

MEDIAWEEK

Go to the New
mediaweek.com

JULY 25-AUGUST 1, 2005 \$3.95 VOL.15 NO.28

THE NEWS MAGAZINE OF THE MEDIA

KIDS ONLINE MARKETING MATURES

Ad dollars likely to follow Nick's Neopets.com buy and broadband video foray **PAGE 4**

NETWORK TV

CBS EXECS TO TCA: CRIME HOURS PAY

Using viewer research to keep shows fresh **PAGE 5**

RESEARCH

STUDY SAYS PPM WILL BOOST ADS

But some big radio firms not in Arbitron's corner **PAGE 8**

MAGAZINES

HEARST PREPS FOR QUICK & SIMPLE

Will be the publisher's first ever weekly title **PAGE 27**



STOCK CONNECTION/PICTUREQUEST



Squeeze Play

With the transition to digital set for 2009, dozens of cable networks are facing a distribution crunch

BY ANTHONY CRUPI **PAGE 22**

GO TO THE NEW, BOLDER
MEDIaweek.com



#BXNDWJ *****AUTO** 3-DIGIT 078
#MWO098348# JUN06 E 0032
LAURA CYR
WALDENBOOKS
42 MOUNT PLEASANT AVE
WHARTON NJ 07885-2120

P0001



ON THE RECORD

**GRETA
VAN SUSTEREN**

EVERY WEEKNIGHT AT 10 ET

BEHIND EVERY POWERFUL NETWORK IS A POWERFUL WOMAN

- /// BEATS COMPETITION COMBINED M-F 10-11P
- /// #1 WOMAN IN CABLE NEWS
- /// #1 IN CABLE NEWS WITH ADULTS 25-54



THE MOST
POWERFUL
NAME IN NEWS®

AND ALWAYS ON foxnews.com

Source: Nielsen Media Research, July 05-to-date (6/27/05-7/19/05), FNC vs. CNN, MSNBC, HLN & MSNBC program name averages. #1 Woman /#1 Adults 25-54 in cable news= M-Su 7a-11p, Adults 25-54 AA(000). Beats the Competition Combined: M-F 10-11p, HH, P2+ and Adults 25-54 AA(000). Subject to qualifications to be made available upon request.

At Deadline

TV GUIDE TO SLASH 9 MIL. CIRC BY A THIRD

TV Guide, published by Gemstar TV Guide, this week will announce that it is slashing its 9 million rate base by more than a third, according to sources familiar with the situation, bringing the circulation level to less than 6 million.

For more late-breaking news, go to the new mediaweek.com

A TV Guide representative declined to comment. The digest-sized magazine is also expected to grow to a standardized format in an effort to make

TV Guide "more modern and sexy," said one source. A timetable on the format change has not been set. For months, Gemstar had been mulling ways to revitalize the struggling magazine, including one or more spinoffs of the brand to target several segments of television viewers. "We're looking at a number of options," said the rep. "We think there's room for more TV magazines." TV Guide last cut its rate base from 10 million in fall 2001. In the second half of 2004, paid circ remained flat at 9 million, while single-copy sales fell 38.8 percent, according to the Audit Bureau of Circulations.

M14 INITIATIVE KICKS OFF

In an effort to bring more accountability to an ever-growing slate of new, traditional and nontraditional media, The Advertising Research Foundation, American Association of Advertising Agencies and Association of National Advertisers at last week's ANA Marketing Accountability Forum created a joint initiative to develop a new "consumer engagement" metric that would complement traditional measurement. The initiative, dubbed M14 (for Measurement Initiative: Advertisers, Agencies, Media and Researchers) will determine new ways to quantify the marketing effect of emerging media such as Web films, gaming, Internet blogs, place-based out-of-home media and interactive TV. A joint committee, including representatives from Procter & Gamble, Ford Motor Co. and Masterfoods, in addition to agency and other industry players, will shepherd M14.

KIIS-FM IS TOPS IN L.A., WEEI-AM IN BOSTON

There's a new No. 1 radio station in Los Angeles. KIIS-FM, Clear Channel's Top 40 station, surged ahead of KPWR-FM, Emmis Communications' Hip-Hop outlet, which has held the No. 1 ratings spot for three years. KIIS scored a 4.5 overall share to KPWR's 4.2, according to the Arbitron Spring survey, released last week. KIIS morning man Ryan Seacrest also hit a ratings peak

with a 4.5 overall share, making him the top-rated English-speaking a.m. host in L.A. There's also a new No. 1 in Boston: WEEI-AM, Entercom Communications' Sports station. Thanks to the red-hot Boston Red Sox, WEEI's overall 6.7 share moved it into first place ahead of WBZ-AM, Infinity Broadcasting's News/Talk station.

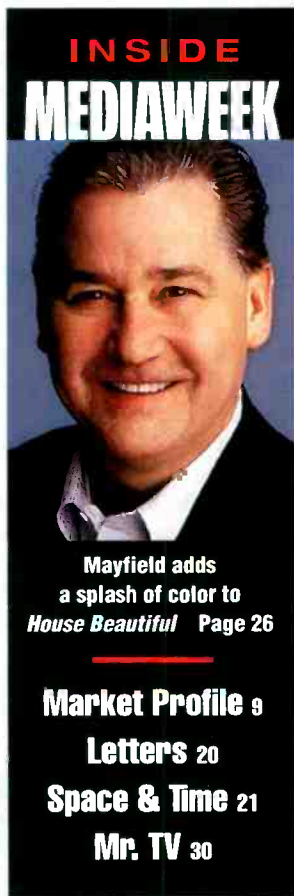
WHAT'S HAPPENING AT CTAM

Several cable networks are announcing new marketing efforts at the Cable & Telecommunications Association for Marketing's Summit 05 conference in Philadelphia this week. Highlights: TLC will hype its new series *Property Ladder* and help affiliates boost local ad sales with its "Real Estate Riches" initiative, a multiplatform campaign designed to spur viewership and sub counts...Turner Network Sales is offering *Sex and the City* fans a chance to win a \$2,000 American Express gift card in the "Shopping Is My Cardio" online sweepstakes. A local ad sales promotion follows in October...From Aug. 28 to Sept. 18, E! will run its 2005 "Emmy Extraganza" affiliate campaign. Participating affiliates that agree to air at least 300 cross-channel spots will be eligible for a chance to stroll down the red carpet at this year's Emmys...Fuse inked a deal to provide Cox Communications with its Fuse On Demand VOD service, comprised of videos, artist interviews and concerts.

ADDENDA: NFL Network announced it will carry 15 preseason pro football games in high-definition TV, starting Aug. 13...Massive Inc., which launched a dynamic in-game ad network this year, has launched 15-second video ads in Funcom's *Anarchy Online*. Panasonic signed up as the first advertiser...Director Roman Polanski won a libel case in London against Condé Nast's *Vanity Fair* over a July 2002 article that claimed Polanski seduced a woman

shortly after his wife, actress Sharon Tate, was murdered in 1969. VF was ordered to pay Polanski \$87,500...DirecTV and Viacom cut a long-term carriage deal covering the CBS and UPN broadcast nets and the MTV Networks stable, including new channels Logo and MTV Desi...Zenith Optimedia lowered its 2005 ad forecast from 4.3 percent to 3.8 percent.

MEDIAWEEK TAKES A BREAK: Mediaweek's next issue will come out Aug. 8. Go to mediaweek.com for breaking news coverage and analysis.



Market Indicators

NATIONAL TV: STEADY

With some networks planning to premiere their new season shows before the traditional opening week in late September, advertisers are starting to add scatter buys to their upfront holds.

NET CABLE: DRAGGING

With General Motors taking its sweet time in engaging sales execs, the upfront market remains open for business going into August. Networks that held out significant reserves of inventory in hopes of landing scatter business are starting to get a little nervous.

SPOT TV: AVAILABLE

National spot market continues to be very sluggish. Automotive spending lags last year's levels into third quarter. Other categories haven't been strong enough to take up the slack, leaving plenty of inventory at buyer-friendly rates.

RADIO: SLOW

Radio's summer doldrums have begun. New York, L.A., Philly, Boston, D.C. and Detroit lag behind markets such as Dallas, Houston and Atlanta.

MAGAZINES: SHIFTING

Fashion advertisers—men's and women's—remain a steady presence in most titles, especially music and shopping. Packaged goods continues to take a fair chunk of pages in the women's service publications.

Scripps Second-Qtr. Ad Revenue Jumps 28 Percent

E.W. Scripps' second-quarter earnings surpassed Wall Street's expectations, thanks in large part to a strong showing from its cable networks, which include Fine Living, Food Network, HGTV, Great American Country and DIY Network.

Ad revenue at Scripps Networks jumped 28 percent to \$202 million, and revenue from affiliate fees was up 18 percent to \$39.6 million.

In a conference call with analysts last week, Scripps CEO Ken Lowe said the company will make "significant" programming investments at HGTV in the next two quarters, as a means toward reversing a recent ratings dip. "I can assure you, though, that HGTV continues to bargain [on ad rates] from a position of strength," Lowe said.

Scripps is now "more than halfway through" completing upfront deals, Lowe said, and expects total ad dollar volume to be up "15 to 20 percent compared with last year."

The company got yet another shot in the arm recently when it invited celebrity chef and Food Net star Emeril Lagasse to appear on its Shop at Home network. Lagasse's five-hour stint on Shop at Home on July 16 accounted for 45 percent of the day's total sales. Scripps plans to have Lagasse make a guest appearance on Shop at Home every quarter. —Anthony Crupi

Agencies Partner to Form Out-of-Home Giant Kinetic

Mirroring the consolidation among outdoor companies, WPP-owned Mediaedge:cia and MindShare partnered with Poster Publicity last week to form the largest out-of-home advertising agency in North America. The new firm, called Kinetic, will be headed by John Miller, former managing partner of out-of-home for MEC, as chairman. Steve Ridley, former president of Poster Publicity, will serve as the new company's CEO.

By specializing in the outdoor medium instead of the common U.S. practice of relegating it to a division within a shop, Kinetic hopes to capitalize on an underdevel- (continued on page 6)

Surfing Lessons

While still nascent, Web-based marketing to kids is on the rise

INTERACTIVE By Mike Shields

In taking a quick online tour around the major sites targeting kids on the Web, one might wonder, where are all those banners, skyscrapers and pop-ups that clutter most content sites on the Web? But it would be incorrect to assume that kids marketers aren't online; it seems they are simply more subtle.

Recently, interest in the kids online space has swelled, driven by a pair of major moves by kids TV giant Nickelodeon. First, parent company Viacom in late June snatched up virtual pet site Neopets, a move that may have caused many to scratch their heads but was met with praise among those deeply immersed in the kids universe. Then, earlier this month, the company beefed up its broadband content strategy through the launch of TurboNick, which now houses a ton of the network's TV content, for kids to view on demand.

Both moves are expected to spark advertiser interest in a market that has flown somewhat under the radar during the current ad spending resurgence but is poised to grow. "I think the boom in online kids and family space has lagged behind the Internet in general," added Jonathan Graff, president of the Kaboose.com kids portal. "Now, a lot of advertisers are coming on that weren't doing online in the past."

Part of the reason kids advertisers didn't originally flock online is that it is one of the most restricted media venues out there. Brands must comply with both the Children's Online

Privacy Protection Act, which was enacted in 1998 by the Federal Trade Commission, and the Children's Advertising Review Unit, a regulatory board that also monitors kids TV. The basic gist of COPPA and CARU's rules is don't sell to kids directly, don't deceive them and don't take their personal information without parental permission. Therefore, Web sites tend to err on the side of caution. "We made a very conscious decision that we weren't going to include banner ads," said America Online's senior vp Malcolm Bird, who oversees the kid-targeted KOL portal.

But more than restraint is at work here. "That stuff doesn't work against the target," said Sean Black, senior vp and managing group director at MediaCom's Beyond Entertainment. Black said that targeting kids who have been online since they were old enough to click a mouse warrants a far more interactive marketing approach. Therefore, kids online advertising generally takes the form of immersive games and contests, which are built around brands and their characters.

Several major brands have elected to build stand-alone kids gaming sites. Post runs Postopia, while Kraft runs Candystand and Frito-Lay runs INNW.com. On Candystand, for example, kids can play a dodgeball game with Lifesavers characters and logos woven in.

It's this immersive marketing arena in which many in the industry believe Neopets, which scarcely features a banner, will excel. The site,

Pet Shop:
Viacom's recent acquisition of Neopets.com will marry the site's buzz with the sales/marketing smarts of Nickelodeon.



which allows users to build custom pets and then have them interact in a futuristic world, already features McDonald's in the "shops" section. Some media executives imagine a scenario where owners will be feeding their pets with food products from major brands.

Jeffrey Dunn, group COO for Nickelodeon Networks, believes that the popular site has only just scratched the surface. "One of the reasons [Neopets] will tell you they wanted to do this deal is that they had generated a tremendous amount of traffic they hadn't yet monetized," he said. That is where Nick's expertise will come in. Once the two companies fully integrate their sales teams, Dunn predicted Nickelodeon will capture more than half of the kids online ad market, just as it has in TV.

While kids online ad spending is tough to track (one publisher called kids reporting "incredibly weak"), Dunn expects that Nick.com ad revenues will double in 2005. According to Nielsen/NetRatings, the site has pulled in \$9.6 million in ad revenue in the last 12 months—tops on the Web.

Dunn's confidence illuminates an interesting dynamic in kids online media: the fact that traditional media players dominate. For example, according to Nielsen, Nick.com and CartoonNetwork.com garner more than double the traffic of Yahoo!'s Yahoooligans site on a monthly basis. Beyond's Black said that while Yahoo! and MSN maintain prominent kids properties, "they're not their competencies." Plus, search—so crucial to the general online ad market—isn't a factor with kids brands.

So with TV brands like Cartoon, Nick and Disney playing such a large role, it's no wonder that ad-supported TV content, like TurboNick, is expected to become huge. "We've seen streaming video be really effective," said Jahna Peters, associate media director, Starcom IP. Yet, according to Brooke Goldstein, senior vp, managing group director at MediaCom, kids clients are only gradually increasing their online budgets, as TV still tends to dominate. "We will see a shift down the road," she said.

Of course, with any kids-directed marketing, there are detractors. Some experts say the practice of designing branded games for kids is even more dangerous than directly selling to them, since kids can't distinguish what is and is not marketing. Harvard Medical School instructor Susan Linn called the mix of content and advertising to kids "an abuse," adding that Neopets is "really troubling."

However, Dunn insists his brands follow the rules. And because of kids' media consumption habits, "clients are getting more interactive with their advertising on the Web," he said. "To say that is not [going to happen] would be to deny the experience of the Web." ■

CBS Sticks to Its Story

It's not a crime to have so many procedural dramas, Moonves tells TCA

NETWORK TV By John Consoli

CBS chairman Leslie Moonves had a message for all the Television Critics Association members who were wondering last week what would happen to his network, which will air nine crime dramas next season, if that genre suddenly was rejected by viewers, creating huge gaps in the prime-time schedule.

"When has a genre ever gone south? Genres don't go south, programs do," Moonves told *Mediaweek* at CBS' party at the Press Tour. "Some individual shows may not work, but the bottom is not suddenly going to drop out of our schedule." Still, CBS is betting big on crime dramas, and David Poltrack, the net's executive vp of research, is monitoring the viewing patterns of the genre just in case.

Poltrack explained that at CBS' Television City in Las Vegas—where viewers are polled about the network's shows on a regular basis and recruited for a 20,000-viewer panel through which CBS conducts telephone polls about twice a month—research is constantly conducted to indicate if a show is liked or not liked by viewers, and why.

In fact, viewer response led to some changes for the upcoming second season of *CSI: NY*, whose ratings slipped a bit at the end of last season. Poltrack said research showed that viewers thought the show was "too dark" and did not show enough of New York City.

Nina Tassler, CBS entertainment president, said the tweaked *CSI: NY* "will look more vibrant, tell more ripped-from-the-headlines stories and have more elements of humor. *CSI: NY* offices will also move from the underground to a midtown high-rise."

Kelly Kahl, CBS executive vp of scheduling and program planning, said most viewers are not watching all three *CSIs*. Instead, they may



CSI: NY will have a tweaked look this fall, thanks to CBS' viewer polling about the show.

have one or two favorites. And Poltrack said the average viewer of *CSI: Crime Scene Investigation*, the highest-rated drama on television, watches only two of the four episodes each month. "They are not overdosing on the show," Poltrack said, adding that he believes there's room for at least one crime drama in every hour of broadcast prime-time television. When a second hour is added in the same time period, he said, there is more likelihood that a third show of a different genre can gain some traction with the two crime dramas splitting audience.

Anthony Zuiker, creator of the *CSI* series, said that while the storytelling formula for the shows is similar, "each show feels different to the viewer. If you are a *CSI* fan, you can pick your dessert."

Kahl pointed out one other safeguard: Crime dramas tend to decline gradually. "It is not something that will happen overnight. And if it begins happening, we'll see it coming." ■

For more media news and analysis, go to the new mediaweek.com

Is Reality an Achilles Heel?

CBS' *The Cut*, *Rock Star* struggle in ratings, as established vets get older

TV PROGRAMMING By A.J. Frutkin

Perhaps it's appropriate that CBS kicked off the broadcast segment last week of the annual TV critics convention being held in Los Angeles. Having ended the 2004-05 season tops both in households and viewers, and a close second in adults 18-49, it may be the

strongest and most stable of the six networks.

If there are any weaknesses in CBS' programming strategy, they likely would be found in its recent reality development. Neither *The Cut* nor *Rock Star: INXS* have proven to be summer blockbusters. *The Cut* is aver-

Media Wire

oped outdoor business. "In the U.S., outdoor's share of advertising is about 3 percent, compared to 9 percent in the U.K., 11 percent in France and 10 percent in Switzerland. There's a lot of potential for growth," said Ridley.

Based in New York with an office in Miami, Kinetic launched with 26 employees and estimated billings of about \$350 million serving clients such as Cingular, Unilever and Visa.

Combined with Poster Publicity's businesses in 17 countries, WPP's entire out-of-home network has global billings of about \$2 billion. Ultimately, the WPP out-home-network (Kinetic plus Poster Publicity) intends to be a \$3 billion global company spanning 35 countries, including the U.S., U.K., Switzerland and Singapore. —Katy Bachman

FAIR Ratings Act Senate Hearing Slated for July 27

The Senate Commerce Committee scheduled a hearing for July 27 on the FAIR Ratings Act introduced earlier this month by Sen. Conrad Burns (R-Mont.).

The bill would make Media Rating Council accreditation mandatory for TV ratings services. Last week the National Association of Broadcasters came out in favor of the bill; Comcast Spotlight and the Task Force on Audience Measurement voiced their opposition to it. Witnesses scheduled to testify include George Ivie, executive director for the MRC; Susan Whiting, president and CEO for Nielsen (owned by Media-week parent VNU); Ceril Shagrin, executive vp of research for Univision Communications; Pat Mullen, CEO for Tribune Broadcasting; Kathy Crawford, president of local broadcast for Mind-Share Worldwide; and Gale Metzger, former CEO, SMART Media.

A bill similar to the FAIR Act was also introduced in the House, but hearings have not been scheduled. —KB

Blender to Publish Four Themed Issues in the Fall

Dennis Publishing's *Blender* this fall will create four themed issues that aim to make more noise, both with readers and advertisers. (continued on page 8)

aging less than 5 million viewers and drawing a 1.6/6 among adults 18-49. Of *Rock Star*'s three weekly broadcasts, its Tuesday performance show seems to be the strongest. But after two weeks on the air, it is averaging only 6 million viewers and a 3.0/8 among adults 18-49.

CBS entertainment president Nina Tassler told critics and reporters last week she remained hopeful that *Rock Star*'s ratings would climb. "Some shows grow at different rates," Tassler said. "We'll see what happens." What's more, with series like *CSI* performing well in repeats, Tassler further downplayed the network's nonscripted strategy. "Our scripted programs do so well, we haven't had the need to go to reality as often as perhaps the other networks have."

