

# MEDIAWEEK

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THE NEWS MAGAZINE OF THE MEDIA

## CABLE UPFRONT SLOGS ALONG

With CPM hikes stymied, sales execs slash pricing and weigh gambling in scatter **PAGE 6**

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Flip mean-spirited slates for kinder, gentler fare **PAGE 7**

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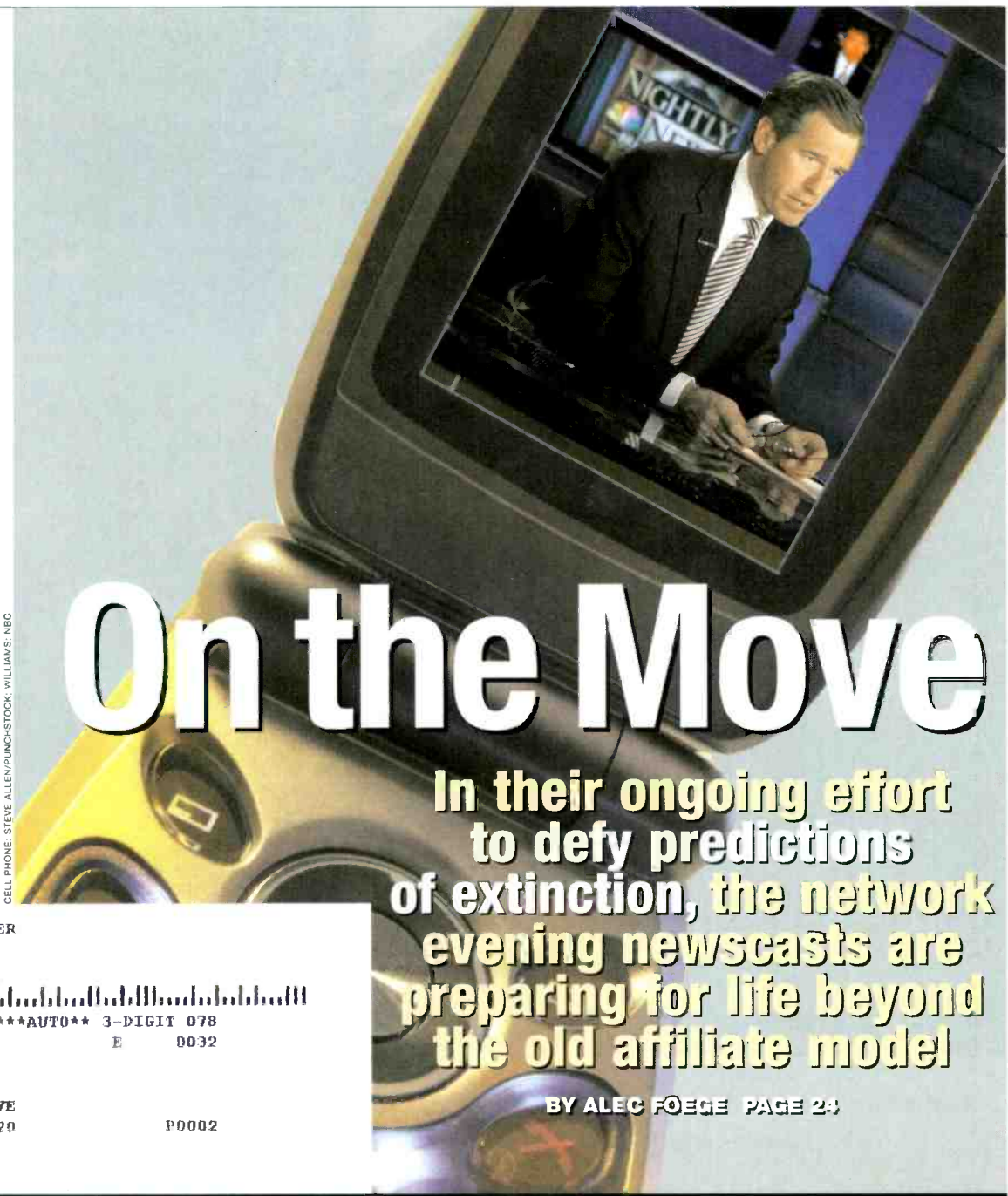
#### TELCOS FIGHTING FRANCHISE PUSH

NCTA: any relief gained must apply to cable too **PAGE 8**

### CABLE TV

#### FX AND TNT DUNK SPORTS RATINGS

Nets' Nascar and NBA telecasts hit new highs **PAGE 10**



## On the Move

In their ongoing effort to defy predictions of extinction, the network evening newscasts are preparing for life beyond the old affiliate model

BY ALEC FÖEGE **PAGE 24**

CELL PHONE: STEVE ALLEN/PUNCHSTOCK; WILLIAMS: NBC



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**In the future, doctors' offices will be virtual.**

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Abbe Raven transforms A&E into a buzz network."

BROADCASTING & CABLE 2/28/05

"A new programming direction is equaling big gains in  
**YOUNGER DEMOGRAPHICS** for A&E Network."

THE HOLLYWOOD REPORTER 12/6/04

"With ratings on the rise, the median age decreasing and  
**BUZZ AT THE WATER COOLER INCREASING**,  
A&E is poised for more momentum this season and beyond."

SWEEPSBOOK 12/04



24



ROCK SCHOOL



GROWING UP GOTTI



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MI-5



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# At Deadline

## ■ CC ISSUES RFPs FOR NEW RATINGS SYSTEM

Fed up with what it says is inaccurate ratings data that is outdated by the time it is available, Clear Channel has issued a request for proposals for a new radio ratings

measurement service to replace the current ratings system—based on hand-written dairies—provided by Arbitron. “What we

are looking for are audience estimates that are more reliable, more consistent and credible and that are more quickly and readily available,” said John Hogan, Clear Channel CEO. “The current system is not any of those things” and is “unacceptable.” Hogan

added that “most” of the major radio groups support the RFP. Calls seeking comment from Arbitron were not returned. Interested parties have three months to respond. Asked about Arbitron’s portable people meter that is in development, Hogan replied that the joint venture between Arbitron and Nielsen Media Research to bring it to market “seems to have fallen apart” and that the industry is better off seeking alternatives. (Nielsen and *Mediaweek* are units of VNU.)

## ■ FOX QUESTIONS NIELSEN'S 'PUT'S

Fox TV Stations Group last Friday took issue with information released late last week by Nielsen Media Research showing that PUT (persons using TV) levels are up in its local people meter markets compared to PUT levels under diary measurement. The Fox group called the data “misleading” and contends that PUT levels actually declined across major demographic groups in prime time. Using May 2005 LPM data compared to May '04 diary data, Nielsen showed PUT levels from 7 a.m. to 1 a.m. increased 18 percent in San Francisco, 9 percent in New York and 1.4 percent in Chicago. Among men 18-49, Nielsen’s released LPM data showed even more significant PUT level jumps. But Fox released detailed data showing that in prime time, men 18-49 demos dropped by 5 percent in New York, 11 percent in Los Angeles and 8 percent in Chicago. Fox also showed that viewing across all major demos in prime time are down in New York, L.A. and Chicago.

## ■ GANNETT BUYS POINT.ROLL FOR \$100M

Gannett on Friday struck a deal to buy Internet rich-media technology company Point.Roll. Sources pegged the transaction price at \$100 million in cash. The deal

would bring Point.Roll’s rich-media formats, which include floating and expanding ad units, to the publisher of *USA Today*. Jordan Edmiston Group advised Point.Roll on the transaction.

## ■ FCC MULLS MOVING UP DIGITAL DEADLINE


The Federal Communications Commission is mulling whether to move up by six months, to Dec. 31, 2006, the deadline to include digital tuners in all new TV sets 13 inches or larger. The inquiry follows the FCC’s decision last week to deny set-maker pleas for relief from a requirement that half of midsized sets with screens 25-to-36 inches have digital tuners by July. Commissioners on a 4-to-0 vote decided delay would slow the transition to digital TV. All new sets over 36 inches must have digital tuners by July 1; all midsized TVs will need the tuners by March 1.

■ **ADDENDA:** The behind-the-scenes scramble for a seat on the FCC is a little more muddled following the withdrawal late last week of **Christine Kurth**. The aide to U.S. Sen. Ted Stevens (R-Alaska) cited potential conflicts of interest with clients of her politically connected husband, Tim Kurth, a lobbyist and former aide to Rep. Dennis Hastert (R-Ill.), the House speaker...Discovery’s strong push behind its four-part **Greatest American** didn’t reap a proportionately large audience. The June 5 debut averaged a mere 0.7 household rating...WPP’s **Mediaedge:cia** is merging three of its leading interactive and direct marketing agencies to form one unit, MEC Interaction. It will consist of Wunderman Media, The Digital Edge and search engine marketing specialist Outrider. Rob Norman, previously chairman of Mediaedge:cia U.K. and CEO of Outrider Worldwide, is MEC Interaction’s worldwide CEO...A GOP-majority House subcommittee last week moved to slash funding for the **Corporation for**

**Public Broadcasting**, which funnels federal funds to public radio and TV stations. Public broadcasting advocates hope to restore funding as the measure moves through the full House and the Senate...Comcast has added **Fox Sports en Español on Demand** to its Spanish-language VOD slate, offering subs 10 hours of monthly programming at no additional charge.

■ **CLARIFICATION:** In the May 23 Culture Trends section, *Teen People* misstated the Miami Glow product name in its Trendspotters Hot Picks listing.

**INSIDE  
MEDIaweek**



*Time's Kelly hopes to boost awareness of global health issues* Page 32

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**Space & Time 18**  
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## Market Indicators

**NATIONAL TV: BUSY** NBC and UPN were trying to wrap up upfront negotiations as last week ended, with the other four networks done 10 days or more earlier. Movie studios and wireless companies are continuing to spend hefty scatter ad dollars in second and third quarter.

**NET CABLE: MOVING** What business that is being written is coming in at modest single-digit CPM gains. Having all but given up on seeing CPMs rise, some nets are also talking about holding out for scatter.

**SYNDICATION: WARMER** As the broadcast networks complete their final upfront negotiations, inventory in syndication is beginning to move. About 50 percent of budgets are registered, and early deals are being done.

**INTERACTIVE: ROBUST** Major Web publishers are reporting CPM increases in the 30 percent range, as Merrill Lynch predicts an increase of 29 percent for the year, driven by \$5.6 billion in paid search.

**MAGAZINES: ACTIVE** Packaged goods, such as high-fiber cereals that tout the benefits of a healthy diet, are still strong across health and fitness books. Automotive, especially foreign models, continues to gain momentum among shelter titles.

### Five Bids for *Fast Co.* and *Inc.* Hover Around \$40 Mil.

Among the five prospective buyers offering in the ballpark of \$40 million for G+J USA Publishing's *Fast Company* and *Inc.* is a G+J management group comprised of CEO Russell Denson; *Inc.* vp, publisher Lee Jones; editor John Koten; and Ed Sussman, managing director of the two titles' Web sites. The group is being represented by Abry Partners, a Boston-based private equity firm, according to sources familiar with the situation.

But Denson last week denied he was a bidder. "Abry has indicated an interest in my ongoing involvement in the event that Abry is the successful bidder," responded Denson in an e-mail to *Mediaweek*. "But neither I, nor any other employee to my knowledge, have any current agreement with any bidder."

The four additional bidding parties are Alta Communications, a Boston-based venture capital firm; Advance Publications' City Business Journals, based in Charlotte, N.C.; *The Economist*; and Morningstar's Joe Mansueto. A second round of bids is due today, after which a winner will be selected.

Meanwhile, Meredith's \$350 million deal to buy G+J's other titles—*Parents*, *Child*, *Fitness* and *Family Circle*—closed last week. —Lisa Granatstein

### Univision and Nielsen Bury Hatchet; Ink Five-Year Deal

Spanish-language media giant Univision, one of the more active critics of Nielsen Media Research over the two years since Nielsen launched local people meter ratings services in top TV markets, appears to have buried the hatchet by signing a multimillion dollar contract with the ratings company last week.

The five-year deal covers local ratings for 34 Univision and Telefutera stations via the Nielsen Station Index and Nielsen Hispanic Station Index, which includes LPM service in New York, Los Angeles, Chicago, San Francisco and Dallas.

Though Univision has long worked with Nielsen, in recent years the company has harshly criticized Nielsen's LPM service roll- (continued on page 8)

# Cable's Slow Burn

After early CPM hikes bomb, nets cut prices, hold avails for scatter

**THE UPFRONT** By Anthony Crupi

**A**s the cable upfront marketplace slogs into its third week, media buyers and network sales executives agreed that business will continue to plod forward at the same torpid pace—an earlier sense of urgency giving way to a methodical grind.

It's not just the New York presummer heat that has cable at a near standstill. A perfect storm of interconnecting factors, including ABC's savvy read of the broadcast market and media buyers' refusal to kowtow to cable's initial demands for price hikes, has left network ad sales execs playing the waiting game.

As of late Friday last week, media buyers were reporting that very little in the way of significant business had been written up. MTV Networks, according to sources familiar with its negotiations, is more than halfway through with its upfront sales activity, though it's also holding back more inventory to take into scatter. Price increases, according to the source, are in the low single-digit range, but dollar volume

is up considerably, with wireless telecom advertisers spending heavily.

MTV Nets had initially hoped to shake up the market before the broadcast networks got out of the gate, offering buyers hard-line deals of high single-digit cost-per-thousand rate increases. Those prices became untenable in light of ABC's opening gambit, which established CPM hikes of 4 percent to 6 percent as this season's pricing benchmark.

"ABC was brilliant," enthused one media buyer who did not wish to be identified. "They knew they had a prime-time schedule that people really wanted and by going in at 4-6 [percent] they cornered the market." By setting itself up as the market driver, ABC forced other broadcasters to be more realistic about what they could ask for and that in turn affected cable's fortunes as well.

"Cable found their own value in terms of the kind of money buyers should be willing to spend," the media buyer said. "We've been paying far too high, and what you're witnessing is

## Laggards Stuck on Pricing

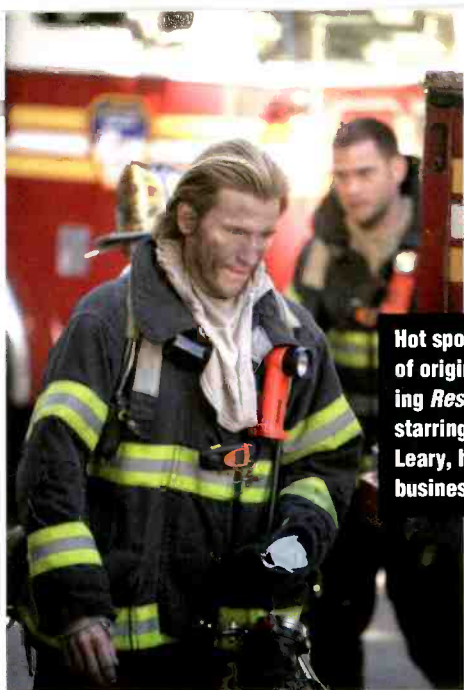
NBC tries to avoid falling below -3% CPMs; UPN aims higher on *Chris*

**AFTER ABC, CBS, FOX AND THE WB** finished their negotiations in short order with the major media agencies, the broadcast upfront marketplace stalled last week, leaving both NBC and UPN still struggling to wrap their upfront deals by the weekend.

