

MEDIAWEEK

AUGUST 23-30, 2004 \$3.95 VOL.14 NO. 30

THE NEWS MAGAZINE OF THE MEDIA

IPG MULLS MAGNA MAKEOVER

Networks, partner agencies said to be frustrated by extra layer of negotiators **PAGE 4**

CABLE TV

FX WANTS TO FILL TV'S HUMOR VOID

New comedy pilots designed to set the net apart **PAGE 5**

WASHINGTON

BROADCASTERS, ECHOSTAR AT ODDS

Both eager to claim high-def turf in pending bill **PAGE 6**

CABLE TV

CARTOON GROWS ITS GIRL POWER

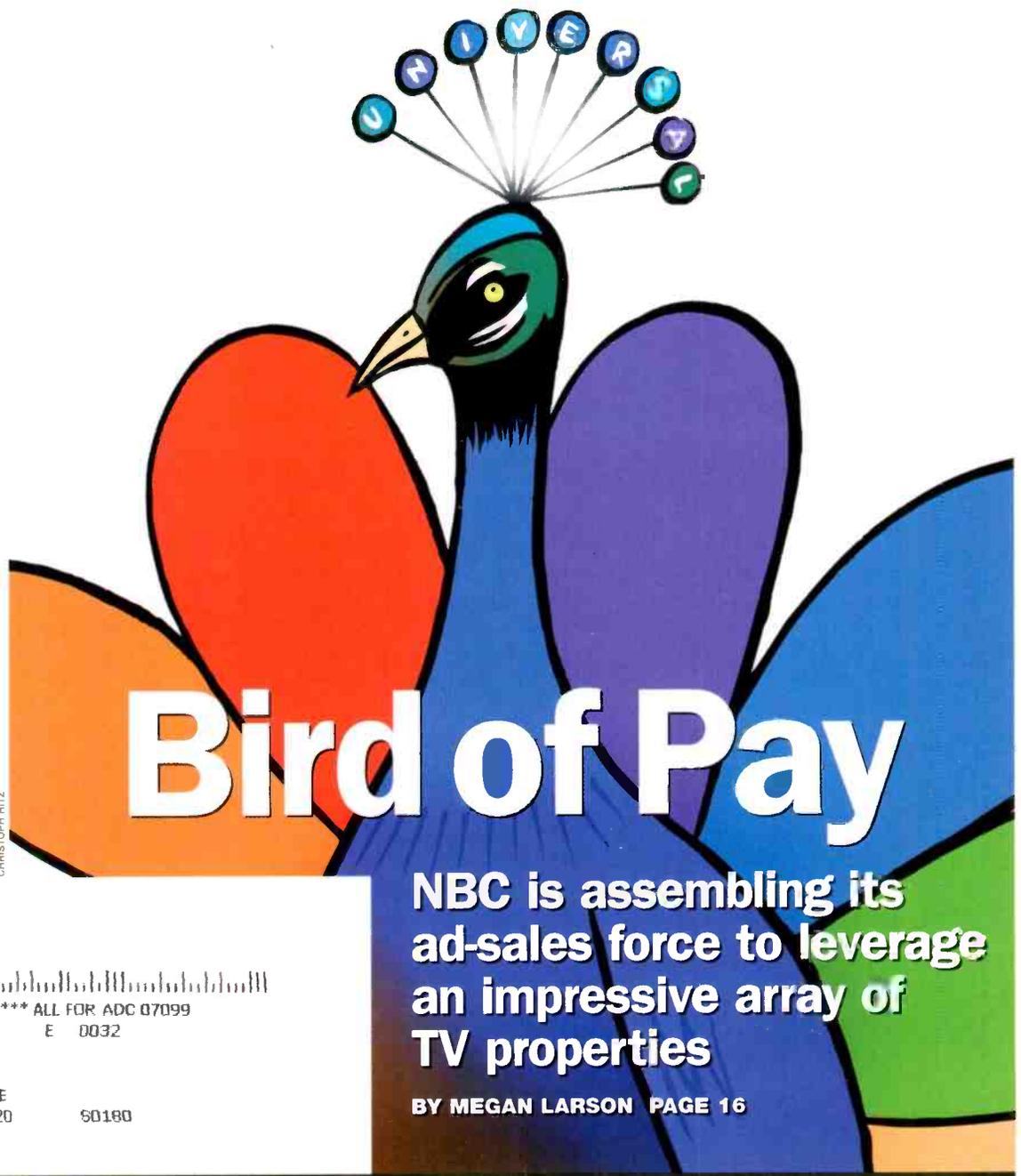
New 5-7 p.m. block and Adult Swim grow viewers **PAGE 6**



CHRISTOPH RITZ



#BXNDWJ ***** ALL FOR ADC 07099
#MW0098348# JUN05 E 0032
LAURA CYR
WALDENBOOKS
42 MOUNT PLEASANT AVE
WHARTON NJ 07985-2120 50180



Bird of Pay

NBC is assembling its ad-sales force to leverage an impressive array of TV properties

BY MEGAN LARSON **PAGE 16**



We recognize real women.

You recognized real opportunity.



Thanks for being there at the start of it all.

ConAgra Foods * BIC USA Inc. * Kimberly-Clark * Levi Strauss & Co. Signature * Church & Dwight * Danskin, Inc. * Unilever * Warner Home Video
Berkshire Hathaway Inc. * Betty Crocker Hamburger Helper® * Elizabeth Arden, Inc. * Ford, Lincoln and Mercury Certified Pre-owned Programs
HarperCollinsPublishers * Louisville Bedding Company * Moretz, Inc. * Natrol, Inc. * Paramount Home Entertainment * RANGE KLEEN MFG., INC.
Reckitt Benckiser * Silk Soymilk * Tree Classics, Inc. * VF Jeanswear Limited Partnership * Wal-Mart Financial Services * Wyeth Consumer Healthcare
GlaxoSmithKline * L'Oreal Garnier * C.B. Fleet * Continental Mills * Del Monte * Dreamworks SKG * Frito Lay Convenience Foods
FUJI PHOTO FILM U.S.A., INC. Harlequin Enterprises Ltd. * Kellogg's * Next Proteins * Pepperidge Farm * Pharmavite * Toyota Motor Sales, U.S.A.

all you

The all new ALL YOU magazine.
September 2004 launch issue — on-sale August 13
Contact Publisher Diane Oshin at 212-522-9879
or diane_oshin@allyou.com for more information.
Published by TIME Inc.



At Deadline

■ CHAMP VS. CONTENDER: ADVANTAGE FOX

Fox won the latest battle between its boxing reality show *The Next Great Champ* and NBC's *The Contender*. A Los Angeles judge declined to issue an emergency order last week barring Fox from airing the series because of alleged violations of California boxing regulations. But the fight isn't over just yet. A hearing will take place Sept. 8—two days before Fox's launch of the series—to determine the validity of the proposed injunction, brought by *Contender* producers Dreamworks Television and Mark Burnett. Dreamworks and Burnett claim Fox, along with *Champ* producers Endemol USA and Lock & Key Prods., violated boxing regulations to rush *Champ* onto the air before *Contender*.

■ INFINITY, ARBITRON REACH DEAL

Infinity Broadcasting last week ended its month-long standoff with Arbitron and signed a multiyear ratings deal covering the Viacom group's 185 radio stations. Now that Arbitron has re-signed its second-largest customer, representing 9 percent of its annual revenue, its next round of negotiations will be with its biggest customer, Clear Channel, which represents 21 percent of its revenue. Arbitron's contracts with CC will expire on Dec. 31.

■ JARVIS EXITS MEDIACOM

Research guru Tony Jarvis is out at MediaCom. The senior vp and director of strategic insights at MediaCom and former *Mediaweek* All-Star in research was let go last week as part of cost-cutting measures following the shop's loss in July of the \$2.5 billion Procter & Gamble business, even though Jarvis was not involved in the P&G pitch.

■ INTEREP AND CITADEL END FEUD

Interop said late last week it had settled its legal dispute with Citadel Broadcasting, which terminated its contract with the radio rep firm in September 2003, more than six years before the contract was to expire. Terms of the settlement were not disclosed, but in its original filing, Interop claimed it was owed more than \$30 million in termination fees. As part of the settlement, Citadel agreed it no longer would contend that Interop's McGavren Guild rep firm breached its agreement or failed to adequately perform.

■ GREEN TO HEAD ZENITH'S BROADCAST GROUP

Publicis Groupe's ZenithOptimedia, which handles \$4.6 billion of domestic media business, promoted Peggy

Green to president of broadcast at Zenith USA, which oversees two-thirds of the group's media-buying volume. Green, most recently executive vp, director of national broadcast, will take on added responsibility for local broadcast buying duties, formerly handled by executive vp Bonita LeFlore, who will soon retire.

■ **MEDIAWEEK TAKES A BREAK:** *Mediaweek* will not publish an issue on Aug. 30. The next issue will be published Sept. 6. But check mediaweek.com for breaking news and updates.

■ **ADDENDA:** *The View*'s former co-host Debbie Matenopoulos and Arthel Neville, former host of syndie talker *Arthel & Fred*, have been named co-hosts of Twentieth Television's *Good Day Live*. The two will join co-host Steve Edwards on Aug. 30...**Sally Preston**, most recently associate publisher of the Hearst Magazines-Harpo joint venture *O, The Oprah Magazine*, has been named vp, publisher of Rodale's *Organic Style*. Preston replaces Bernadette Haley, who is expected to remain at the company...**Buena Vista Television** has sold the rerun rights for sitcom *Home Improvement* in a shared deal with TBS and Nick at Nite, beginning fall 2007. Both cable nets will have exclusivity to *Home* in their respective dayparts...NBC Universal has named **Ray Giacopelli**, most recently Comedy Central vp, research and ad sales, to vp USA/Sci Fi Research, where he will head up the quantitative research efforts for those networks...**Jed Buck** has resigned as executive vp and COO of Jones MediaAmerica, one month after he was promoted to the position. Gary Schonfeld, executive vice chairman of radio for Jones Media Networks, will reassume his role as president...**Mary Carpenter**, most recently director of opera-

tions at GM Planworks, a General Motors-dedicated media-planning unit within Starcom MediaVest Group, has been promoted to executive vp, COO...**National Geographic Adventure** will raise its circulation rate base to 500,000 from 425,000 effective with its February 2005 issue...*The New York Times Magazine* supplement **T: Women's Fashion**, out Aug. 29, will carry 167 ad pages, a 29 percent increase over last year's supplement, called *Part 2: Women's Fashions of the Times*. New advertisers include Movado, L'Oreal, Lincoln Mercury and Bulgari.



**INSIDE
MEDIWEEK**

**Vitals' Joe Zee shows men
how to live in luxury
Page 25**

**Local Media 9
Market Profile 10
Opinion 14
Mr. TV 26**

Market Indicators

NATIONAL TV: SLOW
Media buyers are finalizing their clients' upfront holds to orders for the upcoming new season. So far, only about 1 percent of the upfront dollars have been dropped.

NET CABLE: MOVING
The lazy summer months are winding down. September is trending better than July and August, and fourth quarter is beginning to kick in with healthy pricing across the board. Wireless, automotive and movies are active senders.

SPOT TV: SOFT
Demand slowed in August as advertisers avoid competing with Olympics. Political remains very targeted toward smaller and medium-sized markets, leaving top-market outlets with available inventory.

RADIO: WIDE OPEN
Demand for radio has been weak across most categories in August, especially in largest markets. Local is outpacing national. Third quarter not shaping up as hoped, but back-to-school campaigns have yet to kick in.

MAGAZINES: STEADY
Travel, hotels and airline advertising have slowed following the summer issues. Spending activity steady from food and food products, and drugs and remedies relating to low-carb and health products.

Olympic Ratings for Athens Up 10 Percent Over Sydney

NBC's prime-time coverage of the Summer Olympic Games in Athens through the first seven days averaged a national household rating of 16.2, up 10 percent over the comparable period for the 2000 Summer Games from Sydney. Buoying the ratings growth were strong performances by American swimmers and gymnasts. Ratings are up slightly in every major male and female demographic.

The U.S. TV markets producing the strongest household ratings to date are Salt Lake City (24.2); San Francisco (22.4); San Diego (21.3); Portland, Ore. (21.0); Indianapolis (20.8); and Sacramento, Calif. (20.6), according to an analysis of Nielsen Media Research data by Magna Global USA.

Overall, coverage across NBC, MSNBC, CNBC, USA, Bravo, Telemundo and NBC HDTV has drawn a total of 165 million unduplicated viewers, 10 percent more than the Sydney Games drew on NBC, MSNBC and CNBC. —John Consoli

Mandabach Leaves Carsey-Werner to Set Up Own Shop

TV producer Caryn Mandabach is leaving Carsey-Werner-Mandabach, the indie studio with which she has been associated for 20 years. Named a partner at C-W-M in 2001, Mandabach now is preparing to form her own production company. "It was time for me to explore my own ideas and ask questions of myself that only I alone can answer," she said.

Along with principals Tom Werner and Marcy Carsey, Mandabach helped develop and produce such comedy hits as *The Cosby Show*, *Roseanne* and *3rd Rock from the Sun*. "While I will miss her greatly, I know that the lessons we have learned together as independent producers will ensure her success," Werner said in a prepared statement.

Although Mandabach no longer will be listed as an executive producer on current series, including *That '70s Show* and *Grounded for Life*, she reportedly will remain a profit participant.

In her new venture, Mandabach said she will keep (continued on page 6)

Magna's Buying Model to Be Fixed

IPG units, networks said to be frustrated by extra layer of negotiators

NEWS ANALYSIS By John Consoli and Megan Larson

Tacitly acknowledging that the Magna Global USA operational model has some flaws that have created heightened levels of frustration internally and externally during the television media-buying process, executives at Magna parent Interpublic Group are discussing ways to fix it.

When it was created just three years ago, Magna Global USA was touted by then-IPG chairman and CEO John Dooner as an innovative new model in the media-services world—the formation of a separate media negotiating company that would use the combined \$8.6 billion in national TV billings of all Interpublic Group agencies to get the lowest possible pricing for all its clients. But broadcast and cable network sales executives insist that while Magna does get its clients similar ad rates as rival mega media agencies, its extra layer of negotiators makes the process more tedious and drawn out for both sides.

"To me, the entire Magna model was flawed from the start," said one network sales chief. "And today, it is even more flawed because pretty much everyone of its clients is getting the same rate. The Magna system is not well-equipped to do special deals, client by client."

"Magna has to negotiate dollars for price, and they don't even know what the product is," said another sales exec. "We are trying to provide value and they want efficiencies."

Complained a third: "Magna is usually the last agency to go into the upfront. It is not nimble. It can't seize opportunity. It can't move fast enough."

All sales executives and fellow media buyers interviewed for this story had nothing but respect for the professionalism of Magna's top negotiators, Bill Cella and Larry Blasius.

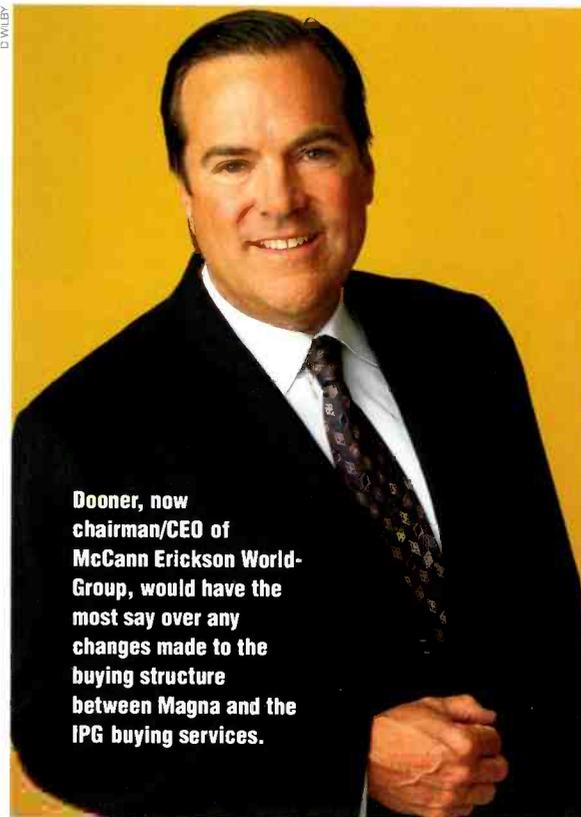
That said, the main internal source of frustration lies with media buyers at IPG agencies Initiative, Universal McCann and Deutsch, none of whom would comment for this story. They are said to be

having trouble swallowing a system in which they service their individual accounts all year, only to have Magna execs negotiate upfront ad prices for their clients.

"You always want to cut your own deals for your clients," said one network sales exec familiar with the problems. "You service your clients all year, and when the fun part comes, negotiating them the best deal, you have to turn that over to someone else."

Another kink in the system is that Magna's negotiators do their jobs in a vacuum, of sorts, since they cannot know, for competitive reasons, the needs of specific clients across IPG's agencies. They also have to go back to each Interpublic buying agency to get approval for the business negotiated.

Quick to say that "Magna is clearly delivering significant benefits to its clients," an IPG representative acknowledged that "the way in which Magna works with our agencies continues to evolve. We will always look for opportunities to make the process more streamlined and efficient for all parties."



Dooner, now chairman/CEO of McCann Erickson World-Group, would have the most say over any changes made to the buying structure between Magna and the IPG buying services.

Dooner, who is now chairman/CEO of McCann-Erickson WorldGroup, did not return calls for comment but is said to be the executive within IPG who will have the largest say in how Magna will be restructured.

Insiders at IPG said discussions are still taking place as to how the internal structure can be reworked but acknowledged that whatever is done will mainly involve streamlining the relationship between the IPG buying services and Magna. None would comment publicly on one scenario that would allow the IPG buying units to share specific client information with Magna negotiators to give Magna final OK on all deals. That would create an organization like competing buying service OMD, which does have the final say on deals done for BBDO, DDB and TWBA/Chiat/Day clients.

"The networks should have stopped Interpublic from doing this model before it was created," said one network sales exec. "We knew they were thinking of doing it. They discussed it with us. All it would have taken is one major network to object. But no one did."

Under the Magna model, one network sales exec pointed out that "if 20 percent of the clients spend 60 percent of the overall ad dollars, why should the smaller clients benefit as much by getting the same rates? We [networks] don't care, but it sure has to make some of the clients angry."

No Magna clients would comment about their relationship with the shop. But red flags were raised when Universal McCann lost the \$350 million Coca-Cola account in November 2003, after more than two decades, to Starcom MediaVest Group. Now, Universal McCann client Nestlé has its \$560 million U.S. buying account up for review.

One of the sales execs said he would not underestimate "turf problems" as a major reason for the internal reevaluation of the Magna model. "At Group M, Marc Goldstein [for MindShare] and Rino Scanzoni [for Mediaedge:cia] negotiate for their own clients," the exec said. "They share information, hold strategy meetings with [Group M chairman] Irwin Gotlieb, and use the combined buying clout of both agencies to try to get better rates. But at the end of the day, Marc and Rino do their own deals. The same is true at OMD. But at Magna, each agency can question the deals that the Magna execs negotiate. It makes the Magna negotiators look bad when they have to come back to the networks to re-do deals they originally negotiated."

"Consolidation is bad for everyone—the clients, the seller and the agency," added one cable sales executive. "But Magna is the least functional of all the big media buying shops due to its structure." ■

FX Cues the Laugh Track

Hopes new slate of comedy development will set it apart from rivals

CABLE TV By Megan Larson

In the comedy wasteland that network television has become, FX entertainment president John Landgraf sees opportunity. Landgraf, who was hired in January, wants to create a destination for the discerning adult comedy viewer. "As far as my mission goes, I want a piece of the comedy business," he said.

As broadcast networks concentrate on reality shows and crime dramas, which are at a historic high, there's a paucity of series for adults looking for a laugh. Comedy Central has a hearty mix of funny stuff ranging from *Chappelle's Show*, which FX tried to lure away with an eight-figure offer, to *The Daily Show*. But its audience skews toward the younger end of the adults 18-49 demographic. BBC America also hits the target with series like *The Office*, but the BBC's show orders rarely span more than six episodes.

"Comedies come and go, and right now there is a void, so it's a great move to zig while everyone else is zagging," said Peter Butchen, Initiative senior vp, group director of national broadcast.

Landgraf's vision borrows from the more edgy terrain of HBO's *Curb Your Enthusiasm* and Fox's *Arrested Development*. He's already greenlighted two half-hour offbeat comedies, *Starved* and *Human Animals* (working titles). The former is an improvisational scripted series that satirizes America's obsession with food by following four neurotic New Yorkers with eating disorders. The second is about a married couple that shift gears from filming wildlife documentaries to covering a murder trial. Landgraf plans to develop two more series and pick two of the four pilot projects for premieres next summer.

Though it is a reality series, FX demonstrated its commitment to comedy by signing actor/funnyman Jack Black to helm a show. The pilot for *Channel 101* just wrapped and it is expected to air next year.

"There is no question that the current state of the sitcom on television is at or near an all-time low, so I do think it is a smart move for

FX," said Peter Olsen, senior vp/director, national broadcast, MediaCom. Olsen added that comedies, if they hit, are a better move financially due to a potentially longer shelf life.

"It could allow them to get into the off net syndication business like HBO and Comedy Central, which could be extremely lucrative to [FX parent company] News Corp."