Although relying less on reality may appear to be an admirable goal for any network, several advertisers noted that such thinking also can be a liability, especially at a time when nonscripted programming continues to draw eyeballs.

Laura Caraccioli-Davis, senior vp/director of Starcom Entertainment, said CBS' limited reliance on reality may have resulted in a lack of focus. "I just don't think they have a vision of what reality is or should be for the network," she said.

Of course, Caraccioli also noted that CBS has three thriving reality franchises in *Survivor*, *The Amazing Race*



MICKEY BRINTON/CBS

Hello, Cleveland: Summer reality series *Rock Star: INXS* is drawing about 6 million viewers.

and *Big Brother*. But she and several other advertisers cautioned that as those shows age, the network must develop new concepts.

"The challenge for CBS is if it can be at the forefront of the next subgenre," said John Rash, Campbell Mithun's chief broadcast negotiator. "In the same way that it needed to develop *Two and a Half Men*

to replace *Everybody Loves Raymond*, eventually one of its key reality entries will fade and will need a replacement."

The network also may need to find a quicker way to launch its reality shows. After all, along with providing networks a less expensive form of programming, the nonscripted genre's other notable advantage is the speed with which it can reach air.

Case in point: reports of both ABC and Fox's respective dance shows *Dancing With Stars* and *So You Think You Can Dance* began filtering into the press as recently as January. Meanwhile, *Rock Star* was announced last June and plans for *The Cut* were reported last August. Starcom's Caraccioli suggested that such lag time may have left CBS behind the curve in reality development. "If it's going to compete in this genre," she noted, "CBS has to be able to react more quickly to changing audience trends." ■

ABC Defends Crackdown

Some industry execs wonder if new third-party agent rules are justified

MAGAZINES By Lisa Granatstein

The Audit Bureau of Circulations' move last week to crack down on third-party subscription sales by disqualifying more than 100 magazines' paid subscriptions generated by two sales agents, and to strengthen the rules governing such sponsor programs, caused a ruckus among industry players.

At issue are 2.5 million subscriptions, according to sources familiar with the situation. While ABC declined to reveal which publishers are affected, circulation executives said publications owned by Time Inc. and Condé Nast, as well as *BusinessWeek*, are among those that used EBSCO Consumer Magazine Services

and Inflight Newspapers and Magazines. The publishers requested ABC exempt their subs from disqualification but were denied. ABC in March censured ECMS for improper record keeping, and Inflight did not pay publishers for copies of the magazines sold. The periods affected are July 2003 or later for ECMS, and July 2004 or later for Inflight.

Some in the industry wonder what took ABC so long to call out at least one of these agents. "It was an open secret that ECMS was playing fast and loose," said one high-level consumer marketing executive whose company did not use either agent. A senior media buyer

**Nobody can predict the future.
But somebody has been profitably predicting brand success.**

BRANDWEEK & *BkReAynsD*[®]

present

PREDICTING BRAND SUCCESS

**A one day summit on how to create, build and sustain customer relationships
that will drive your brand profitability**

Tuesday, September 20, 2005

8:00 a.m. - 2:00 p.m.

**The Rainbow Room, 30 Rockefeller Plaza
New York City**

THESE LEADING AUTHORITIES will show you how to identify the leading-indicator drivers of loyalty and profitability for your product category



Robert Passikoff, Founder and President of Brand Keys, will demonstrate how to apply and leverage the 21st Century definition of "brand equity" and "customer loyalty" to your marketing efforts



Don Schultz, Professor of Integrated Marketing Communications, Medill School of Journalism, Northwestern University, will identify the synergies available to you via integrated marketing



Jack Trout, Legendary Marketing Strategist & Best-selling author, will conduct a 4-step process for identifying the optimum brand strategy to differentiate your brand and drive future purchase

In addition, hear some of the BRANDWEEK CUSTOMER LOYALTY AWARD winners discuss their approaches to creating loyal customers

2005 CUSTOMER LOYALTY AWARD WINNERS:

JetBlue Airways • Adidas • New Balance • Wachovia • Coors Light • Miller Lite
Coors • Miller Genuine Draft • Poland Spring • Avis • L.L. Bean Catalog
Starbucks • Apple • IBM • Discover Card • KeySpan • BP • Hyatt • Marriott
Met Life • New York Life • NFL • Blackberry • Samsung • Treo • Sony • XM
Today (NBC) • Good Morning America (ABC) • Putnam • Canon • Amazon.com
TDWaterhouse.com • Expedia.com • UPS • Domino's • Papa John's • Subway
Outback • Target • Google.com • Diet Pepsi • Pepsi • Cingular • Verizon

For more information, please contact Andrea Taylor at ataylor@adweek.com.



Media Wire

In addition to its annual Hot List, which will publish in August instead of September, *Blender* this year has added the 500 Best Songs Since You Were Born issue in October, Rock 'n' Roll Hollywood in November and Rock's Filthy Rich in December.

Publisher Lee Rosenbaum, who joined in April, said he wants to create additional marketing opportunities alongside *Blender's* new franchises. "Previous management worked very hard to build the *Blender* brand," said Rosenbaum. "The next stage of our growth is building iconic issues [of our own]."

Through August, ad pages dipped 5 percent to 401 compared to the year prior, according to the *Mediaweek* Monitor.

Early efforts seem to be paying off. New clients in the September and October issues include Polo Jeans and Dell. —Stephanie D. Smith

NHL Holding TV Rights Talks With Four Cable Nets

The National Hockey League is talking to four parties interested in the cable TV telecast rights: ESPN, Comcast, Turner and Viacom's Spike TV.

Sources close to the discussions said they are just in the preliminary stages and there is no deadline for reaching a new TV rights agreement. The NHL has a deal already in place for next season for the broadcast TV rights with NBC, but that is a revenue/expense share deal in which the NHL does not receive a straight-up rights fee.

Although it exercised its option not to renew its rights deal, ESPN is still interested, but reportedly wants to pay less than the \$70 million per year it paid under the old deal, or even do a revenue/expense sharing deal similar to the NBC deal. But the NHL is not eager to do that type of pact for the cable rights, which include many more games on various nights (the broadcast deal only calls for games on Saturday afternoons).

Sources familiar with the discussions said that the NHL would be willing to start the season without a national TV rights cable deal in place, relying instead on its regional cable telecast system. —John Consoli

added, "This has been going on for years." Publishers' audits for the periods in question will show declines in subscriptions, and media buyers said they will monitor whether or not they are entitled to makegoods or rebates for missed rate bases.



Time Inc.'s Squires:
"Close the loophole"

ABC board members insisted they are doing what they can as soon as they can to remedy the subscription snafus and to prevent any future problems with agents. "We're not waiting for the next problem to happen," said David Lecky, senior vp, consumer marketing at Hachette Filipacchi Media, who sits on ABC's board. "We're identifying where the concerns have been and to correct the playing field so these abuses do not continue to occur."

Effective with January 2006 issues, ABC announced that publishers must receive pay-

ment at a qualifying price (i.e. one penny or more) "net of all other considerations," including agent marketing and distribution fees. Moreover, the board narrowed the definition of eligible magazine subscription sponsors by requiring a business-to-consumer relationship, which according to the high-level circ exec will wipe out sponsorship programs for many publishers. "So ABC is now beginning to audit motive?" the circ exec wondered. "If I'm a chamber of commerce in New Mexico and I want to encourage young people to read by giving graduates copies of *People en Español*, I don't have a business relationship with them, but why would that not be a good sponsor program? Under ABC's strict interpretation, it would be disallowed."

John Squires, an ABC board member and Time Inc. executive vp, responded, "To some degree, you do have to look at motivation. Does the sponsor have a real business need to reach that consumer directly? That's what advertisers should be interested in, and that's what we're trying to protect here—closing the loophole on sponsor programs." ■

Ads Would Grow With PPM

Forrester study concludes industry could gain \$414 million a year

RADIO By Katy Bachman and Paul Heine

Radio may finally be ready to scrap the diary. Last week's long-awaited study on the economic impact of a new ratings service based on Arbitron's portable people meter confirmed what advertisers and agencies have been advocating for years: It's time to bring radio measurement into the 21st century.

Coupled with Clear Channel's request for a proposal to speed electronic measurement, the study could help pave the way for the rollout of the PPM, beginning as early as April 2006 in Houston, where Arbitron is currently fielding its second market trial. Conducted by Forrester Research, the survey of 484 advertiser and agency execs was commissioned by the Radio Advertising Bureau at the behest of broadcasters concerned about the effect of the new electronic ratings service on their bottom line.

Nearly one in four respondents said they would increase spending with a PPM rating service. In total, Forrester estimated the \$20 billion radio industry stands to gain \$414 million a year, a 3 percent increase. Conversely, if diaries remain in place, revenue is likely to erode by \$282 million, a 2 percent decrease.

"So many advertisers saying they'd spend more money is very encouraging," said Jeff

Smulyan, CEO of Emmis Communications. "My sense is that if 25 percent say they'll spend more, it will actually be more than that."

Arbitron began meeting with radio groups last week to discuss scenarios and proposals for a rollout. But a PPM ratings service may not be so easy to accept because of its cost, which is likely to be 40 percent to 65 percent more than diary service, a factor the study did not address.

That key factor has given some broadcasters pause. Cox Radio, which along with Radio One has refused to participate in the Houston trial, dismissed the study as "hypothetical," even as it agreed with the necessity of moving to electronic measurement.

"The technology employed by Arbitron does not have the ability to measure all listening. As such, we have felt that testing this flawed technology would not be the best use of our or anyone else's time," said Bob Neil, president and CEO for Cox Radio.

But at least one broadcaster thinks it's worth it. "Even after the increased costs are factored in, we will make more money with the PPM than without it. We can either grow or become a laggard," said Jerry Lee, president of WBEB-FM in Philadelphia. ■

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

YOUR ENTIRE INDUSTRY AT YOUR FINGERTIPS!



THE 2005 ADWEEK DIRECTORY Packed with over 6,400 Advertising Agencies, PR Firms and Media Buying Services and more than 26,000 personnel. Detailed information on each branch office including phone, fax, e-mail, URL, services, industries served, billings, personnel, accounts, parent company and subsidiaries. Indexed by State/City, Type of Organization and Parent Company. Special sections feature Agency Rankings, Name Changes, Openings & Closings and Advertising Awards. Available in print, Windows compatible CD-Rom and online.

THE 2005 BRANDWEEK DIRECTORY With distinct information on over 6,900 individual brands, it's the only resource of its kind. Provides address, phone, fax and URL with over 18,000 personnel at both corporate and brand level. Listings also include media expenditures, parent company, industry category and lead advertising agency. Indexed by State/City, Brand Marketer and Industry Category. Plus the Top 2,000 SuperBrands ranked by media expenditure in 44 industry categories. Available in print, Windows compatible CD-Rom and online.

THE 2005 MULTICULTURAL DIRECTORY The single source for information on the HISPANIC/LATINO, AFRICAN-AMERICAN, ASIAN-AMERICAN, and the newly added GAY & LESBIAN markets with complete listings of: Advertising Agencies, PR Firms, Media Buying Services, Multicultural Media-Radio, Television, Cable Networks, Magazines & Daily Newspapers and Brand Marketers with multicultural marketing programs. Organized by Ethnic Groups- Ethnic specific organization allows for ease of use and quick targeting of the type of organization needed. Available in Print and Online.

THE 2005 MARKETER'S GUIDE TO MEDIA Compact and easy-to-use containing all the essential data needed for strategic media planning, presentations, sales pitches or whenever you need accurate and up-to-date media analysis. A compilation of industry trends, demographics and rates from the leading research companies, it is truly a one-of-a-kind resource. Includes analysis and information on Broadcast TV, Syndicated TV, Cable, Radio, Out-of-Home, The Teen Market, Promotion, Magazines, Newspapers, Online Services and Hispanic Markets. Available only in print.

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

THE ADWEEK DIRECTORIES
2005

THE ADWEEK DIRECTORIES

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

- | | | | |
|--|---|--|---|
| THE ADWEEK DIRECTORY | <input type="checkbox"/> Print & CD \$399 | <input type="checkbox"/> Online \$699 | <input type="checkbox"/> Print/CD/Online \$899 |
| THE BRANDWEEK DIRECTORY | <input type="checkbox"/> Print & CD \$399 | <input type="checkbox"/> Online \$699 | <input type="checkbox"/> Print/CD/Online \$899 |
| ADWEEK/BRANDWEEK DIRECTORIES | <input type="checkbox"/> Print & CD \$699 | <input type="checkbox"/> Online \$1150 | <input type="checkbox"/> Print/CD/Online \$1299 |
| MULTICULTURAL MARKETING DIRECTORY | <input type="checkbox"/> Print \$299 | <input type="checkbox"/> Online \$499 | <input type="checkbox"/> Print/Online \$699 |
| MARKETER'S GUIDE TO MEDIA | <input type="checkbox"/> Print \$129 | | |

*All CD's are Windows compatible only.

J5DBIND

Name _____

Title _____

Company _____

Address _____

City _____ State _____ Zip _____

Phone _____ Fax _____

E-Mail _____
(required for online access)

Nature of Business _____

Payment Enclosed
(make check payable to ADWEEK Directories)

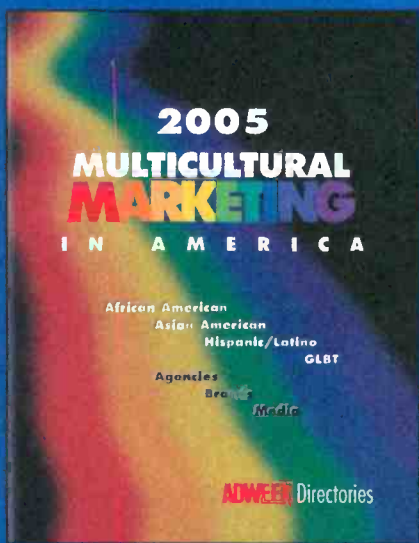
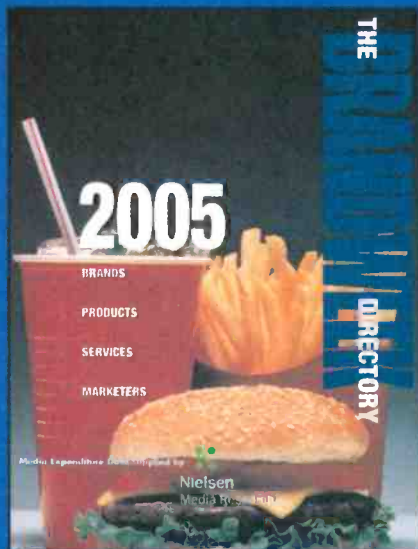
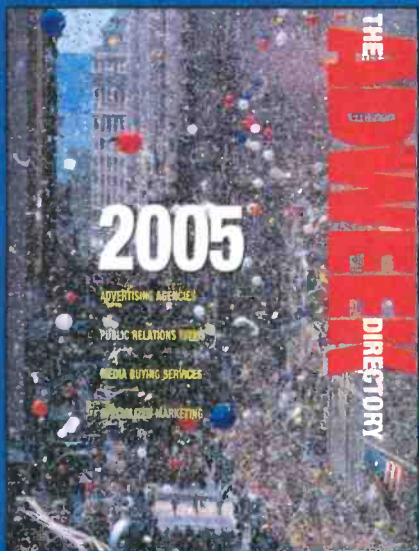
Charge my: VISA MC AmEx

Card # _____

Exp. Date _____

Signature _____

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



THE ADWEEK DIRECTORIES 2005

Your complete source for:

- ADVERTISING
- MEDIA
- OUTDOOR
- MAGAZINES
- NEWSPAPERS
- KEY PERSONNEL
- MARKETING
- MULTICULTURAL
- MEDIA TRENDS
- INTERACTIVE
- RADIO
- TV & CABLE
- RATES
- DEMOGRAPHICS



Postage
Required
Post Office will
not deliver
without proper
postage.

THE ADWEEK DIRECTORIES 2005

PO BOX 17018
NORTH HOLLYWOOD CA 91615-7018

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

www.adweek.com/directories



market profile

BY EILEEN DAVIS HUDSON



New games in town: Places like the Cherokee Casino & Resort are spending big in local media.

Tulsa, Okla.

SINCE 2002, THE TULSA, OKLA., REGION HAS LOST AN ESTIMATED 25,000 JOBS because of business relocations to other markets, layoffs, and company mergers and closings. For instance, the oil industry, still a key factor in the city once known as the “Oil Capital of the World,” has been

hurt by the loss of Citgo, which relocated to Houston, and large-scale layoffs at Tulsa-based international energy giant The Williams Companies.

Vision 2025, an economic development plan that went into effect Jan. 1, 2004, aims to revitalize the area. The multifaceted plan earmarks \$350.3 million for economic development and the construction of new education, healthcare and events facilities and \$157.4 million for capital improvements within the region. Projects already under way or slated to start include a new entertainment/sports arena, riverfront redevelopment along the Arkansas River and expansion of the city's convention center. Another \$22.3 million will be set aside for a job-retention incentive for American Airlines, which employs about 8,300 people in its

Tulsa maintenance facility.

The economic revitalization should give a boost to the area's media outlets, including the Tulsa television market, which ranks 60th in the country with 510,960 TV households. Nielsen Media Research introduced meters to the market in April 2004.

“The economy has been and still is depressed,” says Pat Baldwin, president and general manager of local ABC affiliate KTUL, owned by Allbritton Communications. “Our

national [ad revenue] is down, and automotive is down.” However, there's a new category helping to offset the decliners: casinos and Indian gaming, which got Oklahoma voters' approval in last November's election. “[The casinos] have become huge advertisers,” says Baldwin. One of the largest to open recently is the sprawling Cherokee Casino & Resort, which features a 150-room hotel and a golf course.

Another new game in town is the state lottery, also voted in last November. Slated to start this fall, it will bring revenue to the TV stations that get the lottery contract.

KTUL, one of the market's two top-ranked news competitors, has expanded its local programming within the past year. Last August it replaced the old Martha Stewart show with a.m. magazine *Good Day Tulsa*, which offers weather updates and a news recap as well as focuses on community events. KTUL morning co-anchor D.C. Roberts also hosts *Good Day*. KTUL will bring back Stewart this fall, airing her new show at 3-4 p.m. to replace *The Jane Pauley Show*.

In September 2004, KTUL launched the market's only 4 o'clock news, a time period formerly held by *Hollywood Squares*. Baldwin says the softer-edged newscast primarily targets women, featuring stories on child safety, education and consumer products, along with the latest news updates. KTUL also recently unveiled the market's first local weather station. Called 24/7, it's the station's digital channel, and it is available on Cox Communications' digital tier.

Among major talent changes, 23-year veteran KTUL chief meteorologist Travis Meyer left in January and morning weatherman Frank Mitchell took his place. Meyer jumped to the market's other top-ranked heritage station, Griffin Communications' CBS affiliate KOTV, as meteorologist for the 10 p.m. newscast.

Last October, KOTV expanded its *Six in the Morning* newscast by 30 minutes, moving it to a 5 a.m. start time. It is now all local from 5-7 a.m.

