	36.10	-20.94%	1,190.31	1,186.08	0.36%
The Weekly Standard	11-Nov	9.16	12-Nov	8.16	12.25%	384.82	388.01	-0.82%
Category Total		298.74		263.99	13.16%	9,903.01	10,829.96	-8.56%

SPORTS/ENTERTAINMENT/LEISURE

AutoWeek	4-Nov	32.33	5-Nov	23.07	40.14%	1,006.07	1,202.94	-16.37%
Entertainment Weekly [*]	1-Nov	25.33	2-Nov	30.40	-16.68%	1,513.50	1,484.80	1.93%
Golf World	1-Nov	24.00	2-Nov	16.83	42.60%	1,197.21	1,039.17	15.21%
New York ⁴	4-Nov	25.20	5-Nov	39.20	-35.71%	2,081.80	2,270.20	-8.30%
People ^{X2}	4-Nov	73.17	5-Nov	61.33	19.31%	2,976.48	3,016.18	-1.32%
The Sporting News	4-Nov	22.00	5-Nov	11.33	94.17%	636.19	511.43	24.39%
Sports Illustrated	4-Nov	50.50	5-Nov	38.77	30.26%	2,076.56	2,006.45	3.49%
The New Yorker	4-Nov	41.13	5-Nov	38.70	6.28%	1,773.15	1,796.94	-1.32%
Time Out New York [*]	30-Oct	63.31	31-Oct	66.88	-5.33%	2,990.79	2,939.54	1.74%
TV Guide	2-Nov	67.79	3-Nov	65.51	3.48%	2,022.44	2,370.03	-14.67%
US Weekly ³	4-Nov	25.50	5-Nov	19.40	31.44%	861.17	791.82	8.76%
Category Total		450.26		411.42	9.44%	19,135.36	19,429.50	-1.51%

SUNDAY MAGAZINES

American Profile	3-Nov	11.98	4-Nov	8.30	44.34%	386.06	368.94	4.64%
Parade	3-Nov	18.89	4-Nov	12.46	51.61%	547.53	512.67	6.80%
USA Weekend	3-Nov	8.37	4-Nov	12.74	-34.30%	512.33	487.60	5.07%
Category Total		39.24		33.50	17.13%	1,445.92	1,369.21	5.60%
TOTALS		788.24		708.91	11.19%	30,484.29	31,628.67	-3.62%

E=estimated page counts; X=YTD 2001 includes an out-of-cycle issue; 2=two fewer issues in 2002 than in 2001; 3=three fewer issues in 2002; 4=four fewer issues in 2002; +=one more issue in 2002

BIWEEKLIES November 4, 2002

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
BUSINESS/ENTERTAINMENT								
ESPN The Magazine	11-Nov	83.70	12-Nov	53.99	55.03%	1,248.90	1,126.35	10.88%
Forbes ²	28-Oct	244.54	29-Oct	149.73	63.32%	2,698.21	3,180.13	-15.15%
Fortune	11-Nov	124.48	12-Nov	152.59	-18.42%	2,758.40	3,471.90	-20.55%
National Review	25-Nov	12.33	19-Nov	19.41	-36.48%	332.61	421.58	-21.10%
Rolling Stone	14-Nov	69.39	8-Nov	84.71	-18.09%	1,303.59	1,289.36	1.10%
CATEGORY TOTAL		534.44		460.43	16.07%	8,341.71	9,489.32	-12.09%

2=two fewer issues in 2002 than in 2001

CHARTS COMPILED BY AIMEE DEEKEN

members), accounting for 8 percent of total circ. New members receive subscription offers in their welcome materials. About 41 percent of *WW* readers are also program members. And with attendance at meetings exploding, up 37 percent to 16.8 million visits in the first half of this year compared to 2001, Artal Luxembourg is counting on steady gains in circulation.

On the ad front, *WW*'s pages were up 28.1 percent through September to 239, according to the Publishers Information Bureau. New advertisers in the November/December issue include Keebler, and Campbell's Diet V8 Splash will run in the January/February edition.

