

# MEDIAWEEK



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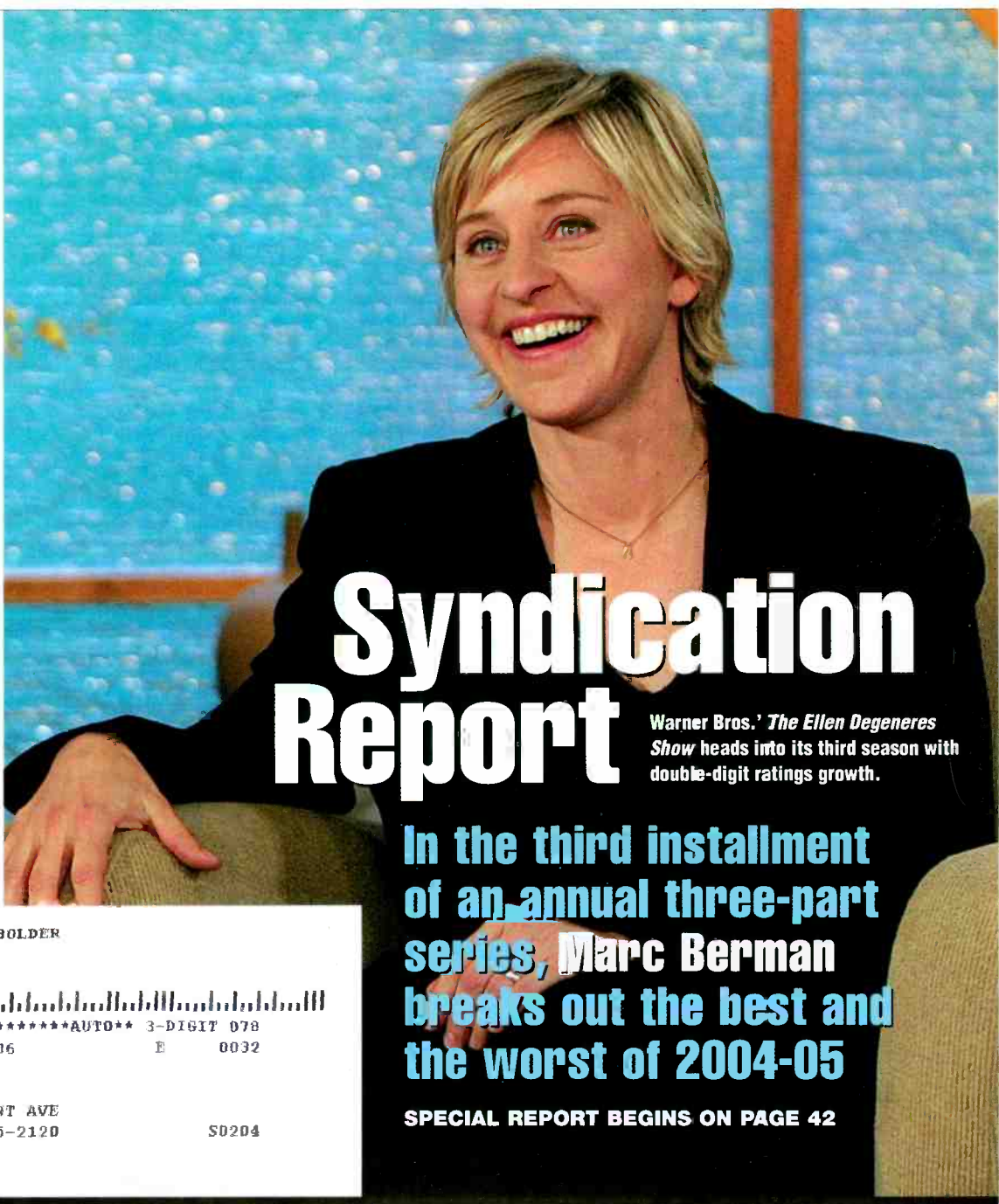
## NASCAR'S RIGHT(S) OF WAY

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## Syndication Report

Warner Bros.' *The Ellen Degeneres Show* heads into its third season with double-digit ratings growth.

In the third installment of an annual three-part series, Marc Berman breaks out the best and the worst of 2004-05

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# At Deadline

## ■ SUPREME CT. TO RULE ON GROKSTER, BRAND X

The U.S. Supreme Court is expected to hand down opinions today in two closely watched media cases. The justices are to decide the legality of file-swapping services such as Grokster that studios blame for widespread

Internet piracy of films and TV shows. In the Brand X case that some consider key to keeping the Web open to all, the court is to decide whether cable operators must let rivals use their high-speed Internet lines.

## ■ WESTWOOD SIGNS WITH MEDIA MONITORS

Westwood One will announce today that it has signed with Media Monitors, a broadcast monitoring and verification service, to speed its commercial verification process by replacing paper affidavits with same-day compliance over the Internet. Media Monitors will continuously record all Westwood radio affiliates and produce live data feeds, allowing Westwood to sort commercial clearances by station, market and/or advertiser. Westwood is the first media company to subscribe to Media Monitors for verification services.

## ■ HOUSE RESTORES CPB FUNDING

Supporters of public broadcasting say they will keep fighting to protect it following House action that restored \$100 million in funding reductions, but left unchanged other cuts to children's programming and digital-transition preparation. The 284-to-140 House vote, with 87 Republicans joining the majority, reversed actions by the Republican-led House Appropriations Committee. The vote came June 23, the same day the Corporation for Public Broadcasting named former GOP party official Patricia Harrison as its president/CEO. The appointment reignited accusations of partisanship at CPB, which funnels tax dollars to noncommercial stations, TV's Public Broadcasting Service and National Public Radio.

## ■ LPM SET TO LAUNCH IN THREE MARKETS

Nielsen Media Research announced last week the roll-out schedule for its Local People Meter service in Detroit, Dallas and Atlanta, which will complete the roll-out of the LPM service in the top 10 markets. In all three markets, the launch of the service will be preceded by a three-month preliminary period during which Nielsen will operate both the meter/diary and LPM ser-

vices in tandem. The preliminary period for Dallas and Detroit will begin in October 2005 with the LPM service officially launching in January 2006. In Atlanta, the preliminary period will start in April 2006 with the official LPM launch in July 2006.

## ■ ESPN, ABC SPORTS MERGE OPERATIONS

ESPN will take over the programming of ABC Sports under a consolidation of the nonproduction operations of the two Disney-owned properties. Also, ABC Sports' back office will now be merged into and managed by ESPN. The ABC Sports production group, however, will continue to be part of the ABC TV network, and the ABC Sports brand will remain as the company's national broadcast platform. But ESPN will take the lead in negotiating TV sports rights contracts, for example, on ABC. And Mark Shapiro, executive vp of programming for ESPN, will now also oversee programming on ABC Sports. ESPN has been taking the lead in the negotiating area for ABC Sports since George Bodenheimer, ESPN president, was made head of ABC Sports in 2003.

■ **ADDENDA:** Rick Haskins, Lifetime co-executive vp and general manager, will leave the network at the end of July, after nearly six years at the network... In Style veteran Angela Matusik, who most recently served as a consulting editor at *Domino*, has been named editor in chief of *Budget Living*. She replaces Alex Bhattacharji, who said he will leave the title in July... Telemundo named Peter Blacker to head up its new Digital Media division as senior vp, beginning July 11. Blacker had been vp, multicultural and international for AOL Media Networks... Yahoo! has begun testing a program to show text listings on Web pages based on user behavior in a pilot program with behavioral targeting firm Revenue Science. The program could rival Google's AdSense network... Chris Oliviero has been promoted to vp, original programming for Infinity Broadcasting, from director.

■ **CORRECTION:** A Magazines department story in the June 20 issue misidentified the publisher of the *Portland Monthly*. It is independently owned.

■ **MEDIAWEEK TAKES A BREAK:** *Mediaweek* will begin its summer schedule this week, with no issue the week of July 4. The next issue comes out July 11.



Florio suits up for  
*Men's Vogue*  
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## Market Indicators

**NATIONAL TV: QUIET** NBC and UPN were the last two networks to wrap upfront selling last week; nets are now in order-processing mode. Movie companies continue to drive second- and third-quarter scatter.

**NET CABLE: MOVING** Networks continue to creep toward finish line, although any sense of urgency seems to have vanished. Some bigger players have wrapped up three-quarters of their business, but significant inventory is being held for scatter.

**SPOT TV: MIXED** Demand improving overall, but volatile automotive and retail categories cause softness in select markets. Most buyers concentrating on third quarter, which remains open and negotiable.

**RADIO: BUILDING** Increased activity from entertainment (home video, DVD) and movies. Prime inventory tightening in top markets and rates are higher than previous months. But still plenty of inventory overall. Advertisers are spending cautiously.

**MAGAZINES: MOTORING** Business titles are seeing an uptick from travel and technology brands targeting busy executives. Packaged goods, foreign automotive and fashion remain strong across epicurean category.

## OMD's Ray Warren Tapped As President of Carat USA

Ray Warren last week was named president of Carat USA and president of Carat Media Group Americas. Most recently managing director at OMD USA, he brings 25 years of media experience to his new post, having worked not only in media buying but also in sports television and in network sales.

At OMD USA, Warren oversaw the growth and increased profitability of national and local television and radio buying, sports marketing, entertainment marketing, direct response, branded entertainment and Hispanic marketing across the company.

Prior to joining OMD, Warren was president/CEO of Raycom Sports. He joined Raycom as executive vp for sales and marketing in 1988, rose to COO in 1994 and became president/CEO in 1998, where he remained until 2002.

"We have exciting plans in store for Carat in the months ahead, and Ray is just the inspirational leader that we need to get us there," said David Verklin, Carat Americas CEO. "We want to build on the pioneering work that we are doing for Procter & Gamble in the communications planning area and establish Carat as the clear thought leader in this growing field. We also plan to support the accelerated adoption of leading-edge digital technologies in developing fully integrated communication-solution packages to meet the growing competitive challenges that many of our clients face today." —Jim Cooper

## Mags Butt Out Tobacco Ads in School Editions

Newsweek and Time Inc.'s *Time*, *Sports Illustrated* and *People* last week agreed to eliminate tobacco ads from issues distributed to grammar, junior high and high schools.

"This is a major success in our continuing efforts to reduce the marketing of tobacco products to children," said Eliot Spitzer, New York Attorney General, who had urged the magazines to act. "I want to applaud Time Inc. and Newsweek for joining this effort and helping to remove (continued on page 6)

# Big Nascar Ratings Pressure Partners

### Racing body officials looking to maximize TV rights fees on next deal

TV SPORTS By John Consoli

Nascar officials may have backed off a little on their initial demand, quietly asked for earlier this year, for a 50 percent fee increase from the television rights holders on the next rights package. But in the aftermath of record household ratings for the first half of the season on Fox, those officials expect to be appropriately rewarded by whichever networks win the next package, which will take effect at the start of the 2007 season.

"In a market where it has become increasingly difficult for sports to maintain their ratings, Nascar continues to grow its ratings, and we expect to get a fair value back from our partners for this growth," said Dick Glover, Nascar's vp of broadcasting and new media.

Fox finished the first half of Nascar telecasts on June 26 averaging a 6.0 household rating, up 5 percent from the 5.7 it averaged during the same period last year. NBC and Turner Broadcasting, which share the season's second half, begin airing Nascar Nextel Cup races over the July Fourth weekend.

But the TV partners may not be so quick to open their wallets much wider. "I can understand the Nascar folks saying, look at the growth, but they also have to look at the reality and economics," said Ed Goren, president of Fox Sports. He believes the current TV partners may have overpaid a bit five years ago under the existing agreement, because advertisers were slow to recognize the value of the Nascar telecasts and brand.

"Five years ago, Madison Avenue did not

embrace [Nascar] right away, and we were forced to start out with a low ad base," Goren said. That lack of demand (and revenue) left the networks with production deficits for covering the Nascar races, from which they're just about recovered, so too large a rights-fee increase would put them back to square one.

While Nascar will be touting the hike in household ratings and total viewers, and that ratings remained even among women 18-49 (2.6), Fox might counter that ratings among men 18-34 (3.2) and women 18-34 (2.0) were down 9 percent and 10 percent, respectively. That would indicate that audience gains came from older viewers. But Nascar will counter that during the first half of the season, the traditional "stars" of Nascar, drivers like Dale Earnhardt Jr. and Jeff Gordon, were lagging behind in the points system, possibly resulting in some tune out, and that they should rebound in the second half of the season, which will restore a portion of those lost younger demos.

Fox and NBC/Turner each currently pay Nascar \$200 million per year under their six-year deals, which expire after the 2006 Nascar season, and the incumbents all want to renew their deals. Waiting in the wings in case Nascar cannot reach an agreement with its partners is ESPN/ABC Sports, whose president, George Bodenheimer, has publicly said Nascar is the one sport he would like to add to his portfolio.

The presence of an interested third party ordinarily puts pressure on the current rights holders to increase their offers. But Goren believes that Nascar is "well-served with its current marriage with Fox and NBC," adding, "Both [TV networks] love the product, and I am confident we are going to work out a new deal."

Glover—at least at this point in the negotiations, which are still in the "discussion" stage—said he



CHRIS STAFFORD/GETTY IMAGES

Household ratings for the first half of this season for Nascar have hit record levels, but some demos are off a little.



fully expects Nascar will reup with Fox and NBC/Turner. "Ideally, we would like to keep our current partners, with pretty close to the same type of packages," Glover said, acknowledging that "part of [Nascar's] rating growth is attributable to everything [Fox and NBC/Turner] have done." Glover said a new rights deal could either stretch another six years "or it could be five or seven."

Any deal tweaks may include moving the Saturday Busch Series races from Fox's sibling cable network FX (where they currently air, along with a handful of Sunday Nextel races), over to another sibling, Speed Channel. It is well known within Fox parent News Corp. that David Hill, chairman of Fox Sports, has been pushing hard to get the Busch races on Speed Channel, but others in the company stick by the theory that the races have helped FX grow audience and should therefore stay there.

Glover has his own pros and cons about shifting those races to Speed. FX, he said, has attracted new, nontraditional race viewers to the telecasts by promoting the races in original programming like *The Shield*. But he concedes that the telecasts on Speed would make a better fit, blending in with other Nascar-related programming. "This is just one of those details that has to be worked out," Glover said.

As far as renewing with NBC, Glover said Nascar is excited about the possibility of leading into NBC's new *Sunday Night Football* telecasts. "That could be a hell of a sports package for NBC on Sundays," he said, "and Nascar can help drive audience to the games."

Glover said barring rain delays during the Nascar Sunday telecasts, the races should end well before the 7 p.m. NBC pregame NFL shows. "We are starting our races earlier, some at noon and some at 1 p.m., and most are over by 5," he said. "We have also added a few Saturday-night races. We're confident that the conflicts [for NBC] are potentially very few and will be easily managed."

There has been talk that Nascar would seek a heftier increase from NBC/Turner for the second-half rights under a new agreement because the new "Chase for the Cup" point system puts added emphasis on viewer interest on the later races of the second half, that last year increased ratings significantly. Glover declined to comment on any rights-fee specifics.

There were also rumors that NBC, because it paid a hefty \$650 million for its NFL TV rights, might drop Nascar if the asking price is too high. But NBC officials say they are still talking with Nascar and remain interested.

Glover said there is no rush to get the new deals done, and he doesn't expect to finalize new agreements until late November or early December, after the current season ends. ■

# Cable Upfront Winds Down

## Big nets mostly wrapped with CPM hikes between 1-3 percent

**THE MARKETPLACE** By Anthony Crupi

**A**s the cable upfront market limps into the final lap before Independence Day, a few networks are emerging as clear winners in a race that's been marred by false starts and unsteady footwork.

Although Scripps president/CEO Ken Lowe last week told investors that he didn't expect the company's cable networks would close out their upfront selling until August, he downplayed the market's sluggish pace. "It's a grind right now," Lowe said, "but that doesn't mean very much" given the increases the Scripps nets have reaped since upfronts got underway a month ago.

By his own estimate, Lowe said the Scripps nets—which include HGTV, DIY, Food Network, Fine Living and the Shop-at-Home Network—should post growth in ad volume of between 23 percent to 28 percent. Cost-per-thousand rate increases are also healthy, running in the 2-3 percent range.

Having signed off on about half of its business, Scripps is also seeing dollars coming in from an unexpected source. According to one advertising executive, the company has become "a direct beneficiary of all that TLC money." (Discovery Nets' shaky home improvement net is all but sitting out the upfront, in order to play in scatter.)

Discovery president of advertising sales Joe Abruzzese said his networks' business is well on its way to completion, saying he "would be surprised if we're not finished by the Fourth of July." TLC notwithstanding, the nets are seeing CPM hikes of between 1 percent to 3 percent, which is this season's unofficial cable standard.

While most ad sales execs have July Fourth marked off as the drop-dead deadline



With promise for '06, TNT's *The Closer*, with Kyra Sedgwick (center), has drawn big ratings.

to get the remainder of their business written, media buyers are beginning to show a little anxiety about wrapping things up as well. "There's a time where you just have to turn around and make your presentations to your clients," one buyer said. "Those holds don't mean anything unless we can turn them into actual orders."

Although the bigger media conglomerates are nearing the end—MTV Networks and the Turner nets are in the 70 percent to 75 percent completion range, while NBC Universal's USA Nets are all but wrapped up at 80 percent—nobody's finished completely. "There are only two networks done with Magna [Global], and they control 20 percent of the market," said one ad sales exec. "It's inconceivable for anyone who hasn't closed Magna to be done yet." (Finished with 75 percent of its write-ups, Lifetime is said to be one of those two leaders.)

Overall, cable is expected to come away with an average ad dollar lift of 11 percent. ■

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# Franchise Fracas at Hand

## Pol crafts bill to free telcos of franchises hurdle; cable wants same relief

**WASHINGTON** By Todd Shields

**A** U.S. Senate leader on telecommunications issues is readying legislation to ease regulatory barriers for telephone companies that want to compete with cable operators. And guess what? Those cable providers want similar relief. The municipalities that

traditionally grant local franchise rights for video services remain wary.

Sen. John Ensign (R-Nev.), chair of the Senate Commerce Committee's technology subcommittee, last week said his bill will help the likes of Verizon and SBC to roll out

## Media Wire

tobacco advertisements from the school library editions of these magazines.”

In 2003, several Attorneys General struck an agreement with the major tobacco companies to eliminate their ads from special “classroom” editions distributed to schools. Tobacco firms arranged for “selective binding” agreements with publishers to ensure their ads would not appear in issues distributed in classrooms.

But many school libraries subscribe to the regular editions of the magazines, rather than the classroom versions, so children reading the library editions remain exposed to tobacco ads. The new agreement ensures that tobacco ads will also be eliminated from regular issues distributed to school libraries. Time Inc. and Newsweek will offer “selective binding” options to tobacco advertisers beginning this summer.

“Just as we did in 2003, we continue to make our best efforts to address the important issue of not exposing children to tobacco advertising,” said a Newsweek spokesman. —Stephanie D. Smith

### Upfront Finale: NBC Takes A Hit, UPN Eyes Gains

Upfront negotiations were completed for all the broadcast networks last week with NBC and UPN—the final two to wrap up their upfront deals—bringing the total prime-time advertising placed on hold by the media agencies to around \$9 billion.

NBC took in just north of \$1.9 billion, down \$900 million from last year’s upfront, prompting Jeff Zucker, president of NBC Universal Television Group, to say that while the network expected “to suffer” advertiser cutbacks, it had not expected them to be so deep.

NBC took its biggest losses in the automotive, movies and retail categories, much of that coming on Thursday night, where the network was down more than 20 percent in its adults 18-49 demo ratings this season. Among the stronger categories for NBC were financial services and telecommunications/wireless. Sources said the network sold only slightly more than 70 percent of its total prime-time ad inventory, down about 10 per- (continued on page 8)

video services across wide swaths of the country. Each company plans to use high-speed fiber to offer hundreds of on-demand TV channels, and each says it would be seriously delayed in doing so if it needs separate franchise approval in each community it serves.



Ensign is readying a telco-friendly bill.

MICHAEL KLEIN/ELDP/NEWS.COM

The telcos have found a receptive ear in Ensign. “They should not have to cut these deals with tens of thousands of video franchise regulators across the country,” Ensign said at a conference sponsored by the market-oriented Progress & Freedom Foundation, a Washington think tank.

Ensign said new video services would represent, for most consumers, a fourth competitor alongside cable and the two major direct-broadcast satellite services DirecTV and EchoStar. “That’s not a monopoly” that needs close regulation, he said.

Ensign declined to provide details about his bill, which he expects to introduce sometime in July. But the general idea sounded good to Dorothy Atwood, senior vp of federal regulatory policy at SBC. “There really is a growing and broad consensus that we need to have change...in a way that promotes competitive entry,” Atwood told the Progress & Freedom Foundation conference. “We need

to seize on that opportunity.”

Not so fast, say local governments. Over the decades, they have worked out guidelines for local cable TV service through franchise agreements that govern such matters as access to rights-of-way and requirements to provide service to poor as well as affluent areas.

The National League of Cities has “serious concerns” about the new video services, said Marilyn Mohrman-Gillis, director of the league’s Center for Policy and Federal Relations. She dismissed complaints of slow approvals. “They could have their franchises in a nanosecond” if they conform to long-standing requirements for cable, Mohrman-Gillis said. “This goes back to the cherry-picking issue: They want to pick out communities they could most conveniently and profitably serve.”

Indeed, the telco companies are building first in wealthier areas, but say they also will reach into other areas where fewer customers might opt for the lucrative suite of video, telephone and high-speed Internet service—the same triple play that is offered by cable operators to their subs as well.

In a recent shift in thinking by the cable industry, which has traditionally called flatly for its telco competition to submit to the patchwork of franchising agreements, now sees benefits in a simpler franchising process for all. “We are willing to compete on whatever level playing field is set by Congress,” Kyle McSparrow, president and CEO of the National Cable & Telecommunications Association, said in a speech last week. ■

## Cablevision’s Private Plan

Dolans’ proposal could increase value of cable systems before TW comes knocking

**CABLE TV** By Anthony Crupi

**T**he Dolan family’s proposal to take Cablevision Systems Corp. private is motivated in large part by a long-standing disenchantment with life under the Wall Street microscope. But the desire to free itself from shareholder demands may come at a steep price.

On Father’s Day, the Dolans presented a plan to Cablevision’s board that would take the cable systems private and spin off a public company comprised of its entertainment assets, which include the Rainbow Media cable networks, several regional sports networks, the New York Knicks and Rangers, and Madison Square Garden. The \$7.9 billion deal would give Cablevision shareholders \$21 in cash for each share they own, plus shares in the new

public company, Rainbow Media Holdings.

