

MEDIAWEEK

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THE NEWS MAGAZINE OF THE MEDIA

NBA PLAYS BALL WITH PARTNERS

With three years left on current TV deals, Stern still wants to lock in incumbents **PAGE 4**

INTERACTIVE

NICK, VH1 MAKE BROADBAND PLAY

Nets stream original content; some MSOs irked **PAGE 5**

NETWORK TV

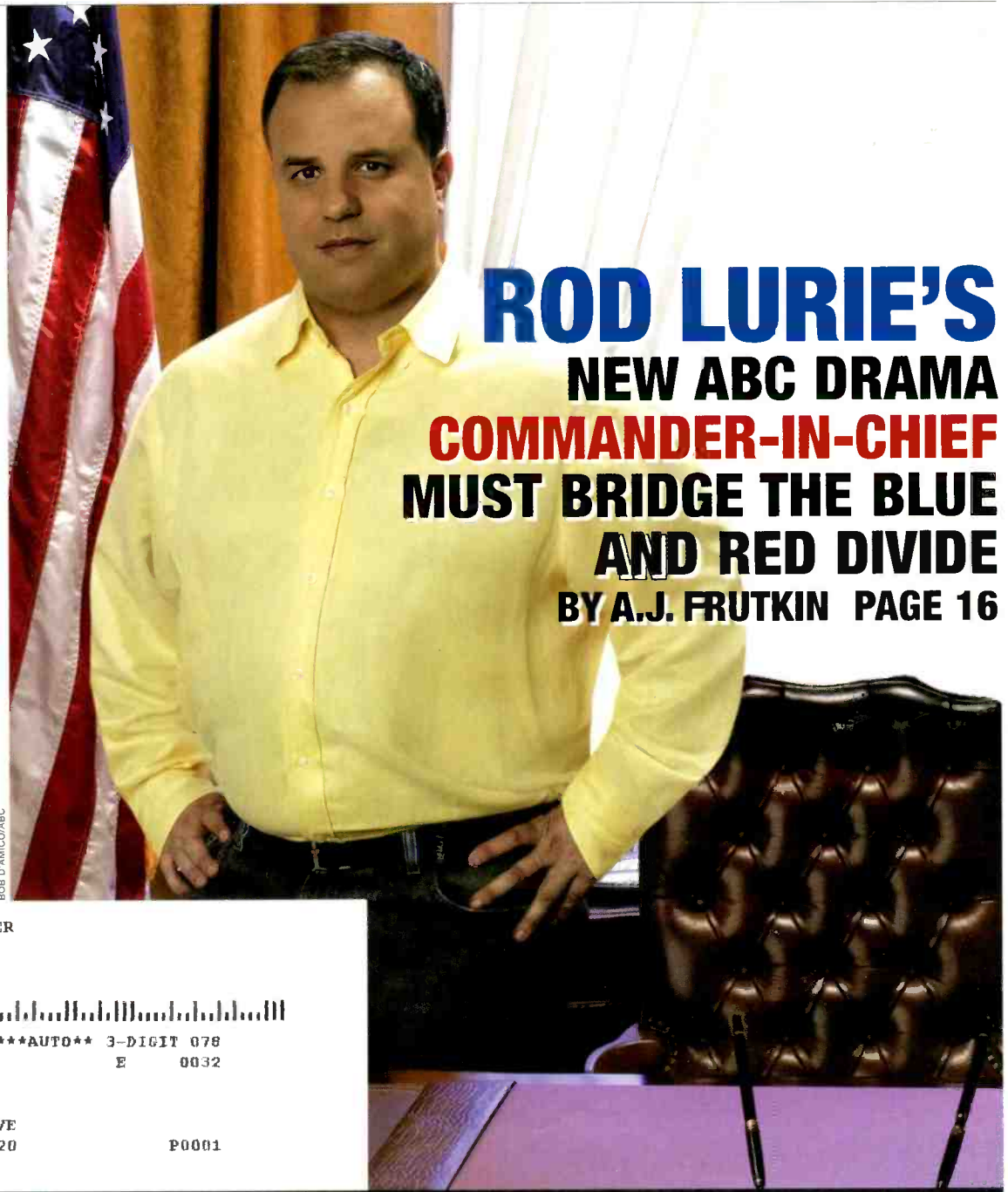
THE WB TO ADD *ER* AND *RULES* TO P.M.

Switches out kids block to chase female demos **PAGE 6**

RESEARCH

NIELSEN: 'FAIR' BILL IS ANYTHING BUT

But some clients say ratings co. had it coming **PAGE 6**



ROD LURIE'S NEW ABC DRAMA COMMANDER-IN-CHIEF MUST BRIDGE THE BLUE AND RED DIVIDE BY A.J. FRUTKIN **PAGE 16**



BOB D'AMICO/ABC

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Next Issue July '05

For sales and editorial inquiries, call Adam Remson at 646-654-5114.

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At Deadline

■ DODGE NAMED EXCLUSIVE WANTED SPONSOR

Turner is extending its robust product-integration initiative with a deal that makes Dodge the exclusive automotive sponsor of its new crime thriller, *Wanted*. Two of

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the automaker's marquee vehicles, the 2006 Dodge Charger and the 2006 Dodge Dakota, will be worked into the series' storyline, which premieres on

TNT July 31 at 10 p.m. The Charger is slated to make appearances in at least six episodes, while the Dakota, which is driven by series protagonist Lt. Conrad Rose (*Office Space*'s Gary Cole), will receive exposure throughout the first-season run. The Dodge models will also be integrated into co-branded on-air, online, print (*Entertainment Weekly* and *USA Today*) and outdoor opportunities. Anheuser-Busch's Bud Light, another presenting sponsor, will receive on-air tune-ins, online and print representation.

■ RAB TO UNVEIL PPM STUDY

The Radio Advertising Bureau on July 20 will release the results of the Portable People Meter Economic Impact Study conducted by Forrester Research. Commissioned last October by the RAB's PPM Task Force, the study was designed to explore how a PPM-based ratings service, currently being tested by Arbitron, would affect the radio business. The study also examines the possible negative consequences if the radio industry does not advance to electronic measurement. The results could help pave the way for the rollout of the PPM, beginning with Houston, where Arbitron is currently fielding its second market trial.

■ TNT PLANS NEXTEL CUP PROMO

TNT is planning a major promotional push to drive viewers to its seven Nextel Cup Series telecasts and 14 Busch Series races that begin on the network this month. The campaign will include several non-traditional ad partnerships, including tune-in messages on 50 million Kellogg's cereal boxes, on-site signs at Sunoco stations, two-minute music-video-style race promos on in-store TVs at 2,600 Wal-Mart's and point-of-sale promos at 1,000 Home Depot stores. Print ads will also appear weekly in *USA Today*; billboard ads will tout the telecasts; 60-second radio spots will air in 16 markets; and 30-second spots will air nationally. TNT's first Nextel race, the New England 300, airs July 17 at 2 p.m.

■ NIELSEN TO USE NEW PROMPT ON A/P METER

Nielsen Media Research will use a time-based prompting interval of 42 minutes over a 21-minute prompt in the Active/Passive Meter. Nielsen, owned by Mediaweek parent VNU, is deploying the A/P meter to measure viewing to new digital technologies that can't be measured using the people meter. The first A/P meters using the time-based prompt will be installed in the national and local people-meter samples this month. Because they must rely on time prompts rather than the channel-changing prompts of Nielsen's current meters, the A/P meters represent a major change in methodology. Nielsen said it reached its decision after conducting several tests and working closely with a steering committee, which included representatives from the Media Rating Council and several clients.

■ **ADDENDA:** Keyword prices rose just slightly in June, according to search-engine marketing firm Fathom Online. In the eight vertical markets tracked by Fathom's **Keyword Price Index**, prices rose by an average of 5 cents last month... **Belo Corp.**, owner of 19 TV stations, announced late last week it will strengthen its presence in New Orleans with an agreement to purchase WUPL-TV, Viacom's owned-and-operated UPN station, for \$14.5 million. The addition of WUPL creates a duopoly with WWL-TV Belo's top-rated CBS affiliate in the 43rd-largest TV market... **Dr. Joseph Plummer** was named to the new position of chief research officer for the Advertising Research Foundation. Plummer, a veteran research exec with more than 25 years of experience, has served as executive vp and director of research and insight development for McCann-Erickson WorldGroup since 1997... **Bob Fein**, vp and station manager of Viacom's TV duopoly in Philadelphia, will join Hearst-Argyle Television Aug. 1 as vp and station manager of

WESH-TV, the company's NBC affiliate in Orlando, Fla.

■ **CLARIFICATION:** In the June 27 story about the cable upfront, Scripps refuted a media buyer's assertion that its cost-per-thousand rate increases were running in the 2 to 3 percent range. While Scripps did not provide a revised figure, a source close to the company said that the CPM hikes were in "the middle single digits."

■ **MEDIAWEEK TAKES A BREAK:** The next issue of *Mediaweek* will come out July 25.

INSIDE MEDIAWEEK



Stuffs Lumpkin hopes to score new ads with a September revamp Page 24

Market Profile 9

Opinion 14

Media Person 15

Mr. TV 28

Market Indicators

NATIONAL TV: STEADY

Summer scatter is active for a few hot shows, and movie companies continue to buy up time. Most inventory is available at buyer-friendly prices.

NET CABLE: MOVING

The traditional July 4 market close came and went, and there's still a fair amount of inventory available. Ad sales execs are holding much of that back for an uncertain scatter market; should advertisers drive those prices down, many networks will take a serious hit.

SPOT TV: SOFT

The spike of automotive activity in June has abated, and weak market conditions continue for the balance of third quarter. Buyers are struggling with pricing in local people-meter markets, which tend to have lower ratings points.

RADIO: OPEN

Market demand isn't accelerating, but rates are holding. Entertainment (movies and home video) and other categories have leveled off, leaving plenty of available inventory through third quarter.