NBC, which claimed to be 50 percent done on June 3, was still talking with some agencies on June 10. Insiders said the network had completed deals with "most of the major agencies," but sources outside of NBC said that some agencies were still holding out for cost-per-thousand rate rollbacks of between 5 percent and 8 percent, far beyond NBC's earlier deals which were done at negative 3 percent. "General Electric [NBC's parent company] would never authorize those levels of rollbacks," one source familiar with the situation said.

UPN, which many media buyers believed was going to be sold in conjunction with sister network CBS, was still not ready to say it had completed its upfront negotiations. Some buyers said UPN was trying to get higher rates for its new sitcom, *Everybody Hates Chris*, than they were willing to pay, which was stalling negotiations. The show was well-received during UPN's upfront presentation, but some buyers said it must do battle in an enormously strong time period at 8 p.m. Thursday, against CBS' *Survivor*, NBC's *Joey*, ABC's *Alias*, Fox's *The O.C.* and the WB's *Smallville*.

Buyers project NBC's upfront total will be about \$2 billion if no Olympic ad revenue is added, down about 28 percent. UPN's total is expected to be about \$350 million, flat with last year. Neither network would comment officially. —John Consoli



**Hot spot: FX's slate of originals, including *Rescue Me*, starring Denis Leary, helped drive business last week.**

CHRIS BLANCHARD/FOX

the market rightly stabilizing itself.”

Like MTV Nets, Turner earlier had been sticking to its guns in the 5 percent to 6 percent CPM range, before beginning to write business at 3 percent. While the company is a long way from wrapping up its upfront dealings for the

year, David Levy, president of Turner Sports & Entertainment Ad Sales, said he does not believe cable nets hurt themselves by refusing to lower their opening CPM rate hike requests right off the bat. “In the long run, you’ll find that no money that was earmarked for cable was moved to broadcast, and total dollars taken in by cable will be up,” Levy said. Other nets doing business late last week include FX Networks, Lifetime, Court TV and USA, all of which are selling at plus-1 percent to 3 percent.

In a note to clients last week, CIBC World Markets analyst Mike Gallant said that while he had anticipated cable ad sales to be up about 8 percent over last year’s upfront, he now believes the dollar increase will be more along the lines of 6 percent to 7 percent. CPMs are on pace to rise 3 percent to 5 percent, Gallant added.

And while ABC dictates the highs, NBC will serve as the benchmark for the lows. “Three major buyers have said that if they’re successful in buying NBC spots with flat-to-

down pricing, they’d be hard pressed to pay materially higher unit prices for USA, TBS and TNT, which offer much lower...reach than NBC does,” Gallant wrote.

Big dollar-volume categories such as domestic automotive, packaged goods and pharmaceuticals are all underperforming, although one sales exec on the network side said the familiar refrain about a soft ad market doesn’t ring true.

“From a volume perspective, I wouldn’t call it soft,” the exec said. “Even without P&G [three months ago, Procter & Gamble warned cable nets that it was slashing its planning costs for the year], it’s still a pretty solid market... and P&G will be around for scatter.” All told, cable sales chiefs seem to have come to terms with a negative-2 percent to plus-3 percent CPM range. “This market is proof the upfront is a 52-week conversation,” said Court TV exec vp of ad sales Charlie Collier. “It’s not about a last-ditch effort to do business.”

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## Ending the Mean Streak

After a spate of harsh reality shows, new slate gives positive reinforcement

**TV PROGRAMMING** By A.J. Frutkin

**S**imon Cowell, move over. In a rare display of good winning out, the latest trend in nonscripted programming favors positive, uplifting messages over the mean-spirited story lines that once fueled the format.

Following the success of ABC’s *Extreme Makeover: Home Edition* (not to mention *Wife Swap*, *Super Nanny* and Fox clones *Trading Spouses* and *Nanny 911*), NBC announced the fall reality series *Three Wishes*. Hosted by singer Amy Grant, the show plans to travel cross-country, bettering the lives of people in need. Even Mark Burnett, producer of such backstabbing shows as *Survivor* and *The Apprentice*, fell prey to the trend, announcing earlier this spring he was shopping a similarly charitable series loosely based on the CBS drama *Touched by an Angel*.

Meanwhile, ABC continues to expand its feel-good reality slate, announcing fall series like *Miracle Worker* and *Welcome to the Neighborhood* and summer shows like *Brat Camp* and *The Scholar*. It’s a far cry from *Are You Hot?*, the net’s trashy 2003 program that set out in search of America’s sexiest people.

The network’s new tack may look like a strategic zag to *Hot*’s zig, but ABC executives acknowledged they simply stumbled onto the

genre. “Was it premeditated? No,” said Andrea Wong, executive vp of alternative series and specials at ABC Entertainment. “But once one or two of these shows started to work, we realized we were building a brand.” And that brand seems to have spurred an industry-wide trend. For example, the WB’s summer series *Beauty and the Geek* appears to play off the time-honored disparagement of the socially inept. But WB entertainment president David Janollari said the series peels back its mean-spirited façade to reveal a heart.

“These are people who probably never would have encountered each other in the real world,” Janollari said of the show’s female beauties and male geeks. “But they all walk away from the experience with a positive feeling.”

Whether it’s homecoming queens giving nerds grooming tips or just neighbors helping out a friend in need, Wong noted that the positive feeling these shows provide is something viewers seem to crave. “In a world where the economy is uncertain, where we’re at war and where we’re still not feeling secure after 9/11, viewers are looking for something that just feels good,” she said.

So are buyers. Although advertisers have flocked to nonscripted shows like *American Idol*



BOB D'AMICO/ABC

**The punks next door: ABC's *Neighborhood* is among the new crop of feel-good reality.**

and *Survivor*, many remain skittish about the more extreme subgenres, i.e. Fox’s *Temptation Island*. Several buyers said the latest crop of feel-good shows represents a win-win for them and their clients.

“The fact that these shows aren’t mean-spirited or otherwise risqué clearly is a positive development when it comes to advertisers,” said Laura Caraccioli-Davis, vp/director of Starcom Entertainment.

So can viewers say goodbye to the Omarosas (an *Apprentice* villain) of the world?

NBCU’s cable entertainment president Jeff Gaspin, who continues to oversee nonscripted series at NBC, said shows like *The Apprentice*, which can bring out the worst in contestants, aren’t dead—at least not yet. “It was certainly a novelty. And then you reach a saturation point,” he said of reality’s mean streak. “So it probably will slow down a bit.”

outs, citing the poor representation of Hispanics in the sample. Univision even sued Nielsen in June 2004 (which, like *Mediaweek*, is a unit of VNU) in California to stop the rollout of LPMs in L.A., but dropped its suit last November after a judge refused to stop the rollout.

"We had significant concerns and issues with the reliability and representation of the new sample Nielsen rolled out" on LPMs, explained Ceril Shagrin, Univision's senior vp of corporate research. "But Nielsen has made a commitment to address those issues, some of which are already in place and some that are still being tested."

Shagrin said that now that a deal has been signed for local measurement, she will soon start to negotiate Univision's contract with Nielsen for national measurement. The current contract expires at the end of 2006. —*Michael Bürgi*

### Media Bureau's Gregg Quick to Receive Plaudits

The new chief of the Federal Communication Commission's Media Bureau is keeping a low profile as she assumes a post that has generated controversy for its handling of media ownership rules.

Donna Gregg, who came from the Corporation for Public Broadcasting where she was vp, legal and regulatory affairs, will work closely with the FCC's politically appointed commissioners on issues including the transition to digital TV and media ownership.

The ex-media bureau chief, Ken Ferree, became a lightning rod for criticism from those dismayed by the agency's 2003 decision to ease media ownership rules. Gregg is attracting plaudits on her way in. "Everybody who knows her says she's very personable, very smart," said one Washington insider.

FCC Chairman Kevin Martin named Gregg to the post on June 3, and she began her new job three days later. It was a homecoming of sorts: Gregg worked in the agency's Cable Services Bureau in the mid-1970s, before she became a partner at the powerhouse law firm Wiley, Rein & Fielding. Partner Richard Wiley was an FCC chairman in the '70s; his former associates include FCC chairman Martin. —*Todd Shields*

# Telcos Calling for Change

## Phone companies renew efforts to streamline state, local franchising rules

WASHINGTON By Todd Shields

Telephone companies last week renewed complaints that traditional franchising requirements hobble their launch of new services offering hundreds of video channels. Key federal policymakers indicated sympathy, and big cable issued a preemptive plea for sharing any regulatory relief its telco competitors win.

The developments signal a brewing struggle



**"Video services are interstate. That means moving to a federal framework, with uniform national rules."**

**MCSLARROW**

over franchising rules as Congress moves toward rewriting telecommunications law. Local authorities want to keep the very prerogatives that so chafe the telcos. "Allegations that local permission is difficult to acquire are not accurate," wrote the National League of Cities in a letter sent June 9 to congressional leaders. It said its members want to ensure new services go to all neighborhoods—a reference to accusations, denied by the telcos, that the new services will bypass less affluent areas.

Verizon and SBC said their new fiber lines will enable blazing speed to support video, data and voice services—the very triple play that increasingly underpins cable operators' profits. But the telcos say the new services' launch would slow to a crawl if they must submit to lit-

erally thousands of franchising authorities. Verizon executive vp Tomas Tauke told the Supercomm conference in Chicago last week that his company had signed six franchise deals—and still needed to accomplish agreements with the balance of 10,000 franchising authorities were it to expand across its 28-state service area.

"Applying the cable franchise rules to us is unfair and simply delays the day when consumers will have a choice of video providers," Tauke said.

Washington hears his plea. "There's almost a universal concern about the costs and merits of state regulation or local regulation," Sen. Ted Stevens (R-Alaska), the chair of the Commerce Committee, told a luncheon audience last week. "We ought to think about some kind of a national solution."

Such thinking is not limited to Capitol Hill. On June 9, Federal Communications Commission Chairman Kevin Martin, a Republican, said he was "sympathetic" with concerns about delay caused by local franchising obligations.

Cable has its finger to the wind. Last year it said the telcos should meet franchising requirements, just like it does. Last week, its message subtly shifted. If the telcos get a one-stop national franchising authority, so should cable. "Video services are interstate," said Kyle McSlarrow, president/CEO of the National Cable and Telecommunications Association. "That means moving to a federal framework, with uniform national rules." ■

# AOL Throws Open the Door

## Content, services will be available free in hopes of beefing up ad revenue

INTERACTIVE By Brian Morrissey and Catharine P. Taylor

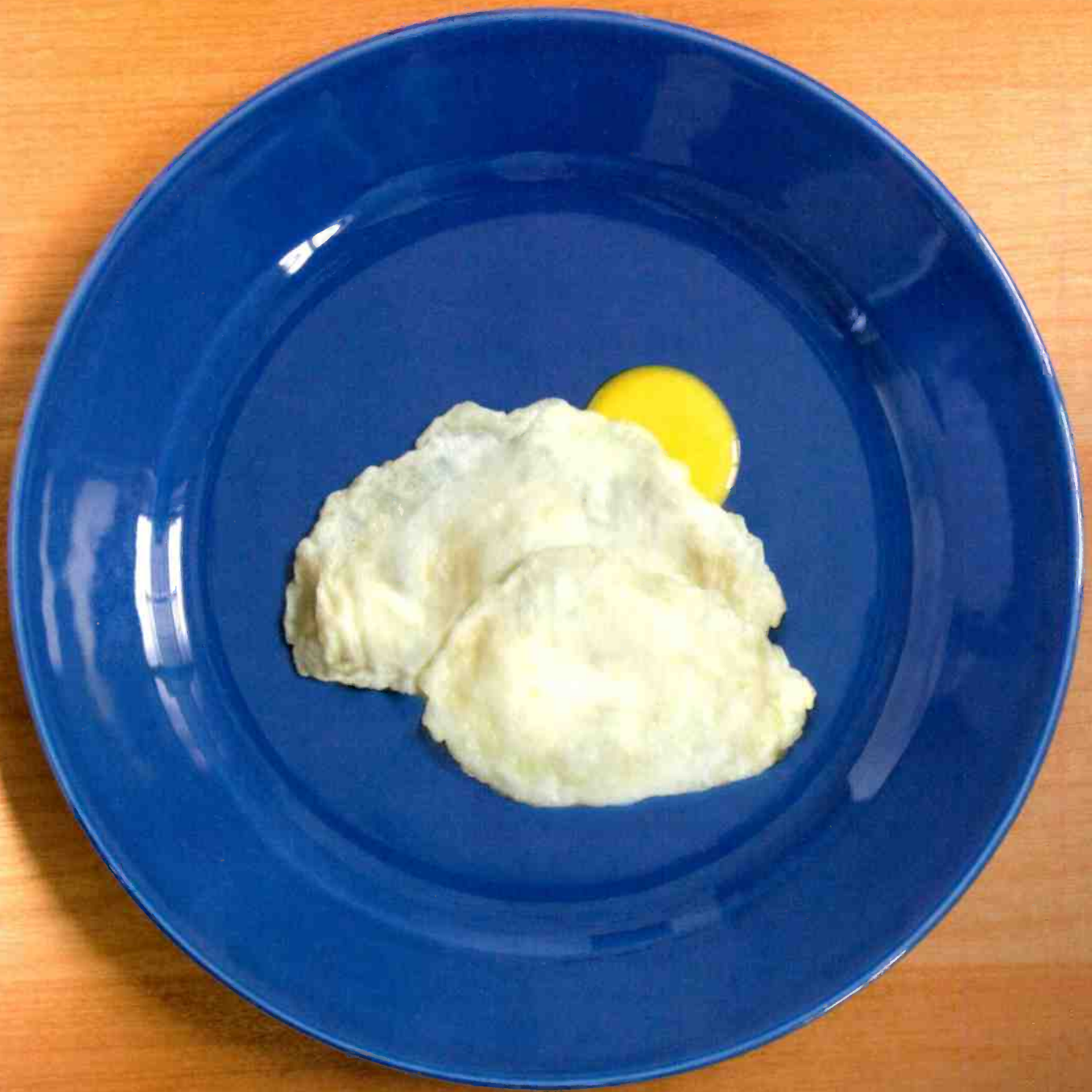
In its latest reinvention, AOL is opening up much of its content and many of its services to the outside world in the hope of earning a bigger piece of the expanding online advertising pie, a key goal for the Time Warner unit as its subscriber numbers continue to decline.

AOL plans to leverage its trove of Time Warner media content as never before, betting

it can transform itself from primarily a dial-up Internet service provider to a video- and audio-saturated destination. "If content's still king, AOL's going to ride in on a horse called Time Warner and lay claim to the throne," said Jeff Lanctot, vp of media and client service at aQuantive's Avenue A/Razorfish.