In a letter addressed to the board, chairman Charles Dolan and his son, president/CEO James Dolan, made manifest their exasperation with Wall Street’s withering scrutiny and the concomitant pressure to meet quarterly earnings targets. They wrote: “We strongly believe that a long-term, entrepreneurial management perspective—not constrained by the public markets’ tendency to focus on short-term results—will better enable a new entity” to compete against rival satellite companies.

Analysts were quick to suggest that there’s more to the proposal than simply closing the books in Bethpage, N.Y. Most Cablevision watchers say privatization is a hedge to drive up



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NBC was slow to wrap its upfront sales because of its resistance to rolling back its cost-per-thousand rates. While some agencies tried to get the network to cut rates by 10 percent to 15 percent, the network reportedly refused to offer rollbacks greater than 3 percent.

UPN took in \$375 million in prime-time commitments, up from \$350 million last year. The network was able to increase its upfront take on a strengthened Thursday schedule that will open with new sitcom *Everybody Hates Chris*, based on the life of comedian Chris Rock. The show drew critical acclaim from media buyers during the network's upfront presentation last month, and UPN was able to monetize that in upfront selling. —John Consoli

## Nielsen, TW to Develop TV Measurement Systems

In what could portend a ratings service based at least in part on data gathered from cable set-top boxes, Nielsen Media Research (owned by *Mediaweek* parent VNU) and Time Warner agreed to share information and collaborate on the development of new TV measurement systems. The pact, announced last week, was part of Time Warner's new three-year ratings contract with NMR, extending the terms of a deal signed in 1998 that covered all of Time Warner's broadcast, cable and syndication businesses.

In addition to ratings for Time Warner Cable, Turner Broadcasting, the WB, HBO, Court TV and Warner Bros. Domestic TV Distribution, the contract also covers local people meter service for Time Warner Cable in New York and Los Angeles and for WTBS in Atlanta.

Collaboration between Time Warner and Nielsen has already begun. "There are already small-scale experiments taking place," said Jack Wakshlag, chief research officer for Turner Broadcasting. "We are working with them and looking at opportunities to learn about set-top box measurement, but also extended home and out-of-home measurement."

Comcast also has a deal to work with Nielsen to explore the use of set-top data for ratings. —Katy Bachman

the value of the cable operations before Time Warner makes a bid for those assets.

Fulcrum Global Partners analyst Richard Greenfield suggested that Charles Dolan may be taking Cablevision private "so he can capture 100 percent of the sale premium to Time Warner or Comcast in 12 months, rather than the upside from his current 24 percent ownership." If either MSO is interested in snapping up Cablevision, they should act soon, Greenfield said.



Cablevision's James Dolan wants privacy.

"Once private, the lack of a public market trading value... would appear to make an acquisition more complicated (and likely more expensive) with the buyer having far less

information," Greenfield said, adding that a bid above the Dolans' \$33.50 per-share bid "will likely force the independent committee to turn down the Dolan offer" unless they are willing to raise the stakes.

"The debt Cablevision is willing to take on to pull the trigger makes this a 'gutsy move,'" said UBS analyst Aryeh Bourkoff. Indeed, the Dolans are paying out \$490 million in fees and expenses to their investment banks. If the buy-out proceeds as planned, Cablevision's debt load will rise by 58 percent to \$12.5 billion.

That said, Cablevision's intrinsic worth cannot be underestimated; the systems, in New York and surrounding suburbs, serve some 3 million subscribers, valued at \$4,377 each (about \$1,000 more per sub than Time Warner and Comcast paid for Adelphia's assets). "There is no debate about the actual value of the cable operations," Bourkoff said, adding that while a risk, the debt should be borne out by the strength of the company's portfolio. ■

# Closing the Generation Gap

Study finds family interests merging in discussions on purchase preferences

RESEARCH By Todd Wasserman

The generation gap, a term coined by market research firm Yankelovich about 40 years ago, is diminishing as kids talk more and pester less about traditionally parent-driven purchases, according to Yankelovich's Youth Monitor Study 2005, which was based on interviews last fall with 1,458 kids ranging from six to 17 years in age. The power of nagging has been supplanted by dialogue that is often based on the world outside the family.

The study shows that Gen Yers have a penchant for altruism—91 percent of kids say spending time volunteering is very important or somewhat important to them, up from 79 percent in 1997. "I would say that some of the reasons why we're seeing this is there's a greater global awareness," said Peter Rose, a partner at Yankelovich. That has implications for marketers, said John Page, youth insights manager for Yankelovich. "We know that kids pick up on when companies connect with a cause," he said, noting that Whirlpool's practice of donating appliances to Habitat for Humanity is a good example of such a link.

But do kids really have much of a say when it comes to buying appliances? Yes, according to the study. "Even among younger kids there are increased conversations and influence," said Page. "Kids are having an impact on not only what they buy for themselves, but for what par-

ents buy for the family." Such may be the reason that General Motors made a deal with Nickelodeon this year to promote its Chevrolet Uplander on the kids network [*Mediaweek*, May 9, 2005]. Other nontraditional Nick advertisers have included The Bahamas, Embassy Suites and Microsoft.

Jim Perry, senior vp of ad sales at Nick, said the network noticed that shift about six years ago. "There's a real change going on in the family dynamic, a lot more households where both parents work or where there's only one parent," he said. "If both parents are working, then more responsibility is given to kids."

That influence doesn't necessarily mean "nag power," the cringe-inducing term some have used to explain kids' influence over their parents' purchasing decisions, per the study. "We see it as less of a confrontation, less 'me versus you,'" said Rose. "Often the starting point is actually a shared interest in the first place." Such shared interests include movies like *The Incredibles* and *Shrek*, which appeal to both parents and kids, albeit on different levels.

Though the findings are good news for parent-child relations, Rose was careful not to overstate things. "All is not perfect between parents and kids," he said. "Kids are still telling their parents to leave them alone. The generation gap is not completely gone." ■



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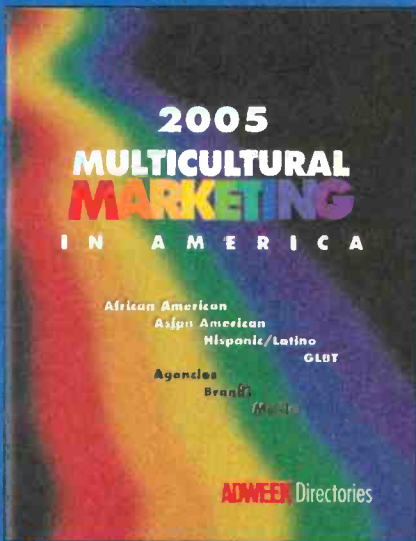
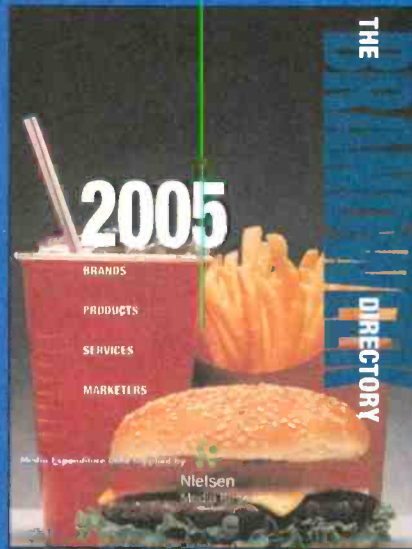
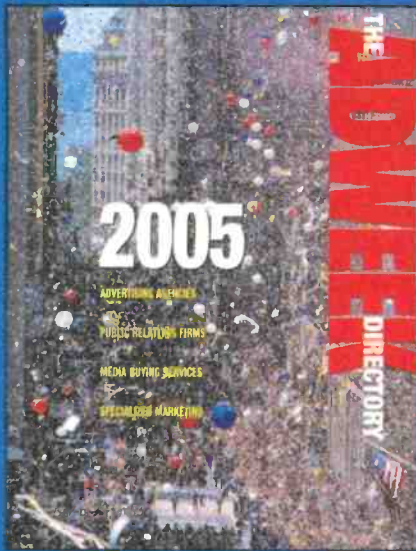
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# market profile

BY EILEEN DAVIS HUDSON



The decades-old sign atop the Kellogg's HQ (in Battle Creek) reflects the area's traditional bent.

DAYMON HARTLEV/AGENCE FRANCE PRESSE/NEWSCOM

To find other markets, go to the Market Profile Index at the new [mediaweek.com](http://mediaweek.com)

there's an advantage to [meters]," says Tom Long, vp and general manager of Freedom Communications' CBS affiliate WWMT-TV. Long says he is among the local TV executives who can live without meters for now. "I don't think the benefits of having [the service] outweigh the costs."

As it stands, LIN Television's NBC affiliate WOOD-TV is the market's perennial news leader. WOOD produces more local news than any other station in the market, broadcasting five hours Monday to Friday and two and a half hours on Saturday and Sunday.

The NBC affil is one leg of LIN's Grand Rapids triopoly, which also includes ABC affiliate WOTV and UPN affiliate WXSP. With the strength of WOOD and of ABC prime time, management is stepping up efforts to increase WOTV's exposure with a "major new marketing commitment," says Patti McGettigan, news director for WOOD-TV, most of whose news is simulcast on WOTV (although the ad inventory is different for each station).

As part of the new marketing and promotional push for WOTV, two former WOOD personalities have been shifted to the ABC station to put a face on it. One personality, who goes by the single name Maranda, is now the family and children's services coordinator for WOTV. As such, she is involved in many community events related to children and families. Another personality, Gerry Barnaby, is now an entertainment reporter for WOTV.

Sister station WXSP is a low-power outlet that broadcasts via seven transmitters but is carried on nearly all the cable systems in the market. Branded as "The TV Station With Game," WXSP carried 37 regular-season and three playoff games of the National Basketball Association's Detroit Pistons. It also carries the National Hockey League's

Detroit Red Wings (when there's a season), Big 10 college football and basketball, and the West Michigan White Caps Triple A baseball team. In the mornings, WXSP airs taped weather reports from WOOD meteorologists continuously from 5-6:30 a.m.

This fall, WOOD will pick up Martha Stewart's new talk show; WXSP will acquire *The Bernie Mac*

## Grand Rapids, Mich.

WHILE GAMING IS A MAJOR ECONOMIC FORCE IN THE STATE OF MICHIGAN—23 CASINOS give part of their annual revenue to the state, employ thousands of people and annually attract millions of visitors who fork over billions of dollars—the Grand Rapids DMA hasn't seen any of that action.

At least, not yet. The Bureau of Indian Affairs has agreed to deed land in Allegany County between Grand Rapids and Kalamazoo to the Gun Lake Band of Potawatomi, which plans to build a new casino at the former Ampro Industries factory in Wayland Township.

However, several lawsuits in connection with the proposed casino will likely delay transfer of the land. The main group opposing the new casino is an anti-gambling group in Grand Rapids calling itself 23 Is Enough. Members of the tribe argue that a casino will generate construction opportunities, create 1,800 jobs at the casino and infuse the local economy with millions of dollars in economic development in west Michigan. Opponents say a casino will be a drain on the local economy.

Many TV executives here have a similar disdain for meters, which is why diary returns are still the source for television viewership information in the hyphenated Grand Rapids-Kalamazoo-Battle Creek market. Although it is the 38th-largest market in the nation, reaching 732,600 TV households, it is one of only two top-50 markets not metered by Nielsen Media Research.

"I suspect it's as simple as no one believes

### NIelsen MONITOR-PLUS AD SPENDING BY MEDIA / GRAND RAPIDS

	Jan.-Dec. 2003	Jan.-Dec. 2004
Spot TV	\$116,930,473	\$116,414,747
Local Newspaper	\$73,177,440	\$73,665,950
Outdoor	N/A*	\$25,243,077
<b>Total</b>	<b>\$190,107,913</b>	<b>\$215,323,774</b>

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

# market profile

*Show and My Wife and Kids.*

Over at WWMT, gm Long, who arrived in February 2004 from Freedom's CBS affiliate WRGB-TV in Albany, N.Y., says his station is pacing ahead of the market. While the market has been down to flat over the past six to nine months, he says, WWMT has been "very stable," ranking a solid No. 2 in most news time periods, No. 1 in prime-time programming with the CBS network and No. 1 sign-on to sign-off. On July 1, WWMT will welcome Jeff McAtee as its new early- and late-news male anchor at 5:30, 6 and 11 p.m. McAtee comes to the market from Northwest Cable News, Belo Corp.'s 24-hour cable channel in Seattle.

Rounding out WWMT's strong programming lineup are syndication stalwarts *The Oprah Winfrey Show* and *Dr. Phil* and game shows *Jeopardy!* and *Wheel of Fortune*.

The Grand Rapids DMA is unusual because it has two competing, separately owned ABC affiliates. In the past, WOTV,

licensed in Battle Creek, had been seen as the ABC affiliate serving the southern end of the market. Gannett Co.'s ABC affiliate WZZM-TV, the market's original ABC affiliate, continues to focus on the northern and middle portions of the DMA.

WZZM has been forging ahead with projects to meet the needs of its audience in the 21st century. Among them, last December WZZM became the first station in the state to launch a full-service, 24-hour weather channel, says Janet Mason, WZZM president and general manager. Called "13 On Target Weather Network," the channel is available on Comcast's digital tier locally.

In addition, WZZM was the first TV station in the market to offer podcasting, which it launched in early June with the Pistons' playoff games, Mason says. Users of portable devices such as Apple's iPods can now download free audio files featuring postgame interviews, locker room interviews and game high-

lights from WZZM's sports director. "This is audio on demand," says Mason.

People can also sign up to receive personalized WZZM weather forecasts via cell phone, PDA, e-mail or a desktop icon.

The market's local Fox affiliate, Tribune Broadcasting's WXMI-TV, has seen recent growth under Patricia (Patty) Hamilton, who took over as vp/gm in December 2003. She has upped WXMI's local-news presence, expanding its 6-year-old late news to a full hour in March 2004. This fall, WXMI plans to add Tyra Banks' new talk show and *Sex and the City* in syndication, says Hamilton, adding that her station continues to be the pre-season home of the National Football League's Detroit Lions.

In local cable, Comcast and Charter Communications are the two main service providers in the DMA. Comcast's ad sales arm, Comcast Spotlight, serves as the local interconnect. Charter and Millennium Cable are partners in the interconnect (although Millennium's system is in Lansing, Mich., a different market). Spotlight serves 430,000 of the approximately 443,000 cable homes in the market. The interconnect has 31 insertable networks; Comcast has about 40 insertable networks across its own local systems.

Cable penetration in the market is 59 percent, below the national average of 65 percent, according to Scarborough Research.

The 66th-ranked Grand Rapids radio market reflects this Midwestern city's conservative bent. "It's a more traditional kind of market," says Phil Catlett, vp/general manager of Regent Broadcasting of Grand Rapids, a division of Covington, Ky.-based Regent Communications.

For instance, one of the market's most popular stations doesn't even show up in the Arbitron books because it is a not-for-profit station, Grand Rapids Religious station WCSG-FM at 91.3, owned by Cornerstone University. Two other Religious stations, Lanser Broadcasting's Christian Contemporary WJQK-FM and Kuiper Stations' Christian Contemporary WFUR-FM, compete commercially in the market.

Perennial market leader WBCT-FM, Clear Channel Communications' Country outlet, has a seeming stronghold on the No. 1 position. The station is No. 1 overall in ratings, where it earned a 12.9 share in the Winter book (listeners 12-plus), and in revenue, where it earned \$8.5 million in 2004, according to BIA Financial Network estimates. CC also owns the second-highest-rated station overall (12-plus), Contemporary

## NIELSEN RATINGS / GRAND RAPIDS-KALAMAZOO-BATTLE CREEK, MICH. EVENING- AND LATE-NEWS DAYPARTS, WEEKDAYS

### Evening News

Time	Network	Station	Rating	Share
5-5:30 p.m.	NBC	WOOD	7	21
	CBS	WWMT	5	16
	ABC	WOTV	1	2
5:30-6 p.m.	NBC	WOOD	7	21
	CBS	WWMT	5	15
	ABC	WZZM	3	10
6-6:30 p.m.	ABC	WOTV	1	2
	NBC	WOOD	10	24
	CBS	WWMT	7	16
10-10:30 p.m.	ABC	WZZM	6	15
	ABC	WOTV	1	2
	Fox	WXMI	6	11
11-11:30 p.m.	NBC	WOOD	8	25
	CBS	WWMT	5	14
	ABC	WZZM	4	12
	ABC	WOTV	1	3

All data estimated by Nielsen from diary returns of evening and late local news only. Source: Nielsen Media Research, May 2005

## ARBITRON RADIO OWNERSHIP

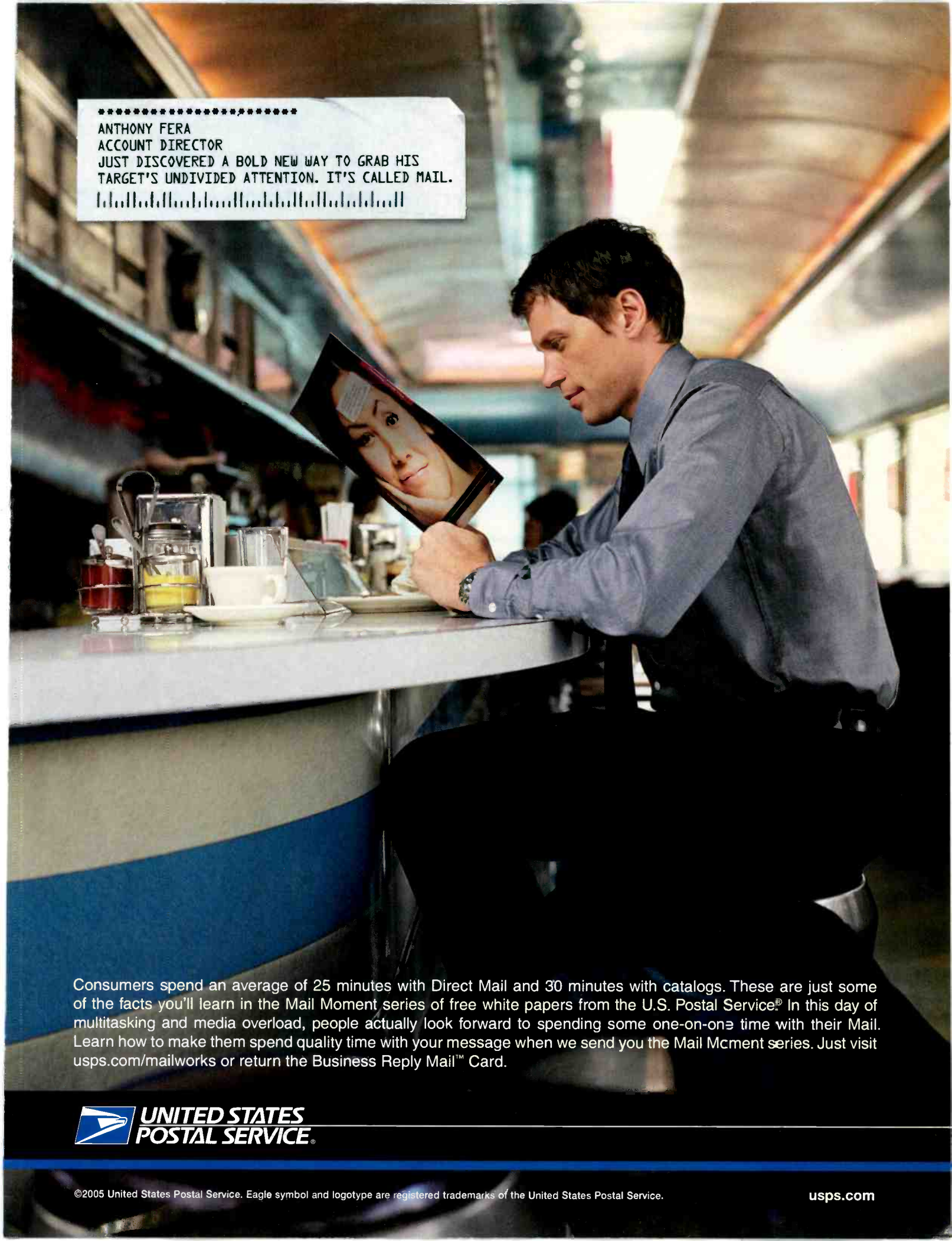
Owner	Stations	Avg. Qtr.-Hour Share	Revenue (in millions)	Share of Total
Clear Channel Communications	2 AM, 5 FM	38.5	\$23.0	47.9%
Citadel Broadcasting	1 AM, 3 FM	12.4	\$10.2	21.1%
Regent Communications	1 AM, 4 FM	17.6	\$9.5	19.8%
Lanser Broadcasting	1 FM	3.4	\$2.5	5.2%
WJNZ Radio LLC	1 AM	2.9	\$0.5	1.1%
Kuiper Stations	1 FM	1.2	\$0.5	1.1%

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



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ANTHONY FERA  
ACCOUNT DIRECTOR  
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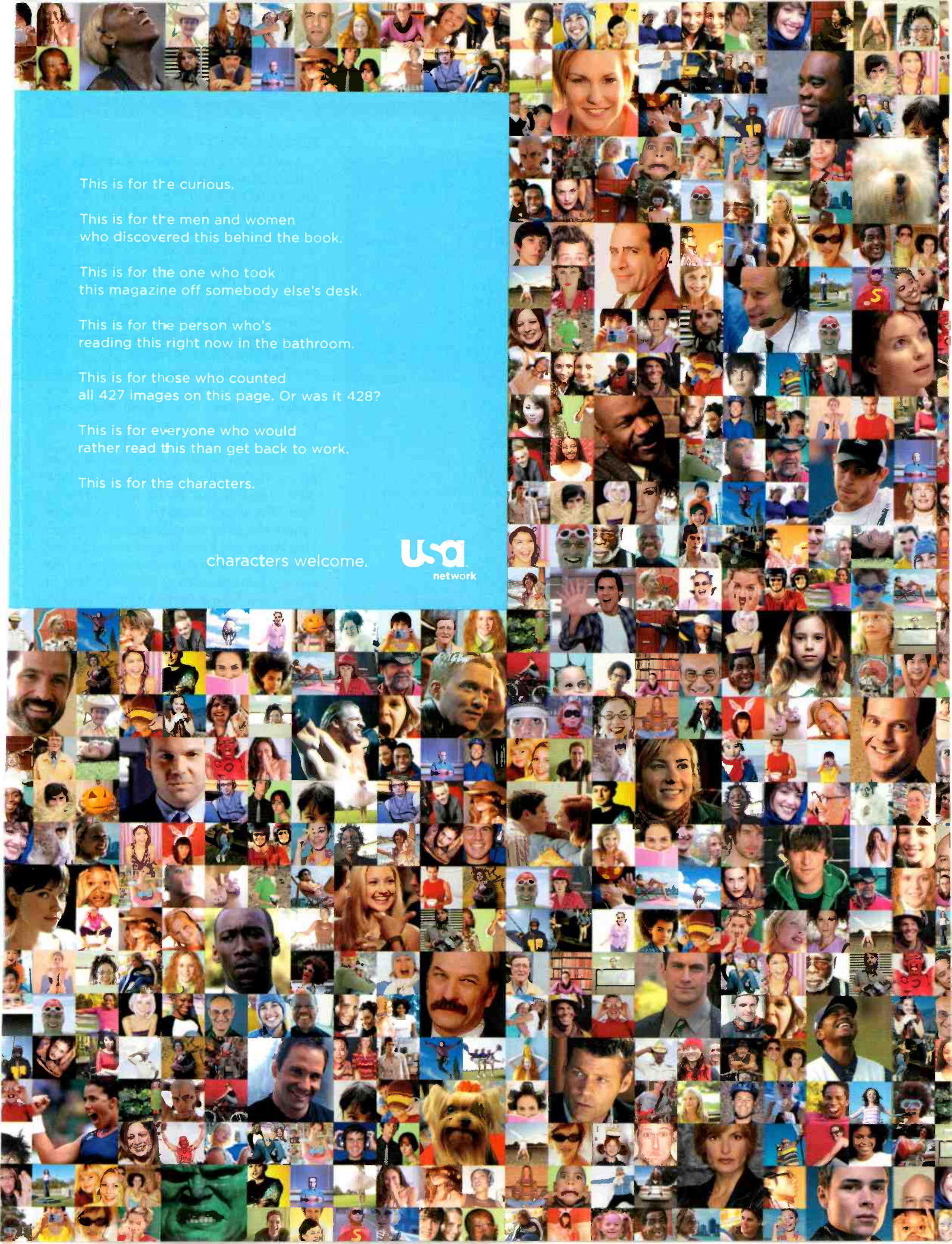
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reading this right now in the bathroom.