FX executives have built a reputation as intelligent programmers with dramas *The Shield*, *Nip/Tuck* and *Rescue Me*. The Emmy-winning *The Shield* wrapped its third season, delivering an average of 1.7 million adults 18-49 and 1.5 million adults 25-54 this year. *Nip/Tuck*, currently in its second season, delivered an average 2.4 million adults 18-49 and 2.2 million adults 25-54 through Aug. 17. And *Rescue Me*, in its first season,

has averaged 1.9 million adults 18-49 and 1.8 million adults 25-54 through Aug. 18. All three series were developed by former entertainment head Kevin Reilly, who left last year to join NBC. Some observers wondered if FX could continue its streak without Reilly there. However, *Rescue Me* was in production under Landgraf's watch, and has been received well by viewers and critics for its drama and humor.

Still, comedy is a lot harder to get right on a consistent basis. FX did try comedy in 2000 with *Son of the Beach*, a Howard Stern creation that lasted for two years but never really caught on. And it ventured into dramedy territory with *Lucky* last year, but part of its problem was scheduling—it was an isolated half hour in prime time. Landgraf hopes to remedy that problem in the future by creating a one-hour comedy block. As the former head of Jersey Television, he does have experience tickling the funny bone. Comedy Central's riotous spoof on *Cops*, *Reno 911*, is produced by him.

"I believe that we are selling something unique," said Landgraf. "The only way we can survive is a consistent brand, which [FX president Peter Liguori] just nailed. I know I can hit the target." ■



Jack Black hosts FX's new reality series next year, *Channel 101*.

RUSS ENFON

her focus on comedy, even at a time when the genre is locked in a downcycle. "I love a challenge," she said. "And I'm just wild enough to think I can contribute to comedy's reinvention." —A.J. Frutkin

Stations Picking Syndie Shows Over More News

Fewer TV stations are expanding their local news offerings between 4 and 5 p.m. and opting instead to schedule syndicated programming, according to Katz Television Group Programming's latest news-expansion study of the pre-6 p.m. time period. The study, which has tracked local TV news activity since 1994, also found that the expansion of early-fringe news did not tend to result in an increase in household audience share.

"Following several seasons in which traditional affiliates were either looking at the possibility or actually expanding their local newscasts into the 4-5 p.m. hour, the current season has seen a significant slowing down of the process," said Bill Carroll, vp, director of programming for the Katz Television Group. More than 50 percent of the expansions took place during the 2001-'02 and 2002-'03 periods.

The stations least likely to expand news in the time period were ABC affiliates, since many are home to the *Oprah Winfrey Show* at 4 p.m. "Many stations were looking at early-fringe news expansion when it appeared that *Oprah* might be leaving afternoon schedules. Now that *Oprah* has signed through 2010-2011, the urgency for news expansion has waned," Carroll explained.

Among stations that did expand news, only 40 percent improved pre-expansion household share through May 2004, while 15 percent of stations were flat and 45 percent were down. —Katy Bachman

Big Four Nets Now Set With Ad-Tracking Technology

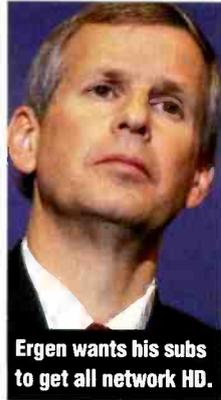
The four largest broadcast television networks—ABC, CBS, NBC and Fox—are all now capable of accepting the ad-tracking codes system Ad-ID, according to the Association of (continued on page 8)

Distance-Signal Spat Nears

EchoStar, broadcasters are at odds over out-of-market digital delivery bill

WASHINGTON By Todd Shields

When Congress returns from its Labor Day recess Sept. 7, it faces a passel of must-pass spending bills, a work calendar shortened by election-year pressures—and at least one item of vital interest to satellite broadcasters.



Ergen wants his subs to get all network HD.

Their attention is fixed on a bill that would re-authorize direct-broadcast satellite companies' use of some network TV signals but which also has emerged as a battleground between broadcasters and EchoStar Communications over where satellite services may offer TV networks'

digital programming. EchoStar wants to offer networks' high-definition programming to the millions of customers who live in so-called digital white areas. Those are zones in which customers cannot receive digital programming from local affiliates. So far, EchoStar rival DirecTV has asked only that the definition of white areas be clarified by lawmakers.

For EchoStar, expanded HD offerings would be a valuable feature. "Our customers want it," said EchoStar spokesman Steve Caulk. "The broadcasters aren't providing it."

For traditional broadcasters, EchoStar

would be squatting on territory they will be serving as they power up their expensive, newly purchased digital plant. "What's the need for a distant network signal if you're getting the same service from a local source?" said Dennis Wharton, spokesman for the National Association of Broadcasters. In some markets, a third or more of TV households watch local channels via satellite, and local ad sales could be hurt if viewers forego a local affiliate for a network feed from, say, New York or Los Angeles.

The issue promises to be a highlight as Congress melds four versions of the satellite bill. Only one version—approved by the Senate Commerce Committee chaired by Sen. John McCain (R-Ariz.), a frequent critic of broadcasters—would grant the digital privileges EchoStar seeks. "The broadcasters feel really strongly that the out-of-market HD privilege that (EchoStar CEO Charlie) Ergen would get in the Senate bill is too much," said Paul Gallant, a media analyst for Charles Schwab. Congress could bog down amid argument over the 12 huge spending bills it must pass, leaving lawmakers to simply renew the satellite law for a year or more.

But satellite companies are hoping for action on the complex measure, which also sets royalty rates. "We're really hopeful it will continue to be a priority," said Camille Osborne, spokesperson for the Satellite Broadcasting and Communications Association, a trade group. ■

Cartoon Grows Girl Ratings

New 5-7 p.m. Miguzi block brings more gender balance to audience

CABLE TV By Megan Larson

The June launch of Cartoon Network's new Miguzi block is helping it in an area where it consistently has trouble: girls.

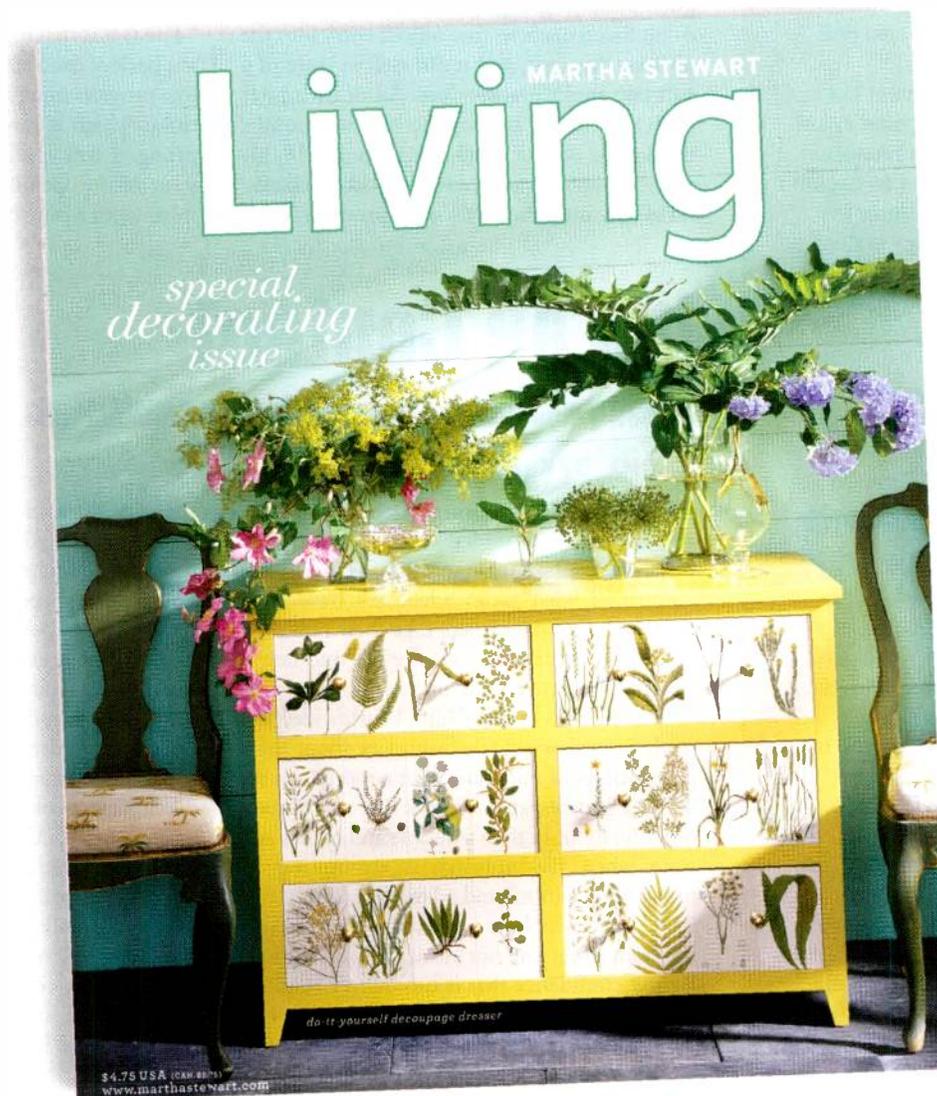
Miguzi, which airs weekdays from 5-7 p.m., has helped boost the channel's girls 6-11 audience during the time period third quarter to date by 35 percent to deliver 165,000 viewers in the demo. Toonami, the block that previously aired in this time period, "is all anime and all boy," said Kim McQuilken, Cartoon's executive vp of sales and marketing. "We realized we were really depriving ourselves of the girls."

Cartoon has always had a disproportionate number of boys 6-11 tuning in to the network who are attracted to Japanese anime action series. The girls tend to flock to Nickelodeon and The Disney Channel. Replacing Toonami—which now airs weekends—with Miguzi is Cartoon's first attempt at reversing the trend.

Miguzi is still anime, but series like *Totally Spies*, which follows three Beverly Hills girls who are crime fighters at night, are attracting girls also drawn to Disney's *Kim Possible*. The number of girls 6-11 watching Cartoon third-

1.8 million reasons to take a new look at Living.

Living readers give new meaning to the term brand loyalty. With a guaranteed rate base of 1.8 million and a readership of over 12 million, Living magazine is a leader in the lifestyle category and continues to set the standard for how-to information, innovation, and pure inspiration. And now, with new features and an updated design, we've made a "good thing" even better.



Never underestimate the value of a great product. Take a new look at Living today.
Call Suzanne Sobel, EVP, Publisher at 212.827.8203.

Media Wire

National Advertisers and the American Association of Advertising Agencies, which have been pushing for the networks to adopt the system.

Under the system, a 12-character code, much like a UPC code on retail merchandise, is assigned to all TV commercials, enabling the ads to be electronically monitored and making monitoring and billing more accurate for the networks and for advertisers and their media agencies.

More than 100 major advertisers have signed up for Ad-ID and have endorsed its use. The Ad-ID system also can be used to track print and online advertising. "Top-tier TV network acceptance is adding yet another ring to the ripple effect that Ad-ID has started within the advertising community," said Bob Liodice, ANA president/CEO.

The ANA and 4As have spent the last two years trying to get the media industry to adopt the system. The broadcast networks dragged their heels on becoming Ad-ID compliant because they felt they didn't need to do so until enough of the nation's large advertisers agreed to participate. Now about one-third of TV advertisers have thrown their support behind the program.

Liodice said Ad-ID will "drive market-ing accountability" in the advertising and media industry. —JC

Court TV Taps Fuse's Juris To Give the Net Some Edge

To make Court TV younger and edgier, the network last week tapped Fuse president Marc Juris as general manager, a newly created position. Juris, who joins Court TV on Oct. 4, oversaw the rebranding of muchmusic USA to Fuse, which led to more subscribers, better ratings and higher recognition among 12-24-year-old music enthusiasts.

Juris will oversee programming, production, marketing and corporate communications. His arrival is timed with the premieres of *Russell Simmons Presents: Hip Hop Justice* and *High Stakes with Ben Mezrich*—two of the network's first programming steps toward its edgier objective.

A replacement for Juris at Fuse has not been named. —Megan Larson

quarter-to-date is up 7 percent to 154,000. Less than two years ago, Cartoon was slipping precipitously in its delivery of kids 6-11.

Though Cartoon still trails Nickelodeon, it has grown its delivery of kids 6-11 year to date by 9 percent to 440,000.

Cartoon can be expected to grow if its new series, *Foster's Home for Imaginary Friends*, continues to attract the sizable audience it did during its Aug. 13 premiere. A new record for a premiere on Cartoon, *Foster's* delivered 1.1 million kids 6-11 at 7:30 p.m.—a 173 percent increase over the same period last year.

The improved kids schedule and the network's success with its late-night Adult Swim block puts Cartoon in a good position going into the 2004-'05 season. Adult Swim made its first official entry into the upfront this year, and it did well in spite of a soft late-night marketplace. Adult Swim has been able to sell out for the last five months thanks to a blitz of movie ads targeting 18-34-year-olds and customized spots that tie clients' messages into the net's own promos. "It is

unfortunate that the year they came through is the year that late-night was soft on broadcast, but they are priced right," said John Muszynski,

managing director of investment and operations for Starcom.

"We positioned ourselves as the most efficient way to reach 18-34-year-olds and fulfilled our aspirations across all the categories we targeted," said McQuilken. Though Cartoon is still low-priced, with an 24-hour average CPM of \$1.55 in 2003, according to Kagan World Media, the net's two-pronged plan to target kids and young adults has made it one of cable's most profitable outlets.

"Their margins are almost 50 percent," said Kagan analyst Derek Baine. "The fact is that this network was launched on the back of the Hanna-Barbera library and has low programming costs. It broke even in year three, which is very unusual. I think the two-pronged strategy has helped." The network soon will be operating on a third cylinder when it launches a preschool block next year. ■



The Aug. 13 launch of *Foster's* hit a Cartoon record for a premiere.

It's All Content

Industry study encourages stations to consider ads part of programming

RADIO By Katy Bachman

The Radio Advertising Effectiveness Lab, an industry-funded research effort, last week released a major study that empirically confirmed what radio advocates have long preached: that consumers take their radio ads personally while they consider TV and newspaper ads directed at the masses.

Conducted by Wirthlin Worldwide, the study interviewed 660 consumers about their perceptions of radio ads compared to ads on TV and in newspapers. It's the first major study on radio in more than a decade and comes at a time when the industry is attempting to improve on a moribund ad marketplace.

"Clients who have limited budgets often do not want to venture out into a medium without having confidence that it can deliver results," said Kim Vasey, senior partner and director of radio for Mediaedge:cia.

The Wirthlin study goes right to the heart of the outcry against radio's overcommercialization, underscoring the need to treat radio

ads with the same care as the programming. "Inappropriate ads affect ratings. Commercials have to become a part of the programming," said Natalie Swed Stone, director of national radio for OMD. "If advertisers can afford to have different executions, they should. One-size-fits-all is not the way to go."

The study indicates stations should consider rejecting advertising if they believe it will antagonize the audience—which poses a tough dilemma in a soft market. But Jerry Lee, owner of WBEB-FM, the top-ranked Adult Contemporary station in Philadelphia, said he rejects ads from one major local car dealer. "We're the only station that won't take the ads because they scream at our listeners," said Lee.

The study could lead to even more advertiser demand for using radio personalities in commercials. "It's important for us to take this to our on-air talent and let them know how much effect they have on their audience," said Traug Keller, ABC Radio Nets president. ■

YOUR ENTIRE INDUSTRY AT YOUR FINGERTIPS!

All the critical data you need in the format you choose.



THE 2004 ADWEEK DIRECTORY Packed with over 6,400 Advertising Agencies, PR Firms and Media Buying Services and more than 26,000 personnel. Detailed information on each branch office including phone, fax, e-mail, URL, services, industries served, billings, personnel, accounts, parent company and subsidiaries. Indexed by State/City, Type of Organization and Parent Company. Special sections feature Agency Rankings, Name Changes, Openings & Closings and Advertising Awards. Available in print, Windows compatible CD-Rom and online.

THE 2004 BRANDWEEK DIRECTORY With distinct information on over 6,900 individual brands, it's the only resource of its kind. Provides address, phone, fax and URL with over 18,000 personnel at both corporate and brand level. Listings also include media expenditures, parent company, industry category and lead advertising agency. Indexed by State/City, Brand Marketer and Industry Category. Plus the Top 2,000 SuperBrands ranked by media expenditure in 44 industry categories. Available in print, Windows compatible CD-Rom and online.

THE 2004 MEDIAWEEK MULTIMEDIA DIRECTORY Combining the databases of the Mediaweek Directory and the IQ-Interactive Resources Directory, it offers you two directories for the price of one! No other database covers the entire spectrum of both traditional and digital media – over 9,700 listings and more than 68,000 key personnel. Available on CD-ROM and online, the fully searchable Mediaweek Multimedia Directory puts its unmatched breadth and depth of information on your desktop computer in seconds. Available in Windows compatible CD-Rom and online.

MULTICULTURAL MARKETING DIRECTORY With multicultural marketing now the fastest growing area in consumer marketing today, Adweek's Multicultural Marketing in America is the definitive go-to resource for anyone tailoring messages to multicultural audiences. Organized by ethnic group and cross-referenced for added convenience, Multicultural Marketing in America provides over 2,100 complete listings, including address, phone, fax, web address, email, names/titles, billings, expenditures, services offered and much, much more. Available only in Print.

THE 2004 MARKETER'S GUIDE TO MEDIA Compact and easy-to-use containing all the essential data needed for strategic media planning, presentations, sales pitches or whenever you need accurate and up-to-date media analysis. A compilation of industry trends, demographics and rates from the leading research companies, it is truly a one-of-a-kind resource. Includes analysis and information on Broadcast TV, Syndicated TV, Cable, Radio, Out-of-Home, The Teen Market, Promotion, Magazines, Newspapers, Online Services and Hispanic Markets. Available only in print.

CALL 1-800-562-2706, FAX 646-654-5518 OR ORDER ONLINE @ www.adweek.com/directories

THE ADWEEK DIRECTORIES

Order the database you want in the format that works for you.

- | | | | |
|-----------------------------------|---|--|---|
| THE ADWEEK DIRECTORY | <input type="checkbox"/> Print & CD \$399 | <input type="checkbox"/> Online \$699 | <input type="checkbox"/> Print/CD/Online \$899 |
| THE BRANDWEEK DIRECTORY | <input type="checkbox"/> Print & CD \$399 | <input type="checkbox"/> Online \$699 | <input type="checkbox"/> Print/CD/Online \$899 |
| ADWEEK/BRANDWEEK DIRECTORIES | <input type="checkbox"/> Print & CD \$699 | <input type="checkbox"/> Online \$1150 | <input type="checkbox"/> Print/CD/Online \$1299 |
| MEDIAWEEK MULTIMEDIA DIRECTORY | <input type="checkbox"/> CD \$399 | <input type="checkbox"/> Online \$699 | <input type="checkbox"/> CD/Online \$799 |
| MULTICULTURAL MARKETING DIRECTORY | <input type="checkbox"/> Print \$249 | | |
| MARKETER'S GUIDE TO MEDIA | <input type="checkbox"/> Print \$129 | | |

*All CD's are Windows compatible only.

J48AWD

Name _____

Title _____

Company _____

Address _____

City _____ State _____ Zip _____

Phone _____ Fax _____

E-Mail _____

Nature of Business _____

<input type="checkbox"/> Payment Enclosed (make check payable to ADWEEK Directories) <input type="checkbox"/> Charge my: <input type="checkbox"/> VISA <input type="checkbox"/> MC <input type="checkbox"/> AmEx Card # _____ Exp. Date _____ Signature _____
--

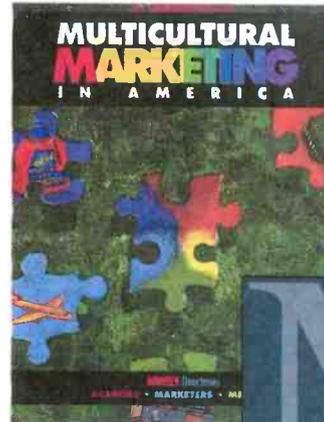
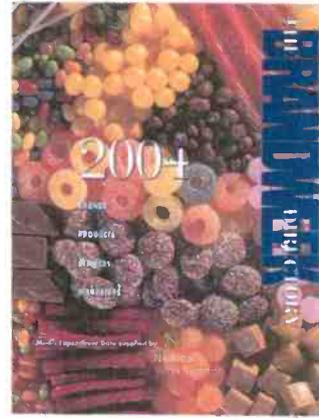
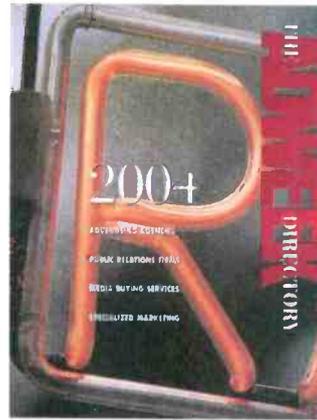
Add appropriate sales tax in CA, DC, FL, GA, MD, MN, MO, OH, SC, TN and TX. Canada add GST. Please add \$15 for shipping and handling.