The new AOL portal, which will launch in





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\*Based on average daily visitors. Source: comScore Media Matrix – April 2005

late July, is squarely centered on the growing broadband market, looking to leverage both its own content and increased interest in online video advertising. "What [advertisers] are saying is, 'Give us more.' They want more inventory, more opportunities," said Michael J. Kelly, president of AOL Media Networks. The company will not only use its parent's extensive resources but also has deals with XM Satellite Radio, the NFL and ABC News. The portal will come in three parts: a splashy main page, a text-based My AOL page and a hub aggregating video content, much of it exclusive.

AOL's move comes as online ad revenue is surging, growing 26 percent in the first quarter to \$2.8 billion, according to figures released by the Interactive Advertising Bureau last week.

The AOL portal will compete with established destinations like Yahoo! and Microsoft's MSN. Google last month unveiled a beta ver-

sion of a customized home page. Consumers' portal habits may be hard to break. Thus, the key to AOL's marketing strategy is to home in on distribution, driving traffic from its far-flung properties, which include Mapquest and Moviefone. "We're going to have more than 30 doors into the house," said Kevin Conroy, executive vp of AOL Media Networks. The moves come while AOL's subscriber base continues to decline. It was down by 500,000 to less than 22 million in the first quarter.

Media agency executives were largely optimistic about AOL's chance to become a solid competitor to other portals. AOL.com drew 70 million visitors in April, per Nielsen/NetRatings, a substantial base. "It's not like they're starting from scratch," said Nick Pahade, exec vp/managing director of the Beyond Interactive unit of Grey Global Group, who served on AOL's broadband advisory panel. ■

## On Par With Broadcast

TNT's NBA playoff coverage and FX's Nascar races deliver big ratings

**TV SPORTS** By John Consoli

**P**undits who believed viewers wouldn't follow when the National Basketball Association shifted most of its playoff telecasts from broadcast to cable, under the league's latest TV rights deal, have to rethink their skepticism in the wake of recent ratings. And recent Nascar ratings on cable have also produced some broadcast-sized numbers.

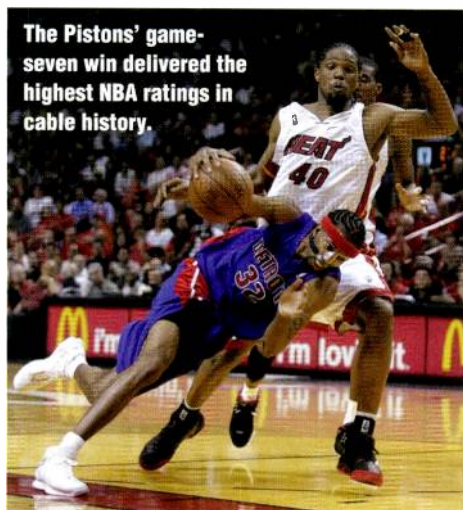
TNT's June 6 telecast of the Detroit Pistons' game-seven victory over the Miami Heat in the NBA Eastern Conference finals was the most-watched NBA playoff game in cable history, generating a 7.5 rating (reaching 6.75 million viewers) in TNT's universe, comparable to

a 6.2 total U.S. rating, according to Nielsen Media Research data from Turner Broadcasting. Overall, the series averaged a 5.0 universe rating, up 32 percent over the six-game Eastern Conference final series on ESPN last year.

David Levy, president of Turner Sports & Entertainment Ad Sales, crowed that the Pistons-Heat game seven outdelivered its broadcast competition in delivery of adults 18-34, adults 18-49, men 18-34, men 18-49 and men 25-54. "It shows the viewers' perception of cable and broadcast has become blurred," Levy said. "It's just television now—a one-TV world. We proved that with the [NBA] All-Star game [in February], and we have proven it again."

Nascar cable ratings have also grown. FX's final Nextel Cup race this season on June 5, the MBNA 400 from Dover, Del., drew 6.1 million viewers and was FX's highest-rated race ever. FX's three Nextel telecasts this season posted a 14 percent gain in viewers to 5.7 million and a 6 percent hike in adults 18-49 to 2.8 million.

Meanwhile, Turner is presently in discussions (along with partner NBC) to renew its current Nascar TV rights agreement. Turner and NBC have an exclusive negotiating window until late this year for the second half of the Nascar season (Fox/FX share first half rights). Levy also said Turner would be interested in the National Hockey League cable TV rights if the league "approaches us with a model that works for both of us." ■



The Pistons' game-seven win delivered the highest NBA ratings in cable history.

EPAGARY ROTHSTEIN/LANDOV

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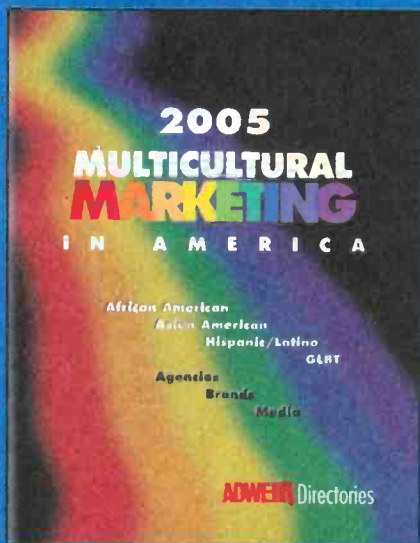
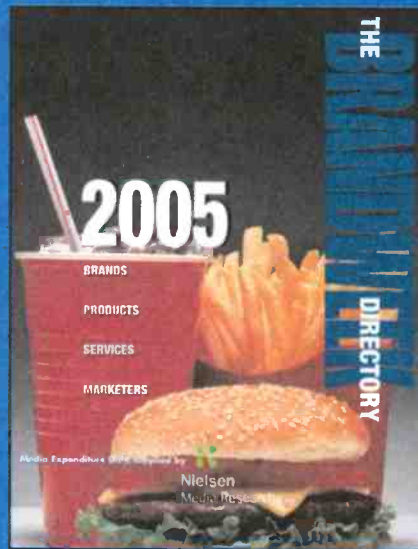
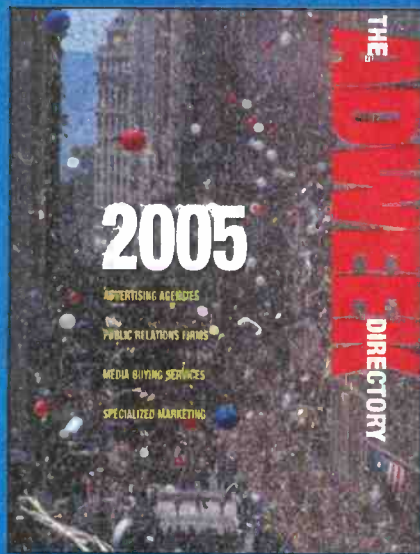
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# market profile

BY EILEEN DAVIS HUDSON



Historic Pike Place Market, one of the oldest farmer's markets in the U.S., draws locals and tourists.

LAWRENCE WORCESTER/LOVELY PLANET IMAGES

Coast phenomenon, and we hope to see that rebound by the end of the year."

KIRO's local news has been honored with several journalism awards, including being recognized as the single best newscast in the country with the 2005 National Headliner Awards, presented by the Press Club of Atlantic City. In the February sweeps, KIRO's late news was second in households behind Belo Corp.'s NBC affiliate KING-TV.

Glenn Wright, interim gm for Belo Corp.'s Seattle media group, agrees that the market has been soft but contends it's starting to turn around. "The Washington state unemployment level [around 5.2 percent] has dropped to its lowest level in four years," says Wright, who plans to retire next month.

Belo has a sizeable share of the spot TV ad market in Seattle, where it owns a broadcast television duopoly and a regional cable news channel. KING-TV is the longtime market front-runner in both ratings and revenue and one of the highest-rated TV stations in the country. KING earned an estimated \$87 million in revenue in 2004, according to BIA Financial Network estimates. Sister station KONG-TV, an Independent that is the pre-season home of the National Football League's Seattle Seahawks, earned roughly \$8.5 million.

Belo's 24-hour Northwest Cable News, which has its own news and sales staff, serves both the Seattle and Portland, Ore., markets, reaching 2.4 million people. The cable channel is celebrating its 10th anniversary this year, with several prime-time specials, as well as on-air promotional spots featuring station talent.

David Lougee, most recently president and gm of KING-TV, KONG-TV and NWCN, was promoted Jan. 1 to Wright's former post of group executive for Belo's Northwest cluster,

which includes the Seattle properties; KGW-TV (NBC) in Portland; KREM-TV (CBS) and KSKN-TV (WB) in Spokane, Wash.; and KTVB-TV (NBC) in Boise, Idaho. The cluster has a news and marketing partnership with *The Seattle Times*.

Last fall, Belo added a two-hour local morning newscast on KONG from 7-9, using KING's 5-7 a.m. anchor team. KING also produces a 10 p.m. late newscast on KONG,

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

## Seattle

WHILE LAST YEAR'S PRESIDENTIAL RACE WENT DOWN TO THE WIRE, IT PALED IN COMPARISON to the drama that unfolded after the gubernatorial race in Washington state. That roller-coaster ride saw Democratic candidate Christine Gregoire lose the election by a slim margin, prompting an

automatic machine recount, which she also narrowly lost. A hand count then gave Gregoire the edge, and she became the state's second female governor by 129 votes out of 2.9 million cast during last November's election.

Republican challenger Dino Rossi fought to have the victory overturned, contending that thousands of illegal votes by convicted felons had been counted. On June 6, a Chelan County Superior Court judge upheld the election.

Now that the dust has settled, local media in the 12th-ranked Seattle-Tacoma market (1.69 million TV households) are hoping that the state's new legislators will push efforts to help grow the economy, which has been slow to recover from a lingering recession following the dot-com bust and Sept. 11.

"While [our] numbers have con-

tinued to increase in the ratings, especially in prime and local newscasts, the sales atmosphere has been a bit of a challenge," says John Woodin, vp and general manager of KIRO-TV, Cox Broadcasting's CBS affiliate. "In late news, we're No. 1 [among] women 18-49 for the first time in six years, No. 2 overall in local news and our prime. But the market is soft. It's a West

### NIelsen MONITOR-PLUS AD SPENDING BY MEDIA / SEATTLE-TACOMA

	Jan.-Dec. 2003	Jan.-Dec. 2004
Spot TV	\$314,048,658	\$323,487,945
Local Newspaper	\$252,348,704	\$265,122,648
Outdoor	\$42,257,284	\$44,409,178
Local Magazine	\$12,885,114	\$13,926,137
Spot Radio	N/A	\$186,517,026
<b>Total</b>	<b>\$621,539,760</b>	<b>\$833,462,934</b>

Source: Nielsen Monitor-Plus

# market profile

running under the "KING 5" brand banner.

Another critical component of Belo's presence in the market is online, through its king5.com and northwestcablenews.com. "[Seattle-Tacoma] is the second-most-wired market in the country—people using the Internet for news and information," says Wright, noting that Belo's two sites have a combined 700,000 registered users, which enables them to offer clients targeted advertising to match

the interests of the users.

Also a big player in the market, Seattle-based Fisher Broadcasting owns ABC affiliate KOMO-TV as well as three radio stations. In November 2004, KOMO launched the market's first 4 p.m. local newscast. The hour-long newscast, called *First News at 4*, replaced *The Jane Pauley Show* in the time period. Dick Warsinske, KOMO-TV senior vp/gm, says the newscast has gotten off to a strong start, grow-

ing in households and demos in every book since launch. *First News* breaks the mold by having very little desk sitting, with much of the newscast shot at locations around KOMO's 5-year-old all-digital facility. Warsinske says his station's late news at 11 p.m. has also experienced growth, thanks largely to the resurgence of ABC prime.

KOMO produces a live, local studio talk show that has been on the air for some two decades. *Northwest Afternoon*, airing at 3 p.m. weekdays and second in the time period to *Dr. Phil* on KING, is "an icon in the Northwest, one of the few locally produced talk shows," says Warsinske. KOMO also has a news/promotional partnership with sister radio station News/Talk KOMO-AM.

A second duopoly in the market is owned by Tribune Broadcasting, comprising Fox affiliate KCPQ-TV and WB affiliate KTWB-TV. On March 28, KCPQ/KTWB vp/gm Pam Pearson was given oversight of Tribune's Portland WB affiliate, KWBP-TV. About three years ago, Tribune purchased two Acme Communications stations, one in Portland and the other in St. Louis. Pearson says company officials had contemplated an expensive upgrade to the KWBP facility but ultimately decided to have the Seattle duopoly take on the master control, traffic and creative services functions of KWBP, creating a Northwest Regional Operating Center for Tribune, she says.

The Portland WB station continues to have its own gm and sales staff, but the regional center does the station's ad insertion, says Pearson. Jamie McDowell was recently named the new creative services director of Tribune's regional center. She at one time served as the vp/creative services director for KWBP but most recently held a corporate post as vp/director of promotion for Acme.

Despite increased competition in the crowded morning-news field, KCPQ has managed to grow its household share 50 percent from November '04 to May between 6 and 9 a.m., finishing in a virtual tie for second with KOMO, says Pearson. She says KCPQ's performance is even more remarkable given the increased competition and its fourth-place position a year ago.

A few years ago, the market had four competitors in the mornings. Two additional morning newscasts have launched within the past year: KING's morning news on KONG and *The Daily Buzz* from 6-9 a.m. on Viacom's UPN affiliate KSTW.

Last fall, KSTW was one of nine new markets to pick up *The Daily Buzz*, a joint venture between Acme and Emmis Communications

## NIELSEN RATINGS / SEATTLE-TACOMA

EVENING- AND LATE-NEWS DAYPARTS, WEEKDAYS

### Evening News

Time	Network	Station	Rating	Share
4-5 p.m.	ABC	KOMO	3.7	9
5-5:30 p.m.	NBC	KING	9.4	24
	ABC	KOMO	5.0	11
	CBS	KIRO	4.8	12
	Fox	KCPQ*	1.7	4
	UPN	KSTW*	1.1	2
	WB	KTWB*	0.6	1
	Independent	KONG*	0.6	1
	Pax	KWPX*	0.3	1
5:30-6 p.m.	NBC	KING	10.7	23
	ABC	KOMO	5.0	11
	CBS	KIRO	N/A	N/A
	Fox	KCPQ*	2.9	6
	UPN	KSTW*	1.5	3
	Independent	KONG*	0.9	2
	WB	KTWB*	0.7	1
	Pax	KWPX*	0.4	1
6-6:30 p.m.	CBS	KIRO	4.0	8
6:30-7 p.m.	NBC	KING	9.2	17
	ABC	KOMO	5.0	9
	Fox	KCPQ*	4.0	7
	CBS	KIRO	4.0	8
	UPN	KSTW*	2.3	4
	Independent	KONG*	2.0	4
	WB	KTWB*	1.2	2
	Pax	KWPX*	0.6	1
<b>Late News</b>				
10-10:30 p.m.	Fox	KCPQ	4.2	7
	Independent	KONG	4.1	7
	WB	KTWB*	1.6	3
	UPN	KSTW*	1.5	2
10:30-11p.m.	Fox	KCPQ	4.2	7
	UPN	KSTW	1.7	3
	Independent	KONG**	1.5	3
	WB	KTWB*	1.4	2
11-11:30 p.m.	NBC	KING	9.3	21
	CBS	KIRO	7.7	17
	ABC	KOMO	5.6	12
	Fox	KCPQ*	2.7	6
	UPN	KSTW*	2.2	5
	WB	KTWB*	1.3	3
	Independent	KONG*	1.0	2
	Pax	KWPX*	0.4	1

\*Non-news programming \*\*Network newscast Source: Nielsen Media Research, February 2005

that is produced out of Orlando, Fla., and syndicated nationally. KSTW also produces a 30-minute late news at 10 p.m.

