

MEDIAWEEK

MAY 24, 2004 \$3.95 VOL.14 NO. 21

THE NEWS MAGAZINE OF THE MEDIA

Buyers Leveraging Cable Option

Spend as much as \$1 bil on top-tier nets to foil broadcast's bullish upfront position **PAGE 6**

TV PROGRAMMING

Buyers Applaud New Scheduling

More buzz for lack of repeats
than new shows **PAGE 7**

HISPANIC TV

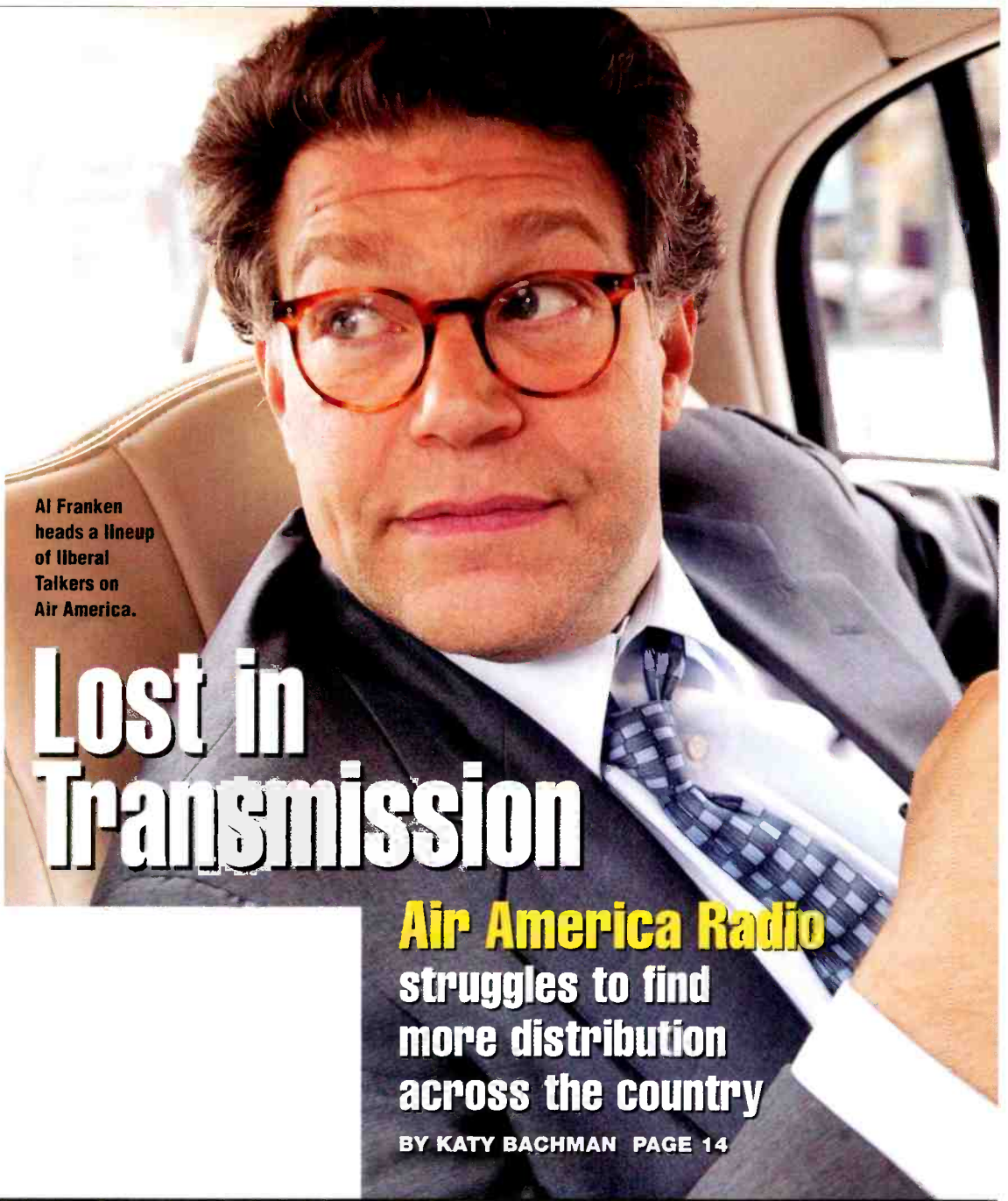
Rival Nets Spar As Ad Pie Grows

Univision, Telemundo execs
key up novela drama **PAGE 8**

NETWORK TV

Comedy Gets the Hook From Nets

Replaced by both drama and
nonscripted fare **PAGE 12**



Al Franken
heads a lineup
of liberal
Talkers on
Air America.

Lost in Transmission

Air America Radio
struggles to find
more distribution
across the country

BY KATY BACHMAN **PAGE 14**

A NETWORK FOR ALL SEASONS



OUTDOOR LIFE[®]
NETWORK

YEAR 'ROUND, OLN DELIVERS
OUTSTANDING PROGRAMMING
FOR MEN.

Spring: NASCAR Outdoors – 75 million race fans for the taking.

Summer: The Tour de France – 2003's million plus viewers can't be wrong.

Fall: Gravity Games – The most popular action sports event ever.

Winter: Picabo Street's SnowZone – A proven favorite of male viewers in prime.

FRIDAY WEEK

#BXNQDWJ ***** 3-DIGIT 078
#MW0098348# JUN05 E 0032



LAURA CYR
WALDENBOOKS ##
42 MOUNT PLEASANT AVE
WHARTON NJ 07885-2120 P0001

NICK @ NITE

NICK @ NITE

NICK @ NITE

To whom it may concern,

We regret to inform you that Lifetime,
TNT, and the USA Network are not
#1 with adults & women 18-49.

But on a much lighter note, we are.

Sincerely,
Nick@Nite

NICK @ NITE



ADVERTISEMENT

THE 2WENTYSM

is the
toast
of the
town

THE 2WENTY ONLY SHOWING AT

REGAL
CINEMAS

UNITED ARTISTS
Theatres

EDWARDS
THEATRES

The 2wenty has revolutionized the cinema pre-show landscape through:

- Entertainment partnerships: Vivendi Universal, Turner Broadcasting, Sony Pictures Entertainment & NBC
- The only satellite, High Definition cinema network in the world
- Greater commercial accountability than conventional cinema advertising
- Always a crisp, beautiful digital image—no scratches or dust
- Higher ad recall than traditional media

Is your media plan worth celebrating?

MAKE YOUR MESSAGE POPULAR

 R E G A L
CineMedia
Corporation
www.regalcinemedia.com

At Deadline

■ DENNIS SHOPPING FOR NEW *MAXIM* EDITOR

Dennis Publishing, publisher of *Stuff* and *Blender*, is in the market for a new editor in chief to replace Keith Blanchard at *Maxim*, its flagship men's monthly, according to sources in the know. When asked about the search, a Dennis spokesman refused to comment, except to say: "We are always being approached by individuals looking for opportunities at Dennis Publishing, which is fair because we have a lot going on which you'll be reading about within a few weeks." Blanchard has been *Maxim*'s top editor since 2000. *Maxim*'s paid circulation in last year's second half was flat at 2.5 million compared to the year prior, according to the Audit Bureau of Circulations. Newsstand sales fell 14.6 percent, to 724,179.

■ DISCOVERY CREATES NEW GROUP

In an effort to curry better relationships with existing advertisers and attract new ones, Discovery Networks has created a New Business Development Group, which will explore strategic partnerships across several advertising categories, including retail, financial and technology. Ken Ripley, who is vp and national sales manager responsible for Discovery's emerging networks, will add oversight of the new group to his current duties.

■ MEDIA RATING COUNCIL TO MEET

The TV Committee of the Media Rating Council will meet May 27 to review Ernst & Young's audit results of Nielsen Media Research's New York Local People Meter service, scheduled for launch on June 3. Nielsen, which is owned by *Mediaweek* parent VNU, also will have the opportunity to review the audit. "If there are any outstanding issues, we'll work to resolve them. It's a collaborative process," said Nielsen spokesman Jack Loftus. Nielsen has been under public attack from a coalition of black and Hispanic political and community groups, Fox TV and others claiming that the LPM service undercounts minorities. The House Commerce Committee plans to send a letter to the General Accounting Office requesting an audit of Nielsen's LPM service.

■ NETS TAKE THREE SHOWS FROM MEL GIBSON

If any producer emerged a winner at last week's network upfront presentations, it was actor and *Passion of the Christ* director Mel Gibson. Through his Icon Productions, Gibson landed three shows on the networks' schedules: the ABC comedy *Savages*, about a blue-collar single dad raising five sons, loosely based on Gibson's

own life; CBS' warm and fuzzy *Clubhouse*, a coming-of-age tale about the batboy of a fictional baseball team; and UPN's Taye Diggs drama *Kevin Hill*, about a playboy attorney called upon to raise his niece.

■ SIRIUS SATELLITE BEAMS UP ECHOSTAR PACT

Sirius Satellite Radio last week announced a partnership with EchoStar making the subscription radio service available to 9.7 million DISH Network satellite TV subscribers. Between 6 and 7 million DISH premium package subs will receive all of Sirius' 60 commercial-free music channels free of charge. The deal gives Sirius, currently with 400,000 subscribers, immediate access and brand exposure to millions of new customers and brings it potentially more listeners than competitor XM Satellite Radio, which boasts 1.6 million subscribers.

**INSIDE
MEDIaweek**



**Rep. Deal elects to delay
an à la carte pricing bill
Page 13**

Market Profile 16

Opinion 24

Inside Media 26

Magazines 30

■ **ADDENDA:** Carol Campbell, publisher of Meredith Corp.'s *More*, has been named to the newly created position of director of strategic alliances for the 40-plus-women's title...**The Broadcasters' Initiative**, Emmis Communications' plan to launch a low-cost alternative to cable by pooling the digital spectrum of local TV stations, held its first engineering meeting last week in Chicago. Since it was announced last month, 16 additional TV groups have signed on, joining the original 12 members. Collectively, the groups represent 315 stations across 149 markets...Legislation to sharply increase fines for broadcast indecency is stalled in the Senate over objections to a provision that would temporarily block looser broadcast-ownership rules, said **Sen. Sam Brownback** (R-Kan.), sponsor of the bill. Brownback, in comments to *Mediaweek* on May 19, said he had not given up on passage. "We're going to keep pushing," he said...**The WB** and Kmart last week signed an integrated marketing

deal in which a dozen WB stars will wear Kmart apparel in multiple episodes of their shows. Among the shows: *7th Heaven*, *One Tree Hill*, *Reba* and newcomers *Blue Collar TV* and *Summerland*. The stars also will appear in Kmart spots.

■ **CORRECTION:** In the May 17 issue, the Raleigh-Durham, N.C., Market Profile cited the wrong year for political spending, in a line attributed to Tom Schenck, WRAZ-TV vp/general manager. Schenck said about \$8 million in political spending occurred in 2002.

Market Indicators

NATIONAL TV: READY
Upfront buying could begin as early as this week, with buyers projecting a total marketplace of \$8.8 to \$9 billion, which would be down 3-5 percent compared to last year.

NET CABLE: MOVING
About 15 percent of cable upfront business was more or less completed last week. Budgets are up more than 20 percent and the average CPM increase is about 6 percent. Automakers Ford, Chrysler and, to a lesser degree, GM are out in force.

SPOT TV: STEADY
Conditions are tight in key political markets, but buyers can still get ads placed. Local is driving demand. Strong categories include automotive, financial, home improvement and wireless.

RADIO: ACTIVE
May, traditionally radio's strongest month, is solid but not so tight that advertisers can't get on the air. June looking strong with youth-oriented categories kicking in.

MAGAZINES: SOLID
Travel advertising (hotels, airlines, resorts, private jets) much stronger in summer titles than this period last year. Summer issues also filling with telecom, technology and health products. Business from toiletries and credit cards active.

Sens. Seek \$90 Million to Study Media Impact on Kids

Three powerful U.S. lawmakers are seeking \$90 million over five years to study children's intensive use of media. Television, the Internet, movies and video games all would be scrutinized under the proposal from Sens. Joe Lieberman (D-Conn.), Hillary Rodham Clinton (D-N.Y.) and Sam Brownback (R-Kan.).

In a Capitol Hill news conference last week, the senators said public policy has lagged behind the development of a media culture that sees children aged 2-18 using or viewing media more than 6 hours each day. "We still lack perhaps the most important piece of information: What does this flood do to our children?" asked Lieberman, who questioned whether intensive TV viewing played a role in juvenile obesity and whether TV viewing among the very young had a hand in the rise of attention-deficit disorders.

The bill, which faces uncertain prospects in a Congress pressed to finish its business in an election-shortened legislative year, would establish a program under the National Institutes of Health.

In related news, the Federal Communications Commission soon will commence a formal inquiry into "excessively violent broadcast television programming and its impact upon children," according to Chairman Michael Powell.

Powell's pledge came in an April 28 letter, released last week, to House Commerce Committee Chairman Rep. Joe Barton (R-Texas), who earlier had requested, along with colleagues, a study on the issue. —*Todd Shields*

NHL Takes Revenue Risk On NBC, ESPN Contracts

The National Hockey League was on the brink of more bad luck going into last weekend. Hoping for a ratings-boosting matchup in the Stanley Cup finals, the league instead got the combination of a small-market Canadian team, the Calgary Flames, against the winner of a matchup (continued on page 8)

Buyers Play Cable Against Broadcast

At least \$750 million spent in cable to keep network from pumping CPMs

THE MARKETPLACE By Megan Larson and John Consoli

Hoping to give themselves extra leverage against attempts by the broadcast networks to move the total \$17 billion upfront marketplace at hefty cost-per-thousand rate hikes, several media-buying agencies have quietly put between \$750 million and \$1 billion into play with some of the major cable networks over the past 10 days.

The goal, according to buyers at those agencies (all of whom declined to speak for attribution), was not only to send a message to the broadcast ad-sales operations that there is an alternative if they take a hard line on rates, but also to lay in a solid foundation of dollars, since they already plan to spend more money in cable this upfront. It didn't hurt that some cable networks were calling up buyers, looking to do deals at single-digit CPM increases.

"All the cable networks were picking up the phones, talking to the agencies, trying to do business," said one major media buyer. "From our perspective, if we think [the] cable [marketplace] is going to be strong—and we do—and we think we can do a better deal by moving early, you do it."

USA Networks, which includes Sci Fi Channel, was the first to kick off the negotiations, followed in short order by MTV Networks, Discovery Networks and Turner Broadcasting (which together represent at least three out of four cable ad dollars). Execs from those cable nets signed—or, more likely, shook hands—on a number of deals with buyers from OMD, Starcom Worldwide, MediaVest, MindShare and Mediaedge:cia. In total, the cable networks have done deals amounting to between 12 and 16 percent of the anticipated \$6.1 billion cable upfront take.

A consensus of media buyers continues to believe that the broadcast upfront will attract only \$9 billion this year, down 3 percent from last year (*Mediaweek*, May 10).

"Agencies are trying to lay in a base so we don't get caught up in the usual frenzy that occurs during the broadcast upfront, where we end up doing bad deals because we feel we have to get money down," said a top executive at one

What the Buyers Predict

NETWORK	2004-'05 UPFRONT REVENUE (IN MILLIONS)	% CHANGE FROM 2003-'04
NBC	\$2,700	-6%
CBS	\$2,300	+4%
FOX	\$1,500	-3%
ABC	\$1,500	-9%
WB	\$700	-6%
UPN	\$300	+16%
TOTAL	\$9,000	-3%

BASED ON INTERVIEWS WITH KEY MEDIA BUYERS

of the active agencies.

Buyers are still bruised from last year's upfront, during which they overpaid for broadcast-network program schedules that did not perform as well as promised in the upfront. Season to date, every broadcast network, save CBS, has seen its delivery of adults 18-49 drop, according to Nielsen Media Research data.

"They [buyers] don't want be in the same position as they were last year with [ABC sales president] Mike Shaw writing double-digit CPM increases on a schedule that ended up falling apart," said one cable sales executive.

It isn't unusual for cable networks to cut some upfront deals in advance of the broadcast networks' unveiling of new programming line-ups, which occurred last week (*see page 7*). Starcom has a reputation for buying cable early, and several cable network groups, including Turner, have quietly brokered deals in the past prior to May's upfront-negotiating craze. However, the amount of cable business done with agencies at this point is noticeably more this year than ever before.

"It's safe to say that, as a group of networks, MTV Networks is much further along than it has ever been before at this point," noted Mark Rosenthal, COO and president of MTVN, which includes MTV, VH1, Comedy Central and Spike TV. "We are tracking significantly up in dollars with great pricing."