THE ADWEEK DIRECTORIES

BEST OFFER

THE ADWEEK DIRECTORIES 2004

ADVERTISING
MARKETING
MEDIA
INTERACTIVE
NEWSPAPERS
MAGAZINES
TV & CABLE
RADIO
OUTDOOR
MULTICULTURAL



Postage
Required
Post Office will
not deliver
without proper
postage.

TO ORDER:
CALL 1-800-562-2706,
FAX 646-654-5518
OR ORDER ONLINE @
www.adweek.com/directories

THE ADWEEK DIRECTORIES 2004

PO BOX 17018
NORTH HOLLYWOOD CA 91615-7018



THE ADWEEK DIRECTORIES 2004

local media

TV STATIONS | RADIO STATIONS | CABLE | NEWSPAPERS | MAGAZINES | OUTDOOR

PITTSBURGH RADIO STATIONS

Talk Wars Hit Iron City's Air

BY KATY BACHMAN

On Nov. 15, the nation's top-rated Talk radio personality, Rush Limbaugh, will switch affiliates in Pittsburgh, moving from a heritage AM station to an upstart News/Talk outlet on the FM dial. Limbaugh's move from Infinity Broadcasting's KDKA-AM, where he's aired for more than 10 years, to Clear Channel's WPGB-FM was not unexpected, since CC's programming division, Premiere Radio Networks, syndicates Limbaugh. But, nevertheless, it has the potential to alter the Talk landscape in a market that has long been dominated by the legendary AM.

To replace Limbaugh, KDKA will pick up Westwood One's *The Radio Factor with Bill O'Reilly*, which currently airs on WPTT-AM, a signal-challenged Talk station in the market owned by Renda Broadcasting. O'Reilly will air noon to 2 p.m., with Limbaugh running noon to 3 p.m. "We're seeing this titanic battle between these two radio powerhouses. It resonates throughout the market," said John Poister, program director of WPTT-AM, who is now in search of new programming, perhaps another liberal Talk show to complement Talk host Lynn Cullen, who airs 10 a.m. to 1 p.m.

Even without Limbaugh, WPGB has made inroads on KDKA. In just two surveys since dropping its Jammin' Oldies format for Talk, WPGB, known as FM Newstalk 104.7, tied for fifth place with KDKA among the desirable adults 25-54 demographic, while KDKA slipped nearly two share points to a 5.2 from a 7.0. WPGB's morning show, hosted by popular Pittsburgh personalities Jim Quinn and Rose Tennent, was the No. 2 morning show compared to KDKA's No. 5-ranked Larry Richert, John Shumway and the KDKA Morning News. Sean Hannity, who airs in afternoon drive, beat KDKA's *The Fred Honsberger Show*.

"No one has come this close to challenging KDKA," said Jay Bohannon, program director of WPGB, which will drop Neal Boortz to make way for Limbaugh, KDKA's top ratings performer and a lucrative revenue generator. "As soon as we got an inkling that we were going to be this big this quickly, that's when we put KDKA right in our crosshairs, and we're

winning," she said.

Michael Young, senior vp and general manager for KDKA, countered that WPGB's ratings only prove that Pittsburghers are spending more time listening to Talk. "We've been No. 5 among adults for the past few years. WPGB's success is not coming at the direct expense of KDKA," said Young. KDKA still ranks No. 1 overall with a 10.1 to WPGB's 4.2.

Adding Limbaugh to a staunchly conservative Talk slate could be the icing on the cake for WPGB. "We'll have continuity and flow during the day. That's going to be glue for the audience," Bohannon said.

But will that be enough to topple a longtime institution? "There will be upside from WPGB picking up Limbaugh, but KDKA is KDKA. That switch alone won't take KDKA out of the category," said Petra Arbutina, senior vp and director of media services for Blattner Brunner, whose local radio clients include Altria's restaurant chain and the Pittsburgh Pirates. "It's getting to be quite a Talk market here."

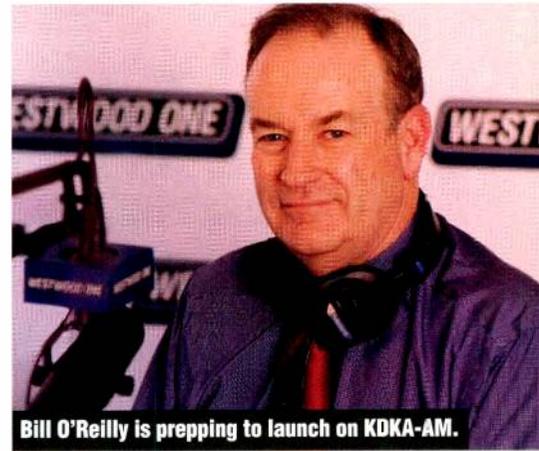
MINNEAPOLIS-ST. PAUL RADIO STATIONS

Infinity Sheds KSNB-AM

Infinity Broadcasting has begun to trim its 185-station portfolio with the recent announcement that it will sell KSNB-AM, serving the Minneapolis-St. Paul market, to JR Broadcasting for \$3 million. Since June, when Les Moonves took over as co-COO of Viacom and assumed oversight of the radio division, he confirmed the company would look to sell its more "marginal" stations on a case-by-case basis.

KSNB certainly fit the bill. The small-signal station, which programs Sports, doesn't cover enough of the market to garner a large enough audience to get reported in the ratings and contributed very little revenue for the group.

Even with the sale, Infinity will still be the second largest owner in the market with its three-station cluster of News/Talk/Sports WCCO-AM, the No. 2 station in the market, sixth-ranked Soft Adult Contemporary WLTE-FM and '80s hits WXPT-FM, ranked No. 13.



Bill O'Reilly is prepping to launch on KDKA-AM.

JR plans to drop the Sports format on the station for Talk, change the call letters and market it as "The New K950." In addition to broadcasting some local programming, JR also intends to add Air America Radio's *Al Franken Show* (Franken is a Minnesota native) and Jones Radio Networks' *The Ed Schultz Show*, a combination that has scored ratings success on KPOJ-AM, Clear Channel's Talk station in Portland, Ore. —KB

TV AND RADIO STATIONS, OUTDOOR

Addenda:

As part of its local news expansion in Boston, WFXT, Fox Television's owned-and-operated station in the market, will debut a one-hour Sunday morning newscast on Sept. 12 at 9 a.m. The local newscast, a natural lead-in to *Fox News Sunday with Chris Wallace*, is the latest addition to the station's news lineup since last September, when WFXT built out a street-level studio and added a daily three-hour local morning newscast. The Sunday news program concept has been adopted by seven other Fox stations, including WTTG in Washington, D.C., which launched its Sunday news on Aug. 22, and WFLD in Chicago, which will debut its Sunday news Aug. 29...In order to pay down debt and strengthen its balance sheet, **Spanish Broadcasting System** announced last week it had agreed to sell KZAB-FM and KZBA-FM in Los Angeles to Styles Media Group for \$120 million. The deal leaves SBS with No. 2-ranked KLAX-FM, which programs Regional Mexican, and Spanish Adult Contemporary KXOL-FM, which SBS purchased in 2003 for the steep and unprecedented price of \$250 million...**Viacom Outdoor** recently entered into a five-year agreement with Miami-Dade Transit, the sixteenth largest transit agency in the U.S., to handle its bus and rail advertising throughout Dade County, Fla. Specific financial terms were not disclosed. The deal gives Viacom access to MDT's network of outdoor assets, which includes 586 buses, Metrorail's 136 cars, 21 rail stations and South Miami-Dade busway kiosks reaching an annual ridership of more than 80 million. —KB ■

market profile

BY EILEEN DAVIS HUDSON



Horse race of a different color: Bright hats were worn under gray skies at this year's Kentucky Derby.

DON EMBERT/AP/GETTY IMAGES

Louisville, Ky.

GANNETT CO.'S COURIER-JOURNAL IS LOUISVILLE'S ONLY DAILY AND THE LARGEST newspaper in Kentucky, covering the city and state as well southern Indiana. The 2-year-old, \$85 million construction of a 178,000-sq.-ft. addition to the newspaper's downtown headquarters represents

the largest capital project in downtown Louisville in several years and was a major element of the city's downtown renaissance. The new production plant houses a mailroom, pressroom and Koenig & Bauer AG (KBA) Colora presses, the largest in North America.

The three new presses will dramatically improve efficiency, producing 75,000 newspaper copies per hour compared to 36,000 before. Besides added efficiency and improved reproduction, the new presses will greatly increase color capacity, enabling full color on nearly every page.

The *Courier-Journal's* daily circulation as of March 31 averaged 216,934, down 2.7 percent from the same period ended a year earlier, according to the Audit Bureau of Circulations. Its Sunday circ of 279,611 reflects a 2 percent decline

from March 2003.

On July 13, the *C-J* unveiled a new look designed to make the paper easier to read. At the same time, the paper began printing its classified and features sections on the new presses. A complete switch to the new presses will happen next month.

Another major initiative by the paper in the past year was the December 2003 launch of

Velocity, a free weekly entertainment tabloid designed to appeal to readers age 25-34. *Velocity's* Wednesday distribution pits it against the 13-year-old alternative weekly *Louisville Eccentric Observer*. *Velocity* is distributed at more than 1,100 locations throughout the 13-county metro Louisville area and southern Indiana.

The largest city in the Bluegrass State and the 16th largest in the nation, Louisville had a total population of 256,231 as of the 2000 Census. However, in 2003, Louisville and Jefferson County merged into a single city-county government called Louisville-Jefferson County Metro Government. The consolidation pushed the city's population up to 700,000. The DMA consists of 18 Kentucky counties and 10 Indiana counties. The local television market did not grow with the merger. Louisville still ranks No. 50 in the nation, with 624,470 TV homes.

In the past year and a half, the Louisville TV market has undergone a noticeable shift in rank among its major network affiliates. Belo Corp.'s ABC affiliate WHAS-TV remains Louisville's longtime overall news leader. However, the No. 2 and No. 3 stations flipped positions, with WLKY-TV, Hearst-Argyle Television's CBS affiliate, overtaking Liberty Corp.'s NBC affiliate WAVE.

WHAS won in households and in the all-important demographic of adults 25-54 in the mornings and at 5, 5:30 and 6 p.m. in the May sweeps. In January 2003, WHAS expanded its weekend news offering with the launch of a Sunday morning newscast from 6-9. At the same time, its Saturday morning news shrank an hour, from 6-10 to 6-9, to allow for children's programming commitments, says Bob Klinge, WHAS vp/general manager. The station also promoted weekend meteorologist Dave Kingmen to weekday morning and noon meteorologist in July. WHAS hired Lori Morgan in June 2003 as director of sales from Gray Communications' WKYT-TV, the CBS affiliate in Lexington, Ky.

In the fall of 2005, WHAS stands to enjoy a revenue boost as it becomes the flagship of the University of Louisville, which has a fervent local fan base. For more than a decade, the university's basketball and football games had aired on WDRB, Block Communications' Fox affiliate. The university awarded WHAS the five-year deal, with two five-year options beyond that.

Sweetening the agreement for

NIelsen Monitor-Plus AD SPENDING BY MEDIA / LOUISVILLE

	Jan.-Dec. 2002	Jan.-Dec. 2003
Spot TV	\$108,218,690	\$114,634,060
Local Newspaper	\$97,931,280	\$105,608,430
FSI Coupon	\$4,958,790	\$4,968,070
Outdoor	\$3,074,670	\$3,659,640
Total	\$214,183,430	\$228,870,200

Source: Nielsen Monitor-Plus

SCARBOROUGH PROFILE

Comparison of Louisville, Ky.

TO THE TOP 50 MARKET AVERAGE

	Top 50 Market Average %	Louisville Composition %	Louisville Index
DEMOGRAPHICS			
Age 18-34	32	30	94
Age 35-54	40	41	102
Age 55+	28	30	106
HHI \$75,000+	31	21	69
College Graduate	13	9	70
Any Postgraduate Work	11	7	67
Professional/Managerial	23	19	85
African American	13	10	80
Hispanic	14	#	#
MEDIA USAGE-AVERAGE AUDIENCES*			
Read Any Daily Newspaper	53	50	94
Read Any Sunday Newspaper	62	62	100
Total Radio Morning Drive M-F	22	17	78
Total Radio Afternoon Drive M-F	18	16	91
Total TV Early News M-F	28	30	105
Total TV Prime Time M-Sun	38	38	100
Total Cable Prime Time M-Sun	14	16	114
MEDIA USAGE-OTHER			
Accessed Internet Past 30 Days	62	57	93
HOME TECHNOLOGY			
Owns a Personal Computer	69	67	97
Purchase Using Internet Past 12 Months	42	34	79
HH Connected to Cable	67	64	96
HH Connected to Satellite/Microwave Dish	18	21	115
HH Uses Broadband Internet Connection	20	10	49

#Respondent level too low to report. *Media Audiences-Average: average issue readers for newspapers; average quarter-hour listeners within a specific daypart for radio; average half-hour viewers within a specific daypart for TV and cable.
Source: 2003 Scarborough Research Top 50 Market Report (August 2002 - September 2003)

WHAS, the University of Louisville will move from Conference USA to the Big East Conference. Klingle says the move "means a lot to the university and means a lot to the city," since the school is expected to be one of the top teams in the Big East. It also counts the famed Rick Pitino as its head men's basketball coach. WHAS will carry between 10 and 14 basketball games and two to three football games a season, says Klingle. In other programming changes on WHAS, *Living it Up! with Ali and Jack* will be replaced this fall by syndicated *Life & Style* at 10 a.m.

Although WLKY is now the No. 2 station overall, it continues to benefit from the strong CBS prime-time lead-ins, allowing it to retain its late-news dominance. Jim Carter, WLKY president/gm, says his station was the nation's second-highest-ranked CBS affiliate in prime time in adults 25-54 in the May sweeps.

Carter also says his station "made a commitment to mornings" and is now the only local station with two live morning reporters, including a lifestyle reporter, which Carter says "has added an element of humor and interest." The station hired new a.m. co-anchor Tasha Jamerson last year. Jamerson most recently worked as weekend anchor at WFSB-TV, Meredith Corp.'s CBS affiliate in Hartford, Conn. WLKY produces 37.5 hours of local news each week, more than any other station in the market, says Carter.

WLKY will not be making any programming changes this fall, says Carter. WLKY is one of the few CBS affiliates to air network soap *The Young & the Restless* on tape-delay at 4 p.m. The station also has had success with *Starting Over*, which won in all female demos at 10 a.m. in the February and May sweeps.

WAVE, which remains the No. 2 station in late news, has shifted its morning team in the past year, promoting popular morning co-anchor Dawn Gee to co-anchor at 5, 6 and 11 p.m. WAVE's gm and news director could not be reached for comment. WAVE also produces the market's only 7 p.m. local news. WAVE will move *The Ellen DeGeneres Show* to 4 p.m. this fall, replacing game shows *Who Wants to Be a Millionaire* and *Pyramid*. *Ellen* is currently on WDRB at 2 p.m. Additionally, WAVE will replace *Martha Stewart Living* with *The Larry Elder Show* at 11 a.m.

In what turned out to be a major brouhaha, WAVE reportedly paid the Kentucky Derby Festival \$50,000 in its winning bid for the exclusive broadcast rights to the annual Thun-

ARBITRON RADIO OWNERSHIP

Owner	Stations	Avg. Qtr.-Hour Share	Revenue (in millions)	Share of Total
Clear Channel Communications	3 AM, 6 FM	38.2	\$29.4	50.1%
Cox Radio	4 FM	17.2	\$13.4	22.8%
Radio One	6 FM	20.4	\$11.5	19.5%
Salem Communications	2 AM, 2 FM	4.3	\$2.0	3.4%
Mortenson Broadcasting	2 AM	1.6	\$0.8	1.3%

Includes only stations with significant registration in Arbitron diary returns and licensed in Louisville or immediate area. Share data from Arbitron Spring 2004 book; revenue and owner information provided by BIA Financial Network.

der Over Louisville, touted as the largest fireworks display in America. WHAS had been the official Thunder broadcast home for 14 years, although WAVE had been the secondary broadcast home. After WAVE won the bidding, in which WLKY also participated, WHAS' Klingle announced his station would broadcast the event anyway because, he maintained, it was a public event on public property.

Days before the event in April, the Kentucky Derby Festival and Zambelli International, which produces the show, received a

copyright. In the end, WHAS backed down and aired coverage around the event as well as highlights from last year's show.

In 2001, WDRB began producing two half-hour newscasts at 4 and 4:30 p.m., the only local news at that hour, says Bill Lamb, president/gm of WDRB and sister UPN affiliate WFTE. WDRB, which also produces a mid-day news and the market's only 10 p.m. news, overhauled its morning show in August 2003. Lamb put in new anchors, including former WHAS anchor Barry Bernson, who came

NEWSPAPERS: THE ABCs

	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
Jefferson County: 289,366 Households				
<i>The (Louisville) Courier-Journal</i>	139,551	177,049	48.2%	61.2%
Clark County (Ind.): 39,527 Households				
<i>The (Louisville) Courier-Journal</i>	13,486	19,428	34.1%	49.2%
Floyd County (Ind.): 27,871 Households				
<i>The (Louisville) Courier-Journal</i>	10,455	13,541	37.5%	48.6%
Bullitt County: 23,251 Households				
<i>The (Louisville) Courier-Journal</i>	6,724	9,576	28.9%	41.2%

Data is based on audited numbers published in the Audit Bureau of Circulations' Spring 2004 County Penetration Report

NIELSEN RATINGS / LOUISVILLE

EVENING AND LATE-NEWS DAYPARTS, WEEKDAYS

Evening News

Time	Network	Station	Rating	Share
4-4:30 p.m.	Fox	WDRB	3.8	9
4:30-5 p.m.	Fox	WDRB	4.3	9
5-5:30 p.m.	ABC	WHAS	8.7	18
	CBS	WLKY	7.1	15
	NBC	WAVE	5.5	12
	Fox	WDRB*	4.3	9
	WB	WBKI*	1.1	2
	UPN	WFTE*	0.6	1
	Pax	WBNA*	#	#
5:30-6 p.m.	ABC	WHAS	8.7	18
	CBS	WLKY	6.2	13
	NBC	WAVE	5.4	11
	Fox	WDRB*	4.7	10
	WB	WBKI*	1.0	2
	UPN	WFTE*	0.8	2
	Pax	WBNA*	0.1	#
6-6:30 p.m.	ABC	WHAS	9.7	19
	CBS	WLKY	6.9	13
	NBC	WAVE	6.4	12
	Fox	WDRB*	3.3	6
	WB	WBKI*	2.6	5
	Pax	WBNA*	0.8	1
	UPN	WFTE*	0.6	1
7-7:30 p.m.	NBC	WAVE	5.4	10

Late News

Time	Network	Station	Rating	Share
10-10:30 p.m.	Fox	WDRB	8.1	12
11-11:30 p.m.	CBS	WLKY	10.5	19
	NBC	WAVE	9.2	16
	ABC	WHAS	8.5	15
	Fox	WDRB*	4.5	8
	UPN	WFTE*	1.2	2
	WB	WBKI*	0.6	1
	Pax	WBNA*	0.1	#

*Non-news programming. #Below reportable minimum. Source: Nielsen Media Research, May 2004.

aboard last October. Lamb says the 6-7 a.m. *Fox in the Morning* is "re-energized": After falling to a 1.4 household rating and a 0.7 in adults 25-54 in May 2003, the show returned to a 2 HH rating and 1.3 in adults 25-54 in May 2004.

WDRB also is shuffling some programming this fall, replacing *The Wayne Brady Show* with

Home Delivery at 10 a.m., switching *Ask Rita* with *The Insider* at 11 a.m. and launching *The Tony Danza Show* at 1 p.m. to replace *Ambush Makeover*. In addition, *Judge Joe Brown* will move to 2 p.m. as the station prepares to premiere *The Jane Pauley Show* at 3 p.m.

Sister station WFTE will launch *Pat Croce: Moving In* at 9 a.m. to replace *The Ricki Lake*

Show. Ambush Makeover will air at 11 a.m. *Yes, Dear* will air at 7:30 p.m., *Fear Factor* will run at 10 p.m. and *Girlfriends* is scheduled for 1 a.m.

Four-year-old WB affiliate WBKI, owned by Tucson, Ariz.-based Cascade Broadcasting, does not produce local news. For the fall, it has snared the syndie rights to *Malcolm in the Middle* to air at 6:30 p.m., replacing *King of Queens*, which will be double run from 5-6 p.m.

Word Broadcasting Network owns the local Pax affiliate WBNA, the market's former secondary WB station. Bob Rodgers, senior pastor of Evangel World Prayer Center in Louisville, founded Word Broadcasting.

Insight Communications is the dominant cable provider. Its ad-sales arm, Insight Media, serves as the local interconnect, reaching 352,500 subscribers, or 90 percent of cable homes in the DMA. The interconnect includes Insight (321,500 customers), Comcast (25,000) and Adelphia (6,000).

Insight is touting its long-form advertising product Shopping Kentuckiana, which began several years ago. Over the past year, the company added a second channel for the product. The full-time channels (8 and 11) air two-minute spots geared toward nontraditional cable TV advertisers. Insight inserts on 40 networks and the interconnect has 24 insertable networks. Cable penetration in the DMA is 64 percent, according to Scarborough Research.

