

MEDIAWEEK

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THE NEWS MAGAZINE OF THE MEDIA

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THE CLIENTS MADE US DO IT

Buyers explain why they paid broadcasters more for less in the upfront

BY JOHN CONSOLI **PAGE 8**

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At Deadline

■ NEEDHAM TO EDIT *MAXIM*; BLANCHARD SHIFTS

Ed Needham, managing editor of Wenner Media's *Rolling Stone*, has been named editor in chief of Dennis Publishing's *Maxim*. Keith Blanchard, *Maxim*'s editor in chief since 2000, will become director of programming at Dennis, overseeing the creative side of TV, radio and film efforts. Projects under Blanchard's aegis include the *Maxim* Radio channel on Sirius Satellite Radio and *Maxim* TV specials on VH1, NBC and ESPN, as well as the newly formed Moving Pictures unit. No news yet on a replacement at *Rolling Stone* for Needham.

■ ADELPHIA'S RIGAS AND ONE SON CONVICTED

Adelphia Communications founder John Rigas was found guilty of 18 counts of the 23 charges he and his four co-defendants at the cable operator faced, including conspiracy, securities and bank fraud. Rigas' son Timothy was also found guilty of conspiracy and several counts of securities fraud. They both face up to 20 years in prison. Another Rigas son, Michael, and Adelphia assistant treasurer Michael Mulcahey were found not guilty of conspiracy and were cleared of most charges against them.

■ FAIRCHILD MULLS KIDS TITLE

Fairchild Publications is exploring the launch of an upscale baby/child magazine, according to sources familiar with the situation. The magazine would be similar to Condé Nast's *Vogue Bambini*, which is published in Italy. Fairchild will conduct a circulation test that shows a prototype in September. Currently, the parenting and baby titles in existence are mass-oriented.

■ *SI*, CROWN ROYAL PAIR ON PUB

The No. 1 blended Canadian whisky, Crown Royal, has commissioned Time Inc.'s *Sports Illustrated* to create a 500,000-circulation, custom-published magazine. *Sports Illustrated Presents Celebrated Moments in Sports* will feature classic articles from *SI* as well as fresh editorial. Three regional covers are being created: Dale Earnhardt Sr. (Southeast), Kirk Gibson (California) and Secretariat (all other regions). The issue will be given away in bars and liquor stores, as well as to Crown Royal's Society of the Crown members, in September.

■ MAGAZINES' 6-MONTH REVENUE UP SLIGHTLY

Magazine ad pages for the first half of 2004 were essentially flat, up 0.5 percent compared to the first

six months of 2003, according to the latest Publishers Information Bureau report. Ad revenue increased 7.3 percent. For the month of June, revenue grew 8.4 percent and paging by 3.1 percent over June 2003. So far this year, page and revenue growth have been most significant in the categories public transportation; hotels and resorts; and financial, insurance and real estate.

■ MEDIAWEEK TAKES A BREAK

Mediaweek will not publish an issue on July 19. The next issue will be published on July 26. But check mediaweek.com for breaking news and updates.



**INSIDE
MEDIWEEK**

Captivate's DiFranza grows the alternative media company's reach Page 12

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■ **ADDENDA:** The Federal Communications Commission on July 7 proposed requiring that broadcasters keep recordings of their programs so the agency can better judge complaints of indecent programming... For the first time in the May sweeps, WXTV-TV, the Spanish-language **Univision station**, has swept the 6 p.m. news race in New York among all key demographic groups...Rep. Joseph Pitts (R-Pa.), whose district includes 18,000 members of the Amish community, is upset about **UPN's** plans for a reality series called *Amish in the City*. Set to debut July 28, the show will follow young Amish adults living in contemporary Los Angeles. Pitts thinks the show degrades the Amish and would like to review episodes before they are broadcast, his spokesman said...After 14 years, nonscripted production house **Stone Stanley Entertainment** is splitting up. The folks behind Spike TV's *The Joe Schmo Show* and ABC's *Mole* franchise announced last week that David Stanley will exit, leaving Scott Stone solely in charge...**Robert Davidowitz**, formerly publisher of Rodale's Sports Group, has been named publisher of Bauer Publishing's *In Touch*.

Davidowitz succeeds Peggy Mansfield, who left to become associate publisher at Time Inc.'s *Entertainment Weekly*...**VH1** has partnered with the Global Fund to Fight AIDS, Tuberculosis and Malaria on a campaign to raise awareness about the world's worst health crises. The two-year, \$1 million effort kicks off July 13...**Veronica Gentili** was promoted to vp of business affairs at Disney's Touchstone Television, from director...Dennis Publishing's **Blender** will raise its circulation rate base to 630,000 from 525,000, effective with the January 2005 issue.

Market Indicators

NATIONAL TV: SLOW

Third-quarter prime-time scatter is still plentiful. NBC has a chunk of Olympic avails left in August, and the other networks may have to start selling at or below upfront prices to fill up their summer inventory.

NET CABLE: SOLID

Cable has wrapped a healthy, but not gang-busters, upfront and third-quarter scatter is moving at a brisk pace. Typical summer ad categories, including movies and beverages, are spending.

SPOT TV: BUILDING

Political and Olympics advertising already has been paced in anticipation of a tighter July moving into August. Domestic auto is down, while foreign is slightly up. Telecom, financial services, retail (home improvement and furniture) and movies are making a return.

RADIO: MIXED

New York is soft, but L.A. is tight. Some critical categories such as domestic auto, telecommunications and retail have weakened, but home improvement and financial services remain strong.

MAGAZINES: ACTIVE

Retail, apparel and accessories are looking stronger in third quarter than this time last year. Spending from banking and insurance still robust and auto is gaining.

Sen. Edwards: Not a Fan Of Media Consolidation

In choosing Sen. John Edwards (D-N.C.) as his running mate, Democratic presidential candidate Sen. John Kerry (D-Mass.) has chosen a like-minded opponent of media consolidation. Their stance contrasts with that of the incumbent Bush administration, which supports easing ownership restrictions.

Both Kerry and Edwards forcefully criticized last year's decision by the Republican-dominated Federal Communications Commission to loosen media-ownership laws. Amid continuing legal battles, most of the proposed rules have yet to take effect, although big companies prevailed to win a loosened national limit on TV-station ownership in Congress.

In an address last year to the North Carolina Association of Broadcasters, Edwards called the loosened TV-ownership limits "a grievous mistake [and] a profound threat to diversity and democracy." He also decried what he described as a loss of variety on radio.

Kerry, meanwhile, called the FCC decision "wrongheaded" and a "dereliction of duty." Edwards and Kerry joined in co-sponsoring a Senate measure to reverse the FCC decision, although both missed the vote. The Senate passed the measure, which is still stalled in the House.

President Bush supported the FCC's decision, saying it brought a necessary update to outmoded laws that had outlived their purpose in an era of media abundance. —Todd Shields

Nascar on Fox Ends With Ratings in the Slow Lane

Halfway through the Nascar racing season, telecasts on Fox concluded with an average household rating of 5.6/14 share and an average audience of 9.03 million viewers, according to Nielsen Media Research. The national rating is down 3 percent from last year, while the viewer number is flat. Nascar telecasts shifted to NBC and TNT on July 11.

While the Nascar ratings slipped slightly over last year, Fox Sports representative Lou D'Ermillio said Nascar beat ABC's (continued on page 6)

Ratings for *Trading Spaces* Wear Thin

TLC tries to refurbish hit as home-improvement audience frays

CABLE TV By Megan Larson

Like most breakout nonscripted series on cable, TLC's pop-culture juggernaut *Trading Spaces* has entered the precarious realm of ubiquity and, as a result, its ratings have begun to fray at the edges. The hugely popular show still delivers a good-sized audience in prime time, but with 15 hours per week, multiple quarterly specials and copycat shows on competing networks, the series has lost more than half its audience since reaching its zenith of 3.8 million viewers in first quarter 2003.

In second quarter this year, the show delivered 1.6 million viewers, a decline of 57 percent, according to Horizon Media's analysis of Nielsen Media Research data. And TLC's delivery of its target demo, adults 18-49, fell 22 percent in second quarter versus 2003 to deliver 546,000 viewers in prime time, according to Nielsen data. To be fair, all of the specials continue to deliver more than 1 million viewers with each airing, including the April 25 episode of *Trading Spaces: Home Free*, which delivered 4 million viewers 2-plus, according to Horizon.

"We are still very confident in the show," said Roger Marmet, senior vp/gm of TLC. "It is still No. 1 in the category, but with a lot of other shows like this out there, we need to come up with some ideas to make it fresh."

Though it might behoove TLC to reduce the number of hours it runs during the week, Marmet wants to tweak the show's format first to make it more competitive. Marmet declined to divulge all of TLC's plans for improving *Trading Spaces*, for competitive reasons. But the idea is to challenge the designers more by incorporating specific items or designs into the room and by switching homeowner/designer roles.

"As we go into season five, we have made changes to the format that I think will bring elements of unpredictability and spontaneity to the show," said Marmet, who will share more details

about *Trading Spaces*' revamp during TLC's presentation at the Television Critics Association tour in Los Angeles on July 22.

Still, the sheer volume of home-improvement programming out there could spell trouble for *Trading Spaces*, which has lost a few hundred thousand viewers each quarter for the last six quarters as the network added more spin-offs and specials. "The decline in ratings is due to the lack of protection by the distributor, not because the quality of the show has declined," said Kathryn Thomas, associate director of Starcom Entertainment. "Much in the way that ABC overplayed *Who Wants to Be a Millionaire*, *Trading Spaces* runs the risk of being run into the ground."

Still, TLC is not backing off. *Trading Spaces: Choose the Next Designer* airs in early October, *Trading Spaces Goes Medieval* will air in late '04 or early '05, and *Trading Spaces: The Musical* will air in early '05. TLC will also be adding to its roster of home-decorating series with *Moving*

Blue suede ceiling: Show host Paige Davis and "Elvis" rock, and roll paint, on TLC's flagship *Trading Spaces*.



Up, which follows new homeowners as they tackle renovation (first quarter '05), and *Property Ladder*, which puts the spotlight on today's young real estate developers as they delve into the real estate market (second quarter '05).

"We have more home shows in development," said Marmet. "I will continue to push these shows because it is something very relevant and relatable to our audience, which is mainly 25-40-year-old upscale early nesters."

The question for agency executives is whether TLC, with its current ratings decline, will maintain its status among its fans. "That is something we will be looking at in the future," said Starcom's Thomas. "I do think they have a little work left to do on their brand. They are still in that awkward teen phase where they are asking, 'Who am I really?'"

Marmet is aggressively looking into other programming genres to support TLC's mission to showcase the network's "life unscripted" mantra. In the same way that *Trading Spaces* captures real people in unique and personal moments, upcoming programs *Bodywork* and *Taking Care of Business* aim to showcase individuals in equally emotionally charged situations. *Bodywork*, which premieres July 26, tells the stories of doctors, nurses and their patients in plastic-surgery practices and *Taking Care of Business*, premiering Oct. 16, offers struggling-small-business makeovers.

"TLC is still a well-positioned network," said John Rash, senior vp/director of broadcast negotiations for Campbell-Mithun. "They have been able to develop a formula that makes it comfortable for people to increase their time spent viewing."

And it is still able to attract a significant advertiser element, Rash noted. *Trading Spaces* is not the must-have show it was last year for advertisers. But during this year's upfront, the network renewed its marketing deals with Procter & Gamble, Clorox and Home Depot. Driven in large part by the show, TLC was able to grow its dollar volume by 30 percent this year. ■

A Touch of Gray and Green

Big Three's national newscasts grab 13% CPM hike despite fewer, older viewers

NETWORK TV By John Consoli

One of the biggest surprises of the recently completed broadcast-network upfront was the strength of the evening-news daypart. The Big Three networks attracted hefty cost-per-thousand increases—an average of 13 percent—higher than any network received for any other daypart.

The evening-news audience not only has continued to grow older—the median age across NBC, CBS and ABC reached 60 this year, up from 58.8 last year—but the audience continues to dwindle, following a boost after Sept. 11, 2001. Viewership across the networks fell by 1.3 million viewers a night this past season, and ratings in the key news demographic of adults 25-54 were down a collective 7 percent.

Driving the demand for the aged daypart is the fact that the three newscasts still cumulatively reach 28 million viewers per night, and most advertisers who buy the half-hour seem to buy spots across all three networks, bringing them mass reach. The main ad category looking to reach the older audience—pharmaceuticals—is also one of the broadest and most competitive.

Add in automotive and financial companies looking to reach the 35-54 audience and there is enough demand with limited inventory to drive up pricing. Plus, other categories might be hoping for a bump in viewership during the fourth quarter with pre- and post-election coverage.

"Evening news...falls in and out of favor with advertisers," said one network sales executive. "This year it was in favor, particularly among the pharmaceutical companies."

Brad Adgate, senior vp, director of research at Horizon Media, believes what drove up the

price "was a fear of being shut out from an audience they need to reach. You have hefty competition, particularly with the lifestyle drugs, Viagra, Levitra and Cialis."

Viewership for *The CBS Evening News with Dan Rather*, *The NBC Nightly News with Tom Brokaw* and *ABC World News Tonight with Peter Jennings* jumped to 30.1 million after 9/11 but has steadily declined since.

This season, ABC and NBC are down by 400,000 viewers per night and CBS is down by 500,000 viewers. NBC remains the viewership leader (see chart). The demo with the highest ratings for all three networks is 55-plus, with NBC averaging a 9.9 rating/22 share, ABC a 9.2/20 and CBS a 7.3/16. The three networks cumulatively count 16.6 million viewers in the 55-plus demo. Conversely, the networks total only about 627,000 viewers in the adults 18-24 demo, 2.3 million viewers 18-34 and 7.4 million viewers 18-49.

Still, the networks were able to sell out the daypart quickly, and at high CPMs. "Evening news is a small daypart," said one media buyer. "All it takes is two or three categories to jump in or pull out, and it can change the entire dynamic of the daypart." ■

Evening News Viewership

NETWORK	MEDIAN AGE (% CHANGE*)	VIEWERS (% CHANGE*)
NBC	60.1 (4.9%)	10.4 MILLION (-3.7%)
ABC	59.9 (2.0%)	9.7 MILLION (-4.0%)
CBS	60.0 (-1.3%)	7.9 MILLION (-6.0%)
AVERAGE	60.0 (2.0%)	9.3 MILLION (-4.1%)

Percent change 2003-'04 season versus 2002-'03 season
Source: Nielsen Media Research

FCC Considers Next Move

Lawmakers want to see more public input on redrafting ownership rules

WASHINGTON By Todd Shields

Federal Communications Commission Chairman Michael Powell says he's not sure how to respond to a federal appeals court's rebuff of media-ownership rules. While Powell considers his course, others, including some in Congress, say the agency

should seek greater public input before recasting the regulations yet again.

"We just don't know yet," Powell, a Republican, said last week when asked about the Third U.S. Circuit Court of Appeals' 2-to-1 decision on June 24. The court said the

FCC needs to supply better reasons for its relaxation of important rules, including those that limit ownership of multiple TV stations within markets and cross-ownership of broadcast stations and nearby daily newspapers. In the meantime, the previous, stricter rules remain in effect. Powell said officials still were digesting the ruling. "It's a long opinion and a long dissent," Powell said. "A lot of it's technical."