While none of the networks or buyers would discuss pricing publicly, some agreed that early deals were done at CPM increases of

between 4 and 11 percent over scatter. "It's hard to come up with a standard CPM percentage, because each deal, cut by each agency with each cable network, could have different elements and different dollar amounts, so the percentages will be different," one buyer said.

Another factor fueling early cable buying: Advertisers' marketing budgets cumulatively are up by about 20 percent over last year. And unlike years past, the lion's share of the new investment is not expected to go into broadcast. "I think a portion of that money will go to cable and another sizeable portion might be held back for broadcast spending during the season," said a major media buyer. "More product-placement opportunities might come up, and if you have already allocated the money, you can't take advantage of these. The same is true for new midseason programming that is not announced in the upfront."

It doesn't help broadcast's case that buyers weren't bowled over by last week's upfront presentations. "One reason people may be moving early with cable is that, thus far, nobody seems to be impressed with what [new programming] the broadcast nets are showing us," said one buyer.

Of the four cable groups that did deals last week, USA is farthest along, having passed the 50 percent sellout mark. Since USA was talking with agencies prior to the close of NBC's purchase of USA parent Vivendi Universal Entertainment two weeks ago, it will not be sold in conjunction with NBC in this upfront. However, if an agency does play hardball with USA and tries to drive down price, NBC, in all likelihood, will apply some pressure.

So far, however, it seems that the cable marketplace is less contentious than it has been in recent years, with few executives brawling over price. "There is an unstated degree of cooperation," said Lou LaTorre, president of ad sales for Fox Cable Networks Group. "It should all go down relatively soon without a whole lot of kicking and screaming."

Of course, it wouldn't be true to the nature of financial negotiations if someone didn't get upset. "I agreed with Lou until last night, when someone tried to push me to do a 2-plus CPM," said one cable sales executive. "I said, 'No way.'"

Of the major advertisers pushing to do early deals, domestic automotive companies are leading the pack. With between 40 and 60 new models set to roll out over the next year from domestic and foreign automakers, companies like Chrysler and Ford are trying to get their money down with the most efficient (read: inexpensive) deals possible. Other big spenders are the movie studios, which are spending early to get money down to promote theatricals

and DVDs, and pharmaceutical companies looking to gain market share, especially those peddling erectile-dysfunction medication.

Though some cable networks had an unprecedented jump on the marketplace this year, the upfront is expected to continue at a

normal pace, with broadcast doing the majority of its business this week. "A couple of cable deals are not going to move the market," said one buyer. "It's only \$1 billion of \$17 billion that gets spent across broadcast, syndication and cable." ■

Nets to Reduce Repeats

Fall lineups will offer mostly first-run episodes of a wide variety of shows

TV PROGRAMMING By John Consoli

The broadcast network upfront presentations in New York last week were supposed to be all about next season's new programming. But a lack of new shows with breakout potential had buyers more interested in how the networks will schedule their shows in an attempt to reduce the continued erosion of viewers. Though they labeled most of next season's new shows simply ordinary, media buyers heaped lots of praise on the networks' moves toward scheduling more first-run programming throughout the season. Fox earned particular kudos for its original scripted lineup starting this June.

The networks, after years of repeating episodes in non-sweeps months, have caught on to the reality that the practice is hurting their ratings, since most shows do not do well on second airing. Most of those shows tend to be serialized rather than standalone dramas.

Irwin Gotlieb, CEO of Group M, praised the networks move to more first run and year-round fresh programming. "Anything the broadcast networks can do to raise usage levels is great," he said. "By doing this, they are contributing to the long-term preservation of the medium, and if the medium gets stronger, we will be glad to pony up [more ad dollars]."

"NBC is going to pair up shows [in certain time periods] to minimize repeats," confirmed Jeff Zucker, president of NBC Entertainment, News and Cable Group. The network plans to air its veteran Wednesday drama *The West Wing* in a lengthy first-run arc, replace it with first-run episodes of new

drama *Revelations*, and then run the remaining fresh episodes of *West Wing*.

ABC will do the same with veteran Tuesday drama *NYPD Blue*, adding a new cop drama, *Blind Justice*, when fresh *Blue* episodes run out. ABC will also air a new drama, *Desperate*

Buyers' Hits and Misses

 **Thumbs Up**



KEVIN HILL (UPN, Wed., 9)
This Taye Diggs lawyer drama fits nicely as a leadout from *America's Next Top Model*.

DESPERATE HOUSEWIVES
(ABC, Sun., 9) The private lives of five married friends serves up some tantalizing storylines.

JOEY (NBC, Thurs., 8)
Matt LeBlanc tries to fill *Friends*' shoes all on his own.

CLUBHOUSE (CBS, Tues., 9)
The fictional baseball drama offers dual entry points for kids and adults.

THE MOUNTAIN (WB, Thurs., 8)
A 25-year-old inherits the family resort in this *Dynasty* for teens.

 **Thumbs Down**



GREEN SCREEN (WB, Wed., 9:30)
Are viewers ready for another attempt at sketch comedy from Drew Carey?

LISTEN UP (CBS, Mon., 8:30)
Jason Alexander is still looking for a post-*Seinfeld* hit.

CENTER OF THE UNIVERSE
(CBS, Wed., 9:30) Many doubt John Goodman can carry this sitcom without Roseanne.

FATHER OF THE PRIDE (NBC, Tues., 9)
This animated Siegfried & Roy send-up will not be the next *Simpsons*.

LOST (ABC, Wed., 8)
Themes in this plane-crash drama are too heavy for prime time.

Housewives, on Sunday night at 9 beginning in the fall, until January, when it will return fourth-year drama *Alias* to the time slot for 22 weeks of new episodes.

The WB has plans to air serialized drama *Everwood* in a 10-episode arc before replacing it with a short-arc reality show. *Everwood* then comes back for another 12-episode first-run arc. The WB may employ that strategy with

Media Wire

between the small-market Tampa Bay Lightning and the larger-market Philadelphia Flyers. A Flames-Lightning matchup likely would draw tiny ratings.

The Cup finals will be the last to air on ABC, which, under a new NHL-rights agreement announced last week, no longer will be the league's broadcast carrier. Instead, for the next two seasons, NBC will be the NHL's broadcast partner. NBC will not, however, pay the NHL an upfront rights fee. Instead, the network will share its ad revenue from the telecasts with the NHL, after NBC deducts its production costs.

The NHL's contract with ESPN for cable rights was renewed for only one year, with an option for ESPN to extend the pact for a second year (the old ESPN/ABC contract was for five years). While the NHL received \$120 million per year from ESPN/ABC, now it will receive just \$60 million. ESPN will carry only 40 games next season—that is, if the season is not wiped out by the anticipated player-league contract dispute—compared to the 70 games it broadcast this season.

Similar to the current contract, ESPN will televise most of the playoff games, the first two games of the Stanley Cup finals and the All-Star game. NBC will air Saturday afternoon games and the final five games of the NHL finals. —John Consoli

Newspaper Spending Grew 3.5 Percent in First Quarter

All newspaper ad categories—national, retail and classified—grew in the first quarter, accounting for \$10.2 billion in revenue, according to an analysis by the Newspaper Association of America. The growth represents a 3.5 percent increase compared to the same period last year. Classified advertising rose 4 percent (taking in \$3.6 billion), national advertising 4.5 percent (\$1.8 billion) and retail 2.7 percent (\$4.8 billion).

Within the classified sector, real estate continued to carry the category, with 6.2 percent growth (\$833 million). Recruitment advertising was up 3.9 percent (\$968 billion) as was automotive, up 2.6 percent (\$1.2 billion).

“These (continued on page 10)

some of its other dramatic series that do not repeat well.

Fox, of course, is taking that strategy to an extreme. Not only will it start its new season this summer, with four new scripted shows beginning in June, but it also will add new drama *House* and new reality shows *The Next Great Champ*, *The Partner* and *The Billionaire: Branson's Quest for the Best* in November. In January, Fox will roll out dramas *Athens*, *The Inside* and *Jonny Zero*, along with sitcom *Related by Family*, animated sitcom *American Dad* and *Kelsey Grammer Presents: The Sketch Show*. Fox announced that in summer '05, it will bring back *Family Guy* with fresh episodes. The animated sitcom had aired on Fox a few



The Who rocked CBS' upfront by playing *CSI* themes *Who Are You* and *Won't Get Fooled Again*, along with *Baba O'Riley*.

JEFFREY STANBORG

years back but gained new popularity since its release on DVD.

Fox also will wait until January to begin airing its fourth-year drama *24*, which the net will air for 24 consecutive weeks with no repeats or “encore” airings.

“One thing advertisers have been asking for in the upfront is more information about what is going to happen throughout the year,” said Jon Nesvig, president of Fox Broadcasting sales. “This will help our sales department sell the schedule better.”

Some buyers remain skeptical since Fox, in the past, has promised new shows in the upfront—going so far as to show pilots—then never airing those shows. Among those: *Sextuplets*, *The Grubbs* and *The Ortegas*. Fox also has pulled some new shows with lightning quickness in the past—*Pasadena*, after two episodes, and *Skin*, after three.

Preston Beckman, executive vp for strategic program planning at Fox, said that won't happen this time. “In order for this [year-round programming] process to work, we have to stick with what we sell and make sure those shows get on the air,” said Beckman. As far as quick cancellations, Gail Berman, Fox Entertainment president, said she plans to show patience and let the new shows grow. She cited as evidence the return of ratings-challenged freshman drama *Tru Calling* and sitcom *Arrested Development* to next year's schedule.

Media agency execs were less exuberant about the new shows. In a twist, sixth-place UPN, traditionally the last network to do most of its upfront business, got the most positive buzz for its new shows—dramas *Kevin Hill* and *Veronica Mars* and sitcom *Second Time Around*. Buyers agreed with CBS Television president Leslie Moonves that *CSI: NY* will be the most watched new drama next season, even though it will compete

against NBC's longtime hit *Law & Order* on Wednesdays at 10 p.m. Other buyer favorites include CBS' drama *Clubhouse*, ABC drama *Desperate Housewives*, WB dramas *The Mountain* and *Jack & Bobby*, Fox's *North Shore*, and *Friends* successor and spin-off *Joey*, on NBC.

Buyers pointed to a fair share of clunkers, too, including CBS sitcoms *Listen Up* and *Center of the Universe*, NBC animated sitcom *Father of the Pride*, the WB's *Drew Carey's Green Screen* and *Blue Collar TV*, and ABC drama *Lost*. ■

Spanish-Language Duel

Univision and Telemundo trade barbs as their upfront could pass \$1 billion

HISPANIC TV By John Consoli

The battle for viewers between Univision and Telemundo heated up last week, with the top executives from the rival Hispanic broadcast networks taking shots at each other.

In a media conference call prior to Telemu-

ndo's upfront, president/CEO Jim McNamara touted his network's ratings gains this season, stating that they were bolstered by the net's decision to produce its own novelas rather than buy them from foreign suppliers after

Expand Your Vocabulary. Expand Your Reach.

al•turner•tive (ôl-tûr nûr-tiv) n.
the unique media choice in a one television world
when faced with overpriced broadcast; offers reach,
hit shows, growing audiences, attractive pricing and
creative integration. *syn:* see *TNT* and *tbs*.

tbs (tê-bê-és) n.
the home of funny; laugh-out-loud comedy that
attracts hard-to-reach younger viewers.



TNT (tê-én-tê) n.
the destination for drama; compelling programming
that captivates viewers and attracts affluent audiences.



Expand your reach. Add value. Add tbs and TNT, the proven alTURNERTives.

tbs
very funny.

TNT
WE KNOW DRAMA™

Media Wire

solid growth numbers across the range of major advertising categories provide further evidence of newspapers' continued strength as a mass medium in the recovering economy," John Sturm, president and CEO of the NAA, said in a statement.

"It's clear that advertisers are recognizing newspapers as an effective national advertising medium," Sturm added. "We're encouraged that after weathering a difficult ad economy for several years, the newspaper industry is seeing renewed growth in categories like help wanted." —*Carl Sullivan*

Turner: Cable's Share Poised to Beat Broadcast

According to Turner Broadcasting's analysis of Nielsen Media Research data of the 2003-'04 season, ad-supported cable is poised for the first time to have a greater share of the TV audience than the seven broadcast networks. Ad-supported cable also beat broadcast during the May sweeps for the first time.

But according to the Television Bureau of Advertising, the broadcast networks have a higher season-to-date household rating average, with a 31.6 prime-time rating versus cable's 30.4. Still, TVB's data points to 4.4 percent ratings growth in cable.

The factors contributing to the continued growth of cable, said Turner research chief Jack Wakshlag, are the number of young viewers tuning out broadcast networks in favor of cable. The erosion of young demos, adults 18-34 and 18-49, continues across all broadcast networks, except CBS.

But it isn't as though they are fleeing TV altogether. Turner's research shows that TV usage has increased compared to five years ago, with the average viewing time per person up 2.5 hours among viewers 18-34.

Young men are watching more TV than they did five years ago or 10 years ago, and they are watching late-night TV more than they used to.

"People are under the impression that TV viewing is going down," said Wakshlag. "We want to show them what is really going on." —*Megan Larson*

they air in other Latin American countries, which Univision does.

"Next season, we will produce 100 percent of our prime-time novelas, unlike our competitor, [which] airs novelas made for foreign audiences and are re-shown here," said McNamara.

Those comments made Univision president/COO Ray Rodriguez bristle. "I don't really think it matters where a program is produced," he said. "We put on proven winners, not experiments. We get three times the ratings as Telemundo, so we must be doing something right."

Otto Padron, vp, programming and promotions for Univision, said, "Telemundo is talking about its growth, but they are at the same [ratings] level they were two years ago." He was making reference to the Univision presentation, which stated that Telemundo's share of the Spanish-language TV audience is at 21 percent, up from 17 percent last season but up just slightly from the 20 percent level of two years ago.

McNamara said Telemundo is continuing to draw Mexican-American viewers, which make up the largest component of Hispanics in the U.S. "The Mexican-American portion of our audience was 62 percent this season, compared to 42 percent last season," he said.

Despite the back and forth with Telemundo, Univision's Rodriguez said he would prefer to target the English-language broadcast networks. And Tom McGarrity, co-president of Univision sales, said, "We are poised to provide national advertisers an alternative to the high CPMs and eroding audience of English-language networks by offering mass reach, mass distribution and a growing audience more efficiently in Spanish."

Both Univision and Telemundo



Mujer de Madera, with Edith Gonzalez, is a new novela for Univision.

announced new slates of prime-time novelas, some reality and special events. Highlighting the Univision schedule is novela *Mujer de Madera* (*Woman of Wood*), featuring Edith Gonzalez, playing a woman jilted at the altar by her lover. Univision also will air two reality shows as part of a 10 p.m. Friday block, and a live music special next March honoring the late

Tejano singer Selena on the 10th anniversary of her murder. The special is being produced in conjunction with her family.

Telemundo will offer four novelas produced in house—including *Gitanas* (*Gypsies*), centered on a woman who falls in love with an outsider—along with several reality shows, new daytime fare and a series of specials produced by Emilio Estefan. One of Estefan's series is *Nuevas Voces de America*, which will feature aspiring singers living together while undergoing training by Estefan's team of experts for an *American Idol*-like competition.

Univision took in about \$700 million in last year's upfront, while Telemundo took in about \$250 million. Hispanic media observers believe those numbers can grow by 15 percent this upfront, which will push the total well over \$1 billion for the first time.

McNamara believes key growth categories in this year's Hispanic upfront will be pharmaceutical, financial and packaged goods. In the packaged goods arena, current spenders like Procter & Gamble might be persuaded to expand the number of brands they are advertising, McNamara said. A similar expansion, he added, could take place among automakers.

McNamara said that while Telemundo will sell independently from parent company NBC, "there may be some instances where they can open some doors for us." ■

Passing on High-Profile

As network schedules are set, some star-studded and -backed series are cut

TV PROGRAMMING By A.J. Frutkin

Each development season, more TV projects bite the dust than ever see air, and this year is no exception. Of course, among these unrealized shows are some of the year's highest-profile concepts—ones that broadcasters were touting only months ago.