Clear Channel Communications commands significant clout in the No. 55 Louisville radio market. Its nine stations (two are simulcast) control half of the market's radio revenue. Clear Channel also owns the market's two biggest guns, Country WAMZ-FM and News/Talk WHAS-AM, which typically rank first and second respectively in listener share. The two outlets also are the top billers, with WHAS taking in \$10.4 million and WAMZ garnering \$9.6 million in 2003, according to BIA Financial Network.

WHAS is the radio flagship of the University of Louisville Cardinals and the University of Kentucky Wildcats. As of this year, CC will be the Louisville home of the National Football League's Indianapolis Colts, says Earl Jones, who took over as regional vp for CC's Kentucky and Indiana division last October.

Cox Radio and Radio One also are major broadcasters in the market. Within the past year, Radio One flipped its Urban WBLO-FM to Classic Country under the new calls WEGK. The format change made sense in the market, as WBLO somewhat cannibalized sister Urban WGZB-FM.

Viacom Outdoor is the market's dominant out-of-home player, with bulletins, 30-sheets, buses, bus shelters and mall signage. ■



Look What's Happening During ADVERTISING WEEK IN NEW YORK CITY SEPTEMBER 20-24, 2004

New York City celebrates the creativity and magic of advertising at venues such as Bloomberg Headquarters, Grand Central Terminal, the Museum of Television & Radio, the Time-Life Building, Time Warner Center, and Times Square.

For a complete schedule of events, visit www.advertisingweeknyc.com.

MONDAY

- **Times Square Celebration of America's Favorite Ad Icons** Ronald McDonald®, Tony the Tiger®, Mr. Peanut®, Miss Chiquita®, Mr. Clean®, and other legendary advertising icons kick off The Week with a grand procession from Times Square to Madison Ave and 50th Street
- **Grand Central Terminal Exhibits** Never-before-seen public exhibits celebrating the works of The Ad Council, The Partnership for a Drug-Free America®, The Ballyhoo of Broadway, and the famed I ♥ New York® campaign
- **Madison Avenue Advertising Walk of Fame** America's favorite ad icons and slogans are revealed for the first time as voted by the public via Yahoo! and USA TODAY
- **Fluid Battle of the Ad Bands** Advertising and rock and roll collide at Irving Plaza with a new-age version of an old-time "battle" to benefit New York City public schools

20

TUESDAY

- **TV Land Presents Legends of Madison Avenue** Advertising legends take the stage at the Museum of Television & Radio for a panel discussion moderated by *The New York Times* ad columnist Stuart Elliott
- **American Business Media CEBA Awards** Honoring the best in b-to-b advertising
- **Billboard "Who's Next" Music Showcase** Celebrating the centrality of advertising and pop music. Live music event at BB King's featuring cutting-edge talent handpicked by the major labels
- **Panasonic Ideas for Life Keynotes** Where are the advertising and media industries heading? What's the next "Big Idea?" Madison Avenue's leading luminaries reveal their fearless forecasts

21

WEDNESDAY

- **ESPN Celebrates 25 Years** of great sports advertising and remembers other all-time favorites from Joe DiMaggio and Mr. Coffee® to Yogi Berra and Yoo-hoo® to Joe Namath and Hanes to Michael Jordan and Nike
- **Kellogg's Leadership Breakfast** Advertising industry leaders start their day with Tony the Tiger® and friends at the Grand Central Terminal exhibits
- **The New York Times Celebrates Broadway** Live noontime performances by stars from Broadway's biggest musicals at Grand Central Terminal
- **Yahoo!/OMD Internet Deprivation Study Results Released** How would our lives be impacted if the Internet went away? We'll find out as findings from a brand-new study commissioned for Advertising Week in New York City are released

22

THURSDAY

- **Smokey Bear's 60th Birthday Celebration** America wishes happy birthday to one of advertising's most beloved and important icons, Smokey Bear, with a celebration at Grand Central Terminal
- **Agency Games** Madison Avenue's extraordinary (and not-so-extraordinary) athletes compete on the hallowed grass fields of Central Park
- **Central Park Concert** A celebratory concert in historic Central Park

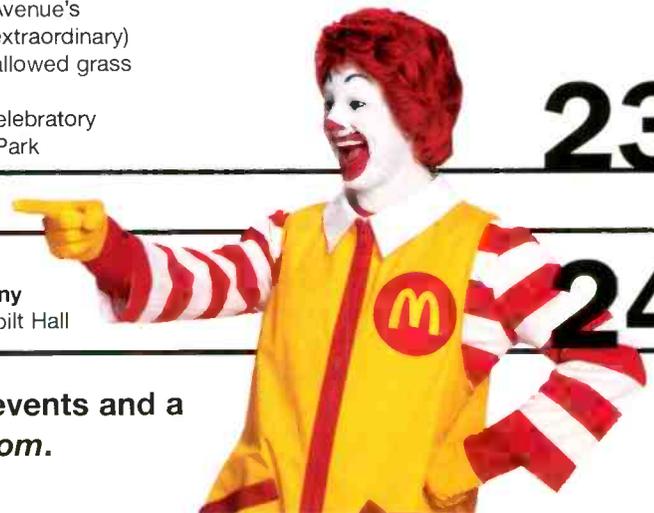
23

FRIDAY

- **Advertising Futures** Public school outreach program with campaign pitches produced by New York City high school students
- **Advertising Week in New York City Closing Ceremony** The Week closes at Vanderbilt Hall

24

There's much more! For more information about all events and a complete schedule, visit www.advertisingweeknyc.com.





OPINION
KIM VASEY

The Power of Radio

Believe it or not, it's the most intrusively visual medium out there

DO YOU WANT TO EXTEND your advertising budget and connect with consumers more often? Incorporating radio into your media mix will enable you to do just that.

Let me tell you why. Radio's lack of a visual component is often the reason many advertisers give for not using the medium. They believe that the consumer must "see" their product. But the lack of a visual component in radio is what makes the medium so effective.

The strength of each medium—TV, out-of-home, radio or print—is based on the size of the audience each delivers against your target audience. But the power of advertising is in the message, not merely in the vehicle by which it is transported to the consumer. And that is why radio advertising can be so effective.

Whether you advertise on TV, radio, print or out-of-home, words are the foundation of your ad. Without them, you would be unable to communicate your message to the consumer (there are a few rare exceptions to that).

Passive media such as print or out-of-home use the written word, while TV and radio, the more intrusive media, use the spoken word. No matter which medium you use, the message must have the power to grab the consumer's attention. The words you choose to convey your message are what anchors your product in the hearts and the minds of the consumer.

Words enable us to paint a picture, to speak worlds into existence, to create emotions, to tell a story and create an image in the consumer's own "mind's eye." Seeing it in their own "mind's eye" invokes more of a personal-experience factor with your product. When your message stirs the emotions and speaks to consumers in a language they can relate to, it can persuade them to take action.

I say that radio is the medium with intrusive "visibility." Visibility, you ask? Yes, let me give you an example. If I "say" the word the "red," you hear the word but in your mind you "see" the color. But the red you "see" in your mind is different from the red I "see" in mine. Yet, we each "see" the color red without being shown the color. We are not limited by having been shown something in the color red. Therefore, the color red we see in our respective minds has a more personal significance.

Radio advertising can spring forth a world of visions in the mind and connect your product to the consumer with that personal touch.

With stiff competition in just about every product category today, an advertiser's goal should be to reach its target audience as often as possible, in order to reinforce the bond between a product or service and the consumer's need for it. Because when the need arises, you want the consumer to think of you first! The more often you speak to the con-

sumer, the more "rooted" you become in his or her long-term memory bank.

The economic efficiencies of radio advertising enable you to do just that—sustain a longer on-air presence and maintain top-of-mind awareness with your target audience. For example, taking just two spots off a national TV plan for a top-ranked adults 18-49 network-TV program would allow an advertiser to purchase approximately 4 weeks of network radio at 50 points a week. The estimated adults 18-49 rating on this popular TV show would deliver approximately 22 ratings points. Reinvesting those dollars in radio enables the advertiser to buy 200 adults 18-49 rating points in network radio. That month-long radio effort will reinforce an advertiser's television campaign, extend its reach, increase frequency and enable it to maintain a continuous connection to the consumer.

Additionally, the low out-of-pocket production costs for radio creative let an advertising campaign create several different cuts of a message, which can be more finely crafted to speak to each sub-cell of a broader demographic. For example, if your target audience is adults 18-49 (the sub-cells being adults 18-34 and 35-49), two versions of your message can be cut, letting you speak to each consumer sub-cell in the current cultural demographic language in which they coexist (within your broader demographic target), thus making it more relevant to their respective lifestyles/needs.

We recently won *Mediaweek's* Media Plan of the Year award for "Best Use of Radio," for a weather-triggered effort on behalf of Campbell's Chicken Noodle Soup (*Mediaweek*, June 21). A three-day radio campaign heightened awareness of impending weather and "spoke" to the consumer about the benefits of Campbell's. The campaign resulted in a significant lift in sales volume. The resonance of the ad copy clearly indicates that radio has the ability to target and reach specific consumer segments and influence purchasing behavior. The campaign was conceived, developed and implemented in about 48 hours, clearly demonstrating radio's ability to respond to the call of immediacy.

Consumer lifestyles have changed today, but radio remains an integral part of our lives. Radio reaches us in our homes, in our cars and at work. We turn to it for entertainment, information, news and sports. It is always current (there are never any reruns) and there is a format for just about every discernable taste.

Whether, as an advertiser, you choose network radio, spot radio, satellite radio or Internet radio, your consumers are out there listening. Are you ready to speak to them? After all, *that* is the power of radio! ■

Kim Vasey is senior vp/director of radio at Mediaedge:cia.

Editor in Chief: Sid Holt

Editor: Michael Bürgi
Managing Editor: Jim Cooper
Departments Editor/Copy Chief: Anne Torpey-Kemph

Editor, Special Reports: Patricia Orsini

General Editor: Lisa Granatstein
Senior Editors: Katy Bachman, Marc Berman, John Consoli,
Alan J. Frutkin, Megan Larson
Washington Editor: Todd Shields
Market Profile Editor: Eileen Davis Hudson
Assistant Editor: Aimee Deeken
Media Person: Lewis Grossberger
Contributing Editor: Catharine P. Taylor
Contributing Writers: Tony Case, Eric Schmuckler

Design Director: Paul Virga
Photo Editor: Kim Sullivan

Information Marketing: Director Mary Barnes; Assoc. Dir:
Michael Nass; Mgr: Frances Davis
List Rental Info: JJ Single (845) 731-2731
Subscriber Services: 1-800-562-2706
Customer Service: mediaweek@espcomp.com

Publisher: Geraldine FitzGerald
646-654-7601

Vice President/Sales Randy McDowell
Regional Sales Directors: Midwest: Tina Balderas
Western: Jacki Leigh

Print Category Manager: Sandra Dent
Account Managers: NY: Kurtis R. Bell, Liz Irving,
Kevin Johnson, Colleen Kurrus
LA: Jerry Sletteland
New England: Liz Irving

CLASSIFIED: Sales Director Brian Chester 646-654-5301
Sales Mgrs: Randy Larsen, Liza Reich, Karen Sharkey
Assts: Michele Golden, Winnie McGovern

Marketing Services Director: Robert Kuwada
Promotion Art Director: Kevin Bayley
Assistant Marketing Manager: Andrea Taylor
Marketing Services Coordinator: Pamela Bernstein

Mediaweek Online Prod Mgr: Matt Lennon
Directories/Publishing Dir: Mitch Tebo
Director of Conferences and Special Events: Matthew Pollock
Manager of Conferences and Special Events: Shanny Bang
Conferences: 1-888-536-8536
Coor. of Conferences and Special Events: Jessica Turco
Online Address: www.adweek.com/adweekconf

Director of Operations: Adeline Cippoletti
Production Director: Elise Echevarrieta
Production Mgr: Cindee Weiss
Asst Mgr: Noah Klein Production Coordinator: Eileen Cotto
Asst: Michele Deroche

Vice President/Marketing:
Mary Beth Johnston

Vice President/Sales:
Randel P. McDowell

Executive Vice President/Sales:
Wright Ferguson, Jr.

Executive VP/Editor in Chief:
Sid Holt

MARKETING/MEDIA & ARTS GROUP
President Michael E. Parker
VP General Manager H. Todd Hittle
Business Manager Jeffrey D. Wamble

vnu business publications

usa
President & CEO Michael Marchesano
Chief Operating Officer Howard Lander
Group Presidents Robert Dowling (Film & Performing Arts),
Mark Holdreith (Retail), John Kilcullen (Music & Literary),
Richard O Connor (Travel, Performance, Food Service & Real
Estate/Design), Michael Parker (Marketing/Media & Arts)
Vice President Joanne Whealby (Information Marketing);
Karen Paimien (Manufacturing and Distribution)

vnu business media

President & CEO Michael Marchesano
Chief Operating Officer Howard Lander
Chief Financial Officer Joe Furey
President - VNU Expositions Greg Farrar
President - eMedia and Information Marketing Toni Nevitt
Senior Vice President/Human Resources Sharon Sheer
Vice President/Business Management Joellen Somrimer
Vice President/Communications Deborah Patton
Vice President/Licensing and Events Howard Appelbaum

Fuggedaboutit!

My late father was born in Italy, as were my five aunts and uncles, so I consider myself a full-fledged Italian-American. I have always been extremely proud of my Italian heritage, and raised two daughters to be steeped in many Italian traditions. That said, one thing that's always bothered me is when organizations claim to speak for all Italian-Americans—particularly those who want to censor any TV programming, fictional or factual, that casts even the slightest negative light on Italian-Americans. They certainly don't speak for me.

In the most recent example, two organizations—the National Italian American Foundation and the Order Sons of Italy in America—railed against A&E's new reality hit, *Growing Up Gotti*, calling for an advertiser boycott and trying to get it taken off the air. "Tony Soprano and Victoria Gotti are not role models," intoned Dona DeSanctis, who heads the latter group. No kidding.

I agree that the three Gotti teenage boys in the show are not the best role models. Their behavior is crude and rude, particularly toward their mother. But this is a *reality* show—it's just TV. It portrays a real family, a family in which these boys' father is in prison, their late grandfather was a real-life mob boss, and their single, working mom is trying now to raise them on her own. It doesn't matter whether the family is Italian, Irish, Polish or Sudanese. You could change the name of the family and the impact of the show would still be the same. The shallowness of these protest groups embarrasses me.

In this particular case, Victoria Gotti, for her own reasons, decided to let the cameras inside her home to film her family. The show has proven to be compelling dramedy, better than most Hollywood writers could ever invent. And viewers have been coming in droves. The first two episodes averaged 3.2 million viewers, A&E's largest audience ever for premiere episodes. So, as is always the case, the viewing public, not some "public conscience" organization, is going to decide the fate of the show.

I think I'm a pretty savvy Italian-American. I watch *The Sopranos* because it is good entertainment, not because Tony Soprano is a "role model." While the show is fictional, I am not so naïve to believe these "Italian-American" organizations when they insist there is no such thing as the mafia, or at least no mafia run by Italians (wink, wink).

Maybe their next "boycott" should be of the NBC *Friends* spin-off *Joey*. After all, bumbling Joey Tribbiani, the lead character, makes Italians look stupid. Then again, I don't want to give these organizations any ideas. Where does it end? —*John Consoli*





Media buyers got a first glimmer of the power of NBC Universal's cross-platform machine last month in the ratings generated by new cable series on USA Network (the drama *4400*) and Sci Fi (*Stargate SG-1* and *Stargate Atlantis*). After receiving heavy promotion on NBC's schedule, *4400*'s July 11 premiere attracted a hefty 7.4 million viewers 2-plus. *SG-1* pulled an impressive 3.2 million viewers 2-plus (1.4 million viewers 18-49) for the July 9 premiere of its eighth season, the largest in its history and 33 percent greater than the season seven premiere. Even *Stargate* spin-off *Atlantis* hit big numbers—4.2 million 2-plus during its July 16 premiere.

"Our reach is really tremendous," crows Jeff Gaspin, president of NBC cable entertainment, of the newest—and, perhaps, the most balanced in terms of assets—media giant on the block. "Why else would [*SG-1*] have its highest ratings this summer after eight years?"

This is what NBC brass envisioned and started assembling when it bought Bravo and Telemundo in 2002 and made the play for the Vivendi Universal assets last year. Bravo has since doubled its audience delivery and revenue under NBC, while Telemundo has seen its ratings and revenue climb at healthy rates.

Since the acquisition of the Universal properties was completed in May, NBC TV Networks Group president Randy Falco, NBC U's top sales chief Keith Turner and a number of executives have quietly assembled the ad sales team that will be charged with wringing maximum value out of NBC U. It's a raft of channels that also includes Mun2, MSNBC, CNBC and Pax, as well as NBC Studios, Universal Television, Universal Pictures and five Universal theme parks. Syndication is also a part of the group. Shows include *Jerry Springer*, *Maury*, *Starting Over* and *Access Hollywood*, but the biggest push in the syndie group is for new talk show entrant *The Jane Pauley Show*.

One of most attractive aspects of the union—and one of the key motivating factors in making it happen—is that USA, Sci Fi, Bravo and NBC all complement each other in terms of their demographic profile but don't overlap so much that they eat into each other's audiences.

"We really like the way the networks match up; they are upscale and younger," explains Falco, TV networks group president. "At NBC, we have a younger and more upscale audience that our clients want—we sell 30 percent more than our nearest competition [against] the 18-49-year-old demo."

Already, the group's ad-revenue haul is impressive, without being

sold together. NBC, which averaged 5.47 million adults 18-49 in prime time during the 2003-'04 season, generated about \$4.4 billion in 2003, according to Kagan World Media, and is expected to bring in an estimated \$5.1 billion in ad revenue in 2004. USA, which skews older but grew its delivery of adults 18-49 10 percent in second quarter 2004 to 941,000, generated net ad revenue of \$479 million in 2003. Kagan projects revenue to hit \$509.2 million this year. Sci Fi was flat in second quarter among adults 18-49 with 520,000 viewers. It generated \$218.3 million in '03 ad revenue and is expected to take in \$234.8 million this year.

"There is a lot of opportunity to sell the networks together where we can help certain clients," says Ed Swindler, senior vp of NBC Universal sales strategy, planning and pricing. "As more integrated marketing opportunities present themselves, people have more needs," he says, and between the 900 clients that NBC has and the 500 clients the cable networks have, NBC Universal "can bring more people to the dance."

They did it with Bravo. From first quarter 2003 through third quarter 2004-to-date, Bravo's average prime-time delivery of adults 18-49 grew to 326,000 from 49,000, according to an analysis by Horizon Media. Ad revenue grew to \$89.3 million in 2003 from \$60.7 million in 2002. Kagan projects Bravo's net ad revenue to hit \$109.7 million this year. "NBC has been the highest rated network among 18-49 year olds for four years and it is an important audience for USA and Sci Fi," says Brad Adgate, senior vp/director of research for Horizon Media. "Bravo had benefited from having a big brother look out for it. In this era of consolidation, being under a corporate umbrella can only help."

Though the ad sales team has been internally identified, their exact titles are still being hammered out. Continuing a model put in place in 1998, which put all network ad-sales operations under one umbrella, NBC has picked Marianne Gambelli, executive vp of sales for NBC prime time, to oversee the ad-sales operations for NBC and the entertainment cable networks. Gambelli will report solely to NBC U sales chief Keith Turner. Jeff Lucas, head of cable entertainment ad sales, and Jim Hoffman, promoted to oversee ad sales for NBC prime time, specials, daytime, late-night and Pax, will report to Gambelli. "When we were going through this merger, it seemed natural to fold

BIRD OF PAY

NBC Universal is quietly assembling the ad-sales team to reap maximum value from the company's impressive array of TV programming BY MEGAN LARSON

the Universal cable assets into an ad-sales machine that was already working so well," explains Falco. "A media company in the 21st century cannot work with silos in place—it is much more difficult for information to pass from group to group. Everyone at this organization sits at the same table and discusses everything."

Ad-sales operations for NBC, NBC U cable, NBC News and NBC Sports also have been further refined. Though exact titles have not been determined, Gary Burke will report to Hoffman as the head of NBC prime-time sales and specials, and Shari Post will oversee daytime, late-night and Pax. On the cable side, Mike Tedone will oversee USA, Sci Fi and Trio sales and Hannah Gryncaj will over-



"The digital world will open an array of opportunities for us and our affiliates, which is why we put the sales force together under one group—everyone has to have knowledge of everything."

NBC U'S FALCO

see Bravo's sales. They all report to Lucas.

On the news side, CNBC, previously a solo sales operation, has been brought into the fold of MSNBC and NBC network news. John Kelly, the former senior vp of national ad sales at NBC Cable Networks, has been tapped to oversee all the news networks. Under Kelly, Seth Winters will handle ad sales for MSNBC and network news while Robert Foothorap will head up CNBC's sales. "We had three different sales teams, but all three networks have the same demographic," explains Keith Turner. "It makes sense to combine the sales team—[the move] will grow sales across all the networks."

Additionally, Peter Lazarus has been tapped as head of sports with Tom Paredes reporting to him. Steve Mandala will oversee Telemundo's ad sales, Ed O'Donnell will be responsible for NBC U's marketing department, and Jay Linden will be in charge of strategic planning.