KOTV fully capitalizes on having sister station KWTW in Oklahoma City, where Griffin is based. “With our sister station..., we reach 80 percent of viewers in the

To find other markets, go to the Market Profile Index at the new mediaweek.com

NIelsen MONITOR-PLUS AD SPENDING BY MEDIA / TULSA

	Jan.-Dec. 2003	Jan.-Dec. 2004
Spot TV	\$72,133,408	\$78,601,825
Outdoor	NA*	\$9,207,015
Total	\$72,133,408	\$87,808,840

*Outdoor not measured in 2003. Source: Nielsen Monitor-Plus

market profile

SCARBOROUGH PROFILE

Comparison of Tulsa

TO THE TOP 50 MARKET AVERAGE

	Top 50 Market Average %	Tulsa Composition %	Tulsa Index
DEMOGRAPHICS			
Age 18-34	31	30	96
Age 35-54	40	37	94
Age 55+	30	33	112
HHI \$75,000+	32	21	63
College Graduate	14	12	83
Any Postgraduate Work	12	8	68
Professional/Managerial	26	24	89
African American	13	5	40
Hispanic	14	3	21
MEDIA USAGE-AVERAGE AUDIENCES*			
Read Any Daily Newspaper	52	48	92
Read Any Sunday Newspaper	60	61	102
Total Radio Morning Drive M-F	21	19	88
Total Radio Afternoon Drive M-F	18	16	93
Total TV Early News M-F	29	34	117
Total TV Prime Time M-Sun	39	41	106
Total Cable Prime Time M-Sun	15	16	109
MEDIA USAGE-OTHER			
Accessed Internet Past 30 Days	61	58	94
HOME TECHNOLOGY			
Owns a Personal Computer	68	67	99
Purchase Using Internet Past 12 Months	43	34	79
HH Connected to Cable	65	54	83
HH Connected to Satellite/Microwave Dish	21	27	131
HH Uses Broadband Internet Connection	26	20	77

*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: 2004 Scarborough Research Top 50 Market Report (August 2003-September 2004)

state, and that's a unique point of difference," says Regina Moon, KOTV vp/gm.

KOTV also has a partnership with the area's main cable service provider, Cox Communications for News Now 53, a 24-hour local cable news channel that continuously replays KOTV's most current newscasts. KOTV's "News on 6" headline briefs are also heard on several radio stations in the DMA.

Scripps Howard Broadcasting's NBC affiliate KJRH in September will pick up perennial favorites *Wheel of Fortune* and *Jeopardy!* from their current home on KTUL, says Bill Sevenoaks, KJRH general sales manager. Plans are to air an hour of *Jeopardy!* from 4-5 p.m. and *Wheel of Fortune* from 6:30-7 p.m.

In fall 2003, KJRH launched 9 a.m. newscasts on Saturday and Sunday, which Sevenoaks says have posted household numbers as high as a 9 rating. In the May sweeps, KJRH earned a

6 HH rating on Saturday and a 5 on Sunday.

KJRH this past January expanded its news footprint on Saturday evenings, from the previous 6-6:30 p.m. half hour to 5-6 p.m., and shuffled some staff, including promoting reporter Lori Pritchard to solo anchor for weekend morning news.

With Paxson Communications moving in a new direction with its local programming, the joint sales agreement that KJRH had with local Pax TV outlet KTPX since April 2004 ended on June 30, says Sevenoaks.

Clear Channel TV owns the market's only duopoly, Fox affiliate KOKI-TV and UPN affiliate KTFO. Clear Channel Communications has a powerful multimedia portfolio in Tulsa, where it owns two TV stations, six radio stations and the Tulsa Events Center, a multi-purpose sports and entertainment arena attached to the broadcast TV facility.

In the May sweeps, KOKI's 9 p.m. news, the market's only news in the time period, finished third among all late-news competitors in households and was tied for second in adults 18-49, says Craig Millar, vp/gm for KOKI and KTFO and regional vp for Clear Channel TV.

KOKI also has the market's only 5:30 local newscast, which the station maintained when it launched a 5 p.m. newscast two years ago. That newscast is now tied for third in households and demos. Perhaps buoyed by the success, Millar says the station plans to jump into the morning-news fray within the next year.

The arrival of meters to replace diary ratings methodology "has pretty dramatically changed the market," Millar asserts. "It's compacted it and brought all the stations closer together in ratings." For instance, in both the February 2005 and May '05 sweeps, KOKI finished No. 1 in prime time in its key demo of adults 18-49, Millar says. Prior to meters, the station was second or third in prime and in the demo, he adds.

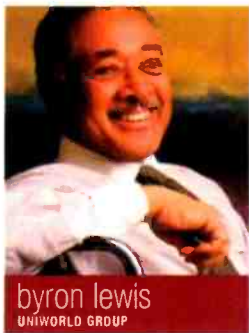
As for non-news programming, sister station KTFO will add *That '70s Show*, *The Bernie Mac Show*, *South Park* and *My Wife & Kids* in syndication this fall. KTFO is undergoing a complete brand makeover under the tag "Gotta Have U."

Tucson, Ariz.-based Cascade Broadcasting owns WB affiliate KWBT, a full-power station whose fare includes *Everybody Loves Raymond*, *Friends* and *Will & Grace*. Since Jan. 1, 2004, the station's master control and traffic functions are handled remotely through fiber optics out of Tucson. The Tulsa office handles sales, production and engineering, says Derek Criss, KWBT vp/sales.

In local cable, Cox's ad sales arm, Cox Media, serves as the local interconnect, reaching roughly 200,000 cable homes in the market. The interconnect handles ad insertions for Wehco Media and Charter Communications, which own smaller systems on the eastern end of the market. Cox Media has 53 insertable networks here, including 10 on its digital tier.

Cable penetration in the Tulsa market is 54 percent, well below the average for the top 50 markets, according to Scarborough Research (see chart above), while 27 percent of the market is hooked up to satellite service, compared to the national average of 21 percent.

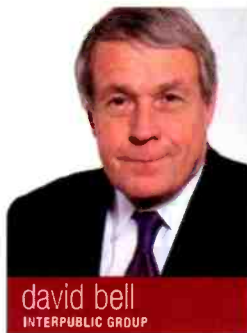
The local newspaper scene largely centers around *Tulsa World*, the city's lone daily. In May, *Tulsa World* president Robert E. Lorton III added the title of publisher, becoming just the fifth person in *Tulsa World*'s 100-year history to hold the title.



byron lewis
UNIWORLD GROUP



cynthia park
KANG & LEE ADVERTISING



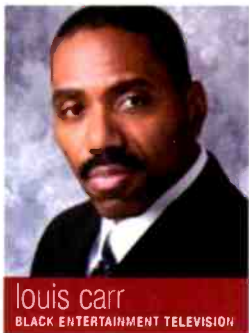
david bell
INTERPUBLIC GROUP



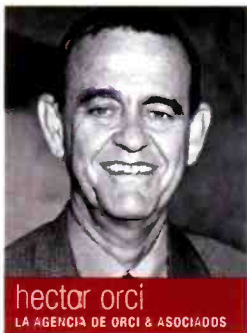
rich stoddart
LEO BURNETT USA, INC.



jerri devard
VERIZON COMMUNICATIONS



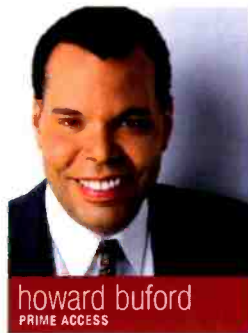
louis carr
BLACK ENTERTAINMENT TELEVISION



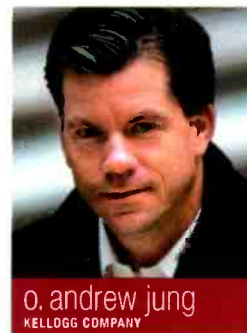
hector orci
LA AGENCIA DE ORCI & ASOCIADOS



carol sagers
MCDONALD'S CORPORATION

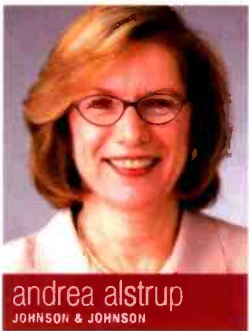


howard buford
PRIME ACCESS

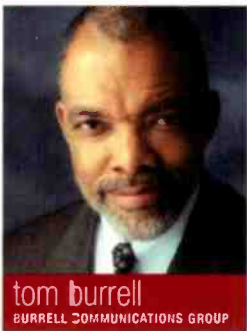


o. andrew jung
KELLOGG COMPANY

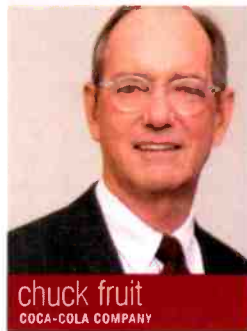
Advertising Week explodes when diverse minds come together.



andrea alstrup
JOHNSON & JOHNSON



tom burrell
BURRELL COMMUNICATIONS GROUP



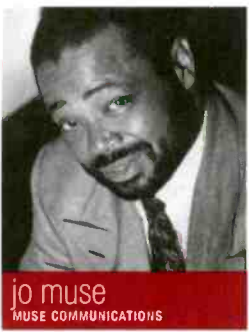
chuck fruit
COCA-COLA COMPANY

Join us as we explore the multicultural challenges we face as an industry. "Inclusive Connections" is one forum you cannot afford to miss.

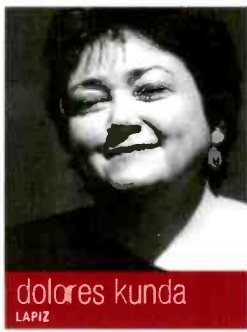
Experience successful strategies from advertisers and their agencies. Review what works and what doesn't.

And finally, celebrate with us at a star-studded gala luncheon as we honor those heroes who have demonstrated their commitment to the principles and practices of diversity.

NEW YORK ATHLETIC CLUB ♦ September 28 ♦ 8:30 AM



jo muse
MUSE COMMUNICATIONS



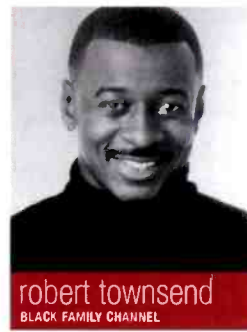
dolores kunda
LAPIZ



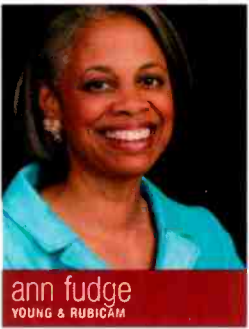
ken kaess
ODD WORLDWIDE



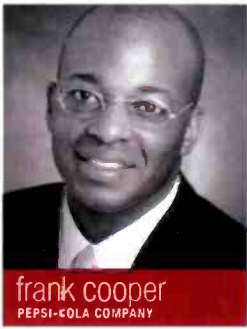
zan ng
ADMERASIA



robert townsend
BLACK FAMILY CHANNEL



ann fudge
YOUNG & RUBICAM



frank cooper
PEPSI-COLA COMPANY



AMERICAN ADVERTISING FEDERATION & DISTRICT TWO

Tickets: Forum Attendance \$100 / Forum and Awards Luncheon \$300 / Special Group Rate \$2500 (table of 10, Forum & Luncheon)

For sponsorship information call Constance Cannon Frazier at 202 898 0089.

For reservations call Patricia Martin at 212 644 0790 ext. 24, or visit www.aaf.org for more information.

Thank you to our honorary committee pictured above, true champions of diversity.

market profile

The paper, published by World Publishing Co., has not subscribed to the Audit Bureau of Circulations since 2000 because of a disagreement with the organization, according to Joe Worley, *Tulsa World* executive editor. The *World* was audited by Grant Thornton CPA during that period. As of March 31, the publisher's statement claimed a daily circulation of 150,000 and a Sunday circ of 196,562 (through Grant Thornton), says Worley. The *World* has contracted with ABC to resume its audits starting Oct. 1.

This year, the *World* is celebrating its 100-

year milestone with a daily feature on headlines from past years. A centennial special edition is planned for Sept. 18.

On Wednesdays the *World* publishes a special broadsheet section for five different areas of the market—Eastside, Westside, Midtown, South and Broken Arrow. Called Community World, each edition has its own staff, accountable to CW editor Delbert Schafer.

Hispano de Tulsa, established in 1993 and published by Zapata Multi-Media of Tulsa, is the first Spanish-language newspaper in north-east Oklahoma. Hispanics make up approxi-

mately 3 percent of the area's population, according to Scarborough (5.4 percent, according to BIA Financial Network).

Other local print titles include a chain of six community papers that publish under the banner Greater Tulsa Reporter Newspapers and Tulsa-based Renegade Publishing's alternative newspaper, *Urban Tulsa Weekly*.

Like other local media, the nation's 64th-ranked radio market has felt the effects of a sluggish local economy. BIA estimates that total revenue for the market declined to \$46.5 million in 2004, from \$47.2 million in 2003. BIA projections for 2005 put the market just ahead of its 2003 level at \$47.4 million.

Cox Radio, Clear Channel Communications, Journal Communications and Renda Broadcasting control the lion's share of the ad revenue (see *Radio Ownership* chart). Cox owns five stations in the market, including overall leader (among listeners 12-plus) News/Talk KRMG-AM. It's also the top biller, taking in an estimated \$5.6 million in revenue in 2004, according to BIA. KRMG's morning-drive team also leads the market among listeners 12-plus, earning a 9.1 share in the winter 2005 Arbitron book. Longtime morning-drive host John Erling was recently inducted into the Oklahoma Association of Broadcasters' Hall of Fame.

Clear Channel owns six stations in the Tulsa radio market, including top performer Album-Oriented Rock KMOD-FM. The decades-old heritage outlet typically wins in its key demo of men 25-49, says Michael Oppenheimer, market manager, CC/Tulsa.

Since arriving in December 2003 from CC's Waco, Texas, properties, Oppenheimer has made talent changes at all the stations. About a year ago, he hired Billy Madison as the new program director for Hip-Hop station KTBT-FM and has since installed an entirely new personality roster for every daypart. The most recent new hires include Kane, previously at CC's Top 40 WFLZ-FM in Tampa, Fla., for afternoon drive, and Jet Black, most recently at CC's Top 40 KZCH-FM in Wichita, Kan., for night duty.

Lamar Advertising is the dominant outdoor company in the Tulsa DMA after market consolidation two years ago. In the spring of 2003, Lamar acquired Clear Channel Outdoor's Tulsa inventory as well as that of a local company, Stokely Outdoor, says Pat Selcer, gm for Lamar Advertising, Tulsa. Lamar now offers about 400 30-sheet posters and about 900 bulletins in the DMA, he says. The primary roadways for billboards are I-40, I-244, Highway 51 and Highway 169. ■

NIELSEN RATINGS / TULSA

EVENING- AND LATE-NEWS DAYPARTS, WEEKDAYS

Evening News

Time	Network	Station	Rating	Share
4-5 p.m.	ABC	KTUL	5.5	11
5-5:30 p.m.	CBS	KOTV	14.6	26
	ABC	KTUL	9.3	17
	Fox	KOKI	3.6	6
	NBC	KJRH	3.5	6
	WB	KWBT*	2.3	4
	UPN	KTFO*	1.2	2
	Pax	KTPX*	0.2	#
5:30-6 p.m.	Fox	KOKI	3.5	6
6-6:30 p.m.	CBS	KOTV	13.5	23
	ABC	KTUL	10.7	18
	NBC	KJRH	3.7	6
	Fox	KOKI*	3.3	6
	WB	KWBT*	3.0	5
	UPN	KTFO*	1.3	2
	Pax	KTPX*	0.8	1

Late News

9-10 p.m.	Fox	KOKI	8.7	12
10-10:30 p.m.	CBS	KOTV	14.4	23
	ABC	KTUL	11.1	18
	NBC	KJRH	6.5	10
	Fox	KOKI*	3.8	6
	WB	KWBT*	2.3	4
	UPN	KTFO*	1.1	2
	Pax	KTPX*	0.3	#

*Non-news programming #Below minimum reportable level. Source: Nielsen Media Research, May 2005

ARBITRON RADIO OWNERSHIP

Owner	Stations	Avg. Qtr.-Hour Share	Revenue (in millions)	Share of Total
Cox Radio	1 AM, 4 FM	25.8	\$15.9	34.1%
Clear Channel Radio	2 AM, 4 FM	16.5	\$10.6	22.8%
Journal Communications	1 AM, 2 FM	17.0	\$6.9	14.8%
Renda Broadcasting	2 FM	10.2	\$5.6	11.9%
Times-Shamrock	2 FM	4.3	\$2.2	4.7%
Stephens Family LP	2 FM	4.8	\$2.1	4.6%
Perry Broadcasting	1 AM, 1 FM	4.6	\$1.8	3.9%

Includes only stations with significant registration in Arbitron diary returns and licensed in Tulsa or immediate area. Share data from Arbitron Winter 2005 book; revenue and owner information provided by BIA Financial Network.

ANTHONY FERA
ACCOUNT DIRECTOR
JUST DISCOVERED A BOLD NEW WAY TO GRAB HIS
TARGET'S UNDIVIDED ATTENTION. IT'S CALLED MAIL.



Consumers spend an average of 25 minutes with Direct Mail and 30 minutes with catalogs. These are just some of the facts you'll learn in the Mail Moment series of free white papers from the U.S. Postal Service®. In this day of multitasking and media overload, people actually look forward to spending some one-on-one time with their Mail. Learn how to make them spend quality time with your message when we send you the Mail Moment series. Just visit usps.com/mailworks or return the Business Reply Mail™ Card.



- | | | |
|---|--|---|
| <input type="checkbox"/> You've shouted, "Yo, Adrian!" | <input type="checkbox"/> You've beaten someone in thumb wrestling. | <input type="checkbox"/> You know that it ain't over till it's over. |
| <input type="checkbox"/> You wear tennis shoes. | <input type="checkbox"/> You own an SUV. | <input type="checkbox"/> You've brought your "A" game. |
| <input type="checkbox"/> You've asked someone to show you the money! | <input type="checkbox"/> You've played HORSE. | <input type="checkbox"/> You've been behind the eight ball. |
| <input type="checkbox"/> You HAD to have the first pair of Air Jordans. | <input type="checkbox"/> You're fairly certain there's no joy in Mudville. | <input type="checkbox"/> You've given someone the Heisman. |
| <input type="checkbox"/> You know where "The House That Ruth Built" is. | <input type="checkbox"/> Your sister's baby is built like a linebacker. | <input type="checkbox"/> You've eaten your Wheaties. |
| <input type="checkbox"/> You've filled out an NCAA bracket. And lost. | <input type="checkbox"/> You still sleep in your college sweatshirt. | <input type="checkbox"/> You read John 3:16 to see what all the hype was about. |
| <input type="checkbox"/> Your boss compliments you for being a "team player." | | |
| <input type="checkbox"/> You drink Gatorade. | | |
| <input type="checkbox"/> You always try to be aggressive. B-E Aggressive! | | |
| <input type="checkbox"/> You have given a co-worker a high-five. | <input type="checkbox"/> You've made a rookie mistake. | <input type="checkbox"/> You've seen an instant replay. |
| <input type="checkbox"/> You know what ACC stands for. | <input type="checkbox"/> You don't know all the rules, but you're positive that there's no crying in baseball. | <input type="checkbox"/> You've seen an instant replay. |
| <input type="checkbox"/> You live on Jackie Robinson Blvd. | <input type="checkbox"/> You've wondered where Joe DiMaggio has gone. | <input type="checkbox"/> You knocked your last presentation out of the park. |
| <input type="checkbox"/> You've "dropped the ball." | <input type="checkbox"/> You've played miniature golf. | <input type="checkbox"/> You've been thrown a curveball. |
| <input type="checkbox"/> You know that "K" is more than a letter. | <input type="checkbox"/> You've asked your barber (or your brother) for "the Boz." | <input type="checkbox"/> You've tried to get on the Jumbotron. |
| <input type="checkbox"/> You've "taken one for the team." | <input type="checkbox"/> You didn't realize that Augusta was also a city. | <input type="checkbox"/> You know the Big Dance is in March. |
| <input type="checkbox"/> The guy at the gas station calls you "Sport." | <input type="checkbox"/> You can spell "Wimbledon." | <input type="checkbox"/> Your college has been on the bubble. |
| <input type="checkbox"/> You've made it to first base. | <input type="checkbox"/> You've had "spirit fingers." | |



ARE YOU

Whether you think you're a sports fan or not, you are. That's how deeply sports are ingrained in our culture. Sports are the common bond that reaches across demographics and touches all of us, in some way or another, and nobody connects with this universe like ESPN ABC Sports. Whether it's print, online, on-air or on-site, ESPN ABC Sports can introduce you to this ever-expanding world of people.