But not too technical to point a way forward, say critics of the FCC's approach. They include, most prominently, commissioner

Media Wire

National Basketball Association's regular-season telecast in the household ratings by 133 percent (5.6 compared to 2.4). That margin was even bigger among important male demos. He also pointed out that Nascar beat the NBA playoffs (excluding the NBA Finals telecasts), with a 5.6 rating versus 4.6.

Nascar on Fox did lose in one male demo: men 18-34, which saw ratings decline by 8 percent.

One element added to NBC/TNT's Nascar coverage designed to drive more viewers is "Inside the Field," a feature that will enable fans to get reports during the races on drivers who may not be among the top contenders.

NBC will also continue breaking out of ads if something big happens on the track. "We find that this is actually an advantage to our advertisers, because there is no opportunity for fans to surf during a commercial or they might miss something," said NBC Nascar producer Sam Flood. —John Consoli

Nielsen Presses Ahead With LPM Launch in L.A.

Despite Univision Communications' pending lawsuit and some last-ditch protesting from Don't Count Us Out, Nielsen Media Research last week launched its local people meter service in Los Angeles. The TV-ratings firm, owned by Mediaweek parent VNU, said it would also continue with its plans to roll out the service in Chicago on Aug. 5 and San Francisco on Sept. 30.

But in order to give the markets time to adjust to the new service, Nielsen will operate in tandem its current meter/diary service in Los Angeles through Aug. 4. It will do the same in Chicago through Sept. 22 and in San Francisco through Dec. 29.

During the transition period, either set of data may be used to buy and sell TV time. In New York, Nielsen offered a similar client-transition period, which ends Aug. 26.

For months, Nielsen has been trying to fend off criticism that its local people meter service fails to accurately count minority TV viewing. While Nielsen last week was able to counter Rincon & Associates' (continued on page 8)

Michael Copps, a Democrat considered a top candidate to become at least an interim FCC chairman if his party wins the November election. "It should be clear to my colleagues, and I hope it is, that we need to reverse course," Copps said June 30.

Copps called for a series of public hearings around the country—an idea met with disdain by officials close to Powell, who say the court wants factual analysis that is not likely to emerge from large meetings. Others, including members of Congress, say public participation would bring a legitimacy that the secretive procedure has lacked thus far. "The FCC's new media-consolidation proceedings should include full periods of public comment," Rep. Frank Wolf (R-Va.), chairman of

the subcommittee that oversees FCC appropriations, said on the House floor last week.

Analysts said the rewrite will drag well into '05, assuming that the Bush administration does not seek Supreme Court review. Andrew Jay Schwartzman, the lead attorney for plaintiffs who said the FCC relaxed the rules too much, said rectifying some of the deficiencies identified by the court could lead to a very different result: cross-ownership regs that don't allow for any more acquisitions by broadcasters in their own markets.

Others were less categorical. "They can still draw some lines," said David Kaut, a Washington telecommunications analyst for Legg Mason. "They may have to adjust where they draw the lines." ■

Recycling the Stars

When shows flop, limited talent pool keeps some actors gainfully employed

TV PROGRAMMING By A.J. Frutkin

With actors like Rob Lowe and Joe Pantoliano starring in CBS' *Dr. Vegas* and Neal McDonough toplining NBC's *Medical Investigation*, next season looks a little like, well, last season. Lowe's post-*West Wing* project, NBC's *Lyon's Den*, was a flop last fall, as was Pantoliano's *The Handler* on CBS. NBC's *Boomtown*, on which McDonough co-starred, couldn't make it past season two.

Prime-time success is always subject to a laundry list of intangibles, requiring the right star in the right show at the right time. If stars find themselves in unsuccessful projects, many casting executives say they are willing to recast them almost immediately because the talent pool remains surprisingly limited. "There are so few actors and actresses who can carry a show that we feel lucky when we get a shot with someone who can do it," said Peter Golden, senior vp of talent and casting at CBS.



Lowe (l.) and Pantoliano take another stab at prime time in *Dr. Vegas* on CBS this fall.

So what if McDonough turns in his briefcase one season for a stethoscope the next? Executives throughout the TV industry said only the most avid viewers may notice, especially because *Boomtown* failed to find a large enough audience. "It doesn't make a difference if you're coming out of a flop, because not enough people saw you to have it matter much," said Steve Sternberg, executive vp/director of audience analysis at Magna Global USA.

In fact, several casting executives said it might be easier for actors to transition from failed series than from successful ones. Case in point: *Seinfeld's* Jason Alexander, Julia Louis-Dreyfus and Michael Richards all tanked in projects subsequent to their roles on that classic sitcom. Jason La Padura, a network casting director who oversees casting on NBC's *American Dreams* and *Crossing Jordan* and the WB's *Summerland*, said, "If you become too closely identified with a character, it is a trap."

Sternberg even questioned whether Alexander, who stars in CBS' fall comedy *Listen Up*, will be able to break free, yet again, of George Costanza, his *Seinfeld* character. With the passage of time since *Seinfeld's* 1998 finale on NBC, he said that Alexander "has a better shot than on *Bob Patterson*," referring to the failed ABC series in which the actor starred in 2001. But Sternberg also noted that not all actors transition well from ensemble to lead roles. And without a proven track record, he added, "We still don't know if [Alexander] is strong enough to carry a show." ■



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Latino Television Study with its own commissioned review by the Tomas Rivera Policy Institute, the company still faces a few more hurdles, including Media Rating Council accreditation for the New York and Los Angeles LPM services.

On July 15, the controversy moves to Congress when Susan Whiting, president/CEO of Nielsen, will testify at hearings before the Senate Telecommunications Subcommittee of the Commerce Committee. —*Katy Bachman*

Low Ratings Force Fox to Stop Production of *The Jury*

Despite a pledge by Fox entertainment president Gail Berman to stick with her plan to keep new dramas *North Shore* and *The Jury* on the air through September, the network stopped production on *The Jury* after making only 10 of 13 episodes ordered, a likely indication that the series will be cancelled.

The move was a surprise considering that just two days before announcing Fox had stopped production, Berman told *Mediaweek* she was determined to keep the shows on the air. "We have to put our heads down, keep the blinders on and not be swayed from our mission," Berman said. "We certainly would have better ratings this summer if we again aired *Paradise Hotel*, but we are trying to change the system, to do something overwhelmingly different, and we realize it will take time to get people to change their summer viewing habits."

The Jury premiere delivered 4.2 million viewers and generated a 1.5 in adults 18-49. The numbers stayed virtually the same through five original episodes. The show also aired five same-week repeats, producing lower numbers than the originals. Berman had said that the cumulative numbers, rather than just the original episode ratings, would be taken into consideration when determining the future of the show.

The remaining five first-run episodes have been moved from Tuesday at 9 p.m. to Friday at 8 p.m., where the repeats had been running. A Fox source said first-runs and repeats of all 10 episodes would continue through September. —*JC*

Buyers Pin Blame on Clients

Agencies pushed to spend less on broadcast but say they were overruled

THE UPFRONT By John Consoli

During the 2004-'05 national TV upfront marketplace, which has pretty much wrapped, media buyers were supposed to deliver a clear message to the Big Six broadcast networks: Don't push your luck. After all, the previous year's upfront had been a veritable stampede, with the networks hauling in record dollars (\$9.3 billion, depending on whose evaluation of last year one believes) and selling out more inventory than ever before. And then the season pretty much stunk for the networks, with hundreds of millions in make-goods paid back to the buyers after five of the six networks showed ratings declines, several of them hefty, double-digit drops.

Well, buyers didn't really deliver the message this year that they had hoped—the networks still hauled in the same amount of money, while selling a lower percentage of their inventory.

So what happened? Tired of taking the blame for pouring dollars into the broadcast networks despite the declining ratings, buyers solidly blame their clients.

"It is very frustrating," said a media buyer at one major agency that spent more than \$1 billion in the broadcast upfront. This buyer, like all other buyers and most sales executives reached for this story, declined to speak for

The buyer said his agency's media planners showed a major client how it could get the same audience reach by using more cable and other options, while spending minimal dollars in broadcast. But the client came back and said, "No, I have to be more heavily in broadcast." Said the buyer: "We managed to convince them to cut back on syndication, but we can't seem to do it with prime-time broadcast."

Another major media buyer agreed: "There was a lot of pressure on us to get all the money down, and the networks sensed there was a lot of money out there."

In January, when advertiser budgets began to be formulated, the messages the buyers—and even the networks—were getting from advertisers was that significant upfront money was going to move from broadcast into cable and possibly other media. That feeling was solidified in March, when a survey of 165 ad executives from more than 75 major TV advertisers by the Association of National Advertisers showed that a majority were not only unhappy with the upfront process, they also felt the broadcast networks should not get rate increases based on declining ratings. An early flurry of spending on the major cable networks a few weeks before the broadcast upfront kicked off continued to add credence

to a movement of money out of broadcast—as did a nearly two-week delay in the start of broadcast upfront buying, following the networks' programming presentations.

But by then, the broadcast network sales executives knew there was no need to worry. Budgets had been registered and it appeared that, at worst, total dollars would be down only a percentage point or two. Some clients in categories like packaged goods and soft drinks did cut back a bit. But as one buyer put it: "Each client moving a million or 2 million dollars from their broadcast budgets into cable was not going to make a major difference."

In addition to the sizable amount of client dollars earmarked for prime-time broadcast, the need for advertisers in certain categories to be in certain shows on certain nights during certain times of the year put added pressure on their agencies to get those deals done quickly, before their competitors locked them out. Ironically, one feature



Movie studios' need to get into hot shows such as Fox's *American Idol* helped set the tone for the upfront.

attribution due to the possibility of angering and losing clients. "All the advertisers talk a tough game [publicly] about wanting to move money out of broadcast. But by the time the upfront rolls around, the money is still there and we are told to spend it in broadcast."

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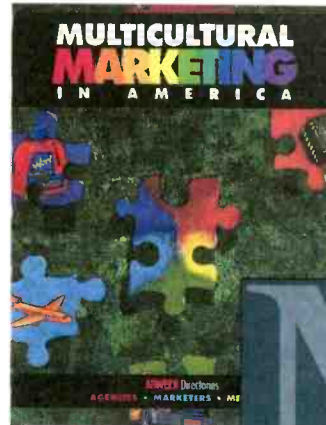
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offered by the networks to benefit the advertisers—commercial pod protection—actually worked against advertisers by indirectly driving up the rates. Commercial pod protection assures that only one advertiser in a particular category can appear during each commercial break within a show. Obviously, the spots are sold on a first-come basis.

This year, media agencies with movie studio clients felt extreme pressure exerted by the advertisers to get their money down quickly, particularly at younger-skewing networks Fox and the WB. It led to a kind of domino effect: Once one studio agency did its deals, word spread and the others followed suit immediately. That heavy demand assured those networks of getting their asking price of 7-8 percent CPM increases.

That movement set the tone of the marketplace. "The studios screwed up the marketplace," summed up one media buyer.

But one broadcast network sales executive said with the growing cost of movie productions and the pressure to draw audiences during opening weekends, the studios have no choice but to make sure their commercials reach maximum TV viewers, particularly during the week leading up to a release. "There are only so many movie ad avails in the key TV shows on the key nights," the sales exec explained. "That opening weekend is so important that if I am a movie studio marketing guy, I don't care whether I have to pay 6 percent or 8 percent. I have to ensure a successful launch. If I am a buyer, I don't want to have to go back to the studio and tell them I could not get them into a show they wanted to be in."

The studios' run to Fox was particularly to nail down time in its hits *American Idol* and *The O.C.*, the latter of which Fox has moved to the all-important night for studios, Thursday. "We picked up a lot of new movie money on Thursday nights," acknowledged Jon Nesvig, president of Fox Entertainment sales. Bought in conjunction with the actual movie ads were spots for DVDs, a rapidly growing TV ad category.

Once the studio deals were done, agencies looked to land other time-sensitive clients, such as retail and telecom/wireless in December programming, and auto for key new-model launches. When those deals were done, Fox and the WB were able to motivate those agencies to complete their buying for their other categories, spurring the agencies without studios to jump in. That, in turn, left them with little choice but to pay the rates those networks had already commanded, or risk being shut out on those younger-skewing networks.

"If it weren't for the movie studios, Fox

For Cable, Good But Not Great

Top nets reaped strong gains, but the rest stayed just above flat

Cable networks had hoped to benefit from a media buyer/advertiser backlash against the broadcast networks in this year's upfront. Instead, cable ended up with a mixed bag—the top-tier networks consumed more than half of the total dollars, leaving another 50 or so networks to fight for remainder. Overall, it has been a healthy market. With a few small deals left to be done, basic cable took in some \$6 billion-\$6.1 billion, a 14-15 percent hike if one uses \$5.3 billion as last year's base. Some cable executives say another \$100 million should be tacked on, but as one mid-range network sales executive said, "With so many smaller networks left wanting, there is no way it's up 20 percent."

While advertisers put more money into cable budgets, the wealth did not trickle down past the top 10 networks. MTV Networks, Discovery Networks and Turner Broadcasting each took in about \$1 billion, with NBC Universal Cable (USA and Sci Fi), ESPN, Lifetime and a handful of others tucking in under them. "I'm not sure if those top three or four [companies] are half the total money, but they were all up about 25 percent in total revenue, and overall cable was up only about 15 percent, so there is no question that top-tier cable attracted money that may have moved as a 'prime-time alternative'" to broadcast, said Peter Olsen, senior vp/director, national broadcast, MediaCom.



"Money did shift from broadcast to cable, I know it did...Cable has to keep delivering on all those shows

that are being touted: *Monk*, *Nip/Tuck*, *Sex and the City*." LEVY

Due to the vast difference in the amount of money each network took in, there is a debate among executives about the significance of this year's cable upfront. David Levy, Turner's president of entertainment ad sales and sports, considers this year to be a "watershed year for television" in that cable is moving towards parity with broadcast networks.

Others see the shift to cable as more gradual. "Did movie money move from broadcast to cable? Yes. Did the whole \$600 million-\$800 million dollars move from broadcast to cable? No. Fourteen percent growth is a great year, but it was incremental growth," added Bruce Lefkowitz, exec vp of entertainment ad sales for Fox Cable Networks Group.

Any jubilation over this year's upfront was also tempered by the fact that CPMs ranged from flat to low double digits, with smaller networks only fetching price increases between zero and 3 percent. The broadcast network with the most significant audience declines, ABC, was able to secure hikes at an average 5 percent.

What matters more to cable sales execs is that a handful of cable networks wrapped a majority of their business before negotiations even began with broadcast. "Cable has the ability to drive its own fate," said Mel Berning, executive vp of ad sales for A&E Networks. "We are not as dependent on buyers taking a look at broadcast first."

For media buyers, doing deals with cable first didn't have as great an impact on broadcast pricing as they had hoped. By laying down the bulk of their cable dollars on the top nets, buyers thought they could scare broadcasters into more efficient deals but, in the end, the strategy backfired, agency executives said, and just let on to the networks that the new money allocated to cable had been spent and that no more money was going to move.