The changes within the ad-sales division may reflect the NBC way of doing things vis a vis management, but there are some distinct differences between NBC U ad sales and the NBC operation that existed before the merger, note several media buyers. These changes could have an effect on the way advertisers perceive NBC Universal next year when all the entertainment assets are sold together for the first time during next year's upfront.

For one—and this could be a major plus—NBC U will be the only major network sales operation to have one person (Gambelli) overseeing cable and broadcast. CBS, ABC and Fox each have separate sales chiefs apart from their sibling cable networks, which have their own dedicated sales teams. "NBC is in the best position to do cross-platform ad sales because Marianne is the only person in these major media conglomerates that oversees both," notes one major broadcast media buyer, speaking on condition of anonymity.

Unlike other top network sales execs who don't have a final say over the cable networks in their companies, Gambelli, as this media buyer sees it, can call all the shots and get deals done on behalf of the

entire sales organization. "She has been doing all the work for some time and has not been recognized," says one agency exec who's happy to see her given a corner office. "This is a great thing for her."

Echoes Turner: "Marianne is the most talented sales executive in the business. She has been my No. 2 for a long time, so there was no question that she would take a big role following the merger."

Some media buyers can already see a down side, though. Namely, they fear sales executives will strong-arm them into purchasing more USA, Sci Fi and Bravo inventory in order to get efficiently priced time on NBC. Naturally, the big benefit of consolidation is always to leverage one's properties to get a better deal. But in the minds of some agency executives, NBC U seems to be leaning a little harder these days on media buyers to take on more cable in exchange for broadcast.

The big problem is that the notion of buying cable in order to get broadcast is becoming increasingly less attractive as broadcast nets like NBC decline in ratings, demos and overall program appeal. Yes, NBC is still the top-rated network among adults 18-49, but most advertisers agree that the network, sans *Friends* and other signature shows, is not what it used to be. "Give me a reason," challenges one top national TV buyer who, like all the other agency executives for this story, chose to speak only on the condition of anonymity.

From NBC U's point of view, sales executives do not "muscle clients to do anything," Falco says. But he does realize that clients are looking for new solutions and he says he wants to accommodate. "We made a huge bet on content, and by monetizing the libraries, we can create new businesses," he says. "The digital world will open an array of opportunities for us and our affiliates, which is why we have put the sales force together under one group—everyone has to have knowledge of everything."

For Falco, growing revenue under the NBC Universal umbrella isn't just about the buying and selling of inventory. It's also about broadband: Web solutions and wireless platforms. "Product placement is an area of major opportunity, and the 30-second spot will always be there, but is it the best way to tell your story?" asks Falco. "We are looking at that."

Jeff Lucas, who joined USA Networks as head of ad sales in 2002 after leaving his post as vp of Olympic sales at NBC, is one key to making NBC Universal's cross-platform strategy work, media buyers say. He lifted USA out of the doldrums, with the programming guidance of then-president Doug Herzog, following years of price cuts due to poor ratings. It doesn't hurt that Lucas worked with Falco, Swindler and Turner for almost 20 years before joining USA.

Lucas incurred the wrath of his fellow cable sales executives when he made the controversial move to cut ad deals at reduced prices in exchange for more dollar volume. But through creative sponsorship opportunities and product placement strategy, he has won the respect of agency executives. "Jeff is one of the best in the business," says one media buyer. "I think he will find a way to make the entertainment nets more attractive."

"Jeff has done an amazing job restoring the integrity of USA," adds Falco.

In examining the demographic makeup of all of NBC U's programming assets, its ad sales structure and the fact that at least one major executive is returning to the fold, it's clear that NBC and Universal largely share very similar DNA. "We are two media companies

that merged, but we are not that different. Our culture is really similar," Gaspin says.

One unusual strategic option both Falco and Gaspin keep open is that the next big hit for any of the networks could come from any of the other networks in the portfolio. USA's upcoming adaptation of *Frankenstein*, done this time as a modern gothic tale set in New Orleans, airs as a pilot this fall, but it could just as easily get picked up as a midseason replacement on NBC if it connects. Likewise, Bravo's improv sitcom about three couples in therapy, *Significant Others*, could be groomed for a possible run on NBC. "Our programmers are going to be much more agnostic about developing shows for both broadcast and cable—it doesn't matter," says Falco.

There is a place for repurposed programming on each of the networks—Bravo's *Queer Eye for the Straight Guy* aired on NBC last year, making it an even bigger hit on the source network—but Gaspin does not have any immediate plans to multiplex series across the networks. The focus now is on original programming and growing the individual identities of the cable networks. Sci Fi already has a well-established sense of itself, but it needs to expand its audience. USA, on the other hand, can attract a sizable audience, and constantly jockeys for first place in the cable ratings pecking order, but it cannot be summed up by that one-word adjective or noun that define its competitors. (TNT is Drama, TBS is Comedy, FX is edgy and Spike TV is, well, male.) In other words, USA has some great shows, but no ID.

"Sci Fi is well-branded, but it needs to be talked about beyond its core fans. It needs buzz," explains Gaspin. "USA has had a tremendous amount of success recently, but Bonnie [Hammer, president of USA and Sci Fi] and I need to figure out what kind of attitude it has."

And then there's Trio, a network NBC picked up in the Universal acquisition but seems to have left outside in the dog house. A small network whose broad mission is to cover "pop culture" with documentaries and acquired series that were often critical hits if not popular with audiences, Trio was recently left out of NBC's carriage negotiations with DirecTV for all its channels. There is also talk it might be sold or folded altogether.

The future of Trio will be decided at the end of third quarter, a representative for the network said. In the meantime, the network still remains a part of the overall ad sales strategy at NBC U. In the last year, the network attracted 40 advertisers, including Lucky Jeans and Ebay. According to Kagan World Media, net ad revenue for the channel is expected to grow to \$5.6 million this year from \$4 million in '03.

NBC has long wanted to own more programming cards in its deck, and now it finally has the face cards to play at the same table with News Corp., Disney and Time Warner. At this early stage in its history, based on the company's willingness to spread summer Olympics programming across all its networks, NBC isn't shy about cross-pollinating its properties for maximum value. Buyers give the company good marks for being willing to experiment. But once this impressive array of content gets pitched in various combinations to the marketplace, it will be interesting to see if the company is still perceived as an innovator, or just another multi-network bully. ■

CONTENT APLENTY

■ (From top) NBC has been promoting *Father of the Pride* heavily. ■ Bravo's *Significant Others* takes improv to new levels. ■ Chris Matthews is one of the news channels' best-known personalities. ■ USA's *Frankenstein* updates the classic in modern-day New Orleans. ■ Sci Fi's *Stargate* series continues to deliver audiences.



Movers

BROADCAST TV

Chris Sloan, most recently vp of production at Discovery's TLC, was named vp, alternative programming at CBS.

RADIO

At Infinity Broadcasting, **Smokey Rivers**, vp of Adult Contemporary programming, takes on the role of program director for the company's AC KVIL-FM in Dallas. He was program director for WNEW-FM, the company's AC station in New York. **Tom Bigby** was named pd of News/Talk KRLD-AM in Dallas, transferring from a similar position at News/Talk WIP-AM in Philadelphia...

Eric Logan, formerly president of programming for Citadel Broadcasting, has joined XM Satellite Radio as executive vp of programming.

TV STATIONS

Anna Shreeve was named vp and general manager of KSTW-TV, the Viacom-owned UPN station in Seattle. Shreeve, formerly director of sales and marketing for KING-TV, Belo's NBC affiliate in Seattle, replaced **Gary Wordlaw**, who was named vp and gm of WUPL-TV, the company's UPN station in New Orleans...

Jerome Martin was named vp/gm of WXIN-TV and WTTV-TV, Tribune Co.'s Fox and WB affiliates in Indianapolis. Martin was vp and gm of WBDC-TV, the company's WB affiliate in Washington, D.C.... **Holly Steuart** was named vp/gm of KVVU-TV, Meredith Broadcasting's Fox affiliate in Las Vegas. She was gm of KFYZ-TV, North Dakota Television's NBC affiliate in Bismarck.

MAGAZINES

Martin Smith, most recently editor of U.K.-based *Star* and *Hot Stars*, which is packaged with *OK!*, has been named editorial director of American Media Inc.'s *The Globe*, *The Examiner*, *The Sun* and *The Weekly World News*... **Jack Laschever**, most recently president of the Miller Sports Group, has been named vp, publisher of *Forbes FYI*.

CABLE

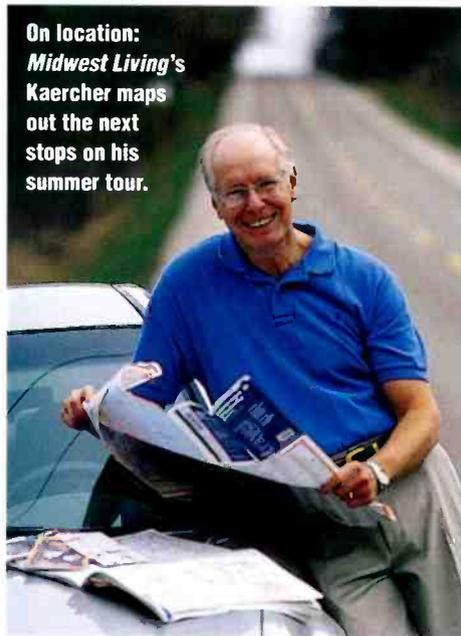
Speed Channel's **Richy Glassberg** has been tapped as senior vp of ad sales for the TV Guide Television Group.

media elite

EDITED BY ANNE TORPEY-KEMPH

Quicktakes

On location:
Midwest Living's
Kaercher maps
out the next
stops on his
summer tour.



WHEN DAN KAERCHER WRITES "What I did on my summer vacation," the cherry pie and the cheery people will surely be among the highlights. The editor of Meredith Corp.'s *Midwest Living* is now about halfway through a 3,500-mile road trip through the Midwest's 12 states, where he's finding the idyllic Norman Rockwell lifestyle still going strong. "Life goes on in Mayberry," says Kaercher. "Even with things happening like world terror, life is good and [Midwesterners] keep plugging away." Kaercher began his tour in Cleveland, spending each day in a different town, and will wind it up Sept. 21 in Des Moines, Iowa, home to Meredith's headquarters. Kaercher is driving his own car, paying for his own gas, and eating well (in Door County, Wis., for example, he was "cajoled" into eating cherry pie three times in one day). His adventures are being chronicled on the bimonthly's Web site, and he's conducting interviews along the way for a March special on Iowa Public Television... Newly out New Jersey **Governor James McGreevey** was all over the media last week—even jocking for midday host Scott

Muni on Clear Channel-owned WAXQ-FM in New York. Pretty cavalier for a guy who's under pressure to resign earlier than his November target date, eh? Actually, the broadcast was a re-run of the gov's upbeat fill-in performance of several months ago, in which he played his favorite Springsteen and other classic rock tunes for Q104.3 listeners... Speaking of classic rocks, **Carol Campbell** got one this month when beau **Bill Boggs** popped the question at New York's Rainbow Room, the site of their first encounter. TV personality Boggs presented Campbell, director of strategic alliances for Meredith Corp.'s *More*, with a diamond ring he designed himself. Said the beaming Campbell, "He's soooo romantic: He included an amethyst in the setting because that's the stone for the month we met!" (February, of this year)... **Emmis Communications** recently became the latest radio company to make a "voluntary contribution" (Emmis' words) to the U.S. Treasury to settle all outstanding Federal Communications Commission indecency-related inquiries. The \$300,000 covered several claims, dating back to 2002, against Eric (Mancow) Muller, morning man on Modern Rock WKQX-FM in Chicago. As part of the settlement, Emmis promised to implement a companywide indecency compliance plan to prevent future violations. In June, Clear Channel settled its indecency troubles with the FCC by making a "contribution" of \$1.75 million... Thanks for the cookies, *Family Circle*, but **Teresa Heinz Kerry** says it's not her recipe. The G+J title's recent Cookie Cook-off pitted Heinz Kerry's Pumpkin Spice



Boggs (l.) rocked Campbell (r.) with a proposal at the Rainbow Room.

Cookies against first lady Laura Bush's Oatmeal-Chocolate Chunk Cookies. The recipes appeared in the magazine for readers to try, and lucky targets of FC's PR machine received bipartisan packages with edible samples. Trouble is, according to Heinz Kerry in a recent National Public Radio interview, somebody in her office sent in the recipe. She's never made pumpkin spice cookies, and she doesn't even like them, she said. That's the way the cookie crumbles. ■

G4 TV 4 GAMERS

TOP 20 DOWNLOADS

- 1 **DOOM3 (MULTI)**

- 2 **MADDEN NFL 2005 (MULTI)**

- 3 **HALF-LIFE 2 (MULTI)**

- 4 **ASTRO BOY: OMEGA FACTOR (MULTI)**

- 5 **HOT ROD: GARAGE TO GLORY (PC)**

- 6 **WWE DAY OF RECKONING (MULTI)**

- 7 **TOM CLANCY'S RAINBOW SIX 3: BLACKARROW (XBOX)**

- 8 **STAR OCEAN: TILL THE END OF TIME (MULTI)**

- 9 **JUICED (PC)**

- 10 **STREET RACING SYNDICATE (MULTI)**

- 11 **GALLEON: ISLANDS OF MYSTERY (MULTI)**

- 12 **STREET FIGHTER ANNIVERSARY COL. (XBOX)**

- 13 **NASCAR 2005: CHASE FOR THE CUP (MULTI)**

- 14 **HOT SHOTS GOLF FORE! (MULTI)**

- 15 **VIEWTIFUL JOE (PS2)**

- 16 **GHOSTHUNTER (MULTI)**

- 17 **THE GUY GAME (MULTI)**

- 18 **ASTRO BOY (MULTI)**

- 19 **CHESSMASTER 10TH EDITION (PC)**

- 20 **ESPN NHL 2K5 (MULTI)**

© 2004 G4 Media, LLC and EB GAMES

BPA Worldwide.
Because transparency and disclosure
are more critical than ever.



BPA WORLDWIDE PROVIDES GREATER DISCLOSURE,
ENABLING MORE ASSURANCE FOR CONSUMER
MEDIA BUYERS AND MEDIA OWNERS ALIKE.

Today, as never before, circulation transparency is a vital need for consumer media buyers and media owners. In this area as in many others, BPA Worldwide has set the standard. BPA Worldwide mandates full disclosure of all sponsored, partnership, club/membership and loyalty point subscribers from copy one, without thresholds. And sponsored subscriptions are identified as sent to individuals or bulk mailed. It's this full disclosure that enables greater trust in numbers and greater assurance of value for consumer media buyers and sellers. For more information, call 203.447.2800 today or visit us at www.bpaww.com/aw. BPA Worldwide. [Leading the World in Media Auditing.](#)



EAST

SERVICES & RESOURCES

Minimum run for any ad is one calendar month (3, 4 or 5 issues, depending on the month). New ads, copy changes, and cancellations are due by the third Thursday of the current month for appearance the following month. **RATES:** \$55 per line monthly; \$333 per half-inch display monthly. **ALL ADS ARE PREPAID.** Monthly, quarterly, semi-annual and annual rates available. Orders and copy must be submitted in writing. Mastercard, Visa, and American Express accepted. Call Karen Sharkey at 1-800-7-ADWEEK. Fax 646-654-5313.

ART/DESIGN SERVICES

neo DESIGN AND PRODUCTION PRINT & WEB
212.290.1101

INVISION GRAPHICS

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

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

ART DIRECTION

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

ART STUDIO

Need mechanicals, comps or presentations done 'yesterday'?

The expert artists and equipment you need are right here, right now. Call us today!

Tenga's Studio, Inc.
60 east 42nd st 212.949.0720
www.tengastudio.com

BRANDING

THE WELL DRESSED BURRITO

"License This!"
www.cffolksrestaurant.com/logos.htm

VANITY #'s 888 9 10 11 12

COPY/CREATIVE

www.CreativeCopywriter.com
732.571.9672

COPY/CREATIVE

TAKE PRIDE IN YOUR JUNK
Brand-worthy direct marketing.
Raise the bar below the line. 646-522-6742

COPYWRITING

Chiat/Day senior writer
chuck@thegze.com 415 563-8800

Rx writer wins big accounts.
Rxwrite@aol.com 212-686-6979

Smart. Detailed. Clear. Boyar
212-242-4603

www.textlife.com

CREATIVE FREELANCERS

Doug and Dom do steroids

Established writer/AD freelance team in healthcare gets pumped doing award-winning work. See our stuff at www.dougondom.com or call 908.996.3593

MARKETING SERVICES

HEALTHCARE ADVERTISING SPECIALIST
To the Consumer. To the Trade. To the Point.
David Upright: 973.726.9655
uprightadvertising@direcway.com

MEDIA BUYING & PLANNING SERVICES

Awesome Media Pricing
Cable, TV, Radio, Print & Outdoor
National media buyers club
www.MediaBuys.com

Media Buying Software in Excel
314 428 2459 www.mottersystems.com

MEDIA BUYING & TRAINING SEMINARS

www.mediabuyingacademy.com

MEDIA SEMINARS

paragonmedia.com/mediaseminars.html

PUBLIC RELATIONS

Affordable PR Services - Send2Press.com

RADIO COMMERCIALS

we write + produce
flying brick radio
410 974 8887 www.flyingbrickradio.com

A SITE FOR SORE EARS
www.princeradio.com 805-584-2258

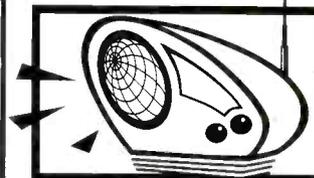
The other guys charge a fortune to cover the cost of their big space ads. Our Clio-winning Productions sound great, too. But when you hear our prices, they sound unbelievable.
800/789-RADIO
Sounds almost too good to be true.

RADIO PRODUCTION

THE NEXT GENERATION OF GREAT RADIO.

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

www.wadio.com



World Wide Wadio
H O L L Y W O O D

LA: 323 957 3399 · NY: 212 768 9717

MUSIC PROMOTIONS



POC Media Develops & Implements

Music Download Promotions!

Contact Pat O'Connor: 610-941-1206

RADIO PRODUCTION

www.**radioactive.1a**
323 876 5500

ALL GIRL RADIO

Creative and production that's all that.
www.allgirlradio.com

RADIO X

The best on this page.
626.398.5790 (L.A.)

**ADWEEK ONLINE:
FINDING THE RIGHT EMPLOYER
JUST GOT A WHOLE LOT FASTER**

ADWEEK MAGAZINES Classified Online at adweek.com, the most comprehensive and most up-to-date source of advertising, marketing and media positions, has several new features that will help you streamline and target your search:

- **Instant e-mail responses.** Just by clicking on an email link that appears in many online ads, you can send your resume, cover letter, and other material in seconds to a prospective employer. And this means to confidential ads, too!
- **Visit an employer's web page.** Many online ads have a direct link to the company's website, so you can learn more about them fast.
- **Direct links to the ADWEEK MAGAZINES Archives.** Just by clicking on the company's name, subscribers to ADWEEK Online's premium services can search the Adweek, Brandweek, Mediaweek, and MC archives for news and features about an employer. The more you know, the smarter you'll search.

VISIT ADWEEK.COM

In print and online,
ADWEEK MAGAZINES
Classified is
THE HIRE AUTHORITY

ATTN: FREELANCERS

ADWEEK can offer you the exposure you need in our **Services & Resources** section. If you need to get your service out to the people who matter, you need to advertise now. Call for info 1-800-7-ADWEEK.

EAST SERVICES & RESOURCES

RADIO PRODUCTION

**Oink Ink.
Making the radio
popular again.**

Funny. Smart. Conceptual.
Award-winning.

If your radio doesn't come with those valuable features, maybe you should trade it in for ours.

Call for the best reel in radio:
1-800-776-OINK or check us out online at oinkradio.com.



38 Greene St. • 2nd Floor • New York, NY 10013
1119 Colorado Ave • Suite 10 • Santa Monica, CA 90401

SWEEPSTAKES

SWEEPSTAKES: FOR TURNKEY SERVICES
CENTRA MARKETING & COMMUNICATIONS
Contact Bob Bell, COO 516-997-3147, ext 12
or bbell@centramarketing.com

SWEEPSTAKES, GAMES & CONTESTS
Call Marla Altberg at Ventura Associates
(212) 302-8277 ext 3003 or
maltberg@sweepspros.com

**URBAN MARKETING
SPECIALISTS**

www.xelmedia.com 718 217 5217
Guerilla Marketing • Product Sampling
Experiential Events • Mobile Advertising

**MARK YOUR
CALENDARS!!**

Please be sure to mark your calendars for our *Services & Resources* deadline. We close at 3:00 pm, on the 4th Thursday of the month. The ads are then published the first Monday of the new month.

**Call for information
1-800-7-ADWEEK**

Catch a Creative Genius
ADWEEK CLASSIFIED

OFFERS & OPPORTUNITIES

SHARE SPACE

50's East off Fifth

Airy, elegant, 1300 sq. ft. completely furn with lg conf rm in secure, boutique bldg. Phones, fax, copier, Internet. Avail 10/1 to share with friendly, smart, optimistic people. Temp., mo.-to-mo. avail.

Call Edwin (212)752-3777

NOTICE

**DEDICATE YOUR
CREATIVITY TO
CLASSIFIED**

Send Us Camera Ready Art Work. Your ad will stand out from the others and get better results, if you are creative and design an ad that sells your jobs to potential employees Call 1-800-7-ADWEEK and get the details.