This is for those who counted  
all 427 images on this page. Or was it 428?

This is for everyone who would  
rather read this than get back to work.

This is for the characters.

characters welcome.





# market profile

## SCARBOROUGH PROFILE

### Comparison of Grand Rapids

TO THE TOP 50 MARKET AVERAGE

	Top 50 Market Average %	Grand Rapids Composition %	Grand Rapids Index
<b>DEMOGRAPHICS</b>			
Age 18-34	31	32	105
Age 35-54	40	39	99
Age 55+	30	29	97
HHI \$75,000+	32	21	64
College Graduate	14	12	85
Any Postgraduate Work	12	8	70
Professional/Managerial	26	21	79
African American	13	7	52
Hispanic	14	4	30
<b>MEDIA USAGE-AVERAGE AUDIENCES*</b>			
Read Any Daily Newspaper	52	53	101
Read Any Sunday Newspaper	60	67	110
Total Radio Morning Drive M-F	21	19	89
Total Radio Afternoon Drive M-F	18	16	91
Total TV Early News M-F	29	26	90
Total TV Prime Time M-Sun	39	35	92
Total Cable Prime Time M-Sun	15	14	93
<b>MEDIA USAGE-OTHER</b>			
Accessed Internet Past 30 Days	61	61	100
<b>HOME TECHNOLOGY</b>			
Owns a Personal Computer	68	69	102
Purchase Using Internet Past 12 Months	43	41	95
HH Connected to Cable	65	59	91
HH Connected to Satellite/Microwave Dish	21	24	116
HH Uses Broadband Internet Connection	26	17	66

\*Average issue readers for newspapers; avg. quarter-hour listeners within a specific daypart for radio; avg. half-hour viewers within a specific daypart for TV and cable. Source: 2004 Scarborough Research Top 50 Market Report (Aug. 2003-Sept. 2004)

## NEWSPAPERS: THE ABCs

	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
<b>Kent County: 220,622 Households</b>				
<i>The Grand Rapids Press</i>	94,940	124,418	43.0%	56.4%
<b>Kalamazoo County: 96,235 Households</b>				
<i>Kalamazoo Gazette</i>	40,889	50,582	42.5%	52.6%
<b>Ottawa County: 86,901 Households</b>				
<i>The Grand Rapids Press</i>	19,719	27,544	22.7%	31.7%
<i>Grand Haven Tribune</i>	9,765		11.5%	
<i>The Holland Sentinel</i>	9,492	10,119	10.9%	11.6%
<i>The Muskegon Chronicle</i>	3,783	4,690	4.4%	5.4%
<b>Muskegon County: 64,801 Households</b>				
<i>The Muskegon Chronicle</i>	36,632	39,451	56.5%	60.9%
<b>Calhoun County: 54,722 Households</b>				
<i>Battle Creek Enquirer</i>	21,284	28,207	39.0%	51.6%

Data is based on audited numbers published in the Audit Bureau of Circulations' Spring 2005 County Penetration Report.

Hit Radio WSNX-FM.

Last October, in a major market shake-up, Citadel Broadcasting relocated its Rock station WLKQ-FM to 107.3 from 94.5, the frequency formerly held by its Oldies station WODJ-FM, then immediately launched a new Country station WTNR-FM on the vacant 94.5 frequency. That left the market without an Oldies format, though only momentarily, as Regent two days later switched its Classical station WFGR-FM to Oldies. Regent's move left the market without a full-time Classical station.

"As we analyzed the market, we recognized that this is a huge Oldies market," says Catlett. "It proved to be a good opportunity for us. I would say our monthly revenue has doubled [since the format switch]."

Regent also launched a new wake-up show on its Modern Rock WGRD-FM in June 2004, *The Free Beer & Hot Wings Morning Show*. The show is hosted by three Michigan natives who go by the radio names Free Beer, Hot Wings and Zane. Regent currently syndicates the show to four other stations in the country but expects to go national with it in about a year for stations looking for a replacement for Howard Stern, says Catlett.

In other local-radio happenings, Birch Broadcasting, which owns two AM stations in the market, re-upped Major League Baseball's Detroit Tigers broadcasts on its WMFN-AM 640 in May about two weeks after the station had dropped the team's radio play-by-play when it switched formats to Urban AC from Sports/Talk.

Advance Publications' Booth Newspapers controls the lion's share of the local newspaper business. The company owns the region's largest daily, *The Grand Rapids Press*, as well as seven other dailies in Michigan, including *The Muskegon Chronicle* and the *Kalamazoo Gazette* in this market.

The *Grand Rapids Press* had a daily circulation as of March 31 of 139,100, flat compared to the same period ended March 31, 2004. The paper's Sunday circ of 184,848 reflects a 1.2 percent slide from the same year-ago period. Executives at the *Press* did not return phone calls.

The local outdoor market is also somewhat splintered, with essentially one main player for each of the major cities. Viacom provides 30-sheets in Grand Rapids only, but offers bulletins throughout the DMA; Adams Outdoor Advertising's products are concentrated in Battle Creek and Kalamazoo; Lamar Advertising primarily serves the Muskegon area.



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**WHICH SPORTS MAGAZINE  
REACHES THE MOST**

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**18-34**

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**YEAR-OLD MEN?**

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Source: MRI Spring, 2005

**HINT: IT WON A NATIONAL MAGAZINE AWARD THIS YEAR**

## LETTERS

### Looking Better Than You Think

When Stephanie D. Smith called me for an interview in connection with my role as group publisher of AMI's *Looking Good Now* ["Looking Different," Magazines department, June 13, 2005 issue], I was happy to discuss all the changes we've put into place to help grow this magazine with both the consumers and advertisers. What was published, however, presented neither a fair nor accurate picture.

First, we did not lower the rate base due to lackluster sales at the newsstand. We did it because Wal-Mart didn't provide the number of check-out pockets originally agreed upon. This, coupled with Kroger's strong request that AMI distribute *Looking Good Now* in their stores as well, forced DSI (our distribution company) to restructure our distribution plan. A national plan versus a Wal-Mart exclusive takes time to secure, hence the short-term rate base adjustment to 150,000. There was no mention in Ms. Smith's article that we provided launch advertisers a circulation adjustment. And I don't think "lackluster newsstand" is the proper choice of words for a magazine whose premiere issue sold 200,000 copies.

Regarding the diet supplement advertising in *Looking Good Now*, these advertisers distribute product in Wal-Mart, as well as a wide variety of mass outlets, including chain drugstores. They are not direct response ads. My statement was that dieting is hard work and that over 70 percent of our readers polled use supplements. Providing this information to our readers in the form of advertising is a service that we provide so

that our readers can make informed decisions with regard to their weight-loss approach. It would have been nice if the story had also reported that we carry many advertisers from the packaged-goods and beauty categories as well, including Kraft, Unilever, Chattem Labs, Kellogg's, Quaker, ET Brown, Elizabeth Arden and Biersdorf, to name a few.

*Looking Good Now* is a young magazine, with its fourth issue on sale now. The magazine is enjoying strong sell-through and more and more retailers are requesting it. Due to these strong indications, we are increasing the frequency from six times a year to 10 times.

AMI has created a magazine unlike any other in terms of appealing to a target audience of women not interested in the current array of health and fitness magazines. As we would with any other new magazine, we are making adjustments and fine-tuning our business plan, but *Mediaweek's* article presented a grossly distorted picture of the situation by ignoring the statistics cited above.

Thank you.

David Jackson  
Group Publisher  
American Media, Inc.  
New York

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## EDITOR'S NOTE

### Summertime, and the Publishin's Easy...

It happens every year, right before the July Fourth weekend: *Mediaweek* goes into summer mode, publishing every other week. Starting with this issue, our summer schedule means we'll only put out issues July 11, July 25, Aug. 8, Aug. 22 and Sept. 5. Now in the past, it frustrated the staff to no end having to watch big news stories break as we sat on the sidelines. That's no longer a problem, for us or for you. Keep an eye on our Web site, [mediaweek.com](http://mediaweek.com), as well as your e-mail inbox, for the latest breaking news in the media world. Meanwhile, all of us here at *Mediaweek* wish you a happy and restful summer. —Michael Bürgi



---

**WHICH SPORTS WEBSITE**

---

**REACHES THE**

---

**YOUNGEST,**

---

**MOST AFFLUENT**

---

**& MOST EDUCATED MEN?**

---

Source: Nielsen NetRatings @Plan, Summer 2005

**HINT: IT WON THE 2005 Eppy AWARD FOR THE BEST INTERNET SPORTS SERVICE**

\*Category: Over one million unique visitors per month



**TV SPORTS**  
**JOHN CONSOLI**

# Where's the Next Madden?

## NBC missed a chance to find fresh blood in sports commentary

**WHEN NBC SPORTS CHAIRMAN** Dick Ebersol announced he had hired veteran analyst John Madden for the network's new *Sunday Night Football* telecasts beginning in 2006, he described him as an American sports icon. And he certainly is. There is no question that, over the past 25 years, Madden has developed a reputation as a preeminent football analyst, and perhaps NBC needed to create some buzz surrounding professional football's return to the network.

But some industry observers, including myself, are wondering whether NBC should have gone in another direction, perhaps putting together an entirely new, homegrown broadcast team that over the six years of its new TV deal would give the network's games a distinctive flair of their own.

Like most TV sports broadcasters, Madden—who will be 70 when he starts covering the gridiron for NBC's telecasts and 76 when his contract expires—has floated around several networks, beginning his career at CBS, moving to Fox, then moving to ABC, where he is currently the *Monday Night Football* analyst. NBC is shelling out a boatload of money for his services, reportedly \$4 million per year, or \$24 million for the duration of his contract, although that is less than he is making at ABC.

Good announcers and analysts can enhance a sports telecast, but tracking ratings historically proves that viewers are not tuning in because of who's doing the analyzing. Prime example: this year's NBA Championship Finals on ABC. A premiere play-by-play man in Al Michaels and a solid analyst, legendary coach Hubie Brown, have been handling those duties. But the ratings for a solid matchup between the Detroit Pistons and the San Antonio Spurs, which went all the way to Game 7, were down by 30 percent over last year, primarily because of the teams, neither of which was the Los Angeles Lakers, who lost in last year's finals to the Pistons.

Another example involves Madden himself. ABC made a big point when it hired him a few years back to be the analyst on *MNF* that he would draw in more viewers, thanks to his on-air popularity as well as hot sales for his EA Sports videogame, *John Madden NFL*, which has sold 43 million copies since 1989. But as we all know, *MNF* ratings during Madden's tenure are lower today than when he joined the broadcast team.

"Dick [Ebersol] wants to make sure that if NBC happens to lose money on this [TV rights] deal, it will not be because he didn't put the best broadcast team together," argued one rival sports network executive.

But perhaps Ebersol should have taken a look at how Fox Sports made a hiring decision in 1994 that almost instantly began reaping benefits and has continued to do so ever since. When Fox first acquired NFL TV rights, it brought in Madden, who was in the prime of his career, as its No. 1 telecast team analyst. But Fox also hired a 25-year-old play-by-play announcer, Joe Buck, to handle those chores on another of its six NFL telecast teams. He was the youngest person to ever call regular-season NFL games on network TV. Two years later, Buck became the youngest announcer to call a World Series since Vin Scully did it at 25 in 1953. And since calling his first World Series in 1996, Buck has handled numerous postseason baseball series on Fox and called his first Super Bowl last February, at age 36. Not only was Buck basically homegrown by the network, but he can be the broadcast face of Fox Sports for decades to come if the network continues to re-up him.

Granted, Buck does play-by-play, not analysis, but there are so many new faces out there to choose from—former players or ex-coaches who could be brought in and groomed under fire, much like Madden was, or even like former players turned analysts, Phil Simms and Troy Aikman, to name a few. Again, if the game matchups are good, the fans are not going to tune out because they sense the analyst is perfecting his skill.

But it seems like hiring sports broadcasters is sometimes like hiring Major League Baseball managers. They go with the big-name safe hire, rather than the unknown upstart.

Take the Kansas City Royals, for example. When veteran manager Tony Pena was fired last month after the team got off to a poor start, the team's management interviewed a bunch of "name" managers rather than someone new. Art Howe, who had previously managed four teams, and Gene Lamont, who managed two teams—and both of whom had lifetime losing records—were interviewed before the job was given to Buddy Bell, another two-time manager with a losing record. If Bell doesn't work out, I guess, at least the Royals general manager who hired him can say it wasn't because of a lack of experience.

John Madden is fun to listen to, and those tuning in will enjoy his schtick. He does have a wealth of institutional football knowledge. But I just wonder if it might have been a better move on NBC's part to hire the next John Madden, instead of John Madden himself. ■

**Mediaweek senior editor John Consoli covers the broadcast networks and TV sports.**



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**WHICH COLLEGE SPORTS MAGAZINE**

---

**REACHES THE MOST**

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**18-24**

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**YEAR OLDS?**

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Source: MRI Spring, 2005

**HINT: IT HAS A NATIONAL DISTRIBUTION ACROSS MORE THAN 125 CAMPUSES**

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## OPINION

JANE LAUTERBACK

# Are You Targeting the C-Suite With Tech?

B-to-b marketers need to better use technology to reach executives

**IF YOU'RE A B-TO-B MARKETER**, I'd wager your answer to the headline above is "no." Yet think about all the ways technology has affected nearly everyone today short of the intermittent backwoodsman or dedicated cave dweller.

In my own home, I sit in my favorite chair after dinner and check my laptop for e-mails from the office while I rewrite a presentation, my cell phone perched on the armrest and at the ready as I listen through earplugs to favorite tunes on my iPod. At the same time, my youngest daughter watches a rerun of *Full House* while she text messages her 11-year-old girlfriend about their homework assignment.

I would guess I'm not the only person in America who is juggling multiple technologies most of the time. We have only to look at the old black-and-white programs on TV Land to see a reflection of how things used to be. Kids had to finish their homework first before they got to watch their favorite TV show, read a comic book or practice their foul shots through the hoop on the garage. Mom did the dinner dishes (by hand), and Dad sat in his favorite chair reading the newspaper. If those days ever existed before, they will never return again. We are immersed in the digital age.

Our lives are hardwired with iPods, DVRs, TiVos, Blackberries, digital cameras, cell phones with digital cameras, cell phones equipped with Bluetooth technology...the list keeps growing every day. Just getting through a workday with some of this gear requires a utility belt.

Let's face it, it takes cash to hook into a lot of the new technologies, as well as business and communications savvy—just the kind of people b-to-b marketers want to reach. But the irony is that b-to-b marketers, for the most part, are ignoring the chance to make a connection with the "C"s (CEO, COO, CMO, CFO) in this interactive way.

A recent issue of *B-to-B Magazine* said that "b-to-b advertisers are beginning on a very limited basis to try wireless advertising..." Why on a very limited basis? Perhaps they feel overwhelmed by the wealth of technological choices before them and are afraid to make a wrong choice. Consumer marketers, however, aren't thinking this way. They're way ahead of the b-to-b bunch. McDonald's, for instance, has plans in place to deploy "contactless" payments in North America by the end of the year. Customers can charge the cost of their order to their credit cards by swiping their cell phones near a point of sale terminal.

The process of using technology as one of the channels that reaches Cs begins with staying up to speed on what's happening out there, so decisions about what venues to use should be made wisely. Some C-levels and E-levels are using more than cell phones. Their arsenal today includes Blackberries, Treos, Sidekicks and Palms.

Of course, any new technology must resonate with the

brand's image and marketing goals. The days of buying a print page and a 30-second spot are long gone. Marketing to the C-suite in real time might encompass sponsoring an art exhibit, a sports stadium, a trade show, a strategically placed outdoor billboard plus investing in a partnership with a cell phone provider—all for the cost of a :30, I might add.

Cell phones are an obvious good choice for reaching the C-suite. Even technophobic CEOs need a cell phone. And wireless devices have been described as the most powerful direct marketing tools today. What better way than wireless to have one-on-one access to each individual in a target audience, as well as knowledge of who they are and where they are when they're viewing your message? In Tokyo, where many streets are laid out in designs of unbridled abandon and buildings are numbered not by numerical order but by *when they were built*, a visitor could really use a good map. A savvy cell phone provider thought so too, because now it's possible to punch up a map of your immediate location. To natives as well as stressed-out international travelers, it's a godsend to be able to get around town with a lot less hassle. Imagine the goodwill this simple map generates for the brand that sponsors it. If there is no sponsorship, it's a missed opportunity.

Verizon Communications and Vodafone have formed a joint venture and are creating "mobisodes," episodes of popular TV shows now available on mobile phones. At this time, the programming is targeted to a young audience, but if the demand expands for programs like *60 Minutes*, or channels like Discovery, Court TV, the History Channel or CNBC, Cs may want to subscribe so they can watch a program in their precious free time.

Restaurants that want to reach diners with a sophisticated palate might consider personalizing their promotional discounts. A coupon could appear on the cell phone screen announcing that the customer (addressed by name, of course) is entitled to a complimentary bottle of fine wine and 20 percent off the next bill if they dine at that restaurant within the next five days. The screen may also show the menu, reviews of the restaurant, directions to get there and a number they can be switched to for reservations.

The list of possibilities is endless. Of course, not all of them will work for every brand or will be in sync with the time constraints and discriminating lifestyles of the C-suite. But one thing is certain: The b-to-b marketer who isn't considering how they might employ all the new technology today risks being left out in the cold tomorrow. And why any marketer would take that risk is beyond me. ■

**Jane Lauterback is executive vp, director of marketing for Doremus in New York.**



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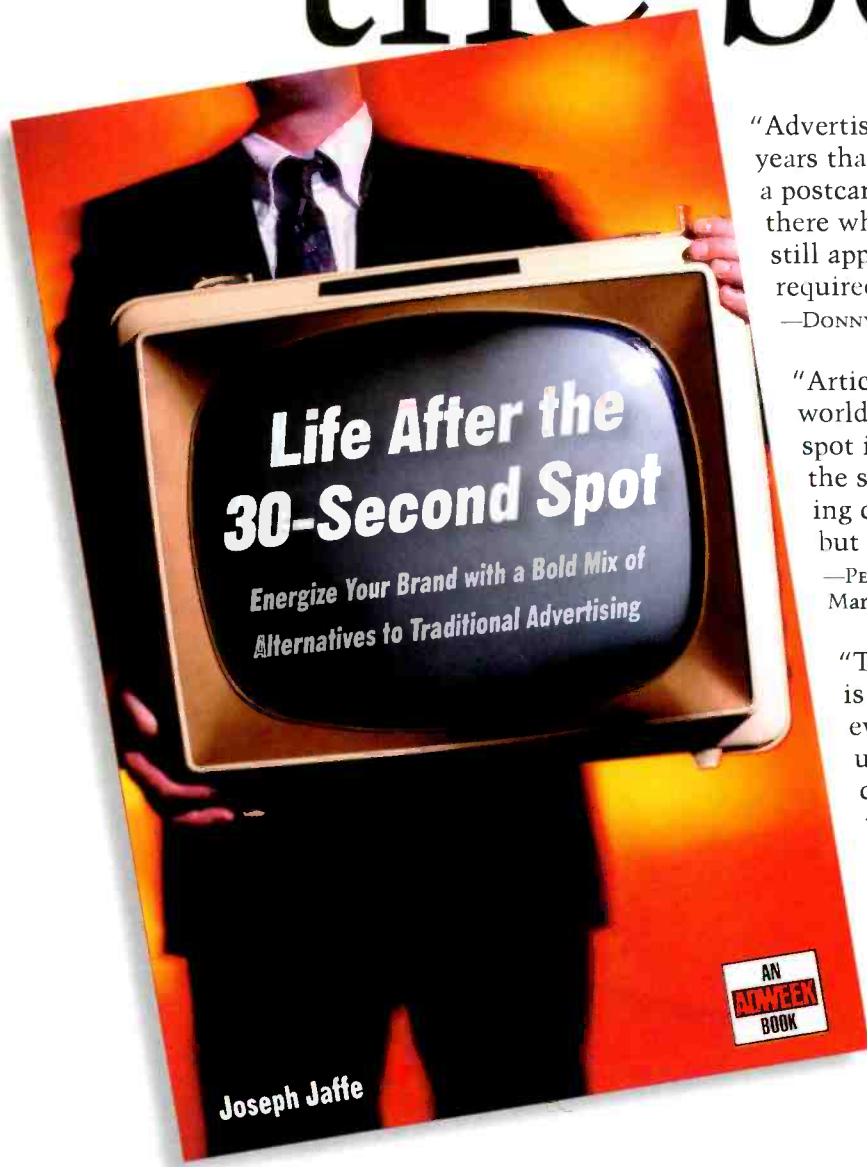
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# THE LAVENDER

MARKETING TO THE LESBIAN, GAY, BISEXUAL AND TRANSGENDER COMMUNITIES



## FOR SAVVY MARKETERS, THERE'S GOLD AT THE END OF LAVENDER RAINBOW

BY MICHAEL WILKE

Lavender is the new color of money for corporations seeking lesbian and gay consumers.