Still, buyers do believe the price/value ratio on broadcast is out of whack and cable executives are confident that they will reap the benefits of that imbalance. "Money did shift from broadcast to cable. I know it did," said Turner's Levy. "This shows that cable has to keep delivering on all those shows that are being touted—*Monk*, *Nip/Tuck*, *Sex and the City*. If that happens, you will see that one television world emerge even sooner. It's all about the client getting what they paid for." —Megan Larson

and the WB would never have gotten the CPM increases they got and the marketplace would have gone down differently," one media buyer said. "When Fox and the WB got 7 and 8 percent, CBS knew it would have no trouble holding out for 10 percent, and even ABC



"We have to keep selling [advertisers into network TV] year round. We can't just sit back and take the foot off the pedal."

SHAW

at the low end knew it could hold out for 5 percent because buyers needed the lowest-priced network to balance out their cumulative increases for each client. No one could afford to walk away from ABC."

Some buyers were surprised that NBC, which at 6 percent average increases for prime-time pricing, fell below Fox's average increases. But NBC can't be complaining because even with the lower percentage increase, it continues to be the highest-priced network.

Two media agencies, Magna Global and MindShare, were the last to cut deals with several of the networks, determined to try to get better rates for their clients. But the networks also decided to sell about 5 percent less commercial inventory than they did in the last upfront, and that tightening of avails assured that rates would not change much from the earlier deals.

One agency executive believes the networks' strategy could be "penny-wise and pound foolish" because they may wind up getting stuck with too much scatter ad time avails, which could drive down the price of scatter and cost them more money on the backend.

"The possibility exists that scatter, for the first time in a long time, will be priced below the upfront," the buyer continued. "The possibility also exists that most advertisers spent most of their money in the upfront, meaning the networks will have lots of scatter inventory and little advertiser demand. Those are all big unknowns."

But the way the upfront market went down

should not overshadow the fact that advertiser dollars still overwhelmingly are targeted to broadcast over cable, network sales executives insisted. "This year's upfront was a reaffirmation of what we can bring to an advertiser," said Mike Shaw, ABC sales president. "Broadcast television is the most powerful platform, with the widest exposure for an advertiser. Dropping out of broadcast would not be a good strategy for advertisers."

"Network TV is the most effective way for ad clients to move their products," said Bill Morningstar, ad sales president for the WB. "Sight, sound, and motion is, at the end of the day, what drives customer demand."

Morningstar said beyond the movie studios' early run on business, another sales point for his network's shows was the dual entry point for

audiences that many WB shows offer. "7th Heaven, Everwood, Gilmore Girls and our two new dramas *Jack & Bobby* and *The Mountain* are all shows that younger audiences can watch with their parents," he said. "And that was a strong selling point for many advertisers."

Although the broadcast networks had another strong prime-time upfront, Shaw believes there can be no let-up in the networks' efforts to continue reaffirming their importance to advertisers. "We have to keep selling [advertisers into network TV] year round," he said. "We can't just sit back and take the foot off the pedal."

On the buying side, one major media buyer said advertisers better not complain about



"Network TV is the most effective way for ad clients to move their products. Sight, sound and motion is, at the end of the day, what drives customer demand." MORNINGSTAR

the prices they paid in this prime-time upfront. "They had their chance to do something about it, and they didn't," he said. "Does it mean they missed their opportunity? Each year is different. Four years ago, they did spend significantly less in the upfront. It can be done again, but they have to want to do it." ■

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#1
in L.A.

Adults 18-49 M-SAT 8-11P/SUN 7-11P

5.2

WLTV



5.1

KMEX



4.6	3.5	2.6	2.6	2.1	2.2	1.9
WSVN	WTVJ	WSCV	WFOR	WBFS	WPLG	WBZL

4.7	3.9	2.9	2.7	1.9	1.3	0.9	0.8
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Early Fringe	Prime Access	
Early Local News	Late Local News	

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ALTERNATIVE MEDIA

Captivate, Zoom Grow Profile With New Markets and Clients

BY KATY BACHMAN

Alternative media, the smallest segment of the outdoor industry, is transforming itself from an assortment of oddball and novel ideas to a respectable new choice for advertisers. By focusing on building a network of place-based, out-of-home advertising, two companies, Captivate Network and Zoom Media, are hoping that advertisers will see their media as a real alternative to traditional media.

"This is the evolution of the outdoor media space, especially in the cities. It's starting to flow into the mainstream of [advertising] choices," said Diane Cimine, president of Cimine Enterprises, an out-of-home consulting firm.

Last week, Westford, Mass.-based Captivate, which was purchased in April by newspaper and TV-station owner Gannett, announced it plans to expand its network of TV screens in business elevators to eight new cities including Seattle, Minneapolis, Denver, Memphis, Tenn., Washington, D.C., Hartford, Conn., Philadelphia and Columbia, S.C.

"Most alternative media can't provide national scale and very few can offer advertis-

ers the ability to reach as many markets," said Mike DiFranza, who founded Captivate in 1997 and serves as president and general manager. With the additional markets, Captivate will have a presence in 16 of the top 20 markets and double the number of screens from 4,700 to 10,400 by the end of the year.

"Alternative media is a big category, we wanted to make it look traditional, take this barely existing business, legitimize it, consolidate it, and clean it up. You don't just want to be cool and fun—you want to be trusted," said Dennis Roche, president of Zoom Media. Zoom, which offers advertisers four networks of targeted in-venue advertising in locations such as bars, fitness clubs and movie theaters, is also growing. The New York-based company recently signed a deal to partner with the New York City Department of Parks & Recreation to supply poster-sized billboards in more than 100 of the most heavily trafficked comfort stations. Last month, Zoom partnered with Town Sports International, a leading owner of fitness clubs in the northeast, to place billboards in 130 locations, increasing its fitness network to more than 400 locations in the top 25 markets.

Earlier this year, Zoom partnered with Loews Cineplex Entertainment for 1,000 billboards in more than 100 theaters. The company also recently acquired Target Market Concepts, giving it the marketing rights to more than 500 entertainment and skating centers in the top 30 markets. "There wasn't a company specializing in reaching people in preferred lifestyle environments," said Roche.

Although alternative media are only a small percentage of the media mix and don't have the critical mass to substitute for traditional media, advertisers are taking notice.

"We're dealing with a

more challenging consumer who has more choice, more control, more clutter and is more cynical," said John Moore, senior vp/group media director for Mullen, which has two campaigns running with Captivate for Whirlpool Gladiator Garage Works and XM Satellite Radio. "We wanted to reach an upscale male. They're the most elusive target to reach in traditional media because they're light consumers of mass media. [With Captivate] we have a captive audience in a clutter-free environment."

DENVER CABLE

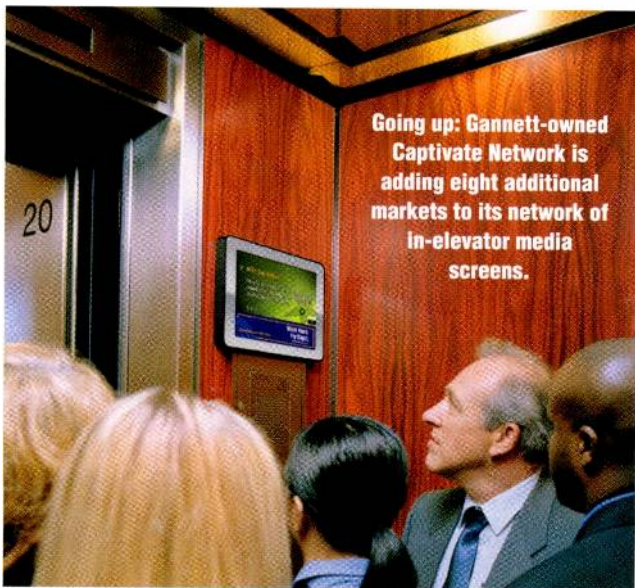
FSN, Rockies Reup Pact

Just months before the expected launch of a new Colorado regional sports network, Fox Sports Net and Major League Baseball's Colorado Rockies last week announced that, with three years left on their current rights agreement, Fox Sports Net Rocky Mountain will pay an estimated \$200 million to extend its contract through 2014—one of the largest contracts ever signed between a regional sports net and a team.

Moreover, Fox Sports Baseball Holdings Inc., a subsidiary of Fox Cable Sports Networks, paid an additional \$20 million to become a limited partner in the team. "We were looking to solidify our position as the premiere regional sports network in the region," said Bob Thompson, Fox Sports Net president, during a press conference. The agreement is still subject to approval by MLB, though Fox should be in the clear since its parent News Corp. sold the L.A. Dodgers, which it acquired in 1999, in January.

Though the two parties still have time left on their current contract, renewal talk began as the National Basketball Association's Denver Nuggets and National Hockey League's Colorado Avalanche owner Stan Kroenke announced his plans to launch a new regional sports network, Altitude Sports & Entertainment. The new contract will give the Rockies a much-needed cash infusion and increase the number of games on FSN Rocky Mountain.

This season, FSN will carry 50 games, but next season the number of televised games increases to 150. "The centerpiece of the channel will be the Rockies for the next 10 years and, hopefully, for the next 20 or 30 years," said Tony Vinciguerra, president and CEO of Fox Networks Group. —Megan Larson



market profile

BY EILEEN DAVIS HUDSON



Endless summer: an art-deco lifeguard box on Miami Beach

ALFREDO MANUELAZ/OLNEY PIPINET IMAGES

Miami-Ft. Lauderdale

MEDIA EXECUTIVES IN THE NO. 17 MEDIA MARKET AND HOTLY CONTESTED SWING STATE

in this year's race for the presidency say advertising revenue has been robust so far this year, driven largely by political ad spending. Both campaigns and their respective activist supporters and national parties

have funneled millions into the coffers of the local media in Florida.

The Miami-Fort Lauderdale market, with 1.51 million TV homes, is eclectic and diverse. According to BIA Financial Network, 41.5 percent of the population is Hispanic, with another 20.6 percent African-American. Given its dense Hispanic population, it should come as no surprise that the No. 1 station overall is Univision Communications' owned-and-operated WLTV, which has built a base of loyal viewers during its more than 30-year history in the market. In 2003, WLTV won the NAB Service to America award for its collective work in the field of education.

On the news front, WLTV's *Noticias 23* local newscasts ranked first in the May sweeps in all key demographics at 6 and 11 p.m.

Univision Network's prime-time programming and Miami-produced programs on WLTV from 4-7 p.m. also lead the market, including *El Gordo y La Flaca* (*The Fat Person and the Skinny One*) from 4-5 p.m., which has been No. 1 for the last seven major sweeps, besting all other competitors including *The Oprah Winfrey Show* on Viacom's CBS O&O WFOR-TV. WLTV's newsmagazine *Primer Impacto* (*First Impact*) from 5-6 p.m. also fin-

ished ahead of the pack in adults 18-49 and adults 25-54 in May. Sister station WAMI-TV launched as an affiliate of TeleFutura, a 24-hour, general-interest broadcast TV network, in 2001. Previously, WAMI had been the flagship station of Barry Diller's USA Broadcasting Network.

Sunbeam Television's Fox affiliate WSVN was No. 1 among the market's English-language stations in adults 25-54 during every newscast, and in prime time with Fox programming in May. WSVN put a new main anchor team in place about a year ago. Belkys Nerey was promoted to co-anchor at 5, 6 and 10 p.m. from co-host of *Deco Drive*, the station's popular, half-hour entertainment show at 7:30 p.m. WSVN entertainment reporter Louis Aguirre was tapped as Nerey's replacement on *Deco Drive*, which will unveil a new set and graphics next month.

WSVN, which has the market's longest-tenured general manager, Robert Leider, with more than 20 years at the helm, has thrived by focusing intently on local news. It now produces 10 hours of local news daily that features an edgy, nontraditional style aimed at younger viewers. It has also been attractive to advertisers. WSVN, in fact, is the market's top biller, taking in an estimated \$88.9 million in revenue in 2003, according to BIA.

NBC O&O WTVJ led the market's English-language stations in late news in May in both households and key demos (weekdays). Besides updating its graphics package, the station has made several important changes, such as revamping its morning news show *Today in South Florida* with weather and traffic updates every 10 minutes. The station's early-evening newscast at 5 o'clock was streamlined from two half-hour broadcasts to one hourlong program. WTVJ also runs *The Ellen DeGeneres Show* at 4 p.m.

Earlier this year, WTVJ welcomed back two South Florida TV veterans. Michael Williams was named weekend co-anchor at 6 and 11 p.m. He had worked as a national correspondent for NBC News the past two years but had been with WTVJ from 1993-2002. And Yvette Miley was named vp of news. She most recently served as vp of news and director of programming for NBC O&O WVTM in Birmingham, Ala. Miley worked for WTVJ from 1991-2001.

NIELSEN MONITOR-PLUS

AD SPENDING BY MEDIA / MIAMI

	Jan.-Dec. 2002	Jan.-Dec. 2003
Spot TV	\$626,868,581	\$631,882,527
Local Newspaper	\$562,516,050	\$633,279,360
Spot Radio	\$106,295,000	\$103,108,600
Total	\$1,295,679,631	\$1,368,270,487

Source: Nielsen Monitor-Plus

SCARBOROUGH PROFILE

Comparison of Miami-Ft. Lauderdale

TO THE TOP 50 MARKET AVERAGE

	Top 50 Market Average %	Miami Composition %	Miami Index
DEMOGRAPHICS			
Age 18-34	32	28	89
Age 35-54	40	38	95
Age 55+	28	34	119
HHI \$75,000+	31	26	86
College Graduate	13	12	90
Any Postgraduate Work	11	10	98
Professional/Managerial	23	21	94
African American	13	17	134
Hispanic	14	38	277
MEDIA USAGE-AVERAGE AUDIENCES*			
Read Any Daily Newspaper	53	47	89
Read Any Sunday Newspaper	62	62	100
Total Radio Morning Drive M-F	22	23	108
Total Radio Afternoon Drive M-F	18	20	110
Total TV Early News M-F	28	30	106
Total TV Prime Time M-Sun	38	41	107
Total Cable Prime Time M-Sun	14	14	100
MEDIA USAGE-OTHER			
Accessed Internet Past 30 Days	62	56	91
HOME TECHNOLOGY			
Owns a Personal Computer	69	63	91
Purchase Using Internet Past 12 Months	42	37	87
HH Connected to Cable	67	70	106
HH Connected to Satellite/Microwave Dish	18	20	108
HH Uses Broadband Internet Connection	20	16	80

*Media Audiences-Average: average issue readers for newspapers; average quarter-hour listeners within a specific daypart for radio; average half-hour viewers within a specific daypart for TV and cable.

Source: 2003 Scarborough Research Top 50 Market Report (August 2002 - September 2003)

NEWSPAPERS: THE ABCs

	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
Miami-Dade County: 788,591 Households				
<i>The Miami Herald</i>	192,481	272,492	24.4%	34.6%
<i>El Nuevo Herald</i>	77,191	85,149	9.8%	10.8%
Broward County: 672,531 Households				
<i>South Florida Sun-Sentinel</i>	187,838	263,666	27.9%	39.2%
<i>The Miami Herald</i>	79,963	125,612	11.9%	18.7%
<i>El Nuevo Herald</i>	8,991	10,507	1.3%	1.6%

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

WTVJ is losing the host of one of its locally produced shows, the information/talk program *The Rick Sanchez Show*. Sanchez told the station last week he is leaving for another opportunity. Sanchez had once worked at WSVN as an anchor, then left the market for

a few years, returning last July to WTVJ. Naturally, the show is being canceled.