EMPLOYMENT



BROADCAST SALES

NBC Universal Television Stations Division & Telemundo Television Stations Division has several immediate Sales Positions available at various locations across the country.

Positions range from mid-level manager to Vice President. Please go to www.nbcjobs.com to apply. We are an Equal Opportunity Employer.

Looking for the perfect job?
ADWEEK CLASSIFIED

EMPLOYMENT

RETAIL DISPLAY MANAGER

Supervises all functions and activities of the Display and Automotive staff members, which includes the outside & inside sales representatives; Manage, motivate and lead the regional sales and operational managers to achieve and surpass revenue goals consistently. Responsible for the development/implementation of department's sales strategies and territories while providing the advertising director with recommendations/evaluations of sales programs and staff progress; Establishes sales goals, market/sales material, staff training and critique sales efforts; Commends or takes disciplinary action as required to achieve the overall goals of the Retail Department in an orderly, efficient manner.

Our ideal candidate will have a minimum of 5 years of experience in advertising sales management. Knowledge of the advertising system, policies and procedures of the paper; Knowledge of the techniques of developing advertising contracts and selling the advertising services; Knowledge of established customer accounts and of their needs and requirements; Knowledge of sales management procedures; Knowledge of business English, spelling and arithmetic; Knowledge of Microsoft Word, Excel, PowerPoint, and database systems – intermediate to advance level.

Send your resume and cover letter to: Human Resources-21-00012ADW

The Times Herald-Record
40 Mulberry Street, Middletown New York 10940
fax 845-343-0163 or via email to hrdept@th-record.com

ACCOUNT EXECUTIVE

Experienced account executive needed for a publishing company

E-mail resume to
info@russianbrideny.com

PHOTOGRAPHER

The Nasdaq Stock Market, Inc. seeks photographer on a contract basis.

See RFP and requirements here:
nasdaq.com/newsroom/NASDAQ_Photo_RFP.pdf

NASDAQ®

Catch A Creative Genius With Adweek Classified

RATES for Employment and Offers & Opportunities

1-800-7-ADWEEK

Classified Manager: Karen Sharkey Classified Asst: Michele Golden

MINIMUM: 1 Column x 1 inch for 1 week: \$210.00, 1/2 inch increments: \$105.00 week. Rates apply to EAST edition. Special offers: Run 2 consecutive weeks, take 15% off second insertion. Frequency, regional-combination, and national discounts available. Charge for ADWEEK box number: \$35.00 per insertion. Replies mailed daily to advertisers. Readers responding to any ads with box numbers are advised not to send samples unless they are duplicates or need not be returned. We are not responsible for recovery of samples. The identity of box number advertisers cannot be revealed. Confidential Service: To answer box numbers ads and protect identity: (1) Seal your reply in an envelope addressed to the

box number; (2) In a separate note, list companies and subsidiaries you do not want your reply to reach; (3) Enclose both in a second envelope addressed to CONFIDENTIAL SERVICE, Adweek, Classified Advertising, 770 Broadway, New York, NY, 10003. If ADWEEK must typeset ad, charge is \$25.00. Deadline for all ads in ADWEEK EAST is Wednesday, 4:30 p.m. If classified is filed prior to closing, ads will be held for the next issue. Classified is commissionable when ad agencies place ads for clients. No proofs can be shown. Charge your ad to American Express, Mastercard or Visa. ADWEEK CLASSIFIED, 770 Broadway, 7th fl. New York, NY 10003. 1-800-723-9335 Fax: 646-654-5313.

HELP WANTED

Senior Account Manager

corbis®

If you're a proven sales professional eager to engage with a client base of some of the brightest minds in the advertising, graphic design, corporate and editorial markets, START HERE to take your career to new heights.

Corbis, a leader in providing visual solutions to the advertising and media industries, is seeking results-oriented sales leaders to expand our influence with key accounts. In this highly visible role within our organization, you'll be developing and extending relationships with senior-level decision-makers at some of the top ad agencies, corporations, and publishers on the East Coast to design comprehensive visual solution packages.

If you have demonstrated success with selling to creatives and marketers, and you're looking for the challenge of a strategic consultative outside sales role with an industry leader, email us your resume at SAMapplications@corbis.com or apply via our website at www.corbis.com

AE's WITH BILLINGS

Are You Making What You're Worth?

Do you have billings but lack the support to grow them? Got connections in a specialized field but need the bricks and mortar to show prospective clients? Ready to "run your own show" without the hassles of setting up an agency from scratch?

We just might have the right pieces of the puzzle and the right compensation package, you've been looking for. We're a well-established NJ integrated marketing firm that can help you build your business that adds up to a "win-win" situation for both of us.

Fax resume to Lisa at 973-402-7996

Fashion Account Mgr

Time Out seeks a creative, enthusiastic, confident individual for Account Manager position. Responsible for pursuing/developing relationships with magazine advertisers in national & retail fashion, finance, and nat'l tourism. Must have excellent communication/presentation skills, 1-3 yrs experience at a magazine or newspaper.

Competitive compensation (base + commission) and excellent benefits. Email cover letter, resume and salary req'ts to hr@timeoutny.com or fax 646.432.3010.

Time Out New York

Visit Time Out New York's website at www.timeoutny.com

Tri-State Area Freelancers!

In September EurekaFreelancers LLC comes to the Tri-State area to help you find interim assignments with the major marketing and consulting companies and advertising agencies. We're looking for experienced professionals in the following areas:

- Agency account managers
- Project managers
- Print production and traffic people
- PR pros
- Media planners and buyers
- Copywriters
- Art directors and graphic designers
- Research pros

And any other communications discipline.

Find out how easy it is...just fax us your resume. There is no fee. We're a temporary services company. We find you great jobs, pay you on time, and take out the taxes so there's no quarterly hassle for you. Simple.

To become a EurekaFreelancer, one of "Archimedes people", fax us your resume now. We'll get back to you within 48 hours with the next step.

Eureka's fax number: 203.977.8556



Print Media Asst. - NYC

Fast paced media buying company needs an aggressive, detail oriented individual to plan and execute newspaper/magazine advertising. Out of home experience a plus. Must easily adapt to diversified responsibilities, schedules and work independently on projects.

Salary commensurate with experience.

Reply maggieg@mediabuying.com

Corinthian Media

Media Buyer/Planner

Washington, DC agency is seeking a Media Buyer/Planner for fast pace Retail and Issue Advocacy clients. Candidates should have 1-3 years buying experience. TV, Radio & Cable preferred. Knowledge and application of syndicated research a plus. Strong negotiation skills and the ability to interact with clients a must.

Competitive salary plus benefits. Confidentiality respected. E-mail resumes to: twoodrum@strategicmediaservices.com or FAX: 202-337-5700.

Strategic Media Services

Account Planning Director - Southern California

If you are an account planning professional with at least five years experience and possess both qualitative and quantitative research skills, can write an incisive creative brief, be an advocate for the consumer, lead marketers to new insights that impact growth and gain market share by turning knowledge of how consumers think into ideas that will build interest in and involvement with brands, then you might want look into relocating to our Coastal Southern California paradise and head up account planning at one of the World's top creative ad agencies. A think tank for the best and the brightest minds in the brand development business where you will challenge the status quo, test new research theories and pioneer new research innovations as you work with a principal who is a hands on creative director responsible for some of the best case histories in the business. Beyond planning you must also have proven analytical skills and meaningful research experience. You must know research methods inside and out, decipher tracking studies, manage market research projects as well as write market research methodologies for custom client applications and prepare effective research reports and, of course, effectively present planning and research results. Brand research, profiling and packaged goods experience a plus. Email resume to

vhoeckstra@lambesis.com

Account Executive Wanted:

Entertainment & Lifestyle magazine is looking for a sales representative to cover a variety of accounts in the NY region. Must have a minimum of 2 years magazine sales experience in NY. Upscale account experience preferred. Please email resumes to:

ajaynearnold@aol.com

or fax to

(914) 725-9289

CREATIVE DIRECTOR

HOT New Jersey shop is looking for a brilliant, hands on individual to join our team. If you are a dynamo salesperson, have super creative talent and a proven track record, we want to hear from you.

Reply in confidence c/o

ksharkey@adweek.com

referencing "TSIO" in the subject line of your email.

Find Your Future!

adagencyjobs.com

The Vinyard Group
Executive Recruiters

Catch a Creative Genius
ADWEEK
CLASSIFIED

Sales Specialist, Strategic Planning Group, New York, NY

Promo Agency of the Year, Alloy Marketing & Promotions, seeks a candidate to be a part of the new business development team creating strategies, big ideas, presentations, and budgets. Candidate must have 3-5 years promotional agency experience and a full knowledge of all promotional tactics.

Send resume & cover letter entitled:

"Sales Specialist - SPG NY"

to: jobs@alloy.com

www.ampagency.com



OOH SALES - NYC

Successful outdoor advertising company specializing in non-traditional media seeking sales person with one to three years experience in media sales planning and/or buying.

E-mail resume c/o

ksharkey@adweek.com,

referencing "OOH" in the subject line.

All info kept strictly confidential.

Commercial Sales Rep

Premier NYC post-production/VFX company looking for an enthusiastic and high energy Sales Rep for Commercial Services. Candidates must have a minimum of 2 years experience in the commercial advertising industry. Knowledge of post-production process and excellent people skills are required. Substantial contacts in the advertising industry a must. Art or Film degree a plus.

Reply to jobsinnycnow@yahoo.com

Adweek Magazines Offer Complete Advertising, Marketing & Media Coverage



EACH SUBSCRIPTION INCLUDES:

- A one-year weekly print subscription to the publication(s) of your choice
- 12 month online access to all current articles of the selected print edition

Get all the information you need to stay on top of the issues. Subscribe to this exclusive print/online subscription offer today!

For faster service subscribe online @
www.adweek.com/subscribe
Call toll-free 1-800-562-2706
or fax 646-654-5518.

YES! I need complete advertising coverage, please send me 1 year (48 issues) of **ADWEEK** for \$149.* I'll receive 48 weekly issues plus password protected access to Adweek.com—for expanded regional, national and international news and analysis.

NAME _____
 TITLE _____
 COMPANY _____
 ADDRESS _____
 CITY/STATE/ZIP _____
 PHONE _____ FAX _____
 E-MAIL (required for online access) _____
 NATURE OF BUSINESS _____
 Bill me. Payment enclosed. Charge my: VISA MC AMEX
 ACCOUNT # _____ EXP. DATE _____
 SIGNATURE _____
 *Canada \$199 US Dollars + GST other foreign \$319 US Dollars
 Please add applicable tax in DC, GA, MD, MO, SC & TN J48AW4



For faster service subscribe online @
www.adweek.com/subscribe
Call toll-free 1-800-562-2705
or fax 646-654-5518.

YES! I need complete marketing coverage. Please send me 1 year of **BRANDWEEK** (45 issues, plus password-protected online services) for only \$149.*

NAME _____
 TITLE _____
 COMPANY _____
 ADDRESS _____
 CITY/STATE/ZIP _____
 PHONE _____ FAX _____
 E-MAIL (required for online access) _____
 NATURE OF BUSINESS _____
 Bill me. Payment enclosed. Charge my: VISA MC AMEX
 ACCOUNT # _____ EXP. DATE _____
 SIGNATURE _____
 *Canada \$199 US Dollars + GST other foreign \$319 US Dollars
 Please add applicable tax in DC, GA, MD, MO, SC & TN J48AWB



For faster service subscribe online @
www.brandweek.com/subscribe
Call toll-free 1-800-562-2706
or fax 646-654-5518.

YES! I need complete media coverage. Please send me 1 year of **MEDIAWEEK** (45 issues, plus password-protected online services) for only \$149.*

NAME _____
 TITLE _____
 COMPANY _____
 ADDRESS _____
 CITY/STATE/ZIP _____
 PHONE _____ FAX _____
 E-MAIL (required for online access) _____
 NATURE OF BUSINESS _____
 Bill me. Payment enclosed. Charge my: VISA MC AMEX
 ACCOUNT # _____ EXP. DATE _____
 SIGNATURE _____
 *Canada \$199 US Dollars + GST other foreign \$319 US Dollars
 Please add applicable tax in DC, GA, MD, MO, SC & TN J48AWM



For faster service subscribe online @
www.mediaweek.com/subscribe
Call toll-free 1-800-562-2706
or fax 646-654-5518.



BUSINESS REPLY MAIL

FIRST-CLASS MAIL PERMIT NO. 956 NORTH HOLLYWOOD CA

POSTAGE WILL BE PAID BY ADDRESSEE

ADWEEK

PO BOX 16569
NORTH HOLLYWOOD CA 91615-9458



NO POSTAGE
NECESSARY
IF MAILED
IN THE
UNITED STATES



Adweek Magazines Offer Complete Advertising, Marketing & Media Coverage



BUSINESS REPLY MAIL

FIRST-CLASS MAIL PERMIT NO. 959 NORTH HOLLYWOOD CA

POSTAGE WILL BE PAID BY ADDRESSEE

BRANDWEEK

PO BOX 16749
NORTH HOLLYWOOD CA 91615-9464



NO POSTAGE
NECESSARY
IF MAILED
IN THE
UNITED STATES



BUSINESS REPLY MAIL

FIRST-CLASS MAIL PERMIT NO. 960 NORTH HOLLYWOOD CA

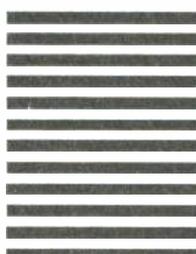
POSTAGE WILL BE PAID BY ADDRESSEE

MEDIAWEEK

PO BOX 16809
NORTH HOLLYWOOD CA 91615-9466



NO POSTAGE
NECESSARY
IF MAILED
IN THE
UNITED STATES



EACH SUBSCRIPTION INCLUDES:

- A one-year weekly print subscription to the publication(s) of your choice
- 12 month online access to all current articles of the selected print edition

Get all the information you need to stay on top of the issues. Subscribe to this exclusive print/online subscription offer today!

For faster service subscribe online @
www.adweek.com/subscribe
Call toll-free 1-800-562-2706
or fax 646-654-5518.

Calendar

The **National Association of Black Owned Broadcasters** will present its **fall broadcast management conference** Sept. 8-10 at the Marriott Wardman Park Hotel in Washington, D.C. The event will feature panel discussions and workshops on critical issues and trends in the broadcast industry that particularly impact the growth of minority broadcast entrepreneurs.

The Interactive Advertising Bureau and MediaPost will present **Interactive Advertising World**, a global conference and trade show about Internet advertising, Sept. 20-21 at the Millennium Hotel in New York. The agenda will cover creative, emerging advertising models, cross-media strategies, behavioral targeting, desktop applications. Visit i-adworld.com or mediapost.com.

The **Kagan Digital Media Summit**, entitled "New Opportunities for Monetizing Content," will be held Sept. 22-23 at the Mandalay Bay/Four Seasons in Las Vegas. Keynoters include Stacy Jolna, general manager, TV Guide Television Group. Visit www.kagan.com.

Inside the Music Upfront, a forum for senior-level marketing, agency and media executives to explore ways to harmonize and strategize with the music industry, will be presented Sept. 14 at Carolines on Broadway, New York. Featured presenters include Sean Combs of Bad Boy Entertainment and Anne Martin of P&G Cosmetics. The event is presented by Adweek Magazines and *Billboard* magazine in association with Alliance and Blue Flame Marketing + Advertising. For info, visit www.INSidetheMusicUpfront.com.

The **Media Research Club of Chicago** will present its next biennial symposium, **Consumers in Control: The Future of Media Measurements**, Oct. 12 at the Courtyard by Marriott Magnificent Mile in Chicago. The event will explore the technologies that are giving consumers more control over their media usage and how advertisers and marketers can deal with this. Fee for members, \$200, non-members, \$230. For info, visit www.mrcc-online.com.

inside media

NEWS OF THE MARKET

Hallmark Signs Back-to-School Sponsors

Hallmark Channel's Sponsorship Solutions Unit has signed five advertisers to sponsor custom vignettes tailored to the back-to-school season: Staples, Kohl's, Subaru, Dairy Management and Interstate Brands' Wonderbread. In the network's first campaign aimed at kids going back to school and their parents, retro-looking spots ask parents to dress their kids and shop responsibly for the back-to-school season.

Cox Radio & TV Make Digital Pledge

Cox Television, owner of 15 TV stations, announced its commitment to building an overall digital strategy and named Jeff Block, current general manager of KTVU, its Fox affiliate in San Francisco, to execute the strategy. Cox Radio, which operates separately from the TV business, also recently committed to upgrade 80 percent of its 78 stations over the next four years to HD Radio, the radio industry's digital broadcasting technology licensed by iBiquity Digital Corp.

XM to Launch New Channels

XM Satellite Radio plans to add two new channels to its lineup. On Sept. 1, the subscription radio service will launch XM Public Radio, featuring programming from Public Radio International, American Public Media and Boston public radio station WBUR-FM. Bob Edwards, the former host of National Public Radio's *Morning Edition*, has signed to host a morning interview program, *The Bob Edwards Show*, beginning Oct. 4.

Newspaper Advertising up 4.1% in Q2

Newspaper advertising spending rose 4.1 percent in second quarter to \$11.5 billion, according to figures released last week by the Newspaper Association of America. Classified advertising grew the most, 6.9 percent, to \$3.9 billion, followed by national advertising, up 2.8 percent to \$2.1 billion. Retail rose 2.6 percent to \$5.5 billion. For the first half of the year, newspaper spending was up 3.8 percent to \$21.7 billion.

Comcast Digital to Carry NFL Network

The NFL Network has reached a multiyear agreement with Comcast to make it available as part of Comcast's Digital Cable service. Beginning this month, Comcast will add the NFL Network to its Digital Plus lineup, to which a majority of Comcast's 8 million digital cable customers subscribe. Comcast is

available in 24 of the 30 NFL team markets. Overall, the NFL Network will now be seen in about 22 million homes. Under the new deal, Comcast Digital Cable customers in markets where video-on-demand is available will be able to access *NFL Network Highlights on Demand*, extended highlights of each NFL regular-season game, and clips from the NFL Films library.

H&G's Burgess Latest Exec to Depart CN

House & Garden publisher Lori Burgess was replaced last week by Joseph Lagani, most recently vp, publishing director of Meredith Corp.'s *Country Home* and *Traditional Home*. The departure of Burgess, who joined H&G in February 2003, marks the third executive to leave Condé Nast since Chuck Townsend officially took over as president/CEO in February. In April, longtime publisher Suzanne Grimes left *Glamour*, and recently veteran publisher Lynn Heiler left *Bon Appétit*. Ad pages for *House & Garden* through August fell 14.6 percent to 446 over the same period the year prior, according to the *Mediaweek* Monitor. Elsewhere in the shelter category, Hearst Magazines' *House Beautiful* is also down 10.6 percent to 590. Meredith's *Country Home* (published 10 times yearly) is up 1.9 percent to 562, and *Traditional Home*, published eight times yearly, is up 6.7 percent to 564.

NBC Syndie Unit Gets Health-y Clearances

NBC Universal Domestic Television Distribution reports its weekend series, *Your Total Health*, has been sold in more than 90 percent of the U.S. for its premiere in national syndication on Sept. 25. *Your Total Health* is hosted by *NBC News* and *Dateline* correspondent Hoda Kotb. New clearances include KOIN-TV, Emmis' CBS affiliate in Portland, Ore.; WDIV-TV, Post-Newsweek's NBC affiliate in Detroit; and KMBC-TV, Hearst-Argyle TV's ABC affiliate in Kansas City, Kan./Mo. The series is also sold to all the NBC O&Os.

WB Likes Fit of Blue Collar

The WB has ordered an additional 22 episodes of its new sketch comedy *Blue Collar TV*, whose premiere episode on July 29 attracted 5.4 million viewers, and solid adults 18-34 (2.3/9) and adults 18-49 (2.1/8) ratings. The strong ratings continued through the second and third episodes of the series, which stars Jeff Foxworthy. ■

Campus Scrawl

Several new college magazines will attempt to help advertisers reach the elusive 18-24-year-old reader

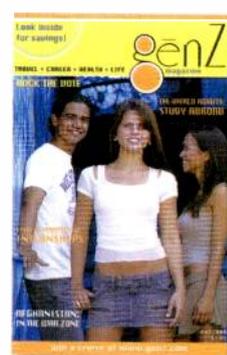
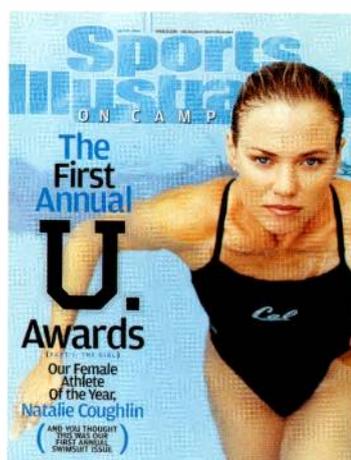
SEVERAL PUBLISHERS THIS FALL WILL GIVE IT THE OLD COLLEGE TRY TO REACH THE ELUSIVE 18-24-year-old reader through a host of new campus magazines. College students are a force to be reckoned with, given their \$122 billion spending power, according to figures released last week by 360 Youth,

the media/marketing arm of Alloy Inc.