MAGAZINES: BUILDING

Electronics—especially home entertainment products—and automotive are still leading the charge in women's lifestyle titles. Liquor in music and men's titles has softened, but fashion and fragrance remain robust.

Cable Upfront Market Posting Small CPM Gains

The cable upfront ad marketplace continues to drag on through the summer, having passed the Fourth of July weekend without closing the books on inventory.

In the aggregate, the industry has completed between 70 percent and 80 percent of its business, with cost-per-thousand rate increases in the low single-digit range. But while CPMs were disappointing, the dollars are still there.

"Relative price volume was better than we had thought," said Larry Divney, MTV Networks' president of advertising sales. MTV Nets will also be "holding out a little more for scatter," Divney said, adding that any risk is offset by the fact that MTV has seen double-digit growth in scatter in the first two quarters of 2005.

For the Turner networks, the poky pace hasn't had a deleterious effect on their bottom line. David Levy, president of Turner Sports & Entertainment ad sales, said "slowness...did not indicate softness." In fact, it gave Levy ample time to "strike product integration deals and expand broadband opportunities."

One factor holding things up is General Motors, which "is still not registered with 90 percent of the cable nets," according to one media buyer, who said GM could draw things out for another "two or three weeks." —Anthony Crupi

FCC to Broadly Reconsider Media Ownership Rules

On July 14, federal regulators are expected to begin their court-ordered reexamination of media ownership rules.

The Federal Communications Commission will vote on launching a broad reconsideration of rules, including those that limit common ownership of multiple TV and radio stations in the same market and that restrict cross-ownership of TV, radio and other media in a market. FCC commissioner Kathleen Abernathy earlier said she expects "a very open and broad" review, with the process to last eight months or longer.

The FCC in 2003 voted to loosen the regulations, but a federal appeals court blocked the (continued on page 5)

Despite Off Season, NBA High on Future

Stern wants to renew TV rights early with incumbent partners

TV SPORTS By John Consoli

National Basketball Association Commissioner David Stern continues to be upbeat about the television future of the league, despite a year that saw regular-season ratings fall by 7 percent on ESPN and TNT, and by 4 percent on ABC, and Championship Finals ratings on ABC plummet by more than 30 percent.

In fact, Stern said he fully expects the NBA to get a fee increase over the \$400 million per year it currently receives from ABC/ESPN and the \$366 million it gets from Turner three years from now when the next TV rights deal takes effect. "It is our intention and hope to be in business with the Walt Disney Co. and Time Warner for the foreseeable future," he said, "well, well beyond the current TV rights agreement."

Some industry observers continue to question whether the NBA made the right decision three years ago, when under the new TV rights agreement it moved more games from broadcast to cable. This season's ratings declines—even on cable—seem to support their skepticism.

But Stern has no tolerance for what he believes is a short-sighted way of thinking. "Broadcast ratings [in general] continue to go down, while cable ratings continue to grow," he said. Stern added that the rights deals with his cable partners will evolve into much more than just TV exposure, alluding to wireless, broadband, video on demand and various other ways that the rightsholders can cover their broadcast fees with the league going forward. "There are many ways that our [media] partnerships will be expressed in the coming years."

Stern said the league is already preparing ways to drive traffic to Disney theme parks, such as relocating the NBA draft camps there. Such moves will also expose the NBA to children and families in hopes of drawing more viewers to TV coverage.

Once the new NBA collective bargaining agreement with the players' union is finalized at the end of this month, Stern

said he plans to start talks with both ESPN and Turner about ways to broaden their relationship under the next TV rights deal.

Though he acknowledged softer ratings this year, Stern believes "the NBA still has an important value for prime-time [broadcast] television," stating that all seven Finals games ranked No. 1 in their time periods in delivery of adults 18–49 and men 18–49. He also pointed out that ratings over the first three seasons of the current TV rights deal are up 5 percent on TNT and 2 percent on ESPN.

"History," he said, "will be the judge" as to whether shifting more games from broadcast to cable was the right thing to do. But he pointed to the NFL's decision to change its *Monday Night Football* franchise from broadcast to cable beginning in 2007 as affirmation of his NBA move three years ago.

Media buyers, though, question the extent of Stern's optimism over the NBA's rights



Though this year's Finals went to seven games, ratings were down 30 percent from 2004.

packages and how they've played out this year. "[Stern] was able to get the money he wanted by moving to cable, which can afford to pay higher rights fees because of their subscriber fees," said Ray Warren, president of Carat Media Group Americas. "He kept the league financially viable. But as advertisers, we are disappointed with the lower ratings. We still like to reach the casual fan who may not have followed the game to cable. Nobody shrinks to greatness."

Sam Sussman, vp/media director at Starcom, agreed that reaching the largest possible audience is the desire of most sports advertisers, but he added that the NBA does reach a different audience than Nascar telecasts, making it desirable, even if it reaches fewer people per telecast. "Nascar may be growing its national audience, but it still does not deliver large numbers in New York and Los Angeles," Sussman said. "The NBA still can deliver a young, multicultural, urban market audience that a lot of advertisers want to reach."

Warren said he would like to see more of the early-round NBA playoff games moved back to ABC. While Turner is not likely to want to give up its playoff telecasts, ESPN may. Mark Shapiro, ESPN executive vp of programming and production, who also has oversight over ABC Sports programming, said, "We have every intention of ramping up the number of NBA games on the ABC platform, both regular season and playoffs. The only consideration will be our existing commitments to other sports, but we are currently analyzing it."

Shapiro agrees with Stern that future rights agreements must extend beyond TV. "Every new rights deal we do includes not only TV but wireless, broadband, video on demand, radio, print and other media rights," he noted. And with ABC Sports and ESPN essentially merged into one unit, it will become easier to market and promote the NBA across both networks, he added. "The synergy will become more evident."

David Levy, president of Turner Sports & Entertainment ad sales, agreed that "the many different media touch points that Turner has to offer—like theatricals, AOL, HBO, book publishing, VOD, print products—in addition to TV, will all play a role" in defining the company's next deal with the NBA. "We just need to sit down and see how we can leverage it all."

Another area where Turner can benefit from the NBA, outside of its TV rights deal, is its partial ownership stake in NBA TV. Stern, although vague, said he is looking into the possibility of expanding the network's programming beyond NBA basketball. Whether that involves partnering with Turner in some way remains to be seen. ■

Nick, VH1 Go Broadband

TurboNick and VSpot offer first-run content online; some operators upset

INTERACTIVE By Mike Shields and Anthony Crupi

MTV Networks last week made a pair of announcements that clearly expressed the company's shift toward a platform-agnostic video-on-demand strategy. And while viewers seeking to control when, where and how they watch shows like Nickelodeon's *SpongeBob SquarePants* or VH1's *The Surreal Life* are surely pleased, some of MTV Nets' cable operator partners are less than thrilled.

Following the April launch of the MTV broadband channel Overdrive, sister networks Nickelodeon and VH1 each took aggressive steps toward moving more of their bread-and-butter content online.

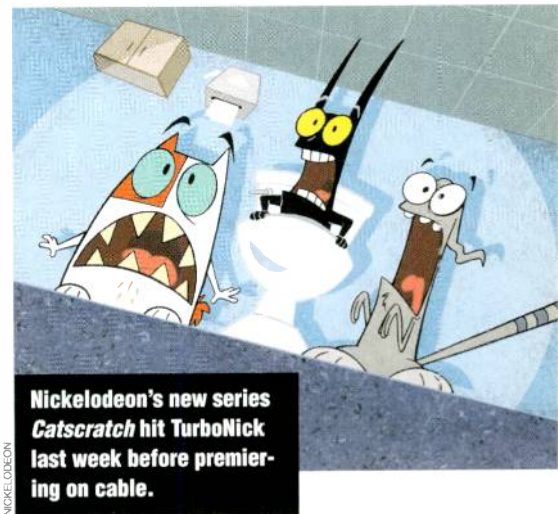
Nickelodeon's new broadband platform, TurboNick, will make a wide variety of the kids giant's programming available on Nick.com, allowing youngsters to watch full-length episodes of ad-supported shows like *The Fairly Oddparents* and *Zoey 101* whenever they want. The new animated series *Catscratch* actually premiered online last week, several days before it was due to launch on TV.

Along those same lines, VH1 launched VSpot. Similar to MTV's Overdrive in delivering lots of music videos, VSpot is also running full-length episodes, including the premiere of *The Surreal Life 5* three days before its July 10 debut on VH1.

Of course, MTV Networks' parent company, Viacom, has already promised bold action this year in its approach to the increasingly fragmented and digital media world; chairman/CEO Sumner Redstone called for the "reinvention of Viacom" back in February.

While TurboNick and VSpot would appear to be a part of that reinvention, the new platforms are not threatening the cable TV model, said MTV Networks execs. "[The linear TV experience] is not just a huge part of what we do, it's the engine of what we do," said Mike Skagerlind, senior vp/general manager of Nickelodeon Online. In fact, both broadband "channels" will produce a healthy amount of original content rather than relying solely on repurposing shows from the TV nets.

But it's that repurposed content that has some cable operators vexed. A Cox Communications representative characterized the development as potentially "troubling," saying that an application like TurboNick or VSpot "could possibly reduce creative focus, audience share or perceived value of the cable service, thereby threatening to compromise the value of the



Nickelodeon's new series *Catscratch* hit TurboNick last week before premiering on cable.

contracted licensee fees paid by operators."

But not every MSO is in hand-wringing mode. A rep for Time Warner Cable said that "this type of online effort tends to support the brand and complements the on-demand content." In fact, Skagerlind said TurboNick is designed to enhance the TV product.

"What we're doing is actually building interest in new programming, which we believe will drive interest on the channel," he said, adding that the same team that programs Nickelodeon will program TurboNick, working to ensure synergy and balance. For shows that are already network staples, programmers will attempt to avoid repetition; for example, kids won't see the same episodes of *Zoey 101* online as those airing on TV.