While Fox Sports Northwest has the rights to the National Basketball Association's Seattle SuperSonics and Major League Baseball's Seattle Mariners on cable, about three dozen Mariners games are sublet to KSTW for broadcast over the air.

Comcast Cable and Charter Communications are the main cable service providers in the Seattle-Tacoma market, which has a cable penetration of 68 percent, slightly edging the national average, according to Scarborough Research. Comcast Spotlight serves as the local interconnect and represents more than 1.1 million cable homes.

Besides the Mariners and SuperSonics, Fox Sports Northwest carries the NBA's Portland Trailblazers, the WNBA's Seattle Storm and several college sports teams.

In local newspapers, the city's two competing morning dailies—*The Seattle Times*, owned by Seattle's Blethen family, and the Hearst Corp.-owned *Seattle Post-Intelligencer*—remain embroiled in an ugly, 2-year-old legal feud over their joint operating agreement. Hearst has maintained that the JOA is key to its survival while the *Times* contends that the deal is dragging it down.

The *Times*, the dominant partner in the agreement, invoked a "loss notice" in the JOA, claiming it has lost money for three consecutive years. Under the loss provision, both sides can agree to publish one paper, or if the JOA is not restructured, the agreement would end. Hearst is challenging the claimed number of years of losses, among other things.

Last April, Hearst petitioned the state Supreme Court to review and overturn an appellate court ruling that would allow the *Times* to use strike-related losses to end the JOA. In its bid to get out, the *Times* cited losses from a strike against both dailies in late 2000 and early 2001, and a loss in 2002.

In late November 2004, the state Supreme Court said it would hear the appeal. Meanwhile, the papers continue to operate normally, with the *Times* handling all the business functions for both papers, including advertising, distribution and marketing. The papers publish a joint Sunday edition.

The *Times* is the largest daily newspaper in the region, with a daily circulation of 233,268 as of March 31, reflecting a 1.7 percent slide from the same period ended March 31, 2004, according to the Audit Bureau of Circulations. The *P-I*'s daily circ fell 4 percent to 144,836. The papers' combined Sunday edition declined

## SCARBOROUGH PROFILE

### Comparison of Seattle

TO THE TOP 50 MARKET AVERAGE

	Top 50 Market Average %	Seattle Composition %	Seattle Index
<b>DEMOGRAPHICS</b>			
Age 18-34	31	30	98
Age 35-54	40	41	104
Age 55+	30	29	97
HHI \$75,000+	32	30	94
College Graduate	14	16	113
Any Postgraduate Work	12	13	111
Professional/Managerial	26	28	104
African American	13	4	35
Hispanic	14	6	46

#### MEDIA USAGE-AVERAGE AUDIENCES\*

	Top 50 Market Average %	Seattle Composition %	Seattle Index
Read Any Daily Newspaper	52	51	98
Read Any Sunday Newspaper	60	57	94
Total Radio Morning Drive M-F	21	20	94
Total Radio Afternoon Drive M-F	18	17	97
Total TV Early News M-F	29	30	105
Total TV Prime Time M-Sun	39	34	87
Total Cable Prime Time M-Sun	15	13	88

#### MEDIA USAGE-OTHER

	Top 50 Market Average %	Seattle Composition %	Seattle Index
Accessed Internet Past 30 Days	61	70	114

#### HOME TECHNOLOGY

	Top 50 Market Average %	Seattle Composition %	Seattle Index
Owns a Personal Computer	68	77	114
Purchase Using Internet Past 12 Months	43	53	125
HH Connected to Cable	65	68	105
HH Connected to Satellite/Microwave Dish	21	16	78
HH Uses Broadband Internet Connection	26	31	117

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

## NEWSPAPERS: THE ABCs

	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
<b>King County: 735,406 Households</b>				
<i>The Seattle Times</i>	180,682	330,716#	24.6%	45.0%
<i>Seattle Post-Intelligencer</i>	103,185		14.0%	
<i>King County Journal</i>	45,021		6.1%	
<i>The (Tacoma) News Tribune</i>	8,385	9,038	1.1%	1.2%
<b>Snohomish County: 238,528 Households</b>				
<i>The (Everett) Herald</i>	48,356		20.3%	
<i>The Seattle Times</i>	36,981	71,998#	15.5%	30.2%
<i>Seattle Post-Intelligencer</i>	18,085		7.6%	
<b>Pierce County: 274,280 Households</b>				
<i>The (Tacoma) News Tribune</i>	108,848	124,877	39.7%	45.5%
<i>Seattle Post-Intelligencer</i>	7,667		2.8%	
<i>The Seattle Times</i>	2,437	13,664#	0.9%	5.0%

#Combined Sunday circulation of *The Seattle Times* and *Seattle Post-Intelligencer*. \*Data is based on audited numbers published in the Audit Bureau of Circulations' Spring 2005 County Penetration Report.

# market profile

## ARBITRON RADIO OWNERSHIP

Owner	Stations	Avg. Qtr.-Hour Share	Revenue (in millions)	Share of Total
Entercom	2 AM, 5 FM	21.7	\$70.2	29.2%
Infinity Broadcasting	1 AM, 4 FM	16.6	\$63.9	26.6%
Sandusky Radio	1 AM, 3 FM	13.2	\$29.5	12.3%
Fisher Communications	2 AM, 1 FM	8.1	\$29.2	12.2%
Beethoven Communications	1 FM	2.5	\$3.2	1.3%

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

1.9 percent to 457,010.

The other major paper in the market is The McClatchy Co.'s *The (Tacoma) News Tribune*. Its daily circ was flat at 128,937; its Sunday circ dropped 2.2 percent to 143,937.

Entercom and Infinity Broadcasting control more than half of the radio advertising share in the Seattle-Tacoma radio market, ranked 14th in the nation. Infinity's Country outlet KMPS-FM is the top-rated station overall (among listeners 12-plus). It also leads

the market in morning drive and afternoon drive and is the top biller, earning \$23 million in revenue in 2004, according to BIA Financial Network estimates.

No. 2 overall is KUBE-FM, Clear Channel Communications' Contemporary Hit Radio station. Sandusky Radio's Smooth Jazz station KWJZ-FM had a strong performance in the winter 2005 Arbitron survey, finishing third overall. It had tied for seventh overall in the previous book.

Meanwhile, KIRO, which had been third overall in the fall book, finished sixth in the winter Arbitrons. However, the station remains the No. 2 moneymaker, earning \$21 million in 2004.

Fisher's All News KOMO-AM is the radio flagship of the Mariners.

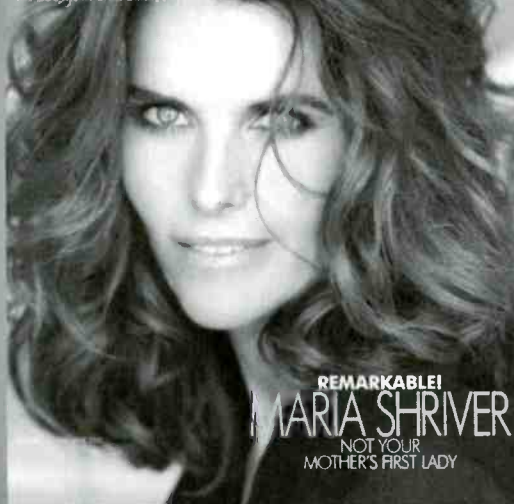
Among changes in the market, Hispanic-owned Bustos Media Enterprises finalized its \$6 million purchase of Business News KNWX 1210 AM from Entercom in December 2004. Bustos then switched the station's call letters to KDDS and its format to contemporary Regional Mexican "LaGrand D," the same format it airs on its stations in Portland, Ore., and Salt Lake City.

With average commute times of an hour or more, the local out-of-home advertising market is healthy. Clear Channel Outdoor is the main player, offering bulletins, posters, wallscapes and junior posters. Viacom Outdoor and Lamar Outdoor (the latter of which acquired Obie Media in January) are the other two primary competitors in the market. ■

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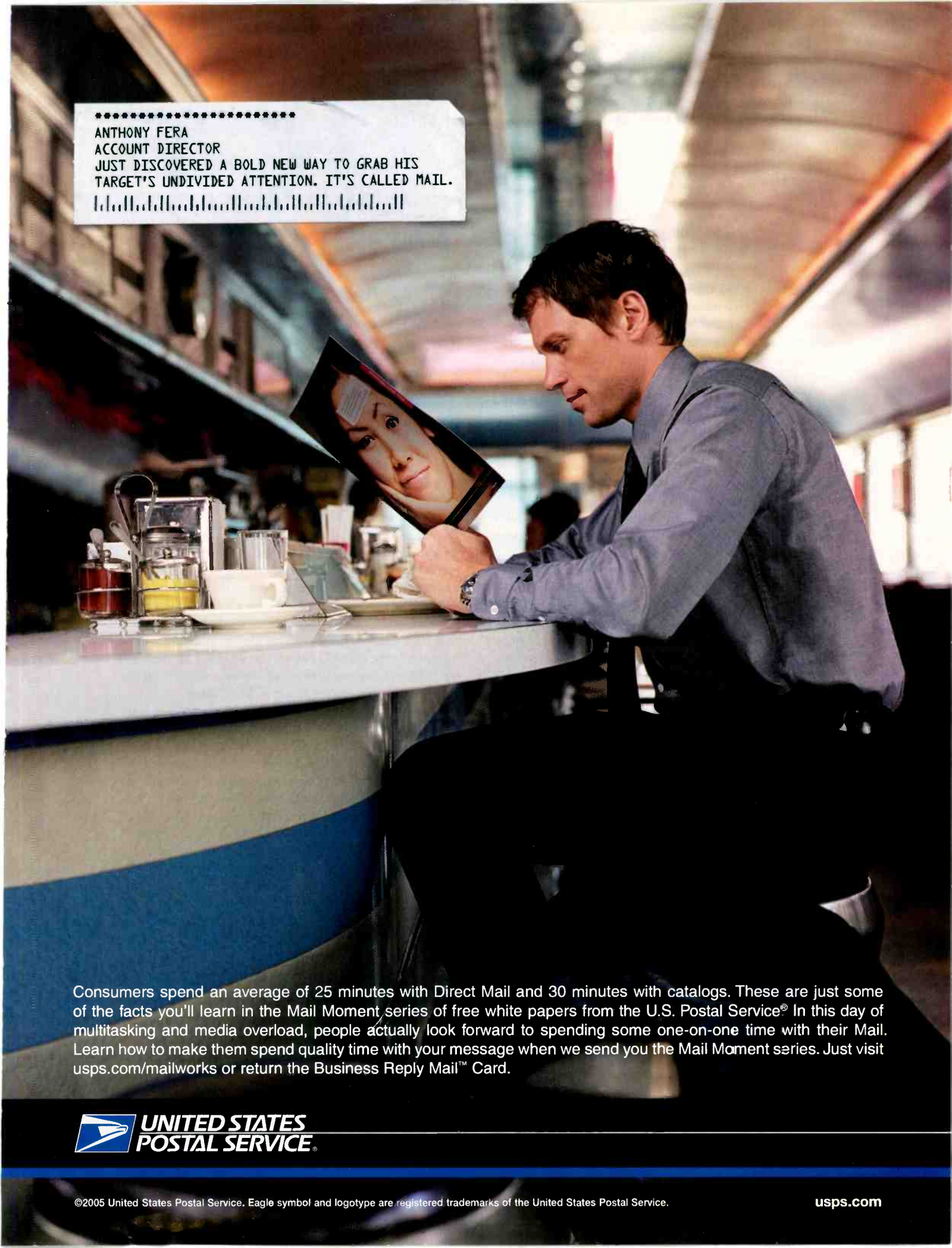
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## A Little Less Fudge, Please

**DESPITE ALMOST UNANIMOUS** agreement that most broadcast TV upfront advertisers' budgets were down between 2 percent and 3 percent compared to last year, advertisers may have spent a record amount of dollars in this year's upfront, between \$9.4 billion and \$9.6 billion, if each of the networks' top range number is taken as gospel.

This is drawing serious head shaking from the media buying agencies, who say that some of the networks have gone overboard using what media buyers call "fuzzy math," in order to impress Wall Street financial analysts, along with their corporate bosses. Several buyers went so far as to say that the networks' claims—rather than being published without challenge by the press—need to be looked at more carefully in this era of the Sarbanes-Oxley Act. Passed by Congress in 2002, Sarbanes-Oxley imposes, among other things, hefty fines for financial statements that contain untrue financial information.

"If you add up all the money the broadcast networks said they took in, it would be a record," said one media agency executive. "The dollar totals they are announcing are inconsistent with their behavior during the negotiations. If the networks believed this was a marketplace in which the agencies had a record amount of dollars to spend, why wouldn't they have held out for higher cost-per-thousand rate increases? You would think with Sarbanes-Oxley compliance, the broadcasters would have been more forthcoming with the real numbers."

Explained another media buyer: "This was a most unique upfront. Most of the networks scrambled to do early deals and get business done at relatively low CPM increases, and then proclaimed huge dollar-volume increases. If ad budgets were down 2 [percent] or 3 percent, the total volume [for the six broadcast networks] should have been flat at best, or down \$200 [million] to \$300 million, not up—especially since ratings points were really up significantly at only one network: ABC."

Even one broadcast network sales executive acknowledged that "a large amount of misinformation" was put out in the upfront marketplace this year, although he said it was not only the networks that were at fault.

Of course, there is no way to positively prove if the networks stretched the truth or by how much in their dollar volume and sellout level numbers. And even within the networks or their parent companies, there is disagreement. For example, two weeks ago, I spoke with sources I believe to be totally credible within CBS/Viacom, who told me that CBS sold \$2.3 billion worth of prime-time upfront ad inventory and sold "just under 80 percent" of the ad time available, at CPM increases between 4 percent and 5 percent. After the story was posted on *Mediaweek.com*, CBS p.r. handlers called, saying the dollar total

was not correct. The official total, the CBS rep said, ranged between \$2.5 billion and \$2.6 billion, with a sell-out level closer to 85 percent and CPM increases of 5 percent to 6 percent. I checked these numbers out with every media agency I could get on the phone. To a one, they scoffed at CBS' official tally. They also said that if NBC—when it gets done with its upfront business—claims a final tab that's much higher than \$2 billion, the network's probably puffing its numbers, too.

"There's no way to tell for sure about any network's totals if you are on the outside looking in," one network sales executive conceded. "There are too many internal variables that can be used to alter the numbers upward, if that's what some networks want to do."

And no one can be sure that there is a pure apples-to-apples comparison from one year to another. "The question comes down to: 'Are they factoring in the same sources of dollars?'" asked one buyer. "We doubt it."