ABC left behind the private-eye action hour

Harry Green and Eugene, starring Keen Eddie's Mark Valley. *Boomtown* creator Graham Yost's cop drama *Countdown* also got a pass. Stephen McPherson, ABC's newly appointed programming president, said *Countdown*, which had been hyped for its real-time look at the last 43 minutes of a crisis, "worked more conceptually

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 US \$199 + GST other foreign US \$319
 Please add applicable tax in DC, GA, MD, MO, SC & TN J45AW4



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 US \$199 + GST other foreign US \$319
 Please add applicable tax in DC, GA, MD, MO, SC & TN J45AWB



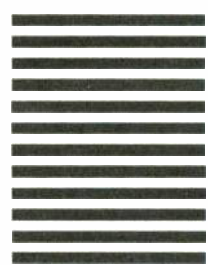
YES! I need complete media coverage. Please send me 1 year of **MEDIAWEEK** (45 issues, plus password-protected online services) for only \$149.*

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 US \$199 + GST other foreign US \$319
 Please add applicable tax in DC, GA, MD, MO, SC & TN J45AWM





NO POSTAGE
NECESSARY
IF MAILED
IN THE
UNITED STATES



BUSINESS REPLY MAIL
FIRST-CLASS MAIL PERMIT NO. 956 NORTH HOLLYWOOD CA

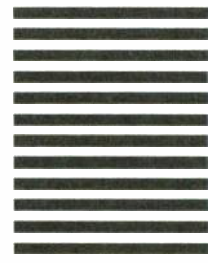
POSTAGE WILL BE PAID BY ADDRESSEE

ADWEEK

PO BOX 16569
NORTH HOLLYWOOD CA 91615-9458



NO POSTAGE
NECESSARY
IF MAILED
IN THE
UNITED STATES



BUSINESS REPLY MAIL
FIRST-CLASS MAIL PERMIT NO. 959 NORTH HOLLYWOOD CA

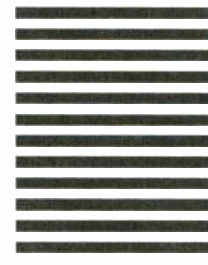
POSTAGE WILL BE PAID BY ADDRESSEE

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



Adweek Magazines Offer Complete Advertising, Marketing & Media Coverage



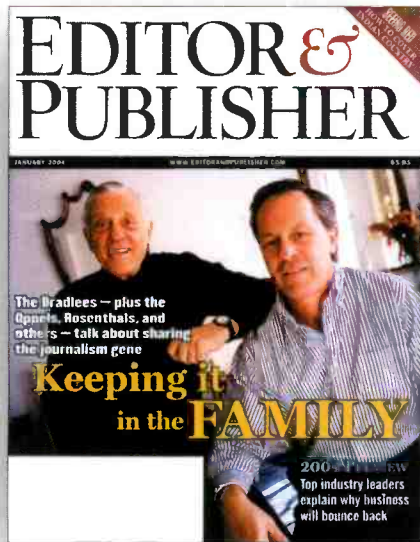
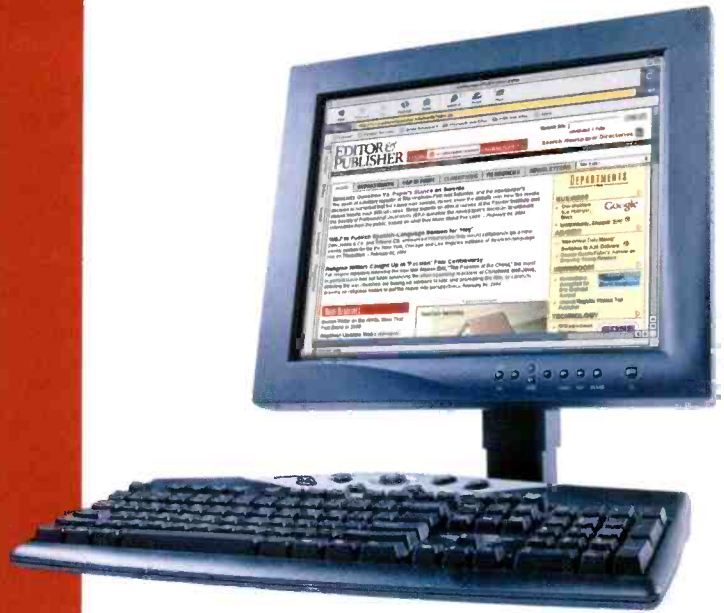
EACH SUBSCRIPTION INCLUDES:

- 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.

Hourly News.



Monthly Analysis.

Unparalleled coverage of the newspaper business.

Get top-to-bottom coverage of the newspaper business with Editor & Publisher — the industry's #1 print and online resource. You'll have round-the-clock access to E&P online, featuring hourly breaking news and inside reports on the latest developments in the newsroom, technology, financial and corporate affairs, advertising and circulation, syndicates and online journalism.

Every month, you'll receive E&P magazine, packed with industry trends, commentary and analysis that helps put the newspaper business in perspective. Monthly in print, hourly online, only Editor & Publisher brings you all the news, all the time. Subscribe today at www.editorandpublisher.com or call **1 800 562 2706**.

**EDITOR &
PUBLISHER**

www.editorandpublisher.com



SETTING:
Police Department

MONIQUE:
I hate what I'm doing.
I hate this. I want to
stop.

SIPOWICZ:
Yeah, well my experience
is, the feeling will pass as
soon as you make bail.

Great Writing.
Great Drama.

**NYPD
BLUE**



SHOW
TIMES

M-F 2 & 3PM(ET)

TM & © 2004 Turner Broadcasting System, Inc.
A Time Warner Company. All Rights Reserved.

than it did in the execution. I don't think we did the best job of bringing that to life." He added that he's still sifting through comedy pilots, including the John Stamos real-time romantic sitcom.

Over at CBS, *The Amazing Westerbergs*, a sitcom starring Chris O'Donnell, and another starring Aisha Tyler both got left behind. *Numbers*, a procedural drama from movie directors Tony Scott and Ridley Scott, and Sandra Bullock's *Sudbury*, about a family of witches, also failed to make the cut. In a blow to escapist fare, supernatural subjects fared poorly at other networks, as well. The Fox comedy *Spellbound*, about a male witch, was dropped, as was the network's remake of *Mr. Ed*.

Rob Reiner's NBC improv comedy, *Everyday Life*, about a family of therapists, also got the boot. "It was kind of out-of-the-box, and it was very good," said Kevin Reilly, the network's newly named president of prime-time programming. "It just didn't fully gel."



ABC's John Stamos project could still find life in midseason.

FRANDY TEREBRANC

Reilly added that NBC has ordered a new pilot for exec producer Paul Reiser's comedy *My 11:30*, starring Jeff Goldblum as a narcissist in therapy. "There were a couple of storytelling issues that just felt off, so we're going to adjust it," Reilly said, noting that the show could be ordered up to series as early as midseason.

The WB's *Dark Shadows* remake, from John Wells, got passed over, as did *The Robinsons: Lost in Space*, from movie director John Woo. Sources familiar with both projects said *Dark Shadows* may have been, well, too dark for the WB, while *The Robinsons* faced behind-the-scenes creative splits. But with Mark Burnett's upcoming *Global Frequency*, based on a DC Comics property, the WB isn't leaving its fantasy roots behind. "We're trying to emulate the success of *Smallville*, as opposed to the failure of *Birds of Prey* or *Tarzan*," said Carolyn Bernstein, the WB's vp of drama development. ■

Laughs Off Track

Comedies continue to fall off schedules as reality and dramas fill their slots

NETWORK TV By A.J. Frutkin

The sitcom may not be dead yet, but it continues to suffer major setbacks. Only 12 new comedies are set to launch on the six broadcast networks this fall, versus 19 last year.

What's more, broadcasters continue to cede time slots to scripted dramas and non-scripted series, slots that traditionally have been occupied by comedies. For example, in addition to *The Apprentice* joining NBC's Thursday lineup at 9 p.m., the network announced it will kick off Tuesday night with *Average Joe* and, later in the season, *The Contender*. ABC is replacing its Wednesday 8-9 p.m. comedy block with the drama *Lost*, from *Alias* creator J.J. Abrams.

Throughout the upfront presentations last week, executives at all the major networks voiced their support for scripted comedy, and they dismissed predictions of the format's eventual demise. But many buyers believe the decline of network comedy could lead to radical changes, especially as nonscripted programming draws increasingly bigger ratings.

"You've got to fish where the fish are," said Brad Adgate, senior vp/director of corporate research at Horizon Media. "Younger viewers want reality, and that has the potential to change the dynamics of television."

Indeed, broadcasters seem to be looking to nonscripted shows for their laughs. Buyers responded strongly to the comic elements in ABC's *Wife Swap* (although some believed a title change to the family-friendlier *Mom Swap* was appropriate). Stephen McPherson, ABC's newly appointed president of prime-time programming, told reporters he drew few distinctions between scripted and nonscripted series in scheduling the network's fall lineup: "We chose what was best for the network."

Likewise, Fox entertainment president Gail Berman said that a show like *The Simple Life* illustrates that the line between scripted and nonscripted genres is blurring rapidly. "We have always referred to *The Simple Life* as a sitcom. That's what we intended it to be."

Of the WB's four new comedies, two veer

far from the traditional format: the Jeff Foxworthy sketch-comedy show *Blue Collar TV* and the technologically enhanced *Drew Carey's Green Screen*. WB chairman Garth Ancier compared the Foxworthy show to *In Living Color*. "It's a chance to do something that isn't a story-form, scripted half-hour at a time when it's really, really hard to break through with a 22-minute story-form show," he said.

Although changing viewer tastes may provide the strongest reason for comedy's contin-



ABC has moved new adventure drama *Lost* into its traditional Tuesday 8-9 p.m. comedy block.

MARIO PEREZ/ABC

ued decline, technological advances have fostered the explosion of entertainment outlets, while the pool of TV writers to support those outlets hasn't grown at an equal pace. "More than anything, comedy takes gifted writing, and the one talent in shortest supply in Hollywood are writers," said John Rash, chief broadcast negotiator at Campbell Mithun.

There might also be a dearth of comic actors. From Tim Allen to Roseanne, "ABC has a huge amount of success with big personalities," said McPherson. "And I think there's a lack of that kind of talent out there."

If scripted comedy can't bounce back, broadcasters will be impacted both creatively and economically. The poor repeatability of nonscripted versus the virtual gold mine that successful sitcoms offer is sure to affect the bottom line of every network and studio.

But with eyeballs at a premium in prime time, the syndication value of a scripted or nonscripted property seems to be of little concern to viewers and buyers. "If today's *Cosby Show* is *American Idol*, that works for advertisers," Rash said. ■

Looking North

As Rep. Deal delays à la carte legislation, Canadian pricing model examined

CABLE TV By Todd Shields

The leading congressional proponent of requiring cable and satellite companies to offer consumers à la carte channel selection last week signaled he would not press the issue until after this fall's elections. In the meantime, Washington will find plenty of grist for argument on both sides of the issue, including whether Canada's example of greater consumer choice is something for the U.S. to emulate.

According to his aides, Rep. Nathan Deal (R-Ga.) decided to delay his à la carte provision in part to give Congress time to study the issue. Deal and leaders of the Commerce Committee on which he sits sent a letter to the Federal Communications Commission on May 18, calling for an in-depth inquiry to be completed by November. Questions to be addressed include how à la carte pricing might affect advertising revenue, programming diversity and cable subscription rates.

Big cable providers, which are fighting channel-by-channel choice, lost no time predicting an outcome. "An FCC study would further confirm that à la carte pricing would be very harmful to ad-supported cable networks and consumers by reducing programming diversity" and driving up costs, said the Nation-

al Cable & Telecommunications Association. Some smaller cable companies say à la carte pricing may provide relief from rising programming costs. FCC Commissioner Jonathan Adelstein, in an informal press briefing May 20, said the agency should go slow in approaching à la carte. "It would appear to raise the hurdles for new entrants and new ideas," he said.

Proponents think à la carte will bring greater choice and lower prices and aid consumers in keeping objectionable programming out of their homes. They say Canada has shown the way. However, cable officials in Canada said they offer à la carte and narrowly crafted tiers only to digital customers.

Customers in Canada must subscribe to a basic analog tier with 25 to 30 channels and rent a set-top box—at a combined monthly price of more than \$20—before they can begin selecting digital fare. At that point, selection can be impressively precise. At Rogers Cable TV, a large provider, tiers can be as narrow as one channel for about \$1.80 or five channels for about \$7 (prices stated in U.S. dollars). For comparison, expanded basic-cable packages in the U.S. average about \$40 a month for 60 to 70 channels. ■



SETTING:
New York City Sidewalk

MIRANDA:
Smart, yes, sometimes cute, but never sexy. Sexy is the thing I try to get them to see me as after I win them over with my personality.

CARRIE:
You win men over with your personality?

Great Writing.
Great Comedy.

SEX AND THE CITY
COMING IN JUNE

tbs very funny.

TM & © 2004 Turner Broadcasting System, Inc.
A Time Warner Company. All Rights Reserved.

local media

RADIO

Still Breathing

Air America ran into trouble by trying to break the rules of radio. Can it recover? BY KATY BACHMAN

It's no secret that Air America Radio, the liberal Talk radio network launched earlier this year, is struggling to survive. Top management has left in recent weeks, following the loss of several top-market affiliate clearances. But why, after arguably the biggest public-relations and press blitz the radio industry has ever seen, is the fledgling network teetering on the brink of disaster?

Trouble began two weeks after Air America's launch. Amid rumors of bounced checks, AAR, which was leasing time to clear its program schedule on two stations in Los Angeles and Chicago owned by Multicultural Broadcasting, was knocked off the air. All of a sudden, AAR found itself without clearance in two critical top-10 markets. A court order got it back on the air in Chicago through the end of April, but not in Los Angeles. It still hasn't replaced that coverage.

The hard knocks weren't over. By early May, after five weeks on the air, five of AAR's top executives had exited. The first to go, in late April, was CEO Mark Walsh. A former AOL and National Democratic Committee executive, Walsh stepped down as chief executive to take on a new role as co-founder and senior advisor. Dave Logan, vp of programming and operations, left at the same time. A week later, Evan Cohen, chairman and one of the key investors, was gone, as was vice chairman and investor Rex Sorenson. Radio veteran Jacqui

Rossinsky, executive vp of sales, also quit.

"There are a number of things I would have done differently. I learn from my mistakes. The thing about doing something that hasn't been done before is there is no book, there's no tuto-



"There are things I would've done differently... The thing about doing something that hasn't been done before is there's no tutorial." SINTON

rial," argued radio veteran Jon Sinton, AAR's president and its first employee.

The reasons for Air America's early troubles are many—and not so simple. But it all boils down to the fact that the network's founders and promoters have pursued a business plan and execution that simply do not fit the business of radio these days. It has little to do with politics, even though AAR's fundamental programming mission is to provide an opposing political voice to the chorus of conservative talk on radio and television: Rush Limbaugh, Bill O'Reilly, Sean Hannity. (AAR also strongly desires to unseat President George W. Bush this November.)

AAR's approach has involved breaking more than a few rules in network radio—and radio executives don't like rule breakers. Instead of rolling out and nurturing one show at a time, AAR hit the air with a full slate of programming it wanted stations to clear in its entirety from 6 a.m. to 11 p.m. That made getting affiliates nearly impossible. So, the network took the highly unusual step of buying huge blocks of time on local stations to get clearance in the biggest markets.

Since it is not feasible financially to sustain that strategy, AAR now is trying to recruit stations the old-fashioned way: barter. The problem is, of the 1,200 Talk stations in the U.S., most already are locked into programming several years out. "Stations have to drop [programs] in order to pick up AAR, and no one wants to take a risk," said Natalie Swed Stone, director of national radio for OMD.

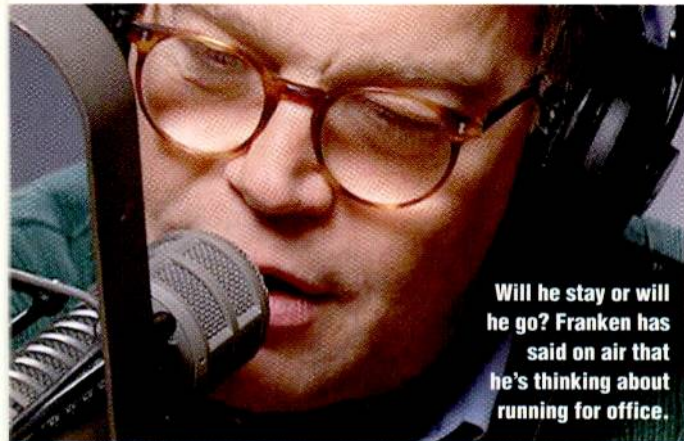
Without a strong affiliate base, including clearances in top markets, the network won't get the attention of media buyers, who will wait until AAR reaches critical mass. "You want things nailed down before launch. Are the names big enough to kick off other talent? It takes six to eight months to gauge interest from stations," said Stone.