Some analysts are buying into Nick's strategy. Brian Wieser, vp/director of industry analysis at Magna Global Media Research, pointed to the effect that strong DVD sales of shows like *24* had on driving new viewership to the show. "You can certainly argue that trialing content in an on-demand environment may make you more likely to consume it in a traditional environment," he said.

Regardless of any concerns of distribution partners, the potential for ad revenue is likely too tempting to ignore. In fact, eager clients are facing a general shortage of broadband inventory. Already, Topps, General Mills, Kellogg's, Activision and Sony Pictures have signed on as advertisers with TurboNick, said vp of Nickelodeon ad sales Kevin Arrix. ■

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Media Wire

rules and sent them back, saying the agency had not sufficiently justified the limits it set. Last month, the U.S.

Supreme Court declined to intervene.

FCC Chairman Kevin Martin has expressed interest in rapidly concluding the reconsideration of the ban on common ownership of broadcast stations and nearby daily newspapers. Martin could seek to separate it from the other rules later in the proceeding. —Todd Shields

OLN Live Tour Coverage Scores Best Ratings Ever

OLN got off to a yellow-jersey start with its live coverage of the 2005 Tour de France over the July Fourth holiday weekend, posting its highest numbers ever with an average 0.48 household rating. With viewership up 80 percent from 2004, the network averaged a total audience of 418,735 for July 2 and 3. Last year, OLN drew around 99,000 viewers in the course of an average non-Tour weekend.

OLN's Tour coverage will dominate its schedule throughout July, with live racing running from 8:30–11:30 a.m., followed by two-hour replays at noon, 2:30 p.m., 5 p.m. and midnight. A wrap-up of the day's action, *The Tour de France Prime Time Show*, runs nightly at 8. The Tour ends in Paris July 24. —AC

Times' Miller Held After Refusing to Name Source

The legal battle over the identity of two reporters' sources that leaked the name of an undercover CIA agent came to a head last week.

New York Times reporter Judith Miller was sent to a detention center in Alexandria, Va., after refusing to reveal her sources and could remain there until the grand jury ends its investigation in October. "[Miller] has chosen such an act in honoring her promise of confidentiality to her sources," said Arthur Sulzberger Jr., publisher of *The New York Times*. Meanwhile, *Time* reporter Matthew Cooper agreed to testify after his source relieved him of his obligation to confidentiality, thus avoiding jail time. —Stephanie D. Smith

WB Kids Block Grows Up

Afternoon runs of *ER*, *Rules* designed to draw broader female demos

NETWORK TV By John Consoli

The WB will air repeat episodes of drama *ER* and sitcom *8 Simple Rules for Dating My Teenage Daughter* in its revamped 3–5 p.m. weekday block beginning in January. *ER* will air from 3–4 p.m., and two episodes of *8 Simple Rules* will air each day from 4–5 p.m. The shows will fill the time period currently occupied by two hours of Kids WB programming.

WB execs plan to make use of both shows' mainly female audience—women 18–49 for *ER* and women 12–34 for *8 Simple Rules*—to promote a broader range of the network's prime-time programs than it can during the current kids block. Ad time for the shows will be sold nationally, with each WB affiliate getting about 20 percent of local ad avails to sell, similar to WB's prime-time split.

"I think these shows will help us increase the WB footprint and drive more adults to our

prime-time shows," said Bill Morningstar, WB executive vp of media sales. "And I think there will be a lot of interest in these shows. This will be *ER*'s first weekday broadcast clearance, and it will be *8 Simple Rules*' first airing outside of [ABC's prime-time], including all the John Ritter episodes." (*ER* runs off-network on TNT during the day.)

Brad Turell, WB executive vp of network communications, said the deal with Buena Vista for *8 Simple Rules* works not only for the WB but also for the studio. Only 66 episodes of *Rules* exist, much fewer than it needs for a run in syndication. "Our deal allows the show a second life and benefits us both," Turell said.

The WB has announced it will air episodes of *Reba*—a 20th Century Fox show that now airs in prime time on the WB—weekdays from 4–5 p.m. starting in fall '06. *Reba* will debut after *Rules* ends its run in September.

Morningstar said he will begin selling ad time on the new block immediately. "Ideally, we would have liked to have sold it in the upfront. But the good news is that the block has been well received by advertisers, it targets a specific audience and it is a concept they should be able to get their hands around."

Morningstar said he is still unsure what cost-per-thousand rate the block will attract, or how much money advertisers have set aside following the upfront for a buy like this, but said he will tout the value of getting into the block on the ground floor. "To be able to buy two shows like this nationally, on a day-date basis in daytime, should be very attractive to them," he said. ■



8 Simple Rules, starring the late John Ritter, gets a new life weekday afternoons on WB.

Not FAIR, Pleads Nielsen

Agencies, researchers say progress will stop if Feds get into ratings business

RESEARCH By Katy Bachman

If the FAIR Ratings bill recently introduced by Sen. Conrad Burns (R-Mont.) were in effect today, Nielsen, owned by *Mediaweek* parent VNU, could not have launched its local people meter service in markets where it lacks full accreditation: New York, Chicago, Los Angeles, Washington, D.C., and Philadelphia.

Several broadcasters, notably Tribune Broadcasting, Allbritton Communications and

Fox Television, say they are so fed up with Nielsen's preference to introduce LPMs before accreditation and fix issues on the fly that they have no choice but to support the legislation. Others privately express enthusiasm for the intent of the bill but worry about the execution. As is always the case with research and ratings, the devil could be in the details.

"Are we asking the MRC [Media Rating

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Council] to do something beyond what they're structured to do?" asked one broadcast exec who requested anonymity. Although broadcasters had high praise for the MRC, many described its procedures as "ad hoc." Voting among the MRC's membership of TV, cable, advertisers and agencies is often based on self-interest rather than objective research.

The MRC, established by Congress more than 40 years ago as a nonprofit organization, isn't taking a position, despite the fact that the bill would endow it with more clout. "It could change things about us, but I'm not sure what," said George Ivie, MRC executive director.

As Nielsen execs see it, the bill would transform the MRC into a virtual arm of the federal government, resulting in nothing but trouble for the TV business. According to Nielsen, certain ratings services would shut down, such as its local Hispanic service in 19 markets,

which is not accredited by the MRC.

Under FAIR (fairness, accuracy, inclusivity and responsiveness), every change to a product or methodology would have to be accredited before it goes to market. Agencies fear innovation would come to a halt. "If the government gets involved, they could hold up future ratings technologies for months," said Kathy Crawford, president of local broadcast for Mind-Share. "It's sad that the government got involved [because] of the inability of a group of parties to sit down and negotiate differences."

While the industry is mixed about government involvement, most agree that the current situation is untenable. "It's uncertain mandatory accreditation will solve the problem... [but] how could the situation get any worse?" said Gale Metzger, who was the principal force behind SMART, a rival national TV ratings service that went under several years ago. ■

Top Court Eyes Media's Role

Some see agencies' liability in Supreme Court ruling on Grokster

WASHINGTON By Todd Shields

The U.S. Supreme Court gave ad agencies and media buyers reason for caution in its ruling against makers of software used to illicitly trade millions of copies of movies, TV shows and music recordings via the Internet.



Souter has placed media on notice.

JASON REED/REUTERS

The justices, in a 9-to-0 decision June 27, said software providers such as Grokster could be sued for inducing copyright infringement and sent the case back to lower courts, where the companies face potentially ruinous judgments. The verdict was a win for the movie and TV

industries, which want to avoid widespread computer-aided copying like the online theft that has been blamed for declining sales of recorded music.

The high court in its opinion said a company could be liable if it intends for its product to be used for copyright infringement, and that a company's advertising could help reveal such intent. Steps such as "advertising an infringing use...show an affirmative intent that the product be used to infringe," wrote Justice David Souter, the opinion's author. Souter also pointed to advertising from Grokster and

co-defendant StreamCast aimed at luring users of the illegal Napster music-swapping service, which was shut down amid recording-industry lawsuits.

The high court's decision could leave media and ad agencies to share liability for products and services that are found to infringe copyright, said Richard Eisert, a partner in the advertising, marketing and promotions group at the New York law firm Davis & Gilbert. "If you target a population that's known to be infringers, that could come back to haunt you," Eisert said. But Douglas Wood, a partner at Reed Smith in New York and general counsel to the Association of National Advertisers, said the high court's language merely restated existing understandings, such as the inadvisability of advertising adult beverages to minors. "Responsible advertisers advertise legal uses," Wood said. Like Eisert, Wood said the precise implications of the Grokster ruling will emerge as lower courts interpret the Supreme Court's directive, deciding on a case-by-case basis what amounts to inducement and what falls short.