Another buyer says if sports sales are filtered out of some networks' prime-time upfront totals, and one also puts aside sales for programming like the Academy Awards telecast on ABC (which was included this year but not last year), the cumulative upfront total for the Big Six networks this year comes closer to \$8.6 billion.

But with all of the networks owned by big media conglomerates, every network executive is going to paint his/her upfront efforts in the most flattering light so as not to negatively impact the value of the company stock in the eyes of Wall Street analysts, and to avoid bringing down the wrath of their corporate superiors.

The upfront has become a true spectator sport, even though it's played behind closed doors. Because of that, it's hard to get a public read on what actually happens. There's no referee at the end of the game to count up the winnings and keep everyone honest.

At *Mediaweek*, we talk with people at each network and media agency, trying to get the best read we can on the upfront marketplace. Yes, both sides will fudge a little, and both sides will accept a little fudging from the other. But when that fudging gets too far out of line, one side or the other will become a little more outspokenly incredulous. That's what's happening now.

Unfortunately, unless Wall Street comes out and debunks the importance of upfront performance on the networks' parent companies' stock prices, the one-upmanship behavior of the broadcast nets is likely to continue in the future. —*John Consoli*



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# Uncommon Denominator

## Radio starts substituting class for math

**THIS MEMORIAL DAY**, while the rest of America was beaching, barbecuing and boating, I was in my basement, clearing out 20-odd years worth of the detritus of life in preparation for selling our house. I have a late-1940s vintage radio down there, so I turned it on and waited for the tubes to warm up. As I mopped, the radio came up. It was tuned to WABC in New York, the nation's leading Talk station, if you believe the ABC hype. But it wasn't talk coming from the radio; it was the late Top-40 deejay Dan Ingram. He'd just run commercials for Gimbel's and Gino's, the long-defunct department store and fast-food chain. Then came the music, really lousy music.

I half-believed the old radio was picking up a signal that had bounced off some distant galaxy and come back to earth to remind me of my younger days. It actually was a retro-broadcast in celebration of the holiday. This particular show was from 1980, an era when the incessant duff-duff beat of disco had infected the music business and ended what had been a marvelous 20 years of ever more innovative music.

Two years after that Ingram broadcast, WABC died. It became a highly successful Talk station, but an era was gone—one pioneered by the late Rick Sklar (the gm) and a cast of deejays that included Ingram, "Cousin" Bruce Morrow, Ron Lundy and Harry Harrison. It was a victim of the intrusion of mass marketing and format consultants into the music and radio businesses. And so began two decades during which, aside from punk and grunge and early rap, music and the radio stations that played it settled into a mundane, mediocre groove that marketing and format consultants assured was the best way to reach the largest audience. It was the applica-

tion of a principle pioneered by newspapers, which were routinely written and edited for a reader with a sixth-grade education, and later used in television, where it was interpreted as programming to the lowest common denominator. It worked.

Twenty-odd years later, in a world of iPods, satellite radio, digital cable music services and the iTunes music store, it works no longer. Amazingly, the radio business has realized this, and in one of the quickest turnabouts in media history, it is doing something about it. Ironically, several of those WABC deejays who moved to WCBS-FM, New York's Oldies station since the early 1970s,

found themselves out of work two weeks ago when WCBS-FM switched to the Jack format, which comprises a wide playlist of classic rock (Sirius has already scooped up Cousin Bruce). The loss of WCBS-FM is devastating for those of us who liked it, however few we may be. But the change, in New York, where experimentation in radio is unheard-of, is emblematic of the revolution now under way at a radio station near you. Another New York station, K-ROCK, recently widened its Alternative Rock format to include much more mainstream classic and current music. And across the country, radio stations have cut their commercial load by an average of 13 percent in the top 10 markets, according to a Harris Nesbitt study done in February. (Matt Feinberg, senior vp and manager of national radio at Zenith Optimedia, isn't convinced that overall ad load is down; he thinks much of the supposed reduction has to do with cutting commercial length and rearranging pods.)

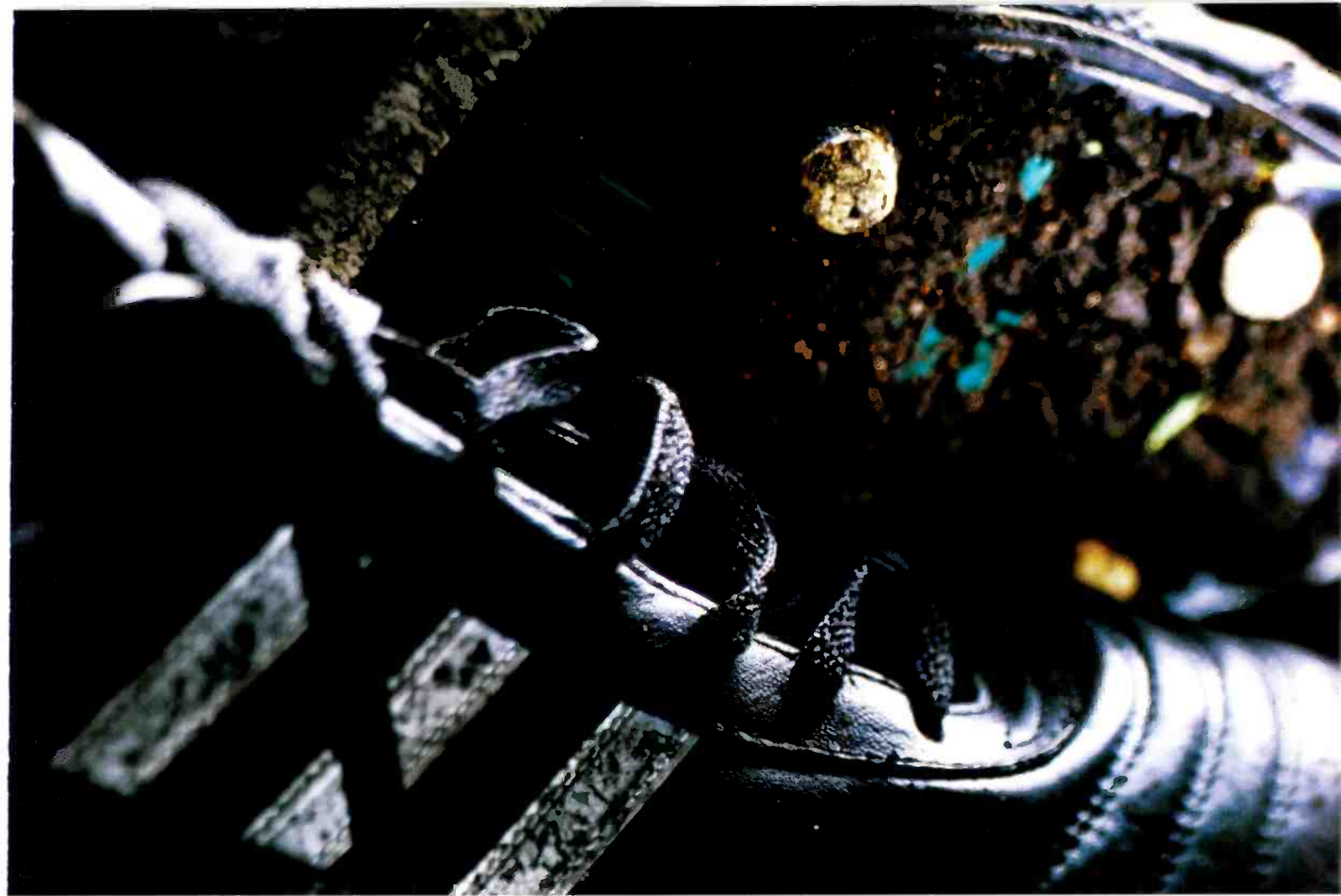
Faced with competition from the iPod and satellite radio, the radio industry is rolling out podcasts that can be downloaded from their Web sites and streaming existing and additional programming over the Web. And, in what may prove to be the biggest change in radio since the introduction of FM stereo, it is introducing HD radio, which, in effect, is a digital signal carried over a station's existing frequency. HD radio will allow stations to multicast—that is, provide two or more separate programs in the space that formerly carried only one.

One station, WUSN-FM in Chicago, has begun multicasting. More than 250 stations are already broadcasting a digital signal, and some 2,500 have signed on to do so in the near future. Of course, new receivers will be needed to receive the digital signals, but consumer-electronics companies and automakers have begun to sell them. HD improves an AM station's sound to the FM level and makes FM sound like a CD, all with no interference. And it will allow format niching heretofore unheard on the radio spectrum—just like satellite radio, but free.

In short, radio has suddenly realized that when you target the lowest common denominator, that's exactly what you get. With more and more buying power concentrated in the upper end of the demographic spectrum, where audiences are more discerning, it is economic suicide to target the great mass. Radio has learned. Could broadcast television be next? ■

**Bill Gloede, the former group editor of *Mediaweek* and *Editor & Publisher*, is an independent media consultant and writer based in Ho-ho-kus, N.J. (for now, anyway). He can be reached at [billgloede@optonline.net](mailto:billgloede@optonline.net).**

**The format change at New York's WCBS-FM is emblematic of the revolution now under way at a radio station near you.**



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**OPINION**  
**JAY DRUMMOND**

## The House Is on Fire, Don't Jump Yet

### Local TV advertisers should prep for, but not fret over, new technologies

**WITH TALES ABOUNDING OF THE DEMISE** of the 30-second TV spot because of digital video recorders, video on demand, multitasking, etc., the media house as we know it is definitely on fire. However, for the midlevel local television advertiser, an orderly exit rather than a blind leap will prove to be the winning move.

The tales arrive at the desk of media people daily in the form of industry publications, e-mails and blogs that all point to the consumers who are opting to take control of their own viewing. At some point in the future, intrusive advertising will take a huge hit. Consumers who have been plagued by an excess of bad (or irrelevant) advertising will take back control.

**Where we are now?** Currently, consumers are already practicing ad avoidance even if they don't have a DVR. Knowledge Network's 2004 prime-time TV study showed that 47 percent of viewers switch channels sometime during a prime-time show (up from 33 percent in 1994). Even though TV ratings currently don't measure ads (they will one day), this is a telling snapshot of what advertisers are really getting. Even so, the broadcast and cable networks are poised to reap significant dollars from the upfronts. The demise may be coming, but it's not here yet.

The future? No one knows for sure, so here's my opinion to add to the list.

I recall a research presentation by a respected agency sage in the early 1990s. The gist was that the Internet was supposed to completely supplant all media usage and retail buying.

While some of his prophecy came true, he was certainly not on the mark with the timing or impact of the medium to date. I am fairly confident that someone, somewhere, received a similar presentation in the early 1980s regarding the impact of cable and how it would replace broadcast.

Media is in a constant state of change. DVRs will cause further change. It has been predicted by a slew of media sources that in somewhere between five to 10 years the business model of buying and selling television advertising will dramatically change, due in large part to the projected penetration of the DVR.

Broadcast and cable networks will not sit still. They will in turn counter with a variety of tactics to retain advertising dollars. Even if the change is as significant as predicted, the actual impact is unclear.

Adding to the confusion, a study by InsightExpress called "Demystifying Digital Video Recorders" noted that 51 percent of non-DVR users zap commercials. However, 96 percent of those viewers actually watch TV commercials when they become DVR subscribers. Even though they may watch during the fast-forward mode, ad exposures are actually recaptured that were originally lost to channel surfing.

This then suggests there is a net increase in overall ad exposures with DVR subscribers. Other new media will also impact the mix, and it's possible our old friend the magazine will become the retro media choice as no other medium gives the consumer this level of content and advertising control.

**So, what's the plan?** For the midlevel local advertiser the message is clear: Do not make wholesale changes until other larger-budget, national advertisers forge the way. Significant dollars will be wasted in the search for the silver bullet, and only they have the resources to pull it off. Even now, what's available on a national level is not always available on a local level.

Most likely, future media options will take longer to be available on a local level until vendors can understand how to make it profitable. So now is a time for learning and restraint. Not participating in "media hyperbole" does not mean you should not have a keen understanding of who is playing, because soon enough there will be a home game.

Admit it, a change is coming. The media house is on fire, but we can all make it out safely if we stay objective and make informed decisions. ■

**An 18-year advertising veteran, Jay Drummond is the senior vp/media director at HEILBrice Retail Advertising, which creates and executes focused advertising and communication programs designed to increase sales, heighten visibility and solidify customer loyalty. Drummond can be reached at Jay@HBRA.com.**



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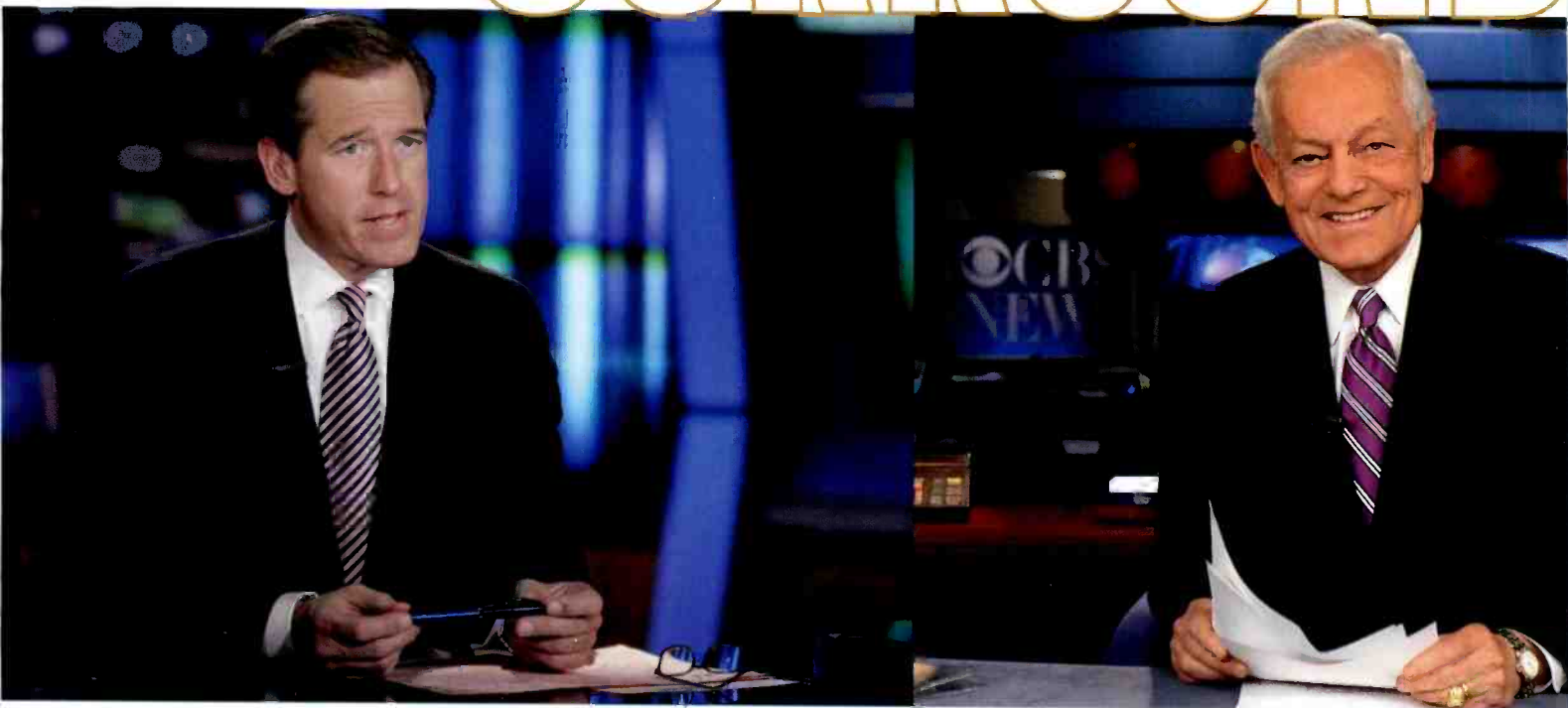
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# SURROUND