Because of AAR's mission to help unseat the president, six to eight months is too long a time to wait. AAR had to find a way to break into the radio business literally overnight. But that's been another one of the network's fundamental business flaws: It really can't be done that way. Audiences for Talk personalities tend to grow slowly over time, taking years to get to the level of a Limbaugh or Hannity, each of whom today has hundreds of affiliates and tens of millions of listeners.

It doesn't breed stations' confidence in AAR that Al Franken, the network's lead personality, is reported to have signed a one-year contract. While AAR president Sinton insists that Franken is intent on developing his skills as a broadcaster, Franken has made noises on air about running for national office four years down the road.

"No station wants to commit to a show if the talent has made only a one-year commitment," said David Kantor, president and CEO of Reach Media, which syndicates radio personality Tom Joyner.

Another challenge is Sinton's belief in "format purity," that a station needs to air only liberal Talk programming rather than mix it up with divergent political views. "We're proving you can have format purity. Radio is not like TV where there's appointment [viewing]. Radio is more a mood-service drug, and the station you select had better provide you with that service," said Sinton, based on his experience with trying to affiliate liberal Talk hosts such as Jim Hightower. Sinton recalls that Hightower "didn't do well surrounded by



Will he stay or will he go? Franken has said on air that he's thinking about running for office.

Liberal Talkers Already On the Air

right-wing Talk.”

But Sinton's approach severely limits his network's options for affiliation, ruling out the biggest and best known heritage Talk stations in the business because those stations already carry Limbaugh, Hannity, O'Reilly, Laura Ingraham, Mike Gallagher and other non-liberal hosts.

“I don't see why AAR believes its programming should only clear stations that air a pure liberal format. Talk radio is where you go for ideas, a variety of opinion,” said Amy Bolton, vp and general manager of News/Talk for Jones Radio Networks, which syndicates liberal host Ed Schultz (*see sidebar*).

And then, there's the audience itself. Even though half the population may be non-conservative, they don't tend to be the audience tuning into today's Talk radio. A recent analysis of the Talk audience by *Talkers* magazine found that 24 percent of listeners considered themselves Republican, 13 percent Democrat, 5 percent Libertarian, 54 percent Independent and 4 percent “other.” The audience is 54 percent male, 46 percent female. To build its audience base, AAR needs to attract new listeners to the dial.

That could be tough. “Left-of-center radio in general doesn't work on Talk radio. The backbone of Talk radio is male and it's older, and that's not liberal radio's base. It's not just an extension of the audience that exists, so they have to create a new base,” said Reach Media's Kantor.

With such challenges, it would appear that Air America Radio stands little chance of making it in this business. And while many of the network's critics have dubbed it “Dead Air” America, Sinton is convinced that it is back on the right track. As he turns his focus on increasing distribution and sales, he said, he is pleased with the network's progress so far. Sinton said the network's lineup is now up to 15 affiliates, including WLIB-AM in New York (which, in the first month trend of the Spring 2004 Arbitron book, was up one-tenth of a point, from a 1.3 share to a 1.4, a promising start). Other distribution includes carriage on both satellite radio services, Sirius and XM Satellite Radio, and its own Web site. Sinton says he's close to signing traditional barter deals with seven new affiliate stations and is negotiating with another 20 stations.

“A lot of our critics pooh-poohed us when I said a year and a half ago we'd start in New York and turn the network model on its head,”



Air America may not make it very far past this fall's presidential election, but liberal Talk radio is alive and well. Several network radio companies already have rolled out liberal Talk hosts in national syndication—they're just doing it one personality at a time.

In January, Jones Radio Networks syndicated Ed Schultz, host of *The Ed Schultz Show*. Broadcasting out of KFGO-AM in Fargo, N.D., Schultz already has attracted 30 affiliates, including KPOJ-AM in Portland, Ore., and WCHL-AM in Chapel Hill, N.C., where he shares the signal with several other shows in Air America's lineup.

In April 2003, Fox News Radio syndicated veteran radio personality Alan Colmes, the liberal half of the *Hannity and Colmes* cable news show on Fox News Channel. *Fox News Live with Alan Colmes* airs 10 p.m. to 1 a.m. and recently reached the 60-station milestone.

Although he's been on local radio for several years, Michigan personality Thom Hartmann is getting more attention by offering listeners “uncommon sense from the radical middle,” from noon-2 p.m. He airs on a handful of affiliates, including WTKG-AM, a Clear Channel Talk station in Grand Rapids, Mich. “The buzz in the industry now is that momentum and consumer curiosity have built to where the coming years will see a whole raft of new liberal Talk shows appearing on the waves across America,” Hartmann predicted in a paper published on www.CommonDreams.org.

If these new counterpoints to conservative political Talk take off, expect other radio companies to pile on. “It's early in the game right now,” says Amy Bolton, vp and general manager of News/Talk for Jones Radio Networks. “Over the next year, it will start to grow. Listeners are calling liberal Talk a refreshing change.” —KB

Sinton said. “People said you can't do that, you have to pay your dues. Just because it hasn't been done doesn't mean it can't be.”

One of the first things Sinton did when trouble broke out was to cut 20 people from the sales staff in Los Angeles and Chicago, where the network no longer had affiliates. A much trimmer sales staff of four now operates out of New York under Leon Clark, director of sales. John Manzo, a Clear Channel-trained radio programmer from WJNO-AM in West Palm Beach, Fla., who was the producer for Randi Rhodes, AAR's afternoon drive host, handles programming, network operations and production. He shares programming duties with Shelley Lewis and Lizz Winstead, who, in addition to hosting the 9 a.m.-to-noon slot, supervises the comedy writers, a couple of news writers and pro-

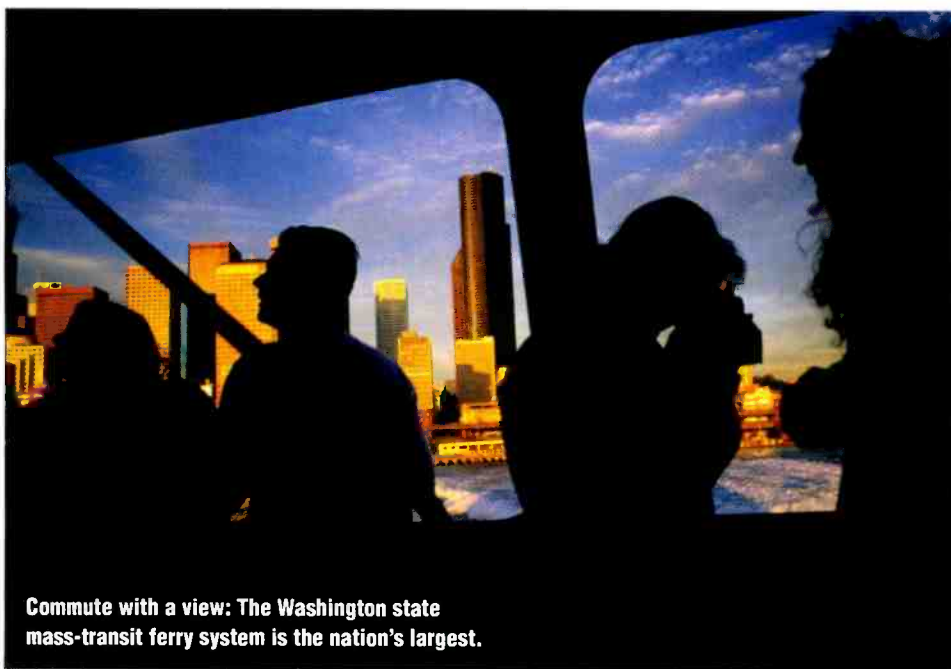
gram producers.

Sinton credits the network's unprecedented press coverage—even its recent negative press—in establishing a network brand and helping him regroup. “Would you trade almost \$20 million in earned media?” he asked. “We debuted with a level of awareness that people wait years to garner. Even when we were knocked off the air, we got so much media attention that it prompted other broadcasters that we probably would not have contacted to contact us.”

Sinton seems to understand, now that the company has cheated death so early in life, that it's all about the business. “Without a solid radio business foundation, the politics simply don't matter,” he said. “It's about both. There are two sides to politics, and there is only one represented on the radio.” ■

market profile

BY EILEEN DAVIS HUDSON



Commute with a view: The Washington state mass-transit ferry system is the nation's largest.

Seattle-Tacoma

THE PUGET SOUND REGION IS WELL KNOWN FOR ITS HIGHLY EDUCATED AND SKILLED work force, but the greater Seattle metro area has not had a comprehensive mass-transit system to get workers and residents to and from their destinations quickly. With hour-plus commutes not uncommon, a

controversial plan is underway that proponents say could help ease traffic congestion on area highways. Local leaders broke ground on the Central Link light-rail project last November. The initial phase of the plan will cost an estimated \$2.1 billion.

That price tag is a key sticking point for some detractors. The region was hit harder than most following the terrorist attacks of Sept. 11, 2001. Boeing, a major employer, slashed tens of thousands of jobs and relocated its headquarters from Seattle to Chicago. Although the market has begun a slow comeback, it has not reached anywhere near its pre-9/11 health.

Local media have felt the sting as well. TV execs say national business is off so far this year, but local advertising is fairly robust. The Seattle-Tacoma TV market ranks No. 12 in

the nation, with 1.69 million homes.

Belo owns NBC affiliate KING-TV, the market's perennial leader, along with Independent station KONG-TV and 24-hour news channel Northwest Cable News (NWCN). While some dominant stations in other large cities have watched market share slowly erode, KING is "at its strongest market position ever"

in both revenue and ratings, says Dave Lougee, president and general manager of Belo's three Seattle TV properties.

"This market is smart and educated. NBC programming lines up very well with that, as does good journalism," adds Lougee. KING also carries the syndicated *Oprah Winfrey Show*, *Dr. Phil* and *Ellen DeGeneres*.

KING also has a joint sales agreement with Paxson Communications' KWPX, which rebroadcasts KING's evening and late newscasts. Sister station KONG had the top 10 p.m. news in households during the February sweeps. "That has been a very big growth vehicle for us," says Lougee, adding that KONG will jump into morning news in August.

The market's No. 2 station overall is ABC affiliate KOMO-TV, owned by Seattle-based Fisher Broadcasting. However, KOMO finished third in late news in the February sweeps because of the continuing weakness of ABC's prime-time schedule, says Dick Warsinske, KOMO senior vp/gm. KOMO expanded its midday news to a full hour, from 11-noon, after the network cancelled soap *Port Charles*.

Warsinske says he is excited about the addition of *The Jane Pauley Show* this fall as KOMO's new evening news lead-in at 4 p.m. Currently, KOMO airs *Who Wants to Be a Millionaire* and *Pyramid* in that hour. Warsinske says KOMO-TV and sister News radio station KOMO-AM now share news resources.

Tribune Broadcasting owns Fox affiliate KCPQ and WB outlet KTWB. KCPQ produces an hour-long 10 p.m. news against KONG's half-hour news. (KONG airs a sports recap show at 10:30 p.m.) Pam Pearson, KCPQ and KTWB vp/gm, says KCPQ remains the 10 p.m. news leader in adults 25-54 with a 2.4/7 in the February sweeps, compared to KONG's 2.0/5.

KCPQ plans to make Christine Chen, now anchor of its three-hour morning news, late-news anchor on June 1. Current 10 p.m. anchor Leslie Miller will leave the station when her contract expires at the end of May. KCPQ also hired new sales director Paul Rennie at the beginning of the year and restructured its sales department. Rennie had been general sales manager at WRTV-TV, McGraw-Hill Broadcasting's ABC affiliate in Indianapolis. This fall, the Tribune duopoly will acquire syndie shows *Malcolm in the Middle* and *Yes, Dear*.

NIELSEN MONITOR-PLUS

AD SPENDING BY MEDIA / SEATTLE-TACOMA

	Jan.-Dec. 2001	Jan.-Dec. 2002
Spot TV	\$300,179,990	\$314,085,450
Local Newspaper	\$227,809,370	\$252,348,700
Spot Radio	\$160,803,000	\$141,816,840
Outdoor	\$46,714,968	\$42,268,138
Local Magazine	\$12,179,960	\$12,885,110
Local Sunday Supplement	\$8,061,500	\$8,774,330
Total	\$755,748,788	\$772,178,568

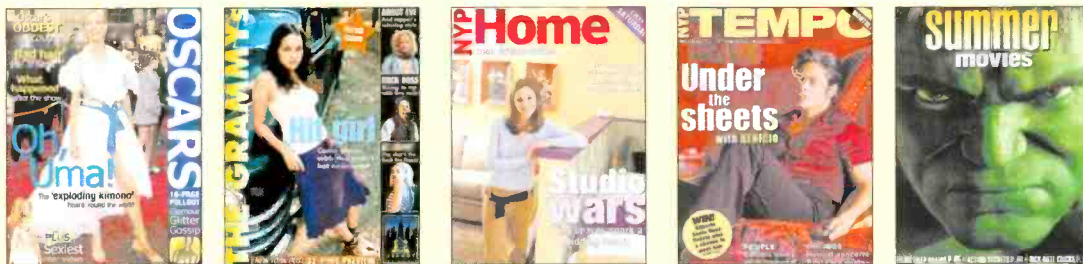
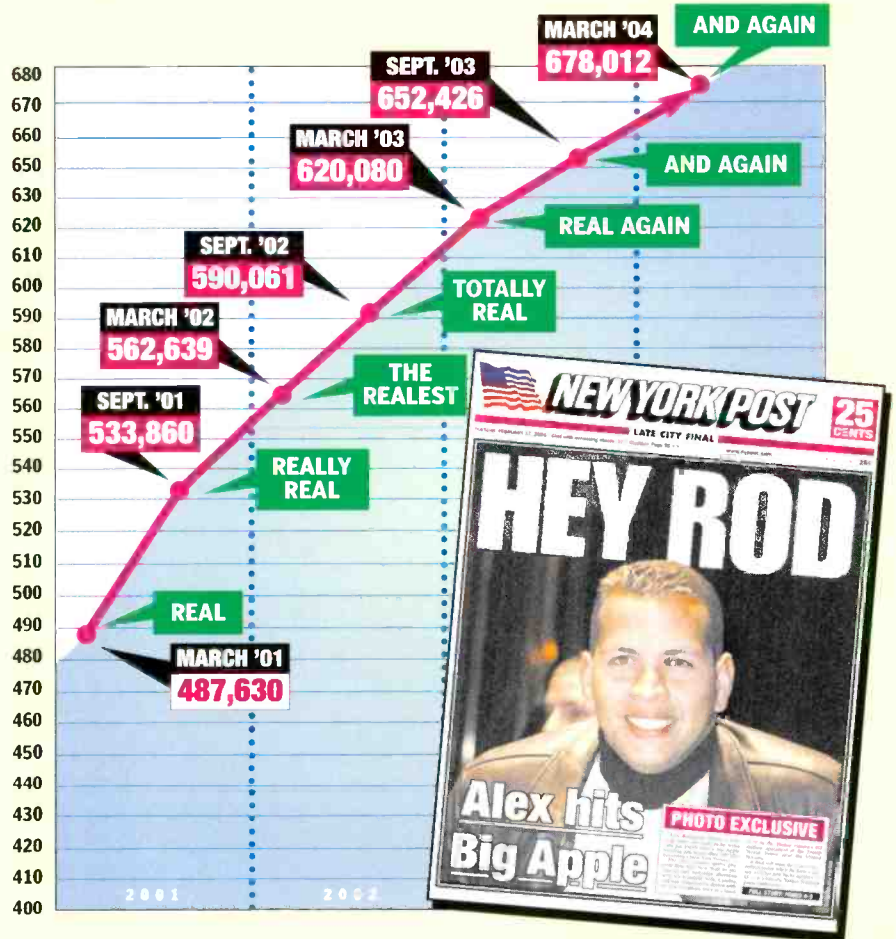
Source: Nielsen Monitor-Plus

REAL GROWTH, REAL INNOVATION

The New York Post's daily circulation now stands at 678,012, up another 9.34 percent*

Such **REAL** growth is driven by **REAL** exclusives and **REAL** innovations.

All this **REAL** excitement can be harnessed for your advertising message utilizing our premium positions and our incredible roster of specially targeted advertising sections.



So for a **REAL** creative addition to your ad's media plan, contact Pat Judge at 212-930-8230

You'll be **REAL** glad you did.