Over 36 percent of Fortune 100 companies have now reached out to the LGBT (lesbian, gay, bisexual and transgender) market, spending \$214 million on advertising in print and online gay media in 2004. Recent arrivals include Pepsi-Cola, Hertz, Kraft Foods, Eastman Kodak, Bayer, Wrigley, Delta Air Lines, Casio, Panasonic and 1-800-FLOWERS.

Alcohol, fashion, media and travel are established major ad categories, but male grooming products are hot. Newcomers L'Oreal and S.C. Johnson join The Gillette Co., a number of Procter & Gamble brands, BDF Beiersdorf's Nivea, Colgate-Palmolive Co., and The Estee Lauder Companies' Lab Series for Men.

Automotive is also driving into gay media, with the arrival of Land Rover, Volvo and Jaguar from Ford Motor Co., up against General Motors' Saturn and Cadillac, DaimlerChrysler's Jeep. Mitsubishi

Motors, Volkswagen and Toyota's Scion are all new players with a decade long presence from Subaru and Saab. Bridgestone/Firestone has been rolling since 2001, and since 2003 Cendant's Avis Rent A Car has worked gay car renters, though The Hertz Corp. is now trying to get a parking spot.

Financial services are also spending big, with a classic credit card battle between Visa International and MasterCard, while JP Morgan Chase, Merrill Lynch & Co., Aetna, Prudential Financial, and others chasing 10 years of investment by American Express Co.

Such strong categories have helped gay media outperform general media last year, with online spending at Gay.com and PlanetOut.com surging 41.3 percent at publicly held PlanetOut to \$6.54 million, compared to 33 percent for online overall, according to the Internet Advertising Bureau. Gay print advertising reached \$207 million for the year, an increase of 28.4 percent over 2003, according to the decade-old Gay Market Press Report, now produced annually by Rivendell Media and Prime Access Inc. Like the general market, most of the growth was experienced less by national publications than regional and local ones.

Since the gay marketing boom began in the early 1990s, research on the market has been in short supply, and what's available is often criticized. No empirical data exists on the size of the gay population, though aggregation of research suggests between 6% and 7% of the population — higher in some major cities.

Subaru, IBM Corp. and Ford Motor have conducted their own proprietary research to better understand the market. Harris Interactive, in partnership with gay marketing agency Witeck-Combs Communications, Washington DC, engages in ongoing polling of the gay marketplace, and gay marketing firm OpusComm conducts an annual survey, in cooperation with Syracuse University.

The gay market has been sold for over a decade as earning higher incomes and education than the general population. University of Massachusetts professor Lee Badgett, disputes this notion; she reported in 1998 that gay male



Absolut led the way to LGBT media.

earnings were actually 4 to 27 percent less than heterosexual men. However, when looking at households, two male earners will likely exceed a male-female household.

The U.S. Census in 2000 for the first time asked about unmarried, same-sex partners in households and generated the best data yet. About 1.2 million individuals reported partnerships in 99 percent of counties nationally, though market experts say such figures may be underreported by 16-19 percent due to sensitivity issues of respondents. Even while the gay market is often referred to as DINKs (Double Income, No Kids), the census found that 1-in-5 male couples have children, and 1-in-3 female couples do.

Although gay men remain much sought after, gay women remain poorly understood and less targeted. Ironically, classic gay male stereotypes work in favor of advertising from fashion, theater, film, home décor, and luxury items. Lesbian stereotypes focus on what women allegedly don't like, such as fashion, home furnishing/décor, and makeup, important categories of advertisers to women. (Bisexuals and transgender people remain even less understood.)

Until recently, advertisers were satisfied with merely inserting general ads into gay media, often with heterosexual imagery. But as corporations have become more comfortable with the gay market, and as the bar for entry gets higher with increasingly crowded categories, advertisers are more inclined to initiate campaigns with customized creative.

Miller Lite and Bud Light were among the first

*continued on page 15*





## CORPORATE AMERICA'S MARKETERS EMBRACING LGBT NICHE

BY STEVE FRIESS

Some time in the mid-1990s, the folks at Subaru noticed an unusual trend developing in Northampton, Mass. In this enclave well-known for its large lesbian population, the company was selling a startlingly large number of their Legacy Wagons to women.

A little market research revealed that it wasn't a fluke. For reasons nobody's still quite sure, lesbians there took a shine to Subaru and, in the process, created a word-of-mouth buzz that was propelling sales.

"It was like they were saying, 'We discovered this great car and we're only going to share it with the people we like,'" said John Nash, owner of the Moon City Productions ad firm, who directs Subaru's outreach to the gay and lesbian market. "Management had been starting to look into niche marketing and then said, 'Why invent a niche to speak to when one already exists?'"

With that, Subaru became the first car company—and one of the earliest major brands in general—to discover the immense appeal of marketing to lesbian, gay, bisexual and transgender (LGBT) consumers.

"When you are a member of a disenfranchised group in society, when you feel ignored and discriminated against, marketing there is very effective because they are being spoken to directly," Nash said.

These days, Corporate America's marketers have embraced the niche. An estimated \$207 million was spent in the LGBT media last year, up 28.4 percent over 2003, according to a study by the ad firm Prime Access Inc. and the media placement firm Rivendell Media Company Inc. That included more than 150 Fortune 500 companies, up from 72 in 2001, with spirits, travel, automotive and financial services among the most active categories.

Still, as Subaru learned from the example of its key forerunners in this arena—Absolut, American Airlines and American Express—the LGBT consumer won't spend with just anyone who advertises. If the entire effort involves recycling ads that ran in mainstream publications, the LGBT audience is likely to be unimpressed, some experts say.

A multipronged approach that involves print and Internet ads—preferably with gay-specific creative—

as well as sponsorships at gay pride events and of major LGBT causes often seals the deal, said Bob Witeck, whose Witeck-Combs Communications markets American Airlines. Having corporate non-discrimination policies that cover sexual orientation and offering health benefits to employees' same-sex partners ought to be a part of that effort, he insisted.

"To seem credible, companies have to show their interest is real," Witeck said. "The successful ones get that quickly."

Certainly, Absolut did. The pioneering Swedish-based vodka maker burst into the American market by taking ads in *The Advocate*, the oldest gay national magazine in 1980. Today, the company spends as much as \$20 million a year, up to 15 percent of its marketing budget, on the niche, and has been rewarded by having gay bars among their top five customers in most major urban areas, director of brand manager Rick Tapia said.

"It's all part of what we call a fully integrated marketing program," said Tapia, who said the company is now examining whether the nascent LGBT-specific cable channel Logo will be an effective fit. "It's about becoming a part of the community."

Just who this community is remains a difficult question but answers are starting to emerge: The broadest demographic analysis ever available was the 2000 Census, which found that same-sex couples live in 99 percent of the nation's counties. That was eye-opening proof that, as gay activists had chanted for years, they really are everywhere.

Sociologists say the notion that LGBT consumers are wealthier than other market segments is a myth, but the owners of the three largest publications in the market, *The Advocate*, *Out* and *Out Traveler*, say it's at least true for their readership. The company, LPI Media, says their average reader is a 40-year-old man with a college degree and an average household income of \$105,300. What's more, 85.6 percent say they're somewhat or very likely to buy a product advertised in the magazines.

"I'm not representing the gay market, I'm representing our readers, and our readers are professional, fiercely brand-loyal, travel like crazy and have high household incomes," said Joe Landry, LPI vice president and publisher of the three magazines.

*The Advocate* has long been the earliest dabbling spot for big brands taking interest in the LGBT market. One move that opened doors for the magazine was a decision in 1992 to remove classified advertising, much of which was sexually explicit. By the mid-1990s, with a new sales team and an office in New York to push harder, the magazine started loading up on big-name advertisers including Anheuser-Busch.

While Landry and others must court older companies, new ones like 4-year-old Orbitz jump in with both feet

from the start. The travel Web site, founded by the five largest U.S. airlines and later sold to Cendant, launched a gay-specific "microsite" that gets more than 1 million hits a year, said Jeff Marsh, Orbitz' LGBT market consultant.

Marsh said their research shows "gay travelers are some of the best customers online" because gays arrived in cyberspace in droves early on as a comfortable way of meeting one another. They spend 16 percent more than heterosexuals on travel and 70 percent of their travel dollars via the Internet, Marsh said. Still, Orbitz' LGBT efforts go beyond Internet and print ads. They've already bought time on Logo and sponsor a range of LGBT events such as film festivals and charitable groups. Despite the hot-button nature of gay issues in American culture, few companies reported any significant backlash to overall LGBT marketing efforts.

John Nash, however, recalled a time when a Subaru executive showed him an angry letter from someone who claimed to be a customer but who was turned off by an ad featuring gay tennis icon Martina Navratilova. Nash was apologetic until the executive told him the punchline: The letter writer was actually serving a life sentence in prison for murder. S

MARKETING



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## MEDIA OPTIONS EXPANDING IN LGBT MARKET

BY FRED KUHR

Forty years ago, the term "gay media" didn't exist. Back in the 1950s, underground publishers covertly distributed mimeographed newsletters—mailing them was illegal until 1958—simply to connect with each other.

But as Dylan once sang, "The times they are a-changin'." Or as the theme song to *Queer Eye For The Straight Guy* goes, "All things just keep getting better."

At the dawn of the new millennium, the gay and lesbian community—and its media options—are thriving in print, online, in new broadcast options and outdoor in some cities. Gays and lesbians are seeking media outlets that speak directly to them, according to author and activist Michelangelo Signorile, who hosts an afternoon drive-time show on OutQ.

"Gay media has always been about trying to reach people who are not served by the rest of the media, especially in places where they are unable to live completely out of the closet. For those people, gay media is a lifeline," says Signorile. But even for those who live completely openly gay lives, "They search out gay media. Loyalty, therefore, is very strong."

The oldest existing gay community publication, *The Advocate*, debuted in Los Angeles as a newspaper back in 1967, prior to New York City's 1969 Stonewall Riots, the birth of the gay civil rights movement. Now a glossy biweekly magazine, it is the newsmagazine of record for gays and lesbians.

*Out* magazine, the top community publication with a circulation of 125,000, was born in 1992 as the first gay title without sexually oriented advertising. *The Advocate* later followed suit, and then *Out* was acquired by *Advocate* parent LPI Media Inc. Other titles *Genre* and *Instinct* for men, as well as *Curve* and *Girlfriends* for women, also crowd bookstore shelves.

Weekly, biweekly and monthly local and regional gay newspapers also blanket the

country. The largest player is Window Media LLC, founded in 1997, now with local gay newspapers from New York to Texas. Its largest newspaper, *The Washington Blade*, serves the D.C. metro area. Twelve-year-old gay glossy *Genre*, with 60,000 circulation, was purchased last summer by Window Media.

Most gay and lesbian weeklies across the country rely on New Jersey-based Rivendell Media for national ad placements.

The gay community was quick to jump on the Internet bandwagon, and PlanetOut and Gay.com are the highest-profile web portals, along with Hyperion Interactive Media sites including GayWired.com and LesbianNation.com, and independent Gay Financial Network (GFN.com).

San Francisco-based, publicly owned PlanetOut Inc. serves more than 3.5 million active members worldwide.

The Internet was also the birthplace of gay and lesbian radio, but it is no longer confined to the World Wide Web, it is now beamed from outer space. Sirius Satellite Radio launched OutQ in 2002, now the only 24-hours-a-day, seven-days-a-week radio station targeting gays and lesbians.

"Radio is a natural medium to reach the gay community," says John McMullen, founder of OutQ as well as an on-air personality. "Almost

everyone uses a radio, but so much of radio, especially talk radio, does not speak directly to gay and lesbian audiences."

Sirius Senior Vice President Sales Sam Benrubi says that launching a gay radio station was a "no-brainer." Sirius inked a deal with Subaru last year, OutQ's first major, long-term advertiser. Although Sirius' 60-plus music channels run without commercials, OutQ and the talk stations run limited amounts of advertising.

Despite all the new technology choices, gay listeners have not abandoned traditional broadcast radio. Qtopia Media, a Miami gay marketing firm, says 82% of the gay and lesbian population regularly listens to radio. In major markets, a single station can reach over 200,000 gays and lesbians per week, says Qtopia President David Morganlander.

"Local market radio offers advertisers the ability to select high-density gay metropolitan areas for the focus of a campaign," says Morganlander. "We know that certain radio formats tend to attract a high concentration of gay listeners," with Top 40, Dance/Contemporary Hit Radio, and Modern Rock topping the list.

Another radio option beginning this fall is Twist, from Wilderness Media & Entertainment, a consulting firm that is set to launch the first-ever gay and lesbian media and entertainment portfolio company, according to Wilderness President and Founder Matt Farber. Twist, which Farber describes as "radio with a gay twist," will be a two-hour weekly syndicated music, entertainment, talk and lifestyles program that will be carried by Top 40, Dance, and Hot Adult Contemporary stations across the country. The show will run on Sunday nights and will also be streamed on America OnLine.

Gay media's next frontier is television. Here! TV, a non-commercial pay-per-view service, was established in 2002 and is currently available in more than 30 million households via DirecTV, the DISH Network, and on-demand cable in major markets. Logo, a much-anticipated commercial gay cable network from Viacom and MTV that was founded by Wilderness Media's Farber, is launching this summer. The Q Television Network is available on the RCN satellite service, and Canada's PrideVision, now called OutTV, has been operating since 2001.



OutQ host Michelangelo Signorile.

MEDIA





# THE LAVENDER

MARKETING TO THE LESBIAN, GAY, BISEXUAL, AND TRANSGENDER COMMUNITIES

## Advertisers and Agencies Want More LGBT Research

BY RICHARD TEDESCO

Accurate marketing research on the lesbian, gay, bisexual and transgender population is a moving target, still skewed by social stereotypes and gaps in reliable data gathering.

In the early 1990s, gays and lesbians were perceived as being exclusively urban dwellers with higher incomes than heterosexuals. It was assumed LGBTs had more disposable income—and were disposed to spend it—because these households didn't have children.

The urban myth was largely dispelled by the 2000 national census, which indicated same-sex couples lived in 99 percent of the counties nationwide. It also revealed that annual median income for same-sex households was \$32,000, only \$8,000 higher than heterosexual couples. And it further indicated that one-third of lesbian couples, and 20 percent of male couples, were raising children.

But disinclination to self-identify leaves room for speculation about the gay and lesbian lifestyles. Harris Interactive estimates that 2 percent of self-identified gays and lesbians respond to telephone surveys and 6-7 percent respond to Internet surveys. The U.S. gay and lesbian population is generally estimated to comprise between 6-7 percent of the general population.

"We need to have more surveys that have data on gay and lesbian people," says Lee Badgett, associate professor of economics at the University of Massachusetts and director of the Gay and Lesbian Institute for Strategic Studies. "The real challenge is we're talking about a small group of people. That means you need a really big survey so you can do interesting comparisons."

That just hasn't happened yet, although Badgett sees a progressive improvement in survey methods that are beginning to provide a clearer profile of this unique minority population.

Half of the 8,000 gay and lesbian respondents currently participating in online surveys conducted by OpusComm Group are urbanites. Its research has reinforced the high-income, urbane gay image, estimating one-fifth of gay and lesbian households are at the \$100,000 income level, says Jeff Garber, president of OpusComm Group.

Badgett believes OpusComm ultimately provided an initial wave of marketing research that only told part of the story. "There was a vacuum of good data on gay and lesbian people. That vacuum was filled by surveys that didn't adequately address the demographic because they didn't have any heterosexual people to compare them to."

That deficiency has been addressed in a second wave of market research from Witeck-Combs Communications and Harris Interactive, and Forrester Research.

Washington, D.C.-based Witeck-Combs estimates the buying power of U.S. gays, lesbians and bisexuals at \$610 billion in 2005. In 2004, it ranked Gay Americans' buying power at \$580 billion, trailing African-Americans at \$723 billion and

Hispanic Americans at \$686 billion. Witeck-Combs' research assumes the U.S. adult gay, lesbian and bisexual population to be 14 million to 16 million.

As demographic research evolves, it's become an increasingly attractive market niche. "It's about capitalistic acts between consenting adults," says Bob Witeck, Witeck-Combs CEO. "The gay economy's been discovered because the metrics exist. And there's a *continued on page 16*

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# THE LAVENDER

MARKETING TO THE LESBIAN, GAY, BISEXUAL AND TRANSGENDER COMMUNITIES

## PlanetOut Building Global, Interactive Network

Hardly a day goes by that another wildly positive report about Internet advertising isn't released.

That goes for gay and lesbian Web sites too.

Celebrating its first decade of business, PlanetOut Inc., the Internet holding company co-founded by one time Silicon Valley product manager Mark Elderkin, is racking up record revenue from ad sales on its network of national, international and local Web sites.

And that spells good news for investors who bought into PlanetOut's initial public offering in October 2004, making it the first LGBT (lesbian, gay, bi-sexual and transgender) oriented media company to go public. Note to investors, LGBT is PlanetOut's ticker symbol on the Nasdaq National Market.

The PlanetOut story began in 1994 when Elderkin, now president of PlanetOut, acquired the Gay.com domain with the intent of building an Internet media company focusing on a community whose demographics were starting to become acceptable and highly prized among advertisers.

"We provide advertisers with targeted, one-to-one marketing opportunities aimed at the 18-34 year old consumer," Elderkin says. "We offer the greatest reach, the best value and accountability of any LGBT media source, whether print, broadcast or online." According to Elderkin, PlanetOut's network of global Web sites is a perfect match for those marketers seeking the highly prized single male who likes to socialize, travel and packs a wallet with a fair amount of disposable income in it. Much the same can be said about the lesbian side of the equation as well.

The PlanetOut Network's flagship Web sites, Gay.com and PlanetOut.com, have a base of more than 3.5 million active members and 5 million uniques - compared to a total readership of 3.4 million for all 139 LGBT print publications in the U.S. combined, according to company estimates. Gays and lesbians are overwhelmingly online as witnessed by Gay.com's consistent top five ranking, among all Web sites measured, for average time spent at home online per visitor, according to Nielsen/NetRatings Loyalty Report.

Premium membership services are offered through a global network of online properties: Gay.com, PlanetOut.com, Kleptomaniac.com (an online shopping site), OUT&ABOUT Travel, and localized versions of the Gay.com site, in English, French, German, Italian, Portuguese and Spanish, to 137,500 paid subscribers, who identify themselves as residing in more than 100 countries. These localized sites include an Argentine site (ar.gay.com), an Australian site (au.gay.com), a Brazilian and Portuguese site (br.gay.com), a French site (fr.gay.com), a German site (de.gay.com), a Mexican site (mx.gay.com), a Spanish site (es.gay.com), a British site (uk.gay.com), and a site targeting the U.S. Hispanic audience (latino.gay.com). The company also owns an interest in Gay.it S.p.A, an Italian company, and promotes membership and premium membership subscription services to Italian users through the Gay.it Web site.



PlanetOut president Mark Elderkin.

"We are building a worldwide, interactive network offering advertisers localized, geographic targeting," Elderkin says. The company currently employs over 130 people, with offices in San Francisco, New York, London and Buenos Aires.

While there's little doubt that ad dollars directed toward media catering to LGBT markets are in a growth mode, it's Elderkin's contention that the Internet is quickly becoming the 800-pound gorilla in the market.

"Online spending in the LGBT market is up 60 percent since 2001," he says, citing PlanetOut research. Besides the wealth of information a Web site is able to extract from its users and deliver to advertisers, the technology that allows for "engaging, rich media spots" makes it especially attractive to such advertisers as Jeep, Cadillac and Audi, all of whom are currently using PlanetOut Web sites. According to Elderkin, "the world's largest advertisers now achieve their marketing objectives through interactive programs."

Besides the automotives, PlanetOut Web sites boast programs for a variety of brands from IBM, Intel, The Gillette Company, L'Oreal and The Wrigley (Chewing Gum) Company. It is also a favored site of financial institutions with VISA, American Express, MasterCard, JP Morgan Chase, Citibank and ING reaching out to gay consumers via PlanetOut's global network.

There has been some debate within the ad agency business as to whether a specific message must be tailored to LGBT consumers. Elderkin believes "good creative is most important" and that whatever is directed toward this niche market, "it must be consistent with the advertisers' mainstream message." In fact, it may well be that the medium trumps the message as PlanetOut research indicates 94 percent of gays and lesbians go out of their way to purchase goods and services marketed directly to them in LGBT media.

Elderkin says "educational work is still necessary to help advertisers understand the LGBT market," but admits business has dramatically improved since the early days when he functioned mainly as "an evangelist."

Other members of the management team are: Lowell Selvin, chairman and ceo, Jeff Soukup, executive vice president and cfo and Donna Gibbs, svp, marketing and communications.



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# THE LAVENDER

MARKETING TO THE LESBIAN, GAY, BISEXUAL AND TRANSGENDER COMMUNITIES

## Q Television—America's First 24/7 "Comfortable" Network for Gays and Lesbians

Marketers accept the theory that three similar new items confirms a trend. That said, the latest trend in the television industry is networks targeting the gay, lesbian, bisexual and transgender communities.

There's here!, a premium channel on DirecTV and Comcast's Digital platform, which is also available as subscription video on demand (SVOD) and video on demand (VOD) on a number of cable and satellite systems. Viacom is forging ahead on Logo, in spite of several delays in its launch, which is now slated for June 30. And, the first programmer targeting LGBT viewers, Q Television Network, is now making aggressive moves to distinguish its network for advertisers while also cementing its bond with the community it serves.

As America's first 24/7 network for gays and lesbians, Q Television is currently available as a premium digital channel through RCN in such markets as New York, Boston and San Francisco. Q's tagline "our life, our way" is supported by an openly gay management team as well as original news and entertainment programming and a solid commitment to exclude explicit and adult-rated content.

Says Joe Schramm, president of Schramm Sports & Entertainment, the agency charged with developing trade and consumer marketing for Q Television Network: "Historically, there hasn't been an array of traditional advertising opportunities for marketers interested in reaching out to the gay community. At Q, we're creating a television programming environment where advertisers can feel comfortable about placing their products and marketing messages."

Among its original programs: *Q on the Move*, shot entirely on location, covering events and human interest stories germane to the gay community; *Women on Women*, a talk show focusing on issues of interest to lesbians; *In Focus*, hosted by Scott Withers, takes an in-depth look at topics and personalities vital to the gay community; and *On Q Live!* is a live nightly talk show.

Q is also committed to providing extensive coverage of sports, including Gay Games® VII, an international athletic competition scheduled

for next July in Chicago, and the Gay Rodeo circuit; as well as live coverage of community events like this month's Gay Pride festivities.