## As news rivals loom not only from cable, but network evening

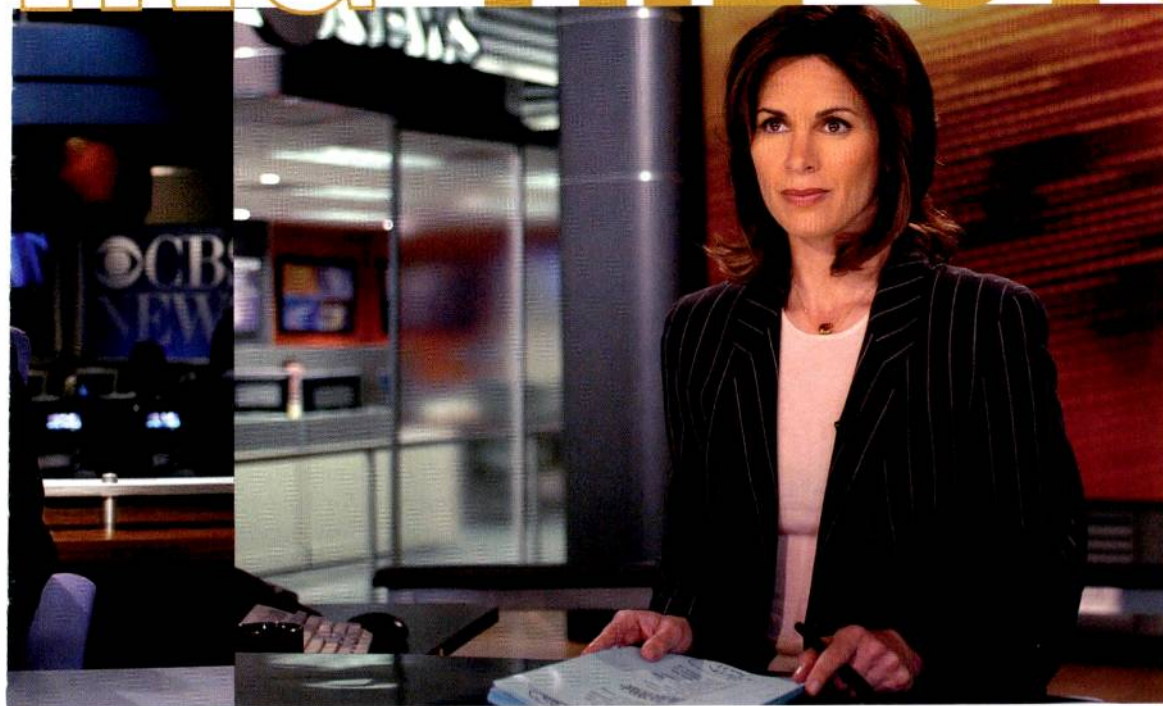
PLENTY ABOUT NETWORK TELEVISION'S evening newscasts has changed in the past three decades, but *The CBS Evening News'* broadcast studio on Manhattan's West Side appears not to be one of them. The electronic pulpit from which Dan Rather imparted his brand of the day's events until March of this year could practically be a set from *Network*, the classic 1976 movie about the TV news biz. A cluster of office desks manned by busy news-gatherers sits in the middle of a circular rotunda with the anchor's seat strategically planted behind the largest wood-grain desk and in front of a TV camera.

In essence, everything seems pretty much as it has been for the last 42 years, since CBS launched America's first half-hour evening network newscast with Walter Cronkite as anchor on Sept. 2, 1963. Since Rather left, 68-year-old Bob Schieffer has been temporarily filling his chair, introducing a more casual, conversational style to the broadcast,

but hardly a radical departure from what came before. One floor up, overlooking the action from a large picture window, sits the office of the *Evening News'* executive producer Jim Murphy. The office is a crescent-shaped cockpit, another relic from CBS' golden era, complete with cushy sofa, faded blue carpeting and old-fashioned big black phones with thumb-size square push buttons that light up when they ring with a (believe it or not) real bell.

The distinctly nostalgic feel makes one thing abundantly clear: Changes can come slowly when it comes to a TV network's most reliable franchise. Fortunately, Murphy, a lean, dapper man with a salt-and-pepper mustache, goatee and wire-rim glasses, seems more in tune with the times than his surroundings. "You're wasting your time in a network newscast right now if you think that you can tell everybody everything important that happened in the world," he says mat-

# ING THE STORY



**FACE TIME** NBC's Williams, CBS' Schieffer and ABC's Vargas, who, along with Charlie Gibson, is subbing for Jennings, helm the evening newscasts.

## also from myriad Internet outlets, news is evolving to compete **BY ALEC FOEGE**

ter-of-factly, "and everything of significance that happened that day." The Internet and cable news largely serve that function these days, he explains. Not that Murphy is overly concerned. "Younger people have never been huge consumers of broadcast news," he says, leaning back in his desk chair. "When there were only three networks and no other viewing alternatives, I would bet that more younger people watched the news. But since the debut of cable and videogames and other modern technologies, it's just not a big force in the market."

Certainly not as big as it once was. In the past 25 years, the audience for the three network evening newscasts—*The CBS Evening News*, *NBC Nightly News With Brian Williams* and ABC's *World News Tonight With Peter Jennings*—has gotten significantly smaller and older. When Rather took over as the anchor of *CBS Evening News* in 1981, 69 percent of television viewers watched the nightly news

broadcasts. Now they attract less than 38 percent of that audience. According to Nielsen Media Research, one out of four people who used to watch them in the early 1990s no longer does. The median age of the remaining viewers is about 60.

CBS is in the toughest spot of the three. For the 2004-05 season, *CBS Evening News* averaged 7.3 million viewers each week, with 2.0 million viewers among adults 25-54, making it the No. 3 network newscast. *NBC Nightly News* was No. 1 with an average of 10.1 million viewers, and ABC's *World News Tonight* garnered 9.4 million. NBC and ABC averaged 2.7 million and 2.6 million viewers, respectively, among adults 25-54.

Leslie Moonves, CBS' chairman, made headlines earlier in the year by deriding the "voice of God" anchors of another era and suggesting that the evening-news format needed some shaking up. Murphy says

Moonves' comments were somewhat misinterpreted but agrees some changes are in order. "We need to be a little more different than the other guys, because they're both competitive," he says, adding in a cautious tone, "Nobody here wants to do something silly...nobody wants to do a dumb newscast."

Still, one has to wonder: Why, in a year that the three evening newscasts have witnessed more turmoil than in the past two decades, do the networks still bother? In an era when news is available instantaneously on the Internet and the cable news networks update their story roster every half hour, why are CBS, NBC and ABC still competing neck and neck to dominate a half-hour time slot first conceived during the Kennedy administration?



**"Reporting is seen not just on *World News Tonight*, but [correspondents] will file for ABC News.com, or they'll do something for radio." WESTIN**



**MAN IN D.C.** The reporting of ABC News' chief White House correspondent Terry Moran, along with the work of his new colleagues, is now being seen beyond evenings on other ABC outlets.

There are a few likely answers. For one, there is the still-substantial ad revenue that comes along with the evening newscast, an estimated \$100 million per year for each network. Secondly, the network evening news has always been about connecting with the nation's big, fat middle—the middle-class, middle-aged, middle-of-America bedrock of TV viewership—not the narrow edges. "Demographically the pending retirement and additional free time of the baby boomers will add more potential viewers," says John Rash, executive vp of national broadcast at Campbell Mithun in Minneapolis. "But the newscasts have to be distinctive enough and compelling enough to draw these savvy media users in a 24-7, 365-days-a-year Internet and

cable culture."

"Cable TV is about narrowcasting," says Murphy. "But large numbers of people still appear to have a desire for a middle-of-the-road, mainstream broadcast version of the news of the day, and that's the niche we fill." Indeed, about 30 million Americans tune in to one of the evening-news broadcasts on average each night.

But for as many years as CBS, NBC and ABC have been in decline, their evening newscasts have also dealt with shrinking numbers. As long ago as 1987, the then-president of NBC News, Michael Gartner, wondered aloud about the future of *NBC Nightly News*, saying, "Maybe it is a dinosaur," according to Ken Auletta's 1991 bestseller *Three Blind Mice*. In April this year, former ABC News reporter-anchor Sam Donaldson predicted network news would soon vanish. "I think it's dead. Sorry," he said at the National Association of Broadcasters' convention in Las Vegas. "The monster anchors are through." In fact, rumors of imminent dinosaurism have become so rampant in recent years that the news divisions of the three lumbering giants all wanted to make sure that this story was not about their extinction before agreeing to participate.

**The irony is that, despite** frequent reports of their demise, the evening newscasts may be livelier and more relevant from both a business and cultural perspective than anytime since their 1960s and 1970s salad days. In an increasingly cluttered information marketplace, the network newscasts have something few can claim: an immediately recognizable brand. They also have much deeper and richer resources devoted to news-gathering and producing than any Web site or cable program could hope to accrue.

More recently it has also become clear that the evening newscasts, the engines of each news division, may actually end up being life preservers for long-term network survival. In the future, networks may provide their newscasts at different times, provide a pay-per-view option, as well as utilize newer technologies such as the Internet, cell phones and podcasts to deliver their broadcasts—that is, if at some point, the news divisions decide to sever their long-standing relationships with their affiliates and begin forging a new business model.

That's a big if. "The traditional reason why it's been so important for a network to have a stable, half-hour nightly newscast is because it has cemented the network's relationship with its affiliates," says TV news analyst Andrew Tyndall, publisher of the *Tyndall Report*. "Now the news divisions are starting to think, 'If we're going to have a future, it's going to be as journalists rather than as an affiliate-relations operation.'" One of the key incentives for a local station to be affiliated with a network is the credibility the network newscast brings to the local newscast, a sure moneymaker for the affiliate. "Without having a credible national newscast," says Tyndall, "the local news loses credibility."

Not that the evening newscasts are sitting still, waiting for the world to change around them. Jon Banner, executive producer of ABC's *World News Tonight*, speaks with palpable enthusiasm about the changes he and anchor Peter Jennings began putting in place two years ago when Banner, 37, first took charge. Among the changes were a decision to focus on only two or three main stories per broadcast and to pursue more in-depth coverage of international hot spots such as Iraq and Sudan.

Another innovation, says Banner, is more (continued on page 27)

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# Culture Trends

## HITWISE DATA

### TOP TRAVEL/HOTEL WEB SITES

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Week Ending May 21, 2005

Web Site	Market Share
1. Hotels.com	6.03%
2. Trip Advisor	4.34%
3. InterContinental Hotels	2.79%
4. Marriott Int'l.	2.35%
5. National Park Service	2.24%
6. Disney World	1.76%
7. Six Flags	1.65%
8. Choice Hotels Int'l.	1.65%
9. Hilton.com	1.44%
10. Best Western Int'l.	1.13%
Total	25.38%

SOURCE: Hitwise, Inc.

## THE HOLLYWOOD REPORTER'S BOX OFFICE

THIS WEEK	LAST WEEK	PICTURE	WEEKEND GROSS	DAYS IN RELEASE	TOTAL GROSS
1	2	<b>MADAGASCAR</b>	28,110,235	10	100,377,791
2	3	<b>THE LONGEST YARD</b>	26,078,156	10	95,782,410
3	1	<b>STAR WARS: EPISODE III</b>	25,088,336	18	307,892,961
4	NEW	<b>CINDERELLA MAN</b>	18,320,205	3	18,320,205
5	NEW	<b>SISTERHOOD OF THE TRAVELING PANTS</b>	9,833,340	5	13,575,149
6	4	<b>MONSTER-IN-LAW</b>	6,021,418	24	71,107,390
7	NEW	<b>LORDS OF DOGTOWN</b>	5,623,373	3	5,623,373
8	6	<b>CRASH</b>	3,266,884	31	40,932,504
9	5	<b>KICKING &amp; SCREAMING</b>	2,311,155	24	47,720,545
10	8	<b>UNLEASHED</b>	842,482	24	23,556,488

For week ending June 5, 2005

Source: The Hollywood Reporter



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(continued from page 26) pointed treatments of topics on the national radar. Banner cites a story that *World News Tonight* aired relating to Terry Schiavo, prior to her death, about a group of disabled people who were supporting the fact that Schiavo should live and how they had become aligned with other groups. "On some days we would do a story focusing on one particular side and not necessarily on that day include the other side," he explains.

Banner is also quick to point out that Jennings does not behave like a "voice of God" anchor. "Peter is reporting, he is editing the broadcast, he is going to Iraq for ten days, putting his life at risk," he says. "Those are all part of what his role as anchor is. That's certainly not the voice of God. That's an anchor/reporter informing the public, whether it be on 9/11 or anywhere in between." Jennings also appears in around six ABC News documentaries a year.

Banner has full confidence that the changes were the right ones, so much so that ABC News did little or no tweaking to the broadcast in the wake of Tom Brokaw and Rather's departures at NBC and CBS, respectively. "We have built the broadcast around [Peter's] strengths and around him," says Banner, "and I have never had any doubt that's had a large impact on our success over the last two years."

The strategy seems to be working. Even in the weeks since Jennings announced he had lung cancer and has taken time off the air for treatment, *World News Tonight* has occasionally beaten NBC in the coveted 25-54 bracket. Anchors Elizabeth Vargas and Charlie Gibson have been taking turns in Jennings' seat. "If you look at where we are today, we are profitable, we are in a lot of cases growing our audience year over year," says Banner, "and we're providing journalism with reporters, correspondents and Peter that people can't get anywhere else."

Until now, the price the networks pay for securing that relationship with their affiliates has been the underexposure of their nightly newscasts. The networks agreed to broadcast their evening-news half hour at 6:30 p.m., regardless of other emerging opportunities. But there are indications that change is on the horizon.

"*World News Tonight* plays a critical role for the news division," says ABC News president David Westin, "providing us with an editorial spy of what stories we're covering and where we're sending crews and what correspondents we are sending. And increasingly that reporting is seen not just on *World News Tonight*, but they'll file for ABCNews.com, or they'll appear with a live report on ABC News Now, or they'll do something for radio. We're in the early stages of that, but that's where this leads in terms of the news division."

As an example, Westin points to ABC's Washington D.C., affiliate WJLA, which owns its own 24-hour news operation, News Channel 8. "For some time now we've allowed them to take *World News Tonight* and run it later in the evening," he says. "My prediction is what we'll see is that sort of phenomenon, early in the day and later in the evening, with pieces from *World News Tonight*."