NEW YORK POST

*Audit Bureau of Circulation, period ending March 31, 2004, subject to audit

who needs:

dueling decorators

faux finishes

toile

feng shui

recessed lighting

tassels

neoclassic design

stenciling

accent pillows

before and after



times change.
great tv doesn't.

Watch "Sanford & Son" on TV Land.





Too Old for *The O.C.*

It's almost sad to think I have such strong feelings about a television program to the extent that I would feel offended when it is criticized. But it hurt when I read the disapproving words about Fox's *The O.C.* [Mr. Television, May 3], and so I feel obliged to defend what has become my Wednesday-night addiction.

Your first instinct was right: Your age is the reason you don't like *The O.C.* Its target demo is not middle-aged men. It is about high school students and teen drama; you are not expected to like it. Although I am only 23 and I have never seen an entire episode of *Dallas*, *Knots Landing* or *Dynasty*, I know all the characters were not teenagers. And although *The O.C.* does have its fair share of adults, these are not your typical adults. The adults on this show have similar traits to the children and sometimes demonstrate less maturity.

As for the comparison to Fox's *Beverly Hills, 90210* and *Melrose Place*, I think this is one of the only valid arguments you made. It makes sense that, since you liked these programs, you would assume that you would like *The O.C.* The problem is that somewhere over the four years where *90210* left off and *The O.C.* picked up, you got old.

90210 had the same cardboard cutouts, the same "obtrusive" music, and same outlandish plots that you criticize *The O.C.* for having. The hunk (Dylan), the nerd (Andrea), the jock (Steve) and the innocent babe (take your choice) all lived in the same

mansions, went to the same unbelievable high school, and basically dealt with the same typical teen problems.

The most telling sign of your age was when you used the word "obtrusive" to describe the music. I have several friends who have downloaded the soundtrack and listen to it on a daily basis. However, I will admit that Ryan does get into a few too many fist-fights, especially for his size. But he has calmed down the past few weeks, only to have unexpected characters throw the punches instead. As for the acting, it's basically a nighttime soap; we don't expect award-winning acting. I will give you Peter

Gallagher, but I would go after the eyebrows, not the hair.

I will unashamedly admit that I shed more than a few tears during the final episode, even though in reality, Ryan was only moving 45 minutes away. And I am very eager for *The North Shore*, which I consider *The O.C.*'s *Melrose Place*, to hit Fox. You are correct to award congratulations to Fox for its new hit because it is appealing to its target audience, which, unfortunately, does not include you.

Emilie N. Hanson
Assistant Media Planner, Fablgren
Columbus, Ohio

Mediaweek welcomes letters to the editor. Address all correspondence to Editor, Mediaweek, 770 Broadway, New York, NY 10003 or fax to 646-654-5368 or e-mail to mburgi@mediaweek.com. All letters subject to editing.



EDITOR'S NOTE

My Problem With the New 'Prime Time'

I'm more than a little concerned to hear all this talk of the new "prime time" from online media purveyors. They've all come to the realization—now that they're actually using valid stats and research—that Web usage is at its highest during the daytime hours, as worker bees across the country surf while they get their real jobs done. That online "prime time" is also where Web sales execs plan to cram ad messages to reach us all from noon-3 p.m.

I don't know about you, but I'm pretty busy when I'm at work. And I will have no tolerance for being pestered in some newly intrusive way when I'm searching for the information I need on the Web. Anyway, aren't there already enough ways to reach me? My phone now regularly buzzes at me with unwanted text messages—half of them in Spanish, no less. And the milk carton on my fridge no longer performs a public service by advising me of a missing child; it's now trying to get me to go to the nearest Great Adventure this summer. Enough, already. —Michael Bürgi

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

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

Publisher: Linda D'Adamo

Regional Sales Directors: Midwest: Tina Balderas
Western: Jacki Leigh
Print Category Manager: Sandra Dent
Account Managers: NY: Liz Irving, Kevin Johnson,
Colleen Kurrus LA: Jerry Sletteland
New England: Liz Irving

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

Special Projects Mgr: Melinda Kmetz

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
Online Address: www.adweek.com/adweekconf

Director of Operations: Adeline Cippoletti
Production Director: Elise Echevarrieta
Production Mgr: Cindee Weiss
Asst Mgrs: Noah Klein, Craig Russell
Production Coordinator: Eileen Cotto Asst: Michelle De Roche

Vice President/Marketing:
Mary Beth Johnston

Vice President/Sales:
Randy McDowell

Senior 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 Holdreth (Retail), John Kilcullen (Music & Literary),
Richard O'Connor (Travel, Performance, Food Service & Real
Estate/Design), Michael Parker (Marketing/Media & Arts)
Vice President Joanne Wheatley (Information Marketing);
Karen Palmieri (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 Sommer
Vice President/Communications Deborah Patton
Vice President/Licensing and Events Howard Appelbaum

Introducing the Broadcasters' Initiative

Forty years ago, Americans began taking down their TV antennas and severing broadcasters' direct

link to television audiences. Since then, the cable industry—the middlemen who replaced us—have created more than \$300 billion of value for themselves.

We think it's time for viewers to come back home—and for broadcasters to reclaim control of our industry.

Changes in technology have given broadcasters the ability to provide the American public with every popular TV channel, without the middlemen and at a more reasonable price. We intend to take advantage of that technology.

Owned by broadcasters, for broadcasters, the Broadcasters' Initiative provides a real benefit to the American public and a means for all of us to get back in the game. By working together, we can provide multi-channel, high-definition video to every American home at a fraction of the cost of cable.

This time, we control our destiny. If we join forces, every station in America—from the largest network-owned station to the smallest independent—can own its share of the future.

We've been away too long. American television is coming home.

For your share of your future, call the Broadcasters' Initiative at 317.684.6530, or send e-mail to jsmulyan@emmis.com.



Yours Truly,
Jeff Smulyan

Chairman, Emmis Communications
Chairman, Broadcasters' Initiative

Founding partners:

Barrington Broadcasting Co.

Citadel Communications Co.

Clear Channel Communications

Emmis Communications

E.W. Scripps Co.

Fisher Broadcasting Co.

Media General

Meredith Corporation

Nexstar Broadcasting Group

Prime Cities Broadcasting Inc.

Raycom Media

Sunbelt Communications Co.

Now on board:

Acme Communications Incorporated

Bahakel Communications

Cedar Rapids Television Company

Equity Broadcasting Corporation

Granite Broadcasting Corporation

Grant Broadcasting

Jefferson Pilot Communications Company

Max Media

New Vision Television

Pappas Telecasting Companies

Quincy Newspapers Inc.

Saga Communications

Sarkes Tarzian Inc.

Smith Broadcasting

Whiz Media

Woods Communications Group



OPINION
SEAN CUNNINGHAM

Raise the Bar

Want more out of TV right now? Follow the viewers

IT'S TIME WE RAISED our expectations of television.

Tremendous untapped selling power is there for the taking in America's largest medium. That theme has echoed throughout meetings I've had with agencies and advertisers in the past few months. While they embrace more media options than ever and relentlessly pursue novel ways of connecting with target consumers, they're asking more of television.

The fact is, advertisers need TV more than ever. And they need it to do more for them. They need TV to deliver real connections with viewers, in repeatable ways at affordable costs, for longer periods of time.

Advertisers have to sell to a world that won't sit still. They need to sync up marketing, promotion and media to get particular people to buy their brands in specific markets, neighborhoods and stores. They know that timing is everything in talking with consumers. An on-the-go America with ever-expanding options means that if you want advertising to build your brand, you have to truly connect with me when I'm open to receive the message, and I'm feeling the needs your brand promises to fulfill.

On the eve of the upfront, while the press has focused on the movement of money, agencies are focused on the movement of viewers, who have remade television to their own tastes. This audience migration is the critical area of focus, and it should be—it is changing television everywhere, for all time, and for the better. TV gets more powerful as viewers realign into channels where you can more self-evidently connect with them.

From a planning perspective, seizing advantage in TV now means approaching the medium the way viewers do—it's one TV world to them—and interchange broadcast with cable programming options on a target-specific basis.

The steady redistribution of audience from broadcast to cable has emerged as the TV vitality story. We've passed the tipping point on audience migration. Cable ratings are up while broadcast is down for all key targets. And cable's reach either equals or surpasses broadcast reach on short- and long-term bases across all demographics. From a pricing standpoint, the math is simple: Cable is increasingly a more-for-more proposition, while broadcast is increasingly about paying more for less.

From a viewer-connection standpoint, the choice is even clearer. The 2004 How People Use TV study, conducted by Knowledge Networks/SRI, showed that consumers across demographic lines give higher marks to

cable programming and brands on critical attributes such as loyalty, anticipation, best programs, appointment TV, attention to advertising and purchase inclination.

Using cable interchangeably with broadcast produces the "more" that advertisers should expect from national TV: more weeks of advertising, more brands on TV, more promotional air cover and more target consumers engaged. That's for starters. Add to that the ability to reverse any recent television concessions to competitors, a return to a richer copy mix, and a lower percentage of delivery in downscale broadcast-only homes, and you have a prescription for boosting brand attention in the age of consumer control.

One proven way to increase chances of getting "prime time" with consumers is to be on the air more consistently with compelling messages. Increasingly, compelling means the right message at the right time and in the right locations. We live and shop on a local basis: The neighborhood is where the action is. The same is true of media: It's local at the point of engagement.

Technology and service advancements have made it easier than ever to buy TV on the same DMA-, neighborhood- and store-specific bases that product distribution and promotion are planned. For advertisers, viewer connection translates into competitive advantage when target consumers take action at retail. Generating this advantage starts with deepening the definition of "local" in television, from DMA down to neighborhood.

Agencies are devoting considerable resources to campaigns based on touch points in consumers' lives, insights that are intrinsically sub-national. In the past four years, the number of DMA interconnects—providing one-order/one-bill service for local buying—has increased tenfold. A month from now, all DMA-based cable systems will operate on a 100 percent EDI invoicing basis.

A smart businessperson unencumbered by long-held maxims of a bygone television age invests where the market is growing and returns are already being delivered. In media, that means where the high-potential audience is actually paying attention—increasingly, branded programming on cable networks.

Following the viewers makes perfect media sense; it also makes perfect sense to advertiser procurement and purchasing officers. ■

Sean Cunningham, CEO of the Cabletelevision Advertising Bureau, can be reached at seanc@cabletvadvertising.com.

We are introducing full motion color TV ad capture, expansive Hispanic coverage and groundbreaking web-based delivery, *Because you need information at its best.*

TNS Media Intelligence/CMR is proud to launch our next wave of initiatives. We continually invest in improving our media intelligence in ways that impact your success. Like our new 10-frame per second full-motion color TV ad offering, unmatched in the industry. We keep widening your competitive view, as with our expansive, multimedia Hispanic coverage. And, understanding your changing needs, we're introducing our powerful suite of web-based solutions to deliver the data you need when, where and how you need it. We won't stop here. Because at TNS Media Intelligence/CMR, there's no stopping our commitment to information at its best.

Calendar

The New Generation Latino Consortium will host its inaugural **NGLC Media, Marketing & Entertainment Conference** May 26 at the Harvard Club in New York. The focus will be the new-generation Latino audience and its impact in the fields of media, marketing and entertainment. Herb Scannell, MTV Networks Group president and Nickelodeon Networks president, will keynote. Contact: 212-967-8267.

American Business Media will present "**Taking the ROI Initiative,**" a one-day session for publishers and media buyers, June 3 at the Westin Times Square in New York. Panelists will include executives from Starcom, Mediaedge:cia and ZenithOptimedia. Contact Jane O'Connor, 212-661-6360, ext. 3332.

Magazine Publishers of America's Independent Magazine Advisory Group will host the first **Magazine Leadership Forum for Independent Publishers** June 21-23 at Northwestern University in Chicago. Contact: 212-872-3755 or visit www.magazine.org/independent_publishers.

Interp will host a conference titled **Mid-Year 2004 Radio Symposium: Solving New Industry Variables** June 22 at the Grand Hyatt in New York. Topics will include radio advertising's return-on-investment and growth opportunities, major business trends, pacing, pricing and inventory, EDI and indecency rulings. Visit www.radiosymposium.com.

Mediaweek will host the **2004 Media Plan of the Year Awards**, honoring the best plans in the major media categories, at a gala reception and luncheon June 24 at New York's W Hotel. Visit www.mediaplanoftheyear.com.

In Search of Business: How to Develop and Integrate Search Engine Marketing Programs, a one-day seminar presented by Adweek Magazines and The Laredo Group, will be held July 15 at the Westin New York at Times Square. Contact www.insearchofbusiness.com or call 888-536-8536.

inside media

NEWS OF THE MARKET

AmEx Titles Take On Aussie Tourism

American Express Publishing Corp. has inked a deal with the Australian Tourist Commission that will include an exclusive ATC advertising buy to run across all AmEx titles, as well as joint online and direct-mail marketing efforts aimed at travelers to Australia. The campaign will launch in the June issue of *Travel + Leisure*, the July edition of *Food & Wine*, the September issue of *T+L Golf* and the October issue of *Departures*.

Hamptons, Vineyard to Get Local Cable Net

Besides beachgoers, Memorial Day Weekend also will bring a 24-hour cable TV network with original local programming to the Hamptons of Long Island and Martha's Vineyard, Mass. Plum TV, founded by Nantucket Nectars creator Tom Scott, film producer Cary Woods and NBC veteran Chris Glowacki, will launch May 28 and be carried on Cablevision systems in the Hamptons and on Adelphia Cable on Martha's Vineyard. The channel's flagship program will be *The Morning Show*, a two-hour talk show broadcast from multiple local townships. Sponsors will gain exposure through long-form promotional programming, embedded content, product placement and mentions in the Plum ticker, which provides local weather, beach and event information. Network executives anticipate a nightly audience of 425,000. Plum TV is the second such venture by the group, which launched Nantucket (Mass.) TV in May 2002.

BET Backs Switch to LPMs in Top 10

While Don't Count Us Out, the coalition of black and Hispanic political and community leaders, Fox TV and other broadcasters, recently blasted Nielsen Media Research's local people meter system for undercounting minorities, cable network BET last week stated its support of the switch to LPMs in the top 10 markets. In a prepared statement, Debra Lee, president and COO of BET, said: "We don't understand why some broadcasters would oppose any method of truthfully tracking what viewers are and are not watching, regardless of their ethnic background." Viacom-owned BET, which targets blacks, has seen its ratings go up under the new ratings system.

Arbitron Response Rates Dip Again

Response rates for Arbitron's radio-listening diaries continued to slide in the Winter 2004 survey, dipping to 32.1 percent from 33.9 per-

cent a year earlier, a difference of 1.8 points. And though the number of diaries returned was actually up 0.5 points from a year ago, to 56.6 percent, the bottom line is that fewer people agreed to participate in the surveys. Arbitron's consent rate declined 3.5 points, from 59.8 percent in Winter 2003 to 56.3 percent in Winter 2004. To stem the slide, Arbitron has added several new survey treatments, including increased premiums, especially for households in lowest-response-rate markets and among black, Hispanic and young male households.

Fine Living Teams With Dwell for Series

Scripps Networks' Fine Living channel has partnered with *Dwell* magazine to produce a new TV series for fall. The series, as yet untitled, will be an on-air extension of the independent lifestyle magazine, focusing on "what it means to be a home in the modern world," said a statement from the two media properties. The series will profile modern design and architecture, with their penchant for light, simplicity and comfort, by looking at homes and the people who create them.

AURN Jumps On Crunk Trend

American Urban Radio Networks has launched *CrunkRadio*, a two-hour weekly hit-driven music program featuring the Southern-inspired, hard-hitting sub-genre of Rap known as Crunk. The show is hosted by the king of Crunk, producer and recording artist Lil' Jon (aka Jonathan Smith), and Atlanta-based radio personality Emperor Searcy. The show launched on 17 stations, including Clear Channel's WHRK-FM in Memphis, Tenn., and KATZ-FM in St. Louis, and On Top Communications' WWHV-FM in Norfolk, Va.

WNDS Sold to New TV Group

ShootingStar Broadcasting has agreed to acquire the assets of WNDS-TV, the Derry, N.H.-based independent station serving the Boston DMA, from CTV of Derry for undisclosed terms. To finance the transaction, ShootingStar formed a new company with its equity partner, Alta Communications of Boston. ShootingStar president Diane Sutter will serve as president/CEO of the new entity. Sherman Oaks, Calif.-based ShootingStar previously formed a partnership to acquire and operate KTAB-TV, the CBS affiliate in Abilene, Texas, which it recently sold to Nextstar Broadcasting. ■

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 dis-**

play 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.