In an unprecedented move, Q is airing live coverage of Gay Pride events across the country, culminating in the first-ever live, multiple city Gay Pride broadcast with feeds from New York, San Francisco, Chicago, Atlanta, Houston and Honolulu. Q president and ceo Frank Olsen believes this coverage will give America's gay community a large voice.

"We are both delighted and proud to be the first and only network to

give these events the exposure they deserve," said Olsen. "This live, 24-hour telecast will not only provide some fabulous entertainment, but it will also help in uniting and energizing this country's LGBT communities."

Beginning Saturday, June 25, Q will follow anchors Jack E. Jett and Scott Withers as they get the party started live from San Francisco. Throughout the weekend, Jett and Withers will connect to on-the-scene hosts strategically positioned at Gay Pride hot-spots across the country, giving viewers virtual access to VIP guests, music acts and larger-than-life parade crowds.

"We're planning to deliver the next best thing to physically being at the festivals in these six cities over the course of a single weekend," added Scott Withers, host of *On Q Live!*

In addition to its extensive coverage, Q is also a very visible sponsor and promoter of the festivities. The

Q float, for example, is equipped with both television cameras and large screens, enabling crowds to see themselves on TV live at the event. This also opens the door for advertisers, with Q providing everything from product placement and sampling to co-branding opportunities and supplemental commercial placement on the float's screens.

Says Olsen: "It is a good business opportunity for generating subscribers and prospects. Participating as a sponsor of Gay Pride events allows advertisers and marketers, including Q and its affiliates, with a face-to-face opportunity to directly sell to the targeted consumer, or for generating a targeted (and confidential) prospect list for future sales." §

**"Historically, there hasn't been an array of traditional advertising opportunities for marketers interested in reaching out to the gay community. At Q, we're creating a television programming environment where advertisers can feel comfortable about placing their products and marketing messages."**

**—Joe Schramm,  
president of Schramm  
Sports & Entertainment**





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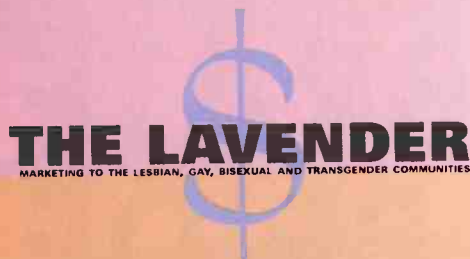


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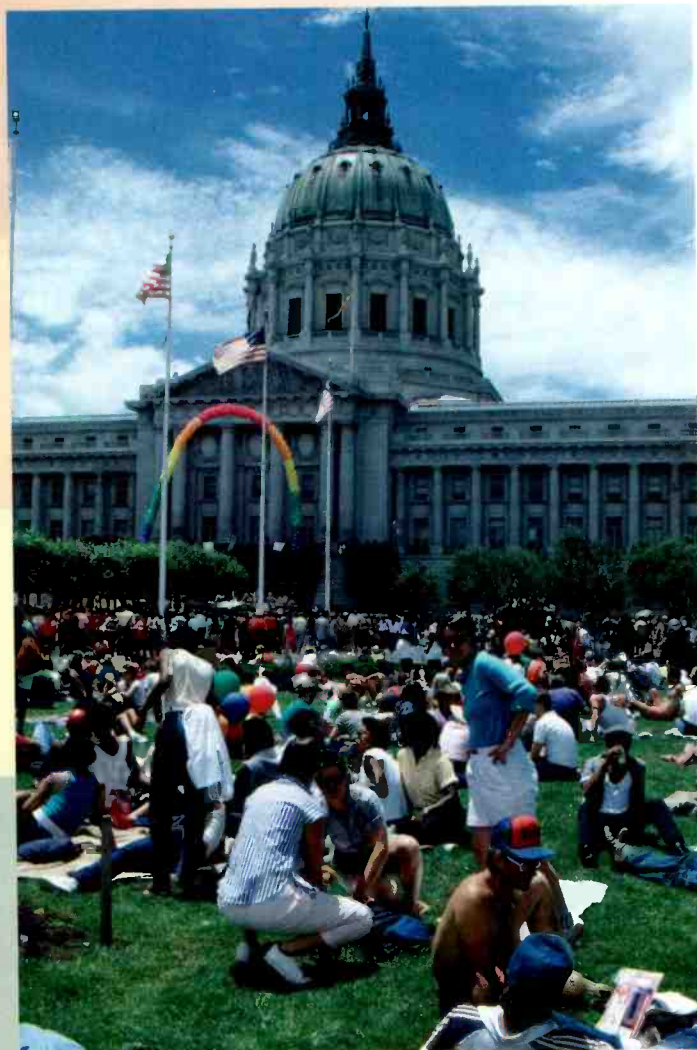




## Gay Pride Month Energizes Pride Magazine

*Pride* magazine is the voice and marketing arm of InterPride, the international governing body that coordinates gay pride events all over the world. Every major urban center in America has a gay pride celebration, typically during June, which is national Gay Pride Month. In 2004, these events drew a combined estimated attendance of over 15 million revelers. The celebrations traditionally take the form of a high-profile carnival and parade, culminating in an open-air festival and dance in each of the respective cities.

As the official guide for these annual events, *Pride* magazine is distributed to attendees in all major markets across the nation, as well as being made available in major bookseller chains such as Barnes & Noble. *Pride* offers a unique combination of festival information (including maps, calendars, programs of events, and other must-know information), a portfolio of images captured across the twenty-five largest *Pride* events in the country, and cutting-edge commentary on the lifestyle in which this audience heavily invests. City-specific editions of the magazine are customized for celebrations in major U.S. cities like San Francisco, Los Angeles and Washington, DC.



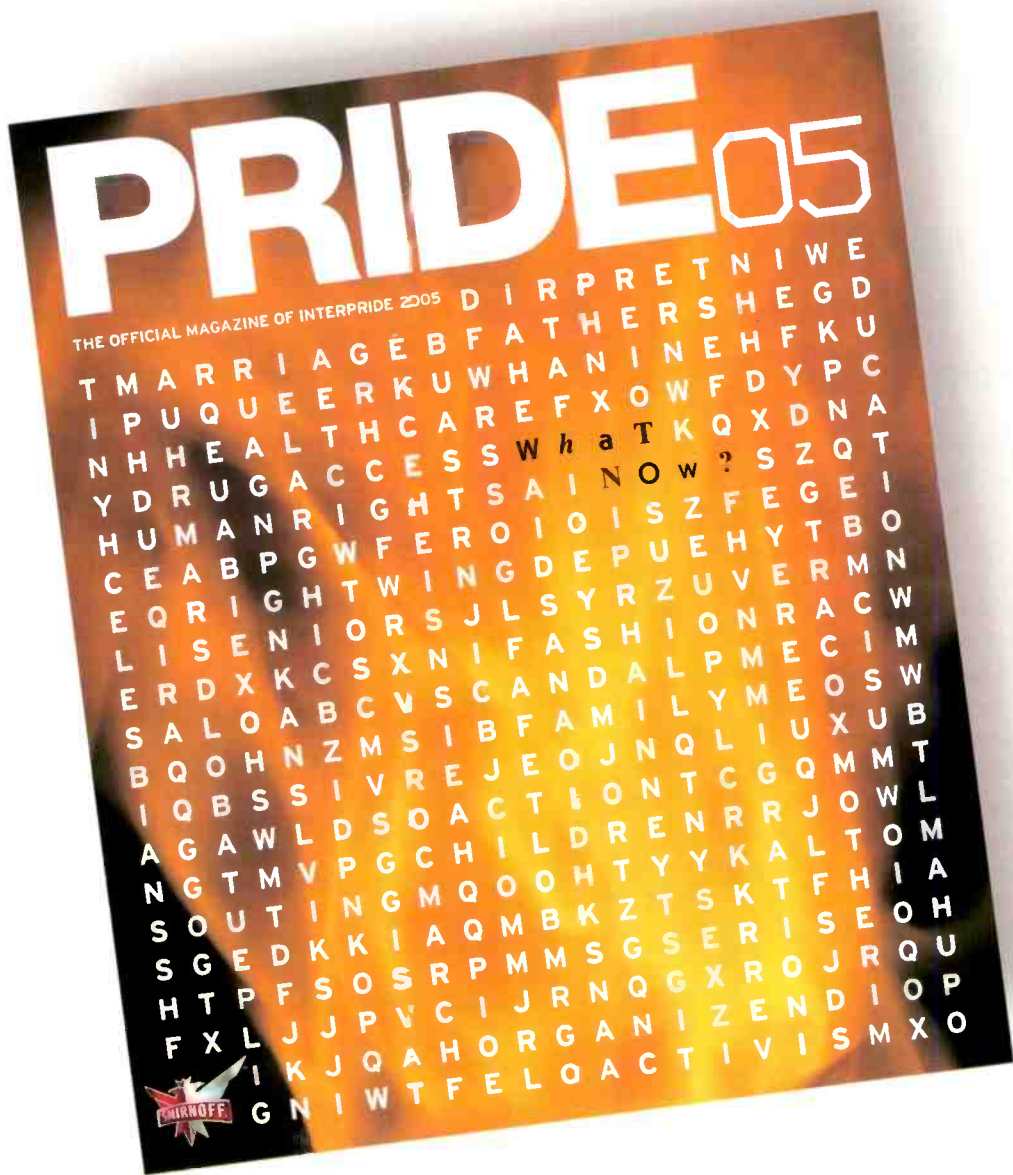
For nearly 10 years, *Pride* magazine has been celebrating and exploring lesbian, gay, bisexual and transgender life. Editor-in-Chief Peter McQuaid has created a distinct editorial voice and vision, attracting some of the best journalists and photographers in the world. "Thanks to an incredibly talented, hard-working team of writers, editors, designers, artists, salespeople, and advertisers—all united by a vision of a more prosperous, humane, and just world—we've managed to put together an annual journal that is second to none in terms of depth and

breadth. Each printed issue of *Pride* takes a year to put together, as we sort through developments in politics, media, the arts, health, style, and ideas to bring you the most compelling issues and information from the past 12 months."

In addition to producing *Pride* magazine, InterPride also helps coordinate the gay pride events. Working with major sponsors—companies like Diageo, Anheuser-Busch, MasterCard, and other prominent Fortune 500 companies—we help create huge corporate villages at *Pride* festival events, where companies and brands can enjoy almost limitless visibility in an atmosphere of celebration and solidarity.

Major global brands and industry leaders have supported *Pride* events year after year because they have seen the direct-to-the-bottom-line reward for speaking to and supporting the gay community. Spirits industry giant Diageo, for example, has been a consistent strong supporter of major national gay pride festivities; their premium brands such as Smirnoff, Jose Cuervo, and Captain Morgan are poured year after year at numerous high profile pride events, reaping them the reward of fierce loyalty from millions of gay consumers.





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# THE LAVENDER

MARKETING TO THE LESBIAN, GAY, BISEXUAL AND TRANSGENDER COMMUNITIES

## For the LGBT TV Viewer, here! Is a Network to Call Home

Available to over 40 million homes, here! is America's first gay television network, and its most widely distributed. Since its debut in late 2003, here! has secured distribution with both major satellite operators and six of the country's largest MSOs. What's more, this network has been developed with the revolution of digital television in mind by making its groundbreaking content of original films, series, documentaries and exclusive library of over 1,000 titles available on demand via a linear pay channel, offering state of the art flexibility to its early-adopting, trend-setting audience.

"Our goal is to offer a variety of programming that will appeal to the diverse LGBT population. here! is committed to an active partnership with the gay and lesbian community by creating content that is authentic, positive, and entertaining," says CEO and here! founder Paul Colichman.

Similar to the company's embrace of on-demand distribution, here! is looking to provide new ways for marketing partners and advertisers to reach their target audiences. While some limited, conventional spot buy opportunities are available in its free VOD content, the company is more interested in working with clients on exclusive sponsorships, on and off-air, and on unique product integration opportunities.

"Our mission for here! is to be a place for the gay and lesbian community to call home, to see our stories, to hear our voices, and to celebrate our lives. We look forward to working with corporate partners to help them reach our growing audience of discerning consumers by offering unique, non-traditional ways of delivering their messages," continued Colichman.

**"Our mission for here! is to be a place for the gay and lesbian community to call home, to see our stories, to hear our voices, and to celebrate our lives. We look forward to working with corporate partners to help them reach our growing audience of discerning consumers by offering unique, non-traditional ways of delivering their messages."—Colichman**

In addition to exploring new ways of delivering messages on air as well as off-air through here!'s extensive yearly calendar of local events and activities, the company's Web site, heretv.com, is a growing on-line, must-surf destination for the gay community. Since here! owns on-line rights for much of its content, the network's ability to stream video on its Web site is broad and deep. In addition to banner ads, sponsored pages, email blasts, etc., here! offers exclusive sponsorships of webisodes of select here! programming and of promos and trailers for movies and other network programming.

here!'s slate of development and production confirms its dedication to outstanding and diverse entertainment for the broad interests of the gay and lesbian community. Made-for-network movies, series and specials include: *John Waters Presents*, a film series hosted by the legendary director from his hometown of Baltimore, MD; *Birch and Co.*

**"Our goal is to offer a variety of programming that will appeal to the diverse LGBT population. here! is committed to an active partnership with the gay and lesbian community by creating content that is authentic, positive, and entertaining."**

**—CEO and here! founder Paul Colichman**

in which Elizabeth Birch, the former Executive Director of the Human Rights Campaign (HRC) sits down and chats with notable politicians, activists, and entertainers. Her first guests include Pat Buchanan, Rosie O'Donnell, and Chris Matthews. *Ryan's Life* is about a gay teenager coming out and navigating the hilarious and harrowing waters of teenage dating. *here! Comedy Presents Kate Clinton* is an evening of exclusive stand-up from the legendary comedienne. *here! Comedy Presents Margaret Cho* is Cho's latest and greatest concert, taped live at the Warner Theatre in Washington, D.C. Other originals premiering later this year include *Third Man Out: A Donald Strachey Mystery*, the first installment in a film series starring Chad Allen as a gay detective in upstate New York, and *Dante's Cove*, a gothic horror film series.

The company's business model is not traditional; its distribution model is 21st century. Its content is exclusive and has never been seen on U.S. television, and here! is part of the community it serves. The company demonstrates its embrace of experimentation to attain success. And it invites advertisers to take advantage of its wide variety of strengths, unique programming and must view status in the LGBT community.

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## Marrying Advertisers to the LGBT Market Drives Witeck-Combs

Bob Witeck's career is a tale of two realities.

After graduating from the University of Virginia, Witeck unexpectedly followed in his father's footsteps, working on Capitol Hill as a legislative assistant. His father, John, had worked as a staff member on the Senate Appropriations Committee under Sen. Carl Hayden (D., Ariz.). "It's something you wouldn't want to do after your dad did it," Witeck says. "You'd do anything but that if you could."

But fortunately, an education in a separate reality provided a perspective, and eventually, motivation to move in another direction, away from the Capitol Hill wars.

During his tenure on Capitol Hill, Witeck worked as a press secretary and communications director for the U.S. Senate Committee on Commerce, Science and Transportation, serving on the staff of Sen. Charles Packwood (D., Ore.), who sponsored the first gay civil rights bill in 1979.

It wasn't a comfortable environment for a gay man—there was only one openly gay Senate staffer when Witeck started working in Washington—but he eventually came out to close associates on the Hill.

And he ultimately shifted into another alternative reality in the advertising business, becoming a senior vice president for Hill & Knowlton.

It was the beginning of a quantum shift that prefigured his creation of Witeck-Combs Communications with business partner Wes Combs in 1993. "Change happens in the real world so much faster," Witeck says of the difference between politics and the reality of a business marketplace. "If enough people want something in the American marketplace, they can achieve it," implying what many assume to be true about the way in which things get done—or not—in the political arena.

Witeck met business partner Wes Combs, in marketing at IBM at the time, while the two were doing volunteer work with the Human Rights Council. They realized their mutual devotion to gay issues, and an enduring partnership took root.

Witeck and Combs have spent the intervening 12 years pitching the presence of the gay and lesbian market to advertisers, and consulting with companies on gay and lesbian issues. "Our passions were supporting gay civil rights causes and issues that we cared about," says Witeck.

The firm's first client was American Airlines, which was just beginning to realize that there was a sizeable U.S. gay and lesbian population that did a lot of traveling. Witeck recalls working with American Airlines "to create a future, not just solve a problem" in communicating with gay consumers. Witeck-Combs also consulted



Bob Witeck of Witeck-Combs Communications

the airline on creating an employee diversity council, and specifically counseled the company to include Christians along with gays and other minorities on that council.

When other companies wanted to follow that lead on the gay market, Combs recalls they were fielding questions about the demographic that neither could answer. In an effort to counter what they perceived as "corporate homophobia," they realized the need for hard data and approached a receptive Harris Interactive, the well-known research organization, about addressing that market.

The gay, lesbian, bi-sexual and transgender sample of 41,000 individuals they've developed to date is the largest such sample compiled by anyone looking at the gay market, Combs says.

And Combs suggests Bob Witeck is "the smartest person I know" and a "natural-born communicator."

Today, Witeck-Combs' client list also includes IBM, Volvo, Jaguar, Land Rover, Wachovia, the Christopher Reed Paralysis Foundation, the National Association of Public Hospitals, the Aspen Institute, and the Elton John AIDS Foundation. And, of course, American Airlines still remains a client.

MTV Networks is now on that list too. And Witeck anticipates that the launch of Logo, its new LGBT cable network, which his company has been consulting on, will be a seminal event for gay culture. "You don't exist unless you're on television," he observes.

Research-rich MTV figures to help push the cause of recognizing gay consumers as individuals, rather than treating them as an amorphous group. "Not all gay people are alike. We all don't come from the same place," Witeck says.

The one-time Capitol Hill aide remains deeply committed to volunteer work in the gay community, serving on the board of directors of the Gay Journalists Association and the Commercial Closet Association. He's also a member of the honorary board of the Matthew Shepard Foundation and was on the first national board for the Gay and Lesbian Alliance Against Defamation (GLADD). \$



# THE LAVENDER

MARKETING TO THE LESBIAN, GAY, BISEXUAL AND TRANSGENDER COMMUNITIES

## FOR SAVVY MARKETERS, THERE'S GOLD AT THE END OF LAVENDER RAINBOW

*continued from page 1*

to enter gay media with dedicated ads in the mid-1990s. Recently, Tylenol PM, Orbitz, Wyndham, Avis, EarthLink, Casio, L'Oreal, and Ford's Volvo, Jaguar, and Land Rover have arrived with customized messaging. Cendant's Orbitz has even moved on to gay-friendly cable programming, such as *Queer Eye for the Straight Guy* with gay-themed commercials.

Gays are also increasingly sought after as early adopters and thought leaders, inspiring marketers to try to generate buzz in the gay community first. Brand loyalty is a frequently cited quality too, though some forget that loyalty is earned over time, not overnight. Few marketers have had a presence of more than a few years, but some are approaching or exceeding 10 years, including Subaru, American Express, American Airlines, IBM, Diageo Brands, Miller Brewing Co. and Anheuser-Busch. Absolut Vodka broke ground 25 years ago.

Of course, politics cannot be ignored for a group whose very existence is politicized by conservatives. But the vast majority (81 percent) of Americans do not care if a company whose products they use also promotes them to gays, according to a June 2004 Fleishman-Hillard's FH Out Front survey. It also found that 45 percent of respondents would do nothing if an organization launched a boycott against companies that market to gays and lesbians. Although 8 percent of respondents said they would participate in a boycott, more than double (20 percent) said they would speak out against it.

With the looming arrival of commercial gay television network Logo from Viacom, and the OutQ gay channel on Sirius Satellite Radio, corporations have new and exciting broadcast options. Embracing the new options, Subaru is paving the path to Logo and Sirius, as Orbitz prepares its

fourth gay-oriented commercial for Logo and other networks. American Express and L'Oreal have utilized openly gay endorsers Ellen DeGeneres and Kyan Douglas in their general TV campaigns, a growing trend among more advertisers.

For an ever increasing number of corporations

who've done their homework, there's both gold and lavender at the end of the gay rainbow. \$

Mike Wilke is executive director of The Commercial Closet.

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### National LGBT Business Convention Upcoming

For advertisers and agencies looking to learn more about the lavender market, consider attending the National LGBT Business Convention in New Orleans in October. This year Echelon Magazine, the b-to-b magazine for LGBT business professionals, holds a forum about LGBT marketing and advertising in 10 workshops ([www.echelonmag.com](http://www.echelonmag.com)).



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SPECIAL ADVERTISING SECTION

## THE LAVENDER

MARKETING TO THE LESBIAN, GAY, BISEXUAL AND TRANSGENDER COMMUNITIES

### RESEARCHING THE LGBT MARKET, A SEARCH FOR ACCURATE DATA

*continued from page 5*

me-tooism among advertisers who don't want to be left out."

Witeck-Combs has provided new parameters for gay marketing research, notably the graying of the gay community: it projects that one-fourth of the U.S. gay population—approximately 5.7 million people—will reach the age of 50 or older by 2020.

Bob Witeck says younger gays are self-identifying more these days, but still sees the reticence to self-identify as a research barrier that will won't easily erode. But a growing gay media presence, signaled by the imminent debut of Viacom's Logo channel, could create a whole new level of research focused on the gay, lesbian and bisexual community. "The impact will be seismic. It has a legitimacy," says Witeck.

Notwithstanding misdirection about the demographic, some advertising sweet spots have emerged. Gays are inveterate travelers,

favoring European destinations, according to Jerry McHugh, who heads up the research division of Community Marketing. Gays and lesbians take five trips a year on average—including business excursions that may segue into leisure travel; Community Marketing's surveys indicate a strong preference for Gay-friendly hotels and resorts.

But distinguishing consumption trends among gays and lesbians are not as evident in other areas. Research conducted on gay, lesbian and bisexual media consumption by Witeck-Combs and Forrester Research shows negligible differences in viewing preferences between homosexual and heterosexual videophiles. In research conducted in 2003, Forrester found that 30 percent of gays frequently watched premium cable networks, compared to 20 percent of heterosexuals, and that approximately 80 percent of gays and lesbians are surfing the Internet compared

to 70 percent of heterosexuals.

Ad agencies are avidly awaiting research that more clearly differentiates the gay and lesbian market. "There's just not a ton of quality research out there," says Ed Gaffney, senior partner and associate research director for MediaEdge. "Sexual orientation and religion are the two things nobody wants to ask about."

Gaffney agrees that there is an "upscale misperception" about the gay population. But apart from a strong preference for dealing with companies that are perceived to be gay-friendly, he thinks distinctions about the demographic are overplayed. "They make decisions the way everybody else does," he says.