In another decision released June 27, the Supreme Court ruled 6-to-3 that cable operators cannot be forced to share their high-speed Internet connections with rival service providers. Critics said the decision will let companies close the Internet to open competition. Cable said it correctly keeps their privately built lines free of burdensome regulation. ■

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 List Rental Info: JJ Single (845) 731-2731
 Subscriber Services: 1-800-562-2706
 Customer Service: mediaweek@espcomp.com
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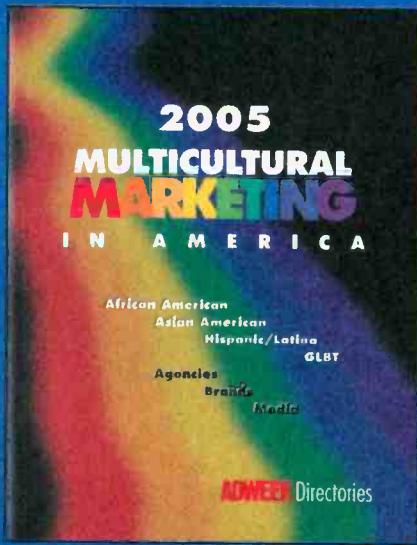
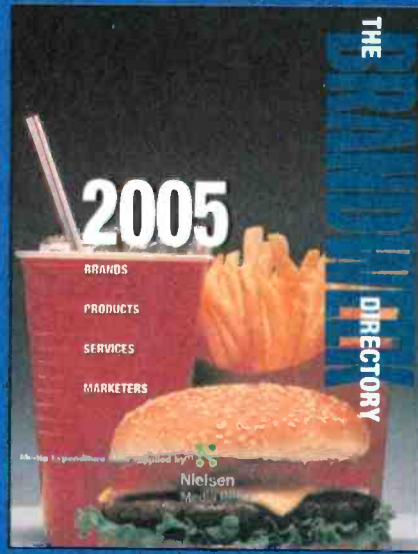
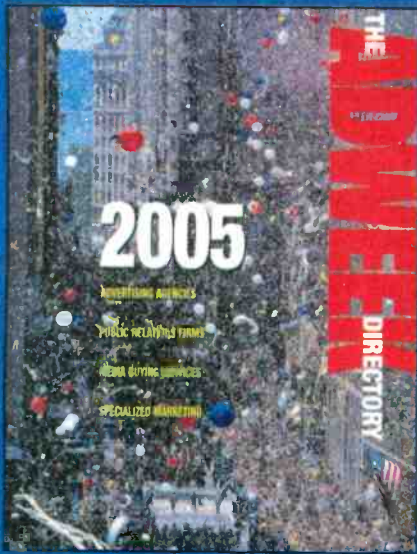
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market profile

BY EILEEN DAVIS HUDSON



Execs of Atlanta's MARTA transit system test the new wireless TV network for rail passengers.

with a problem that has plagued the city for years—homeless people, who are often seen milling about downtown. A new \$4.3 million homeless facility called The Gateway Center is set to open this summer.

Earlier this year, the city was besieged by a gunman on the lam, a story that consumed local media and drew international attention. Coverage of the all-out manhunt and eventual capture of Brian Nichols following his brazen courthouse shooting spree generated countless hours of coverage on local television news outlets in the market, ranked ninth in the country with 2.06 million TV households.

ABC affiliate WSB-TV, owned by Atlanta-based Cox Broadcasting, is the market's longtime leader, winning all local news time periods. WSB also has as its early-news lead-in *The Oprah Winfrey Show*, a ratings juggernaut. It is the highest-rated daytime non-news program in the market, earning a 9.8 rating and 21 share in households in the May sweeps. Station executives did not return phone calls for comment.

Fox-owned and -operated WAGA is also a strong local news competitor in the market, generally second overall to WSB. It produces seven and a half hours of local news a day—weekdays from 5–7 a.m., followed by morning show *Good Day Atlanta* from 7–9 a.m., a half-hour noon news and an hour of news at 5 p.m., 6 p.m. and 10 p.m.—more than any other station in the market. Executives did not return calls.

Atlanta's CBS affiliate, Meredith Corp.-owned WGCL-TV, has instituted several key programming and staff changes since last fall. Among them, the station hired news director Rick Erbach in January. He had most recently served as vp of CNN Newsource sales and affiliate relations. In May, WGCL promoted veteran sales executive Joanna Hemleb to general sales manager from national sales manager. Before arriving at WGCL in 2003, Hemleb was a sales executive at Tribune Broadcasting's WB affiliate WATL for 15 years.

WGCL also welcomed Rich Noonan as the new lead male anchor of its 4 p.m., 6 p.m. and 11 p.m. newscasts. Noonan, who

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

Atlanta

KNOWN AS THE GATEWAY TO THE SOUTH, ATLANTA IS A BUSTLING, MODERN METROPOLITAN mecca set in the heart of Georgia that attracts new residents from all over the country. Several new projects slated for completion this year may help lure even more people to the city, both tourists and

transplants. Among them, the Georgia Aquarium, set to open Nov. 23, is the cornerstone of the city's downtown revitalization efforts. The aquarium, situated across from Centennial Olympic Park and the Georgia World Congress Center, is expected to attract more than 2 million visitors in the first year and create more than 200 jobs.

The aquarium will be one of the largest in the world, housing more than 55,000 creatures in 5 million gallons of fresh and marine water. The grand facility, which will even feature a ballroom, is the result of a \$200 million gift from Bernie Marcus, co-founder of Atlanta-based The Home Depot.

Another downtown initiative is a \$300 million office and hotel development project called Allen Plaza, named in honor of late

Atlanta mayor Ivan Allen Jr. Accounting firm Ernst & Young will be the anchor tenant, occupying nearly half of one of three planned buildings. A 250-room hotel will be built on the site, along with the new headquarters for Southern Co., one of the largest electricity distributors in the United States.

Atlanta is also trying to deal proactively

NIelsen MONITOR-PLUS AD SPENDING BY MEDIA / ATLANTA

	Jan.-Dec. 2003	Jan.-Dec. 2004
Spot TV	\$593,613,085	\$592,577,451
Local Newspaper	\$414,328,162	\$400,887,185
Spot Radio	\$230,953,542	\$203,951,769
Outdoor	n/a*	\$102,263,784
Local Magazine	\$12,977,122	\$15,084,446
Total	\$1,251,871,911	\$1,314,764,635

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

market profile

NIelsen RATINGS / ATLANTA

EVENING AND LATE-NEWS DAYPARTS, WEEKDAYS

Evening News

Time	Network	Station	Rating	Share
4-5 p.m.	CBS	WGCL	2.4	5
5-5:30 p.m.	ABC	WSB	9.8	19
	Fox	WAGA	6.3	12
	NBC	WXIA*	5.8	11
	WB	WATL*	2.2	4
	CBS	WGCL*	2.0	4
	Independent	WTBS*	1.9	4
	UPN	WUPA*	1.3	2
5:30-6 p.m.	ABC	WSB	9.8	19
	Fox	WAGA	6.3	12
	NBC	WXIA*	5.8	11
	WB	WATL*	2.2	4
	CBS	WGCL*	2.0	4
	Independent	WTBS*	2.0	4
	UPN	WUPA*	1.3	3
6-6:30 p.m.	ABC	WSB	10.9	20
	Fox	WAGA	5.3	10
	NBC	WXIA*	5.1	9
	UPN	WUPA*	3.1	6
	Independent	WTBS*	2.3	4
	WB	WATL*	1.8	3
	CBS	WGCL	1.6	3
6:30-7 p.m.	ABC	WSB	10.9	20
	Fox	WAGA	5.3	10

Late News

10-11 p.m.	Fox	WAGA	9.5	14
	UPN	WUPA	1.9	3
10:30-11 p.m.	Fox	WAGA	9.5	14
	UPN	WUPA*	1.1	2
11-11:30 p.m.	ABC	WSB	8.8	16
	NBC	WXIA	6.1	11
	CBS	WGCL	4.5	8
	Fox	WAGA*	4.2	8
	WB	WATL*	2.2	4
	UPN	WUPA*	1.9	3

*Non-news programming. Source: Nielsen Media Research, May 2005.

started in October 2004, most recently served as an anchor at Meredith's Fox affiliate WHNS-TV in Greenville, S.C.

Last November, WGCL stopped airing news at 5 p.m., pushing the newscast back to 4 o'clock and simultaneously moving *The Ellen DeGeneres Show* up to 5 p.m. WGCL vp and general manager Andy Alford made the shift after realizing that with all the competition at 5 p.m., his station had an opportunity for local-news exclusivity at 4 p.m.

WGCL also exited the local morning-news race, now offering traffic and weather cut-ins from 5-9 a.m. "As a CBS affiliate with the huge lead-ins from CBS prime programming, [we thought that] if we could reallocate our resources, we could refocus our news to compete more effectively," says Alford. "I think the May book has borne that out." For instance, in May 2004, WGCL's 5 o'clock news did a 0.4 rating in women 25-54; *Ellen* earned a 2.0 rating in the demo in May 2005.

Alford says the station saw "gains across the board at 11 o'clock," narrowing the gap between itself and its rivals in the time period. WGCL expanded its Sunday late news to 11-midnight, which includes a half-hour sports wrap-up show.

Viacom's UPN affiliate WUPA has benefited from the success of the network's prime-time shows, such as *America's Next Top Model*. Station gm Meg LaVigne says WUPA was up 25 percent in its key demo of adults 18-49 year-to-year in May in prime time.

Among non-news competitors, the station also finished first in the late-fringe block 11 p.m.-2 a.m., where it airs African-American evergreen shows such as *Good Times* and *Sanford & Son*. African Americans make up nearly 30 percent of the DMA (25 percent, according to Scarborough) and more than 60 percent of Atlanta proper.

Those shows will take a rest this fall when WUPA launches an entirely new slate of late-fringe syndicated programs, including *South Park* and *Living Single*. *The Bernie Mac Show* will be double-run weekdays from 7-8 p.m. in access. The station also acquired *24* in syndication for the weekends. WUPA's daytime will also have a new look with the start of a court block, including *Judge Mathis*, newly acquired *Texas Justice* and a third, as-yet-unannounced show, says LaVigne.