ACCOUNTING SERVICES

Robert A. Goodman & Co., LLP
Certified Public Accountants
 Serving the Ad Industry for Over 30 Years
 52 Vanderbilt Ave, NYC (212) 687-4890
 Visit us at www.goodmanllp.com

ART/DESIGN SERVICES



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

AWARDS

Do you have an award winning website?
 Enter and see www.webaward.org

Enter your best work in Advertising & Design.
www.creativity34.com

Catch a Creative Genius
ADWEEK CLASSIFIED

COPY/CREATIVE

www.CreativeCopywriter.com
 732.571.9672

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

COPYWRITING

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

MARKETING SERVICES

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

MARKETING SERVICES



www.usastudios.tv | 800.USA.3821

TV & RADIO SPOT DISTRIBUTION
 the one source for maximum online coverage

MEDIA BUYING & TRAINING

Media Buying Software
www.mottertsystems.com

www.mediabuyingacademy.com

MEDIA SEMINARS

NY/Chic/SF/Atl/Orl/LA (212) 704-9965
paragonmedia.com/mediaseminars.html

RADIO COMMERCIALS



we write + produce
 410 974 8887 www.flyingbrickradio.com

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.

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

Sarley, Bigg & Bedder
www.sarley.com

RADIO COMMERCIALS

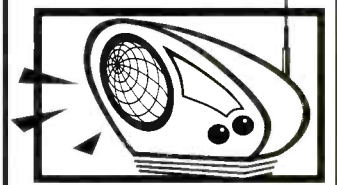
RADIO X
 X MAKES IT EASY
 626.398.5790 (L.A.)

Sarley, Bigg & Bedder
www.sarley.com

THE NEXT GENERATION OF GREAT RADIO.

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

www.wadio.com



World Wide Wadio
 HOLLYWOOD

LA: 323 987 3399 · NY: 212 768 9717

SWEEPSTAKES

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

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

URBAN MARKETING SPECIALISTS

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

VOICE OVER TALENT

allamericanvoice.com - voice & production

THREE AUDIENCES FOR THE PRICE OF ONE

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

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

REACH YOUR AD COMMUNITY
ADWEEK MAGAZINES

OFFERS & OPPORTUNITIES

BUSINESS OPPORTUNITIES

Bring your products to retail!

10 year old Product Development company with distribution in 40,000 + Food, Drug, and Mass chain stores seeks joint venture/licensing deal to utilize their distribution. If you want your product to benefit from our expertise, contact us at (888)547-8446 ext 127 for more information.

NOTICE

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

EMPLOYMENT

Connecticut-based Sport Luxury Brand Company

with a 100 year brand history has an opening for an experienced **Marketing Services Manager** with a mentoring management style to lead its dynamic in house marketing communications department. The successful candidate will have high end collateral experience, print production knowledge and come from a luxury goods or apparel background. The company also seeks an **Account Executive** for the department with high end collateral experience, strong project management and print production skills from a luxury goods or apparel background. Extensive corporate benefits, casual environment, on site gym.

Please respond to:
hhinds@crosspointpartners.com
or 203 856-6555

Copy Pro Par Excellence

Dynamic mid-sized NYC ad agency within the WPP Group seeks that hard-to-find freelance copywriter who's great on developing & expanding concepts, writes headlines that are edgy & crisp, & composes equally compelling ads. Samples must confirm exp & talent. Salary reqs a must.

Fax resume to Ann Forman at:
212 818-0120

SWEET

Mid-sized SoHo based ad agency looking for aggressive **account executive** with packaged goods experience to work on chocolate candy bar account with a great mix of television, promotional print and innovation marketing challenges. Successful candidate will also have the opportunity to work on new business. Potential for rapid promotion to account supervisor as new business is added to portfolio. Client side experience a plus. Come join us soon and start enjoying summer Fridays, SoHo bars, and a great career booster.

Rush resume and cover letter to
smckee@uniworldgroup.com.

SALES ASSISTANT

Must have some advertising or magazine experience. Qualified candidate must be self-starter with a positive attitude, have strong organizational and communications skills. Working knowledge of Word, Excel, and PowerPoint necessary.

E-mail or fax resume and salary requirements to:

American Airlines Publishing
Nancy.Forde@aa.com
or 212-476-9609

EMPLOYMENT

AD SALES OPPORTUNITY

Leading trade magazine company has a top NY based inside sales position open for a dynamic, energetic self-starter. Minimum 4 years selling experience, an understanding of consumer media desired (i.e.: magazines, tv, radio, new media). Creative thinker, great presenter, hard worker with strong telemarketing skills required. Good compensation & benefits package for right person. Great opportunity, fun place to work.

Send resume & salary history to:

ADWEEK Classified, Box 3675, 770 Broadway, 7th fl.

New York, NY 10003

or email ebasket_178@hotmail.com

Creative Media Faculty

In Fall 2004, The Adcenter at Virginia Commonwealth University will be launching a creative media track to work in conjunction with art direction, copywriting, and strategic tracks. The Adcenter is ranked as one of the leading graduate programs in advertising and offers a two year masters degree to graduating students.

As media strategy is growing in stature and significance, the Adcenter is looking for an experienced professional who has demonstrated creativity, strategic foresight, and innovative approaches to media planning. We invite applicants for a nontenure-track position at the level of professor to assume a leadership role in the media track. Candidates must have 7-10 years of media strategy and media buying experience. Applicants must hold a bachelor's degree at a minimum. College level teaching is preferred. Send a letter of application, vitae or resume, and a list of references. Send materials to:

Andrea Groat, VCU Adcenter
1313 E. Main Street, Suite 103
Richmond, VA 23219.

Application review will begin immediately and continue until a candidate is chosen. Check our website at

www.adcenter.vcu.edu for more details about our program or call
800-311-3341 with questions.

Virginia Commonwealth University is an equal opportunity/affirmative action employer. Women, minorities and persons with disabilities are encouraged to apply.

Account Executive

Agency in Northern VA seeks candidate with 3-5 years account service experience for fast food client. E-mail resume and salary requirements to AdvertAE@aol.com or fax to 703-830-5344.

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.

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

RATES for Employment and Offers & Opportunities

1-800-7-ADWEEK

Classified Manager: Karen Sharkey Classified Asst: Michele Golden

MINIMUM: 1 Column x 1 inch for 1 week: \$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 filled prior to closing, ads will be held for the next issue. Classified is commissionable when ad agencies place ads for clients. **No proofs can be shown.** Charge your ad to American Express, Mastercard or Visa, ADWEEK CLASSIFIED, 770 Broadway, 7th fl. New York, NY 10003. 1-800-723-9335 Fax: 646-654-5313.

HELP WANTED

SENIOR COPYWRITER

MARKETING / USA WEEKEND MAGAZINE / NEW YORK, NY

RESPONSIBILITIES: USA WEEKEND is looking for a Senior Copywriter to write and oversee all copy for media kit and presentation material, in-book advertorials and sell sheets for promotional programs, special issues and events. The Senior Copywriter reports to the Marketing Manager and works closely with the marketing and ad sales teams to produce compelling media copy targeted to client segments; works with research and other internal experts to identify which magazine benefits should be promoted; provides conceptual thinking, creative techniques and persuasive skills in writing while ensuring the work produced is accurate, engaging and grammatically correct; stays current with communication strategies and solutions.

QUALIFICATIONS: Minimum five years' experience producing effective copy for a magazine; a bachelor's degree, excellent time and project management skills; the ability to work and contribute to a team environment, and a solid understanding of branding and how copywriting supports the brand.

THOSE QUALIFIED AND INTERESTED SHOULD FORWARD A SELF-NOMINATION FORM & RESUME TO:

**USA WEEKEND Magazine, ATTN: SC
Human Resources Department
7950 Jones Branch Drive, 2nd Floor
McLean, VA 22107**

E-mail: HRdept@usaweekend.com FAX (703) 854-2124

USA WEEKEND Magazine is an Equal Opportunity Employer. We value diversity in our workforce and encourage those of diverse backgrounds to apply.

Director of Interactive Marketing - JetBlue Airways

Reporting to the VP, Sales and Marketing, the Director, Interactive Marketing will be responsible for all areas of revenue generation and customer service through interactive channels. As a member of the JetBlue's Sales and Marketing team based in Queens, NY, the Director will provide significant input to the overall direction of the airline's marketing vision.

Leading/developing an expanding Interactive Marketing team, this position's responsibilities include: managing all aspects of jetblue.com; coordinating all outbound customer communication initiatives; spearheading JetBlue's online advertising/search efforts; handling online promotional partnerships; overseeing TrueBlue - JetBlue's customer recognition program; analysing sales data and web metrics; and liaising with IT, Reservations, Customer Service, System Operations and other business units as required.

Requires a BBA in Marketing or related discipline (MBA preferred); a minimum 4 years' proven e-comm experience with significant web responsibilities; at least 2 years' experience leading/developing direct reports; and excellent leadership qualities through all areas of the business. Also need keen analytical skills with a clear understanding of web metrics; the verbal skills to converse at C-level; and the ability to manage multiple tactical and strategic projects within time and budgetary deadlines. Significant travel required, as is willingness to be on-call for emergency management. **Apply only at jetblue.com.**

*MasterCard
International*



MasterCard International, with headquarters in Purchase, NY is a global payments company with one of the world's most recognized and respected family of brands. We are dedicated to helping more than 23,000 financial institutions support distributions of over 800 million credit and debit cards worldwide.

Director, Advertising for Latin America - "Priceless"

The successful candidate will be responsible for partnering with Latam key markets (Brazil and Mexico) to manage brand building consumer communication initiatives (including credit, debit, promotions, and sponsorship). A primary function of the position will be to develop integrated marketing plans leveraging MasterCard cross functional teams that support brand positioning and country-specific business objectives. In addition, managing the global agencies, McCann Erickson and Universal McCann, on creative strategies, program execution, media planning and budget compliance and partnering with MasterCard Miami to manage regional marketing initiatives and share global best practices. Analysis of consumer tracking research and other research required to manage program performance.

Candidates must possess a Bachelor's degree with extensive experience in brand development, strategic planning, market research tools and advertising at a consumer marketing organization or advertising agency. Global advertising experience is a plus. Effective leadership, diplomacy, negotiation, presentation and analytic skills are essential. Six to eight years of extensive experience preferred. Proficiency/ fluency in Spanish and/or Portuguese is a must.

MasterCard International is committed to creating a diverse work environment that values and recognizes the diversity of our employees, customers and business partners. We encourage all those who share this commitment to apply.

MasterCard International offers a dynamic work environment, competitive salary and superior benefits package. For immediate consideration, please apply directly at our website www.mastercardintl.com.

www.mastercardintl.com

Equal Opportunity Employer M/F/D/V

Looking for the perfect job?
ADWEEK CLASSIFIED

THE CONVENIENT CLASSIFIED CONTACT FORM

USE THIS HANDY COUPON TO FAX OR MAIL YOUR AD

**ADWEEK
BRANDWEEK
MEDIWEEK**

**CLASSIFIED MANAGER: KAREN SHARKEY
MAIL TO : ADWEEK CLASSIFIED 770 BROADWAY
NEW YORK, NY 10003-9595**

PHONE: 1(800) 7-ADWEEK OR FAX (646) 654-5313

REGION: East ___ New England ___ Southeast ___
Midwest ___ Southwest ___ West ___ All ___

CATEGORY _____

*FREQUENCY: 1x ___ 2x ___ 4x ___

MORE: (Specify) _____

*Not applicable to Advertising Services Categories

AD COPY (Attached additional sheet if needed) _____

NAME _____

ADDRESS _____

PHONE _____

FAX _____

PAYMENT

CHECK MASTERCARD VISA AMER.EXP.

Signature _____

Cardholder's Name _____

Card # _____ Expires _____

Culture Trends

NIelsen MEDIA RESEARCH

AD SPENDING - BUSINESS & CONSUMER SERVICES

January-December 2003

Medium	\$(000)
Cable TV	3,289,347,068
National Magazines	1,542,046,715
National Newspapers	431,651,951
National Radio	169,232,140
Network TV	2,975,822,553
Spot TV	4,133,413,936
Syndicated TV	398,158,108

SOURCE: Nielsen Monitor Plus

Bill Kuhn

(1947-2004)

In memory of our
inspired colleague
and spirited friend.

His strength, devotion,
and enthusiasm
serves as an example
for all of us.

Bloomberg

THE HOLLYWOOD REPORTER'S BOX OFFICE

THIS WEEK	LAST WEEK	PICTURE	WEEKEND GROSS	DAYS IN RELEASE	TOTAL GROSS
1	NEW	TROY	46,865,412	3	46,865,412
2	1	VAN HELSING	20,727,515	10	85,095,305
3	2	MEAN GIRLS	10,182,766	17	55,400,970
4	3	MAN ON FIRE	5,101,128	26	64,169,492
5	NEW	BREAKIN' ALL THE RULES	5,088,577	3	5,088,577
6	5	13 GOING ON 30	4,107,023	24	48,522,282
7	4	NEW YORK MINUTE	3,814,307	10	10,783,723
8	6	LAWS OF ATTRACTION	2,009,380	17	15,301,189
9	7	KILL BILL VOL 2	1,628,802	31	60,836,074
10	9	ENVY	1,042,949	17	11,899,458

For week ending May 16, 2004

Source: Hollywood Reporter

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, CD 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 41 industry categories. *Available in print, CD 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 provides detailed information on. *Available in CD 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 for. *Available only in Print.*

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

2004 THE ADWEEK DIRECTORIES

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

BEST OFFER

- | | | | |
|-----------------------------------|---|--|---|
| 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 | | |

J45AWD

Name _____

Title _____

Company _____

Address _____

City _____ State _____ Zip _____

Phone _____ Fax _____

E-Mail _____

Nature of Business _____

Payment Enclosed
(make check payable to ADWEEK Directories)

Charge my: VISA MC AmEx

Card # _____

Exp. Date _____

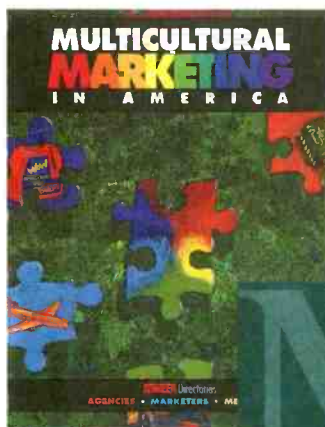
Signature _____

Add appropriate sales tax in NY, CA, TN, MA, IL, NJ, PA, OH, VA and DC.
Please add \$15 for shipping and handling.

2004 THE ADWEEK DIRECTORIES

2004 THE ADWEEK DIRECTORIES

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



Postage
Required
Post Office will
not deliver
without proper
postage.

2004 THE ADWEEK DIRECTORIES

PO BOX 17018
NORTH HOLLYWOOD CA 91615-7018

**TO ORDER:
CALL 1-800-562-2706,
FAX 646-654-5518
OR ORDER ONLINE @**

www.adweek.com/directories



2004 THE ADWEEK DIRECTORIES

Movers

MAGAZINES

Tom Harty, formerly senior vp, general manager for the Golf Digest Cos., has joined Meredith Magazine Group as vp, general manager, charged with overseeing the company's direct response and travel advertising departments as well as strategic planning, magazine development and market research functions. Elsewhere at Meredith Corp., **David Ball** was named group consumer marketing director, responsible for the titles *Country Home*, *Traditional Home* and *Successful Farming* as well as all online consumer-marketing activities and circulation development for custom titles published by Meredith, including the DirecTV program guide. Most recently, Ball was vp of marketing for Data Transmission Network.

PRODUCTION

Celeste Mitchell has joined Studio One Networks as general director of editorial and programming. A former deputy editor of *Cosmopolitan* and senior features editor at *Family Circle*, Mitchell has written and edited for magazines including *Woman's Day*, *More* and *Fitness*.

RADIO

Dan Weiner has been named vp and general manager of KTWV-FM "The Wave," Infinity Broadcasting's Smooth Jazz station in Los Angeles. Weiner joins the Viacom-owned radio group from Clear Channel, where he was station manager of Sports station KXTA-AM in Los Angeles. **Ralph Herrera** was named manager of Univision Radio National Sales in Atlanta, a division of the Katz Media Group. Herrera most recently was founder and president of the Lanza Group, an Atlanta-based Hispanic advertising and public relations firm. **Kristina Hahn** was promoted to sales manager from senior account executive at Christal Radio, a Katz Media Group rep firm in New York.