And while new technological initiatives now account for miniscule numbers of viewers, the range of offerings is nothing short of breathtaking. Last year, ABC introduced ABC News Now, a low-budget channel available on some digital TV systems, on the Internet and on some cell phones. The company also launched a 24/7 news network that is available to broadband Internet subscribers. That same "channel" is being pitched to operators for video-on-demand packages. ABC

News Now and VOD highlight clips have started to appear on mobile wireless platforms, such as MobiTV, Sprint TV, Smart Video and GoTV. In late April, ABC signed a deal with Sony to be the exclusive news provider on its new PlayStation PSP unit.

For its part, NBC News plans to offer content from MSNBC via podcasts—audio-based files that can be downloaded to iPods and other devices. Via MSNBC.com, NBC will make available for download clips from such MSNBC shows as *Hardball With Chris Matthews* and *Countdown With Keith Olbermann*, plus interviews from NBC's *Today*. Original content is also being developed.

In April, Larry Kramer, the founder of CBS MarketWatch (now Dow Jones' MarketWatch), was named president of CBS Digital Media, a newly created division of CBS. Kramer now watches over all develop-



**"All of our material shows up on MSNBC.com, and much of it shows up on MSNBC and CNBC on cable. Our audience is already in a number of different places." CAPUS**



**ANCHOR AWAY** Beyond the anchor desk, Williams has reported for NBC in the field from hot spots ranging from the war in Iraq to Vatican City (above) in Rome as the world waited for a new Pope.

ing new media operations for CBSNews.com and other CBS divisions, as well as a new sales operation. "The lab is open and active," says CBS News president Andrew Heyward, "and the test tubes are bubbling."

**Whatever the long-term** value of these emerging technologies, they clearly have given the network newscasts a fresh boost of confidence. "Instead of seeing themselves as the last vestiges of the faded glory," says Andrew Tyndall, "they now say to themselves, 'In this new world, we're the biggest kids on the block.'"

Despite the ongoing troubles accompanying NBC's dearth of prime-time hits, the Peacock Network's lead anchor change may represent the model of how to prepare for an uncertain network news future. The

almost seamless transition from Brokaw's bowing out in December 2004 to Brian Williams' ascent has rewarded *NBC Nightly News* with consistent top ratings and a good base on which to build its next platform.

Staked out in his modern but modest Rockefeller Center office, which is festooned with Nascar memorabilia, Steve Capus, 42, who last week was promoted from *Nightly News* executive producer to senior vp of NBC News, praises his network's strategy while trying to sound like he's not gloating. "As we looked at the landscape years ago," says the scruffy-cheeked Capus, "it was very clear to us that at some point, the big three anchors were going to move on. And we were the only network that put a plan in place preparing for that eventuality." Still, a bank of four televisions mounted opposite Capus' desk, tuned into various cable news outlets, remains a constant reminder that the news landscape is morphing, hour to hour, even minute to minute.

places. I think the business community has not caught up with that."

But Williams himself, his relative youth notwithstanding, believes that none of it would be possible without a serious commitment to old-fashioned journalistic values. "That's partly due to our friends in cable," says Williams. "In a world of so much noise and nonstop chatter, we are, I think to a lot of people who are discovering us all over again, a kind of half-hour island of sanity that can come into the house without a crippling monthly cable bill." Though he, too, has a vision of what's down the pike: "Now what we have to do is take what we do for a living and put it on every possible screen we can put our hands on."

It helps that Capus was producer of Williams' MSNBC show for three years before coming over to the *Nightly News* in 2001. Working as a team, Capus and Williams became very comfortable with the notion of a newscast with legs. "When I produced *The News With Brian Williams*, it aired from 9 to 10 in the evening," says Capus. Then it was rebroadcast on CNBC from 10 to 11, from 12 to 1 on MSNBC, 1 to 2 on CNBC, and 3 to 4 on MSNBC. "The old way of looking at things says you only count the first hour," he says, but the repeated broadcasts acknowledged a variety of viewer habits and substantially grew the show's following. "Clearly the business side is going to be challenged as we show up in other areas," Capus observes.

**In reality, the business side** is already feeling tremors from the impending earthquake. Insiders report the network-news divisions are quickly realizing that the potential revenue streams from new outlets for the evening newscasts may be much more lucrative than their relationship with their local affiliates.

"Their very limited nature can be turned into an editorially competitive advantage in that they are well-edited and comprehensive, giving an efficient look at the news of the day," says Campbell Mithun's Rash, "whereas cable news and the Internet do not labor under such constraints and often are not as compelling or contextual as the network evening news."

CBS' Murphy candidly admits that he and his colleagues worry about the new competition that lies ahead. But gazing at a portrait of Abraham Lincoln on his wall, he is confident that what his broadcast already offers holds lasting appeal to viewers. "What I think they really want is a mix of what is very important for them to know [and] what's very interesting for them to see and absorb," he says. A more important priority, Murphy believes, is improving his broadcast's production quality, a visual cue that the *CBS Evening News* is a superior product that can stand on its own in any context. "I think we do it well," he says. "I think we can do it better."

Murphy's hunch is probably right. In the coming years, the network newscasts will likely not only be competing against each other, but also against BBC.com, CNN.com, Reuters, NYTimes.com, Google News and any other branded news entity that reaches a broad-based viewership. On that leveled playing field, the quality of the broadcast, from its journalistic integrity to its production values, will hold prime importance.

After all, the evening newscasts will no longer be able to rely on their well-worn business practices. "In that world," says Tyndall, "the existence or nonexistence of a strong affiliate-relations division is neither here nor there." ■

Alec Foege wrote about the cable news networks in the May 3, 2004 issue.



**"You're wasting your time in a network newscast right now if you think that you can tell everything of significance that happened that day." MURPHY**



**DISPATCHES** CBS News reports from correspondents like Kimberly Dozier, filing from Iraq June 8, will increasingly find a home on alternative distribution platforms like cell phones and podcasts.

For the last decade, Williams, 46, subbed for Brokaw on a regular basis and, prior to replacing him, spent six years anchoring *The News With Brian Williams*, a nightly newscast on MSNBC, the network's cable outlet. The strategy had two effects. First, it prepped viewers for the inevitable change of guard; secondly, it provided *NBC Nightly News* with a sturdy bridge by which to make its future journey from television to the Internet. "All of our material shows up on MSNBC.com, and most of it shows up on MSNBC and CNBC on cable," says Capus. "Our audience is already in a number of different

# Rise Above the Clutter



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Next Issue July '05

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■ **VNU Business Media** will present the first **What Men Want** conference. Titles including the Adweek Magazines Group, *Billboard*, *The Hollywood Reporter* and *Sporting Goods Business* will host panels and presentations on marketing to men ages 18-34 through sports, entertainment and the media. The event will be held June 15-16 at Green Valley Ranch Resort & Spa in Las Vegas. Visit [whatmenwantconference.com](http://whatmenwantconference.com).

■ The **Association of National Advertisers** will hold the 2005 **Print Advertising Forum** June 16 at New York's Grand Hyatt Hotel to address the current state of the magazine and newspaper industries. Winners of the Kelly Awards will be announced at the luncheon. Register at [ana.net](http://ana.net) or call 212-697-5950.

■ Also at the Grand Hyatt on June 16, **Interep** will present its second annual midyear **Radio Symposium**. The all-day event, themed "Radio's Reinvention," will address current challenges and trends in advertising, digital technology, pricing and research. Register at [radiosymposium.com](http://radiosymposium.com).

■ The **Circulation Management Conference & Expo** will be held at New York's Marriott Marquis June 16-17. **Circ Management Magazine** will host the event, on reinventing and developing the print circulation industry, and offer a workshop June 15. Visit [circmanshow.com](http://circmanshow.com).

■ **Digital Media Wire** will present the second annual **Digital Media Conference** at the Hilton McLean June 17 in McLean, Va. Executives from the TV, music, gaming and print industries will address media and entertainment digital content regulations and distribution. Register at [digitalmediainconference.com](http://digitalmediainconference.com) or call 301-656-0057, ext.1102.

■ **Mediaweek** will host the 2005 **Media Plan of the Year Awards**, honoring the best campaign plans in 12 categories, June 22 at The Rainbow Room in New York. To purchase tickets to the cocktail reception and awards luncheon, visit [mediaplanofttheyear.com](http://mediaplanofttheyear.com) or call 646-654-5167.

**Magazine Ad Pages, Revenue Rise in May**  
Magazine advertising revenue soared 12.4 percent to \$2.2 billion last month compared to May 2004, according to Publishers Information Bureau data released last week. Ad pages for the month also saw gains, up 3.9 percent in May over the year prior. Eight of PIB's 12 tracked ad categories posted growth in revenue and pages in May, with Financial, Insurance & Real Estate (up 21.8 percent) and Retail (up 13.8 percent) making the most gains in pages. Automotive returned last month as a healthy category, gaining 8.2 percent to \$245 million and 3.6 percent in pages. Meanwhile, Technology and Drugs remained soft for the month, down 6.9 percent and 3 percent in pages, respectively. Year to date, revenue increased 9.7 percent to \$8.9 billion, while pages grew 1.6 percent.

### Infinity, CBS Radio to Podcast News

Radio podcasting is spreading like wildfire, with Infinity and CBS News both stepping up their contributions to the fledgling medium. Following its launch of all-podcasting station KYCY (KYOU Radio) in San Francisco, Infinity announced last week it will offer free daily podcasts from its nine news stations, with flagship WINS-AM (1010 Wins) in New York set to lead the way in July. Meanwhile, CBS Radio News has begun providing a number of its programs to affiliate stations for podcasting or station Web site use. Among the shows being made available are *The CBS Weekend Roundup*, *What's in the News* and *Larry Magid's Tech Report*.

### NBC Universal Renews Four Series

In addition to the confirmed returns of *Maury*, *The Jerry Springer Show* and *Starting Over*, NBC Universal Domestic Television Distribution has renewed four more programs. Joining the 2005-06 season are first-run strip *Blind Date* and first-run weeklies *The Wall Street Journal Report With Maria Bartiromo*, *The Chris Matthews Show* and *The George Michael Sports Machine*. All four shows have been sold in at least 90 percent of the country for next season.

### GSN, VH1 Nab Rights to Realities

As expected, GSN announced last week it has picked up the off-net rights to CBS reality strip *The Amazing Race*. The network's deal includes rights to the first eight seasons, as well as an option for future installments.

GSN will telecast each season consecutively beginning July 11 at 9 p.m. and plans to program special marathons at various times throughout the year. Financials were not disclosed. Elsewhere, VH1 scarfed up the off-net rights for 77 episodes of UPN's unscripted series *America's Next Top Model*, with options for additional episodes should the show continue after the 2005-06 season. Although financials were not disclosed, *Model* episodes are reportedly going for \$75,000 each. The network also acquired rights to the six episodes of NBC's upcoming reality series *Tommy Lee Goes to College*.

### T+L, In Style Produce Wedding Section

American Express Publishing's *Travel + Leisure* and Time Inc.'s *In Style Weddings* (a quarterly spinoff of *In Style*) will co-produce a special section called *Island Wedding Dreams*. The insert will be featured in both *T+L*'s October style issue and *In Style Weddings*' fall 2005 issue, giving it a combined distribution of 1.65 million. Both magazines will also showcase the section on their respective Web sites, with links to advertisers' sites. *Island Wedding Dreams* will also be distributed as a standalone at major bridal registry locations and travel trade shows.

### TNS to Track Branded Entertainment

TNS Media Intelligence will begin measuring branded entertainment ad inventory across a range of programming formats on both network and cable TV programming. The service will measure duration, brand visibility and level of plot integration. The Web-based tool will allow advertisers and media planners to generate reports on branded entertainment spending and activity alongside reports on general TV advertising campaigns.

### TBS Lowers Viewer Age Four Years

In the year since rebranding itself as the "very funny" network, TBS has dropped its median age by four years, from 40 to 36. Driven by a stable of sitcoms such as *Sex and the City*, *Friends* and *Everybody Loves Raymond*, TBS has lured a 16 percent larger audience of adults 18-34 year-over-year and has raised its adults 18-49 share by 9 percent. TBS is also ramping up its original programming with a second season of reality hybrid *The Real Gili-gan's Island*, which began June 8 at 9 p.m., and the Pauly Shore vehicle, *Minding the Store*, which debuts July 17 at 10 p.m. ■

# media elite

EDITED BY ANNE TORPEY-KEMPH

**AT BACKPACKER'S RECENT** "Adventures NYC" event in Central Park, publisher **Eric Zinczenko** showed how well he knows his magazine's edit content. After a day of rock-wall climbing, backcountry cooking demos and GPS technology how-tos, Zinczenko got into a spirited game of frisbee and cracked open a previously stitched gash on his hand. Not to worry, though; he was quick to remember Page 61 of the June issue—dealing with outdoor first aid—and immediately closed the wound with an application of Super Glue... *Ladies' Home Journal* editor **Diane Salvatore** is crowing about her coup: landing the only cover interview Madonna granted in support of her new children's book, *Lotsa de Casba* (Callaway), out this week. The dramatic story behind the July-issue exclusive: The writer's car never showed to take her to Madonna's house; she had to accost strangers in her hotel to get money changed for a cab; and then the photo shoot had to be rescheduled. "But it was all worth it," says

## Quicktakes

Salvatore. "The pictures are absolutely stunning—unlike anything the magazine has done before."...The Television Bureau of Advertising last week shipped out about 70 fresh apple pies to media buyers as part of its initiative to do away with Fusion, the interim methodology developed by National Cable Communications to estimate local cable ratings, and have buyers embrace an all-Nielsen ratings approach. "Operation Apple Pie" aims to convince buyers they'd be better served by an "apples-to-apples comparison" of local cable and broadcast ratings, i.e., Nielsen data-to-Nielsen data, explained TVB executive vp **Abby Auerbach**. Nielsen will begin offering local cable ratings at the interconnect level this fall. ■

Social climbers: Zinczenko (r.) and pal in Central Park

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Source: Nielsen Media Research, Nielsen Net Ratings, Average Monthly Measured TV and Web Reach 96,000, Q1 2005, Jan-Dec, 2004. For 360° Connection, Goldhaber Research Associates, Dimensions of News-Connection Study, December, 2004. CNN/Monroe Mendelsohn C-Suite Media Study, 11/23/04-2/25/05. Subject to qualifications upon request. ©2005 Cable News Network. A Time Warner Company. All Rights Reserved.

## A Common Cause

**Time builds on its summit business with a global health extravaganza slated for November** BY STEPHANIE D. SMITH

EARLY IN THE MORNING ON JUNE 7, A GROUP OF WOMEN'S HEALTH AND LIFESTYLE MAGAZINE EDITORS—from Hearst Magazines' *O, The Oprah Magazine* to Meredith Corp.'s *Ladies' Home Journal*—gathered at the Time & Life Building for breakfast. No, they weren't there to swap pilates tips or low-carb recipes,

but rather to weigh in on *Time*'s Global Health Summit slated for the fall.