Perspectives will continue to evolve. And whatever their buying habits, LGBTs will be courted by advertisers as marketing research sorts the extravagant misconceptions about this characteristically shy demographic from the mundane reality.



# THE LAVENDER

MARKETING TO THE LESBIAN, GAY, BISEXUAL AND TRANSGENDER COMMUNITIES

## Guild LGBT Readership Demographics Remain Above U.S. Averages

When the National Gay Newspaper Guild surveyed its readers in 1984 to produce the first statistically reliable demographics of their readers in the LGBT market, the poll made headlines across the country and created the first waves of LGBT-targeted marketing we see today in the marketplace. The poll, designed to help Guild publications secure national advertising accounts, has since been conducted every four years and has become one of the premier U.S. sources of LGBT statistics.

The NGNG represents the best LGBT local newspapers in the nation and has a member circulation larger than the leading national LGBT magazines combined.

Members include: *Bay Area Reporter*, San Francisco; *Bay Windows*, Boston; *Between the Lines*, Detroit; *Dallas Voice*, Dallas; *Frontiers*, Los Angeles; *Gay & Lesbian Times*, San Diego; *Houston Voice*, Houston; *New York Blade*, New York; *Philadelphia Gay News*, Philadelphia; *Southern Voice*, Atlanta; *Washington Blade*, Washington, D.C.; *The Weekly News*, Miami; *Windy City Times*, Chicago

The Guild maintains exclusivity by limited membership to only one member per media market. A prospective member is subject to stringent requirements—including review of circulation, news coverage, market reputation, printing quality and capabilities—so Guild advertisers can be assured their products are marketed in highly reputable and respected publications.

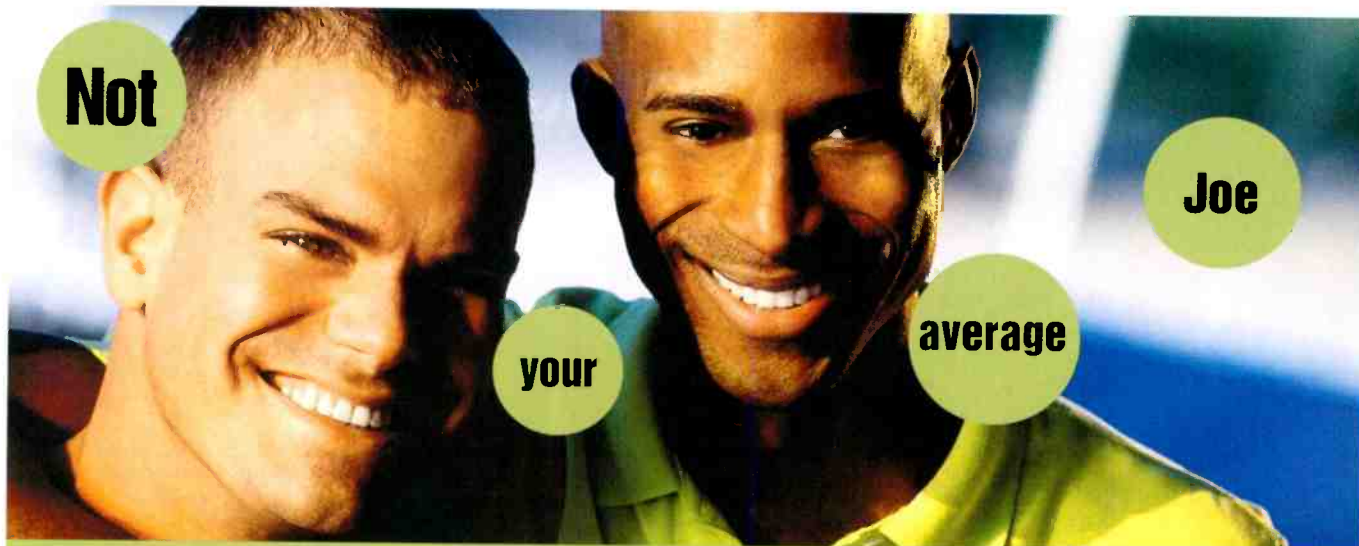
### Profile of NGNG Readership

<b>Gender:</b>	86% male 14% female
<b>Age:</b>	11% 18-29; 48% 30-44; 27% 45-54; 3% 65+
<b>Education:</b>	More than twice as many college degrees as the average U.S. adult 95% attended college (U.S. adult average, 54%) 67% college degree (U.S. adult average, 25%) 39% post-graduate study (U.S. adult average, 12%) 28% graduate degree (U.S. adult average 8%)
<b>Employment:</b>	More likely than the average U.S. adult to be employed 89% employed* (U.S. adult average 64%) * excluding retirees and full-time students
<b>Financial:</b>	Higher personal and household incomes and Higher household net worth than the average U.S. adult 43% individual annual income over \$50,000 (U.S. adult average, 21%) 67% household annual income over \$40,000 (U.S. adult average, 50%) 26% net worth over \$500,000 (U.S. adult average, 14%)

Source: 2005 NGNG Readership survey, HarrisInteractive  
U.S. adult average statistics supplied by HarrisInteractive

The National Gay Newspaper Guild is an exclusive group of publications serving the LGBT market across the United States. [www.nationalgaynewspaperguild.com](http://www.nationalgaynewspaperguild.com)

Contact: Todd Evans, president-CEO, Rivendell Media, 212.242.6863



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## THE LAVENDER

MARKETING TO THE LESBIAN, GAY, BISEXUAL AND TRANSGENDER COMMUNITIES

### Logo Allows LGBT Viewers to See Themselves, Be Themselves

Debuting June 30 with more than 1,000 hours of programming content, Logo is the ad-supported network targeting LGBT viewers launched by MTV Networks. Logo will provide a mix of original and acquired entertainment programming that is authentic, smart and inclusive.

As the television destination where LGBT viewers can see themselves and be themselves, Logo has assembled a library of more than 200 movie titles, from the majors to the independents, including HBO's *Angels in America*, *Mulholland Drive*, *Kissing Jessica Stein*, *High Art*, *Philadelphia*, *Far from Heaven*, *A Home at the End of the World*, and *Fried Green Tomatoes*.

Logo also features original series including: *Noah's Arc*, a scripted comedy-drama series following struggling screenwriter Noah, an African-American gay man navigating love and life in Los Angeles with his three best friends; *Open Bar*, an original reality series following one man's coming out process as he works to open a West Hollywood gay bar; *Round Trip Ticket*, a globe-trotting travel show; *The Ride*:

*Seven Days to End AIDS*, a first-person look at some of the participants traveling the 585 miles from San Francisco to Los Angeles in the annual AIDS/Lifecycle fundraiser; and *First Comes Love*, a comedy-reality series from Canada hosted by Scott Thompson (*Kids in the Hall*) who has to fulfill the wedding dreams of gay and lesbian couples in just two weeks.

The network also features a documentary series, focusing on the spectrum of lives within the LGBT community, music and concerts, specials and original stand-up comedy in *Wisecrack*.

Logo also presents the first-ever telecast of the GLAAD Media Awards, featuring Billy Crystal, Jessica Lange, Alan Cumming, Marcia Cross, Felicity Huffman, Margaret Cho and Liza Minnelli, among others. Logo will present a week-long tribute to the Media Awards and past award recipients through profiles of award winners; previously honored films and documentaries; and interstitial interviews with actors, filmmakers and cultural commentators.

5

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SPECIAL ADVERTISING SECTION

## THE LAVENDER

MARKETING TO THE LESBIAN, GAY, BISEXUAL AND TRANSGENDER COMMUNITIES

### Merge Media: Respect, Commitment and Value

"Gay vague messaging is a waste of marketing dollars," says Dawn Meifert, president of Merge Media Group, one of the nation's most successful new gay agencies.

"Vague actually works against your brand. The LGBT market knows when advertising is trying to straddle a line—be 'kind of gay'," she laughs.

"And as everyone knows by now—there's no such thing as 'kind of gay'."

Meifert started Merge because she noticed gays and lesbians were either absent from advertising—even in gay media—or their representation was insultingly unrealistic.

"Gays and lesbians have traditionally been either the punch line of advertising or ridiculous caricatures," Meifert observed. "The reality is that the LGBT market is a broad, upscale, more educated and savvy group. And if you talk to us correctly, we're one of the most lucrative and loyal demographics in the history of marketing."

Meifert cites recent research showing the LGBT market is worth more than \$600 Billion in revenue. Gays are also America's most brand-loyal demo, with 87% reporting that they will try and stay with "gay-right" brands.

"'Gay-right' doesn't mean militant or loud. It's respect, commitment and value," Meifert says. "Demonstrate those attributes, offer a product that fits their lives, and gays will loyally buy your brand."

"Our strategic creative is rooted in the fundamentals of packaged goods marketing. It's disciplined, rational and keeps the target always top of mind," Meifert adds. "It's amazing how many otherwise intelligent brands approach this market so blindly, so incorrectly. It's simply a waste."

Merge efforts have begun to pay off for major American brands. For instance, Merge has won a three-year national LGBT marketing contract with Colorado-based Coors Brewing Co. to dispel decades-old misconceptions about the company and its relationship with the LGBT community.

The Dallas-based agency is also creating a series of public service announcements for the Gay & Lesbian Alliance Against Defamation. The first PSA featured Academy Award nominee Julianne Moore.

Meifert's strongest advice to brands reaching out to the \$613-billion market is to be focused and direct. Respect the audience and speak openly to them.

"Don't equivocate," Meifert says. "Don't do 'kind of' marketing—unless, of course, you only want to 'kind of' sell your brand."

## BY MARC BERMAN

**IN THE CONCLUDING CHAPTER** of our first annual three-part series on syndicated programming, 2004-05 in syndication will be remembered as a season where veteran strips like *Oprah*, *Wheel of Fortune*, *Jeopardy!*, *Entertainment Tonight*, *Judge Judy* and *Friends* continued to dominate, while new shows struggled to find audiences.

Although there is some hope for Twentieth Television's *A Current Affair*, which launched on Fox owned-and-operated stations in March, and upcoming first-run strips *Martha* from NBC Universal, *The Tyra Banks Show* from Warner Bros., and *Judge Alex* from Twentieth, the buzz is reminiscent of that drawn by last year's freshman class before the largely disappointing ratings set in.

Of the seven first-run strips that premiered last fall, only Paramount's *The Insider*, which was virtually guaranteed a spot thanks to its ties to parent *Entertainment Tonight*, and Buena Vista's *The Tony Danza Show*, which could use a ratings boost, will return for a second season. Gone, or departing, are NBCU's *The Jane Pauley Show* and *Home Delivery*, Warner Bros.' *The Larry Elder Show*, and Sony Pictures Television's *Life & Style* and *Pat Croce: Moving In*. Do the math: A success rate of two out of seven freshman series is nothing to gloat about.

"The biggest disappointment this season was not finding the next Dr. Phil or Ellen DeGeneres," says Brad Adgate, senior vp of corporate research at Horizon Media, who adds, "Although everyone is assuming Martha Stewart will be a hit, keep in mind that Jane Pauley, someone with more interviewing experience, wasn't."

However, some industry execs see that performance as being on par for syndication in recent years. "Considering that only three of the 50 somewhat new talk shows launched over the last 10 years [*The Rosie O'Donnell Show*, *Dr. Phil* and *The Ellen DeGeneres Show*] were hits, I really don't think the results this season are anything usual," says Jim Paratore, president Telepictures Productions and executive vp, Warner Bros. Domestic Television Distribution. "If there was a lesson to be learned from this season, it is that you can't give a celebrity a talk show just to fill an hour each day. You should only do so if there is a valid need."

Also not returning is *Good Day Live* and *Ambush Makeover*, both from Twentieth Television; *Celebrity Justice* and *Street Smarts*, both from Warner Bros.; and weeklies *Andromeda* (Tribune Entertainment) and *Unexplained Mysteries* (Paramount).

"What you must remember about syndication is how high the failure rate is," says Bob Cook, presi-

dent, COO of Twentieth Television. "And since a lot of second- and third-run telecasts of existing shows are now filling time periods, economically there is not as much need for new first-run programming."

While there was hope for two additional first-run talkers this coming season—*The Robin Quivers Show* from Sony Pictures Television and *The Suze Orman Show* from Twentieth—both personalities were fortunate not to quit their day jobs. Twentieth has delayed the launch of Orman indefinitely, and not a single station sale was reported for Quivers. Do the calculations again: Only four new first-run strips, a historical low, will premiere this fall.

"In the scheme of things, it's the actual shows themselves, and not the number of shows that debut, that matters," says Barry Wallach, president, NBC Universal Domestic Television Distribution. "Talk will always remain a priority because if the show succeeds, the rewards can be enormous."

Although there is no shortage of new off-network product launching this fall (or in 2006-07), finding the next *Seinfeld*, *Friends* or *Everybody Loves Raymond* is a growing challenge. Premiering this fall in the half-hour off-network arena are *The Bernie Mac Show* and *My Wife and Kids*, both from Twentieth Television; *Sex and the City*, from Warner Bros.; and *Candid Camera* (from its recent run on CBS and Pax) and the late-night-oriented *South Park*, both from Tribune Entertainment.

"The biggest concern in syndication right now is what will happen to the off-network genre with so few current hit network sitcoms," says Dick Robertson, president, Warner Bros. Domestic Television Distribution. "Even if, and when, the network sitcom rebounds—and that's unlikely next season—the absence of hit comedies in recent years will take its toll in off-network syndication. Right now the future of the off-network drama genre looks particularly promising." New in that category are *Alias* (Buena Vista), *Da Vinci's Inquest* (Program Partners), *Star Trek: Enterprise* (Paramount), *Smallville* (Warner Bros.) and Twentieth's *Farscape* and *24*.

As a follow-up to our second report in March, this updated syndicated ratings scorecard was timed to strategically include final ratings for the traditional season. For each genre, we again provide household ratings and two target demographics (versus the comparable year-ago period in parentheses for all established series). We used Nielsen Media Research data covering Sept. 6, 2004–May 29, 2005, compared to Sept. 8, 2003–May 30, 2004. Gross-average audience ratings are used when available.

# Syndication Report





FIRST-RUN

## Talk

**MR. EXCITEMENT**  
NBC's *Maury* is among the handful of returning talk strips to show some ratings momentum.

Although the arrival and departure of syndicated talk shows is nothing unusual, the cancellation of six aforementioned strips (including two each from NBC Universal and Sony Pictures Television) is the most ever for this genre in one season.

Some of the misses have to smart a bit. The fact that the proposed *The Robin Quivers Show* never got off the ground means Sony Pictures Television, for the first time in over a decade, will not have a talk show on the air. Sony's *The Ricki Lake Show*, of course, was a staple in syndication from 1993-2004. So too with Twentieth Television, which recently canceled *Good Day Live* and has historically never found success in talk (recent high-profile failures include *On Air With Ryan Seacrest* and *The Rob Nelson Show*). Despite the recent shortcomings, talk will remain syndication's most populated first-run category among all strips.

In addition to the fact that two of the four new strips next season (NBCU's *Martha* and Warner Bros.' *The Tyra Banks Show*) are talk-

related, NBCU certainly proved that the genre will remain a mainstay in syndication by signing current *Will & Grace* star Megan Mullally for her own talk show to premiere in fall 2006. *Will & Grace*, which enters season No. 8 on NBC this fall, is expected to wrap up next spring. By the time the fall season begins, chances are we will be hearing about more celebrity names hoping to swim these often rough waters.

Of the nine returning strips, *Oprah* continues

to be in a class of its own with growth of 4 percent to 12 percent in the three surveyed categories. *The Ellen DeGeneres Show* has the most momentum with gains between 17 percent and 25 percent. Time period updates were, no doubt, pivotal to Emmy-winner *Ellen's* growth.

Also on the rise: King World's 3-year-old *Dr. Phil* and two from NBCU, veteran *Maury* and 2-year-old surprise returnee *Starting Over*. Although NBCU's *The Jerry Springer Show* is certainly not what it used to be, it did manage to level off versus the year-ago period average compared to double-digit erosion in our most recent report in March this year.

*Live! With Regis & Kelly* and *Montel* have both suffered minor year-to-year losses, while Buena Vista's *The Tony Danza Show*, the only returnee of the freshman class of 2004-05, will likely benefit by more stations and stronger clearances in season two.

The advantage of averaging a 1.3 household rating is probably having only one place to go, and that's up.

SHOW / SYNDICATOR	HH	W18-49	W25-54
OPRAH KING WORLD	7.7 (+12)	4.7 (+4)	5.5 (+6)
DR. PHIL KING WORLD	5.4 (+2)	3.3 (+6)	3.7 (+3)
LIVE! WITH REGIS & KELLY BUENA VISTA	3.5 (-5)	1.9 (-10)	2.2 (-8)
MAURY NBC UNIVERSAL	3.2 (NC)	2.3 (+5)	2.1 (+5)
MONTTEL PARAMOUNT	2.5 (-4)	1.6 (-11)	1.7 (-6)
JERRY SPRINGER NBC UNIVERSAL	2.4 (-8)	1.4 (NC)	1.4 (NC)
ELLEN DEGENERES WARNER BROS.	2.1 (+17)	1.3 (+18)	1.5 (+25)
JANE PAULEY* NBC UNIVERSAL	1.5	0.7	0.9
TONY DANZA BUENA VISTA	1.3	0.6	0.7
STARTING OVER NBC UNIVERSAL	1.1 (NC)	1.0 (+11)	1.0 (+25)
HOME DELIVERY* NBC UNIVERSAL	1.0	0.7	0.7
GOOD DAY LIVE* TWENTIETH TELEVISION	0.9 (-18)	0.5 (-17)	0.5 (-17)
LARRY ELDER* WARNER BROS.	0.9	0.5	0.5
PAT CROCE: MOVING IN* SONY PICTURES TELEVISION	0.8	0.6	0.6
LIFE AND STYLE* SONY PICTURES TELEVISION	0.5	0.4	0.4

\*CANCELED



FIRST-RUN

## Game/Relationship

**FEUD DUDE** *Family Feud*, hosted by Richard Karn, has pulled minor household ratings growth in the game-show realm.

Although we won't see any new game- or relationship-oriented shows in syndication next season for the fourth consecutive year, *Jeopardy!* champion Ken Jennings, the force behind the recent *Jeopardy! Tournament of Champions*, is heading to Comedy Central to partake in a new game show being developed for him by *Who Wants to Be a Millionaire* creator Michael Davies.

Of the four established game-show strips (excluding relationship, which is addressed separately), the participation of Jennings lifted King World's veteran, Emmy-winning quiz show (which was recently awarded with another Daytime Emmy Award for Outstanding Game/Audience Participation Series) with growth of 8 percent in households and 7 percent in both women 25-54 and adults 25-54. *Jeopardy!*, by the way, has now won a total of 25 Emmy Awards to date and has been the No. 2-rated show in all of syndication for 19 consecutive years.

The seemingly unstoppable success of *Wheel of Fortune*, which has ranked first for a record 21 consecutive years, continues to top the charts at levels close to the comparable year-ago period, while

the two most unrecognized success stories in syndication—Buena Vista's *Who Wants to Be a Millionaire* and Tribune Entertainment's *Family Feud*—remain viable strips. *Family Feud* posted minor growth in households, *Millionaire* was flat and both were down slightly in the two surveyed demos. Needless to say, *Family Feud* and *Millionaire* deserve to be recognized for their ongoing success year in and year out. Speaking of

Daytime Emmy recognition, *Millionaire* syndication host Meredith Vieira recently took home the gold as Outstanding Game Show host for the first time ever.

The late-night relationship genre, which continues to lose one show every season, is about to forfeit another. Warner Bros.' veteran *Street Smarts* will not return in 2005-06. Although Warner Bros.' *ElimiDate* and NBCU's *Blind Date* managed to get reprieves, both strips have suffered double-digit, year-to-year losses all season. *ElimiDate* ended the traditional season down 13 percent in households, 15 percent in adults 18-34 and 30 percent among men 18-34. *Blind Date* slipped by a similar 18 percent in households, 23 percent in adults 18-34 and 27 percent in men 18-34. Like any genre that is suffering across-the-board erosion, it might be beneficial if relationship overall took a temporary break.

With an abundance of off-network sitcoms clogging up the late-night time periods, there is no reason to believe anything new in relationship will be presented at NATPE in 2006. But there's always room for more game shows in syndication.

### Game

SHOW / SYNDICATOR	HH	W 25-54	A 25-54
WHEEL OF FORTUNE KING WORLD	8.9 (-1)	3.8 (-3)	3.8 (-3)
JEOPARDY! KING WORLD	7.8 (+8)	3.2 (+7)	3.2 (+7)
WHO WANTS TO BE A MILLIONAIRE BUENA VISTA	3.8 (NC)	1.8 (-5)	1.8 (-5)
FAMILY FEUD TRIBUNE	2.8 (+4)	1.3 (-7)	1.3 (-7)

### Relationship

SHOW / SYNDICATOR	HH	M 18-34	A 18-34
ELIMIDATE WARNER BROS.	1.4 (-13)	0.7 (-30)	1.1 (-15)
BLIND DATE NBC UNIVERSAL	1.4 (-18)	0.8 (-27)	1.0 (-23)
STREET SMARTS* WARNER BROS.	1.1 (-21)	0.5 (-17)	0.8 (-20)

\*CANCELED



FIRST-RUN

# Court

**If there is one thing** to be said about the court-show genre, it's durability. All seven shows are returning for another season, and five of the established strips—Paramount's *Judge Judy* and *Judge Joe Brown*; Twentieth Television's *Divorce Court*; and Warner Bros.' *People's Court* and *Judge Mathis*—have all posted growth in households and both target demos. That's a ratio of success no other genre can boast.

The biggest gainers were *People's Court* and *Judge Mathis*, which were both up in households 17 percent; *People's Court* was also up in both women 18-49 (15 percent) and women 25-54 (21 percent). Paramount's *Judge Judy* was up 3 percent in households and 3 percent and 5 percent with women 18-49 and women 25-54, respectively.

SHOW / SYNDICATOR	HH	W 18-49	W 25-54
JUDGE JUDY PARAMOUNT	7.6 (+3)	3.6 (+3)	4.2 (+5)
JUDGE JOE BROWN PARAMOUNT	4.9 (+2)	2.3 (+10)	2.6 (+8)
DIVORCE COURT TWENTIETH TELEVISION	3.8 (+12)	2.1 (+5)	2.3 (+10)
PEOPLE'S COURT WARNER BROS.	2.8 (+17)	1.5 (+15)	1.7 (+21)
JUDGE MATHIS WARNER BROS.	2.7 (+17)	1.6 (+14)	1.6 (+14)
JUDGE HATCHETT SONY PICTURES TELEVISION	2.6 (NC)	1.5 (-6)	1.6 (-6)
TEXAS JUSTICE TWENTIETH TELEVISION	2.6 (NC)	1.3 (-13)	1.4 (-7)

Twentieth's *Texas Justice* and Sony Pictures Television's *Judge Hatchett* are both flat in households and suffered only minor demo erosion.