- You've flicked a paper triangle through your friend's fingers.
- You've accused the Russian judge of cheating.
- Your aunt bought you a "Little Ireland" soccer kit.
- You have your very own victory dance.
- You got caught up in the McGwire-Sosa home run race.
- You have the same last name as Magic.
- You've used an orange peel as a mouth guard.
- You know what channel ESPN is on.
- You've imitated Daniel-san's signature move, "The Crane."
- You've called your shot.
- You've been sent to the showers.
- You know the words to "My Adidas."
- You told your coach you're ready to play... today.
- You know when it's time to stretch.
- You've gotten over that last hurdle.
- You've listened to a game on a transistor radio.
- You own a baseball cap, even if it's not of a baseball team.
- You know who we appreciate.

YOU A FAN?

- Your favorite car is a Tide.
- You've shot free throws at your wastepaper basket.
- You've chest-bumped.
- You've seen a show "on ice."
- You know what a Buckeye is.
- You have sustained a thumb injury playing Golden Tee.
- Your city has a mascot.
- You dressed up like a cheerleader for Halloween.
- You've officially announced your retirement.
- You live in the same county as a professional football player and every time your mom drives past his house, she slows down to see if he's outside.
- Kirby Puckett was your favorite player in sixth grade.
- You own a tracksuit.
- Your father has said that you're free to marry anyone you want, as long as he can catch a ball.
- You do, indeed, believe in Miracles.
- You know when to fold them.
- You've kept track of the medal count.
- Your college is in a "conference."
- You know what it means to run the Picket Fence.
- You have a "soccer mom."
- You've been the ball. Nananana.
- You own a wristband. Or a headband.
- You have glory days.
- You have a golf ball key chain.
- You've been called up.
- You've gotten it started.

So, while most of us don't scour statistics or memorize obscure facts about the Philadelphia Eagles defensive line, at heart, we're all sports fans.



CUSTOMER MARKETING AND SALES

(The Eagles D-line combined for 17 pass deflections in 2004 and another six in the postseason. Jevon Kearse had nine of them. Sorry, we couldn't help ourselves.)

Hallmark
CHANNEL
salutes

THE 2005
BUZZ
AWARDS
**Grand
Prize
Winner**

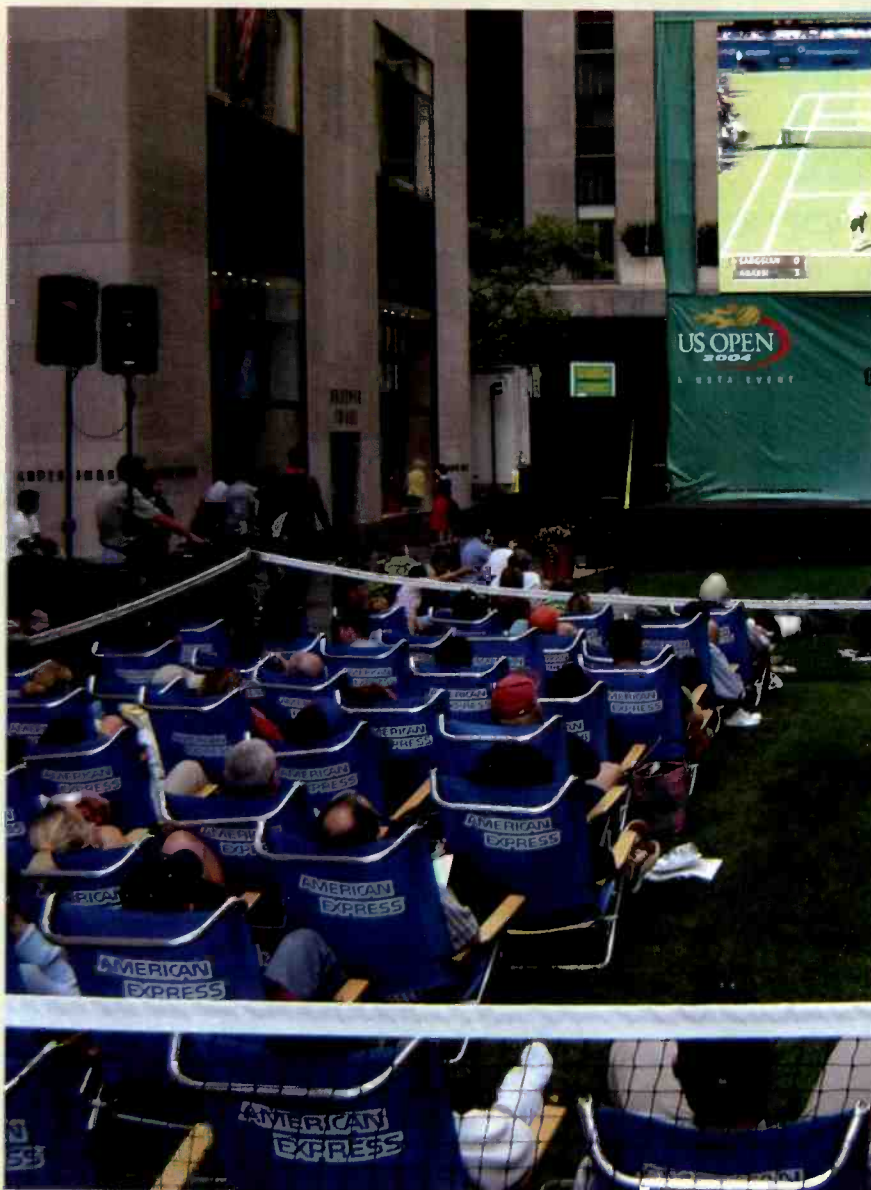



Photo: startrakphoto.com

The Momentum Worldwide team accepts the Best Overall award for "American Express Presents U.S. Open Live at Rockefeller Center." (Back row, l. to r.) John Lehman, Account Manager; Mark Robison, Senior Art Director; Bryce Townsend, Account Director; and Graham Micone, Talent Coordinator. (Front row, l. to r.) Greg Luckman, SVP; Michelle Roguso, Account Manager; and Richard DiFuria, Studio Manager.

momentum



The Loudest Buzz Is All About American Express



Left: American Express' focus has evolved to expanding ownership of the U.S. Open outside the actual event grounds, by delivering an in-market experience around the tournament.

Below: American Express brought the world's highest annually attended sporting event to life, transforming one of NYC's most revered landmarks into a tennis-themed oasis.

American Express wanted to expand its long-running sponsorship of the U.S. Open Tennis Championships beyond the friendly confines of Flushing Meadows in Queens. And what better way to enlarge the Open's reach than bringing it to the heart of Manhattan for a nine-day extravaganza? The event—**American Express Presents U.S. Open Live at Rockefeller Center**—scored an ace with cardholders, fans and visitors, earning Adweek Magazines' Buzz Award for branded entertainment excellence in the Best Overall and Best Sports categories.

"American Express is always looking for ways to provide special experiences and access to our cardmembers," says Judy Tenzer, a spokesperson for the company. "We're eager to extend the reach of our sponsorship in something as popular as the U.S. Open. Amex has provided special benefits at the site for years as part of its decade-plus sponsorship. Vastly expanding upon an effort a year earlier, the company and Momentum Worldwide, its experiential marketing agency, made one of New York's most iconic locations into the Open's "home away from home."

Rockefeller Center from 49th Street to 51st Street was transformed into a tennis mecca with stadium seating for a 25-foot Jumbotron screen showing live coverage of each day's match play. There were concession stands, U.S. Open merchandise, a replica tennis court for exhibitions and participation, and a host of other interactive activities—all completely free of charge. "Watching the matches in real time with hundreds of other fans creates a special energy to the experience," Tenzer notes.

A weeklong series of events enlivened the festivities: a Q&A, clinic and autograph session with Grand Slam champ Monica Seles; a day of family tennis activities capped by an appearance by doubles champ Mike Bryan; a tennis-themed fashion show headlined by several pros, with a surprise walk-on by Venus Williams; a Q&A with superstars Seles and Chris Evert, who have a combined 27 Grand Slam titles to their credit; and a short concert by up-and-coming singer-songwriter Gem, who recently opened for the Dave Matthews Band.

Other activities at the replica court included tennis instruction and clinics, speed serve and skills challenges, and prize giveaways. "It was great to give people a chance to get out there and run around," says Tenzer. There was also a silent auction of memorabilia donated by Andre Agassi, with proceeds going to the tennis great's charitable foundation.

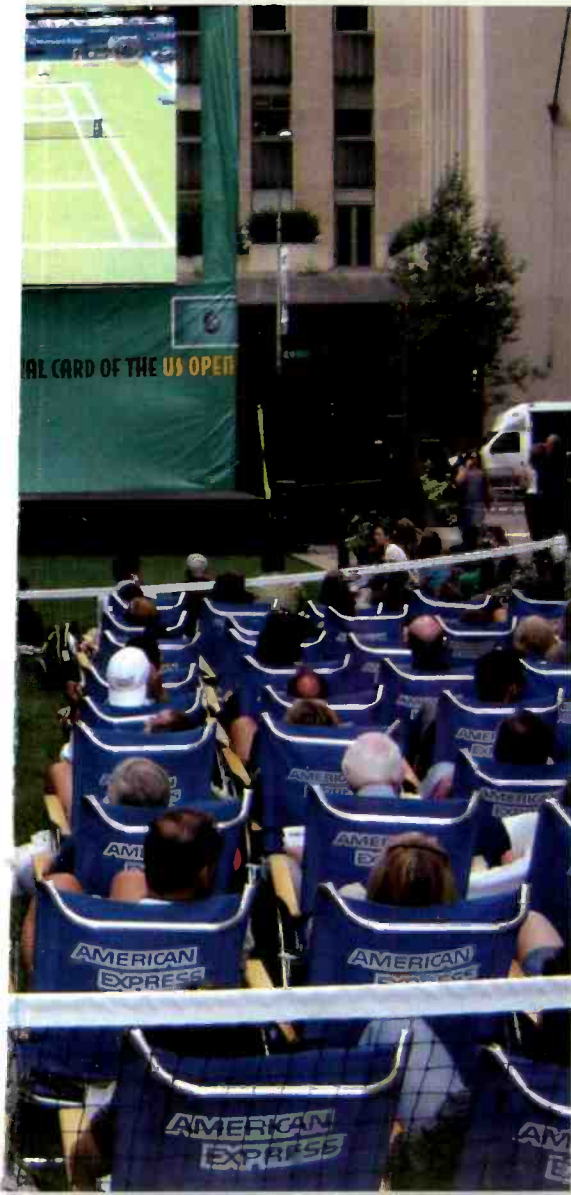
Many perks were reserved exclusively for American Express cardholders, from prime seats in front of the Jumbotron to a "Pose with the Pros" booth offering photos of fans alongside an image of athletes from the company's ad campaign. A special promotion for members included a daily drawing for a pair of courtside seats to the next evening's matches, complete with a limousine ride out to Flushing Meadows and a gourmet dinner. A separate daily drawing for tickets was available to the general public.

Footage from these events was integrated into U.S. Open television coverage on CBS and USA, with short segments of such highlights as the fashion show, Seles' appearance, and other activities. That extended the promotion nationally, bringing it to more than 14 million home viewers.

One major promotional goal behind this panoply of activities was to burnish the perception of American Express as an experience enhancer, not merely a method of payment. It gave access to the excitement and energy of the Open, an event often perceived as inaccessible to the general public. The Momentum agency replicated this model for Amex, creating similar Grand Slam events centered on the Australian Open and Wimbledon. Certainly the Open came to life for the 337,000 who took part at Rockefeller Center—a 73 percent increase over the previous year's attendance. Research indicates that between 80 and 90 percent of these visitors would recommend the event and intend to come back next year. "We're thrilled with its success," says Tenzer. "Clearly, it's something that our cardmembers truly value." Game, set, and match.



PRESENTED BY
ADWEEK MAGAZINES



Hallmark CHANNEL salutes

THE 2005 BUZZ AWARDS

WINNERS/FINALISTS OF THIS FIRST ANNUAL BRANDED ENTERTAINMENT COMPETITION



The 2005 Buzz Award Winners



(L. to r.) Dennis Hayes, Associate Creative Director, and Kevin Power, Senior Design Engineer, from The Martin Agency, take home the Best Internet campaign award for Olympus America.

(Below, l. to r.) Nisa Amoils, VP, FirstFireworks; Joel Masket, Executive Director, National Promotions, Buena Vista Pictures Marketing; and Cherise McVicar, SVP, National Promotions, Buena Vista Pictures Marketing, accept the award for Best Film/Movie Product Placement.



(L. to r.) Adweek Magazines VP of Sales Randy McDowell presents the Best Overall award to Momentum SVP Greg Luckman at The World Bar in New York on June 23.

(L. to r.) Randy McDowell, VP of Sales, Adweek Magazines; Chris Moseley, EVP/Chief Marketing Officer, Hallmark Channel; Charlotte Erwin, Publisher, *Brandweek*; Mary Beth Johnston, VP Marketing Services, Adweek Magazines; and Wright Ferguson, Jr., EVP/Sales, Adweek Magazines



The Translation team wins the Best Music campaign award for Hewlett-Packard. (L. to r.) Lisa Musich, Account Director; Steve Stoute, CEO; and Charles Wright, Chief Strategy Officer.





GM Planworks and General Motors' Pontiac Division win Best Advertainment and Best TV Product Placement awards. (L. to r.) Sadoux Kim, Product Integration Producer, Mark Burnett Productions; Mike Rosen, SVP, Manager, GM Mediaworks; Molly Marchese, VP Media Director, GM Planworks; and Dino Bernacchi, Pontiac Ad Manager, General Motors Corp.

BEST OVERALL

SUBMITTED BY	CLIENT
Momentum Worldwide	American Express/U.S. Open

ADVERTAINMENT

Winner

GM Planworks	Pontiac/General Motors
--------------	------------------------

Finalists

Arnold Worldwide	Volkswagen of America
Fallon	Lee Dungarees
Starcom Entertainment	U.S. Army
ESPN/ABC Sports	Miller Brewing

CONTENT SPONSORSHIP

Winner

Fallon	Lee Dungarees
--------	---------------

Finalists

Euro RSCG	Lean Cuisine
Momentum Worldwide	American Express/Magic Johnson
Momentum Worldwide	American Express/Wimbledon

FILM/MOVIE PRODUCT PLACEMENT

Winner

Walt Disney/Buena Vista/FirstFireworks	Visa
--	------

Finalists

Eclipse Advertising/Baldwin Entertainment Group/The Arnell Group/Paramount Pictures/Walden Media	Jeep
OneUp Innovations	Liberator
Propaganda Entertainment Marketing	Nokia

INTERNET

Winner

The Martin Agency	Olympus America
-------------------	-----------------

Finalists

MediaVest	Coca-Cola
Showtime	Fat Actress
Starcom IP	Allstate
Young & Rubicam/Wunderman	Mercury

MUSIC

Winner

Translation	Hewlett-Packard
-------------	-----------------

Finalists

AWE	Whirlpool
Euro RSCG	Polaroid
Fallon	Lee Dungarees
Momentum Worldwide	American Express/Jam Sessions

PRINT

Winner

Young & Laramore	The Delta Faucet Company
------------------	--------------------------

Finalist

GM Planworks	Chevrolet Motor Division
--------------	--------------------------

SPORTS

SUBMITTED BY CLIENT

Winner

Momentum Worldwide	American Express/U.S. Open
--------------------	----------------------------

Finalists

Momentum Worldwide	American Express/Wimbledon
Relay Sponsorship Event Marketing	U.S. Army
Turner Broadcasting	Sprite

TV PRODUCT PLACEMENT

Winner

GM Planworks	Pontiac/General Motors
--------------	------------------------

Finalists

Initiative	The Home Depot
MediaVest	Procter & Gamble
Red Lobster	Red Lobster

WIRELESS PROMOTION

Winner

Fox Mobile Entertainment	Fox Mobile Entertainment
--------------------------	--------------------------

Finalists

Saatchi & Saatchi	Toyota Motor Sales
Turner Broadcasting	Verizon Wireless

INTEGRATED CAMPAIGN

Winner

McKinney	Audi
----------	------

Finalists

Arc Worldwide/Leo Burnett/Chemistri	General Motors
Bartle Bogle Hegarty	SUV Safety
Cole & Weber/Red Cell	Rainier Brewing Co.
Momentum Worldwide	American Express/Wimbledon

OTHER

Winner

deutschMedia, lead agency among several IPG agencies	Bank of America
--	-----------------

Finalists

LifeMedia Company	d-Life-For Your Diabetes Life
Momentum Worldwide	American Express/Wimbledon

2005 BUZZ AWARDS JUDGES

LIZ CARBONI, Senior Manager Media Buying, Kraft Foods
 PETER GARDINER, Partner/Chief Media Officer, Deutsch Inc.
 PAT JONES, Director of Development, Carat Entertainment
 JARROD MOSES, CEO, Alliance
 FRANK ZAZZA, CEO, ITVX

ADWEEK MAGAZINES would like to thank Chris Moseley, Executive Vice President, Chief Marketing Officer, and Laura Masse, Senior Vice President, Marketing of Hallmark Channel, as well as our distinguished panel of judges for their participation and support.



PRESENTED BY

ADWEEK MAGAZINES

EDITOR'S NOTE

And the Nominees Are...

In our Nov. 14 issue, *Mediaweek* will celebrate the 20th anniversary of the Media All-Stars (*Marketing & Media Decisions* put out the first five from 1986-1990), so this year's a big one. As usual, we need some help from you. For one, I ask all agencies to submit nominations so we can pick from the widest possible pool of talent. We also have a new category this year, the Rising Star, which seeks a non-vp-level media staffer, under 30, who shows immense potential in any of our nominating categories. So, starting in August, please visit www.mediaall-stars.com to submit nominees, or simply to get more information about the event. —Michael Bürgi

LETTERS

MRC Is Doing its Job

Re: "Not FAIR, Pleads Nielsen," *Mediaweek*, July 11, 2005. An overwhelming majority of Media Rating Council members approach their MRC-related responsibilities very seriously, and they do not focus on their business self-interest in assessing rating-service accreditation matters. Their efforts take hours and hours of time to comb through audit reports, audit findings and rating-service responses. It's extremely unfair and inaccurate to say that self-interest enters into the process "often."

Our accreditation process has a foundation consisting of an independent audit report from a CPA firm, which is the primary input into the accreditation decision. There are numerous voting controls, and our voting procedure is documented in written policies—far from being "ad hoc."

It would be a shame to let the perceptions or unknown objectives of a few hurt the reputation of the MRC or otherwise undermine the good work of so many members.

George Ivie
Executive director, Media Rating Council
New York, NY

Four-gone Conclusion

I enjoy your magazine very much. While catching up on some light reading over the July Fourth weekend, I read Mr. Television's "Summer Secrets" column [June 27]. Around the fifth or sixth paragraph, Mr. TV begins by writing, "Since the Big Three networks..." You have got to be kidding. I've never met Mr. TV, but from the looks of his caricature, he appears to be a young man still in the 18-34 demo [*Editor's note: Mr. TV is no longer in the 18-34 demo*]. If I'm correct, then he was in his teens when *America's Most Wanted* pre-

miered on Fox and grew up with the phenomenon known as *The Simpsons*.

Unless Mr. TV is living in a cave, does he not know who broadcast the last World Series, Super Bowl and Daytona 500, the three most popular sports in the states? How about a little show by the name of *American Idol* (maybe you've heard of it), which catapulted Fox to a historic back-to-back sweeps victory, and might just result in a "Big Three"-peat? On a very seldom occasion, I run across a media buyer who still makes the comment, "The Big Three." When I hear those words uttered, I have to wonder what qualifies that person to be placing advertising dollars for their clients, and I know that they grew up with only three networks in black and white.