Sister NBC-owned Telemundo station WSCV in the May book was the fastest-growing station in the market in household share, with an increase of 22 percent year over

year at 6 p.m. and 29 percent year over year at 11 p.m., Monday-Friday. "As individual stations, we aim to serve our audiences in distinct ways that fulfill their specific needs. Yet, because of the duopoly, we also have a unique opportunity to share resources," says WTVJ president and gm Ardyth Diercks.

CBS O&O WFOR, which runs the four preseason Miami Dolphins National Football League games, is claiming its first late news victory in households Monday-Sunday among the general market stations in May. Michael Colleran, vp/gm of WFOR and sister UPN affiliate WBFS-TV, says WFOR is also seeing improvement in the mornings, where its news grew 60 percent from 5-6.

Last October, WFOR hired new primary male anchor Robb Hanrahan to co-host with Maggie Rodriguez at 5, 6 and 11 p.m. Hanrahan, who had anchored at WABC-TV, ABC's O&O in New York, since 1996, previously had worked at Sunbeam's WSVN. Former main anchor and veteran broadcaster Elliott Rodriguez now serves as noon and 5:30 p.m. co-anchor and host of the station's public affairs show *CBS4 Sunday Morning*. Colleran says the anchor changes were "an opportunity to showcase our veteran and our new talent in the highest time period available."

As for programming, *The Larry Elder Show*, *The Insider*, *Dance 360*, *Life & Style* and *The Pat Croce Show* will launch this fall on WFOR, along with reruns of *Girlfriends* and *Fear Factor*.

WBFS entered the 10 p.m. news race with a half-hour show in October 2001, then expanded it to a full hour in January 2003. Last week WBFS also picked up music entertainment show *The Roof* from Telemundo's cable network Mun2. The show will air Saturdays at 10:30 p.m. Besides news and entertainment programming, WBFS also has sports, including rebroadcasts of the Dolphins games.

Post-Newsweek's ABC affiliate WPLG welcomed new vp/gm Dave Boylan in June 2003. Boylan had served as vp/gm of News Corp.'s Los Angeles duopoly KTTV (Fox) and KCOP (UPN), and Fox Sports Net West. Also last year, WPLG introduced a new 5:30 p.m. anchor team, promoting Will Manso from sports reporter to news co-anchor.

WPLG is hoping for a winner in *The Jane Pauley Show*, which it snared despite there being an NBC O&O in the market. NBC Enterprises, the syndication arm of NBC, is producing *Pauley*, which launches Aug. 30. Also, WPLG in September will premiere *The Tony Danza Show* at 10 a.m.

Tribune Broadcasting's WB affiliate

WBZL also underwent a leadership change, with Rich Engberg being promoted in March to vp/gm from director of sales. Ally DiPalma, previously national sales manager, was promoted to fill Engberg's post as director of sales.

Engberg says WBZL works closely with the *South Florida Sun-Sentinel*, another Tribune property. WBZL's half-hour 10 p.m. news has been produced by WTVJ since it went on the air in 1996. This fall, WBZL will air *Malcolm in the Middle* and *Home Delivery*.

Fox Sports Net Florida is producing all 150 televised Major League Baseball games of the 2003 World Champion Florida Marlins this season, although 55 of those games will appear on Paxson Communications' WPXM.

Besides baseball, the cable sports network also carries the National Hockey League Florida Panthers and covers the University of Miami and the University of South Florida, among other area schools. Sunshine Network carries the National Basketball Association's Miami Heat and the University of Florida.

Cable penetration in Miami is 70 percent, slightly above the national average of 67 percent. Comcast is the dominant cable provider and Comcast Spotlight serves as the interconnect, handling ad sales for itself, Bright House Networks, Adelphia and Atlantic Broadband. The latter purchased Charter's system in the South Beach area this year. The interconnect serves 1.05 million subscribers—800,000 of which are Comcast subs—and inserts ads on 40 nets.

The two largest daily newspapers are *The Miami Herald* and the *South Florida Sun-Sentinel*. Knight Ridder's *Herald* is the larger of the two, with a daily circulation of 325,032 as of March 31, down nearly 1 percent compared to the period ended a year earlier. The paper's Sunday circ rose slightly, to 447,326. Sister paper and joint-operating-agreement partner, the Spanish-language newspaper *El Nuevo Herald*, had a daily circulation of 90,480 and a Sunday circ of 99,618, both flat year over year. Executives at the *Herald* did not return phone calls for comment.

The *Sun-Sentinel's* Monday-Wednesday circulation in March increased 1.9 percent to 253,598; Thursday-Saturday circ was flat at 282,996, while Sunday circ was also essentially flat at 376,551. While the *Herald* is strongest in its backyard of Miami-Dade County, the *Sun-Sentinel* dominates in its home base of Broward County (where Fort Lauderdale is located) and southern Palm Beach County (where it competes with the *Palm Beach Post*).

The *Sun-Sentinel* prints a Broward County edition as well as a Palm Beach County edition.

2,606

ADVERTISER & AGENCY MEMBERS

2,088

BUSINESS PUBLICATIONS

655

CONSUMER MAGAZINES & NEWSPAPERS

317

WEB SITES

25

COUNTRIES

1

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NIelsen RATINGS / MIAMI

EVENING AND LATE-NEWS DAYPARTS, WEEKDAYS

Evening News

Time	Network	Station	Rating	Share
5-5:30 p.m.	Univision	WLTV*	7.3	15
	Fox	WSVN	5.4	11
	CBS	WFOR	5.1	11
	Telemundo	WSCV*	4.6	9
	WB	WBZL*	3.5	7
	ABC	WPLG	3.0	6
	NBC	WTVJ	2.1	4
5:30-6 p.m.	UPN	WBFS*	1.7	4
	Univision	WLTV*	7.3	15
	Fox	WSVN	5.3	10
	Telemundo	WSCV*	4.6	9
	CBS	WFOR	4.3	8
	WB	WBZL*	4.0	8
	ABC	WPLG	3.6	7
6-6:30 p.m.	NBC	WTVJ	2.1	4
	UPN	WBFS*	2.1	4
	Univision	WLTV	8.2	15
	Telemundo	WSCV	5.9	11
	Fox	WSVN	4.6	8
	ABC	WPLG	4.3	8
	CBS	WFOR	3.7	7
6:30-7 p.m.	WB	WBZL*	3.6	7
	UPN	WBFS*	2.7	5
	NBC	WTVJ	2.8	5
	Fox	WSVN	3.8	7

Late News

10-11 p.m.	Fox	WSVN	5.4	8
	UPN	WBFS	2.4	4
10-10:30 p.m.	WB	WBZL	2.0	3
11-11:30 p.m.	Univision	WLTV	6.9	12
	NBC	WTVJ	5.5	10
	CBS	WFOR	5.4	9
	Telemundo	WSCV	5.0	9
	ABC	WPLG	4.5	8
	WB	WBZL*	3.6	6
	Fox	WSVN*	3.2	6
UPN	WBFS*	2.3	4	

*Non-news programming. Source: Nielsen Media Research, May 2004.

ARBITRON RADIO OWNERSHIP

Owner	Stations	Avg. Qtr.-Hour Share	Revenue (in millions)	Share of Total
Clear Channel Communications	2 AM, 5 FM	18.8	\$62.7	22.5%
Cox Radio	4 FM	14.8	\$50.4	18.1%
Beasley Broadcast Group	1 AM, 2 FM	11.2	\$45.3	16.2%
Univision Communications	2 AM, 2 FM	13.9	\$38.0	13.6%

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

Kevin Courtney, *Sun-Sentinel* communications manager, says given the growth in Palm Beach County and the success of that edition, the *Sun-Sentinel* decided in April to capitalize on the future growth potential by investing additional coverage and staffing for that edition. Courtney stressed that the increased resources devoted to Palm Beach County would not detract from the Broward County edition.

The *Sun-Sentinel* has also been busy with its numerous multimedia cross-promotion and news partnerships, including its pact with its sister property WBZL and WTVJ. The paper teamed up with WFTL-AM, a 50,000-watt All-News station in West Palm Beach, at the end of last year to further extend its brand.

The *Sun-Sentinel* decided to compete with the *Herald* on the Spanish-language front as well, launching the free weekly *el Sentinel* in 2002. The paper began with an initial distribution of 60,000 copies in Broward County. Now *el Sentinel* prints 95,000 copies, most of which are home-delivered. In April, the paper expanded into Palm Beach County.

The local radio scene, like the broadcast-TV landscape, is highly competitive. One genre that has become even more crowded over the past year is Hip-Hop. On New Year's Eve 2002, Clear Channel flipped its Jammin' Oldies WMIB-FM to Hip-Hop and rolled out its on-air lineup in March 2003. The station shot to eighth place in the Winter 2003 Arbitron survey (it had been No. 20 before the format flip). WMIB is competing against front-runners Cox Radio's heritage Urban station WEDR-FM and Beasley Broadcast Group's Rhythmic CHR WPOW-FM for young Urban listeners.

In late February, Clear Channel took the aggressive move to suspend Howard Stern from all six of its stations that carried him, including Classic Rock WBGG-FM in Fort Lauderdale. Although Infinity Broadcasting has since picked up Stern's show on 45 outlets, none of them are in this market. It will launch on Alternative WPBZ-FM in West Palm Beach on July 19.

The No. 1 station overall (among listeners 12-plus) in the nation's No. 12 radio market is Miami-based Spanish Broadcasting System's Spanish/Dance/Oldies station WCMQ-FM. The station has seen its share increase steadily over the past two years. Most recently, it increased a full share point to a 6.0 in the winter survey from a 5.0 last fall.

Cox's Urban Adult Contemporary WHQT-FM is No. 1 in morning drive (12-plus) with the syndicated *Tom Joyner Morning Show*, while WPOW wins afternoon drive. One station that cannot be overlooked is actually in a neighboring market. Beasley's Coun-

try WKIS-FM, licensed out of Boca Raton in the West Palm Beach-Boca Raton market, tied for tenth place overall in Miami-Fort Lauderdale with two other stations, Univision Communications' Spanish/Tropical WRTO-FM and Spanish Broadcasting's Spanish/Romantic WRMA-FM. WRTO jumped from No. 22 place in the fall book to a three-way tie for No. 10 in winter. Univision's Spanish News/Talk

WAQI-AM remains the only AM station in the top 10.

Clear Channel Outdoor and Viacom Outdoor are the largest providers of outdoor advertising in the Miami area. Clear Channel offers transit shelters, 30-sheets, 8-sheets, bulletins, premiere panels, mobile panels, taxi and mall displays. Viacom offers buses, bulletins, telephone kiosks and mall signage. ■



OPINION
JASON E. KLEIN

A Fresh Read

More leading advertisers are taking a new look at newspapers

BEYOND ALL THE BUZZ about alternatives to TV, a growing number of leading national advertisers are looking at stepping up their newspaper spending. Newspapers' value equation has improved as network CPMs have increased, and newspapers have proven relatively resistant to the audience erosion faced by other media. (Newspaper circulation and readership have held up far better than prime-time ratings and magazine circulation in recent years.) The newspaper industry is also being more innovative in how it attracts new readers. Who would have guessed a few years ago that we'd be seeing the launch of new, youth-oriented newspapers from industry giants like Tribune, Belo and the Washington Post Co.?

The new view of newspapers recognizes their value as a branding medium. While branding was more difficult in an all-black-and-white environment a decade ago, the industry's heavy investment in high-quality color capacity has changed the game. Brand-oriented national advertisers tend to insist on high-impact, four-color ads. When you add in newspapers' reach and immediacy, you get a medium with qualities more like television.

But unlike television, newspaper ads are embedded in the medium. There are no ad "pods" in newspapers, the ads can't be evaporated by TiVo, and the ads can be placed adjacent to relevant editorial. In fact, readers actually value newspaper ads and see them as a valuable information source that is less intrusive than ads in other media. When asked by Yankelovich where advertising should be eliminated, consumers ranked the Internet, television, radio and magazines highest and newspapers lowest.

With this new direction in mind, packaged goods advertisers upped their 2003 spending in newspapers by 76 percent, to \$105 million, according to CMR. And CMR data shows that spending doubled from top companies like Procter & Gamble, SAB Miller and Gillette. Spending by factory automotive advertisers, which is predominantly branding ads, was up 28 percent. And pharmaceutical companies upped their spending 33 percent. With gains like these, total newspaper advertising was up a healthy 12.5 percent in 2003, according to TNS/CMR. Newspaper advertising grew faster than advertising in network TV, magazines, radio and outdoor. Spending from national advertisers outpaced local for the seventh straight year.

Successful national advertisers in newspapers tend to look more closely at the targeted sectional opportunities newspapers offer. Sports, food, lifestyle and other sections all offer advertisers the ability to better target specific user groups in a more focused editorial environment. In fact, the shift in emphasis from main news—which has the broadest readership of any newspaper section—to the more vertical

sections like sports and food is somewhat akin to the shift from prime time to cable. In some cases, newspaper sections will surprise you with their ability to target certain groups better than magazines.

As more and more packaged goods, pharmaceutical and other national advertisers advertise regularly in newspapers, we see four themes in how these new newspaper users think differently about the medium to maximize their return:

- First, the message is heavily branded. New product launches, product improvements and product repositionings all benefit from branded national newspaper campaigns. In some cases, the message has a sales-oriented, call-to-action message, but the branding is preeminent.

- Second, they analyze their target customer and take full advantage of the medium to align their message appropriately. They make fact-based decisions when choosing newspaper sections when selecting markets and when deciding on run-of-press versus inserts. They understand that their strongest markets typically offer the best opportunity for near-term payback.

- Third, they advertise with enough circulation scale and frequency to have a measurable impact, and almost always in color. The top 25 markets reach 49 percent of U.S. households; the top 100 reach 85 percent. The savviest advertisers understand the cost and effectiveness trade-offs between the impact and creative potential of full-page units, and the added reach and frequency that are possible with the same budget and smaller space ads. They realize that a top-market newspaper buy has a national reach that rivals that of their magazine and TV schedules.

- Fourth, they measure their results and spend accordingly. They use indicators like cost-per-call, media-mix modeling, leads generated and others to evaluate the overall effectiveness of their spending and better inform their newspaper media decisions. When they see results, they act immediately to expand spending and refine plans.

The Newspaper National Network LP, a private partnership of the 23 leading newspaper companies, brings big and small papers together into a network buy and provides advertisers in their 16 targeted categories with bundled programs, network pricing and one-stop service. NNN works closely with advertisers and agencies to develop customized newspaper programs on a national scale.

With rising network TV CPMs, declining network TV ratings and increased ad clutter, newspapers are getting more attention from national advertisers and agencies. The most savvy markets are jumping on new ways to use newspapers and seeing the medium from a fresh perspective. ■

Jason E. Klein is president/CEO of Newspaper National Network LP. He can be reached at jklein@nmlp.com.