Still, despite publishers' best efforts, some media buyers aren't completely sold on college magazines. A slew of diversions compete for eyeballs and attention, including the Web, gaming systems and TV—specifically MTVu, the MTV Networks cable channel that reaches 6 million students at 720 schools. Captivating this audience will be a tough challenge for any medium, and that includes magazines, said Eric Blankfein, Horizon Media's vp, director of planning. "Media consumption among college students is sketchy," he said. "It's proven to be a hit-or-miss group."

Hoping for a hit is *National Geographic Traveler On Campus*, whose spring launch was pushed to this fall. *NG Traveler On Campus* will be distributed free to 750,000 students on 143 campuses—including Notre Dame and Tufts University—as an insert in college newspapers. The issue was "timing," said *NG Traveler* publisher Dawn Drew. "We moved to fall distribution at the request of many advertisers."

Available in October, the 36-page *NG Traveler* spin-off will focus on tips for budget-minded travelers. Plans are to publish a single



College bound: A bevy of campus magazines, from lifestyle and travel books to Latino and sports titles, will be published this fall.

issue this year and another in 2005. The current edition will carry 15 ad pages, including business from American Airlines, Canon Cameras and the Ford Environmental Campaign.

Also making its debut is *iCaramba U*, published quarterly by New York-based LatCom Communications. Touted as the only national Latino college magazine, *iCaramba* will boast a 100,000 BPA-audited controlled circulation,

targeting some 2 million Latinos enrolled in colleges and universities, as well as some high schools, across the country. Among the 100 schools that will carry the title are Harvard, UCLA and Rutgers University. It will be distributed via dedicated racks, Latino fraternities and sororities, and college papers. "The mission is to inform and educate Latinos about the options available to them after college, and provide entertainment," explained LatCom CEO David Chitel, whose company also includes a Latino college tour, comedy series and Web site. The premiere 28-page issue, available in early September, will feature actor and *iCaramba* spokesman John Leguizamo on its cover. Six

ad pages will run in the first issue, including business from AOL, Verizon Wireless, Nike and Toyota. A dozen ad pages are slated to run in the second edition, said Chitel.

Meanwhile, *GenZ*, published by Coral Gables, Fla.-based Campus Connections, will be inserted into bookstore bags at 100 campuses across the country (the publisher has an exclusive deal with the National Association of College Bookstores). Published twice yearly—during the fall and spring semesters—the 1.5 million-circ magazine offers a blend of lifestyle and topical features aimed at students, including career advice, travel and politics. Among a dozen advertisers in the 24-page issue are Mini Cooper, Nike, Club Med and Pizza Hut.

And marking its return on Sept. 2 is *Sports Illustrated On Campus*, which launched last year with a 1 million controlled circulation. Published weekly during the school year, *SI's* 28-page college edition is distributed 24 times yearly at 74 schools. New schools this year

Mediaweek Magazine Monitor

BIWEEKLIES AUGUST 23, 2004

	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	16-Aug	73.14	18-Aug	65.83	11.10%	954.47	905.80	5.37%
Forbes	16-Aug	80.86	11-Aug	54.67	47.91%	1,948.43	1,589.77	22.56%
Fortune	23-Aug	77.96	1-Sep	111.56	-30.12%	1,994.08	1,826.79	9.16%
National Review	23-Aug	14.33	1-Sep	10.67	34.39%	264.30	215.74	22.51%
Rolling Stone	19-Aug	81.98	21-Aug	47.23	73.58%	914.54	826.55	10.65%
CATEGORY TOTAL		328.27		289.96	13.22%	6,075.82	5,364.65	13.26%

include Duke, New York University and Boston College.

As part of *SI On Campus*, the Time Inc. title will continue its consultants program, an on-campus internship involving some 350 students at 60 campuses, who help to create marketing programs for *SI*'s advertisers. Promotional campaigns devised this year include one for the Estée Lauder cologne *Beyond Paradise* for Men. The campaign includes ad pages in the magazine, promotions, signage and sampling in fraternity houses. —LG

'Stand Up Retail sales spur growth

While single-copy sales remain a challenge for publishers, the results of last week's Fas-Fax circulation estimates for 2004's first-half were not all dire.

An analysis of the Audit Bureau of Circulations figures by John Harrington, editor/publisher of *The New Single-Copy Newsletter*, found that total units declined by just 0.28 percent, the smallest falloff in eight years. Since 1996, newsstand sales have declined between 3 and 5 percent, noted Harrington. Last year's first half newsstand sales plunged 4.5 percent.

Also encouraging were national distributor figures, which track retail sales. For first-half 2003, sales plunged 13 percent, while this year they rose 2 percent for the same period, according to Harrington.

"Certain topics go in and out of fashion," explained Rebecca McPheters, president of McPheters & Co., a print research and consulting firm. "And some publishers are appropriately reflecting the interests of their readers."

Retail sales have been sluggish in the past, weighed down by the weak performance of *TV Guide* (which has slashed its rate base over the years), women's service magazines and others. Some service titles continue to suffer,



Osberg: trying to efficiently manage *Newsweek's* circ.

with G+J USA Publishing's 4.37 million-circ *Family Circle* down 16.8 percent on newsstands to 960,885 and Hachette Filipacchi Media's

MONTHLIES SEPTEMBER 2004

	RATE BASE (1ST HALF '04)	CIRC. (1ST HALF '04)	CURRENT PAGES	PAGES LAST YR.	% CHANGE	YEAR TO DATE	YTD LAST YEAR	% CHANGE
BUSINESS/TECHNOLOGY								
Business 2.0 ^{11/04}	550,000	610,008	75.97	67.50	12.55%	543.12	474.71	14.41%
Entrepreneur	550,000	550,920	91.16	100.86	-9.62%	981.86	987.52	-0.57%
Fast Company	725,000	731,991	55.05	60.83	-9.50%	397.96	524.67	-24.15%
Fortune Small Business ¹⁰	1,000,000	1,000,100 ^B	54.33	68.69	-20.91%	329.94	337.81	-2.33%
Inc	665,000	671,840	61.16	59.94	2.04%	577.92	551.59	4.77%
Technology Review ¹⁰	315,000	324,906	32.66	31.65	3.19%	212.25	209.70	1.22%
Wired	550,000	592,399	88.53	60.58	46.14%	729.07	673.80	8.20%
Category Total			458.86	450.05	1.96%	3,772.12	3,759.80	0.33%
ENTERTAINMENT								
Blender ¹⁰	525,000	542,787	80.18	69.92	14.67%	498.05	449.38	10.83%
MovieLine's Hollywood Life ⁹	250,000	251,986 ^X			DID NOT REPORT	149.73	126.32	18.53%
People en Español ¹¹	425,000	447,079	102.64	80.4	27.66%	565.99	541.03	4.61%
Premiere ^{10/04}	500,000	504,157	63.93	35.52	79.98%	356.36	265.63	34.16%
The Source	500,000	501,743 ^X	210.00	131.10	60.18%	835.43	868.94	-3.86%
Spin	550,000	553,967	55.43	55.80	-0.66%	419.74	481.43	-12.81%
Vibe ¹⁰	850,000	851,224	143.55	199.01	-27.87%	810.79	915.74	-11.46%
Category Total			655.73	571.75	14.69%	3,636.09	3,648.47	-0.34%
ENTHUSIAST								
Automobile	550,000	566,073	84.47	69.00	22.42%	604.22	610.83	-1.08%
Backpacker ⁹	300,000	314,034	51.73	57.72	-10.36%	377.47	377.76	-0.08%
Bicycling ¹¹	400,000	410,298	33.06	22.59	46.32%	348.56	369.50	-5.67%
Boating	None	198,114	93.33	88.17	5.85%	942.20	906.36	3.95%
Car and Driver	1,350,000	1,363,911	102.83	95.84	7.29%	858.36	845.44	1.53%
Cruising World	155,000	155,824	98.28	103.28	-4.84%	794.30	824.89	-3.71%
Cycle World	325,000	330,301	74.32	67.59	9.96%	718.73	706.00	1.80%
Flying	None	275,134	66.49	58.83	13.02%	548.70	548.99	-0.05%
Golf Digest	1,550,000	1,577,291	140.67	110.96	26.78%	1,189.30	1,161.36	2.41%
Golf Magazine	1,400,000	1,417,818	100.35	94.36	6.35%	1,070.69	1,087.84	-1.58%
Motor Boating	None	151,515	79.90	64.96	23.00%	787.88	812.02	-2.97%
Motor Trend	1,100,000	1,132,546	89.54	82.53	8.49%	823.85	791.92	4.03%
Popular Mechanics	1,200,000	1,240,763	67.44	80.62	-16.35%	644.23	653.79	-1.46%
Popular Photography & Imaging	450,000	457,132	123.34	115.09	7.17%	1,165.24	1,131.86	2.95%
Popular Science	1,450,000	1,467,566	99.50	64.30	54.74%	619.70	515.50	20.21%
Power & Motoryacht	155,000	158,207 ^B	201.75	204.25	-1.22%	1,796.14	1,712.39	4.89%
Road & Track	750,000	761,226	102.10	92.19	10.75%	872.73	888.78	-1.81%
Sailing World ¹⁰	50,000	52,914	57.89	53.76	7.69%	378.25	330.49	14.45%
Stereo Review's Sound & Vision ¹⁰	400,000	403,635	63.67	54.90	15.97%	376.29	366.39	2.70%
Tennis Magazine ¹⁰	700,000	703,498	52.56	52.54	0.04%	317.33	354.00	-10.36%
Yachting	None	131,313	242.58	206.98	17.20%	1,679.91	1,486.01	13.05%
Category Total			2,025.81	1,840.47	10.07%	16,914.08	16,482.12	2.62%
FASHION/BEAUTY								
Allure	950,000	1,031,407	138.57	131.82	5.12%	891.62	913.88	-2.44%
Cosmopolitan	2,850,000	2,996,093	200.76	197.43	1.69%	1,335.11	1,328.94	0.46%
Elle	1,000,000	1,042,636	343.26	294.26	16.65%	1,228.40	1,161.10	5.80%
Essence	1,050,000	1,055,984	167.93	118.01	42.30%	1,073.60	968.40	10.86%
Glamour	2,200,000	2,361,637	184.05	178.84	2.91%	1,126.50	1,151.26	-2.15%
Harper's Bazaar	700,000	742,732	260.71	215.09	21.21%	1,012.60	873.33	15.95%
In Style ^{11/M}	1,700,000	1,780,427	378.00	339.00	11.50%	2,341.82	2,186.93	7.08%
Jane ¹⁰	700,000	733,035	109.33	111.43	-1.88%	571.47	635.87	-10.13%
Latina ¹¹	350,000	358,033	112.53	96.52	16.59%	632.34	620.65	1.88%
Lucky	900,000	970,672	258.20	197.30	30.87%	1,177.87	1,045.87	12.62%
Marie Claire	925,000	956,303	192.70	180.36	6.84%	1,019.92	1,088.80	-6.33%
Vogue	1,150,000	1,275,359	648.96	571.51	13.55%	2,119.27	2,124.70	-0.26%
W	450,000	464,532	435.80	367.53	18.58%	1,394.79	1,324.31	5.32%
Category Total			3,430.80	2,999.10	14.39%	15,925.31	15,424.04	3.25%
FOOD/EPICUREAN								
Bon Appétit	1,250,000	1,292,109	123.36	104.01	18.60%	756.60	778.24	-2.78%
Cooking Light ¹¹	1,650,000	1,661,386	125.43	98.65	27.15%	1,051.74	979.78	7.34%
Food & Wine	900,000	946,514	84.82	92.69	-8.49%	931.94	907.57	2.69%
Gourmet	950,000	975,216	120.90	106.29	13.75%	829.91	783.91	5.87%
Category Total			454.51	401.64	13.16%	3,570.19	3,449.50	3.50%
GENERAL INTEREST								
Guideposts	2,600,000	2,633,510	33.00	23.23	42.06%	289.07	247.41	16.84%
Harper's Magazine	205,000	230,159	22.66	21.58	5.01%	199.11	173.38	14.84%
National Geographic	5,250,000	5,468,471	40.64	38.51	5.53%	377.24	284.39	32.65%
Reader's Digest	10,000,000	10,228,531	101.00	80.29	25.79%	775.25	681.75	13.71%
Smithsonian	2,000,000	2,048,142	57.50	45.80	25.55%	429.30	403.50	6.39%
The Atlantic Monthly ¹¹	325,000	447,731	66.14	61.53	7.49%	480.98	404.78	18.83%
Vanity Fair	1,050,000	1,181,296	334.64	326.91	2.36%	1,470.72	1,404.18	4.74%
Category Total			655.58	597.85	9.66%	4,021.67	3,599.39	11.73%
HEALTH/FITNESS (MEN)								
Flex	None	143,747	157.17	152.92	2.78%	1,514.43	1,400.45	8.14%
Muscle & Fitness	None	478,708	123.00	107.84	14.06%	1,167.45	1,069.21	9.19%
Runner's World	575,000	578,487	50.15	49.68	0.95%	424.96	372.03	14.23%
Category Total			330.32	310.44	6.40%	3,106.84	2,841.69	9.33%
HEALTH/FITNESS (WOMEN)								
Fitness	1,500,000	1,593,893	111.91	112.00	-0.08%	770.21	732.76	5.11%
Health ¹⁰	1,350,000	1,519,577	103.49	125.53	-17.56%	717.24	740.56	-3.15%
Muscle & Fitness Hers ^{9/4}	250,000	262,565	31.83	35.17	-9.50%	243.33	253.35	-3.96%
Prevention	3,300,000	3,359,698	91.27	95.74	-4.66%	899.59	759.19	18.49%
Self	1,300,000	1,360,805	134.20	131.26	2.24%	784.12	874.03	-10.29%
Shape	1,600,000	1,617,604	136.87	112.23	21.95%	1,009.14	853.44	18.24%
Category Total			609.57	611.93	-0.39%	4,423.63	4,213.33	4.99%
KIDS								
Boys' Life	1,300,000	1,317,718	10.96	10.87	0.83%	99.56	100.31	-0.75%
Disney Adventures ¹⁰	1,200,000	1,266,877 ^B	21.73	23.73	-8.43%	146.70	146.72	-0.01%
Nickelodeon Magazine ¹⁰	1,050,000	1,076,728 ^B	41.39	41.92	-1.26%	243.11	266.15	-8.66%

MONTHLIES SEPTEMBER 2004

	RATE BASE (1ST HALF '04)	CIRC. (1ST HALF '04)	CURRENT PAGES	PAGES LAST YR.	% CHANGE	YEAR TO DATE	YTD LAST YEAR	% CHANGE
Sports Illustrated for Kids	1,000,000	1,023,806 ^B	28.54	36.40	-21.59%	189.38	228.28	-17.04%
Category Total			102.62	112.92	-9.12%	678.75	741.46	-8.46%
MEN'S LIFESTYLE								
Details ¹⁰	400,000	412,638	206.97	193.89	6.75%	791.39	730.80	8.29%
Esquire	700,000	717,113	165.58	128.37	28.99%	703.80	608.01	15.75%
FHM ⁺	1,200,000	1,203,436	79.33	89.52	-11.38%	624.11	596.50	4.63%
Gentlemen's Quarterly	750,000	814,804	291.00	260.56	11.68%	1,023.52	1,084.18	-5.60%
Maxim	2,500,000	2,531,768	114.20	108.87	4.90%	721.10	834.79	-13.62%
Men's Fitness	600,000	650,991	69.48	63.38	9.62%	590.31	551.97	6.95%
Men's Health ¹⁰	1,650,000	1,718,319	136.76	129.49	5.61%	881.05	789.83	11.55%
Men's Journal	650,000	671,062	97.54	81.71	19.37%	606.60	617.48	-1.76%
Penthouse	None	400,229	33.20	38.78	-14.39%	243.53	318.83	-23.62%
Playboy	3,150,000	3,176,215	57.36	42.46	35.09%	490.95	397.43	23.53%
Stuff	1,300,000	1,248,700	72.94	71.22	2.42%	503.16	541.33	-7.05%
Category Total			1,324.36	1,208.25	9.61%	7,179.52	7,071.15	1.53%
OUTDOORS								
Field & Stream ¹¹	1,500,000	1,511,796	88.59	68.08	30.13%	519.72	447.64	16.10%
National Geographic Adventure ¹⁰	425,000	429,864	43.84	44.20	-0.81%	293.37	334.51	-12.30%
Outdoor Life ⁹	925,000	950,879	88.33	61.14	44.47%	379.87	355.85	6.75%
Outside ⁹	650,000	657,485	69.26	52.13	32.86%	601.64	601.47	0.03%
Category Total			290.02	225.55	28.58%	1,794.60	1,739.47	3.17%
PARENTING/FAMILY								
American Baby	2,000,000	2,001,740 ^B	69.28	58.23	18.98%	524.75	461.55	13.69%
BabyTalk ¹⁰	2,000,000	2,002,111 ^B	45.33	55.35	-18.10%	351.24	343.78	2.17%
Child ¹⁰	1,020,000	1,023,731	116.74	111.94	4.29%	698.67	672.29	3.92%
FamilyFun ¹⁰	1,850,000	1,865,623	56.28	73.70	-23.64%	423.09	457.43	-7.51%
Parenting ¹⁰	2,150,000	2,180,121	123.79	146.80	-15.67%	970.41	908.56	6.81%
Parents	2,200,000	2,200,424	139.22	148.30	-6.12%	1,077.92	1,103.98	-2.36%
Category Total			550.64	594.32	-7.35%	4,046.08	3,947.59	2.49%
PERSONAL FINANCE								
Kiplinger's Personal Finance	1,000,000	1,051,300	37.19	40.42	-7.99%	420.74	363.92	15.61%
Money	1,900,000	1,967,420	96.30	70.40	36.79%	744.67	640.01	16.35%
SmartMoney	800,000	824,327	68.60	69.42	-1.18%	547.06	541.80	0.97%
Category Total			202.09	180.24	12.12%	1,712.47	1,545.73	10.79%
SCIENCE								
Discover	850,000	879,678	26.53	21.32	24.44%	214.63	195.49	9.79%
Natural History ¹⁰	250,000	250,032	26.00	17.17	51.43%	171.33	203.54	-15.82%
Scientific American	660,000	683,970	34.99	28.34	23.47%	341.50	231.19	47.71%
Spectrum, IEEE	None	338,417	36.58	34.53	5.94%	285.15	286.60	-0.51%
Category Total			124.10	101.36	22.43%	1,012.61	916.82	10.45%
SHELTER								
Architectural Digest	800,000	816,879	188.33	193.08	-2.46%	1,198.08	1,211.83	-1.13%
Coastal Living ^{9/++}	600,000	741,776	122.24	116.31	5.10%	626.15	554.82	12.86%
Country Home ¹⁰	1,250,000	1,259,912	122.70	114.83	6.85%	685.07	666.28	2.82%
Country Living	1,700,000	1,734,017	112.69	103.21	9.19%	843.25	812.42	3.79%
The Family Handyman ¹⁰	1,100,000	1,132,819	67.16	60.94	10.21%	454.17	441.35	2.91%
Home ¹⁰	1,000,000	1,013,085	108.94	81.40	33.83%	591.62	493.93	19.78%
House Beautiful	850,000	861,651	84.88	77.59	9.40%	612.81	667.92	-8.25%
House & Garden	850,000	890,244	137.81	129.67	6.28%	585.07	651.69	-10.22%
Southern Living ¹³	2,650,000	2,705,778	128.77	106.61	20.79%	1,028.86	1,119.04	-8.06%
Sunset	1,450,000	1,455,407	81.00	82.62	-1.96%	752.30	831.34	-9.51%
This Old House ^{10/T}	950,000	975,810	119.46	98.54	21.23%	636.50	633.52	0.47%
Category Total			1,273.98	1,164.80	9.37%	8,013.88	8,084.14	-0.87%
TEEN								
CosmoGirl! ¹⁰	1,250,000	1,365,735	113.20	104.23	8.61%	543.92	504.54	7.81%
Seventeen	2,350,000	2,150,952	129.73	138.27	-6.18%	747.00	883.20	-15.42%
Teen People ¹⁰	1,450,000	1,512,308	133.11	141.18	-5.72%	638.16	702.47	-9.15%
Teen Vogue ^{F/J}	500,000	N.A.C	122.98	NO ISSUE	N.A.	558.36	307.40	81.64%
YMSS	2,000,000	2,028,550	74.37	127.66	-41.74%	454.36	785.67	-42.17%
Category Total			573.39	511.34	12.13%	2,941.80	3,183.28	-7.59%
TRAVEL								
A. F.'s Budget Travel ¹⁰	500,000	535,006 ^B	83.65	94.34	-11.33%	532.01	521.67	1.98%
Condé Nast Traveler	750,000	779,081	157.16	133.42	17.79%	1,089.04	952.79	14.30%
Travel + Leisure	950,000	976,402	156.02	147.63	5.68%	1,194.56	1,142.07	4.60%
Category Total			396.83	375.39	5.71%	2,815.61	2,616.53	7.61%
WEALTH								
Robb Report	None	108,247	109.17	93.17	17.17%	856.91	756.59	13.26%
Town & Country	450,000	462,744	175.26	160.00	9.54%	1,150.29	985.13	16.77%
Category Total			284.43	253.17	12.35%	2,007.20	1,741.72	15.24%
WOMEN'S LIFESTYLE								
Lifetime ¹⁰	500,000	N.A.C	59.47	64.61	-7.96%	310.15	222.52	39.38%
Martha Stewart Living	2,300,000	1,920,327	54.14	117.34	-53.86%	498.55	904.80	-44.90%
More ¹⁰	950,000	961,347	90.50	74.42	21.61%	580.34	512.73	13.19%
O, The Oprah Magazine	2,150,000	2,721,046	196.63	159.42	23.34%	1,089.06	977.52	11.41%
Organic Style ^{10/F}	750,000 ^Q	729,190	60.88	64.12	-5.05%	349.57	242.03	44.43%
Real Simple ¹⁰	1,500,000	1,721,071	163.70	142.70	14.72%	925.00	796.40	16.15%
Category Total			625.32	622.61	0.44%	3,752.67	3,656.00	2.64%
WOMEN'S SERVICE								
Better Homes and Gardens	7,600,000	7,628,424	194.83	201.71	-3.41%	1,522.68	1,521.69	0.07%
Family Circle ¹⁵	4,200,000 ^Q	4,372,813	108.20	134.10	-19.31%	945.85	1,040.46	-9.09%
Good Housekeeping	4,600,000	4,623,113	115.49	144.16	-19.89%	1,171.69	1,214.80	-3.55%
Ladies' Home Journal	4,100,000	4,108,619	125.23	135.29	-7.44%	1,057.14	1,114.14	-5.12%
Redbook	2,350,000	2,360,218	123.37	146.24	-15.64%	909.42	1,066.46	-14.73%
Woman's Day ¹⁷	4,100,000	4,060,619	170.52	186.34	-8.49%	1,175.81	1,214.42	-3.18%
Category Total			837.64	947.84	-11.63%	6,782.59	7,171.97	-5.43%

MEDIAWEEK MONITOR TOTALS 15,206.60 14,081.01 7.99% 98,107.72 95,834.20 2.37%

Rate base and circulation figures according to the Audit Bureau of Circulations for the first half of 2004 except: B=audited by BPA Worldwide, C=nonaudited title, Q=raised rate base during period and X=did not file audit by deadline; F=frequency changed from bimonthly in 2003 to monthly in 2004; J=2003 YTD includes four double issues; M=YTDs include fourth special; 2004 Makeover, 15 pages, 2003 The Look, 18 pages; SS=2003 YTD includes one special; T=YTD 2004 has one special; YTD 2003 has two specials; V=YTDs include four specials; Y=YTDs include one special issue; 9=publishes 9 times per year; 10=publishes 10 times; 11=publishes 11 times; 13=publishes 13 times; 15=publishes 15 times; 17=publishes 17 times; +=one more issue in 2004 than in 2003; ++=two more issues in 2004; @=one fewer issue in 2004

magazines

4.06 million-circ *Woman's Day* down 18.1 percent on stands to 922,578 (paid circ was flat). Not all service magazines are on the decline: Hearst Magazines' 4.62 million-circ *Good*



Women's ebullience and design tweaks helped drive sales.