About a month ago, WUPA unveiled a new hybrid satellite truck that can broadcast live as well as feed back to the studio. "So, we can go out in the field and cover live events like a radio station," LaVigne says, such as the first annual Vibe Music Festival and the Music

ARBITRON RADIO OWNERSHIP

Owner	Stations	Avg. Qtr.-Hour Share	Revenue (in millions)	Share of Total
Cox Radio	1 AM, 4 FM	21.9	\$114.0	28.8%
Clear Channel Communications	1 AM, 5 FM	14.9	\$65.1	16.4%
Infinity Broadcasting	1 AM, 2 FM	13.3	\$56.4	14.2%
Jefferson-Pilot Communications	2 FM	4.6	\$38.4	9.7%
Radio One	4 FM	12.4	\$32.6	8.2%
ABC Radio	2 FM	7.7	\$29.9	7.6%
Susquehanna Radio	2 FM	4.0	\$26.0	6.6%
Salem Communications	1 FM	3.1	\$8.1	2.0%
Dickey Brothers Broadcasting	1 AM	1.0	\$4.1	1.0%

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

MARY RASTELLI
V.P. OF MARKETING
DISCOVERED AN INNOVATIVE COMMUNICATION PARTNER
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market profile

Midtown festival, a popular local event that's about a dozen years old. WUPA covered both events live and broadcast *Atlanta Tonight*, its locally produced entertainment show, live from the fests. The 30-minute *Atlanta Tonight* airs after the station's half-hour 10 p.m. newscast, which Gannett Co.'s NBC affiliate WXIA produces. Executives at WXIA did not return calls.

"Television is a breathing, living thing, and we want to be the television station to the community," LaVigne says. "We want to be local in ways that television stations usually are not."

Tribune Broadcasting's WB affiliate WATL does not produce local news. Its syndicated programs include *The Maury Povich Show* at 5 p.m., *The Simpsons*, which it double-runs from 6:30-7:30 p.m., and *Everybody*

Loves Raymond at 11 p.m.

In the Atlanta market, cable network TBS is considered a local Independent station as WTBS, airing much of the same shows it carries nationally, including *Friends*, *Seinfeld*, *Everybody Loves Raymond* and *Yes, Dear*.

Univision Communications launched the market's first and only Spanish-language TV station, Univision O&O WUVG-TV, on Jan. 14, 2002. Hispanics make up about 8 percent of the market, the nation's 23rd-largest Hispanic market. "We may rank only 23, but we are No. 3 in household income in the United States, second only to Washington, D.C., and San Francisco," says Jenny Lovelace, WUVG general sales manager. The Hispanic household income average is \$67,000; total Hispanic economic buying power in the market is about \$8 billion. "So

it's a very powerful 8 percent," Lovelace adds.

WUVG started producing two-minute local news briefs between 6 p.m. and 11 p.m. in May 2003. It also launched a half-hour local community-affairs show in spring 2004 called *Nuestra Georgia*. In staffing changes, WUVG over the last two years has more than doubled its sales team from four persons to nine, and it has added a local sales manager and national sales manager.

Comcast Cable is the dominant cable service provider in the market. Its ad-sales arm, Comcast Spotlight, serves as the local interconnect. Spotlight reaches 1,207,186 subscribers in the DMA and offers 65 insertable networks, including 54 analog networks and 11 digital channels.

Besides Comcast, Comcast Spotlight reps for Alltel, Charter Communications, Covington Cable, Adelphia Cable, Plantation Cable, CommuniCom Cable and Monroe Utilities Network. Comcast controls about 64 percent of the interconnect. Cable penetration in the Atlanta market is 62 percent, slightly below the average for the top 50 markets, according to Scarborough Research. In contrast, 29 percent of the market is hooked up to satellite service, making the market 41 percent more likely to be connected to satellite than the top-50 market average.

In the local radio market, ranked 11th in the country, perennial leader WSB-AM continues to outpace all others overall, in morning and afternoon drive (among listeners 12-plus). Cox Radio's News/Talk powerhouse hit the airwaves in 1922, the first radio station in the South (its call sign stands for Welcome South, Brother).

WSB-AM is the radio flagship of the National Basketball Association's Atlanta Hawks and the University of Georgia Dawgs basketball. WSB raked in \$45.5 million in 2004, according to BIA Financial Network estimates. Its local personalities include Neal Boortz and Clark Howard, both of whom are syndicated nationally.

Among major changes to transform the local radio scene in the past year, in September 2004 Clear Channel Communications, in line with its pledge to expand its Hispanic presence nationally, flipped the market's only FM Talker, WMAX, to WWVA-FM, a Spanish Top 40 Viva format.

On May 9 of this year, WWVA relocated to new dial position 105.7, previously Oldies WLCL-FM, leaving the market without an Oldies station. On the same day, Clear Channel relocated Modern Rock WBZY-FM "The Buzz" at 96.7 to its new frequency at 105.3. It

NEWSPAPERS: THE ABCs

	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
Fulton County: 335,246 Households				
<i>The Atlanta Journal-Constitution</i>	93,494	129,140	27.9%	38.5%
DeKalb County: 260,073 Households				
<i>The Atlanta Journal-Constitution</i>	52,755	93,475	20.3%	35.9%
Cobb County: 245,152 Households				
<i>The Atlanta Journal-Constitution</i>	48,348	83,694	19.7%	34.1%
<i>Marietta Daily Journal</i>	16,718	16,904	6.6%	6.7%
Gwinnett County: 224,081 Households				
<i>The Atlanta Journal-Constitution</i>	46,299	85,676	20.7%	38.2%
Clayton County: 88,298 Households				
<i>The Atlanta Journal-Constitution</i>	14,489	25,119	16.4%	28.4%

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

ARBITRON

RADIO LISTENERSHIP / ATLANTA

STATION	FORMAT	Avg. Qtr.-Hour Share	
		Morning Drive, 12+	Evening Drive, 12+
WSB-AM	News/Talk	12.8	9.6
WVEE-FM	Urban	10.5	8.7
WALR-FM	Urban Adult Contemporary	6.1	4.4
WKHX-FM	Country	4.5	5.2
WSTR-FM	Top 40	3.8	4.2
WWWQ-FM	Contemporary Hit Radio	3.8	2.0
WHTA-FM	Urban Adult Contemporary	3.7	4.5
WPZE-FM	Gospel	3.3	3.2
WSB-FM	Soft AC	3.2	3.5
WWVA-FM	Spanish	3.2	2.8

Source: Arbitron Winter 2005 Radio Market Report

Comparison of Atlanta

TO THE TOP 50 MARKET AVERAGE

	Top 50 Market Average %	Atlanta Composition %	Atlanta Index
DEMOGRAPHICS			
Age 18-34	31	34	110
Age 35-54	40	42	105
Age 55+	30	24	83
HHI \$75,000+	32	37	114
College Graduate	14	17	116
Any Postgraduate Work	12	12	100
Professional/Managerial	26	30	113
African American	13	25	195
Hispanic	14	8	56
MEDIA USAGE-AVERAGE AUDIENCES*			
Read Any Daily Newspaper	52	40	77
Read Any Sunday Newspaper	60	49	81
Total Radio Morning Drive M-F	21	20	93
Total Radio Afternoon Drive M-F	18	18	100
Total TV Early News M-F	29	27	96
Total TV Prime Time M-Sun	39	38	97
Total Cable Prime Time M-Sun	15	17	115
MEDIA USAGE-OTHER			
Accessed Internet Past 30 Days	61	66	107
HOME TECHNOLOGY			
Owns a Personal Computer	68	71	104
Purchase Using Internet Past 12 Months	43	46	108
HH Connected to Cable	65	62	96
HH Connected to Satellite/Microwave Dish	21	29	141
HH Uses Broadband Internet Connection	26	26	100

*Media Audiences-Average: average issue readers for newspapers; average quarter-hour listeners with in 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)

simulcast with the old 96.7 frequency for a week until on May 16, Clear Channel's WMKJ-FM became WWVA, a simulcast of WWVA.

Meanwhile, former News/Talk WHEL-FM at 105.1, licensed out of Helen, Ga., had been simulcasting Viva. Clear Channel is looking to sell the station to Radio Seoul Georgia LLC. The company reportedly will pay \$650,000 to acquire it.

Other Spanish-language stations have also popped up in recent years. Among them, WPBC-AM "Planeta X 1310," licensed out of Decatur, Ga., has been broadcasting a Regional Mexican format. However, Pacific Star Broadcasting sold the station in March to private investor Chang Soo Kim for \$3 million. Pacific Star then purchased Christian station WPBS-AM 104 for \$2.25 million in May. The Planeta X format may move to 1040.

In October 2004, Radio One finalized its purchase of New Mableton Broadcasting Corp. for \$35 million. Radio One acquired New Mableton's R&B Oldies WAMJ-FM with the purchase. Radio One, which owns three other FMs in the Atlanta market, had been operating WAMJ under a local management agreement since 2001.

In July 2004, Infinity launched WZGC-FM, a AAA (Adult Album Alternative) format at 92.9. The station, which goes by the moniker "Dave fm" and the slogan "Rock Without Rules," plays a variety of Rock fare with a regular playlist that includes U2, R.E.M., the Dave Matthews Band and reggae legend Bob Marley.

Besides owning the market's leading television station and radio station, Cox Enterprises also owns the South's largest daily, its flagship newspaper, *The Atlanta Journal-Constitution*.

The *AJC*'s Monday-Thursday circulation as of March 31, 2005, was 381,730, reflecting a 2 percent decline from the same period ended March 31, 2004, according to the Audit Bureau of Circulations. The paper's Friday circ fell 3.8 percent, to 429,946; its Sunday circ dropped 3 percent, to 610,338.

Last March, declining circulation took a back seat to concern for staff when an *AJC* employee became part of the Brian Nichols rampage. After fleeing the courthouse, Nichols carjacked several vehicles in quick succession, including one driven by the *AJC*'s Don O'Briant in a parking garage. O'Briant was pistol-whipped after he refused Nichols' demand that he get into the trunk of his car and required stitches.

Among recent initiatives, the *AJC* in May 2004 purchased 26-year-old Spanish-lan-

guage weekly *Mundo Hispanico*. The 58,000 free-distribution newspaper is still run by its founder and former owner, Lino H. Dominguez.

The *AJC* has undergone some staffing changes in recent months. On March 1, Robert W. Eickhoff took over as vp of circulation. Eickhoff had previously served as vp of circulation and operations at the *Orlando* (Fla.) *Sentinel*. In January, Nunzio Michael Lupo was promoted from features editor to deputy managing editor for daily and planning, a new position. Also earlier in the year, Alex Taylor, formerly an account executive in the newspaper's automotive advertising group, was named vp and business manager.