Although there is no word on additional clearances for *Eye for an Eye*, Atlas Worldwide Syndication and Distribution's limited launch of the National Lampoon parody of the court show, Twentieth's *Judge Alex*, with outspoken 44-year-old Florida Circuit Judge Alex Ferrer, is definitely moving forward. Premiering on Sept. 12, *Judge Alex* is expected to be paired with either *Divorce Court* or *Texas Justice* in many markets and is currently cleared in 92 percent of the country.

Of the seven genres surveyed in this report, a success rate of seven out of seven shows makes court the healthiest of the lot.

Given Twentieth's positive track record in court, coupled with no new court strips being introduced over the last four years, odds are in favor of *Judge Alex* succeeding. If that happens, don't be surprised if the genre gets more populated in 2006-07 and beyond.

Other genres in syndication might be well served by taking court's council.

FIRST-RUN

# Magazine/Reality

**Unlike last season, when all six shows** in the genre came back for another go-around, *Celebrity Justice* from Warner Bros. and *Ambush Makeover* from Twentieth Television will not be returning in 2005-06. If one looks at the ratings for *Justice* and *Makeover*, it's easy to understand why the ax has swung.

Although there are no national ratings for the recent addition of Twentieth's limited-market revival of *A Current Affair* (which launched on March 21 and will be adding new markets this fall), the news-magazine is averaging a 2.7 rating/7 share in the metered markets. Comparably, that's a 23 percent decrease in rating and a 2 share-point slide from the lead-in average (3.5/7), and a 16 percent ratings dip and 1 share-point fall from the May 2004 time-period average (3.2/ 6). Since *A Current Affair* only airs in 31 markets at present, there is no way to estimate a national rating.

As always, Paramount granddaddy *Entertainment Tonight* leads the magazine pack, with minor erosion of 5 percent to 9 percent year-to-year. *ET*, in fact, has now been the top-rated syndicated magazine strip for the 59th consecutive sweeps period. That is just three months shy of 15 years of dominance. Spinoff *The Insider*,

which did not lose or gain any ground in the ratings minus host Pat O'Brien, remains the top-rated new first-run strip in all of syndication. Even so, the tie-in to the parent series *ET*, which often leads into *The Insider*, should have resulted in a stronger first-year performance.

King World veteran *Inside Edition* remained close to 2003-04 levels, with a loss of 3 percent to 5 percent, while NBCU's *Access Hollywood* and Warner Bros.' *Extra* suffered double-digit erosion. With current *Extra* host Mark McGrath heading to the WB's *Charmed* as a co-star next season, a new male host likely will have to be found for next season. Considering the deteriorating *Charmed* was almost not renewed, McGrath may want to keep his ties to *Extra* alive.

SHOW / SYNDICATOR	HH	A 18-49	A 25-54
ENTERTAINMENT TONIGHT PARAMOUNT	5.3 (-7)	2.9 (-9)	3.6 (-5)
INSIDE EDITION KING WORLD	3.5 (-3)	1.8 (-5)	2.1 (-5)
THE INSIDER PARAMOUNT	2.7	1.4	1.7
ACCESS HOLLYWOOD NBC UNIVERSAL	2.6 (-13)	1.5 (-21)	1.7 (-26)
EXTRA WARNER BROS.	2.3 (-12)	1.3 (-19)	1.5 (-17)
CELEBRITY JUSTICE* WARNER BROS.	1.1 (-15)	0.7 (-13)	0.7 (-22)
	HH	W18-49	W25-54
AMBUSH MAKEOVER* TWENTIETH TELEVISION	1.4	0.9	0.9

\*CANCELED



BUENA VISTA TELEVISION

**FIRST-RUN**

# Weeklies

**MOVIE BUFFS**  
Buena Vista's *Ebert & Roper* has enjoyed ratings growth in both key demos and households.

**Once upon a time**, the category of first-run weeklies was a haven for a dozen or more scripted hours to successfully compete. Fast-forward to the present, and the last original scripted hour left standing for 2005-06 is MGM's *Stargate SG-1*, which also airs on the Sci Fi Channel. Tribune Entertainment, which had a lock in this genre for years, has officially cut its ties by canceling *Andromeda*. Also not returning is unscripted hour *Unexplained Mysteries* from Paramount.

Of the four renewed first-run hours, only Paramount's *Maximum Exposure* has generated any growth: an 11 percent increase among adults 25-54 year-to-year. Of the more than a dozen first-run half-hour weeklies, the two worth touting are NBCU's *The Chris Matthews Show* and Buena Vista's veteran *Ebert & Roper*.

*Matthews* is up as much as 25 percent among women 25-54, while *Ebert & Roper* has increased by 5 percent in households, 8 percent in women 25-54 and 11 percent among men 25-54. Also coming in on the plus side is *Ron Hazleton's House Calls*, with a rise of 33 percent (or one-tenth of a rating point) among men 25-54. With ratings this low, even a one-tenth of a rating-point increase could result in double-digit percent growth.

The majority of first-run weekly half hours, including *George Michael Sports Machine*, *Rebecca's Garden*, *Bob Vila's Home Again*, *This Old House*, *Your New House* and *Famous Homes & Hideaways* ended the traditional season close to year-ago levels.

The genre's biggest loser is Western International's cellar-dweller *Live in Hollywood*, which suffered ratings shortfalls of between 40 percent and 50 percent.

Considering a number of years have passed since the heyday of weekend talk/variety first-run hours, one new weekly hoping to rejuvenate the genre is *The Tom Joyner Show*, from Litton Entertainment,

hosted by the African American radio host. Also vying for time periods in the half-hour arena are Litton's *The World Explorer*; *The American Quilter*, from October Moon Television; *Play More!*, from AIM Tell-A-Vision Distribution; and Telco Productions' *This Week in Real Estate*.

If there is one thing you can always count on in syndication, it's first-run weekly half hours.

## Hours

SHOW / SYNDICATOR	HH	A 25-54	M 25-54
STARGATE SG-1 MGM	2.0 (-13)	1.2 (-8)	1.4 (-13)
ANDROMEDA* TRIBUNE	1.6 (-20)	1.0 (-9)	1.0 (-29)
MAXIMUM EXPOSURE PARAMOUNT	1.6 (-6)	1.0 (+11)	1.1 (NC)
UNEXPLAINED MYSTERIES* PARAMOUNT	1.4 (-13)	0.8 (-20)	0.8 (-11)
SHOWTIME/APOLLO AFRICAN HERITAGE NETWORK	1.1 (-15)	0.8 (-11)	0.6 (NC)
SOUL TRAIN TRIBUNE	0.8 (-11)	0.4 (-20)	0.3 (-25)

## Half Hours

SHOW / SYNDICATOR	HH	W 25-54	M 25-54
CHRIS MATTHEWS SHOW NBC UNIVERSAL	2.1 (+5)	1.0 (+25)	0.9 (+13)
EBERT & ROEPER BUENA VISTA	2.1 (+5)	1.3 (+8)	1.0 (+11)
G. MICHAEL SPORTS MACHINE NBC UNIVERSAL	1.4 (-7)	0.9 (NC)	0.8 (NC)
YOUR TOTAL HEALTH NBC UNIVERSAL	1.0	0.6	0.4
PET KEEPING WITH MARC MARRONE TRIBUNE	0.9 (NC)	0.4 (-20)	0.4 (NC)
REBECCA'S GARDEN NBC UNIVERSAL	0.9 (-18)	0.6 (NC)	0.4 (NC)
BOB VILA'S HOME AGAIN KING WORLD	0.9 (NC)	0.4 (-20)	0.4 (NC)
THIS OLD HOUSE WARNER BROS.	0.7 (NC)	0.3 (NC)	0.4 (NC)
RON HAZLETON'S HOUSE CALLS TRIBUNE	0.7 (NC)	0.4 (NC)	0.4 (+33)
YOUR NEW HOUSE MGM	0.6 (NC)	0.3 (NC)	0.3 (NC)
ANIMAL RESCUE TELCO PRODUCTIONS	0.6 (-14)	0.3 (-25)	0.3 (NC)
FAMOUS HOMES & HIDEAWAYS TRIBUNE	0.6 (-25)	0.4 (NC)	0.3 (NC)
LIVE IN HOLLYWOOD WESTERN INTERNATIONAL	0.5 (-50)	0.3 (-50)	0.3 (-40)

\*CANCELED



# Sitcoms

Considering that only 10 new sitcoms on the fall 2005 prime-time schedule (versus 19 new dramas) is the fewest number of comedies to premiere on the six networks combined in 10 years, the sitcom drought is here to stay for the foreseeable future. The only relatively new network sitcom considered an option is CBS' *Two and a Half Men*, and that show is no *Everybody Loves Raymond*. Plus, the 2-year-old *Two and a Half Men* won't hit syndication until 2007-08.

Of the 19 surveyed off-net sitcoms (which does not include cash-only options like Twentieth Television's *The Simpsons*), and keeping in mind that 11 of the comedies include coverage on cable, King World's *Everybody Loves Raymond* stands head and shoulders above the competition in households, with a solid second-place finish in adults 18-34 and adults 18-49. Running on TBS no doubt helped to lift *Raymond* demo growth in syndication by 32 percent to 37 percent. *Friends* and *Seinfeld* (which were already airing on TBS last year) were close to year-ago levels, with *Friends* finishing the traditional season first among adults 18-34 and adults 18-49. *Seinfeld* finished a comfortable third.

Elsewhere—and the separation between the top two tiers is vast—the only growth to be found was an increase of 3 percent in households and 13 percent among adults 18-49 for Sony Pictures Television's *King of Queens*; a 6 percent household increase for *The Drew Carey Show* from Warner Bros.; and a 5 percent rise for Twentieth Television's *King of the Hill* among adults 18-49. Of the 2004-05

freshman mix, Twentieth's *Malcolm in the Middle* remains a strong second-tier option, with double-digit across-the-board gains over the syndicator's *Yes, Dear* and Paramount's *Girlfriends*.

Although *Frasier* and *Becker*, both from Paramount, were close to year-ago levels, double-digit losses were the pattern elsewhere, with *Dharma & Greg*, *Just Shoot Me* and *Spin City* coming in as the biggest losers. Also on the downside: *That '70s Show* (which heads into an eighth season on Fox this fall), *Home Improvement*, *The Parkers* and *Will & Grace*, which is expected to conclude its eight-year network run on NBC next spring.

SHOW / SYNDICATOR	HH	A 18-34	A 18-49
EVERYBODY LOVES RAYMOND KING WORLD	8.6 (+37)	5.0 (+32)	5.6 (+37)
SEINFELD SONY PICTURES TELEVISION	7.3 (-1)	4.4 (-12)	4.5 (-2)
FRIENDS WARNER BROS.	7.0 (-1)	6.2 (-10)	5.7 (NC)
MALCOLM IN THE MIDDLE TWENTIETH TELEVISION	3.9	2.5	2.4
THAT '70S SHOW CARSEY WERNER	3.8 (-19)	3.0 (-19)	2.9 (-9)
WILL & GRACE WARNER BROS.	3.7 (-10)	3.1 (-11)	3.1 (-6)
KING OF THE HILL TWENTIETH TELEVISION	3.7 (NC)	2.3 (-8)	2.2 (+5)
KING OF QUEENS SONY PICTURES TELEVISION	3.4 (+3)	2.4 (NC)	2.6 (+13)
HOME IMPROVEMENT BUENA VISTA	3.4 (-11)	2.0 (-23)	2.1 (-13)
FRASIER PARAMOUNT	2.5 (-7)	1.4 (-13)	1.7 (NC)
BECKER PARAMOUNT	2.4 (NC)	1.1 (-15)	1.3 (NC)
YES, DEAR TWENTIETH TELEVISION	2.1	1.4	1.4
GIRLFRIENDS PARAMOUNT	2.0	1.7	1.6
DREW CAREY WARNER BROS.	1.9 (+6)	1.2 (-14)	1.1 (NC)
DHARMA & GREG TWENTIETH TELEVISION	1.6 (-30)	1.2 (-29)	1.2 (-25)
THE PARKERS PARAMOUNT	1.5 (-6)	1.1 (-15)	1.0 (-17)
JUST SHOOT ME SONY PICTURES TELEVISION	1.0 (-33)	0.7 (-46)	0.7 (-30)
SABRINA, THE TEENAGE WITCH PARAMOUNT	0.7 (-13)	0.5 (-17)	0.5 (NC)
SPIN CITY PARAMOUNT	0.7 (-30)	0.4 (-43)	0.5 (-17)



**SITTING PRETTY**  
*Everybody Loves Raymond* has pulled big ratings in syndication thanks, in part, to its run on TBS.

GALE W. ADLER/CBS



BRIAN KENSON/ABC PHOTO

OFF-NETWORK

## Dramas/Reality

**CAPTURE THE FLAG**  
NBCU's *Fear Factor* struggled to grab hold of ratings in its initial off-net syndication season.

Given that the new network dramas next fall outnumber new upcoming comedies by a total of 19 to 10, the current success of the scripted hour-long format all but guarantees the off-network landscape (and, of course, cable) an abundance of product in the future.

One look at the overwhelming success of *CSI* this season (which is reminiscent of first-run hours *Xena* and *Hercules* in their hey-days), and the eventual arrivals in syndication of the similar *CSI: Miami* (2006-07), *Without a Trace* (2006-07), *Cold Case* (2007-08) and *CSI: NY* (2008-09), should keep the category successfully populated for years—or overcrowd it. Although the serialized nature of current ABC megahits *Desperate Housewives* and *Lost* could limit their appeal in repeats, the self-contained format of forensic crime-solving dramas is a key ingredient for success.

*CSI* not only ranks No. 1, but it outdelivers second-place *The West Wing* by a considerable 182 percent in households, 217 percent

in adults 18-49 and 187 percent among adults 25-54. No other single show in syndication dominates its rivals so convincingly.

As network reality mainstays like CBS' *Survivor* and *The Amazing Race* make their ways into repeats via cable networks

The Outdoor Life Network and GSN, respectively, lackluster opening off-net season levels for NBC

Universal's *Fear Factor* (which should benefit by being self-contained) is not encouraging.

Neither is the perfor-

mance of Ripley's *Believe It or Not* from Sony Pictures Television, which year-to-year is off by 25 percent in households and adults 18-49 and 38 percent among adults 25-54. Fortunately for the genre, the scripted hour—crime dramas, in particular—is expected to carry years into the future.

Of the seven established off-network scripted dramas, *The West Wing*, *The Practice* and *The X-Files* are close to recent diluted levels, while *ER*, *Walker*, *Texas Ranger*, *Buffy*, *the Vampire Slayer*, and *Angel* are down by double-digit percentages. New Line Television's *The Twilight Zone*, a package of the recent UPN revival, failed to impress in season one with a 1.4 in households, a 0.8 in adults 18-49 and a 0.9 among adults 25-54.

As the next batch of off-network dramas wait in the wings for this fall (*Alias*, *Da Vinci's Inquest*, *Star Trek: Enterprise*, *Smallville*, *Farscape* and 24), *CSI: Miami* and *Without a Trace* in fall 2006 are the dramas to keep an eye on.

SHOW / SYNDICATOR	HH	A 18-49	A 25-54
CSI KING WORLD	6.2	3.8	4.3
THE WEST WING WARNER BROS.	2.2 (-8)	1.2 (NC)	1.5 (NC)
THE PRACTICE TWENTIETH TELEVISION	2.0 (-9)	1.2 (-14)	1.3 (-13)
FEAR FACTOR NBC UNIVERSAL	1.9	1.3	1.2
ER WARNER BROS.	1.9 (-21)	1.4 (-18)	1.4 (-18)
THE X-FILES TWENTIETH TELEVISION	1.5 (-6)	0.9 (NC)	1.0 (NC)
WALKER, TEXAS RANGER SONY PICTURES TELEVISION	1.5 (-17)	0.7 (-13)	0.8 (-27)
THE TWILIGHT ZONE NEW LINE TELEVISION	1.4	0.8	0.9
BUFFY, THE VAMPIRE SLAYER TWENTIETH TELEVISION	1.3 (-19)	0.8 (-11)	0.8 (-11)
ANGEL TWENTIETH TELEVISION	1.2 (-20)	0.7 (-22)	0.7 (-22)
RIPLEY'S BELIEVE IT OR NOT SONY PICTURES TV	0.9 (-25)	0.6 (-25)	0.5 (-38)



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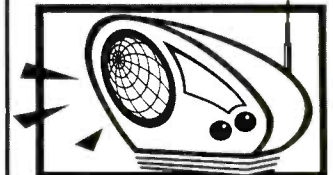
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■ **Target Market News** will hold the sixth annual **Black Consumer Research & Advertising Summit** July 6-7 at Chicago's Wyndham Hotel, offering presentations and reports from Charles Schwab, Arbitron, America Online and Nielsen Media Research, among others. Call 312-408-1881 or visit [targetmarketnews.com](http://targetmarketnews.com).

■ This year's **AD:TECH Chicago** will be held July 11-12 at the Sheraton Hotel. Themed "The Age of Engagement," the digital marketing conference and expo will address engaging consumers through the latest trends and technology in online advertising and promotion. Visit [ad-tech.com](http://ad-tech.com).

■ **VNU Business Media** will present the biannual **What Teens Want (East)** conference July 12 at New York's Marriott Marquis. Adweek Magazines Group, *Billboard*, *The Hollywood Reporter* and Nielsen Entertainment will host presentations and panels on marketing to teens using music, film, TV, sports and media. Brand marketing executives and youth culture experts from advertising, apparel, entertainment, gaming and publishing will attend. Speakers include Malcolm Bird, senior vp, AOL Kids and Teens, and Edward Foy, Jr., CEO of eFashion Solutions. Visit [what-teenswant.com](http://what-teenswant.com) or call Jaime Kobin at 646-654-5169.

■ The **National Association of Minority Media Executives** will hold its **annual conference** July 12-14 at Chicago's Le Meridien Hotel. Featured speakers include Kweisi Mfume, former Congressman and president/CEO of the NAACP. Go to [namme.org](http://namme.org) or call 703-893-2410.

■ Cable Telecommunications Association for Marketing will hold its **CTAM Summit 2005** July 24-26 at the Pennsylvania Convention Center in Philadelphia. The event covers topics such as broadband, telephone, cable sales and marketing. Speakers include Brian France, chairman/CEO, Nascar, and Brian Roberts, chairman/CEO, Comcast Corp. Visit [ctam.com](http://ctam.com) or call 703-549-4200.

## USA Re-Brands With New Logo, Tag Line

USA Network took the wraps off a comprehensive new branding initiative last week, the cornerstone of the channel's campaign to develop a distinctive, character-driven brand identity. The starkest change at USA is the overhaul of its logo, which will no longer feature the American flag motif that served as its singular design element. In its stead is a more elegant, stylized font incorporating white letters on a Tiffany-blue background. Also, the network's new "Characters Welcome" tag line reflects the network's renewed focus on the characters that populate its programming, as well as the people tuning in to watch. A series of spots beginning July 8 present some of USA's more popular characters from *Monk* and *The Dead Zone* in all their idiosyncratic glory, while other spots flip the script, turning the focus away from the actors to the sort of "characters" USA calls its core audience.

## World Adds Luxury Title *Ultimate Living*

World Publications in October will add an annual luxury real estate magazine, *Ultimate Living*, to its trove of high-end travel and lifestyle titles that includes *Saveur*, *Islands* and *Spa*. The magazine, with a 225,000 distribution, will give readers a comprehensive look at luxury homes, hotels, resort communities and clubs. The premiere issue carries advertisers ranging from South Carolina luxury community Haig Point to Florida luxury property Hollywood Grande.

## Outdoor Ad Revenue Continues Climb

Outdoor revenue increased 2.9 percent to \$1.4 billion in first quarter, according to figures released June 20 by the Outdoor Advertising Association of America. The increase follows 18 months of sustained, steady growth in the medium. Among the top 10 ad categories, all but three showed gains. Local services and amusements—outdoor's top-spending category—was up 7.2 percent. Telecommunications, the ninth-largest category, rose 28.1 percent. Other notable gains were in media and advertising (up 11.8 percent), insurance and real estate (up 10.6 percent) and retail (up 5.4 percent).

## 56% of Web Search Users Unaware of Ads

More than half of Internet users surveyed in a poll did not know the difference between natural search engine results and advertising

listings. The Harris Interactive survey of 2,000 Internet users, commissioned by New York search engine marketing agency iCrossing, found that 56 percent of Internet users said they did not know the difference between "sponsored [paid] and natural [non-paid] search engine result listings." Experience alone was not found to make Internet searchers more knowledgeable, as the poll found 53 percent of those with more than five years of online use could not distinguish advertising content. The poll results come on the heels of a Consumer Reports Web-Watch report issued earlier this month stating search engines still lack clear disclosure of which listings are advertising.

## Sirius Signs On BBC Radio 1 Channel

Continuing its aggressive licensing of media brand names, Sirius Satellite Radio last week inked an agreement with BBC Radio International to broadcast the British network's modern music Radio 1 station beginning this summer, with its programming lineup broadcast on Sirius in a time-shift. Long considered a benchmark for popular music in the U.K., Radio 1 joins other signed content including Eminem, Martha Stewart, Howard Stern, the NFL and the NBA.

## E! Ends 11-Year Howard Stern Show

E! Entertainment Television is wrapping production of *The Howard Stern Show*, leaving the shock jock without a TV home. The half-hour simulcast of his nationally syndicated radio show will cease operations July 1. Stern said that news about another TV venture could be forthcoming in the next few weeks. Spike TV said it has discussed with Stern the possibility of simulcasting his show for Sirius Satellite Radio, which begins in January, but questions about how far Stern will push the content envelope have kept talks informal.

## AOL, MSN Launch New Sites in Beta

Two Web giants released test versions of new products last week. As part of an overall shift by the company from a subscriber base, America Online unveiled the beta version of its awaited free portal, which will officially launch later this summer. Meanwhile, Microsoft's MSN.com released a beta version of its new local search product, aiming to compete with similar, recently launched products from Google, Yahoo! and AOL. ■

## Movers

### PRINT

**Bruce Ellerstein** was named national ad sales director of *Arthur Frommer's Budget Travel*. He had been manager of health and fitness advertising for *The New York Times*.