In its most ambitious effort to create awareness for a social cause, *Time* is gearing up for its third summit and a global health-themed issue that hits newsstands Oct. 31. A three-day conference (Nov. 1-3) will be held in New York; in attendance will be 350 top political figures, health experts and prominent corporate heads (including investor Paul Allen and Virgin Group chairman Richard Branson) who support efforts to eradicate fatal diseases in developing countries. *Time* also has partnered with WGBH/NOVA Science Unit and Vulcan Productions to produce the documentary *Rx for Survival—A Global Health Challenge*, which will air Nov. 1-3 on PBS.

"*Time* has an enormous platform and brand imprint. When we put things on our cover, people pay attention," explained Eileen Naughton, *Time*'s president, who last June spearheaded an obesity summit with ABC News. "But a conference gives us a focusing device for discussions and intensifies the heat and attention paid to this issue."

"I want the reader to feel that we live in an interconnected world," added Jim Kelly, *Time* managing editor. "What is happening in one part of the world does in some fashion affect you. I want the reader to feel they have gotten a vivid journalistic look at the particular problem, without any propaganda, and to stop and think about the problem we're highlighting."

To help get that message out, the newsweekly, in a somewhat unorthodox move last

**"Time has an enormous platform and brand imprint. When we put things on our cover, people pay attention. But a conference gives us a focusing device for discussions and intensifies the heat and attention paid to this issue."**

**NAUGHTON**



week, invited other publications to cover its upcoming event. *Time* targeted women's and family-oriented books, since providing children with ample health care is a big part of the initiative. Although sharing stories is rare among journalists, editors didn't blink when encouraged to cover global health in their own magazines. "The larger story is the matter of health rights of children, and it is far more radiant and urgent than the competitive urges of the media companies," said Janet

Carlson Freed, health/beauty director for Hearst's *Town & Country*.

*Time*'s move toward what Kelly called in March 14's editor's letter "journalism with a conscience" is becoming a bigger trend among publications. For example, *Newsweek* has held a number of conferences tied to special issues, including global and business leadership summits.

Such specials also present ample advertising opportunities. *Time*'s obesity special culled 87 ad pages last year and \$23 million in revenue, its second highest for the year behind its Person of the Year franchise, according to the Publishers Information Bureau. Although Naughton has yet to sign deals for its global health sponsors (the summit has received funding from the Bill & Melinda Gates Foundation), she noted *Time* will be targeting electronics, financial, food and beverage companies that are active in social causes.

In addition to summit sponsorships, there may be opportunities for advertisers to host dinners and concerts surrounding the event.

"The summit is something that I've got to give *Time* credit for because they're thinking beyond the typical magazine and taking their involvement outside of coverage within the pages," said Brenda White, director of print investment for Starcom USA. "With such big experts coming in for this, it's a great opportunity for advertisers to get their message out about the subject in such a high-profile event."

For Naughton, the platforms are simply part of *Time*'s DNA: "It's good journalism, it's good business and it's the right thing to do."

## Looking Different

AMI revamps fitness startup

In January, American Media Inc. launched *Looking Good Now*, a health magazine for women who have just begun to embrace a healthy lifestyle. But since its inception, the 10-times-yearly title has suffered from lackluster newsstand and advertising sales, according to sources familiar with the situation, and has had to alter both its business strategy and its editorial positioning.

Following publication of its first issue, *LGN* reduced its rate base to 150,000 from 300,000, due to disappointing sales; AMI also ended its exclusive distribution deal with Wal-Mart and broadened its reach to other retailers. The move led Wal-Mart to reduce the number of pockets carrying the magazine from an esti-

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



WEEKLIES JUNE 13, 2005

mated 25,000 to 11,000. *Looking Good Now* currently sells an estimated 200,000 single copies, according to AMI publisher's estimates.

Extensive managerial changes over the past few months have also occurred. *Shape* editorial director Barbara Harris, the Los Angeles-based founding editor of *LGN*, oversaw the magazine, and ad sales were run from New York. Now the title has moved to AMI's offices in Boca Raton, Fla., and is housed with the publisher's tabloids.



**AMI tweaked the edit and cut the rate base by half to 150,000.**

David Perel, who is also executive vp, editorial director of *Globe*, *Examiner* and *Sun*, took over as editor in March, while David Jackson, publisher of the *National Enquirer*, *Globe* and AMI's Hispanic unit, added *LGN*.

With Perel on board, *LGN* in April underwent a complete redesign. Perel dumped the magazine's editorial advisory board and made the book less clinical and research-oriented, instead adding more nugget-sized tips. "Before it was a little over people's heads," said Perel. "Now it's easier to digest."

Not only has the editorial been tweaked, but the ads have changed as well. In the premiere issue, there were no direct-response ads for diet supplements. Now almost half of the magazine's revenue comes from such ads (in the June/July issue, six of its 18 advertisers were weight-loss and diet-supplement companies).

Jackson added that he is courting more traditional advertisers as well, including footwear and pharmaceuticals. "We will be taking less direct response going forward, but at the same time it's a viable part of our business," he noted. In the June/July issue, Dove and Lever 2000 placed ads for the first time.

Nevertheless, media buyers see the change as a sign of financial strain. "It does show they were not able to get enough packaged-goods and mainstream endemic products to advertise," said Steve Lerch, vp, manager of print for Campbell Mithun. Furthermore, readers trying to lose weight with a proper diet and exercise might feel conflicted by seeing such products promoted. "Offering health solutions is one thing, but you lose some editorial credibility when you offer quick weight-loss solutions within the advertising," added Lerch. —SDS

	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	13-Jun	43.26	14-Jun	45.43	-4.78%	1,175.37	1,322.27	-11.11%
The Economist	4-Jun	35.00	5-Jun	35.00	0.00%	965.00	1,017.00	-5.11%
Newsweek <sup>E</sup>	13-Jun	39.06	14-Jun	42.87	-8.89%	797.87	980.65	-18.64%
The New Republic@D	6-Jun	14.40	7-Jun	13.34	7.95%	125.08	119.81	4.40%
Time <sup>E</sup>	13-Jun	44.52	14-Jun	32.18	38.35%	904.76	1,095.49	-17.41%
U.S. News & World Report	13-Jun	48.43	14-Jun	37.68	28.53%	702.43	717.07	-2.04%
<b>Category Total</b>		<b>224.67</b>		<b>206.50</b>	<b>8.80%</b>	<b>4,670.51</b>	<b>5,252.29</b>	<b>-11.08%</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	13-Jun	24.12	14-Jun	22.86	5.51%	524.14	537.28	-2.45%
Entertainment Weekly	10-Jun	53.05	4-Jun	37.94	39.83%	732.17	754.91	-3.01%
Golf World	10-Jun	60.83	11-Jun	57.17	6.40%	623.17	589.14	5.78%
New York	13-Jun	119.70	14-Jun	100.00	19.70%	1,271.50	1,165.10	9.13%
People	13-Jun	79.37	14-Jun	62.42	27.15%	1,720.20	1,552.98	10.77%
Sporting News	17-Jun	6.83	14-Jun	19.58	-65.12%	343.25	382.84	-10.34%
Sports Illustrated	13-Jun	45.86	14-Jun	57.87	-20.75%	878.27	1,053.07	-16.60%
Star	13-Jun	23.16	14-Jun	12.60	83.81%	384.84	315.22	22.09%
The New Yorker	13-Jun	114.29	14-Jun	122.43	-6.65%	969.59	961.28	0.86%
Time Out New York	8-Jun	48.13	9-Jun	56.06	-14.16%	1,406.04	1,406.22	-0.01%
TV Guide	12-Jun	34.18	12-Jun	59.22	-42.28%	880.42	1,105.34	-20.35%
Us Weekly*	13-Jun	41.00	14-Jun	58.89	-30.38%	831.32	705.91	17.77%
<b>Category Total</b>		<b>650.52</b>		<b>667.04</b>	<b>-2.48%</b>	<b>10,564.91</b>	<b>10,529.29</b>	<b>0.34%</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	12-Jun	9.10	13-Jun	8.85	2.82%	231.35	220.65	4.85%
Life <sup>L</sup>	17-Jun	9.91	N.A.	N.A.	N.A.	154.72	N.A.	N.A.
Parade	12-Jun	8.31	13-Jun	8.34	-0.36%	299.44	312.52	-4.19%
USA Weekend	12-Jun	10.57	13-Jun	11.33	-6.71%	306.15	301.54	1.53%
<b>Category Total</b>		<b>37.89</b>		<b>28.52</b>	<b>32.85%</b>	<b>991.66</b>	<b>834.71</b>	<b>18.80%</b>
<b>TOTALS</b>		<b>913.08</b>		<b>902.06</b>	<b>1.22%</b>	<b>16,227.08</b>	<b>16,616.29</b>	<b>-2.34%</b>

D=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

CHARTS COMPILED BY AIMEE DEEKEN

## Solid Foundation

### Dwell sets design on growth

Five years ago, San Francisco-based *Dwell* was just a 50,000-circulation independent niche magazine about fine design. Despite the unfortunate timing of having launched on the eve of a magazine recession, *Dwell* has blossomed, boosting its rate base to 220,000 and growing its ad pages. Even the publishing industry has taken notice, awarding *Dwell* a National Magazine Award this year for General Excellence.

"Previous to *Dwell* there were the trades and the shelter magazines, but no one really spoke about modern architecture from a lifestyle standpoint," said Michela O'Connor Abrams, *Dwell* president and publisher. Fueled by a real estate boom and a greater attention to design by consumers, *Dwell's* relevance has become even more paramount.

*Dwell*, published eight times yearly, will raise its rate base 14 percent to 250,000 with the October/November edition and increase its publishing frequency to nine in 2006.

Also, the magazine will produce additional *Dwell* Design guides, this year focusing on New York and Los Angeles, that will be sent to its East and West Coast readers. The guides will

be inserted into the October/November anniversary issue.

On the advertising front, *Dwell's* ad pages have catapulted 32.1 percent to 426 through April/May over the same period the year prior, according to the *Mediaweek* Monitor. Abrams claims the book is drawing more electronics brands such as Samsung, as well as Land Rover, Crate & Barrel and Home Depot.

Still, as *Dwell* enjoys its growth spurt, the magazine faces a delicate balancing act of building its circulation while maintaining its niche appeal.

*Dwell* also will increasingly grapple with tough competition from the likes of Condé Nast's *Architectural Digest* and Hachette Filipacchi Media's *Elle Decor*. But media buyers are confident that the magazine can stay true to its roots.

"There's a growing population of young, better-educated, energetic people who are making investments [in real estate]," said Steve Greenberger, senior vp, group print director for Zenith Media. "*Dwell* is placed right for those people. They're spending a great deal of time in the home, buying things for the home and making it entertaining and fun. This broadens the advertising marketplace to a variety of different areas." —SDS

# mr. television

BY MARC BERMAN



## Missing Pieces

**IF YOU BELIEVED EVERYTHING YOU HEARD AT THE RECENT NETWORK UPFRONT PRESENTATIONS, every new show would be a break-out hit, and life would be a bed of roses at the six broadcast networks. Some of the comments from the endless network hype-meisters: "We're No. 1." "We have the**

hits." "We're poised for success in 2005-06." If spin equaled reality, there wouldn't even be a need for midseason replacement shows.

Considering there has never been a season where what you are told you are getting in the spring is exactly what you see in the fall, expect some programming changes, program disappearances and cast changes before the fall season begins. And don't believe everything you hear from the gloating network executives who probably have their fingers (and toes) crossed when they make these presentations. In addition to tabloid headliner Shannen Doherty mysteriously exiting UPN sitcom *Love, Inc.* three days after introducing it onstage to a packed crowd at Madison Square Garden (it was more of a surprise that UPN chose her to star in the show to begin with), here is what could, should or will be changed on the fall lineups.

CBS is cuckoo if it really thinks new legal drama *Close to Home* will find an audience opposite *Law & Order: SVU* and *Boston Legal* in the Tuesday 10 p.m. hour. In order to make an impact (and skew younger, which is the real reason CBS dumped gray-haired magnet *Judging Amy*), the network should flip *Close to Home* with new sci-fi drama *Threshold*. Currently scheduled Friday at 9 p.m. out of Jennifer Love Hewitt's ridiculous *The Ghost Whisperer*, scary *Threshold* has a better shot of succeeding out of the youth-oriented *The Amazing Race* on Tuesday. And *Close to Home* would benefit on Friday,

a night that caters to older viewers.

If CBS wants viewers to take seriously *The Ghost Whisperer*, a show about a young woman who communicates with the dead, it needs to find a replacement for Ms. Hewitt, who looks like she's 12 years old. Hey, Nancy McKeon, are you looking for a new gig?

The WB, meanwhile, needs to flip new thriller *Supernatural* on Tuesday, which is scheduled out of those chatty *Gilmore Girls*, with drama *Everwood* on Thursday, which airs out of *Smallville*. Although I can understand why the network would not want to place a new drama against CBS' *CSI* and NBC's still relatively potent *The Apprentice*, *Supernatural* should be leading out of the compatible *Smallville* and not the folks in kooky Stars Hollow, Conn. Fast-talking Lorelei and Rory paired with two brothers who travel the country hunting down supernatural beings makes absolutely no sense.

If *Smallville* is still as strong as the WB says it is (moving it to Thursday is like a dose of kryptonite), *Supernatural* has a better shot at succeeding, and the network will not be sacrificing two established dramas on killer Thurs-

day. If the WB is intent on moving *Everwood*, Tuesday at 9 p.m. is a better fit.

One move that might benefit the floundering NBC is to put promising new sci-fi drama *Fathom* on hold. That might not make sense at first glance—after all, you want to come out of the box strong—but with five other new science-fiction dramas vying for an audience this fall, *Fathom* might benefit if NBC saved it until midseason. Since *Fear Factor* was down, but not out, NBC should keep it in the Monday 8 p.m. time period and wait until a better slot opens for *Fathom*. Two options: if *The West Wing* tanks in the Sunday 8 p.m. hour, or viewers show no interest in *E-Ring* (Wednesdays at 9 p.m.).

NBC should also move somewhat promising sitcom *My Name Is Earl* to the higher-profile Thursday (in place of should-be-canceled *Joey*) instead of burying it on Tuesday at 9 p.m. While Programming 101 would dictate that you never anchor an evening with an unproven series, when you're struggling the way NBC is, you have to take chances. And plan wisely. NBC is doing neither.

Since we're talking about NBC, here's another suggestion. Make sure *The Apprentice: Martha Stewart* is on for only one season. If Martha's wooden appearance at the upfront presentation is any indication, the novelty will quickly wear thin.

Finally, considering Fox is the most notorious for announcing shows that never get on the air (remember *Fearless*, *Schimmel* and *Hollyweird?*), I am willing to predict that one of its fall entries will mysteriously disappear (or be delayed until next summer, like *The Inside* was this season). Since *The Gate* is buried on Friday, that's my choice for this year's doomed Fox series. ■

**While Programming 101 dictates that you never anchor an evening with an unproven series, NBC has to take some chances.**

**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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2. Nielsen Media Research via Npower, Wednesday, 6/1/05, program based index M18-49, HHI \$75K+  
3. Nielsen Media Research via Npower, Wednesday, 6/1/05, program based index M25-54, HHI \$75K+

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