Bill Lane
by e-mail

Slumming in Prime Time

Re: "Gossip Gone Wild," Mr. TV, June 20. How come the "real" network TV newsmagazines are now dipping into showbiz stuff? If they want to give me an occasional profile on a director like Ron Howard or a film like [*Hotel Rwanda*], OK. But you're right, they're in there fighting neck 'n' neck with *Access Hollywood*, *Entertainment Tonight*, et al. I'll bet you'll agree, grandfather *ET* was once the class program, with straightforward reporting on entertainment news...not much gossip. But [today] it's like the rest. They all believe we are wanting gossip apparently, and we are getting it. Thanks for your always enjoyable writing!

Gary Gunter
News director, KRCR TV,
Redding, Calif.

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

MEDIAWEEK®

Editor: Michael Bürgi
Managing Editor: Jim Cooper
News Editor/Editor, *Mediaweek.com*: Lisa Granatstein
Departments Editor/Copy Chief: Anne Torpey-Kemph

Editor, Special Reports: Patricia Orsini

Senior Editors: Katy Bachman, Marc Berman, John Consoli, Alan J. Frutkin
Washington Editor: Todd Shields
Senior Reporters: Anthony Crupi, Mike Shields, Stephanie D. Smith
Associate Editor: Aimee Deeken
Market Profile Editor: Eileen Davis Hudson
Media Person: Lewis Grossberger
Contributing Editor: Catharine P. Taylor
Contributing Writers: Tony Case, Keith Dunnavant, Eric Schmuckler

Design Director: Paul Virga
Senior Photo Editor: Kim Sullivan

Information Marketing: Director Mary Barnes;
Assoc. Dir: Michael Nass; Mgr: Michelle Jean
List Rental Info: JJ Single (845) 731-2731
Subscriber Services: 1-800-562-2706
Customer Service: mediaweek@espcomp.com
Reprints: Valeo Intellectual Property 651-582-3800

Publisher: Geraldine FitzGerald
Regional Sales Director Midwest: Tina Balderas,
Regional Sales Director West: Eric Scott
Sales Assistant Amy Blod 646-654-5106

Account Managers: Kevin Johnson, Colleen Kurrus,
Scott Stewart; NY: Kurtis R. Bell, Liz Irving,
LA: Jerry Sietteland; New England: Liz Irving

ADWEEK CUSTOM MEDIA
Editorial Director: Colby Coates

CLASSIFIED: Sales Director Brian Chester 646-654-5301
Sales Mgrs: Randy Larsen, Karen Sharkey
Western Rep. Kathy Alix
Asst: Sales Michele Golden; Assistant Betty Dyleuth

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

Mediaweek Online Group Brand Mgr: Matt Lennon
Directories/Publishing Dir: Mitch Tebo
Director of Conferences and Special Events: Shanny Bang
Conferences and Special Events: 1-888-536-8536
Mgr. of Conferences and Special Events: Rebeka Dolid
Coor. of Conferences and Special Events: Dana Gerber
Online Address: www.adweek.com/adweekconf

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

Vice President/Marketing: Mary Beth Johnston
Vice President/Sales: Randal P. McDowell
Executive Vice President/Sales: Wright Ferguson, Jr.

MARKETING/MEDIA & ARTS GROUP
President Michael E. Parker
VP General Manager H. Todd Hittle
Business Manager Lotte Vester

vnu business publications

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

vnu business media

President & CEO Michael Marchesano
Chief Operating Officer Howard Lander
Chief Financial Officer Joe Fury
President - VNU Expositions Greg Farrar
President - eMedia and Information Marketing Toni Nevitt
Senior Vice President/Human Resources Sharon Sheer
Vice President/Business Management Joellen Sommer
Vice President/Communications Deborah Patton
Vice President/Licensing and Events Howard Appelbaum
Director of Planning and Development Jonathan Gordon
Editorial Director Sid Holt



OPINION COLUMNIST

SPACE & TIME
BILL GLOEDE

Press Needs More Starch

A rallying cry to journalists as Plame case threatens democracy

IN ALL THE FLUFF AND KERFUFFLE surrounding the disclosure of the name of CIA operative Valerie Wilson-Plame, it seems lost on everyone that there is an innocent woman in jail for refusing to name a source for a story she didn't write. In the overall arc of the universe, this fact is far more important than Plame; her husband, Joseph Wilson; John Kerry; Karl Rove; and maybe even George W. Bush—and everything all of them have ever done—combined.

Judith Miller and her employer, *The New York Times*, are to be commended for standing behind a journalist's duty to keep her sources confidential. But the newspaper—the entire news industry, in fact—is not making nearly enough noise about the injustice and danger posed to our democracy by an overzealous prosecutor, imperious judge and legion of political hacks conspiring to make it more difficult for journalists to expose the thieves, charlatans and greedy bastards (from here on known as g.b.'s) in our midst.

Let's face facts. The entire affair is political. Valerie Plame not only wasn't James Bond; she wasn't even our man Flint. And Ambassador Wilson? I don't know about you, but if my wife were working undercover for the CIA,

The Founding Fathers failed to envision a world where the mere threat of litigation would chill the press.

I sure as hell wouldn't be writing a *Times* op-ed piece on an issue in which she was even tangentially involved. On the other side, White House operatives were clearly trying to put their own spin on the Wilson piece and in so doing may have broken a law meant to protect the lives of agents

whose lives are at constant risk. It could turn out to be another Watergate, in which a relatively minor act of questionable significance grows into a massive scandal that threatens the Bush administration. It is indeed ironic, and instructive, that the whole ruckus emerged from efforts to spin the press.

It is true that the news media now is about as popular as a mad cow. And it may be true that the press tilts toward the left, which, when you think about it, is a perfectly normal way for it to tilt since most journalists choose their line of work with a desire to serve the greater good. Journalists—the serious ones, at least—are our best line of defense against corruption in government. The Founding Fathers knew this, and they crafted the First Amendment to protect them. "Congress shall make no law...abridging the freedom of speech, or of the press,"

they wrote. However, they failed to envision a world in which the mere threat of litigation would chill the press, or at least the people who run it. Perhaps the text should have read "Neither Congress nor the courts..." Unfortunately, it does not.

If the press had been more aggressive during the 1990s, for example, Enron might well have been exposed for the fraud it was long before the stock collapsed. More than a few reporters had suspicions. But the companies that own news outlets grew timid and anemic as the g.b.'s that control investment in the public markets demanded ridiculous returns on their money (and thus smaller staffs and budgets) and pressured executives to avoid stories that could lead to expensive lawsuits. This also had the effect of keeping the press at bay while these same g.b.'s plundered the market. A more aggressive press could and should have sniffed this out and put the scoundrels behind bars by working sources, who, even if they broke the law to deliver proof, would be morally and ethically justified in doing so. Journalists should not break the law, but whistle-blowers must do so in order to get the goods (e.g., documents, e-mails, etc., no matter if they are technically the property of a company or government unit). They should be lionized for doing so.

What's needed is a national shield law, which would put a journalist's confidential sources out of the reach of any court, politician or law enforcement agency. The media business, including media buying and planning agencies, should actively lobby on behalf of such a law.

Unfortunately, the prospects for the passage of a shield law are dim at the moment. That can be changed, however. Imagine what would happen if, say, all responsible journalists agreed among themselves to report only what has actually happened in Congress, in the administration, in local government and the courts, in business and law enforcement until a shield law was enacted. That would mean no pronouncements from politicians; no coverage of corporate or product promotion (only fraud and malfeasance); no access for the D.C. spin machine; no comments from Frist, Hastert, McCain, Schumer, Clinton or MoveOn.org; nothing forthcoming from NARAL or the right-to-life lobby on the Supreme Court vacancy.

Heck, the public might actually start buying newspapers and watching the evening news again.

And we'd get a national shield law, right quick, I think. ■

Bill Gloede, the former group editor of Mediaweek and Editor & Publisher, is an independent media consultant and writer based in Ho-ho-kus, N.J. He can be reached at billgloede@optonline.net.

IN THE INCREASINGLY DIVISIVE battle between broadcasters and cable operators over digital must-carry (a conflict that has raged on a bit longer than World War II), no one has fired more shots in defense of the dog in the fight with the most to lose—small cable networks—than Burt Braverman.

As a senior litigator and partner in the Washington, D.C.-based law firm Cole, Raywid & Braverman, for the past seven years Braverman has filed a mountain of documents with the Federal Communications Commission arguing that forcing operators to go along with must-carry/dual carriage would spell certain doom for dozens of cable services.

As if the prospect of launching a new network in a 500-channel environment weren't daunting enough (one startup exec likened it to "starting up a restaurant...on Pluto"), the rapidly narrowing bandwidth pipe, constricted by the introduction of advanced digital services such as video-on-demand, high-definition TV and Voice Over Internet Protocol, is in dire need of a visit from Roto-Rooter.

That's where Braverman comes into the picture. In one of his first exchanges with the FCC on digital must-carry, back in October 1998, the attorney argued that the emerging E.W. Scripps networks Home & Garden Television and Television Food Network (now simply known as the Food Network) faced certain extinction should a digital must-carry requirement be adopted by the Commission. "Such a regime would [see] new cable networks...displaced by redundant digital signals of broadcast networks," Braverman wrote, adding that such an eventuality ran counter to the FCC's mandate that "cable communications provide...the widest possible diversity of information sources and services to the public."

Startup nets in 2005 may want to take a page out of the HGTV/Food Network playbook. While it was tough sledding seven years ago, the networks are now responsible for much of the recent revenue growth at their parent company. Reached on holiday in Dublin, Ireland, Braverman points out that much of this success has and will come about as a result of differentiating oneself and taking calculated risks.

"These networks are doing everything they can to prove their

merit based on the quality and originality of their programming," he explains. "That's what distinguishes them from the homogeneity of the broadcast nets." True to form, just three years into its run, Food Net had already committed to running a programming slate comprised of 95 percent original fare, or 2,000 hours, and in so doing introduced the country to the likes of Emeril Lagasse and Britain's *Two Fat Ladies*.

Of course, all the excitable celebrity chefs on the East Coast aren't enough to level the playing field when operators are saddled with the redundancies of must-carry. "If you give broadcasters that double advantage, none of what you do on the programming side will be enough to overcome that advantage," Braverman says.

OLN senior vp of affiliate sales Becky Ruthven agrees. "We're all competing for finite space. Broadcasters have unfavorable positioning, and that's unfair to our industry," she says. As someone who sells a network with 90 percent analog carriage, Ruthven understands that there's little use in dragging one's heels on lining up for digital reassignment, especially when Washington is invoking the specter of 9/11. In late June, Sen. John McCain (R-Ariz.) said the completion of the analog hand-over is "the most critical communications issue facing the 109th Congress," as the freed-up spectrum is being earmarked in part for the use of emergency response and law enforcement. By way of introduction to his newly introduced Save Lives Act of 2005, McCain said, "Our nation can't wait any longer. I wish it could be sooner, but this presents the most reasonable deadline."

While the shift is inevitable, the interim between now and Jan. 1, 2009, when the analog spectrum gets handed over to the federal government, promises to be as orderly as the evacuation of a burning clown car. Many established analog nets are loath to budge, fearing that they'll only stand to lose a major chunk of their subscriber base. "With 63 million subs, we are not an emerging network," says Ruthven. "Because of this finite space, everyone is concerned that the existing nets will be pushed over to lower-penetration digital tiers." As a defensive measure, Ruthven says, OLN is "doing everything in our power to make sure that we

wire

**COME 2009, SMALL TO MIDSIZE CABLE NETS WILL STRUGGLE TO
BY ANTHONY CRUPI**



worry

FIND DISTRIBUTION ON CROWDED CABLE PIPELINES

have contract provisions that ensure the largest carriage possible." Of course, as a Comcast-owned net, OLN has a lot of muscle in its corner.

The same can't be said for Casino & Gaming TV, a startup that has had to make its first carriage agreements in Canada, says president and CEO Nick Rhodes, as the net "never expected to win analog carriage in the U.S." Like the early incarnations of Food Net and HGTV before it, CGTV hopes to serve as a destination for a largely underserved niche. And while launching as a digital net may be seen by some as a form of marginalization, Rhodes sees the platform as a nifty way to stand out from the glut of celebrity poker tournaments found elsewhere on the dial.

"In offering a menu of VOD programming, as well as [interactive TV] or Web-based adjunct programming, we can put together an overall package that warrants our inclusion as a linear network," Rhodes says. "Without the complete package, it's impossible to walk in to see these guys [cable operators] with a straight face. You have to show your unique value proposition, or you don't stand a chance."

Another startup that's coming out of the gates as a digital player is World Championship Sports Network, which aims to launch before the end of the year. While president/CEO Claude Ruibal is likewise focused on conveying WCSN's singularity (the net will serve as a home for international sporting events), the bandwidth issue has him mulling alternate carriage. "The Bells seem to have a healthy appetite for content, and they certainly have the headroom," says Ruibal, referring to the video-over-fiber initiatives planned by telcos like Verizon and BellSouth. "We could make a nice addition once they get their product up and running." (Ruibal says that certain cable operators see WCSN as "a pretty good fit on their digital sports tiers.")

While Verizon's video platform may eventually offer untold stretches of untapped bandwidth, the telco would face the same regulatory constraints as cable. Moreover, as a startup entity itself, it would face an

uphill climb in drawing a critical mass of eyeballs. Indeed, by the time Verizon might begin reaching as few as 20 million video customers, the digital deadline is likely to have come and gone.

Having been under siege from all sides by rival carriers (satellite companies DirecTV and EchoStar's DISH Network) as well as by political rivals the National Association of Broadcasters, cable has grown accustomed to having its backup. Today the industry finds its primary line of defense in its engineering corps. Speaking at the Society of Cable Telecommunications Engineers' Cable-Tec Expo in San Antonio last month, Mike Hayashi, senior vp of advanced engineering and subscriber technology for Time Warner Cable, said that the bandwidth crunch should lead cable to close ranks.

"We can't just do this anymore," Hayashi said. "If we continue to deploy linear channels the way we have in the past, we'll run out of bandwidth." As a solution, Hayashi said Time Warner would begin introducing switched broadcast technology in select markets later this year. In the interest of clarity, switched broadcast is an application that

allows operators to deliver targeted video streams, but only when specifically requested by the viewer, thereby freeing up huge chunks of bandwidth. Think of it as something like a jukebox, where the songs are selected by the individual listener, versus the entire FM radio spectrum, which spills out music unbidden.

As the startup nets try to jockey for position in the pipe and operators work to make more room, Braverman continues to make the case for his network clients. In his most recent FCC communiqué, on May 26 of this year, Braverman moved to discredit yet another NAB petition asking the Commission to reconsider earlier rulings that existing statutes do not impose a dual carriage requirement. On behalf of Comcast networks like E! Entertainment Television, OLN and The Golf Channel (and, in a separate filing, The Weather Channel), Braverman argued that the NAB and other broadcast petitioners failed to "present new facts or circumstances warranting reconsideration."

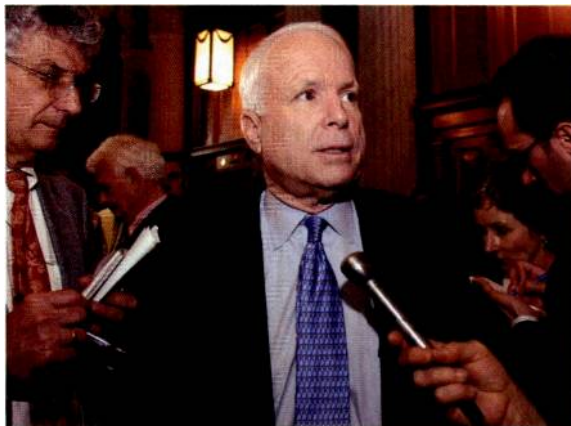
Although FCC chairman Kevin Martin is not likely to dust off his "either/or" carriage proposal in time for the commission's public meeting next week (the plan would have allowed TV stations to choose mandatory carriage of either analog or digital signals), his ascension to the top spot may well keep Braverman busy until 2009.

"Let's just say the recent activity we've seen is a not-too-subtle attempt by broadcasters to try and take advantage of the shifting politics at the commission," says Braverman. "But we will keep plugging away until the final stake is driven into the heart of dual carriage and must-carry. Every time somebody waves that flag we're going to be out there, and we will speak to the commission and speak to the Hill so that everyone understands what's at stake here."

Awaiting a decision, Braverman says that he is "reasonably confident" that the broadcasters will be denied dual carriage/must-carry.

If he's confident, the guys on the other side are even more so. "In Washington, there are no final victories and no final defeats," warned NAB president Edward Fritts earlier this year. "We look forward to the fight, because consumers deserve more." ■

Based in New York, senior reporter Anthony Crupi covers the cable industry.



MR. TRANSITION McCain is pushing hard for the shift to digital to make room for emergency service communications.



BIKER DUDES OLN, which has enjoyed big ratings with its coverage of the Tour de France, is girding to protect its 63 million subscriber base.

EAST

SERVICES & RESOURCES

Minimum run for any ad is one calendar month (3,4 or 5 issues, depending on the month). New ads, copy changes, and cancellations are due by the third Thursday of the current month for appearance the following month. **RATES: \$57 per line monthly; \$343 per half-inch display monthly. ALL ADS ARE PREPAID.** Monthly, quarterly, semi-annual and annual rates available. Orders and copy must be submitted in writing. Mastercard, Visa, and American Express accepted. Call Karen Sharkey at 1-800-7-ADWEEK. Fax 646-654-5313.

ADVERTISING CONSULTANT SERVICES

www.AdvertisingRx.com

ADVERTISING SERVICES

Affordable Newswire Services
and Press Release Writing
www.Send2Press.com

ART DIRECTION

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

ART/DESIGN SERVICES



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

- ➔ WEB DESIGN
- ➔ COMPANY PRESENCE
- ➔ CAMERA READY ART
- ➔ ADVERTISING

Call STEVE At: 718-544-7670

BRAND PLANNING

Focus Groups - Trying to get into your target's head and heart?
212-288-5688. Ask for Jay - Brand Planner

CARTOONING

GRAPHICHUMOR.COM

COPY/CREATIVE

www.CreativeCopywriter.com
732.571.9672

COPYWRITING

Award-winner. Versatile. Fast. 212-737-8977

Big Agency Copywriter of 20+ years will write your print, radio, direct mail, brochures - Within your budget.
212-864-0548

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

MARKETING SERVICES

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

PROMOTIONAL MARKETING GURU
Concepts, copy... ASAP. 973/454-6693

MEDIA BUYING & PLANNING SERVICES

Media Buying Software for Less
314 428 2459 mottersystems.com

MEDIA BUYING & TRAINING SEMINARS

www.mediabuyingacademy.com

MEDIA SEMINARS

paragonmedia.com/mediaseminars.html

RADIO COMMERCIALS

RADIO - SOUP TO NUTS
www.princeradio.com 805-584-2258

The other guys charge a fortune to cover the cost of their big space ads. Our Clio-winning Productions sound great, too. But when you hear our prices, they sound unbelievable.

800/789-RADIO

Sounds almost too good to be true.

www.flyingbrickradio.com

here's a new one:
radiokelley.com

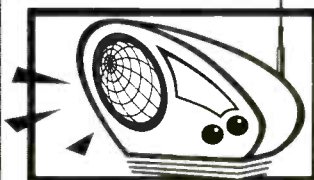
RADIO PRODUCTION

DOES LENGTH MATTER?

It does if they're suddenly making you say it all in 30 second radio spots instead of :60.

Need help?
Check out our newest demo of :30 mini-masterpieces.

www.wadio.com



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

LA: 323 957 3399 • NY: 212 768 9717

Catch a Creative Genius
ADWEEK
CLASSIFIED

RADIO PRODUCTION



SALES & MARKETING SPECIALIST

Providing Sales Results for 15 Years.
Fortune 500s - Start-ups - B2B, B2C
SalesGuruNY@aol.com; 516 446-8598

SOUND EFFECTS

resonatingfx.com
SND FX LIBRARY

SWEEPSTAKES

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

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

VOICE-OVERS

Internetjock.com, 100 voices starting at \$25!