Still, *WW* has a long way to go compared to successful rivals such as *Cooking Light* and G+J USA Publishing's *Fitness* (see box). *Cooking Light* and *Fitness* also have a broader base of advertisers, including automotive and beauty.

The Weight Watchers name both helps and hurts the title, media buyers say. "It is a very powerful brand," says George Janson, director of print for Mediaedge:cia. "It has a lot of equity with many packaged-goods clients whose products are part of the program. But you have a lot of [advertisers], particularly in the fashion/beauty area, where the brand is a turnoff."

Even though the Weight Watchers program has caught on big-time with fashionistas—it was even featured on a recent episode of HBO's *Sex and the City*—Perra acknowledges the big hurdle he has in expanding *WW*'s base to include fashion/beauty clients. "There is resistance," says Perra. "But this fair wind we're getting from [the diet program] will certainly help. It's something we'll crack." —LG

Money Matters

BW shops 'Investor' to buyers

A year after tweaking their cover, *BusinessWeek*'s editors and designers are working on the back of the book. The last revamp, which included renaming the section *BusinessWeek Investor*, came in May 1999, at the height of the stock market boom. While its primary focus has been personal finance, the section has also included lifestyle articles and themed packages on topics such as parenting and travel.

Beginning with the Nov. 18 issue, on stands next week, the overhauled section will offer more of a variety, including personal technology, travel and fitness. A new service-oriented page, *Dividends*, will introduce the 13-page section and feature helpful hints and factoids.

"In the past, we tended to do things in packages. We decided we definitely wanted more variety each week," says Joyce Barnathan, the *BW* assistant managing editor who oversees *BW Investor*. "The old design tended to be modular. There was something very unappealing about that."

BW sales reps have begun taking a prototype of the redesign around to media buyers. Though it was an editorially driven decision to broaden the content, *BW* vp/associate publisher Geoff Dodge says the new look may help the weekly win additional non-entertainment business. "Madison Avenue tends to get excited about anything new and fresh," Dodge says. "So we're hoping it opens doors and can start new con-

versations that perhaps we're not having now."

The section revamp comes as the market's sluggishness continues to hurt all business books. While *Business Week*'s paid circulation held steady at 977,128 in this year's first half, newsstand sales fell 16.8 percent, according to the Audit Bureau of Circulations. *BW*'s '02 ad pages are down 15.3 percent to 2,707 through the Nov. 4 issue, reports the *Mediaweek Monitor*.

"It's not what we turn to *BusinessWeek* for," Alan Jurmain, executive vp and director of U.S. services for Lowe & Partners Worldwide, says of *BW Investor*'s new lifestyle-oriented content. "But it may help win a few advertisers that are on the fence." —LG ■



BW will add more variety to a revamped Investor section.

Media Person

BY LEWIS GROSSBERGER



Do We Love *Us*?

US MAGAZINE WAS FOUNDED IN 1977 BY JANN WENNER, THE

Charles Foster Kane of the baby boomers. It soon established itself as a completely gratuitous knockoff of *People* with no distinguishing qualities whatsoever, a unique position it successfully maintained for 24

fruitless years. During this period, most Americans could proudly claim that they'd never even noticed *Us*' existence, let alone read it.

Then, in 2002, which, according to most experts, is this year, everything changed. OK, not everything. Just *Us* magazine. Wenner appointed as *Us*' 12,847th editor a women's-mag veteran named Bonnie Fuller. This daring individual did something that no predecessor had ever thought of before. She changed the format.

It worked. It worked so well that the media began writing about *Us* in high-excitement mode. ("Bonnie's on a roll as *Us* magazine rocks"—*N.Y. Daily News*. "A must read about celebrities"—*Women's Wear Daily*.) *Us* finally existed. It was famous. At this point, Media Person had no choice but to go out and buy a copy to see what all the buzzing was about. He resented that, but being scrupulously fair, MP will not let it influence his judgment.