Last November, three staffers were promoted: Mike King moved up to associate editorial page editor from public editor; Angela Tuck, previously newsroom personnel manager, succeeded King as public editor; and Sara Hicks was bumped up to newsroom personnel manager from daily planning editor.

Other local print titles include *Atlanta*

magazine; *Atlanta Business Chronicle*; alternative newsweekly *Creative Loafing*; and *Atlanta Daily World*, the city's oldest African American newspaper. Launched in 1928, it is now published weekly.

In outdoor advertising, there are a number of players vying for their share of the market's estimated \$102 million ad business (see *Nielsen Monitor-Plus* chart). Among the main ones are Clear Channel Outdoor, Lamar Advertising, Viacom Outdoor and Atlanta-based Douglas Outdoor Advertising.

This past spring, Atlanta became the first city in the nation to launch a TV and radio network for rail passengers. Each of the Metropolitan Atlanta Rapid Transit Authority (MARTA) railcars were outfitted with five 15-inch flat-screen TV monitors. MARTA will split the advertising revenue with Atlanta-based The Rail Network, which developed the patented wireless technology. WSB-TV is providing the television programming, which is available via closed captioning and audio headsets. ■



OPINION

VICTOR GRILLO JR.

Calling All Brands

Direct-response TV has come a long way from yell-and-sell

MOTOROLA, PROCTER & GAMBLE and Pfizer are three well-known global brands but three very different companies. Look at their respective products and audiences, and there's no question that the marketers of each have very different jobs. However, one thing they have in common is they've regularly used direct-response television (DRTV) advertising over the past three years to reach their goals.

When Motorola and Nextel launched Boost, a prepaid cell phone aimed at the youth market, they turned to DRTV to drive on-air and retail sales. Procter & Gamble used DRTV for its Swiffer Duster launch, and Pfizer implemented a DRTV campaign to market a new arthritis drug. Even Microsoft and General Motors have recognized that DRTV can be very effective when targeted to consumers who have a propensity to respond quickly and on a gut level.

In 2003, the latest year for which figures are available, advertisers spent \$24.3 billion on direct-response TV ads—a 6.9 percent jump over 2002, according to Veronis Suhler Stevenson's Communications Industry Forecast, an industry bellwether. That represents about 41.6 percent of all TV media buys (according to TNS Media Intelligence, in 2003 total TV media buys equaled \$57 billion). Although for some this may seem remarkable, it's not hard to see why DRTV—once the province of Ginsu knives and Ab Rollers—has come of age and is being embraced by large brand marketers who once shunned it.

First and foremost, DRTV commercials can be made for a fraction of their prime-time network counterparts, and they're cheaper to air—up to 70 percent less than a broadcast rate card. Additionally, a good DRTV agency can guarantee placement in 90–95 percent of the desired dayparts.

Another important element is that DRTV results are easily measured and tracked. Advertisers usually know within 10 minutes of their commercial airing whether it works because the phones either start ringing—or they don't. To that end, if a spot is generating response from some networks/dayparts but not others, results can be improved immediately by shifting to different networks/dayparts based on where the phone calls are being generated.

Finally, contrary to popular belief, DRTV doesn't cannibalize retail sales but builds them. Just look at a campaign by Motorola and Nextel for the Boost prepaid cell phones and calling cards. Two separate \$500,000 flights were run in select California cities in 2003—one in Los Angeles and San Diego during the second quarter, the second in Bakersfield, Fresno, Sacramento and San Francisco during the third quarter. The goal was not only to sell Boost via TV but to drive retail sales. The result? Boost reported a 65 percent gain in total sales—including retail—which was

more than during the Christmas holiday season.

It's Not for Everyone

Despite the phenomenal results it can achieve, DRTV isn't magic. Plenty of companies large and small have had problems when they've used it because they either didn't understand how DRTV worked or were unprepared for its impact.

It's imperative to realize that DRTV is “problem/solution” advertising. The viewer has to recognize the problem, empathize with it, see the solution and how it works, then—based on what they see (testimonials, demonstrations, etc.)—pick up the phone and order. When any one of these elements is missing, the spot can't achieve its intended effect and consumers won't be compelled to act immediately.

Assuming that action takes place en masse, the next key concern should be whether you're prepared for it. Indeed, many marketers use DRTV only to leverage cheaper ad rates and aren't at all equipped for the tremendous response. More than one marketer has slapped an obligatory 800 number at the end of an ad just to qualify for the rate and had its phone banks overwhelmed by the response. Unfortunately, this type of approach usually backfires because it angers consumers who want—and are ready—to take action but can't.

My final—and maybe most important—advice is to not accept the notion that DRTV doesn't build brands. It absolutely does. You just have to be careful. The key is to balance brand sensibility with offer prominence. In other words, you can't boost the offer to the point where you have the potential to lose brand appeal. The brand and its reputation should always come first. If you draw on the reputation of the brand and speak to the quality of the products or services you're selling, a DRTV commercial can build a bond with viewers and encourage them to buy right now and in the future.

It's true that DRTV is somewhat riskier than brand advertising because you are calling for immediate action via the spot and can gain or lose a customer right then and there. But as Motorola, P&G and Pfizer have shown, DRTV has come a long way from the yell-and-sell approach, and its benefits have the potential to dramatically outweigh any drawbacks. In short, if you believe in your product or service and the strength of your brand, it's a risk you should be willing to take. ■

Victor Grillo Jr., founder and chairman of Advanced Results Marketing, is a pioneer in DRTV advertising and sales. Since 1990, his company has worked with such major brands as Motorola Boost, Conair, Carvel and Mandalay Resorts Group.



MEDIA PERSON **LEWIS GROSSBERGER**

The Norman Conquest

HEY, THERE HE IS! There's Pearlstine! Come on, readers, let's get him! Tackle the S.O.B.! Hold him down! OK, Media Person's gonna sit on Norm's chest and tell him a thing or two while you guys restrain him.

Whoa, don't hit him anymore; he's stopped struggling. (Boy, some of you readers have serious anger issues, you know that?)

Never mind how we got in here, Norm. MP and his readers have powers not granted to ordinary mortals. Just shut up and listen.

Norm, you screwed up big time. You gave up your boy Cooper to that overzealous—yet oddly ineffectual—prosecutor in Washington. Handed over the notes even though Cooper's ready to do time. You fink.

We don't do that, Norm. Understand? We don't hand over notes. We hand over nada! Zip! Rien! We're journalists, Norm. Maybe you've been a big shot so long—hail the almighty editor-in-chief of the exalted Time Empire—that you forgot The Journalist's Code, huh? We don't give up a source! Never!

Shut up, Norm! Don't hand MP that "journalists are not above the law" crap. We heard you feed that line to Charlie Rose. Didn't buy it then. Don't buy it now. If Cooper and Judy Miller go rot in the slammer, how does

Norm, you screwed up big time. You gave up Cooper to that overzealous prosecutor. You fink.

that say "journalists are above the law," eh, Norm? Got no answer for that, do you? Hey, if you want to put journalists above the law, you hand out Kalashnikovs to your minions at *People* and *Sports Illustrated* and order them to open fire on anybody comes trying to take Cooper's notes. Even Media Person might agree that's pushing it a bit far.

Maybe going to law school was your problem, Norm. In Media Person's opinion, no journalist should ever go to law school except maybe Linda Greenhouse. Puts weird ideas in your head. Makes you think like a lawyer. It's bad enough lawyers think like lawyers.

Or maybe it was all those years at *The Wall Street Journal*. Did you go to lunch a lot with the editorial writers, Norm? That pack of raving wingnuts? Maybe that's your problem.

Whatever the reason, Norm, what you don't seem to understand is that our job—you know, journalism?—is making trouble for the government. Especially when the

government is screwing up or lying a lot, which these days it does to excess. We're supposed to be a permanent rebellion within the system, Norm. Institutionalized whistleblowers. A lot of people don't get that—they confuse the government with the country—but you're supposed to be smart. Educated. Overachieving. So what's your excuse?

Did you even look at the facts of the case, Norm, while your dazzling, high-powered superbrain was agonizing over the decision (completely uninfluenced, of course, by any corporate financial considerations)? If you did, you had to notice how fishy this whole business is.

Come on. Robert Novak outs the CIA agent in his column and still nobody knows whether he was called to testify about it? What the hell is that about? If Novak didn't blab, why isn't he being threatened with incarceration? (Anybody belongs in the lockup, it's that troll.) If Novak did blab, what else does the prosecutor need?

Somebody in the White House leaks the story that outed the CIA agent, and the reporters are going to jail? The ones who didn't print the story? This stinks to high heaven, Norm. It reeks of political machinations and favoritism and revenge.

Hey, you think Mr. Prosecutor reads the papers. Norm? Because those of us who do read 'em couldn't help noticing that Lawrence O'Donnell, the Washington insider and talking head, named the leaker on TV. Said it was Karl Rove. You know, the Karl Rove who sits at the right hand of the president? That Karl Rove? Has Mr. Prosecutor picked up a phone and asked Karl to come chat with the grand jury? You ever wonder how come Lawrence O'Donnell knows who leaked the leak but the prosecutor doesn't?

If it is Karl Rove who threw the low blow that started this rhubarb (a really atypical move for Karl, huh, Norm?), what a laugh he must be having. Reporters, The Enemy, ready to go to jail, to protect him, of all people...from nothing. Like anybody in Washington today would have the guts to nip at a powermeister in the White House.

What's that, Norm? You've got a leg cramp? Gee, that's a shame. The reader on Norm's leg, would you please get off so he can straighten it out? There you go. How's that, Norm? Feel better?