ATTN:
FREELANCERS

ADWEEK can offer you the exposure you need in our Services & Resources section. If you need to get your service out to the people who matter, you need to advertise now.

Call for info
1-800-7-ADWEEK

JOB HUNTING?

Log Onto Adweek Online Today

- Help Wanted Ads - by job type - from all six classified regions of Adweek, Brandweek, & Mediaweek
- Contacts - the names and addresses you need from fully searchable databases
- Stay Up - to - date on current news, people moves, key industry issues, account changes

Visit our Website at:
<http://www.adweek.com>
e-mail: adweek@adweek.com

EMPLOYMENT

Brandweek Publisher

Chief strategist, brand manager and bottom-line decision maker on advertising sales for **Brandweek Magazine** including all ancillary branded product offerings such as online products, events & other brand extensions. Responsible for spearheading collaborative partnerships within and across company divisions, associations and partners outside of VNU as well as to broaden reach and impact.

In addition, candidate will have short and long-term vision with strategic execution skills and strong staff/management orientation. Skills necessary include strong knowledge of the marketplace, excellent oral and written communication skills, financial assessment abilities and results-orientation and time management skills. Experience of 7+ years in brand marketing, senior agency account management, or sales is required. BA Degree at minimum.



Send resume and cover letter (including salary history) to:
mmropportunities@vnuusa.com

No phone calls please. Adweek Magazines is an EOE.

BRAND MANAGER - NYC

The Brand Manager is primarily responsible for identifying and executing online and new media business opportunities. This position requires excellent communication, business, and project management skills. The Brand Manager must also maintain industry marketplace knowledge, including history, current trends and competitive analysis. The Brand Manager will assist the Group Brand Manager, as well as, provide direction for the Associate Brand Manager in accordance with overall business objectives.

Core Responsibilities:

- Develop online sales and marketing strategies to increase revenue.
- Analyze and communicate financial status of online and new media properties.
- Prepare budgets, forecasts, and manage P&Ls.
- Collaborate with National Account Manager and brand sellers to develop online sales/marketing solutions.
- Work closely with brands and marketing department to develop online marketing and subscription strategies.
- Collaborate with print, eMedia Business Development and VNU Expo colleagues in the creation of new online products and brand extensions.
- Act as a liaison between print, face-to-face events and eMedia.

Qualifications:

- Bachelors degree plus a minimum of 3 years product/brand management, publishing and/or related experience.
- Demonstrated knowledge of the Internet a must.
- HTML and other Web skills are a plus.
- Must possess excellent presentation skills.

Please email resume and a cover letter including salary requirements to:
jobs@vnubusinessmedia.com

Please visit our website at www.vnubusinessmedia.com

Only those candidates selected for interviews will be contacted. *No phone calls, no agencies please.* VNU Business Media offers a competitive salary with excellent benefits. VNU is an equal opportunity employer.

 **vnu eMedia & information marketing**

Branded Content Sales Exec.

Manhattan based digital content corporation seeks polished sales commando to close and manage leading global brands. Contacts, intelligence, and experience required. Compensation very competitive. Contact: hiring.jobs.manager@gmail.com

PROJECT MANAGERS

Major Strategic Marketing/Management Consultancy (CPG, Rx, telecom, etc.) in CT needs additional Project Manager. Intellectual horsepower a necessity. 1-3 years AE/MP/SP with Blue Chip clients desirable.
personnel@hotmail.com

Senior Director, Business Development

As part of an exciting new business unit within Clear Channel Spectacolor, you will be a key member of the team responsible for identifying, opening and closing business. Minimum 5-10 years in media/sponsorship sales required. Only proven closers considered. Some travel necessary. Strong interpersonal skills and ability to work consultatively with clients required. Salary + commission, earning potential is uncapped. Types of sales backgrounds considered: sports business/marketing, branding, sponsorship, media, and marketing services. Position is NYC - Based.

Send resume to:
spectacolorjobs@clearchannel.com

ATTN: ADWEEK CLASSIFIED ADVERTISERS:

ADWEEK Classified closes on Wednesdays at 4:30 p.m.

All copy and artwork must be in our New York office no later than WEDNESDAY. Copy received after Wednesday will be held and run in the next available issue. We appreciate your cooperation.

USE ADWEEK MAGAZINES TO GET NATIONAL EXPOSURE.

RATES for Employment and Offers & Opportunities

1-800-7-ADWEEK

Classified Manager: Karen Sharkey Classified Asst: Michele Golden

MINIMUM: 1 Column x 1 inch for 1 week: \$216.00, 1/2 inch increments: \$108.00 week. Rates apply to EAST edition. Special offers: Run 2 consecutive weeks, take 15% off second insertion. Frequency, regional-combination, and national discounts available. Charge for ADWEEK box number: \$35.00 per insertion. Replies mailed daily to advertisers. Readers responding to any ads with box numbers are advised not to send samples unless they are duplicates or need not be returned. We are not responsible for recovery of samples. The identity of box number advertisers cannot be revealed. Confidential Service: To answer box numbers ads and protect identity: (1) Seal your reply in an envelope addressed to the

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

HELP WANTED



**AD SALES
MARKETING MANAGER**

National Geographic Channel is recruiting a skilled professional to work directly for the Director, Ad Sales Marketing. This position is located in Washington, DC.

Responsibilities:

- Manage all aspects of ad sales events & client gatherings, including sourcing & managing outside vendors, project budgeting, event execution & logistical assistance
- Assist in the development/production of upfront materials, including sales tapes, print materials & presentations
- Develop & implement new ideas for on-air, online & off-air sponsorship promotions & packages

1. Brainstorm with sales, programming & marketing to create innovative revenue enhancement ideas
2. Work with internal groups, including marketing, new media & creative, to develop ad sales opportunities utilizing existing assets
3. Work with programming to identify & implement product integration opportunities
4. Develop new category-specific ideas & promotions

- Oversees creative design & development of copy for marketing communication campaigns, including e-newsletter, e-mail & direct mail campaigns
- Assist in the development of trade advertising campaigns, including finalizing media plan & overseeing creative executions.
- Help manage all aspects of ad sales marketing budget, including invoice tracking & re-forecasting
- Lead execution of other ad sales requests, including creating premiums, tapes & other materials.

Requirements:

- Bachelor's degree
- Strong written and verbal communication skills
- 4-7 years' experience in ad sales marketing with a cable network company preferred.

To apply, interested candidates should visit:

www.FoxCareers.com

Fox is proud to be an Equal Opportunity Employer.

DIRECTOR, CORPORATE MARKETING

IPVALUE Management is the leading global firm focused on commercializing intellectual property assets, in partnership with premier global companies renowned for innovation. Founded in 2001 with funding from General Atlantic LLC and Goldman Sachs, IPVALUE's mission is to serve its partners by delivering a return on invention. IPVALUE is currently engaged in multi-year IP commercialization relationships with Europe's BT Group, Xerox Corporation, and the Palo Alto Research Center (PARC). Collectively, IPVALUE's partners own in excess of 18,000 patents worldwide.

The Director of Corporate Marketing will be responsible for all marketing activities. We are looking for an individual who will take ownership and be responsible for strategy, tactics and execution on all marketing & communications initiatives. The individual will be responsible for understanding the overall corporate objectives, creating a plan and driving it to establish IPVALUE as the clear global leader in intellectual property commercialization. This will require understanding the requirements for communicating with our target audience of senior corporate officers, driving IPVALUE's communications efforts and delivering tangible results.

This is a senior level position that will require significant leadership skills, an ability to independently formulate a high level marketing strategy, gain executive support and drive through to results. We are seeking a polished, articulate communicator who can convey complex ideas with impact across a range of media; someone who can understand the essence of a corporate identity and then evolve it; and manifest it through multiple means. The ideal candidate will have a keen aesthetic sense and be able to execute a corporate marketing campaign with style and deliver demonstrable results.

Required Skills / Experience / Background:

- Experience with creating, nurturing, evolving a "service brand"
- Demonstrated ability to define corporate positioning and carry through plans that are measurable and make an impact in the marketplace.
- Ability to encapsulate and articulate value propositions of service offerings
- Ten plus years of marketing experience, with at least 2+ years in a position of comparable scope in corporate marketing.
- Demonstrated ability to analyze an ecosystem, understand relative positioning, develop key messages of various players in the ecosystem
- Experience with creating / sustaining marketing for a blue-chip professional services firm would be ideal.

IPVALUE offers competitive compensation and benefits. This position will be located in our Palo Alto, CA office. Please send resumes to: careers@ipvalue.com. For more information, visit www.ipvalue.com.

SR. ACCOUNT EXECUTIVES

Motivated and experienced Sr. Account executive for National Direct Marketing firm targeting the multicultural market. Advertising Contacts & Relationships A Must. Great Sales Potential with aggressive comp package for a result driven person. Email:

marybeth@latinpak.com

or fax

636-536-9456

Media Planner - NYC

Fast-paced agency seeks energetic, motivated individual with two to three years media experience. Assignments on premium brands and/or fashion accounts a plus. Must be well-versed in all media forms. Salary commensurate with experience. Competitive benefit package.

E-mail resume with cover letter to: hr@pgrmedia.com

JOBHUNTERS:

Log Onto Adweek Online Today

Get Help Wanted ads from all six classified regions of

- Adweek
 - Brandweek
 - Mediaweek
- and much, much more !

Visit our Website at <http://www.adweek.com>

e-mail: adweek@adweek.com

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

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

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

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

**MARKETING DIRECTOR
Blizzard Entertainment - SEOUL, KOREA**

Blizzard Entertainment, best known for blockbuster hits including World of Warcraft®, the Warcraft® series, StarCraft®, and the Diablo® series, Blizzard Entertainment®, Inc. (www.blizzard.com), a division of Vivendi Universal Games, is a premier developer and publisher of entertainment software renowned for creating many of the industry's most critically acclaimed games. Blizzard's track record includes nine #1-selling games and multiple Game of the Year awards. The company's free Internet gaming service, Battle.net®, reigns as the largest in the world, with millions of active users.

Key Responsibilities:

- Direct overall marketing activities in Korea, under direction of Global Mktg VP.
- Lead internal & external teams to build consumer insistence for Blizzard products.
- Maximize long term profit by managing variables of the local marketing mix.
- Assist in creating overall strategic plan for Blizzard in Korea.

Skills/Experience:

- 5+ years marketing management experience at a sophisticated mass consumer marketing company
- Ability to communicate effectively and persuasively in both English and Korean
- Experience working and living in South Korea preferred
- Demonstrated interest in games
- Strong negotiation skills
- Strong analytical and creative management skills
- Demonstrated leadership ability
- MBA degree a plus

Position includes competitive salary, full benefits including relocation assistance. Please send resume and cover letter to Jack Sterling at: jsterling@blizzard.com

**THREE AUDIENCES
FOR THE PRICE
OF ONE**

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

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

Culture Trends

NIELSEN MEDIA RESEARCH

TOP WEB MEDIA ADVERTISERS

U.S., Home and Work

Week ending July 10, 2005

Company	Impressions (000)
1. Jamster.com	427,605
2. Monster Worldwide, Inc.	360,534
3. NexTag.com	321,223
4. Napster	251,367
5. QuinStreet	211,643
6. Membershipme.com	199,457
7. SmarterLiving	115,534
8. Yahoo! Inc.	110,153
9. GAIN Publishing	97,852
10. CoolSavings, Inc.	87,936
TOTAL	4,432,488

SOURCE: Nielsen // NetRatings AdRelevance

THE HOLLYWOOD REPORTER'S BOX OFFICE

THIS WEEK	LAST WEEK	PICTURE	WEEKEND GROSS	DAYS IN RELEASE	TOTAL GROSS
1	NEW	CHARLIE AND THE CHOCOLATE FACTORY	56,178,450	3	56,178,450
2	NEW	THE WEDDING CRASHERS	33,900,720	3	33,900,720
3	1	FANTASTIC FOUR	22,783,303	10	100,195,795
4	2	WAR OF THE WORLDS	15,244,749	19	192,435,922
5	3	BATMAN BEGINS	6,035,300	33	183,140,850
6	5	MR. & MRS. SMITH	5,234,822	38	168,276,570
7	4	DARK WATER	4,609,754	10	18,885,278
8	6	HERBIE: FULLY LOADED	3,619,074	26	55,966,221
9	7	BEWITCHED	2,556,432	24	57,026,688
10	8	MADAGASCAR	2,308,169	52	184,083,054

For week ending July 17, 2005

Source: The Hollywood Reporter

■ The **American Association of Advertising Agencies** will hold its 2005 **Account Planning Conference** at the Fairmont Chicago Aug. 1-3. Themed "Creativity Now," the event explores movements in creativity within and outside of advertising. Featured speakers include Malcolm Gladwell, author of *The Tipping Point* and *Blink*, and Geoffrey Frost of Motorola. Visit aaa.org.

■ **Scarborough Research** will present the 10th annual **Scarborough Sales, Research and Marketing Conference** Aug. 2-5 at the Fairmont Copley Plaza in Boston. The SSRM covers revolutions in research, marketing and the media business across broadcast, cable, outdoor, print and radio. Register at scarborough.com or for more information, e-mail ssrminfo@scarborough.com.

■ VNU Business Media's **Adweek Magazines and Billboard** have partnered with Alliance to offer the first **Music Upfront** Sept. 13 at B.B. King's in New York City. Top music industry executives will offer presentations and panel discussions for marketers and music labels. The all-day event includes live musical performances by emerging artists. Visit insidethemusicupfront.com.

■ The **Library of American Broadcasting** will honor 15 radio and television luminaries at the third annual **Celebration of Giants** luncheon Sept. 15. The luncheon, hosted by CBS veteran Charles Osgood, will be at New York's Grand Hyatt Hotel. Contact Jessica Josell: 212-877-5560 or e-mail jessica@josellpr.com.

■ The **Digital Hollywood Fall Conference** will be held Sept. 19-21 at the Loews Santa Monica Beach Hotel in California. The conference, themed "Transforming the Entertainment Industry," will draw more than 2,000 attendees from industries including wireless, on demand, HDTV, gaming, broadband, DTV and search. DH Fall also includes exhibits and the OnDemand Awards. Visit digitalhollywood.com to register.

News Corp. Forms Interactive Division

News Corp. launched a comprehensive interactive division last week that will house its three premium Web properties: Fox.com, Foxsports.com and Foxnews.com. The company gave few details but promises users access to Fox's "vast current and archive video assets," and plans to build an "integrated hub of dynamic content," which perhaps implies that the company will incorporate its Web brands into a single Web portal. Also last week, News Corp. acquired InterMix Media for approximately \$580 million in cash. InterMix's more than 30 Web properties include the increasingly popular blog and social networking site MySpace.com. According to News Corp., the company's Web traffic will nearly double with the new properties, exceeding 45 million unique users per month.

WWE Offers On Demand en Español

World Wrestling Entertainment is rolling out a suite of Spanish-language wrestling and sports entertainment programming as a video-on-demand offering. Each month, WWE will provide three to five titles drawn from its 75,000-hour library of classic matches, biographies and historical fare, all of which will be presented in Spanish as-is or dubbed by WWE on-air personalities Carlos Cabrera and Hugo Savinovich. Distinct from the company's existing subscription VOD product, the new Spanish-language on-demand fare will be offered on a transactional basis, which the WWE hopes will help drive Hispanic viewers to explore interactive digital platforms.

Chicken Soup Franchise Serves Magazine

Modern Media LLC and *Chicken Soup for the Soul* have partnered to launch a *Chicken Soup for the Soul* magazine, on newsstands July 26. The publication will feature inspirational real-life stories and wisdom, as well as entertainment, fashion, travel and recipes. The 150,000-circ magazine will publish two issues this year, six in 2006, and have a cover price of \$3.95. The fall premiere issue will carry advertising from Clear Channel, Sony and Merck, among others.

NextMedia Buys 2 Infinity Radio Stations

NextMedia Group, owner of 66 radio stations in midsized markets, has entered the San Jose, Calif., market with a deal to pur-

chase KEZR-FM and KBAY-FM from Infinity Broadcasting for \$80 million. Although the stations primarily serve San Jose, the 33rd-largest radio market, the signals also reach into San Francisco, the No. 4 market. As part of its strategy to concentrate on the nation's largest markets, Infinity decided to exit San Jose in April following an agreement to acquire KEAR-FM in San Francisco from Family Stations for \$95 million. NextMedia will begin operating Adult Contemporary KBAY and Adult Top 40 KEZR on Aug. 1.

TiVo Customizes Advertising Platform

Digital video recording pioneer TiVo upgraded its advertising platform to include the customization of on-screen commercial "tags" and the ability to directly collect unique customer data. TiVo has long offered users the ability to gather more information on specific "tagged" ads by clicking on a generic image that appears in the upper right-hand corner of their screens. The images can now be brand-specific, and users who click the tags will be taken to a customized on-screen page rather than the generic, TiVo-hosted environment. Once there, users can opt for more information, provide advertisers with their personal information or even watch long-form video spots. Current TiVo advertisers General Motors and the WB Network have already signed on to use the new customized tags.

Spike TV Buys Rights to *The Shield*

Spike TV has snatched up the off-net rights to *The Shield*, outbidding FX with a reported low- to mid-six-figures-per-episode deal with Sony Pictures TV. Spike will begin running season one on a weekly basis beginning March 2006. Sony has produced 54 episodes (four seasons) of *The Shield* for FX, with a fifth season of 13 more episodes soon to come.

Study: Satellite Radio to Hit 46.8 Mil. Subs

According to a new report from Kagan Research, the number of satellite subscribers for XM Satellite Radio and Sirius Satellite Radio will hit 46.8 million, with revenue of \$7.6 billion, by 2014. XM is estimated to achieve positive cash flow by third-quarter 2007, and Sirius, with its fewer subscribers, by 2008. The researcher also forecast that the industry will foster \$27.9 million in total net advertising revenue in 2005, rising to \$854.4 million by 2014. ■

A Lighter Touch

House Beautiful's Mayfield takes a more populist approach to covering home décor BY STEPHANIE D. SMITH

WITH A GROWING NUMBER OF SHELTER TITLES ON NEWSSTANDS—CONDE NAST IN JULY launched *Domino*, and Hearst Magazines recently spun off *O at Home* from *O, The Oprah Magazine*—the 109-year-old *House Beautiful* is again remodeling in an effort to hold on to readers. The Hearst monthly has

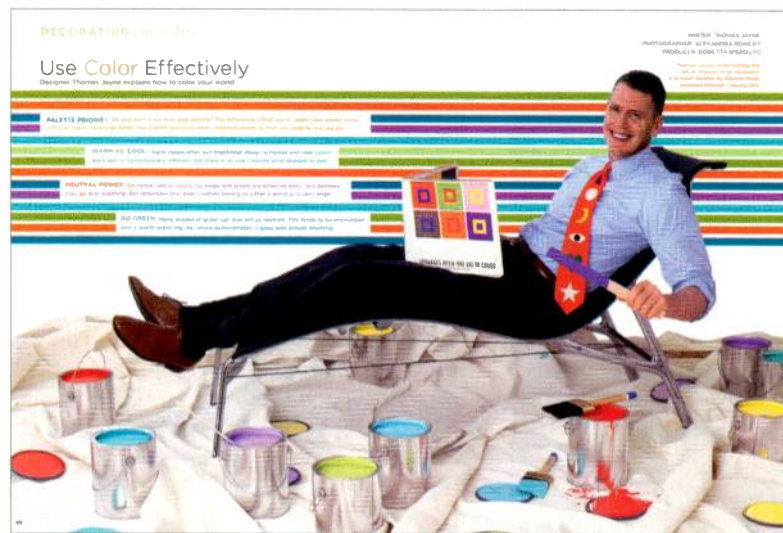
been on an editorial merry-go-round over the past five years. When Marian McEvoy succeeded editor Louis Oliver Gropp in 2000, she gave the magazine a more upscale feel, which may have alienated some readers. “They tried to go contemporary, a little more New York, and disenfranchised their audience,” said Michael LaBella, media supervisor at PGR Media.