MEDIA PERSON LEWIS GROSSBERGER

Check It Out or In

IN KEEPING WITH Media Person's long-standing policy of helping you avoid work (or any other form of reality) during the hot months, it's time once again for the Summer Travel Column. This year, Media Person takes the reader on a fabulous getaway tour of the new generation of super trendy hotels that have learned the art of blending style, comfort and staggeringly high prices. In the best travel-writing tradition, MP hasn't bothered to visit these places himself—way too much effort—but has carefully culled his selections from the finest magazine and newspaper articles on the subject.

The Peachy Beach Abode, Barbagos: Located south of Antagua and east of West Barbuga, the ampersand-shaped isle of Barbagos, unlike so many overhyped Caribbean locales, offers sun, sand, sea and drinks with little umbrellas in them. The Peachy Beach Abode (which is actually situated on exquisite Jellyfish Rock, adjacent to Peachy Beach) is a low-key, up-market gem whose ultramodern design has dispensed with walls and ceilings in all guest rooms to afford sweeping views of the turquoise Caribbean and the lulling sound of breaking

surf all around your comfy four-poster bed. (Wet suit recommended at high tide.)

But what makes Peachy Beach truly special is the service. Upon arrival, guests are greeted by their "personal ambassador," an island woman kept in extreme penury who is willing to perform any task required for just a few pennies or a cigarette. Part valet, part nanny, part pack animal, these "vacation angels" make the Peachy Beach Abode the perfect place to relax in

style. Checking In: Rooms from \$6,000, includes partial breakfast daily plus one half-hour massage per body part.

Pashtun Palace, Khyber Pass, Afghanistan: No one's ever accused ace hotelier Jean-Georges-Jacques Kaminsky of playing it safe. In 2002, his desert motel, the Gobi Oasis, pulled A-list celebrities to one of the world's most desolate regions, and now he's opened the Pashtun Palace, already drawing another wave of top stars ranging from Andy Dick to Melissa Rivers to Phil Rizzuto. Though the neighborhood has not quite settled down from the rumpus of several years ago involving the Taliban and the U.S. Army, visitors need not fear for their security since Kaminsky has bribed a ferocious local tribe to supply each hotel guest with his or her own bodyguard armed with war-surplus, rocket-propelled grenades.

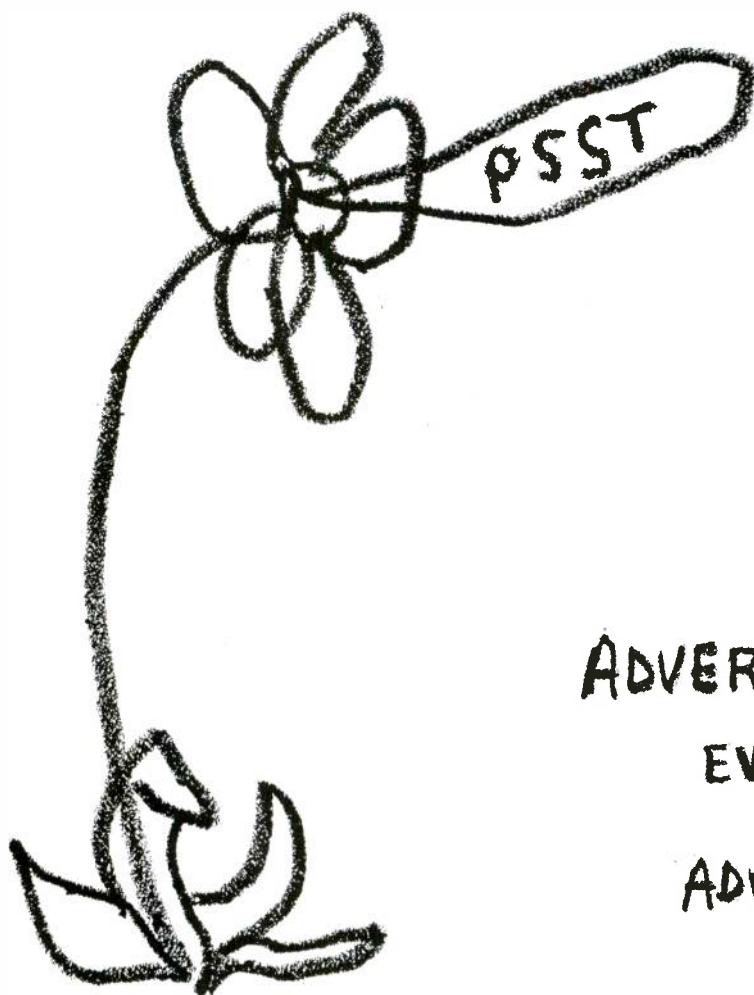
With 12 luxurious, modern suites, the Pashtun Palace feels just like home, though you should bring your own body armor and mine detector. Checking In: Rooms start at 640 gold pieces; complimentary hashish daily. Helicopter tours of the Pakistan border available; reservations recommended for visiting bin Laden's hideout.

The Yankee, Paris: Designed for patriotic Americans who are really annoyed with France but have to be in Paris on business, the Yankee is guaranteed by owner Bob (Bubba) Bagley to be completely free of anything French. Rooms designed to capture the look of a Holiday Inn contain TV sets receiving only the Fox network and good old American porn. No bidets, of course! Steak and Mashed, the Yankee's posh gourmet restaurant, bans wine and cheese and features paintings by LeRoy Neiman in lieu of windows. Strict manager Laura Finley instantly fires any staff member caught speaking French. Ask nicely, though, and she'll call in a hooker for you who takes American Express cards. Checking In: Rooms from \$1,250; Canadians welcome if they come from English-speaking parts of the country.

The Infidel, Mecca, Saudi Arabia: Tucked away in an alley in the heart of Mecca's atmospheric Old Town, The Infidel is the latest boutique "no-tell" from fun-loving Bling Fanucci, owner of the popular Pyongyang Panic. Entered through a manhole cover, the hotel boasts up-to-date underground design, a state-of-the-art alarm system and an escape tunnel in every guest room. The Infidel's smiling—though very nervous—manager, Norman Katz, is always on hand if you need anything, from a new disguise to a fake passport to tips on patrol schedules of the city police. Checking In: Rooms from \$12,000; no alcohol, women or loud radios permitted in rooms. Penalty for undertipping service personnel: loss of left hand.

Killabigone Safari Lodge, Utica, N.Y.: Who needs to schlep to scary, far-off Africa with its political instability, rampant viruses and machine-gun-toting 9-year-olds? Opened last week, Killabigone promises—and delivers—all the thrills and memories of the Serengeti. You'll slumber in a luxury tent, fully appointed with hot and cold running zebra that you may blaze away at with impunity since they're actually sheep with stripes painted on. At dusk, tired but chilly after the day's hunt, you'll relax on plantation chairs and sip hot mulled Diet Sprite (a house specialty) around a roaring alcoholic (the charming and often drooling owner, Sonny Skupic) as you watch the sun slip dramatically below the New York State Thruway. Checking In: Doubles from \$16.75, semi-inclusive; ammo extra; 15 percent taxidermy tax. ■

It's time for the Summer Travel Column...and MP takes the reader on a fabulous getaway tour.



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Movers

CABLE TV

At Oxygen Media: COO **Lisa Gersh Hall** has added the role of president to her duties. **Mary Jeanne Cavanaugh** and **Karl Lewis**, senior vps of advertising sales, will take over for the departing Gina Garrubbo, executive vp of ad sales. And **John Popkowski**, former executive vp of ad sales at MTV Networks, will continue as ad sales consultant.

MAGAZINES

Susan Pinkwater, most recently executive vp at Leverage Group, Mediaedge: cia's sponsorship and strategic alliance agency, has joined Time Inc.'s *People* as director of integrated marketing... **Brad McDonald**, vp, general manager of Time4 Media's TransWorld Media unit, has been promoted to group publisher.

TV STATIONS

Dianne Doctor has been promoted to senior vp and news director, from vp and news director for WCBS-TV, Viacom's owned and operated CBS station in New York... **Kevin Dorsey** was promoted to director of sales, from local sales manager for KCNC, Viacom's owned-and-operated CBS station in Denver.

INTERACTIVE

Advertising.com, an AOL-owned provider of interactive marketing services, has tapped **Robert Formentin** as vp of advertiser services. Formentin was president of Prism Media Networks.

RADIO

Frank Flores was named vp and director of sales for Spanish Broadcasting System's stations in New York. He was general sales manager for WXRK-FM, Infinity Broadcasting's Rock station in New York... At ABC Radio Networks, **Harve Alan**, previously senior vp of programming in the mid-Atlantic region for Clear Channel, was named director of programming.

RELATED BUSINESSES

Former U.S. Secretary of Agriculture **Dan Glickman** has been appointed president and CEO of the Motion Picture Association of America, succeeding longtime MPAA chief Jack Valenti.

media elite

EDITED BY ANNE TORPEY-KEMPH

Quicktakes



LIFEbeat honored Clear Channel's Poleman (l.), here with singer McCain, for using radio to help fight AIDS.

IN THE FIGHT AGAINST AIDS, Tom Poleman packs a punch. The senior vp of programming for Clear Channel's New York radio stations has channeled his skill at reaching young people into promoting AIDS awareness, making him this year's honoree at the recent benefit for LIFEbeat, the music industry's organization to fight AIDS. Poleman, who programs top-rated WHTZ-FM and serves as CC's Contemporary Hit Radio format liaison, was honored at a gala at New York's Mandarin Oriental for "using the powerful medium [of radio] to reach at-risk youth with the message of education and prevention." Poleman, who celebrated with singer/songwriter Edwin McCain and event headliners John Mayer and Jessica Simpson, has just signed a new multiyear contract with Clear Channel... There's nothing like a hot pepper to bridge the partisan divide. Aiming to provide "an unusual comic relief... in these heavy days," *Chile Pepper* publisher **Joel Gregory** invited representatives and senators from the 12 jalapeño-producing states to the magazine's third annual "Zestiest Legislator Contest" in the U.S. capital. This year's competition wasn't too heated, however, because a roll call vote limited participation, leaving

only three contenders in the zest quest: Reps. Darrell Issa (R-Calif.), Pete Sessions (R-Texas), and Jim Matheson (D-Utah). Issa and Sessions tied for the title by downing nine large, green chile peppers custom-bred in Texas with a "fire-burst effect." Pass the Pepto Bismol... **S.I. Newhouse Jr.** won't be bragging about it, so we figured we'd mention that his name showed up last week on *ARTnews* magazine's list of the world's top 200 art collectors. The Condé Nast chief and his wife have been described as "quiet" collectors, preferring contemporary and modern work (Andy Warhol's iconic

Orange Marilyn, for example, for which they paid a cool \$17 million-plus). But the *ARTnews* news isn't exactly news, since the Newhouses have been on that list all 14 years the magazine has compiled it... All Elvis, all the time. That's what **Sirius Satellite Radio** is offering as one of several new music channels in its lineup. Elvis Radio, the first officially sanctioned channel created in conjunction with Elvis Presley Enterprises, joins four other newcomers, bringing to 65 the number of commercial-free music channels on Sirius'

roster... Nielsen Media Research last week tapped *Star Trek's* Sulu to serve on its Task Force on TV Measurement, formed last month to ensure that the research company fairly and accurately measures minority TV viewers.

George Takei, who as part of the sci-fi series' diverse cast was one of the first Asian Americans to land a nonstereotypical TV role, serves on the board of East West Players, the nation's foremost Asian Pacific American theater. Nielsen, owned by *MediaWeek* parent VNU, added Takei and four others to the now 15-member task force (see *Media Wires*, page 4). ■



Congressman Matheson preps his palate for *Pepper* eat-off.

Dish



MEDIA PLAN OF THE YEAR LUNCHEON

Mediaweek toasted the 11 winning teams of the 2004 Media Plan of the Year awards at a June 24 luncheon at New York's St. Regis Hotel. (Left) MincShare's David Cohen and Tobias Wolf receive their award from presenters Doug Ross and Hildi Santa Tomàs, from TLC's *Trading Spaces*; (below, left) Meredith Moore, Alicia Dean, Nancy Savele, Kelly Flamor and Alicia Haey of Hill, Holliday, which won in Local TV; and (below, right) Magazines winners Dong Kim, Karin Greca and Peter Stabler from Goodby, Silverstein & Partners with HP's Meredith Brace (in black).



PHOTOGRAPHY BY HAROLD HECHLER AND ASSOCIATES

Word play

BLACK LIGHT

Baby Grand

Jumbo shrimp

Entertainment business

Serious fun

Numbers game

90,000,000 +
in-store impressions per month¹

50,000,000
active members

2,000,000 +
monthly direct mail

\$75,660
mean household income²

97%
direct mail open rate³

#1
incentive supplier 3 years running⁴

media elite

Dish

VNU Golf Outing Benefits Ad Council

Execs from the media, agency and client communities came out swinging for the recent VNU Invitational golf outing to benefit the Ad Council, hosted by Adweek Magazines and held at the Country Club of Purchase in Purchase, N.Y. The all-day event included 18 holes of golf, lunch, cocktails and hors d'oeuvres, and a silent auction. All registration fees were donated to the Ad Council to support its mission of raising awareness of critical public issues through PSAs.

PHOTOGRAPHY BY SCOTT O'NEILL

(Below) *Brandweek* publisher Charlotte Erwin takes a between-greens break with George Stephan, principal, Stephan Partners.



(Above) The fearsome foursome fielded by the 4As had outside help. (L. to r.) Matt Scheckner, executive director, *Advertising Week* in New York; Harley Griffiths, vp, American Association of Advertising Agencies; Burtch Drake, president and CEO, 4As; and John Kaiser, senior vp, 4As.



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Easy does it: Rick Hanson, senior vp/creative director, BBDO, watches the path of his putt.



Couples for the cause: Ad Council exec Julie Roberts (l.) and president Peggy Conlon teamed with their husbands, Stone Roberts, Carlson and Partners Advertising; and Bob Reale, Maplewood Partners (r.).



Ready for another round: (L. to r.) Dave Cassaro, executive vp, E! Networks; Larry Blasius, executive vp, director of negotiations, MagnaGlobal USA; Hank Close, executive vp, ad sales, Comedy Central; and Evan Sternschein, senior vp, ad sales, Discovery Networks

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1. & 3. Based on Blockbuster transaction data for 2003. This transaction data was adjusted by average shopping group size from the Nielsen Media Research March/August 2003 Blockbuster TV Intercept Studies.
2. MRI 2003 Database; base of adults 18+; 4. Incentive Magazine, May 2003. BLOCKBUSTER name, design and related marks are trademarks of Blockbuster Inc. © 2004 Blockbuster Inc. All rights reserved.

Calendar

Cable Telecommunications Association for Marketing will present the **CTAM Summit: "Full Throttle"** July 18-21 at the Hynes Convention Center in Boston. Event provides business development, creative review and networking opportunities. Contact: 703-642-8582, or visit www.ctam.com.

The **ANA Marketing Accountability Forum** will be held July 19 at the Grand Hyatt Hotel in New York. Highlights will include results of an exclusive ANA/Forrester survey on how marketers are using technology to achieve accountability, as well as sessions on breakthroughs in ROI measurement and media accountability and best-in-class case studies. The American Association of Advertising Agencies is co-marketing the conference. Contact: www.ana.net.