You know, MP's glad we had this little chat, Norm. Because sometimes you megamedia muckety-mucks need to be reminded what it's all about. Not that Media Person really expects much from a corporation cog. It just makes him feel better to imagine beating up on one of you once in a while. ■

Rod Lurie is betting that a female, and independent, president will resonate with politically divided viewers

The Politics of Programming

BY A.J. FRUTKIN

BAGS OF RED VINES LICORICE are flung across a table at the offices of ABC's fall drama *Commander-in-Chief*, where creator Rod Lurie and his staff have mapped out the show's first 13 episodes. United States President Mackenzie "Mac" Allen withstands cabinet shakeups and family turmoil and must choose whether or not to intervene in a Darfur-like African genocidal war. All in a day's work for the president. Except this one is played by Oscar winner Geena Davis.

Mac comes to power unconventionally. Two years after she's elected vice president, her Republican boss dies from a sudden illness. Most White House staffers would rather see Mac, a political independent—oh, and a woman—resign than take the oath of office, leaving the job to the ambitious and arch-conservative House Speaker Nathan Templeton (Donald Sutherland). But after Templeton expresses to Mac his disdain for her—and for her gender—she defies expectations and assumes the nation's top job.

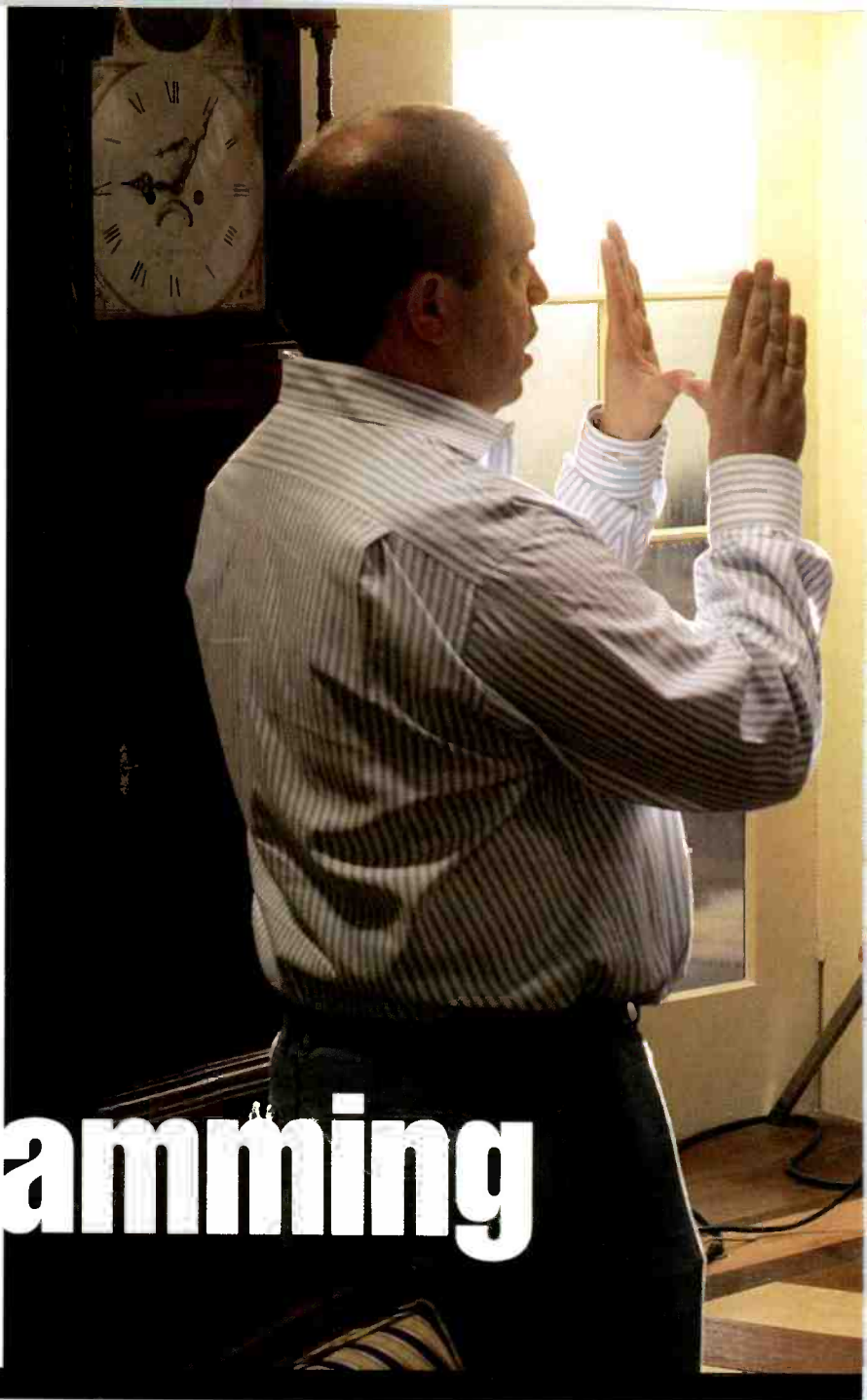
Call it political fantasy. After all, at a time when the nation's ideological pulse is beating to the right, the notion of a woman in the White

House seems improbable at best. The only thing more far-fetched is that a West Point graduate like Lurie came up with it.

"I like women," he says, frankly. Perhaps best known for writing and directing the 2000 feature film *The Contender*, Lurie traces *Commander's* genesis back to that movie. In it, Joan Allen plays vice presidential nominee Laine Hanson, whose confirmation process is derailed by a conservative senator. Lurie acknowledges that Mac is a descendant—if not an extension—of Hanson. In fact, he says he first offered the role of Mac to Allen, who declined due to scheduling conflicts (so he settled for naming Mac's character after the actress).

Lurie credits his 12-year-old daughter with providing his career's female-friendly focus. "When you become the father of a daughter, you want to believe she has all the opportunities to become whatever she wants to be," he says. "And the truth is, women just don't in this country, at all."

Lurie also believes writing for women makes good business sense. In an entertainment industry dominated by male stars—from Brad Pitt to Tom Cruise to Will Smith—"very few people are writing specifically for





THE HANDLER Lurie helps frame a scene with *Commander-in-Chief* stars Geena Davis and Kyle Secor, who plays the nation's First Husband.

women," Lurie says. "So I don't have much competition."

Regardless of her political affiliation—or lack thereof—Mac seems to bring as much idealism to her job as does Josiah Bartlett, the president on that other Washington-set drama, NBC's *The West Wing*. But Lurie says the two shows are completely different.

There's the obvious female factor, of course. But more important, whereas the lives of Bartlett's White House staff are as crucial to *The West Wing*'s storylines as Bartlett, *Commander's* focus will remain on Mac and the issues that "cross the threshold of the Oval Office," Lurie says.

Another distinction between the two series resides in Sutherland's character. Lurie initially refers to Templeton as the show's "villain." But then he quickly revises his description, saying, "I want to rephrase that because Donald gets upset when I use that word. We have an antagonist on our show. And that's what he really is, because to many people in the audience, he's not going to be a villain."

Indeed, Lurie's self-editing reveals not only his own political lean-

ings—he's an avowed liberal—but the quandary that most TV writers find themselves in today when portraying the machinations of Washington insiders. For a medium in which success is defined by drawing as broad-based an audience as possible, advertisers and network execs continue to question whether Hollywood's liberal politics risk alienating viewers, most notably those in the so-called red states.

The West Wing's own ratings trajectory seems to underscore that gap. The series, which premiered in 1999, enjoyed its greatest success during Bill Clinton's White House tenure. And its decline came in the wake of Clinton's departure, not to mention the rise of a new national conservatism. Even CBS chairman Les Moonves got squeamish when it came time to air the network's made-for-TV movie *The Reagans* last spring, shifting it over to Viacom's pay cable net Showtime.

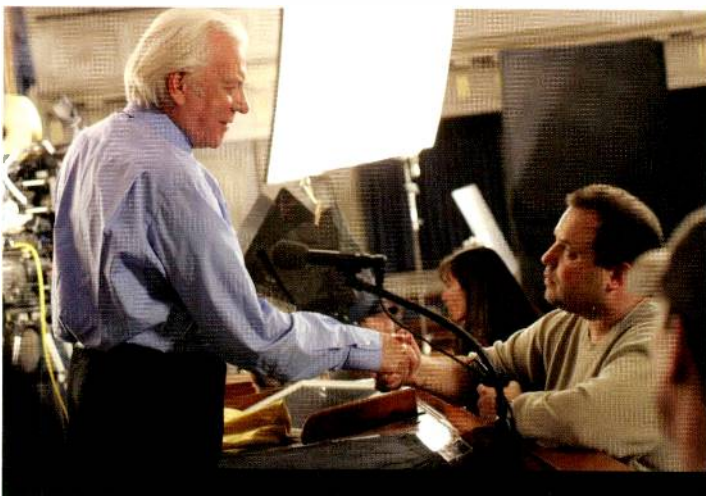
Lurie acknowledges it's no coincidence that Mac is neither a Democrat nor a Republican. "If this show attacks anything," he says, "it's the two-party system, which tells us that there is only red and blue, when there's also white and black and yellow and brown and

green and many other colors, and that we don't have to be philosophically attuned to one side."

For ABC Entertainment president Stephen McPherson, presenting all aspects of the political debate is key to the show's success. "Rod is terrific at looking at situations from many different angles and giving them all voices, and that's the most important thing for this show," McPherson says. "All sides need to be represented."

Advertisers agree. "I think given what happened with *The West Wing*, and the fact that we did enter into a red-state mentality in the last year, making Mac an independent could help keep the audience as broad as possible," says Stacey Lynn Koerner, Initiative's executive vp/director of global research. Lurie admits he had considered casting Mac as a Republican. But ultimately he decided against it. "I can't write to a belief system that I can't swallow myself," he says, adding that's why he brought several politically conservative writers and producers onto his staff, including Stuart Stevens, who ran the last two media campaigns for President George W. Bush. What's more, Lurie promises that Templeton won't be the show's only, er, antagonist. "We're going to have some villains who are Democrats too," he adds.