Hearst then brought in Mark Mayfield in 2002, but his fixes have so far had modest success. “With Mark, [*House Beautiful*] became more inclusive,” said LaBella. The title’s paid circ grew 1.8 percent to 869,824 for the second half of 2004 over last year, according to the Audit Bureau of Circulations. Newsstand sales slid 5.2 percent.

Now, Mayfield is giving the September issue, on stands Aug. 9, yet another makeover, adding more service and better defined departments. “The theme is to make it more interactive with readers,” said Mayfield. “The home is a nest. It’s a feeling. It’s not just things.”

Mayfield also incorporated more how-to tips and product options—for example, offering several ottomans that readers can incorporate into living quarters. “People have to see [products] in a setting,” said Mayfield. “Otherwise you become a catalogue.”

The September issue will be organized into three sections: Decorating, Passions and Entertaining. Decorating will include new columns *To the Rescue*, a quick remodeled sketch of a reader’s home, and *Brand Names*, which will highlight a designer’s new wares for retail. The *How To* pages will have bright photographs of designers and products that allow for a fun, faster read.



House Beautiful will add more splashes of color, as well as more people, to its pages.

To give it a nesty feel, Mayfield will inject more people into home redos. “The homes were arranged in a perfect way, but it didn’t look friendly,” explained *House Beautiful* vp, publisher David Arnold. “It didn’t look like rooms the kids could play in.”

In *Passions*, Mayfield will include *Thoughts of Home* essays, which returns as a regular page after a five-year absence, and *Artisan*, a new column that profiles furnishings manufacturers. Gardening and Collecting will also reside in this section.

Entertaining will house a new column by party planner David Stark and a new *Spirits* section. “It’s not a scholarly column about wine,” said Mayfield, who says some shelter magazines mistakenly make wine consumption too intellectual. “[Our readers] don’t want a five-page essay on the grapes. They want to know what to serve at a dinner party and what appliances and glasses to buy.”

On the business front, Arnold hopes to diversify *HB’s* advertisers at a time when growth in the home furnishings sector has been stagnant. “The shelter category has not grown in the last five years,” he said. Since June, ad revenue is flat year-over-year, at \$765 million, while pages are down 3.5 percent, according to

MEDIaweek MAGAZINE MONITOR								
BIWEEKLIES JULY 25, 2005								
	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	4-Jul	60.16	5-Jul	45.74	31.53%	778.70	733.56	6.15%
Forbes	4-Jul	105.14	5-Jul	109.51	-3.99%	1,631.97	1,678.22	-2.76%
Fortune	11-Jul	52.53	12-Jul	89.95	-41.60%	1,456.72	1,674.25	-12.99%
National Review	18-Jul	15.58	12-Jul	17.83	-12.62%	228.47	219.90	3.90%
Rolling Stone	NO ISSUE					730.50	671.11	8.85%
CATEGORY TOTAL		233.41		263.03	-11.26%	4,826.36	4,977.04	-3.03%

MONTHLIES AUGUST 2005

	RATE BASE (2ND HALF '04)	CIRC. (2ND HALF '04)	CURRENT PAGES	PAGES LAST YR.	% CHANGE	YEAR TO DATE	YTD LAST YEAR	% CHANGE
BUSINESS/TECHNOLOGY								
Business 2.0 ¹¹	550,000	564,330	36.83	67.34	-45.31%	435.33	467.15	-6.81%
Entrepreneur	550,000	570,869	80.33	85.83	-6.41%	784.98	811.76	-3.30%
Fast Company	725,000	737,186	31.93	33.97	-6.01%	310.70	343.07	-9.44%
Fortune Small Business ¹⁰	1,000,000	1,002,309 ^B	NO ISSUE			314.44	275.61	14.09%
Inc	665,000	669,163	52.52	54.63	-3.86%	490.50	517.50	-5.22%
Technology Review ¹⁰	315,000	323,264	17.13	18.56	-7.70%	139.86	179.59	-22.12%
Wired	550,000	585,721	53.54	68.40	-21.73%	575.92	644.50	-10.64%
Category Total			272.28	328.73	-17.17%	3,051.73	3,239.18	-5.79%
ENTERTAINMENT								
Blender ¹⁰	525,000	534,800	52.04	75.19	-30.79%	400.70	420.94	-4.81%
People en Español ¹¹	425,000	454,265	57.37	73.72	-22.18%	480.57	463.74	3.63%
Premiere ¹⁰	500,000	505,461	NO ISSUE			330.65	292.60	13.00%
The Source	500,000	501,743 ^X	74.50	78.83	-5.49%	523.32	643.28	-18.65%
Spin	550,000	571,398	40.41	56.82	-28.88%	340.23	364.99	-6.78%
Vibe ¹⁰	850,000	860,418	80.25	77.90	3.02%	704.29	669.85	5.14%
Category Total			304.57	362.46	-15.97%	2,779.76	2,855.40	-2.65%
ENTHUSIAST								
Automobile	550,000	567,663	71.96	58.08	23.90%	511.85	519.75	-1.52%
Backpacker ⁹	300,000	302,112	56.45	60.11	-6.09%	330.16	325.75	1.35%
Bicycling ¹¹	400,000	411,634	60.97	46.33	31.59%	367.48	292.61	25.59%
Boating	None	201,076	80.66	73.50	9.74%	937.49	845.80	10.84%
Car and Driver	1,350,000	1,363,311	92.83	87.20	6.46%	824.19	745.00	10.63%
Cruising World	155,000	158,301	90.33	79.42	13.74%	770.89	696.02	10.76%
Cycle World	325,000	334,473	89.15	74.20	20.15%	691.64	639.40	8.17%
Flying	None	275,310	73.99	69.30	6.77%	526.15	479.40	9.75%
Golf Digest	1,550,000	1,577,757	112.80	118.64	-4.92%	1,111.66	1,048.63	6.01%
Golf Magazine	1,400,000	1,417,683	84.25	102.76	-18.01%	758.43	856.42	-11.44%
Motor Boating	None	153,701	53.33	56.40	-5.44%	615.06	704.80	-12.73%
Motor Trend	1,100,000	1,122,931	91.13	98.07	-7.08%	774.59	734.31	5.49%
Popular Mechanics	1,200,000	1,232,224	49.18	53.33	-7.78%	572.38	576.79	-0.76%
Popular Photography & Imaging	450,000	458,025	109.68	122.60	-10.54%	888.18	1,025.50	-13.39%
Popular Science	1,450,000	1,469,181	55.25	54.20	1.94%	456.93	517.89	-11.77%
Power & Motoryacht	None	158,963 ^B	212.29	205.09	3.51%	1,651.23	1,594.39	3.56%
Road & Track	750,000	768,127	106.99	96.10	11.33%	805.27	767.40	4.93%
Sailing World ¹⁰	50,000	51,075	NO ISSUE			312.84	320.36	-2.35%
Stereo Review's Sound & Vision ¹⁰	400,000	401,274	NO ISSUE			326.19	296.50	10.01%
Tennis Magazine ¹⁰	700,000	706,952	41.00	34.30	19.53%	352.37	264.77	33.09%
Yachting	None	132,626	129.17	130.40	-0.94%	1,366.99	1,434.30	-4.69%
Category Total			1,661.41	1,620.03	2.55%	14,951.97	14,685.79	1.81%
FASHION/BEAUTY								
Allure	950,000	1,016,324	100.59	96.20	4.56%	813.58	753.18	8.02%
Cosmopolitan	2,866,667	2,982,508	124.85	136.56	-8.57%	1,077.32	1,134.35	-5.03%
Elle	1,000,000	1,078,520	109.14	79.00	38.15%	1,026.00	883.60	16.12%
Essence	1,050,000	1,063,645	93.53	104.91	-10.85%	867.03	905.67	-4.27%
Glamour	2,200,000	2,397,508	102.46	120.06	-14.66%	1,012.46	944.37	7.21%
Harper's Bazaar	700,000	715,032	83.31	75.37	10.53%	816.12	751.89	8.54%
In Style ^{SW}	1,700,000	1,728,522	163.00	171.42	-4.91%	2,004.82	1,963.64	2.10%
Jane ¹⁰	700,000	740,043	65.65	66.37	-1.08%	465.34	463.35	0.43%
Latina ¹¹	350,000	358,033 ^X	68.24	72.30	-5.62%	547.76	517.00	5.95%
Lucky	950,000	1,036,495	108.59	113.78	-4.56%	993.53	921.30	7.84%
Marie Claire	925,000	941,148	81.78	98.01	-16.56%	773.66	827.22	-6.47%
Shop, Etc.	400,000	N.A.C.	41.00	N.A.	N.A.	327.15	N.A.	N.A.
Vogue	1,150,000	1,261,886	159.20	159.10	0.06%	1,436.15	1,469.72	-2.28%
W	450,000	461,987	99.68	88.80	12.25%	965.44	934.47	3.81%
Category Total			1,401.02	1,381.88	1.39%	13,126.36	12,469.76	5.27%
FOOD/EPICUREAN								
Bon Appétit	1,300,000	1,344,109	45.49	55.37	-17.84%	571.46	633.34	-9.77%
Cooking Light ¹¹	1,650,000	1,680,573	121.04	129.97	-6.87%	950.54	926.31	2.62%
Everyday Food ¹⁰	750,000	764,428	NO ISSUE			248.91	184.83	34.67%
Food & Wine	900,000	931,234	61.96	78.87	-21.44%	778.58	847.95	-8.18%
Gourmet	950,000	968,135	59.64	58.48	1.98%	680.52	708.29	-3.92%
Category Total			288.13	322.69	-10.71%	3,230.01	3,300.72	-2.14%
GENERAL INTEREST								
Guideposts	2,600,000	2,659,733	33.50	25.32	32.31%	225.40	257.13	-12.34%
Harper's Magazine	205,000	229,204	18.17	17.16	5.84%	152.63	176.45	-13.50%
National Geographic	5,250,000	5,475,135	27.76	45.07	-38.41%	267.13	336.60	-20.64%
Reader's Digest	10,000,000	10,081,577	99.41	96.98	2.51%	667.72	674.73	-1.04%
Smithsonian	2,000,000	2,044,856	30.00	40.97	-26.78%	359.90	371.48	-3.12%
The Atlantic Monthly ^{11/N}	340,000	424,797	5.57	NO ISSUE	N.A.	378.01	414.84	-8.88%
Vanity Fair	1,050,000	1,118,847	80.09	129.78	-38.29%	1,068.16	1,136.95	-6.05%
Category Total			294.50	355.28	-17.11%	3,118.95	3,368.18	-7.40%
HEALTH/FITNESS (MEN)								
Flex	None	123,554	164.92	164.44	0.29%	1,331.00	1,351.50	-1.52%
Muscle & Fitness	450,000	431,658	149.77	135.17	10.80%	1,051.72	1,036.16	1.50%
Runner's World	575,000	586,822	57.92	47.76	21.27%	447.02	372.14	20.12%
Category Total			372.61	347.37	7.27%	2,829.74	2,759.80	2.53%
HEALTH/FITNESS (WOMEN)								
Fitness	1,500,000	1,556,469	70.20	96.06	-26.92%	566.42	644.20	-12.07%
Health ¹⁰	1,350,000	1,421,855	NO ISSUE			659.44	613.47	7.49%
Prevention	3,300,000	3,309,110	101.56	91.28	11.26%	811.19	808.32	0.36%
Self	1,300,000	1,359,811	82.12	81.96	0.20%	771.37	649.48	18.77%
Shape	1,600,000	1,618,516	108.50	123.54	-12.17%	889.77	872.27	2.01%
Category Total			362.38	392.84	-7.75%	3,698.19	3,587.74	3.08%
KIDS								
Boys' Life	1,300,000	1,130,493	7.74	13.90	-44.32%	84.38	90.10	-6.35%
Disney Adventures ¹⁰	1,200,000	1,233,727 ^B	23.46	17.73	32.32%	144.49	124.97	15.62%
Nickelodeon Magazine ¹⁰	1,050,000	1,076,728 ^B	24.33	30.25	-19.57%	180.90	202.50	-10.67%
Sports Illustrated for Kids	1,000,000	1,010,231 ^B	24.97	28.15	-11.30%	146.27	161.04	-9.17%
Category Total			80.50	90.03	-10.59%	556.04	578.61	-3.90%

Publishers Information Bureau. "The hope is we'll attract more advertisers into that entertaining arena—wine, spirits, entertaining products," said Arnold. Meanwhile *HB's* ad pages through August slid 11.5 percent to 467, reports the *Mediaweek* Monitor. But Arnold said the new look has helped lift September's ad pages to 99, compared to 92 last year.

"As the magazine broadens its edit, it will be interesting to see if consumers welcome [the changes]," said Steve Lerch, vp manager of print media for Campbell Mithun, of *House Beautiful's* retooling. "Readers expect more out of a shelter magazine these days, but it's got to be more than a token article to get an ad."

Here to Serve

Hearst rolls out first weekly

Hearst Magazines, publisher of *Cosmopolitan*, and *Shop Etc.*, on Aug. 2 will launch *Quick & Simple*, the publisher's first-ever service weekly that will be available solely on newsstands.

The 60-page oversized magazine, which will have a distribution of 500,000, will carry a \$1.49 cover price. The first four issues will publish biweekly, and then, starting with the Oct. 4 issue, the title will go weekly.

Quick & Simple joins a burgeoning category of low-cost, newsstand-focused titles, including Time Inc.'s *All You* and Bauer Publishing's *First for Women* (it also closely resembles the name and concept of Time Inc.'s *Real Simple*). The new Hearst title doles out easy recipes as well as beauty, fashion and home tips using vibrant-colored sidebars and graphics. The magazine targets mass-market, mid-30s single women and mothers. Stories in the premiere issue include two-minute hairstyles and diet-friendly fast-food menus.

While *Quick & Simple* covers similar ground as the monthly *All You*, *Q&S* publisher Bernadette Haley, formerly founding publisher of Rodale's *Organic Style* and associate publisher at Hearst's *Good Housekeeping*, says the magazine has several points of differentiation. "The only real similarity between *All You* and us is the price," said Haley (*All You* costs \$1.47). "We have quick articles and are more photo-heavy,



Hearst will directly challenge Time Inc.'s monthly *All You*.

	RATE BASE (2ND HALF '04)	CIRC. (2ND HALF '04)	CURRENT PAGES	PAGES LAST YR.	% CHANGE	YEAR TO DATE	YTD LAST YEAR	% CHANGE
MEN'S LIFESTYLE								
Cargo ^F	350,000	N.A. ^C	NO ISSUE			329.60	242.16	36.11%
Details ¹⁰	400,000	408,844	75.57	76.73	-1.51%	597.20	584.82	2.12%
Esquire	700,000	712,683	56.50	54.06	4.51%	539.55	538.22	0.25%
FHM	1,200,000	1,235,894	71.16	71.10	0.08%	557.38	539.00	3.41%
Gentlemen's Quarterly	775,000 ^Q	815,877	68.17	87.30	-21.91%	817.37	731.97	11.67%
Maxim	2,500,000	2,517,126	83.41	81.78	1.99%	622.77	616.33	1.04%
Men's Fitness ^Q	600,000	616,830	77.41	86.74	-10.76%	419.94	520.83	-19.37%
Men's Health ¹⁰	1,650,000	1,666,245	NO ISSUE			623.83	620.98	0.46%
Men's Journal	650,000	664,359	66.65	78.48	-15.07%	594.85	509.80	16.68%
Penthouse [*]	None	382,019	23.04	29.14	-20.93%	232.98	210.33	10.77%
Playboy	3,150,000	3,051,344	42.93	40.10	7.06%	377.22	433.59	-13.00%
Stuff	1,300,000	1,312,588	60.54	55.22	9.63%	416.08	430.22	-3.29%
Category Total			625.38	660.65	-5.34%	6,128.77	5,978.25	2.52%
OUTDOORS								
Field & Stream ¹¹	1,500,000	1,524,897	52.41	71.81	-27.02%	410.07	430.41	-4.73%
Nat'l. Geographic Adventure ¹⁰	425,000	427,594	38.34	41.35	-7.28%	287.19	249.54	15.09%
Outdoor Life ^{10+*}	925,000	937,895	49.95	66.14	-24.48%	272.09	292.84	-7.09%
Outside	650,000	659,346	52.14	56.85	-8.28%	583.18	532.38	9.54%
Category Total			192.84	236.15	-18.34%	1,552.53	1,505.17	3.15%
PARENTING/FAMILY								
American Baby	2,000,000	2,002,259 ^B	74.31	62.35	19.18%	459.63	455.46	0.92%
BabyTalk ¹⁰	2,000,000	2,002,169 ^B	53.75	49.42	8.76%	338.95	304.46	11.33%
Child ¹⁰	1,020,000	1,029,507	90.02	88.62	1.58%	616.60	582.17	5.91%
FamilyFun ¹⁰	1,850,000	1,874,353	NO ISSUE			54.63	398.75	366.81
Parenting ¹⁰	2,150,000	2,182,197	123.75	122.57	0.96%	886.83	848.09	4.57%
Parents	2,200,000	2,216,716	111.24	113.78	-2.23%	914.15	938.68	-2.61%
Category Total			453.07	491.37	-7.79%	3,614.91	3,495.67	3.41%
PERSONAL FINANCE								
Kiplinger's Personal Finance	800,000	972,270	36.99	44.83	-17.49%	388.80	383.55	1.37%
Money	1,900,000	1,924,414	51.72	83.88	-38.34%	578.98	648.37	-10.70%
SmartMoney	800,000	815,360	50.62	46.59	8.65%	457.75	478.46	-4.33%
Category Total			139.33	175.30	-20.52%	1,425.53	1,510.38	-5.82%
SCIENCE								
Discover	850,000	873,457	20.66	25.83	-20.02%	172.03	188.10	-8.54%
Natural History ¹⁰	250,000	250,032 ^X	NO ISSUE			152.82	145.33	5.15%
Scientific American	555,000	589,232	20.34	22.33	-8.91%	312.70	291.72	7.19%
Spectrum, IEEE	120,000	342,291	21.58	21.83	-1.15%	230.49	248.57	-7.27%
Category Total			62.58	69.99	-10.59%	868.04	873.72	-0.65%
SHELTER								
Architectural Digest	800,000	816,844	81.73	81.20	0.65%	1,021.27	1,011.85	0.93%
Coastal Living ^{9+*}	600,000	663,767	NO ISSUE			588.26	503.41	16.86%
Country Home ¹⁰	1,250,000	1,270,819	79.95	78.96	1.25%	520.50	562.36	-7.44%
Country Living	1,700,000	1,728,962	108.03	84.97	27.14%	784.54	728.77	7.65%
Elle Decor ¹⁰⁺⁺	500,000	500,780	NO ISSUE			611.69	614.00	-0.38%
The Family Handyman ¹⁰	1,100,000	1,146,549	NO ISSUE			396.81	384.70	3.15%
Home ¹⁰	1,000,000	1,002,242	NO ISSUE			460.50	449.00	2.56%
House Beautiful	850,000	869,824	43.74	54.66	-19.98%	467.35	527.93	-11.48%
House & Garden	900,000	918,570	33.34	39.36	-15.29%	425.75	447.28	-4.81%
Metropolitan Home ^{10+T}	600,000	600,622	NO ISSUE			561.19	471.00	19.15%
Southern Living ¹³	2,650,000	2,730,437	133.16	110.25	20.78%	986.67	900.09	9.62%
Sunset	1,450,000	1,457,429	65.19	66.72	-2.29%	697.85	671.30	3.96%
This Old House ¹⁰	950,000	963,101	NO ISSUE			505.39	517.04	-2.25%
Category Total			545.14	628.92	-13.32%	8,027.77	7,788.73	3.07%
TEEN								
CosmoGirl ¹¹	1,350,000	1,380,320	109.56	86.30	26.95%	460.36	430.72	6.88%
Elle Girl ¹⁰⁺⁺	600,000 ^Q	509,758	96.31	81.70	17.88%	432.34	320.80	34.77%
Seventeen	2,100,000	2,108,292	111.06	106.64	4.14%	625.66	617.27	1.36%
Teen People ¹⁰	1,450,000	1,560,480	107.65	111.01	-3.03%	469.52	505.70	-7.15%
Teen Vogue	550,000	598,706	123.10	101.94	20.76%	555.50	434.87	27.74%
Category Total			547.68	487.59	12.32%	2,543.38	2,309.36	10.13%
TRAVEL								
A. F.'s Budget Travel ¹⁰	525,000 ^Q	561,463	NO ISSUE			495.54	440.52	12.49%
Condé Nast Traveler	750,000	777,231	89.34	80.69	10.72%	896.01	931.91	-3.85%
Travel + Leisure	950,000	968,115	119.74	117.88	1.58%	1,005.40	1,040.95	-3.42%
Category Total			209.08	198.57	5.29%	2,396.95	2,413.38	-0.68%
WEALTH								
Robb Report	None	108,010	101.83	58.83	73.09%	868.42	747.74	16.14%
Town & Country	450,000	464,415	99.27	106.39	-6.69%	953.06	975.03	-2.25%
Category Total			201.10	165.22	21.72%	1,821.48	1,722.77	5.73%
WOMEN'S LIFESTYLE								
Martha Stewart Living ^{YYM}	1,800,000	1,894,134	58.79	48.73	20.64%	868.83	819.41	6.03%
More ¹⁰	1,000,000 ^Q	1,024,166	NO ISSUE			561.45	489.84	14.62%
O, The Oprah Magazine	2,150,000	2,650,464	117.84	101.86	15.69%	1,049.46	892.43	17.60%
Organic Style ¹⁰	750,000	729,742	NO ISSUE			308.85	288.69	6.98%
Real Simple ^{11+*}	1,550,000	1,809,792	95.10	101.90	-6.67%	951.40	762.50	24.77%
Category Total			271.73	252.49	7.62%	3,739.99	3,252.87	14.98%
WOMEN'S SERVICE								
Better Homes and Gardens	7,600,000	7,626,088	146.36	157.69	-7.18%	1,322.09	1,327.94	-0.44%
Family Circle ¹⁵	4,200,000	4,267,535	90.82	71.52	26.99%	919.83	837.64	9.81%
Good Housekeeping	4,600,000	4,639,941	116.59	108.33	7.62%	1,116.71	1,056.20	5.73%
Ladies' Home Journal	4,100,000	4,120,087	96.75	102.14	-5.28%	957.77	930.34	2.95%
Redbook	2,350,000	2,407,985	117.11	87.96	33.14%	960.45	786.05	22.19%
Woman's Day ¹⁷	4,100,000	4,209,130	124.29	97.10	28.00%	1,091.93	1,012.80	7.81%
Category Total			691.92	624.74	10.75%	6,368.78	5,950.97	7.02%
MEDIAWEEK MONITOR TOTALS			8,977.25	9,192.31	-2.34%	85,830.88	83,646.45	2.61%