IQPC will present a **U.S. Hispanic Marketing Conference**, July 26 at the Catamaran Resort in San Diego. Topics to be covered include: what not to do when targeting Hispanics, developing on-target creative, understanding behavior and attitudes, marketing to Hispanic kids, and tactics for generating ROI through online programs. Visit www.ipqc.com.

Scarborough Research will present its annual **Scarborough Sales, Research and Marketing Conference** Aug. 10-13 at The Palace Hotel in San Francisco. Contact: ssrinfo@scarborough.com.

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

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

inside media

NEWS OF THE MARKET

NBC, GM Team for Olympics Promo

NBC is promoting its Summer Olympics coverage with a mini movie that will star five likely U.S. Olympians and will showcase four Chevrolet vehicles. *Caravan to Athens* is being shown this month on more than 5,000 screens in 415 Regal Cinemas, United Artists Theaters and Edwards Theaters, encompassing 46 of the top 50 U.S. markets. The Chevrolet brand is owned by General Motors, an Olympic sponsor and a major advertiser on NBC's Olympics coverage, which begins Aug. 13.

Fox News, Profile Pair for Democracy

American Profile, the 2.3 million-circulation magazine that runs in more than 1,100 small-town newspapers, has partnered with Fox News on an editorial series for the election year. The *Democracy in America* series of four scheduled essays, written by Fox anchors, kicked off July 4 with David Asman's piece, and there will be an election-eve piece on "Freedom's Responsibility" by Brit Hume.

PBS to Cover Conventions in Prime Time

PBS' *The NewsHour With Jim Lebrer* will provide complete live coverage of all events of the Democratic and Republican National Conventions during prime time. PBS will broadcast three hours of live coverage of the Democratic Convention from Boston July 26-29 and the Republican Convention from New York Aug. 30-Sept. 2. The major broadcast networks are expected to air only portions of prime-time convention events. The *NewsHour* airs five nights a week on more than 300 public television stations.

Entravision Adds to Sacramento Cluster

Entravision Communications has agreed to acquire Contemporary Hit Radio KBMB-FM in Sacramento, Calif., by purchasing all the shares in Diamond Radio from Pamela Nelson for \$17.4 million in cash. Entravision, which primarily focuses on Spanish-language formats, also owns Radio Tricolor KRCX-FM, Romantica KRRE-FM and Oldies KCCL-FM in the market.

NextMedia Swaps Outdoor Assets

Radio and outdoor owner NextMedia Group has swapped its outdoor assets in New Jersey for outdoor displays in Connecticut, northern Colorado and Wyoming, where it currently has outdoor operations. The Denver-based group did not disclose transaction

details. The deal doubles NextMedia's operations in Connecticut and increases its presence in Colorado and Wyoming by about 25 percent. In addition to 5,600 bulletin and poster displays in six markets, NextMedia also owns displays in 5,300 retail locations.

Radio Formula Expands to TV

Radio Formula, a provider of syndicated Spanish-language Talk programming, is expanding to TV. As of July 6, the Mexican media company has begun marketing TV programming to cable providers and TV networks through its subsidiary, Teleformula. The network provides 24 hours of programming covering politics, news and news analysis, entertainment, business and sports.

Giant Signs Launch Advertisers

Giant, the independent men's entertainment lifestyle title set to launch in September, now claims to have 30 advertisers, including Chaps Ralph Lauren, Giorgio Armani Fragrances, Warner Bros., Coors Brewing Co. and HBO. *Giant*, headed by *Maxim* alum Jamie Hooper, will launch with a rate base of 200,000.

Salem to Acquire WRMR in Cleveland

Salem Communications has agreed to acquire Classic Pops WRMR-AM in Cleveland from Cleveland Classical Radio, LLC for \$10 million, giving Salem its fifth station in the market. Beginning July 12, the station will broadcast with new call letters, WHK-AM, and program News/Talk. Robert Conrad, president of Cleveland Classical Radio, which also owns WCLV-FM in the market, said the sale reflects a national trend of dramatically diminishing audience for the Classical Pops format.

Outdoor Life Adds Nascar Lifestyle Show

Outdoor Life Network will commission 13 episodes of a new half-hour series titled *Nascar: Outdoors*, which will feature segments on Nascar drivers and auto team owners participating in recreational sports activities.

Study: Inserts Influence Electronics Buys

Advertising inserts are the media used most often by home-electronics shoppers when making purchasing decisions, according to the Vertis Consumer Focus 2004 Home Electronics Study. Twenty-eight percent of adults surveyed said inserts or circulars influence their buying decision, compared to 22 percent who said TV had more impact. ■

EAST

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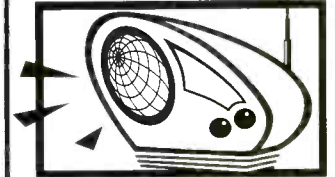
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For more information and a copy of the Request for Proposals, please contact:

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347 Madison Ave, 8th Floor, New York, NY 10017-3739
Telephone (212) 878-7049 or Via E-mail MTARE@mtahq.org
Reference No. PW0704

MTA strongly encourages all interested parties to obtain a copy of the RFP by July 21, 2004. Proposer's questions regarding the RFP are due on July 28, 2004. Proposal deadline is 3:00pm on September 8, 2004.



Metropolitan Transportation Authority

EMPLOYMENT

DONER

Account Services Be a Part of Our Growth

As our account roster continues to grow and become more diversified, Doner is recruiting experienced Account Management professionals that have the demonstrated ability to contribute to the growth of their clients' business. If you have a passion for client service and wish to make a noticeable contribution by developing effective marketing strategies, then we would like to learn more about you. We are in search of professionals with Brand Advertising or Direct Marketing backgrounds who have the following credentials:

Account Director candidates will have around 10 years of advertising agency experience. Because individuals in this position manage the day-to-day direction of our accounts, qualified candidates must have the proven ability to grow a piece of business using marketing savvy and strategy. We place a strong value on Account Directors who have the ability to motivate and contribute to the growth of junior team members.

Successful **Account Manager** candidates will have about 3 - 8 years of advertising agency experience. Candidates must demonstrate that they have clearly mastered process and are able to troubleshoot and expedite day-to-day projects on their business. A keen ability to monitor and report on client industry competitors is required.

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All candidates must possess a Bachelor's Degree, ad agency experience, and experience with print, radio, and television production. Tenacity, enthusiasm and a strong work ethic are also required. These opportunities are available in our Southfield, Michigan headquarters.

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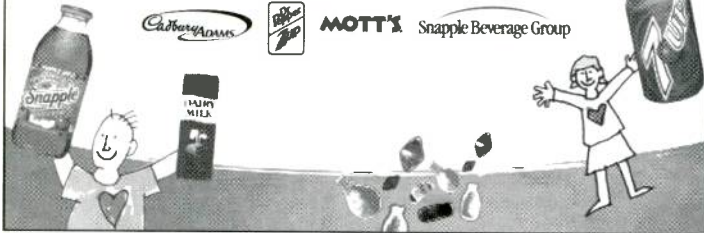
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Media Planner - 1-2 years of media planning experience required. Assists in the development of key media projects which include research, analysis and the evaluation of media options. Oversees the execution of approved plans and monitors media budgets. Provides general support to the media supervisor in the day-to-day activities of planning, purchasing and maintaining advertising campaigns.

Associate Media Planner - Entry level position that observes and assists the planning team in research, data entry and implementation of media plans. This includes the initial research prior to plan development. Will include internal communications, print ordering, insertion order preparation and billing discrepancy resolution necessary for media plan execution.

Planner Requirements:

Bachelors Degree (concentration in advertising, marketing or general business a plus); Strong knowledge of integrated marketing; Presentation and communication skills required; Must have strong experience with advanced media concepts, planning concepts and audience research planning tools (MRI, Simmons, Arbitron, Nielsen, Scarborough, Strategy, Claritas).

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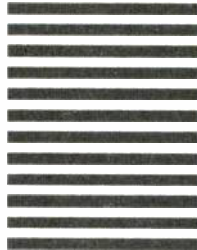
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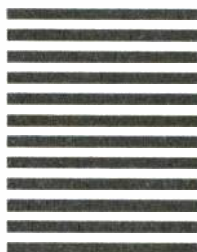
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Seven Year Itch

After flying in a holding pattern for the past few years, *Jane* in September will unveil an extensive redesign

TIMES HAVE CHANGED SINCE 1997, WHEN JANE PRATT LAUNCHED HER EPONYMOUS twentysomething lifestyle magazine with Fairchild Publications. As the follow up to *Sassy*, Pratt's feisty teen title, *Jane's* blend of humor, pop culture and fashion was equally groundbreaking, and readers in search

of something uniquely different embraced it fully. But while *Jane* has maintained its irreverence—which helps it stand out among women's books like a metalhead at Bonaroo—its cynicism as well as its increasingly formulaic approach have, after seven years, run their course. What worked a few years ago, acknowledges Pratt, may not click with young women now making their way from the teen titles to her magazine. Consequently, Pratt says she has spent the past year toying with a fresh approach to *Jane*. The redesign, which will include both renamed and new departments, as well as more fashion, beauty and reviews, will make its debut in September.

"When all the teen magazines launched, it was the boomlet kids and they were ruling the world, but now that's dropped off and they're in my [magazine's] twentysomething category," says Pratt. "My readers no longer feel, as they did when I launched *Jane*, like this misunderstood minority. They feel confident of who they are, there's less defensiveness, less rebelliousness, and I felt it was false pretending that twentysomethings are alienated."

Readers first will take note of *Jane's* cover,



Pratt's September issue will reveal a cleaner look, as well as more relatable columns and stories.

which will have fewer coverlines and "more integrity," Pratt says. "I want *Jane* to look like a coffee-table magazine, so there's nothing on there that will humiliate you, and yet it's a magazine that you'll want to read every word."

Inside, while some department names such as Dish, Eat and Sweat remain intact, new ones include Play (tech, gadgets), Primp (formerly Beauty Central) and Dress (née

Fashion Blender), which is "extremely shoppy," says Pratt. *Blind Date* is out, and *Score*—two strangers rate each other's makeout skills—is in. Also out is Pam, *Honestly*, a column by Pamela Anderson. Fashion and beauty will both more than double in size to nine pages, and the revamped fashion department marks the return of fashion creative director Sciascia Gambaccini.

Also being pumped up are the roles of certain *Jane* staffers in the magazine, like associate editor Mitzi Miller as the "hyper single girl" and writer/editor Katy McColl as "the conservative chick with the lawyer boyfriend." It comes as no big surprise that such a star system



causes animosity among staffers, and *Jane* veterans say that leads to poaching. But Pratt is sticking with it.

Also new to the magazine will be Breathe, a yoga, holistic department, and Drive, which is all about cars and accessories. The music reviews will be expanded to at least four pages.

Media buyers and observers say the changes are long overdue. "*Jane's* making the right shift. Gen Y is less about cynicism," notes Jane Buckingham, president of Youth Intelligence, a marketing consulting firm. "The magazine felt a little too edgy, a little too spiteful, instead of feeling inclusive."

"There were places [in *Jane*] that were a little over the top, and the September redesign attempts to fix that," says Bonnie Barest, Optimedia executive vp, managing director. "And our girls here have had enough of Pam Anderson. They're not unhappy to see her go."

Meanwhile, editors familiar with the situation say the impetus for *Jane's* redesign came from S.I. Newhouse Jr., chairman of Fairchild parent Advance Publications, who is said to be

Mediaweek Magazine Monitor

BIWEEKLIES JULY 12, 2004

ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
BUSINESS/ENTERTAINMENT							
ESPN The Magazine	5-Jul	7-Jul	49.02	-6.69%	733.56	731.83	0.24%
Forbes	5-Jul	7-Jul	87.19	31.92%	1,756.54	1,436.96	22.24%
Fortune ^G	12-Jul	7-Jul	100.28	-10.30%	1,674.25	1,493.25	12.12%
National Review	12-Jul	14-Jul	10.42	71.21%	219.90	191.14	15.04%
Rolling Stone ^D	8-Jul	10-Jul	45.08	84.96%	754.49	661.87	13.99%
CATEGORY TOTAL			351.92	20.53%	5,138.74	4,515.05	13.81%

G=2004 Investor Guide; D=double issue

eyeing the rapid success of *Lucky*, published by Fairchild's corporate sibling Condé Nast. Launched in 2000 as a young women's shopping monthly, *Lucky's* paid circulation in last year's second half grew 12.1 percent to 917,598 versus the prior year, according to the Audit Bureau of Circulations. *Jane*, however, like other established fashion/beauty titles, has had a tough time on newsstand, down in last year's second half 6.3 percent over the year prior, according to ABC (though paid circ grew 6.4 percent to 722,506). An audit for the 12 months ending June 30, 2003, showed that four out of 10 issues missed their 650,000 rate base (though March 2003 missed by just 248 copies).

Fairchild president/CEO Mary Berner dismisses that the notion to redesign came from above. "It was time," she insists. "It was not pressure from *Lucky*, and it was not pressure from Condé Nast. It is pressure from the marketplace. You've got to keep on getting better."

Eva Dillon, *Jane* vp, publisher, adds that the title's soft newsstand performance is a thing of the past. Publisher's estimates filed to ABC for first half 2004, Dillon says, will show a 25 percent increase on newsstands and total circulation of 720,000, well above the 10-times-yearly title's current 700,000 rate base.

Ad pages through August are down by 11.9 percent to 462, reports the *Mediaweek* Monitor. But again, Dillon says, there is good news ahead: *Jane* will carry about 40 new pages of business this fall, including Jeep Liberty, DKNY Fragrance and Samsung. —LG

Let's Get Political

LHJ covers Bushes, Kerrys

Ladies' Home Journal has caught some campaign fever with its August issue.

On stands this week, the women's service monthly will feature two different covers, one of President George W. Bush and the first lady, and the other of Sen. John Kerry and his wife. Inside are extensive interviews, as well as portraits of both candidates and their wives. The issue is timed to coincide with the conventions (the Democrats kick off in Boston July 26 and the Republicans hit New York Aug. 30).