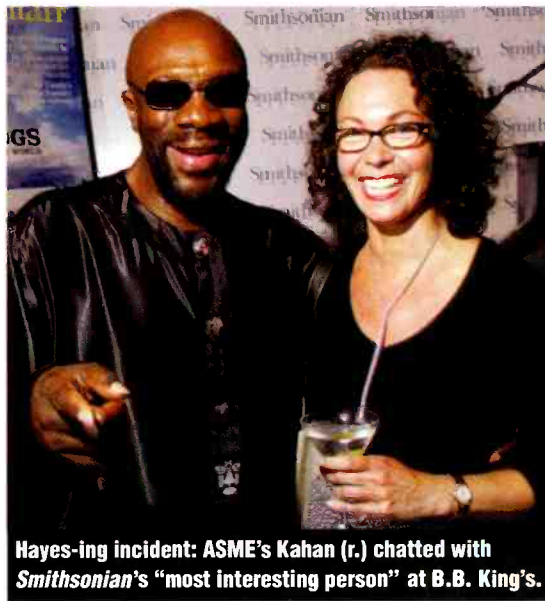
TV STATIONS

Yvette Miley was named vp of news for WTVJ, NBC's owned-and-operated station in Miami. Miley had been vp of news and director of programming for WVTM, NBC's O&O in Birmingham, Ala.

media elite

EDITED BY ANNE TORPEY-KEMPH

Quicktakes



Hayes-ing incident: ASME's Kahan (r.) chatted with *Smithsonian's* "most interesting person" at B.B. King's.

WHO KNEW ASME EXECUTIVE DIRECTOR Marlene Kahan was such a big Isaac Hayes fan? She even had the chance to tell him so at the recent *Smithsonian* bash at B.B. King's Blues Club in Manhattan, where the mag was feting the soul legend as part of its ongoing "Most Interesting Person We Know" series. Kahan chatted briefly with her idol just before *Smithsonian* publisher **Amy Wilkins** introduced the guest of honor to the audience of advertisers and media types, which also included **Artie Scheff**, senior vp/marketing at A&E Television Networks, and **Roberta Garfinkle**, publishing group specialist at TargetCast TCM. For his part, Hayes had warned Wilkins about his tendency to exceed his allotted stage time—and he was true to his word, expounding on his childhood in Tennessee and original career plan to be a doctor. But he had the crowd roaring when he told of his first meeting with *South Park* creators Trey Parker and Matt Stone about doing the voice of Chef for the Comedy Central series. "[After reading the script], I said, 'Is this for real?'" recalled Hayes. "'Y'all got insurance for this? Y'all are some crazy white

boys.'"...Word is out in Los Angeles that *Condé Nast Traveler* editor in chief **Tom Wallace** likes to play travel agent at his events, matching celebrities with the perfect getaway. For those attending the mag's recent Hot Nights event at the exclusive Spider Club in Los Angeles, Wallace chose Mexico's romantic La Casa Que Canta for starlet Juliette Lewis and the kid-friendly Montage Resort & Spa in Laguna Beach, Calif., for working mom Melina Kanakaredes, star of the upcoming *CSI: New York*. But much to the disappointment of Wallace's daughters, the editor left before *Mean Girls* star Lindsay Lohan hustled over to the party, hoping to get a souvenir travel package of her own. The next day, Wallace heard about Lohan's late arrival and

promptly agreed to send her to the new "hot list" property, Four Seasons Bahamas...**Dr. Neil Frank** is now the proud holder of the William H. Seay Award, the Belo media company's highest in-house honor, named for its late, longtime board member and presented to employees who reflect Seay's integrity, journalistic standards and commitment to community. In presenting the award to Frank, the longtime chief meteorologist at



Showered with praise: Frank



CNT's Wallace (l.) sent Lewis packing—to Mexico.

Houston station KHOU-TV, Belo media operations president **Jack Sander** cited some of the weatherman's most notable credentials (he is a former director of the National Hurricane Forecast Center, for one), surprising traits ("He knows everything about Doppler radar...but still doesn't know how to turn on his cell phone," Sander quipped), and legendary hairstyle, which looks like it could easily survive a hurricane (see photo above).

Dish



Outside New York's Grand Central Terminal, Pelle Tornberg, CEO/president of Metro New York Inc., handed out launch-day copies of his company's *Metro New York*, the free daily targeting commuters in the Big Apple.



At New York's Marriott Marquis in midtown Manhattan, publishing and advertising executives gathered for the recent Magazine Day event, hosted by The Advertising Club and Magazine Publishers of America. (L. to r.) Brad Simmons, vp/media services, Unilever; Jeannine Shao Collins, vp/group publisher, *Ladies' Home Journal* and *More*; George Sansoucy, senior vp/managing director, print & convergence, Initiative Media; Jan Studin, vp/publisher, The Parents Media Group; and David Carey, vp/publisher, *The New Yorker*.



Budget Living celebrated the launch of its first book, *Home Cheap Home: A Room-by-Room Guide to Great Decorating*, at Vela in New York. (L. to r.) Eric Rayman, president of *Budget Living* magazine; John Duff, publisher, Perigee Books; and Sarah Gray Miller, *BL* editor in chief.



Premiere brought its Film & Music Lounge to New York to serve as the venue for several film-premiere parties and celebrity events during the recent Tribeca Film Festival in New York. (L. to r.) Peter Herbst, editor in chief, *Premiere*; Melvin Van Peebles, film director; Paul Turcotte, vp/publisher, *Premiere*; and Mario Van Peebles, actor and film director.



Paige Davis, host of TLC's *Trading Spaces*, and Steve Lacy, Meredith Publishing Group president and COO-elect, chummed at the recent gala previewing the "Designs on Downtown Loft-Living" showhouse in Des Moines, a collaborative project by seven Meredith magazines.

NEW 2004 EDITION AVAILABLE NOW!

EDITOR & PUBLISHER

INTERNATIONAL

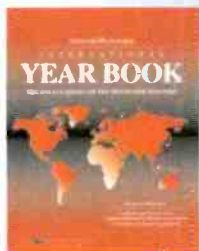
YEAR BOOK

For 84 years...everything you need to know about newspapers around the world.

E&P's International Year Book is the authoritative source to find the people you need to reach and the information you need to know – newspaper by newspaper.

3 VOLUME SET

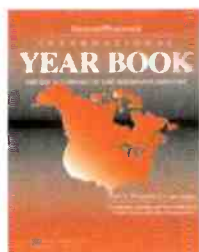
DAILIES • WEEKLIES • WHO'S WHERE



VOL. 1

- U.S. & Canadian Dailies
- U.S. & Canadian Newspaper Groups & Special Dailies
- Foreign Newspapers
- News, Picture & Syndicated Services
- Equipment/Interactive Products & Services

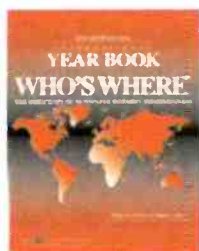
▶ Dailies throughout the world including contact names/titles, addresses, phone/fax numbers, local population, circulation, subscription rates, mechanical specs, equipment, news services and more!



VOL. 2

- U.S. & Canadian Community Weeklies
- U.S. & Canadian Shopper/TMC Publications
- U.S. & Canadian Specialty & Niche Publications
- U.S. & Canadian Weekly Newspaper Groups
- Other Organizations & Industry Services

▶ Community papers, shoppers, TMC's, specialty and niche publications: alternative, black, ethnic, religious, gay and lesbian.



VOL. 3

- Alphabetical listing of personnel from Dailies, Weeklies, Groups, Services, Shopper and Niche Publications
- Name, Title, Company, Phone, City & State

▶ Web site addresses, ad rates, installed equipment, special editions/sections, newsprint and other commodity consumption.

Call 1-800-562-2706 to Order NOW!

Buy the 3 Volume Set for only \$230 and Save 30%

Also available ONLINE.

Targeted Searches – Data Exports – Customized Mailing Lists

www.editorandpublisher.com/yearbook

Making a Living

As Martha Stewart's sentencing date draws near, MSL executives meet with buyers to talk cover alternatives

WITH MARTHA STEWART'S JUNE 17 SENTENCING FOR LYING TO GOVERNMENT INVESTIGATORS about the sale of her ImClone stock less than a month away, Martha Stewart Living Omnimedia has begun to outline the company's contingency plans in the marketplace. Last week, Suzanne Sobel,

Martha Stewart Living's publisher, gave media buyers a first look at the magazine's new cover, planned for the September issue. While the cover has yet to be finalized, plans call for the word *Living* to stretch across the front, and *Martha Stewart* to appear in the top right corner. There also is the possibility that a cover flap will be attached to newsstand copies, to ensure proper placement and prevent reader confusion.

Sobel also brought to her meetings with buyers an alternate cover. That version also plays *Living* across the cover, but the words *Good Things For* replace *Martha Stewart* at the top right.

While there are no plans to remove Stewart's name from the cover, the company is, in

fact, exploring alternatives. In January, MSO trademarked *Everyday Living*; now it is toying with *Good Things For Living*. "If we do not see signs of improvement with our advertising business, we will have to continue the evaluation as to whether or not to take her name off," Sobel acknowledges. "And this could be a possible way to go." Any dramatic changes, she adds, will not be considered until the end of this year or early next year.

Some media buyers speculate that the decision whether to remove Stewart's name will be based on the severity of her sentencing (Stewart is expected to serve some prison time) and the resulting consumer and advertising reaction to it.

So far, Sobel claims that readers have been loyal, and that through March *MSL* exceeded its 1.8 million circulation rate base by 10 percent. (In January, MSO dropped the title's rate base from 2.3 million.) Sobel also has shown buyers phone surveys claiming favorable feedback from *MSL* prospects and current subscribers as well as subscribers of *Everyday Food*.

"Martha has a cult following, and there is still a 1.8 million circulation," notes Robin Steinberg, MediaVest vp, director of print services. "But is there enough time for advertisers to see consumer reaction, and do we feel comfortable knowing Martha's sitting in a jail cell? You have to weigh that. A magazine cannot stay afloat without advertising support."

Advertisers already have proved squeamish. *MSL*'s ad pages through June are down a whopping 41.7 percent, to 358, compared to the year prior, reports the *Mediaweek* Monitor. The losses come as *MSL*'s rivals—Time Inc.'s *Real Simple* and *O*, *The Oprah Magazine*, published by Hearst Magazines and

Oprah Winfrey—are picking up steam. *Real Simple* through June is up 16.9 percent, to 659, and *O* rose 10.5 percent, to 711.

At least one sympathetic media buyer suggests that *MSL* executives are playing it smart. "It's about evolution," Brett Stewart, Universal McCann senior vp, director of strategic print, says of the pending changes. "If they leave it alone they're going to be lambasted, and if they do it too quickly and remove her from the cover they will get into trouble. They're just being smart business people. They've got contingency plans in place for every possible outcome, and I admire them for that."

Meanwhile, other changes on the horizon include MSO title *Everyday Food* losing the tagline "From the kitchens of *Martha Stewart Living*" starting with the July issue. And on the broadcast side, the company announced last week that it will put its syndicated show *Martha Stewart Living* on hiatus after its 11th season ends in September. —LG

New Episode

TV Guide makes more changes

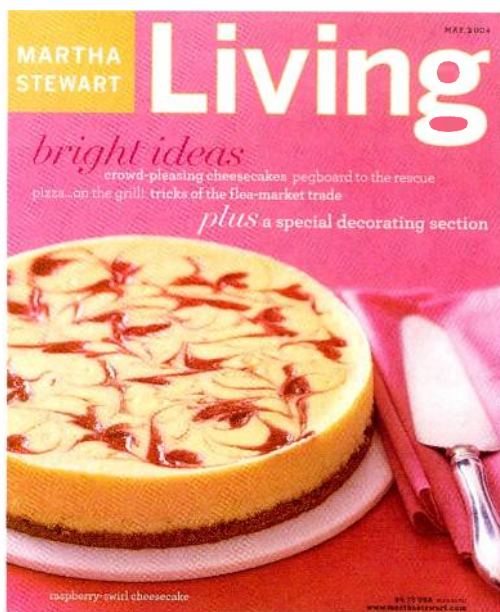
As *TV Guide* this month introduces yet more changes to its pages, it does so without an editor in chief at the helm.

Mike Lafavore—who last fall spearheaded the 9 million-circulation weekly's relaunch, which included a revamp of the front of the book—resigned in early May and last week was not around to usher in changes to the back of the magazine. Instead, Vincent Cosgrove, *TV Guide*'s managing editor and Los Angeles bureau chief, is overseeing the title and implementing the latest changes until a new editor is named.

New elements include the introduction of a feature in the May 23 edition called First-Run This Week, a three-to-four-page alphabetical index of all series airing new episodes that week, as well as special programs. And beginning May 30, the Big Movie Guide will go from an alphabetical guide to a genre-based listing similar to a local video store's categorization of films.

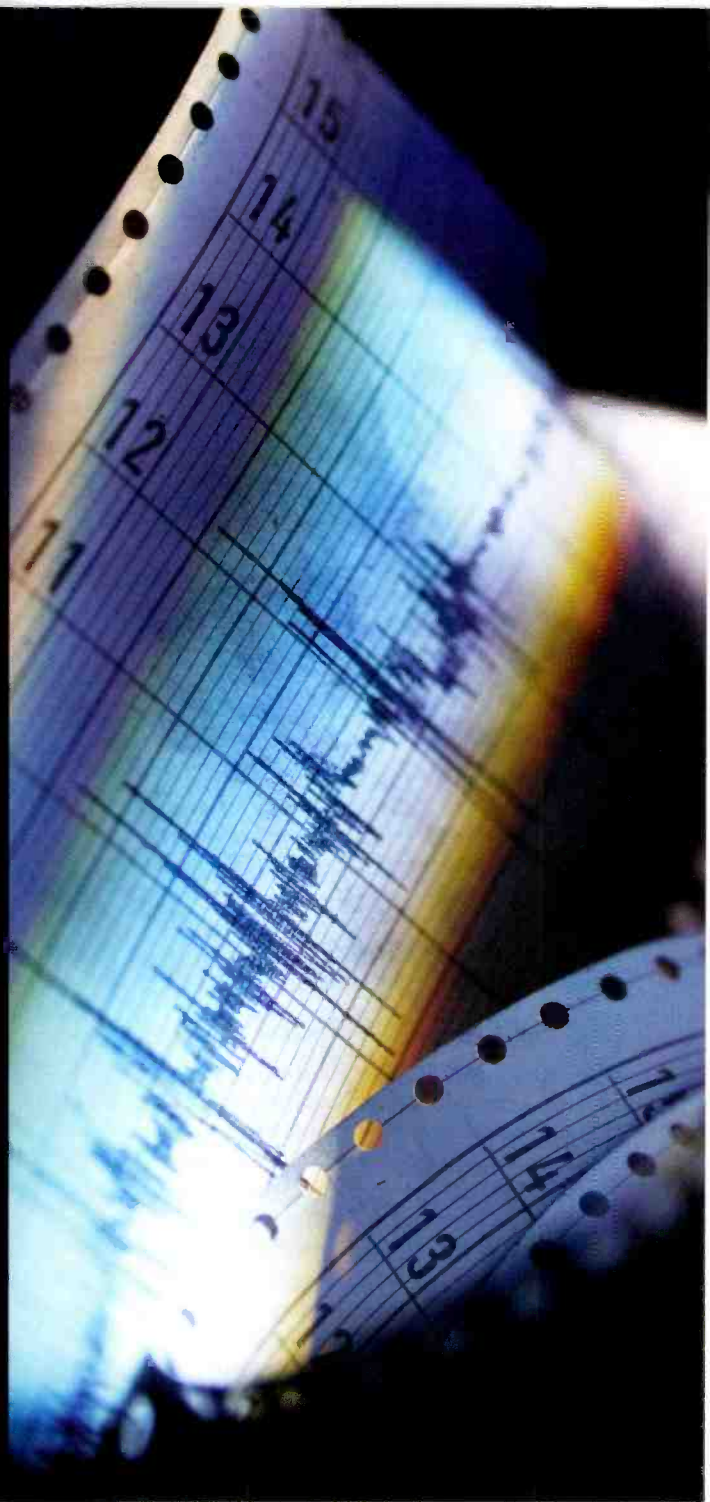
John Loughlin, president of TV Guide Publishing Group, insists that it's business as usual. "We started planning these changes in January," he says. "We knew we had more work to do to make the book flow better, to be more intuitive to readers."

Loughlin says he already has begun talking



Come September, Stewart's name will be further marginalized—and later removed if ads head south.

WHEN TOP BRANDS GET THIS ISSUE, THEY OFTEN MAKE SEISMIC ADVERTISING SHIFTS.