whereas they're more text-heavy."

Editor Susan Toepfer, who headed up G+J USA Publisher's *Rosie* before joining Hearst, pointed out another advantage. She said that by publishing weekly "we have a better shot at keeping [the information] fresh and current" than its biweekly and monthly competitors.

Although *Quick & Simple* puts Hearst in a crowded category, Robin Steinberg, Media-Vest's senior vp, director of print investment, thinks it's a smart move. "This is the new generation of women's service magazines," Steinberg said. As readers of established books like *Good Housekeeping* get older, "this is a way to acquire new, younger readers within this same type of genre," she added.

The first issue boasts eight pages of ads (the title typically will carry no more than eight), including Glad, Chips Ahoy and Capri Sun; Fruit of the Loom will appear in the second issue. —SDS

Moving Up Burt-Murray rejoins *Essence*

Having just been promoted last week to *Essence* editor in chief from executive editor of *Teen People*, Angela Burt-Murray already has a



Burt-Murray will add more financial and relationship articles.

good idea of what she plans to do with Time Inc.'s African American women's monthly.

Among the changes she will introduce are more service pieces on maintaining financial independence and empowering women in relationships—all of which will incorporate *Essence's* unique treatment. "Every piece will be specific to black women and their circumstance so that a piece in *Essence* can't run in another woman's magazine," she explained.

The move may also be an effort to pump up the title's circulation. Through last year's second half, *Essence's* paid circ was flat at 1.06 million over the prior year, according to the Audit Bureau of Circulations. Newsstand sales, however, have seen a jump, up 3.7 percent.

There may also be an opportunity to revive *Suede*, the urban fashion title shuttered by Essence Communications in February. "We're all very excited about exploring new opportunities," Burt-Murray said of the notion. "The possibilities are endless."

Burt-Murray, who joins the magazine on

Rate base and circulation figures according to the Audit Bureau of Circulations for the second half of 2004 except: B=audited by BPA Worldwide, C=not audited, Q=raised rate base during period and X=did not file audit by deadline; F=frequency changed from bimonthly in 2004 to monthly in 2005; M=YTDs include Weddings summer special: 192.54 pages in 2005, 153.85 pages in 2004; N=2005 newsstand-only Fiction Issue; S=2005 YTD includes four specials, YTD 2004 includes three specials; T=three more issues in 2005 than in 2004; W=YTDs include Weddings special: 75.19 pages in 2005, 149.91 pages in 2004; YY=YTDs include two specials; 9=publishes nine times; 10=publishes 10 times; 11=publishes 11 times; 13=publishes 13 times; 15=publishes 15 times; 17=publishes 17 times; +=one more issue in 2005 than in 2004; ++=two more issues in 2005; @=one less issue in 2005

WEEKLIES JULY 25, 2005

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
NEWS/BUSINESS								
BusinessWeek	25-Jul	51.36	26-Jul	48.67	5.53%	1,476.18	1,639.73	-9.97%
The Economist	16-Jul	40.00	17-Jul	41.00	-2.44%	1,196.00	1,260.00	-5.08%
Newsweek ^E	25-Jul	28.40	26-Jul	36.78	-22.78%	988.11	1,186.41	-16.71%
The New Republic [@]	25-Jul	7.57	26-Jul	3.00	152.33%	175.31	152.31	15.10%
Time ^E	25-Jul	33.73	26-Jul	37.12	-9.13%	1,097.48	1,357.82	-19.17%
U.S. News & World Report	25-Jul	18.95	NO ISSUE		N.A.	898.99	906.16	-0.79%
Category Total		180.01		166.57	8.07%	5,832.07	6,502.43	-10.31%

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
SPORTS/ENTERTAINMENT/LEISURE								
AutoWeek	25-Jul	18.72	26-Jul	24.58	-23.84%	669.29	686.83	-2.55%
Entertainment Weekly	22-Jul	30.75	16-Jul	36.82	-16.49%	934.53	1,029.86	-9.26%
Golf World	22-Jul	33.33	23-Jul	29.66	12.37%	796.05	734.10	8.44%
New York	25-Jul	39.90	26-Jul	51.80	-22.97%	1,508.10	1,396.00	8.03%
People	25-Jul	52.46	26-Jul	48.43	8.32%	2,066.79	1,900.51	8.75%
Sporting News	NO ISSUE					402.33	478.51	-15.92%
Sports Illustrated	25-Jul	49.06	26-Jul	39.24	25.03%	1,116.46	1,320.99	-15.48%
Star	25-Jul	10.33	26-Jul	13.10	-21.15%	491.31	394.15	24.65%
The New Yorker	25-Jul	32.70	26-Jul	28.39	15.18%	1,101.70	1,103.82	-0.19%
Time Out New York	20-Jul	58.56	21-Jul	53.56	9.33%	1,780.19	1,775.99	0.24%
TV Guide	24-Jul	22.48	24-Jul	23.87	-5.82%	1,027.07	1,304.72	-21.28%
Us Weekly ⁺⁺	25-Jul	29.83	26-Jul	18.00	65.72%	1,028.59	874.43	17.63%
Category Total		378.12		367.45	2.90%	12,922.41	12,999.91	-0.60%

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
SUNDAY MAGAZINES								
American Profile	24-Jul	9.15	25-Jul	9.05	1.10%	285.47	275.15	3.75%
Life ^L	29-Jul	5.00	N.A.		N.A.	191.00	N.A.	N.A.
Parade	24-Jul	10.36	25-Jul	9.61	7.80%	365.56	371.70	-1.65%
USA Weekend	24-Jul	16.75	25-Jul	8.31	101.56%	382.66	367.63	4.09%
Category Total		41.26		26.97	52.98%	1,224.69	1,014.48	20.72%
TOTALS		599.39		560.99	6.85%	19,979.17	20,516.82	-2.62%

E=estimated page counts; L=launched Oct. 1, 2004, publishes Fridays; ++=two more issues in 2005 than in 2004; @=one less issue in 2005

WEEKLIES JULY 18, 2005

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
NEWS/BUSINESS								
BusinessWeek	18-Jul	30.61	19-Jul	39.51	-22.53%	1,424.82	1,591.06	-10.45%
The Economist	9-Jul	27.00	10-Jul	28.00	-3.57%	1,156.00	1,219.00	-5.17%
Newsweek ^E	18-Jul	26.80	19-Jul	31.39	-14.62%	969.83	1,149.63	-15.64%
The New Republic [@]	18-Jul	5.74	19-Jul	4.95	15.96%	167.74	149.31	12.34%
Time ^E	18-Jul	27.46	19-Jul	43.95	-37.52%	1,064.17	1,320.70	-19.42%
U.S. News & World Report ^H	18-Jul	92.45	19-Jul	33.08	179.47%	882.25	901.81	-2.17%
Category Total		210.06		180.88	16.13%	5,664.81	6,331.51	-10.53%

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
SPORTS/ENTERTAINMENT/LEISURE								
AutoWeek	18-Jul	21.68	19-Jul	20.59	5.29%	650.57	662.25	-1.76%
Entertainment Weekly	15-Jul	32.00	9-Jul	39.83	-19.66%	903.92	993.04	-8.97%
Golf World	15-Jul	17.42	16-Jul	16.67	4.50%	762.72	704.44	8.27%
New York	18-Jul	37.30	19-Jul	25.30	47.43%	1,468.20	1,344.11	9.23%
People	18-Jul	52.89	19-Jul	50.59	4.55%	2,017.41	1,852.08	8.93%
Sporting News	22-Jul	22.50	19-Jul	13.42	67.66%	402.33	478.51	-15.92%
Sports Illustrated	NO ISSUE					1,063.57	1,281.76	-17.02%
Star	18-Jul	12.49	19-Jul	10.93	14.27%	480.98	381.05	26.22%
The New Yorker	NO ISSUE					1,069.29	1,075.43	-0.57%
Time Out New York	13-Jul	75.38	14-Jul	72.63	3.79%	1,721.63	1,722.43	-0.05%
TV Guide	17-Jul	18.33	17-Jul	31.22	-41.29%	1,004.58	1,280.85	-21.57%
Us Weekly ⁺⁺	18-Jul	29.75	NO ISSUE		N.A.	999.76	856.43	16.74%
Category Total		319.74		281.18	13.71%	12,544.96	12,632.38	-0.69%

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
SUNDAY MAGAZINES								
American Profile	17-Jul	12.20	18-Jul	9.10	34.07%	276.32	266.10	3.84%
Life ^L	22-Jul	8.00	N.A.		N.A.	186.00	N.A.	N.A.
Parade	17-Jul	6.87	18-Jul	14.00	-50.93%	355.20	362.09	-1.90%
USA Weekend	17-Jul	8.77	18-Jul	13.59	-35.47%	365.91	359.32	1.83%
Category Total		35.84		36.69	-2.32%	1,183.43	987.51	19.84%
TOTALS		565.64		498.75	13.41%	19,393.20	19,951.40	-2.80%

E=estimated page counts; H=2005 America's Best Hospitals issue; L=launched Oct. 1, 2004, publishes Fridays; ++=two more issues in 2005 than in 2004; @=one less issue in 2005

CHARTS COMPILED BY AIMEE DEEKEN

Aug. 8—three months after Diane Weathers' exit—is no stranger to *Essence*, having worked in the magazine's fashion/beauty department for three years. She left *Essence* in 2001 to join

Honey. Two years later, she moved to *Teen People* where she became the features editor and quickly rose to executive editor that same year. —SDS

60sec. With



Ed Menichesi
Executive VP,
Fairchild
Publications

Q. You recently started overseeing the Vitals Network, which consists of men's and women's editions of Vitals. What are the challenges of juggling both books? Do you ever feel a little schizophrenic? **A.** The pitch is the same for both books. The [Vitals] audiences are strikingly similar in terms of what they're interested in and their life stage. They are interested in fashion, style and grooming and are really sophisticated people, not beginning fashion customers. About 20 of our advertisers, mostly traditional fashion brands, are in both. Where it starts to really break down along gender is automotive, financial services and liquor. There you move to the point of attack based on what the advertiser is interested in. **Q.** Is one book performing better than the other? **A.** At this point, they're about the same. *Women* just launched this year, so in terms of volume *Men* will probably be better. Ad pages are in the mid-40s for the fall issue. **Q.** I hear Vitals (women's edition) this fall is going to deliver a baby-themed issue with Heidi Klum on the cover. What's that all about? **A.** We have a section called the A to Z of Having a Baby Now and [Heidi's] our personal guide through this process. We have an extraordinary package on everything from pediatricians, how to childproof a home and school brokers. **Q.** What baby-themed ads will you be carrying? **A.** We do not have specific baby-related advertising. The idea wasn't to try and drive children's-related stuff. **Q.** Given that Vitals is a "concierge" magazine that picks the best of everything, I bet you could be a pretty decent personal shopper. **A.** No. But, I traveled with [Vitals editor] Joe Zee for two months, and he hasn't looked at me and said, "Oh my god, what are you wearing?" So I consider that a victory.

mr. television

BY MARC BERMAN



Meet the Press

WHILE ATTENDING THE SUMMER TELEVISION CRITICS ASSOCIATION PRESS TOUR IN LOS Angeles is certainly nothing new (this is my sixth visit), bringing the family along makes it a brand-new experience. To calm my nerves, I thought of *I Love Lucy*, when Ricky went to Hollywood to film *Don Juan* and Lucy

and the Mertzes, Mrs. MacGillicuddy and Little Ricky tagged along.

"Don't fawn over the celebrities," I warned my family. "And don't order room service. We can't afford the Beverly Hilton Hotel."

My wife is no Lucy (she would never try to steal a cement slab from Grauman's Chinese Theatre), and I am no Ricky Ricardo (an aging Gomer Pyle, maybe, but the king of Babaloo—nah), but I knew this would be an interesting trip for all.

Two days into the tour, I was proven right. My three kids found themselves in the hotel pool with Angus T. Jones, the actor who plays the kid on *Two and a Half Men*. Heeding my warning, they played it cool, romping with a child actor. But they were thrilled. As for me, when I was introduced to Michele Lee, Joan Van Ark and Donna Mills, who are together again for the *Knots Landing* reunion show, I should have listened to my own advice.

Each network kicks off the tour—an extensive meet-and-greet of about 200 journalists and stars and behind-the-scenes people from new and returning shows—with an executive session, and each caps off with a party featuring the stars and, often, inedible food. Although *Desperate Housewives*, *Lost*, *Extreme Makeover: Home Edition* and *Dancing With the Stars* give ABC the most momentum, sure to create the biggest controversy is the network's cowardly decision to yank new reality series *Welcome to the Neighborhood*. UPN, mean-

while, is likely to have the liveliest session, courtesy of comedian Chris Rock's participation in sitcom *Everybody Hates Chris*.

Because only CBS had presented by deadline, I'll save further comments on ABC and the other networks for the next Mr. Television column.

But, what's up with CBS? While you can't deny the strength of the network (in addition to outdelivering second-place ABC by a hefty 2.7 million viewers in the traditional season, it trailed No. 1 Fox by only one-tenth of a rating point among adults 18-49), the network has OD'd on crime-solving dramas. *CSI*, *CSI: Miami*, *CSI: NY*, *Without a Trace*, *Cold Case*, *NCIS*, *Numb3rs*, the upcoming *Criminal Minds* and *Close to Home*, plus the two-hour *Crimetime Saturday* rotation make up one-half of CBS' lineup. That's 11 hours of crime dramas.

As well as these shows are doing (*Criminal Minds* is one drama to keep an eye on, despite having to face ABC's *Lost*), once the audience loses interest, CBS could be up a creek without a paddle. Too much of a good thing can lead to overkill. ABC's *Who Wants to Be a Millionaire*

fiasco is a good example of that.

A solo appearance by CBS Entertainment President Nina Tassler was a gutsy move on Viacom's part. (The company did it again later in the week when UPN's Dawn Ostroff opened her session). Although Viacom honcho Les Moonves makes the biggest clinker sound like an Emmy favorite, Viacom is putting its entertainment heads front and center, letting those networks stand on their own. I was, however, frustrated by Tassler's often generic responses. For example:

"Are you at all concerned that the schedule has reached a saturation point with crime dramas?" asked one member of the press.

"Our viewers haven't told us that," responded Tassler, who should have openly admitted that *CSI: NY* and *Numb3rs* have lost steam. No network is perfect, and it's time they all stopped trying to be.

"Are you worried that the declining Friday night is following the same pattern as Saturday?" asked another.

"We're excited about the challenge of Friday night," countered Tassler, who would have come across as more sincere if she

admitted that Friday night is becoming more difficult to program each year.

Sadly, the session that created the biggest stir was the *Knots Landing* reunion with the aforementioned Lee, Van Ark and Mills. As happy as I am to see the gang from *Knots Landing* back together, lack of enthusiasm for some of the other panels, including comedies *How I Met Your Mother* and *Out of Practice*, could be a matter of concern.

If CBS wants to stay on top, it needs to diversify its schedule. Creativity goes a long way; imitation doesn't. ■

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.

Tassler would have come across more sincere if she admitted that Friday night is becoming more difficult to program each year.

MEDIAWEEK (ISSN 1055-176X, USPS 885-580) is published 46 times a year. Regular issues are published weekly except 7/4, 7/18, 8/1, 8/15, 8/29, 12/26 by VNU Business Publications USA., 770 Broadway, New York, NY 10003. Subscriptions: \$149 one year, \$249 two years. Canadian subscriptions: \$199 per year. Other foreign subscriptions \$319 (using air mail). Registered as a newspaper at the British Post Office. Canadian Publication Mail Agreement No. 40031729. Return Undeliverable Canadian Addresses to: Deutsche Post Global Mail 4960-2, Walker Road, Windsor, ON N9A 6J3. Periodicals postage paid at New York, NY, and additional mailing offices. Customer Service Email: mediaweek@espcomp.com. Subscriber Service (800) 562-2706. MEDIAWEEK, 770 Broadway, New York, NY, 10003. Editorial: New York, (646) 654-5250; Los Angeles, (323) 525-2270; Chicago, (312) 583-5500. Sales: (646) 654-5125. Classified: (800) 7-ADWEEK. POSTMASTER: Address changes to MEDIAWEEK, P.O. Box 16809, North Hollywood, CA 91615-9467. If you do not wish to receive promotional material from mailers other than ADWEEK Magazines, please call (818) 487-4582. Copyright 2005, VNU Business Media Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without prior written permission of the publisher. For reprints, please call Valeo Intellectual Property (651) 582-3800; www.ValeoIP.com

TIME POD-178 NEPTUNE CITY 8:45P DELAYED POD-89G PLUTO VALLEY 9:16P DEPARTED POD-34F



In the future, we'll demand up to the nanosecond headlines.
We'll become accustomed to traveling at the speed of light.
And we'll still find time to slow down with magazines.

READ ON magazine.org/readon

Get your
weekends off.



with D.L. Hughley

©2005 Comedy Partners. All rights reserved.



FRI | SAT | SUN
11PM | 10c

comedycentral.com

weekends
at the

DL

series
premiere

JULY 29TH