### CABLE

Discovery Networks has promoted **Andrea Kolb** from sales manager to vp/national sales manager for Discovery Times Channel, Discovery Home Channel, Military Channel, The Science Channel, Discovery HD Theater, Discovery Kids and Discovery Kids on NBC...At Turner Entertainment Group's Cartoon Network Enterprises unit, **Kim McQuilken**, executive vp of kids ad sales and marketing, adds oversight of all CNE licensing and merchandising activity.

### TV STATIONS

**Debbie Buckley** was promoted to manager of business development for WBBM-TV, Viacom's owned-and-operated CBS station in Chicago, from account exec.

### RADIO

**Fred Bennett** was named general sales manager for WABC-AM, ABC Radio's News/Talk station in New York. He was general manager and regional vp for Pamal Broadcasting...At Infinity Broadcasting: **Doug Harvill** was named senior vp and market manager for San Francisco stations and gm for KCBS-AM and KFRC-FM in the market. He had been senior vp and market manager for Sacramento, Calif., stations. **Charley Connolly** was named program director for KOAI-FM, Infinity's Smooth Jazz station in Dallas. He was pd for WQCD-FM, Emmis Communications' Jazz station in New York. **Mark Day** was upped to general sales manager at News station WBBM-AM in Chicago, from local sales manager. And **Jim Loftus** was named gm of Oldies WOGL-FM in Philadelphia. He was with Time-Shamrock Radio as COO and gm of its stations in Scranton and Wilkes Barre, Pa....**Jeff Steele** has joined Premiere Radio Networks as senior vp of national music syndication and Southwest sales manager. He had been with ABC Radio Networks as executive director of Southwest radio and country program sales.

# media elite

EDITED BY ANNE TORPEY-KEMPH



Not just being herself: Pratt (r.), in a 1990 episode of game-show classic *To Tell the Truth*, fooled two of the judges.

**JANE MAGAZINE EDITOR** in chief **Jane Pratt** stayed up late one night last week to take a stroll down memory lane. GSN—The Network for Games aired the 1990 episode of *To Tell the Truth* featuring Pratt, at 24 the youngest magazine editor in the country at the time,

on a panel with two impostors. "I remember very clearly...my week of training at the studios in how to not act like Jane Pratt while training my impostors in how to act like me," said Pratt, then editor/founder of the pioneering teen magazine *Sassy*. Two of the four judges guessed "the real Jane Pratt" correctly. Pratt says she used a tape of the show's opening audio, "I'm Jane Pratt. I am Jane Pratt. No, I...Am...Jane...Pratt," as her answering machine message for months afterward...At the recent picnic-cum-auction marking the opening of Rodale Pleasant Park Community Garden in East Harlem, N.Y., actress Bette Midler and real estate mogul Stephen Siegel went to the mat for a very special live-auction item: a private gardening consultation and makeover with master gardener **Scott Meyer**, editor of Rodale's *Organic Gardening*. Emcee Jai Rodriguez from *Queer Eye for the Straight Guy* played the two against each other and drove up the bids until Siegel finally gave the winning nod at \$7,000, but Meyer agreed to consult for both. "Bette has helped make so many fantastic

gardens for other people in New York," Meyer said. "I thought she deserved a good one of her own." The event raised some \$500,000 for the New York Restoration Project organi-

zation, Midler's pet cause...*American Idol* doesn't come back till January, but we'll be hearing

## Quicktakes

the dawg-dulcet tones of judge **Randy Jackson** in September—on the radio. The musician and Grammy-winning producer will host the three-hour weekly *Randy Jackson's Hit List*, counting down the top 30 songs of the week and interviewing top artists. Jackson has worked on more than 1,000 albums in

various capacities, including producer. He has also recorded, toured and performed with NSYNC, Madonna, Elton John and other big-name artists...If Paris the Greek and Paris the Hilton actually do join their wildly obscene fortunes in holy matrimony, there'll be plenty of room for lots of little Parises at the estate where Paris the Greek (Latsis) has been living. The 11,000-square-foot Mediterranean-style Beverly Hills mansion is *The Esquire House*, cre-

ated last year by the eponymous Hearst men's magazine and used for private parties designed to "bring the magazine to life." Latsis attended an event there and liked the place so much that he took over the mortgage. Word has it that the recently engaged couple plans to live there together. ■



Expanding his brand to radio: Jackson

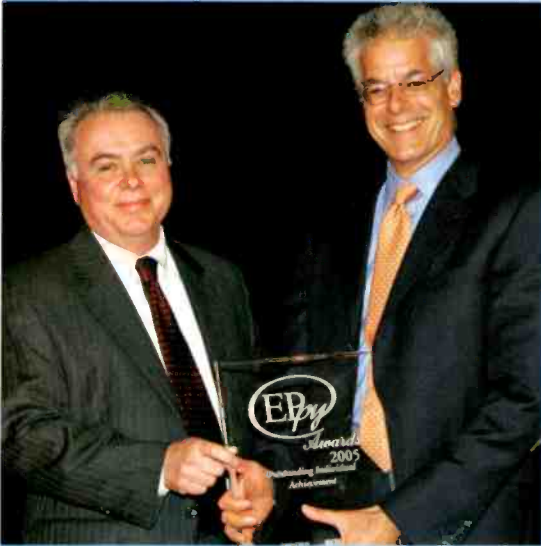


# Dish



▲ Time Inc.'s *Entertainment Weekly* packed the trendy NYC club Deep last week to bring to life its recent Must-List issue, comprised of 122 "people and things we love this summer." On hand for the festivities, including Common and John Legend who both performed, were (l. to r.) Mike Indursky, vp, marketing, Garnier; Patti DiMucci, director, promotions, Garnier; Must-Lister Pauley Perrette, actress on CBS drama *NCIS*; and *EW* president Andy Sareyan.

◀ At the recent Interactive Media Conference, held at the Fairmont Hotel in New Orleans and hosted by *Mediaweek* and *Editor & Publisher*, the EPpy award for Outstanding Individual Achievement went to Martin Nisenholtz of New York Times Digital (r.), who received his prize from *E&P* publisher Chas McKeown.



## Media Plan of the Year Lunch

More than 300 media planners, clients and media executives gathered at New York's famed Rainbow Room to celebrate this year's crop of Media Plan of the Year winners (see photo below). Of the awards in 12 categories, OMD took home two, including the \$10,000 grand prize for its radio campaign touting ABC's hit TV show *Lost* last summer. (Photo at right, l. to r.) OMD's Teri Bauer, Katie Burris, Gary Shanas and Jill Botway.

PHOTOGRAPHS BY R. MICHAEL ZILZ





## The Luxe Life

**Men's Vogue is the latest entry into Advance's orbit of luxury lifestyle geared to guys** BY STEPHANIE D. SMITH

WHEN VITALS LAUNCHED LAST FALL, FAIRCHILD PUBLICATIONS PEGGED THE 200,000-CIRCULATION men's magazine (and later, a women's edition) as the ultimate concierge to luxury living. Now, this September, Fairchild sibling Condé Nast will roll out its ode to luxury with *Men's Vogue*. The latest franchise

of fashion giant *Vogue*, *Men's Vogue* follows *Teen Vogue* and fills out Condé Nast's stable of manly magazines that includes *GQ* and shopper *Cargo*. *Men's Vogue* will publish one issue this year with a 300,000 rate base and become quarterly in 2006

*Men's Vogue* will carry features and essays on fashion, travel, food, culture and art. Tom Florio, vp, publisher of *Vogue* and *Men's Vogue*, said the spinoff is meant for readers with an innate sophisticated taste. "*Men's Vogue* is very much talking to a guy who is already living this life," he said. "It's

not aspirational. It's not a shopping magazine. We're not teaching him how to drink scotch."

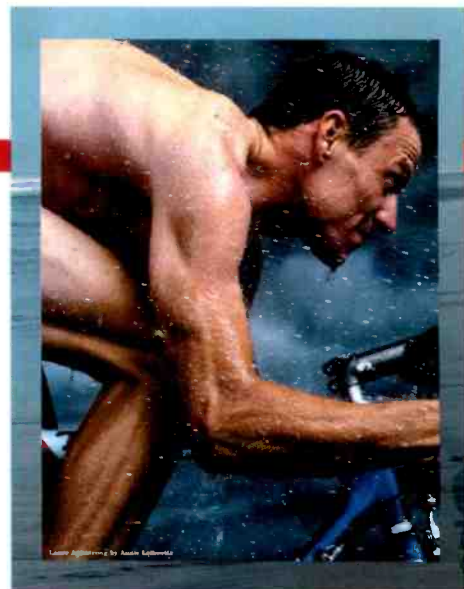
But while *Men's Vogue* claims to be different from *Vitals*, which has more service roots (and which some would argue is a higher-end *Cargo*, as well as older brother to Fairchild's *Details*),

the two titles will share similar demographics and circulation strategies.

To build its circ, *Vitals* turned to Fairchild parent Advance Magazine Group's reader database, as well as high-end retail stores, credit-card lists and other magazines, to cull men 25-44 with household incomes of \$100,000 or more. Fairchild sent 160,000 copies of *Vitals* quarterly to targeted readers and placed an additional 125,000 on newsstands.

*Men's Vogue* will use a similar strategy. Florio will send the premiere issue to 200,000 readers gleaned from the Condé Nast database and select customers of high-end retail stores who are ages 34-plus and have incomes over \$100,000. *Men's Vogue* will also place 400,000 copies on stands for three months.

Media buyers agree that a combination controlled/paid circulation launch model is a smart way to go. "It's one of the lowest out-of-pocket circulation models," said Mike McHale, sen-



As seen in its sales brochure, *Men's Vogue* will not be teaching, but rather showing, its readers the elements of good style.

For more coverage of the magazine industry, go to the new [mediaweek.com](http://mediaweek.com)

60sec. With



**Josh Quittner** editor, *Business 2.0*

**Q.** With the likelihood that Fast Company will survive if sold to Morningstar's Joe Mansueto, what fate awaits your archival? **A.** All magazines go through a process of reinvention. We certainly did. I can't speak to what's going on there. They've been through a near-death experience, and I'd like to show a little respect. **Q.** Given the turmoil surrounding the business category, what challenges do you face as an editor? **A.** This is a time where you can't put too many CEOs on the covers because CEOs aren't carrying much interest for people anymore. There

are very few CEO names that move copies. What works is servicey, actionable information. **Q.** Since April, *Business 2.0* has been publishing insert playbooks about a variety of topics. What's coming down the pike? **A.** Those inserts were an extension of something we used to do in the magazine called The Cheat Sheet, which offered functional advice on two pages. We blew it out, put it in the magazine as a small, trim-sized insert and called it a playbook. The inaugural one in April was on brainstorming. More will come out in the coming months. **Q.** What changes are in store at *Business 2.0*? **A.** We're going to redo our personal finance column. Our personal finance is going to be broader and will not just concentrate on stock picking. It will be about different ways to put your money to use. For example, should you invest in gold mines? We'll talk to people who are doing these things and give the dos and don'ts. People who flip houses for a living would be fair game. I'm shooting for September for the redo. **Q.** What's your best tip for budding CEOs? **A.** Stay focused, have passion and trust that everything is going to turn out all right. That was the best fortune cookie I ever got.



WEEKLIES JUNE 27, 2005

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
<b>NEWS/BUSINESS</b>								
BusinessWeek	27-Jun	65.98	28-Jun	82.77	-20.29%	1,328.25	1,478.27	-10.15%
The Economist	18-Jun	39.00	19-Jun	39.00	0.00%	1,060.00	1,080.00	-1.85%
Newsweek <sup>E</sup>	27-Jun	47.46	28-Jun	34.48	37.65%	879.26	1,052.41	-16.45%
The New Republic <sup>@</sup>	27-Jun	11.60	28-Jun	6.08	90.79%	152.00	132.46	14.75%
Time <sup>E</sup>	27-Jun	38.93	28-Jun	37.69	3.29%	977.76	1,186.82	-17.62%
U.S. News & World Report <sup>DD</sup>	27-Jun	23.47	28-Jun	35.94	-34.70%	754.19	781.74	-3.52%
<b>Category Total</b>		<b>226.44</b>		<b>235.96</b>	<b>-4.03%</b>	<b>5,151.46</b>	<b>5,711.70</b>	<b>-9.81%</b>

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
<b>SPORTS/ENTERTAINMENT/LEISURE</b>								
AutoWeek	27-Jun	20.88	28-Jun	23.58	-11.45%	583.77	591.81	-1.36%
Entertainment Weekly	24-Jun	71.28	18-Jun	47.46	50.19%	843.98	871.93	-3.21%
Golf World	24-Jun	46.12	25-Jun	26.15	76.37%	693.79	641.79	8.10%
New York	27-Jun	33.20	28-Jun	88.80	-62.61%	1,345.90	1,285.40	4.71%
People	27-Jun	66.43	28-Jun	69.28	-4.11%	1,853.36	1,690.95	9.60%
Sporting News	1-Jul	6.00	28-Jun	12.08	-50.33%	358.25	427.92	-16.28%
Sports Illustrated	27-Jun	34.77	28-Jun	44.91	-22.58%	966.11	1,153.39	-16.24%
Star	27-Jun	22.66	28-Jun	15.27	48.40%	434.50	344.26	26.21%
The New Yorker	27-Jun	40.82	28-Jun	43.86	-6.93%	1,010.41	1,005.14	0.52%
Time Out New York	22-Jun	60.63	23-Jun	68.13	-11.01%	1,536.74	1,543.23	-0.42%
TV Guide	26-Jun	27.21	26-Jun	51.66	-47.33%	938.69	1,192.59	-21.29%
Us Weekly <sup>*</sup>	27-Jun	31.50	28-Jun	33.53	-6.05%	908.49	782.09	16.16%
<b>Category Total</b>		<b>461.50</b>		<b>524.71</b>	<b>-12.05%</b>	<b>11,473.99</b>	<b>11,530.50</b>	<b>-0.49%</b>

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
<b>SUNDAY MAGAZINES</b>								
American Profile	26-Jun	11.32	27-Jun	8.80	28.64%	251.57	241.80	4.04%
Life <sup>L</sup>	1-Jul	6.33	N.A.	N.A.	N.A.	171.00	N.A.	N.A.
Parade	26-Jun	12.13	27-Jun	8.49	42.87%	323.84	331.00	-2.16%
USA Weekend	26-Jun	12.36	27-Jun	14.04	-11.97%	335.93	326.53	2.88%
<b>Category Total</b>		<b>42.14</b>		<b>31.33</b>	<b>34.50%</b>	<b>1,082.34</b>	<b>899.33</b>	<b>20.35%</b>
<b>TOTALS</b>		<b>730.08</b>		<b>792.00</b>	<b>-7.82%</b>	<b>17,707.79</b>	<b>18,141.53</b>	<b>-2.39%</b>

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

CHART COMPILED BY AIMEE DEEKEN

ior vp/group director, strategic communication for Optimedia. "They have a fabulous database, so why not take advantage of it?"

But McHale also wondered if there is really a need for another high-end men's magazine. "Is this extension done out of a market need or market greed?" he asked.

While Robin Steinberg, MediaVest senior vp, director of print investment, also pointed out the demo overlap, she was largely upbeat about *Men's Vogue*. "[Despite being] second to market, what *Men's Vogue* has is the advantage of the iconic brand which readers will resonate with faster," she said, adding, "On the flip side, this is such a female brand."

In terms of advertising, Florio said *Men's Vogue* is on track to be Condé Nast's largest launch ever, weighing in at 120 advertising pages that will include a wide range of categories, from airplane, boat and jewelry manufacturers to mainstream fashion. Kenneth Cole is said to be an advertiser. The open rate for a full color page in *Men's Vogue* is \$28,500 versus *Vitals'* rate of \$26,000.

## Easy-Bake Oven

### Food mags aim for simplicity

The epicurean category was once the sole domain of a handful of high-end and highbrow magazines such as Condé Nast's *Bon Appétit* and American Express Publishing's *Food & Wine* that had many a foodie salivating over complex recipes best left to aspiring Jean Georges of this world. But now short-order cooks prone to burn toast can turn to new magazines for the basics. With their easy-to-follow instructions that feature more recipes on meat loaf than foie gras, a new wave of titles, including *Every Day With Rachael Ray*, soon to be published by Reader's Digest Association; the independent startup *Chow*; and Martha Stewart Living Omnimedia's *Everyday Food*, are beginning to carve a slice of the pie.

Joining the likes of Southern Progress' *Cooking Light* is *Every Day With Rachael Ray*, which will launch on Oct. 25 as a bimonthly and will include travel, shopping and entertaining, as well as recipes. The oversized magazine, based on the sensibilities of Food Network host Rachael Ray, will have 650,000 copies on newsstand. Publisher Chris Guilfoyle said the magazine will reflect Ray's laid-back personality. "She has a wonderful, down-to-earth, elbows-on-the-table approach," said Guilfoyle.

She added that unlike haute-cuisine titles,

*Rachael Ray* readers won't simply drool over the pictures. "The magazine puts people in an environment where they will be doers versus passive readers," Guilfoyle said.

*Ray* will have five sections—Yuni, Ready Set, Cook, Get Away and Get Together. The premiere issue will feature ads from Kraft and wine-and-spirits company Frederick Wildman.

While *Rachael Ray* will have a laid-back touch, San Francisco-based *Chow* opts for an irreverent vibe that takes aim at 21-49-year-old readers. Launched last November, the bimonthly has a 50,000 circulation.

Jane Goldman, *Chow* founding editor, said her magazine breaks down the culture, politics and business of food. Sample stories from the June/July issue include tips on how to judge good ice cream. While *Bon Appétit* is about elevating domesticity, *Chow*, said Goldman, presents more science and adventure surrounding food. "We go deeper into technique and equipment and instruction than other magazines," she said. "We're far more geeky." *Chow's* June/July issue had 10 ad pages, including BMW and Banana Republic.



The San Francisco startup targets adventurous and curious foodies.

Meanwhile, MSLO's *Everyday Food*, which launched in January 2004, continues to shine. The digest-sized publication focuses on simple meals made in about 30 minutes. *Everyday Food*, which has rapidly grown its circ, raised its rate base to 850,000 from 800,000 with the

July/August issue. The 10-times-yearly title has also been immune to founder Stewart's legal troubles. Ad pages through June/July grew 34.7 percent to 249, reports the *Mediaweek* Monitor. The latest issue includes ads from GMC Suburban, Morningstar Farms and Oscar Mayer, said publisher Anne Balaban.

Media buyers have noticed the new tone in the cooking category. "Since Martha Stewart has been so successful with *Everyday Food*, there seems to be a trend for the more everyday kind of books and not the gourmet writing and recipes that have traditionally been out there," said Barbara Borg, eastern print director at OMD. But the niche, she noted, may be getting full. "There are so many books that give recipes at a lower level, I don't know if we need another one." —SDS

# mr. television

BY MARC BERMAN



## Summer Secrets

**IF YOU ARE NOT A FAN OF THE REALITY FORMAT BUT STILL LOOK TO THE BROADCAST networks as your main source of television entertainment, I have a few suggestions to get you through the long, hot summer. Sometimes a repeat or an occasional original telecast is not so bad if you choose the right show to watch.**

Although we have to wait until September for the multiple cliff-hangers to—hopefully—be resolved on ABC's *Lost* (an eternity for any die-hard TV fan), trust me when I tell you that each episode of this adrenaline-inducing drama is worth watching a second (or third) time. You will discover things about the explosive, invigorating and Emmy-worthy *Lost* that you didn't notice the first time around. What J.J. Abrams manages to cram into each episode—every scene—is truly amazing. No wonder there are *Lost* conventions popping up all over the place.

Since ABC is airing repeats of *Lost* in the more convenient Wednesday 10 p.m. hour, it's easier to get acquainted, or reacquainted, with the series. As for the Emmy buzz, I am willing to bet that several actors will be nominated, including Matthew Fox (Outstanding Lead Actor in a Drama Series), Evangeline Lilly (Lead Actress), Yoon-jin Kim (Supporting Actress), and Dominic Monaghan and Terry O'Quinn (both for Supporting Actor). In addition, the show should receive a nomination for Outstanding Drama Series and, of course, a Directing nod for Abrams. Move over *Desperate Housewives*, it's not just about you!

Also particularly worthy of a second glance is UPN's *Veronica Mars*, which is even better than *Buffy, the Vampire Slayer*, the show everyone compares it to, because series star Kristen Bell can actually act. Emmy, have you noticed?

This wanna-be sleuth actually has talent.

Since the Big Three networks have given up even trying to program on Saturday, ratings for *48 Hours Mystery* this season were not surprising. No one was watching. But now that CBS has added a second telecast of the newsmagazine-turned-unscribed-crime-solving drama into the Tuesday 10 p.m. hour this summer, you don't want to miss it. *48 Hours Mystery* is the best-kept secret of the prime-time schedule. It's the *CSI* of the newsmagazine genre, and you will go to bed on Tuesday unraveling in your head what you just saw unveiled on the program. As an added incentive, the show has dropped dull-as-dishwater Leslie Stahl as host, going instead without one.

Also worthwhile: ABC's veteran *20/20* on Friday, even without the weekly presence of Barbara Walters, who still manages to pop in for an occasional visit. It's less pretentious and more enjoyable than CBS' *60 Minutes*.

I have never understood why CBS' *King of Queens* has never received any accolades. Now that the competing *American Idol* is over for the season, this is your chance to catch up with the sitcom. Although ABC's competing *Dancing With the Stars* has busted loose (over

15 million viewers per week), if you're not into C-level personalities trying to cut a rug, check out this overlooked gem. Now that corporate cousin *Everybody Loves Raymond* is history, it's time to discover Doug (Kevin James), Carrie (Leah Remini) and outspoken Arthur Spooner (veteran Jerry Stiller). The cast's on-screen chemistry is truly unique, and it has been for seven seasons.

Another hidden gem is UPN's sassy and classy *Girlfriends*, the anchor of the network's Monday-night lineup. Anyone who thinks this is just another urban-oriented sitcom has not seen Tracee Ellis Ross, Golden Brooks, Persia White and Jill Marie Jones in action. Since *Girlfriends* faced *Raymond* for three straight seasons, and that show is unofficially over, *Raymond* viewers can now discover what they have been missing. It's reminiscent of female-buddy comedies *Living Single* and *Designing Women*.

Last, but certainly not least, are original—yes, original!—episodes of Fox's rejuvenated *Family Guy* and the recently introduced *American Dad* on Sunday. Both animated series have

given the network an unexpected ratings boost, and both are reasons to believe Fox is finally becoming more than just a one-hit wonder.

If you are not interested in any of these suggestions and crave something in the original scripted arena, switch over to cable network TNT for two of the biggest hits this summer: miniseries *Into the West*

and the Kyra Sedgwick crime drama *The Closer*. With *Wanted*, another original drama, scheduled to debut on the cable network on Sunday, July 31, TNT is the true home of must-see summer TV. Kudos, Steve Koonin. ■

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

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