Let MP immediately describe, flatly, explicitly and without hysteria, the most extraordinary of Bonnie Fuller's *Us* innovations, one that Media Person predicts will be widely imitated in the years to come: She eliminated the articles.

Media Person is exaggerating only a tiny bit when he says that.

In the new *Us*, the kind of quick-hit ephemera usually thought of as front-of-the-book razzmatazz now goes on for page after page after page. Photos, captions, charts, lists, gossip bits. It is appetizer made entrée, side-show become lion tamer. Yes, there are, finally, articles. But only two or three. And they're so broken up with more pictures and charts, they hardly seem like articles at all.

It is as ingenious as it is simple. After all, if you're putting out celebrity fluff, why package it as if it were journalism? Why not do MTV instead? The people at *People* may not yet real-

ize it, but their celebrity magazine is obsolete. Stuck with the standard Time/Life blueprint of simulated substance and a commitment to the formula profile, *People* not only runs articles but even articles about non-celebrities. Suddenly it is stodgy and tired, and smacks of another era. (Actually, it was stodgy and tired the day it started, but never mind that now.)

The authoritative report on the *Us* phenomenon, the one that truly announced its arrival, appeared in the Sept. 24 *Washington Post*. "*Us* magazine looks like a cheesy gossip rag," wrote the *Post*'s Peter Carlson, fainting with damned praise. "And it is a cheesy gossip rag, of course, but it's also a brilliant anthropological study of the folkways, the mores and the bizarre mating habits of that exotic tribe known as celebrities."

The piece spins out the anthropology metaphor, citing such investigations of "anthropo-

The most extraordinary of Bonnie Fuller's *Us* innovations: She eliminated the articles.

logical celebritology" by *Us*' "dogged scholars" as their discovery of the PUH phenomenon (personal umbrella handler), a two-page in-depth "Who's Dated Whom" chart and a before-and-after package revealing the elaborate "fetishistic grooming rituals" of female movie stars.

Though clothed in self-protective irony (something Media Person would never do), Carlson's piece was essentially a rave. He was too kind. Despite the neon and the occasional cleverness, *Us* is dreck.

Prettily beribboned dreck, but dreck nonetheless. The basic attitude is still one of celebrity adoration. One headline gushes over "A

Soft & Cuddly Mark Wahlberg." A two-page spread coos about Hollywood leading men who show up in public with their mothers. The stars of the idiotic *Jackass* "give *Us* their trade secrets." Oh joy, now you too can learn how to stick a rhinoceros up your butt.

And though the layout shouts "edgy," the prose sags with clichés and thunderously obvious descriptions. Star parents Parker & Broderick "welcomed their bundle of joy." The mate of Michael Douglas is identified as "the beautiful Catherine Zeta-Jones." Really? Who knew? "The Queen of Soul, Aretha Franklin." Oh, that Aretha Franklin. "Megahunk George Clooney."

Worse, the writers often throw in inane sound effects in a desperate attempt to jazz things up. Of a character on *CSI*: "Catherine Willows (Marg Helgenberger) is an ex-stripper (woo-woo!)" Over a candid photo spread: "From parties to playing fields, stars ditch personal assistants to be more like (gasp!) real folks." The start of that stars-and-their-moms piece: "WAAA! Are Hollywood's leading men turning into big babies?"

Though some feature ideas, such as an

appraisal of the effectiveness of Winona Ryder's wardrobe for her shoplifting trial, are fun, many others are standard celebrity tripe: horoscopes, look-alikes, short Q&As, in-spots, "fashion police," hot accessories...it's all being done elsewhere.

In short, Media Person is not amused.

Indeed, he would be appalled by *Us*, except that he's been appalled so often, he's lost his ability to appallate and can now rise only to the level of irritation. MP sees the *Us* concept eventually spreading to books, newspapers, doctoral theses and medical journals. The handwriting is on the wall. And it is a short caption for a large photograph. ■

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