BRANDWEEK

THE AUTHORITY OF BRANDS

JULY 2009 \$5.99



superbrands

The latest spending trends in 25 categories, plus a sneak peek at marketing's 'show-biz syndrome.' Special section begins after page 25

Brandweek's Superbrands issue has been known to shake things up. It's where America's 2000 top advertisers find out if they're being outspent, and by whom. It shows them where their brands stand with consumers, based on exclusive EquiTrend interviews with 20,000 consumers. All this data, all in one place, creates reverberations in media and marketing strategies across the nation. Whether you sell time or space, be sure you have a presence in this important issue. Be there when *Superbrands* hits. And all year. **Issue date: June 21. Advertising close: June 3.**

TIMING IS EVERYTHING. BE THERE.

Contact your Brandweek sales representative: **East/Southeast/New England** (646)654-5106 dgerber@adweek.com, **Midwest/Southeast** (312)583-5509 tbalderas@adweek.com, **West** (323)525-2284 ktucker@adweek.com

Mediaweek Magazine Monitor

WEEKLIES MAY 24, 2004

to a number of editor candidates and has met with five. "We're looking for someone with weekly experience and someone who has managed a large staff," he says. Among those



Loughlin has met with five editors.

Loughlin is said to be talking to are Jim Seymour—former managing editor of Time Inc.'s *Entertainment Weekly*, who also has worked for *People*—and former *New York* editor Caroline Miller. Other potential candidates include *People* vet Susan Toepfer,

who has worked for over a year on *Gala*, G+J USA Publishing's stalled celebrity magazine, and former ABC television executive Susan Lyne, the onetime editor of Hachette Filipacchi Media's *Premiere*. —LG

Back in Business

BW relaunches SmallBiz

The latest sign that the advertising economy may have turned a corner came last week as *BusinessWeek* announced it will publish a stand-alone small-business quarterly called *BusinessWeek SmallBiz*, beginning in mid-June. Kimberly Weisul, *BW*'s small business editor, will oversee the spin-off. *SmallBiz* will be distributed free to 500,000 names gleaned from McGraw-Hill Cos.' Leader's database, made up of some 5 million executives, many of whom are readers of the publisher's b-to-b titles as well as *BW*.

"These are not mom-and-pop gas station owners," notes Geoff Dodge, *BusinessWeek* vp, associate publisher. "These are sophisticated small businesses."

Among the advertisers locked in for the quarterly are FedEx, Visa and Hewlett Packard.

This is *BW*'s second shot in the small-business arena. In 2001, *BW* shuttered its 6-year-old monthly supplement *SmallBiz*, which went to 225,000 *BW* subscribers. Since then, small-business content has run in *BW*'s pages.

The new title joins G+J USA Publishing's *Inc.*, Time Inc.'s *Fortune Small Business*, and *Entrepreneur*. *SmallBiz* will provide service content and include departments dealing with economic trends, finance and management.

BW's ad pages through May 24 grew 7.4 percent, to 1,137, versus the year prior, reports the *Mediaweek* Monitor. —LG

ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
NEWS/BUSINESS							
BusinessWeek®	24-May	26-May	61.57	-8.06%	1,136.96	1,058.86	7.38%
The Economist	15-May	17-May	35.00	71.43%	904.00	797.00	13.43%
Newsweek ^E	24-May	26-May	43.03	-7.67%	818.25	780.66	4.82%
The New Republic®	24-May	26-May	5.45	17.61%	97.06	116.46	-16.66%
Time ^E	24-May	26-May	40.03	19.54%	943.29	888.35	6.18%
U.S. News & World Report	24-May	26-May	26.58	-5.98%	635.61	515.08	23.40%
The Weekly Standard	17-May	19-May	9.70	-31.34%	112.91	126.66	-10.86%
Category Total			242.25	9.44%	4,648.08	4,283.07	8.52%

ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE	
SPORTS/ENTERTAINMENT/LEISURE								
AutoWeek	24-May	26-May	18.39	47.25%	465.72	468.92	-0.68%	
Entertainment Weekly ^N	21-May	16-May	30.89	4.86%	654.19	645.29	1.38%	
Golf World	21-May	23-May	22.83	14.63%	500.64	471.39	6.21%	
New York	24-May	26-May	32.40	141.05%	1,000.95	910.45	9.94%	
People	24-May	26-May	83.29	4.86%	1,369.29	1,468.57	-6.76%	
Sporting News	24-May	26-May	15.08	7.76%	329.92	296.07	11.43%	
Sports Illustrated	24-May	26-May	48.23	-21.36%	903.85	906.76	-0.32%	
The New Yorker	24-May	26-May	39.59	-23.14%	782.11	800.64	-2.31%	
Time Out New York	19-May	14-May	74.63	-14.49%	1,224.08	1,328.49	-7.86%	
TV Guide	23-May	24-May	26.69	59.57%	959.52	1,008.32	-4.84%	
Us Weekly	24-May	26-May	22.33	16.12%	556.73	498.18	11.75%	
Category Total			468.02	414.35	12.95%	8,747.00	8,803.08	-0.64%

ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE	
SUNDAY MAGAZINES								
American Profile	23-May	25-May	9.30	-3.76%	196.95	187.70	4.93%	
Parade	23-May	25-May	8.09	106.18%	277.96	290.66	-4.37%	
USA Weekend	23-May	25-May	9.02	83.48%	260.98	258.71	0.88%	
Category Total			42.18	26.41	59.71%	735.89	737.07	-0.16%
TOTALS			752.45	662.12	13.64%	14,130.97	13,823.22	2.23%

E=estimated page counts; N=YTD 2004 includes controlled distribution of *Lord of The Rings* special issue, 7.88 ad pages; @=one fewer issue in 2004 than in 2003

CHARTS COMPILED BY AIMEE DEEKEN

BIMONTHLIES MAY/JUNE 2004

	RATE BASE (2ND HALF '03)	CIRC. (2ND HALF '03)	CURRENT PAGES	PAGES LAST YEAR	PERCENT CHANGE	YEAR TO DATE	YTD LAST YEAR	PERCENT CHANGE
GENERAL INTEREST								
American Heritage	340,000	352,060	47.03	38.73	21.43%	74.03	70.60	4.87%
American Photo	200,000	200,936	45.73	42.67	7.17%	156.83	139.30	12.58%
Mother Jones	170,000	227,192	32.33	32.23	0.31%	89.62	90.73	-1.22%
Category Total			125.09	113.63	10.09%	320.48	300.63	6.60%
LIFESTYLE								
AARP The Magazine	21,500,000	22,052,328	52.47	46.16	13.67%	138.48	119.46	15.92%
Bride's	None	371,445	400.47	440.59	-9.11%	1,390.06	1,636.21	-15.04%
Cargo	300,000	N.A. ^C	79.54	N.A.	N.A.	178.23	N.A.	N.A.
Departures ⁷	565,000	701,802 ^B	130.30	114.97	13.33%	355.49	312.64	13.71%
Elle Girl	400,000	408,614	58.80	73.71	-20.23%	185.31	176.70	4.87%
Fit Pregnancy ^J	500,000 ^X	528,214 ^B	100.29	90.01	11.42%	274.42	262.64	4.49%
Islands ^{B/S}	200,000	203,878	140.83	127.38	10.56%	269.17	258.32	4.20%
Modern Bride	None	395,612	290.28	298.49	-2.75%	1,131.47	1,220.23	-7.27%
Nat'l. Geographic Traveler ^{B/S}	715,000	724,119	137.58	135.91	1.23%	239.90	246.16	-2.54%
Saveur ^{R/M}	375,000	376,403	NO ISSUE	NO ISSUE	NO ISSUE	113.55	97.00	17.06%
Category Total			1,390.56	1,327.22	4.77%	4,276.08	4,329.36	-1.23%
SHELTER								
Dwell ^{B/R}	150,000	175,394	90.07	58.82	53.13%	218.84	190.35	14.97%
Elle Decor ^{7/S}	500,000	513,266	273.11	261.12	4.59%	521.93	513.90	1.56%
Garden Design	275,000	280,250	38.48	32.46	18.55%	119.09	106.49	11.83%
Metropolitan Home	600,000	604,247	163.78	152.12	7.67%	370.72	328.10	12.99%
Midwest Living	850,000	858,836	208.82	203.82	2.45%	524.53	479.30	9.44%
OG	300,000	288,295	20.36	25.91	-21.42%	62.18	75.99	-18.17%
Old House Journal	None	113,446	NO ISSUE	NO ISSUE	NO ISSUE	129.49	123.86	4.55%
Southern Accents	400,000	439,192	112.60	118.22	-4.75%	296.63	299.34	-0.91%
Traditional Home ^{B/S}	925,000	938,901	244.64	220.30	11.05%	456.61	406.54	12.32%
Veranda	390,000	412,039	128.92	123.58	4.32%	360.15	325.29	10.72%
Workbench Magazine	375,000	383,509	35.00	38.00	-7.89%	98.70	108.10	-8.70%
Category Total			1,315.78	1,234.35	6.60%	3,158.87	2,957.26	6.82%
SPORTS/FITNESS								
Golf for Women	500,000	510,741	109.88	88.88	23.63%	250.68	223.74	12.04%
Ski ^{B/E}	450,000	458,745	45.83	46.99	-2.47%	241.08	304.10	-20.72%
Skating ⁷	400,000	408,372	NO ISSUE	NO ISSUE	NO ISSUE	157.68	176.10	-10.46%
Spa	None	85,000	98.83	78.33	26.17%	247.05	198.73	24.31%
T+L Golf	625,000	650,549	81.18	73.59	10.31%	269.85	254.46	6.05%
Weight Watchers	1,000,000	1,098,275	76.60	65.87	16.29%	224.73	192.05	17.02%
Category Total			412.32	353.66	16.59%	1,391.07	1,349.18	3.10%
MEDIAWEEK MONITOR TOTALS			3,243.75	3,028.86	7.09%	9,146.50	8,936.43	2.35%

Rate base and circulation figures according to the Audit Bureau of Circulations for the second half of 2003 except: B=audited by BPA International, C=not audited and X=did not file audit by deadline; E=publisher's estimate; J=June/July issue; M=no May issue; R=April/May 2004 issue, May 2003 single issue; S=combined figures of two separate issues; 7=publishes seven times; 8=publishes eight times



Trusting superior data and planning services.

Improving my work with advanced functionality.

Relying on personalized access and support.

"I can do that."

Confidence and productivity are key to meeting client and agency demands. I count on SRDS for the current and comprehensive data, powerful functionality and support I need to make the right recommendations. With SRDS, I have the media solution I need to build smart, effective plans that surpass client and agency goals – and meet mine.



Trusted Data • Advanced Functionality
Customized Access • Training & Support
All integrated to advance your marketing efforts.

To learn more, call or visit us online.

mr. television

BY MARC BERMAN



That's a Wrap

WHILE IT'S A RELIEF TO BE PAST NETWORK UPFRONT WEEK, IT'S ALSO KIND OF A DISAPPOINTMENT knowing the traditional TV season is coming to an end. As much as some of the networks claim to be programming on a 12-month basis (Fox, in particular), the meat and potatoes of a prime-time

schedule is—and will always be—September through May.

As much as I hate to poke holes in Fox's current spin, I do not believe for one minute that the network will completely follow through with its unprecedented plan to launch 15 new series in three separate windows (June, November and January). Here's why: The network prematurely cancelled *American Idol* spin-off *American Juniors* last summer, after executives last year had promised it would be a part of the fall lineup. That tells me that if any of the five new series the net rolls out in June flounder, they'll get axed. And that calls into question any plans for the November slate and beyond.

If there's one battle worth noting next season, it clearly is CBS' highly anticipated *CSI: NY* versus NBC's *Law & Order* on Wednesday. Although the veteran Dick Wolf drama has sent dozens of competing shows packing, what's interesting here is that both are crime-solving dramas, and both are likely to attract a sizeable audience. But can *CSI: NY* actually knock the 14-year-old *Law & Order* off its winning perch? Although my research instincts tell me that's unlikely, my gut suggests that it actually could happen. And if it does, it could be the biggest news of the season—outside ABC's *Extreme Makeover: Home Edition* potentially beating Fox's long-in-the-tooth *The Simpsons* (which no one realizes is declining) in adults 18-49.

In a week filled with enough hot air to speed

up global warming, NBC started things off on a false note when Jeff Zucker announced that the net would show the *Joey* pilot in its entirety. "This is only the third time in the history of NBC that we feel confident enough to show you a full screening at our upfront presentation," crowed an enthusiastic Zucker. "First *The Cosby Show*, then *The Golden Girls*, now *Joey*. What does that tell you?"

Well, it tells me that someone at NBC wrote this presentation with their fingers crossed, because in May 1991, I remember sitting for what seemed like hours watching failed NBC sitcom *The Fanelli Boys*, with a pre-*Sopranos* Joe Pantoliano (who is taking another stab at a CBS drama, alongside *Lyons Den* reject Rob Lowe, in *dr. vegas*). Although *Joey* is a step up from *The Fanelli Boys*, unless Matt LeBlanc as Joey smartens up (stupidity can only go so far when you're promoted to the lead), the *Friends* spin-off also could end up swimming with the fishes by the end of the season.

If Fox stays with its plan to air *The O.C.* (which returns in November) against *Joey* and CBS' *Survivor*, this will become the most competitive hour in prime time. But since Fox told us last spring that *The O.C.* would air

Thursdays at 9, nothing is a given.

The network schedules are definitely heavy on dramas and light on comedies. The dozen sitcoms this fall represent quite a falloff from last season's 19; meanwhile, the number of dramas, at 17, remains the same. And it looks as if the comedy drought will only get worse because of new, generic garbage like ABC's *Savages*, Fox's *Quintuplets*, and the WB's *Com-mando Nanny* and *Drew Carey's Green Screen*. Although comedies starring sitcom vets Jason Alexander (*Listen Up*, Monday at 8:30 p.m.) and John Goodman (*Center of the Universe*, Wednesday at 9:30 p.m.) will benefit from strategic scheduling, not a single new half hour, including NBC's cute-as-a-button *Father Of the Pride*, looks genuinely funny. That includes aging redneck comedian Jeff Foxworthy, who does not belong on the WB. Will viewers watching *Smallville* really stick around for Foxworthy's tired, Southern-fried stand-up shtick? I highly doubt it.

Will viewers watching *Smallville* really stick around for Jeff Foxworthy's tired, Southern-fried stand-up shtick? I doubt it.

Although CBS is likely to gain even more momentum, my vote for most improved schedule is sister network UPN. Not only will moving *America's Next Top Model* to Wednesday at 8 p.m. give *Smallville* a run for its young demos, lead-out drama *Kevin Hill*, with Taye Diggs, has the buying community beaming with optimism.

And then, there's troubled ABC—which could bottle the opening of its presentation as a cure for insomnia. Patience and

prayer will be required for any of its eight new shows to find an audience. Now firmly entrenched as the No. 4 network, it's little wonder that ABC's most promising show has the word "desperate" in it. ■

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.

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@espcorp.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.



Misfit looking for Miss Perfect to watch "The Breakfast Club" with me on AMC.



Looking for a strong, silent Chief Brody-type to watch "Jaws 2" with me on AMC.



NY princess looking for out-of-town swinger to take me to new heights and watch "King Kong" on AMC.

Nobody brings more (and more) movie lovers together than AMC.

AMC's momentum continues with solid Season-to-Date primetime growth*:

- HH delivery +24%
- A25-54 delivery +23%
- A18-49 delivery +23%

Where Movie Lovers Come Together



TV FOR MOVIE PEOPLE

© 2004 AMC. All Rights Reserved. *Source: Nielsen Media Research 2002/03 season-to-date (9/30/02-3/30/03) vs. 2003/04 season-to-date (9/29/03-3/28/04), primetime: M-Su 8P-11P, HH/A18-49/A25-54 (000). Subject to qualifications made upon request.

BUY CNN

GET CONNECTION

**ACCORDING TO NIELSEN, CNN CONNECTS WITH MORE VIEWERS
(IN AND OUT OF HOME) THAN ANY OTHER NEWS NETWORK**

**EVERYTHING ELSE IS JUST TELEVISION
CNN IS CONNECTION**

THE MOST TRUSTED NAME IN NEWS

CNN[®]

95,520,000 American adults tuned to CNN in and out of home.
110,138,000 American adults tuned to CNN/HLN in and out of home.
Net unduplicated audience. Nielsen Custom Out Of Home Viewing Study,
Dec '03, Jan '04 (12/19/03 - 1/15/04). Subject to qualifications upon request.

©2004 Cable News Network. A Time Warner Company. All Rights Reserved.