"We thought it was very important to give the readers a kind of a broad and deep sense of where the candidates stand on issues," explains Diane Salvatore, *LHJ* editor in chief. "We needed to talk to the candidates—the president and the Democratic challenger—about the issues that matter to voters today, which we

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	RATE BASE (2ND HALF '03)	CIRC. (2ND HALF '03)	CURRENT PAGES	PAGES LAST YR.	% CHANGE	YEAR TO DATE	YTD LAST YEAR	% CHANGE
BUSINESS/TECHNOLOGY								
Business 2.0 ^{11/R}	550,000	587,986			DID NOT REPORT	395.22	340.10	16.21%
Entrepreneur	550,000	558,462	85.83	88.99	-3.55%	890.70	886.66	0.46%
Fast Company ^E	725,000	745,634	34.09	47.46	-28.17%	340.65	463.84	-26.56%
Fortune Small Business ¹⁰	1,000,000	1,000,100 ^B			NO ISSUE	272.61	269.12	1.30%
Inc	665,000	685,781	54.44	61.49	-11.47%	530.18	491.65	7.84%
Technology Review ¹⁰	315,000	318,848 ^X			NO ISSUE	179.59	178.05	0.86%
Wired	525,000	547,069	64.44	62.88	2.48%	636.31	613.22	3.77%
Category Total			238.80	260.82	-8.44%	3,245.26	3,242.64	0.08%
ENTERTAINMENT								
Blender ¹⁰	410,000	536,906	74.23	64.34	15.37%	418.32	393.88	6.20%
Movieline's Hollywood Life ⁹	250,000	251,986 ^X			NO ISSUE	149.73	126.32	18.53%
People en Español ¹¹	400,000	425,127	65.46	63.39	3.27%	455.09	460.63	-1.20%
Premiere ^{10/C}	500,000	514,119			NO ISSUE	292.43	230.10	27.09%
The Source	500,000	501,743 ^X	78.83	106.43	-25.93%	625.43	737.84	-15.24%
Spin	550,000	560,531	56.14	60.67	-7.47%	364.31	425.63	-14.41%
Vibe ¹⁰	825,000	834,984	75.85	85.58	-11.37%	667.24	716.73	-6.90%
Category Total			350.51	380.41	-7.86%	2,972.55	3,091.13	-3.84%
ENTHUSIAST								
Automobile	625,000	635,723	57.96	62.78	-7.68%	517.13	479.05	7.95%
Backpacker ^{9/d}	295,000	300,897	60.08	47.40	26.74%	325.71	320.05	1.77%
Bicycling ¹¹	400,000	405,639	46.32	43.91	5.49%	315.50	340.67	-7.39%
Boating	None	198,157	73.99	71.80	3.05%	849.19	818.20	3.79%
Car and Driver	1,350,000	1,369,286	88.44	93.00	-4.90%	755.53	749.60	0.79%
Cruising World	155,000	155,336	79.42	82.54	-3.78%	696.02	721.61	-3.55%
Cycle World	325,000	336,283	76.13	77.50	-1.77%	644.41	638.40	0.94%
Flying	None	303,387	76.99	71.30	7.98%	487.87	490.20	-0.48%
Golf Digest	1,550,000	1,572,803	118.64	102.03	16.28%	1,048.63	1,050.40	-0.17%
Golf Magazine	1,400,000	1,410,783	103.17	125.67	-17.90%	954.64	993.48	-3.91%
Motor Boating	130,000	156,908	57.91	77.70	-25.47%	707.98	747.10	-5.24%
Motor Trend	1,250,000	1,263,030	99.34	90.24	10.08%	734.67	619.15	18.66%
Popular Mechanics	1,200,000	1,238,965	53.33	56.72	-5.98%	576.79	573.17	0.63%
Popular Photography & Imaging	450,000	453,704	126.00	123.00	2.44%	1,044.23	1,016.80	2.70%
Popular Science	1,450,000	1,463,565	54.20	52.70	2.85%	517.89	451.20	14.78%
Power & Motoryacht	155,000	157,588 ^B	205.09	182.16	12.59%	1,594.39	1,508.14	5.72%
Road & Track	750,000	758,615	97.43	96.50	0.96%	771.57	796.60	-3.14%
Sailing World ¹⁰	50,000	53,916			NO ISSUE	320.36	276.73	15.76%
Stereo Review's Sound & Vision ¹⁰	400,000	401,435			NO ISSUE	312.62	311.50	0.36%
Tennis Magazine ¹⁰	700,000	715,693 ^X			NO ISSUE	230.47	260.85	-11.65%
Yachting	130,000	140,414			NO ISSUE	1,437.33	1,279.00	12.38%
Category Total			1,604.92	1,592.16	0.80%	14,842.93	14,441.89	2.78%
FASHION/BEAUTY								
Allure	950,000	1,014,384	96.07	91.83	4.62%	752.33	782.06	-3.80%
Cosmopolitan	2,816,667	2,918,062	136.56	136.73	-0.12%	1,134.35	1,131.51	0.25%
Elle	1,000,000	1,030,555	79.71	79.20	0.64%	886.14	866.80	2.23%
Essence	1,050,000	1,071,253	104.91	93.41	12.31%	905.67	850.39	6.50%
Glamour	2,200,000	2,328,846	118.14	108.29	9.10%	941.69	972.42	-3.16%
Harper's Bazaar	700,000	730,665	75.37	52.53	43.48%	751.89	658.24	14.23%
In Style ^V	1,600,000	1,652,906	168.00	151.34	11.01%	1,945.40	1,829.93	6.31%
Jane ¹⁰	700,000	722,506	66.37	82.42	-19.47%	462.14	524.44	-11.88%
Latina ¹¹	300,000	308,439	72.34	75.63	-4.35%	519.81	524.13	-0.82%
Lucky	850,000	917,598	112.15	94.91	18.16%	919.11	848.57	8.31%
Marie Claire	875,000 ^D	940,777	98.01	94.13	4.12%	827.22	908.44	-8.94%
Vogue	1,150,000 ^Q	1,260,026	159.69	179.48	-11.03%	1,469.90	1,553.19	-5.36%
W	450,000	470,727	89.30	88.04	1.43%	958.99	956.78	0.23%
Category Total			1,376.62	1,327.94	3.67%	12,474.64	12,406.90	0.55%
FOOD/EPICUREAN								
Bon Appétit	1,250,000	1,302,049	55.27	47.44	16.51%	629.33	674.23	-6.66%
Cooking Light ¹¹	1,600,000	1,615,023	130.98	100.11	30.84%	927.32	881.21	5.23%
Food & Wine	900,000	947,569	78.82	69.92	12.73%	845.09	814.94	3.70%
Gourmet	950,000	968,326	59.20	54.06	9.51%	706.49	677.62	4.26%
Category Total			324.27	271.53	19.42%	3,108.23	3,048.00	1.98%
GENERAL INTEREST								
Guideposts	2,500,000	2,627,804	25.50	27.67	-7.84%	256.07	224.18	14.23%
Harper's Magazine	205,000	228,955	17.16	21.00	-18.27%	176.45	151.80	16.24%
National Geographic	6,600,000	6,602,650	45.07	30.94	45.67%	336.60	245.88	36.90%
Reader's Digest	11,000,000	11,044,694	97.29	89.73	8.43%	674.25	601.46	12.10%
Smithsonian	2,000,000	2,030,651	42.50	40.40	5.20%	374.10	357.70	4.58%
The Atlantic Monthly ¹¹	450,000	494,067			NO ISSUE	414.84	343.25	20.86%
Vanity Fair	1,050,000	1,182,831	128.91	95.15	35.48%	1,134.88	1,077.27	5.35%
Category Total			356.43	304.89	16.91%	3,367.19	3,001.54	12.18%
HEALTH/FITNESS (MEN)								
Flex	None	144,106	164.44	149.79	9.78%	1,357.26	1,247.35	8.81%
Muscle & Fitness	None	435,223	136.77	125.45	9.02%	1,045.73	961.37	8.77%
Runner's World	520,000	542,058	47.76	45.47	5.04%	372.14	322.35	15.45%
Category Total			348.97	320.71	8.81%	2,775.13	2,531.07	9.64%
HEALTH/FITNESS (WOMEN)								
Fitness	1,400,000	1,431,157	98.07	71.93	36.34%	658.01	620.73	6.01%
Health ¹⁰	1,350,000	1,387,870			NO ISSUE	612.57	615.03	-0.40%
Muscle & Fitness Hers ^{9/+}	250,000	262,565	32.00	36.46	-12.23%	211.50	218.18	-3.06%
Prevention	3,200,000	3,273,076	91.86	75.85	21.11%	808.56	663.45	21.87%
Self	1,250,000	1,347,650	83.40	83.33	0.08%	652.84	742.77	-12.11%
Shape	1,600,000	1,640,871	123.54	95.64	29.17%	872.27	741.21	17.68%
Category Total			428.87	363.21	18.08%	3,815.75	3,601.37	5.95%
KIDS								
Boys' Life	1,300,000	1,182,623	13.90	8.00	73.75%	88.60	89.44	-0.94%
Disney Adventures ¹⁰	1,200,000	1,244,090 ^B	17.73	23.23	-23.68%	124.97	122.99	1.61%
Nickelodeon Magazine ¹⁰	1,050,000	1,082,056 ^B	29.47	37.69	-21.81%	200.25	224.22	-10.69%
Sports Illustrated for Kids	1,000,000	1,012,148 ^B	28.15	19.68	43.04%	160.84	191.88	-16.18%
Category Total			89.25	88.60	0.73%	574.66	628.53	-8.57%

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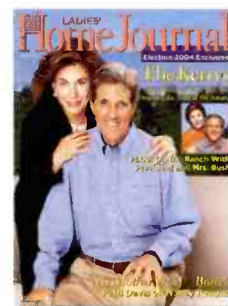
	RATE BASE (2ND HALF '03)	CIRC. (2ND HALF '03)	CURRENT PAGES	PAGES LAST YR.	% CHANGE	YEAR TO DATE	YTD LAST YEAR	% CHANGE
MEN'S LIFESTYLE								
Details ¹⁰	400,000	413,550	76.33	65.68	16.21%	583.80	536.91	8.73%
Esquire	700,000	718,898	53.90	37.60	43.35%	538.30	479.64	12.23%
FHM+	1,100,000	1,107,940	70.13	73.30	-4.32%	544.78	507.00	7.45%
Gentlemen's Quarterly	750,000	788,851	87.85	66.31	32.48%	728.61	823.62	-11.54%
Maxim	2,500,000	2,504,932	81.78	95.35	-14.23%	606.90	725.92	-16.40%
Men's Fitness	600,000	607,347	86.74	67.45	28.60%	520.83	488.59	6.60%
Men's Health ¹⁰	1,625,000	1,675,363	NO ISSUE			621.94	562.57	10.55%
Men's Journal	650,000	660,678	71.83	59.37	20.99%	503.12	535.77	-6.09%
Panthouse	None	478,042	29.14	37.58	-22.46%	210.33	275.05	-23.53%
Playboy	3,150,000	3,045,244	38.70	30.30	27.72%	405.48	309.12	31.17%
Stuff	1,200,000	1,312,270	55.22	59.66	-7.44%	430.22	470.11	-8.49%
Category Total			651.62	592.60	9.96%	5,694.31	5,714.30	-0.35%
OUTDOORS								
Field & Stream ¹¹	1,500,000	1,529,565	72.99	45.92	58.95%	432.53	379.56	13.96%
National Geographic Adventure ¹⁰	400,000	401,644	41.34	39.09	5.76%	248.74	282.98	-12.10%
Outdoor Life ⁹	900,000	925,707	64.79	55.96	15.78%	286.86	279.04	2.80%
Outside ^Y	650,000	658,098	56.85	48.10	18.19%	532.38	531.93	0.08%
Category Total			235.97	189.07	24.81%	1,500.51	1,473.51	1.83%
PARENTING/FAMILY								
American Baby	2,000,000	2,003,042 ^B	59.17	49.58	19.34%	452.46	403.32	12.18%
BabyTalk ¹⁰	2,000,000	2,001,305 ^B	49.28	54.42	-9.45%	305.91	288.43	6.06%
Child ^{10E}	1,020,000	1,035,447	88.28	104.06	-15.16%	526.65	562.35	-6.35%
FamilyFun ¹⁰	1,750,000	1,770,141	54.63	60.34	-9.46%	366.81	383.73	-4.41%
Parenting ¹⁰	2,150,000	2,191,621	122.36	132.63	-7.74%	846.62	761.76	11.14%
Parents	2,200,000	2,214,010	113.73	130.97	-13.16%	938.67	955.68	-1.78%
Category Total			487.45	532.00	-8.37%	3,437.12	3,355.27	2.44%
PERSONAL FINANCE								
Kiplinger's Personal Finance	1,000,000	1,028,275	44.83	36.93	21.39%	383.55	323.50	18.56%
Money	1,900,000	2,028,219	83.88	79.30	5.78%	648.37	569.61	13.83%
SmartMoney	800,000	823,429	46.59	51.43	-9.41%	478.46	472.38	1.29%
Category Total			175.30	167.66	4.56%	1,510.38	1,365.49	10.61%
SCIENCE								
Discover	850,000	899,510	25.83	22.82	13.19%	188.10	174.17	8.00%
Natural History ¹⁰	250,000	243,577 ^X	NO ISSUE			145.33	186.37	-22.02%
Scientific American	660,000	687,908	22.33	16.84	32.60%	202.85	189.80	6.88%
Spectrum, IEEE	None	348,979	22.07	19.06	15.79%	248.81	252.07	-1.29%
Category Total			70.23	58.72	19.60%	785.09	802.41	-2.16%
SHELTER								
Architectural Digest	800,000	812,892	79.20	77.11	2.71%	1,007.01	1,018.75	-1.15%
Coastal Living ^{9/++}	500,000	565,483	NO ISSUE			503.23	440.79	14.17%
Country Home ¹⁰	1,200,000	1,247,563	78.97	91.99	-14.15%	562.37	551.45	1.98%
Country Living	1,700,000	1,739,769	85.70	81.03	5.77%	730.56	709.21	3.01%
The Family Handyman ¹⁰	1,100,000	1,140,997	NO ISSUE			387.37	380.41	1.83%
Home ¹⁰	1,000,000	1,008,015	NO ISSUE			482.68	412.50	17.01%
House Beautiful	850,000	854,627	54.10	56.57	-4.37%	527.37	590.33	-10.67%
House & Garden	850,000	907,191	39.34	38.88	1.18%	446.04	522.02	-14.55%
Southern Living ¹³	2,550,000	2,608,632	113.44	122.31	-7.25%	946.52	1,066.53	-11.25%
Sunset	1,400,000	1,425,020	66.52	74.11	-10.24%	670.83	748.72	-10.43%
This Old House ^{10/T}	950,000	971,596	NO ISSUE			517.04	534.98	-3.73%
Category Total			517.27	542.00	-4.56%	6,778.80	6,975.69	-2.82%
TEEN								
CosmoGirl! ¹⁰	1,250,000	1,238,325	86.30	71.52	20.67%	430.72	400.31	7.60%
Seventeen	2,350,000	2,335,232	106.48	125.07	-14.86%	617.11	744.93	-17.16%
Teen People ¹⁰	1,600,000	1,571,272	111.02	125.81	-11.76%	504.55	561.29	-10.11%
Teen Vogue ^{9/DD}	500,000	N.A. ^C	101.72	113.05	-10.02%	434.37	307.40	41.30%
YM ^{SS}	2,000,000 ^D	2,183,988	69.37	94.01	-26.21%	379.26	658.01	-42.36%
Category Total			474.89	529.46	-10.31%	2,366.01	2,671.94	-11.45%
TRAVEL								
A. F.'s Budget Travel ¹⁰	500,000	535,006 ^B	NO ISSUE			448.36	427.37	4.91%
Condé Nast Traveler	750,000	776,106	80.66	62.09	29.91%	931.19	819.37	13.65%
Travel + Leisure	950,000	965,977	116.75	108.77	7.34%	1,039.62	994.51	4.54%
Category Total			197.41	170.86	15.54%	2,419.17	2,241.25	7.94%
WEALTH								
Robb Report	None	108,118	58.83	64.00	-8.08%	747.74	663.42	12.71%
Town & Country	450,000	461,291	153.40	103.47	48.26%	1,023.76	825.13	24.07%
Category Total			212.23	167.47	26.73%	1,771.50	1,488.55	19.01%
WOMEN'S LIFESTYLE								
Lifetime ¹⁰	500,000	N.A. ^C	38.52	49.67	-22.45%	250.64	157.91	58.72%
Martha Stewart Living	2,300,000	2,364,920	48.73	95.90	-49.19%	444.41	787.46	-43.56%
More ¹⁰	850,000	896,415	NO ISSUE			489.83	438.31	11.75%
O, The Oprah Magazine	2,100,000	2,652,522	101.86	85.05	19.75%	892.23	818.09	9.06%
Organic Style ^{10/F}	750,000 ^D	614,846	NO ISSUE			285.60	177.91	60.53%
Real Simple ¹⁰	1,200,000	1,500,246	100.70	90.00	11.89%	761.30	653.70	16.46%
Category Total			289.81	320.63	-9.61%	3,124.01	3,033.38	2.99%
WOMEN'S SERVICE								
Better Homes and Gardens	7,600,000	7,606,820	156.90	136.73	14.75%	1,327.03	1,319.98	0.53%
Family Circle ¹⁵	4,600,000	4,641,656	71.54	89.28	-19.87%	873.82	906.36	-3.59%
Good Housekeeping	4,600,000	4,755,893	108.33	104.88	3.29%	1,056.20	1,070.64	-1.35%
Ladies' Home Journal	4,100,000	4,102,373	102.11	87.57	16.60%	930.07	978.85	-4.98%
Redbook	2,350,000	2,392,427	87.74	97.76	-10.25%	786.03	920.22	-14.58%
Woman's Day ¹⁷	4,350,000 ^D	4,279,375	96.23	90.00	6.92%	1,005.29	1,028.10	-2.22%
Category Total			622.85	606.22	2.74%	5,978.44	6,224.15	-3.95%
MEDIAWEEK MONITOR TOTALS			9,053.68	8,786.96	3.04%	82,541.68	81,339.01	1.48%