Housekeeping grew newsstand sales 1.2 percent to 835,591 and Bauer Publishing's newsstand-heavy *First For Women* grew 16 percent on newsstands to 1.37 million (paid circ rose 13.8 percent to 1.6 million).

Solid growth also came from the celebrity category, with Bauer's *In Touch* rising 73.6 percent to 729,799 on stands (paid circ grew 77.7 percent to 750,709) and Wenner Media's *Us Weekly* growing 47.3 percent to 745,887 (paid circ grew 17.4 percent to 1.35 million).

On the fashion front, a majority of titles were on the rise, both in paid circ and newsstand. Condé Nast's *Vogue* saw paid circulation increase 8.6 percent to 1.27 million and newsstand rise 10.5 percent; Hearst's *Harper's Bazaar* grew 2.4 percent to 956,303 and newsstand rose 6.7 percent; and CN's *Glamour* saw paid circ increase 5.2 percent to 2.36 million, while single copies rose 9.2 percent.

"It was a really healthy half for the category," said Cindi Leive, *Glamour* editor in chief. "The growth shows that young women weren't feeling as pinched by the economy as they were a year ago. They're feeling a bit more comfortable at the newsstand."

Men's lifestyle monthlies also fared well. CN's *GQ* increased 6.6 percent to 814,804 and 23.8 percent on newsstand. Rival *Esquire*, published by Hearst, dipped 1 percent to 717,113 in paid circ but grew single-copy sales 13.9 percent. Meanwhile, Wenner's *Men's Journal*, under new editor Michael Caruso, saw impressive gains, with paid circulation up 2.7 percent to 617,062 and newsstand up 11.2 percent.

Newsweeklies *Time*, *Newsweek* and *U.S. News & World Report* all were down to flat in paid circ, and slightly down on newsstand. "We're not too concerned about being up slightly or down slightly," explained Greg Osberg, *Newsweek* executive vp, worldwide publisher. "We don't have an objective to grow the rate base. It's about managing the rate base as effectively and efficiently as you can." —LG

Luxe Living

Fairchild rolls out *Vitals*

Vitals, the quarterly luxury lifestyle guide spun off from Fairchild Publications' *Details*, will make its debut on Aug. 31, joining the crowded men's category.

Geared to the 25-35-year-old reader, the elegantly designed, 200,000-circulation title features editors and celebs' top choices in fashion, home, entertainment, technology and travel.

But don't call *Vitals* a shopping magazine.

"It's not another shopping magazine. We're going to show products with service attached to it," insisted Joe Zee, editor in chief. "We're going to give readers straight up service on lifestyle. We're very unapologetic about the service we offer—everything is how to, where to, and what to do."

Readers will definitely need deep pockets: One spread touted watches that ranged from \$1,695 to a whopping \$73,000. That said, one could pick up a Bush or Kerry squeaky-dog top for just \$13.

Celebrities will grace the covers—the first issue features Red Sox fan Matt Damon hanging out at Fenway Park, and gives readers tips on getting the best seats, where to eat

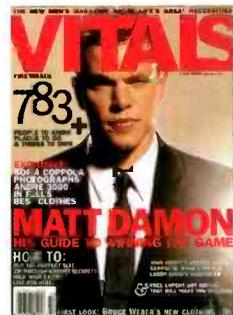
and where to party if you're a Sox or Yankees fan.

Vitals will carry 228 pages, 81 of which will be mostly fashion ads, including business from Burberry, Calvin Klein and Prada. The magazine also will sport a sprinkling of liquor, tech and financial ads. A publisher for *Vitals* has yet to be named.

Wvp, publisher Alyce Alston has spearheaded sales efforts for the past month, and the *Details* team sold the bulk of the magazine's ads.

Media buyers who have caught an early glimpse of *Vitals* are impressed.

"The aesthetics are beautiful. It's richer than a shopping book," said George Janson, director of print at Mediaedge:cia. Still, Janson wonders whether some cannibalization will take place. *Vitals* is sliced pretty thinly between Condé Nast's 350,000-circ *Cargo* on the one side, and 815,000-circ *GQ* and 413,000-circ *Details* on the other. —LG



Fairchild's new title offers readers a blend of service, products and lifestyle.

WEEKLIES AUGUST 23, 2004

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
NEWS/BUSINESS								
BusinessWeek®	23-Aug	76.64	1-Sep	43.00	78.23%	1,798.89	1,738.39	3.48%
The Economist	14-Aug	30.00	16-Aug	26.00	15.38%	1,374.00	1,244.00	10.45%
Newsweek ^E	23-Aug	36.26	25-Aug	25.07	44.64%	1,291.80	1,192.61	8.32%
The New Republic®		NO ISSUE				169.23	188.89	-10.41%
Time ^E	23-Aug	39.46	25-Aug	32.63	20.93%	1,540.13	1,406.49	9.50%
U.S. News & World Report		NO ISSUE				993.45	813.44	22.13%
The Weekly Standard		NO ISSUE				197.89	206.33	-4.09%
Category Total		182.36		126.70	43.93%	7,365.39	6,790.15	8.47%

SPORTS/ENTERTAINMENT/LEISURE

AutoWeek	23-Aug	18.32	25-Aug	18.33	-0.05%	778.65	759.02	2.59%
Entertainment Weekly		NO ISSUE				1,151.98	1,070.32	7.63%
Golf World	20-Aug	27.33	22-Aug	21.32	28.19%	832.30	742.10	12.15%
New York	23-Aug	96.66	25-Aug	118.67	-18.55%	1,544.70	1,453.30	6.29%
People	23-Aug	62.46	25-Aug	68.68	-9.06%	2,153.83	2,298.71	-6.30%
Sporting News	23-Aug	17.00	25-Aug	16.75	1.49%	574.50	445.72	28.89%
Sports Illustrated	23-Aug	55.17	25-Aug	37.91	45.53%	1,542.81	1,439.85	7.15%
The New Yorker	23-Aug	22.70	NO ISSUE		N.A.	1,191.25	1,201.22	-0.83%
Time Out New York	18-Aug	53.19	13-Aug	57.77	-7.93%	2,064.40	2,139.68	-3.52%
TV Guide	22-Aug	16.64	23-Aug	44.40	-62.52%	1,410.68	1,464.77	-3.69%
Us Weekly	23-Aug	35.83	25-Aug	18.00	99.06%	996.75	787.62	26.55%
Category Total		405.30		401.83	0.86%	14,241.85	13,802.31	3.18%

SUNDAY MAGAZINES

American Profile	22-Aug	9.80	24-Aug	9.80	0.00%	312.92	296.90	5.40%
Parade	22-Aug	11.65	24-Aug	9.11	27.88%	416.62	423.24	-1.56%
USA Weekend	22-Aug	8.33	24-Aug	8.24	1.09%	417.37	393.73	6.00%
Category Total		29.78		27.15	9.69%	1,146.91	1,113.87	2.97%
TOTALS		617.44		555.68	11.11%	22,754.15	21,706.33	4.83%

E=estimated page counts; @=one fewer issue in 2004 than in 2003

WEEKLIES AUGUST 16, 2004

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
NEWS/BUSINESS								
BusinessWeek®	16-Aug	23.32	18-Aug	77.69	-69.98%	1,722.25	1,695.39	1.58%
The Economist	7-Aug	22.00	9-Aug	27.00	-18.52%	1,344.00	1,217.00	10.44%
Newsweek ^E	16-Aug	31.33	18-Aug	22.53	39.06%	1,253.99	1,167.54	7.40%
The New Republic®	16-Aug	3.74	18-Aug	7.20	-48.06%	169.23	188.89	-10.41%
Time ^E	16-Aug	42.66	18-Aug	27.64	54.34%	1,495.46	1,373.66	8.85%
U.S. News & World Report ^D	16-Aug	31.84	18-Aug	29.53	7.82%	993.45	813.44	22.13%
The Weekly Standard ^W	16-Aug	6.50	18-Aug	4.33	50.12%	197.89	206.33	-4.09%
Category Total		161.39		195.92	-17.62%	7,176.27	6,662.45	7.71%

SPORTS/ENTERTAINMENT/LEISURE

AutoWeek	16-Aug	31.10	18-Aug	25.39	22.49%	760.33	740.69	2.65%
Entertainment Weekly	13-Aug	42.17	8-Aug	32.00	31.78%	1,151.98	1,070.32	7.63%
Golf World	13-Aug	21.47	15-Aug	11.00	95.18%	804.97	720.78	11.68%
New York	16-Aug	20.10	18-Aug	19.58	2.66%	1,448.00	1,334.60	8.50%
People	16-Aug	57.56	18-Aug	58.59	-1.76%	2,091.37	2,230.03	-6.22%
Sporting News	16-Aug	54.25	18-Aug	12.33	339.98%	557.50	428.97	29.96%
Sports Illustrated	16-Aug	52.93	18-Aug	33.12	59.81%	1,478.16	1,401.95	5.44%
The New Yorker ^{DD}		NO ISSUE	18-Aug	56.21	N.A.	1,168.55	1,201.22	-2.72%
Time Out New York	11-Aug	57.81	6-Aug	61.13	-5.42%	2,011.21	2,081.91	-3.40%
TV Guide	15-Aug	33.53	16-Aug	38.33	-12.52%	1,393.04	1,420.37	-1.92%
Us Weekly	16-Aug	32.16	18-Aug	23.17	38.80%	960.92	769.92	24.81%
Category Total		403.08		370.85	8.69%	13,826.03	13,400.76	3.17%

SUNDAY MAGAZINES

American Profile	15-Aug	9.07	17-Aug	9.25	-1.95%	303.12	287.10	5.58%
Parade	15-Aug	11.45	17-Aug	9.39	21.94%	404.97	414.13	-2.21%
USA Weekend	15-Aug	21.52	17-Aug	8.52	152.58%	409.04	385.52	6.10%
Category Total		42.04		27.16	54.79%	1,117.13	1,086.75	2.80%
TOTALS		606.51		593.93	2.12%	22,119.43	21,149.96	4.58%

D=double issue; DD=2003 double issue; E=estimated page counts; W=2004 double issue; @=one fewer issue in 2004 than in 2003

CHARTS COMPILED BY AIMEE DEEKEN

mr. television

BY MARC BERMAN



UPN's New Dawn

LET'S BE HONEST. THREE YEARS AGO, WE ALL THOUGHT UPN WOULD BE HISTORY BY NOW, after a shortage of hits and notable programming turkeys like *Homeboys From Outer Space*, *The Secret Diary of Desmond Pfeiffer*, *Shasta McNasty* and *Love Boat: The Next Generation*, which made the original look like

Masterpiece Theatre. Although *Star Trek: Voyager* gave the fledgling network a pretty solid launching pad back in January 1995, bad programming decisions, a lack of focus, poor and divided management, and a far more steady rival (the WB) had insiders predicting when, not if, the doors at UPN would officially shut.

Flash to the present, and the little network that couldn't have created quite a stir, thanks to programming that's actually getting some buzz: last spring's *America's Next Top Model*, this summer's *Amish in the City*, and the most anxiously awaited new scripted drama next season, *Kevin Hill*. Factor in the traction UPN has gained on Mondays with its established comedy presence, a still competitive *WWE Smackdown!* on Thursdays, and Fridays looking up with the arrival of *Star Trek: Enterprise* (anything would be an improvement over the Friday movie). Suddenly, UPN looks as if it's got the momentum to finally move forward.

So, just how did UPN—referred to as the "Used Parts Network" after acquiring WB castoffs *Buffy*, *the Vampire Slayer* and *Roswell*—find the path back to potential prosperity?

First off, Viacom in 2000 bought full control of UPN from 50-percent owner Chris-Craft, eventually putting it into the hands of Les Moonves, whose CBS is arguably the most stable TV network. Moonves was definitely a step up from the netlet's previous chiefs, Dean Valentine (who once nearly

dozed off at an 8 a.m. press conference announcing the network's fall schedule) and his predecessor Lucie Salhany, who was driven to tears while unveiling sitcoms like *Goode Behavior* and *Homeboys From Outer Space* (wouldn't you be?).

Next came the Feb. 11, 2002, arrival of president of entertainment Dawn Ostroff, whose background included programming to women at Lifetime. Instead of taking a page from Valentine and Salhany's playbooks and throwing a multitude of different shows against the wall and hoping something would stick, Ostroff began planting female-targeted seeds at the exact time the WB was losing its grip on this audience. That was a smart strategy.

Third—and thanks to Moonves and Ostroff—the star wattage increased under the new guard. Will Smith arrived as a behind-the-scenes force and frequent guest star on sitcom *All Of Us*, as did *Top Model*'s Tyra Banks and *Taye Diggs*, and *Veronica Mars* producer Joel Silver next season. Suddenly, it is no longer in style in the Hollywood community to make fun of UPN.

That's not to say everything UPN has recently done is worth touting. As bad as sit-

com *Rock Me Baby* was this season (note to the networks: Please stop hiring Dan Cortese!), something tells me Loni Anderson is still hiding out after appearing in the embarrassment known as *The Mulletts*. And while *Top Model* and *Amish in the City* have successfully cornered the market on reality, recent nonscripted entry *The Player* is so sleazy you feel like you need a good shower after watching it.

Even so, a refocused schedule targeted to adults 18-34, women in particular, has given UPN something it never had before—an identity. While the WB is attempting to broaden its audience, UPN is wisely using the frog net's once-successful strategy of targeting young women.

"The first step was to find out who our viewers were, then come up with a strategic plan to create a more cohesive, quality-driven schedule," said Ostroff. "Since we already had a lot of viewers on Monday, many of them women, bringing that audience segment to Tuesday,

and now ultimately Wednesday with *America's Next Top Model*, has helped us blend the nights."

I have to hand it to Ostroff. She has done something her predecessors have been unable to do, and that's to generate critical buzz for UPN. Even my wife, who's become addicted to *Amish in the City*, recently commented: "I can't believe I'm watching UPN."

With the start of the fall season just one month away, UPN is poised for some serious momentum next season. Although I'm not right about everything (who was it, after all, who called the WB's *One Tree Hill* "dead on arrival" last season?), I will be correct about this. ■

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

Even my wife, who's become addicted to *Amish in the City*, recently commented: "I can't believe I'm watching UPN."

MEDIAWEEK (ISSN 1055-176X, USPS 885-580) is published 45 times a year. Regular issues are published weekly except 7/5, 7/19, 8/2, 8/16, 8/30, 12/20, 12/27 by VNU Business Publications USA., 770 Broadway, New York, NY 10003. Subscriptions: \$149 one year, \$249 two years. Canadian subscriptions: \$199 per year. Other foreign subscriptions \$319 (using air mail). Registered as a newspaper at the British Post Office. Canadian Publication Mail Agreement No. 40031729. Return Undeliverable Canadian Addresses to: Deutsche Post Global Mail 4960-2, Walker Road, Windsor, ON N9A 6J3. Periodicals postage paid at New York, NY, and additional mailing offices. Customer Service Email: mediaweek@espcomp.com. Subscriber Service (800) 562-2706. MEDIAWEEK, 770 Broadway, New York, NY, 10003. Editorial: New York, (646) 654-5250; Los Angeles, (323) 525-2270; Chicago, (312) 583-5500. Sales: (646) 654-5125. Classified: (800) 7-ADWEEK. POSTMASTER: Address changes to MEDIAWEEK, P.O. Box 16809, North Hollywood, CA 91615-9467. If you do not wish to receive promotional material from mailers other than ADWEEK Magazines, please call (818) 487-4582. Copyright 2004, VNU Business Media Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without prior written permission of the publisher. Reprints (651) 582-3800.

DON'T MISS THE INAUGURAL...

SEND AWARD SUBMISSIONS TODAY!

Billboard 2004

DIGITAL ENTERTAINMENT

Conference & Awards

UCLA Tom Bradley International Center & Covel Center • November 4-5, 2004 • Los Angeles

Celebrate the best in digital MUSIC, GAMING AND FILM/TV!

AWARDS

Join us as we honor the cutting-edge developments and forward thinkers shaping the future of digital entertainment.

NOW ACCEPTING SUBMISSIONS FOR THE FOLLOWING CATEGORIES:

- Music
- Games
- Film, Television & Video

For a complete list of awards categories and VIP judges, please visit our website.
Deadlines for submissions: September 15th

FOR SUBMISSIONS, REGISTRATIONS AND MORE INFORMATION

Visit www.DigitalEntertainmentAwards.com or call 323-822-0936.

Early bird conference registration \$295 by August 31st.
Awards ceremony tickets \$175.
Discounts for purchasing full tables.

SPONSORSHIPS

Joseph Guerriero
646-654-4627 jguerriero@billboard.com

Tinzar Than Sherman
323-822-0936 tinzar@digitalmediawire.com

CONFERENCE

Billboard and Digital Media Wire bring together the visionaries, innovators, entrepreneurs and brand developers who embrace technology, look to the future and inspire creativity. Network and gain insight from the industry's best, including senior decision-makers and influential VIPs from leading entertainment and technology companies, artists, investors and media.

FEATURED SPEAKERS



Jeffrey Pollack
NASCAR



Robert Tercek
(M)FORMA Group



Ralph Simon
Mobile Entertainment Forum



Jay Cohen
Ubisoft



Julia Miller
Microsoft

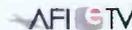


Ted Cohen
EMI Recorded Music

PANEL TOPICS INCLUDE:

- The Future of Radio
- Innovators' Roundtable: Evolving Content Strategies
- The Mobile Market: Entertainment's New Frontier
- Digital Rights Management
- How Technology is Changing Film & TV
- The Impact of Politics on Digital Entertainment
- Plus many more!

For a complete list of panels and speakers, visit www.DigitalEntertainmentAwards.com



Be a part of the most exciting digital entertainment event of the year!

MAKE YOUR MESSAGE POPULAR

The Coca-Cola Company

Coca-Cola is one of cinemas' largest advertisers and concession partners.

How do you effectively speak to a hard-to-reach young adult audience? You become part of their lifestyle. And with today's youth culture that means the movies.

When you see Coca-Cola advertising in THE 2WENTY at Regal Entertainment Group theatres, it not only stands out, it makes a huge impact. Cinema advertising delivers high recall; something everyone wants. With that kind of response, it's easy to see why cinema is becoming a staple of the traditional media plan.

**Does your media plan
need refreshing?**



REGAL
CineMedia
Corporation™

Coca-Cola
CLASSIC

© 2004 The Coca-Cola Company. All rights reserved. This advertisement is the property of The Coca-Cola Company.