Rate base and circulation figures according to the Audit Bureau of Circulations for the second half of 2003 except: B=audited by BPA Worldwide, C=nonaudited title, O=raised rate base during period and X=did not file audit by deadline; DD=2003 double issue; E=publisher's estimate; F=frequency changed from bimonthly in 2003 to monthly in 2004, so 2003 YTD includes four double issues; J=July/August issue; R=will report August figures next month; SS=2003 YTD includes one special; T=YTD 2004 has one special, YTD 2003 has two specials; V=YTDs include three specials; Y=YTDs include one special issue; 9=publishes 9 times per year; 10=publishes 10 times; 11=publishes 11 times; 13=publishes 13 times; 15=publishes 15 times; 17=publishes 17 times; +=one more issue in 2004 than in 2003; ++=two more issues in 2004; @=one fewer issue in 2004

magazines

know are all about home and family."

This is the second time around for Bush, who was on *LHJ's* cover last October. "When



Red states and blue states will get both candidates on their newsstands.

Bush or Kerry book to a subscriber. There's no way to make it feel like a choice like it could at newsstand, where you can pick the one you want."

The idea of tracking how many Bush and Kerry covers were sold was considered, but it was not possible to get a second UPC code for the split run.

While *LHJ* is the first women's magazine—and, most likely, the first of any magazine save the newsweeklies—to land both candidates on its cover and to have the president grace two covers, other women's service titles, including Hearst Magazines' *Good Housekeeping* and G+J USA Publishing's *Family Circle*, did interviews with former President Bill Clinton.

Salvatore notes that *LHJ* has a long tradition of covering the presidents. As far back as the late 1800s, the magazine published a column by Benjamin Harrison as well as ones by both Teddy and Franklin D. Roosevelt. But in recent years, she says, aside from some Clinton coverage (and excluding first lady interviews), women's magazines have largely stayed away.

With the campaign heating up, other women's titles will be publishing interviews with the candidates. This fall, *Good Housekeeping* will feature interviews with both candidates, but they won't be on the cover. —LG

WEEKLIES JULY 12, 2004

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
NEWS/BUSINESS								
BusinessWeek®	12-Jul	37.20	14-Jul	64.15	-42.01%	1,549.23	1,456.36	6.38%
The Economist	3-Jul	28.00	5-Jul	30.00	-6.67%	1,191.00	1,083.00	9.97%
Newsweek ^E	12-Jul	28.78	14-Jul	37.10	-22.43%	1,091.81	1,041.81	4.80%
The New Republic®@			NO ISSUE			144.36	170.28	-15.22%
Time ^E	12-Jul	52.51	14-Jul	51.64	1.68%	1,269.92	1,209.61	4.99%
U.S. News & World Report ^H	12-Jul	86.99	14-Jul	14.74	490.16%	873.08	658.25	32.64%
The Weekly Standard			DID NOT REPORT			141.57	155.82	-9.15%
Category Total		233.48		197.63	-18.14%	6,260.97	5,775.13	8.41%

SPORTS/ENTERTAINMENT/LEISURE

AutoWeek	12-Jul	20.77	14-Jul	28.37	-26.79%	620.89	601.68	3.19%
Entertainment Weekly	9-Jul	36.83	27-Jun	59.44	-38.04%	990.07	910.41	8.75%
Golf World	9-Jul	27.61	11-Jul	21.68	27.35%	695.77	628.44	10.71%
New York	12-Jul	33.50	14-Jul	42.70	-21.55%	1,318.40	1,201.80	9.70%
People	12-Jul	62.18	14-Jul	62.40	-0.35%	1,805.89	1,929.38	-6.40%
Sporting News	12-Jul	22.42	14-Jul	9.17	144.49%	465.09	367.23	26.65%
Sports Illustrated	12-Jul	78.48	14-Jul	58.94	33.15%	1,282.83	1,227.86	4.48%
The New Yorker ^D	12-Jul	39.46	14-Jul	29.07	35.74%	1,077.88	1,085.73	-0.72%
Time Out New York	7-Jul	56.50	2-Jul	56.25	0.44%	1,705.98	1,808.76	-5.68%
TV Guide	11-Jul	30.78	12-Jul	35.06	-12.21%	1,249.63	1,245.18	0.36%
Us Weekly ^D	12-Jul	52.67	NO ISSUE		N.A.	855.43	663.79	28.87%
Category Total		461.20		403.08	14.42%	12,067.86	11,670.26	3.41%

SUNDAY MAGAZINES

American Profile	11-Jul	9.20	13-Jul	8.20	12.20%	257.00	242.95	5.78%
Parade	11-Jul	10.93	13-Jul	10.27	6.43%	348.45	362.47	-3.87%
USA Weekend	11-Jul	11.17	13-Jul	11.78	-5.18%	345.73	340.22	1.62%
Category Total		31.30		30.25	3.47%	951.18	945.64	0.59%
TOTALS		725.98		630.96	15.06%	19,280.01	18,391.03	4.83%

D=double issue; E=estimated page counts; H=2004 Best Hospitals Guide; @=one fewer issue in 2004 than in 2003; @@=two fewer issues in 2004

WEEKLIES JULY 5, 2004

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
NEWS/BUSINESS								
BusinessWeek®	5-Jul	35.34	7-Jul	40.41	-12.55%	1,512.03	1,392.21	8.61%
The Economist	26-Jun	44.00	28-Jun	48.00	-8.33%	1,163.00	1,053.00	10.45%
Newsweek ^E	5-Jul	26.79	7-Jul	22.09	21.28%	1,066.54	1,004.71	6.15%
The New Republic®@@D	5-Jul	11.90	7-Jul	6.78	75.52%	144.36	170.28	-15.22%
Time ^E	5-Jul	29.99	7-Jul	42.04	-28.66%	1,224.24	1,157.97	5.72%
U.S. News & World Report			NO ISSUE			786.08	643.51	22.16%
The Weekly Standard			DID NOT REPORT			141.57	155.82	-9.15%
Category Total		148.02		159.32	-7.09%	6,037.82	5,577.50	8.25%

SPORTS/ENTERTAINMENT/LEISURE

AutoWeek	5-Jul	29.08	7-Jul	27.58	5.44%	620.89	601.68	3.19%
Entertainment Weekly			NO ISSUE			953.24	850.31	12.10%
Golf World	2-Jul	18.37	4-Jul	16.00	14.81%	668.16	606.76	10.12%
New York			NO ISSUE			1,284.90	1,159.10	10.85%
People	5-Jul	48.50	7-Jul	61.31	-20.89%	1,743.71	1,866.98	-6.60%
Sporting News	5-Jul	14.75	7-Jul	7.83	88.38%	442.67	358.06	23.63%
Sports Illustrated	5-Jul	46.58	7-Jul	33.67	38.34%	1,200.88	1,168.92	2.73%
The New Yorker	5-Jul	30.83	7-Jul	17.03	81.03%	1,038.42	1,056.66	-1.73%
Time Out New York	30-Jun	50.06	25-Jun	52.64	-4.90%	1,649.48	1,752.51	-5.88%
TV Guide	4-Jul	26.25	5-Jul	21.59	21.58%	1,218.85	1,210.12	0.72%
Us Weekly ^{DD}	5-Jul	21.67	7-Jul	48.83	-55.62%	802.00	663.79	20.82%
Category Total		286.09		286.48	-0.14%	11,623.20	11,294.89	2.91%

SUNDAY MAGAZINES

American Profile	4-Jul	6.00	6-Jul	5.60	7.14%	247.80	240.35	3.10%
Parade	4-Jul	6.26	6-Jul	7.20	-13.06%	337.52	352.20	-4.17%
USA Weekend	4-Jul	8.04	6-Jul	7.94	1.26%	334.57	328.44	1.87%
Category Total		20.30		20.74	-2.12%	919.89	928.99	-0.12%
TOTALS		454.41		466.54	-2.60%	18,580.91	17,793.38	4.43%

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

CHARTS COMPILED BY AIMEE DEEKEN

60sec. With



Jim Meigs
Editor in Chief,
Popular Mechanics

Q. You've got an eclectic résumé, from editor in chief of *Us* and *Premiere* to a top editor of *National Geographic Adventure*. What interests you most about *Pop Mechanics*?

A. There is a real need to understand the technology around us, and I've always been interested in that. Even at *Premiere*, the stories closest to my heart were how movies got made, as opposed to the pure celebrity aspect. **Q.** So, are you handy with tools?

A. Oh, yeah, as a suburban dad who can replace the screen in a screen door and paint the bathroom. But I'm not out there building my own house. **Q.** Who is the *Pop Mechanics* reader? **A.** From its very first issue in 1902, it's been about the future—understanding where the world is headed and being able to master the technologies that surround us. Our readers are homeowners, family guys. But it's the guy who gets a home theater and wants to install the surround sound himself. **Q.** In last year's second half, the 1.2 million-circ monthly's newsstand sales were down about 15 percent. Is this a sign that a change is needed?

A. I wouldn't be an editor in chief if I didn't think I could get those numbers up. **Q.** Do your plans include a big redesign? **A.** Actually, the magazine just went through a redesign by Danilo Black, which has improved the navigation and gives me something to work with. The changes will be gradual. By November, you'll see some of my sensibility. The magazines I worked at applied great photography and graphic features and I hope to bring some of that to *Popular Mechanics*. **Q.** So, are you planning a few celebrity covers to spice up your newsstand? **A.** We do have Jay Leno's column; he writes about his car collection. But J.Lo's ride feature? We'll leave that for somebody else. ■

mr. television

BY MARC BERMAN



California, Here I Come

AFTER FIVE YEARS OF ATTENDING THE TELEVISION CRITICS ASSOCIATION PRESS TOUR, I still get excited about going to the biannual festivities, which kicked off the summer portion with PBS on July 8. For those who have never been, the Press Tour is a multiweek extravaganza in Los Angeles where

the major programmers (broadcast and cable networks, syndicators and PBS) trot out their new stars and introduce behind-the-scenes talent on a stage in front of about 200 members of the press.

It's unfortunate that the journalists there don't always take advantage of having such immediate access. I've heard deep, probing questions, such as when one critic asked two-time Academy Award winner Sally Field: "Do you regret your famous Oscar speech?" Better yet, there was the time another critic wanted to know how *Hope & Faith* co-star Ted McGinley (also of *Happy Days*, *The Love Boat*, *Dynasty* and *Married With Children* fame) felt about "being known as the 'jump-the-shark' king?"

The Summer Press Tour is an extraordinary opportunity to meet the people involved in what's coming up this season. It's a chance to hobnob with top executives. And it's a time to reconnect with your peers, however much they might sometimes make you groan.

My favorite memory of the Press Tour—and there are many—was in July 2000 when I tried to approach hit master Aaron Spelling, who suggested we talk after his panel on NBC drama *Titans* (even he had a miss or two!) about my doing a cover story on him. After pushing my way through the crowd and literally throwing myself at his feet in front of some beefy security guards, Spelling responded with a hearty, "Hey, that's Marc

Berman...I want to talk to him." If only I could get some of the network heads to talk to me with such enthusiasm.

On a slightly more disgusting note, I recall the time in July 2001 when a TV star we all know and love—who will be there again this year, hawking another new sitcom—neglected to wash his hands after using the men's room. While everyone has their own sanitary standards, watching him greet the press with hugs and handshakes was, well, gross.

Then there was the time that same year, at NBC's presentation for sitcom *Emeril*, when I thought series creator Linda Bloodworth-Thomason was going to storm out after endless questions about Emeril Lagasse's acting talent. Needless to say, I don't think you'll find that fiasco on Emeril's résumé—or Jeff Zucker's, for that matter.

I always find it a pleasant surprise to discover just how friendly some small-screen celebrities can be. People like Bernie Mac, Faith Ford, Craig T. Nelson, Will Smith, John Goodman, Delta Burke and Doris Roberts couldn't be nicer. Even more surprising, though, is just how self-important noncelebrities often are:

Survivor contestant Jenna Morasca was too busy to speak to me last year because she wanted to eat. Come to think of it, "Boston" Rob, this season's *Survivor* runner-up, came off as if it were beneath him to talk to anyone in the press. Maybe someone should tell these reality contestants that they're not really stars, and the clock is ticking on their 15 minutes of fame.

The panels that I think will spark the most interest this year are the two fall shows generating the most early buzz: CBS' *CSI: NY* and NBC's *Joey*. Especially with *Joey*, reporters are going to want to see what could be either a hit or the season's biggest flop. Also expected to pack a standing-room-only crowd is NBC's *LAX* (because we all want a glimpse of Heather Locklear) and UPN's *Kevin Hill* (because this new Taye Diggs drama has everyone talking).

Considering that Fox's current year-round original-programming strategy has not yielded

much in the way of positive results, it will need more than ever to build some momentum at the Press Tour. And speaking of networks in need of momentum, I was disappointed to hear that ABC's Stephen McPherson—someone we all are curious to meet and spend some quality time with—will only be present via satellite because he will be on his honeymoon.

While I have heard many attendees complain that they're not getting the kind of freebies they used to from the networks, one souvenir I can personally thank the Press Tour for is my youngest

daughter. Morgan was born almost exactly nine months after the conclusion of the 2001 gathering, proof that absence does indeed make the heart grow fonder! ■

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.

One TV star neglected to wash his hands after using the men's room... Watching him greet the press with hugs and handshakes was gross.

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