Further softening the program's political tone is the fact that ABC is marketing the show as a family drama, not just as a political one. So



POWER BROKER Donald Sutherland, who plays *Commander-in-Chief*'s conservative-leaning antagonist, shakes hands with Lurie during a break in shooting.

much so that *Commander* is one of three fall series that had their development partly funded by the Family Friendly Programming Forum. "If there was any shred of a chance that advertisers thought this show was too partisan, they never would have given the series its seed money," explains Shari Anne Brill, vp/director of programming at Carat USA.

The show's broad appeal is clearly evident in the pilot's nonpolitical scenes, which often feature Mac's husband (Kyle Secor) fumbling through his demotion from chief of staff to First Husband.

Such humor is a far cry from Lurie's previous TV series, *Line of Fire*. The gritty ABC drama, which premiered in December 2003, focused on an FBI unit tracking a Mob cell. Although critics liked the series, viewers didn't. Lurie thinks he knows why. "The show was overly relentless in its violence and sexuality," he says, adding that *Commander*'s lighter touch is a direct result of the lessons he learned on *Fire*. "You can't be in a dark place all the time," he says. "You've got to put a smile on people's faces. After all, you're a guest in their living rooms."

The other lesson he learned was the importance of a lead character. Although he says *Fire* initially was to revolve around actress Leslie Bibb's portrayal of a young FBI agent, Bibb's schedule didn't jibe with the show's demands. "So it became more amorphous," Lurie admits. "And

we ended up without anybody really being the center of the show." That won't happen again, he assures, noting that *Commander* is anything but an ensemble drama. "It's the Mackenzie Allen show."

Fire launched during the final months of Lloyd Braun and Susan Lyne's joint tenure overseeing ABC's prime-time schedule. But it was developed at sister studio Touchstone Television, when McPherson was its president, prior to being named programming chief at the network. Having formed a strong bond with Lurie on *Fire*, McPherson says he was eager to get back into business with him.

But with several networks courting Lurie this past season, the real question may be why *Commander*'s creator landed back at ABC. The project's deal was signed before the network hit it big with *Lost* and *Desperate Housewives*. And Lurie says that's partly why he returned. "We thought we were going to be the comeback show," he says, laughing. Also, without a hit on ABC's schedule, Lurie adds he assumed there would be more openings for *Commander*. By the time *Commander* went to pilot, however, the network already had strengthened its Sunday and Wednesday nights. Combined with *Monday Night Football* returning for its final season next fall, and the uphill battle that Thursdays still present, some of the best time slots had been snapped up.

Although buyers have heaped praise on the drama, several advertisers are taking issue with *Commander*'s Tuesday 9 p.m. berth. "I just wish it had better lead-in support," Carat's Brill says, noting that the drama follows sitcoms *According to Jim* and *Rodney*. "To come out of two weak comedies is not the best scheduling."

McPherson says he's not looking at the comedies as a "platform for

"The president is the most powerful person on the face of the earth. If I can't mine great drama out of that, I might as well be selling Good Humor [ice cream]." LURIE

Commander." Rather, just as the network bucked conventional wisdom with *Lost* and scheduled the new drama on Wednesdays at 8 p.m. last fall, McPherson says he sees *Commander*—paired with *Boston Legal* at 10 p.m.—as an entry point for drama viewers. "Every time period out there is challenging," McPherson says. "Barring putting it after *Desperate Housewives*, there just aren't a tremendous number of easy choices to make and say, 'That's a no-brainer.'"

And following *Housewives* was never really an option. With the mid-season drama *Grey's Anatomy* performing beyond expectations there, McPherson says he wasn't ready to split them apart. "We wanted to leave Sunday night intact," he adds. "That makes sense to us."

What makes sense to Lurie is the notion of a big, glossy drama set in our nation's capital—despite a tough time slot, or the fact that *The West Wing* is in decline, or that every political show that has ridden *West Wing*'s coattails has failed. But Lurie stresses that *Commander* is not a political show. "It's a presidential show," he adds, hoping that such a distinction will set *Commander* apart. "The president is the most powerful person on the face of the earth. If I can't mine great drama out of that, then I might as well be selling Good Humor [ice cream]."

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Movers

MAGAZINES

Jerry Pitt was promoted to publisher of Primedia's *Hot Rod*. He had been publisher of other Primedia automotive titles *Mopar Muscle*, *High Performance Pontiac*, *Corvette Fever* and *Vette*...**Andrew Simon** was named managing editor of men's urban lifestyle title *Complex*. He had been assistant/deputy m.e. for *Vibe*.

RADIO

At ABC Radio Networks: **Steve Harris** was named vp of multicultural programming. He was vp of external programming for XM Satellite Radio. And **Bella Jiminez**, most recently director of ad sales marketing for Premiere Radio Networks, was named director of sales development...**Lee Rosenthal**, formerly director of market development for Viacom Sports, has joined Sporting News Radio as vp of sales...**Melissa Bennett-Xistris** was named national account manager for Premiere Radio Networks. She was most recently vp and manager of New York sales for Westwood One...**Kelly Kibler** was named vp of sales for Clear Channel's six-station Dallas cluster. Kibler was vp and market manager for CC's stations in San Diego.

TV STATIONS

NBC Universal Television Stations Group has tapped **Rich Cerussi** as executive vp. He had been vp of sales for KNTV, the NBC O&O in San Francisco...**Steve Spendlove** was upped to senior vp of the western region for Clear Channel TV, from regional vp and general manager...**Richard Graziano** was named vp/gm for WTIC-TV and WTXN-TV, Tribune's Fox and WB affiliates, respectively, in Hartford, Conn. He was general sales manager for WLVI-TV, Tribune's Boston WB affiliate.

CABLE

Time Warner Cable has named **Sharon Moloney** southwest regional vp of its media sales unit, based in the Dallas office. She was vp and gm of Clear Channel's NBC (WPMI-TV) and UPN (WJTC-TV) affiliates in Mobile, Ala....**Sal Tofano** has joined Disney and ESPN Media Networks as director, multimedia sales. He had been corporate national sales manager for Cox Communications.

media elite

EDITED BY ANNE TORPEY-KEMPH



But seriously, folks: Air America host Franken (l.) with WMAL's Berry at the IRPP Awards

ATTENDEES AT THE recent International Radio Programming and Promotions Awards event at New York's China Club no doubt expected a little levity when **Al Franken** stepped up to accept the IRPP's first World Achievement Award for Breakthrough Radio. But the left-leaning satirist and host of Air America's daily *The Al Franken Show* was uncharacteristically serious. Franken kept it short and straightforward as he accepted the honor—only periodically given to an on-air talent who has made a significant impact on the radio industry—on behalf of Air America, noting the challenges it has had as a progressive in the overwhelmingly right-leaning world of talk radio. The lightness came only *after* Franken's remarks, when awards presenter **Chris Berry**, general

manager of right-leaning D.C. talker WMAL and a member of the New York Festivals board that selected the IRPP winners, joked to the crowd of international radio execs that he was the one who "gave Al his start in radio." Apparently, some of Berry's colleagues didn't think Franken deserving of the attention: For days after the awards event, Berry received several e-mails from conservative-radio brethren ribbing him for "going over to the dark side." ...When *Cosmo-*

Girl editor in chief **Susan Schulz** set out to give her readers a sneak preview of the summer's hottest soap opera stories, she ended up on the set herself. At the invitation of the PR folks at veteran ABC soap *General Hospital*, Schulz flew out to Hollywood and joined the *GH* cast as Nurse Susan Holland for last Wednesday's episode, doing a brief scene involving an FBI investigator questioning her about a botched surgery. Schulz nailed her lines and got along well with her castmates, but worried that one of them might be in trouble with the law when she saw several badges approach the set. "My reaction was, Oh, my God, what's going on? Is someone getting arrested?" Schulz said. No, ma'am, just the Port Charles Police Department doing its job. ■

Dish

House party: *House & Garden* hosted more than 900 guests at its Hampton Designer Showhouse Gala Opening Night in Southampton, N.Y. (L. to r.) **Adrian Kahan**, vp marketing and communications, **Ralph Lauren Home Collection**; **H&G** editor **Dominique Browning**; and antique dealer **Amy Perlin**.





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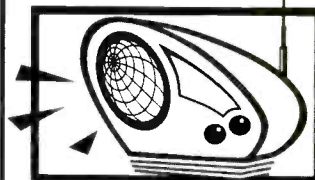
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Calendar

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

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

■ The **Television Critics Association** summer press tour will run July 12–29 at the Beverly Hilton Hotel in Beverly Hills, Calif. The **National Cable & Telecommunications Association's** cable portion is July 14–17, followed by the broadcast networks. Register at tvcritics.org. For cable, visit ncta.com or call 202-775-3680.

■ The **Association of National Advertisers** and the **American Association of Advertising Agencies** will hold the annual **Marketing Accountability Forum** July 20 at the Grand Hyatt Hotel in New York. Topics include marketing and brand-equity measurements and new marketing technologies.

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

inside media

EDITED BY AIMEE DEEKEN

CBS Joins the Poker Table

CBS is the latest network to add a poker tournament series to its sports programming lineup, joining NBC and Fox Sports Network, among others. Last week, CBS Sports signed a deal with ProJo Poker Enterprises to air eight of its 26 tournaments (including the finals from Las Vegas) and four specials. The CBS telecasts will kick off with a two-hour special, televising the ProJo Christmas Poker Classic on Christmas Day from 3–5 p.m. Also, through a partnership with CBS SportsLine.com, viewers will be able to play free ProJo Poker and compete for prizes (including trips to major sporting events) on both cbssportline.com and projopoker.com. The CBS SportsLine "Poker Arena" arm will launch next month.

Radio Sees Slow May in Ad Revenue

Radio advertising sales have yet to recover, up only 1 percent through May, according to figures released last week by the Radio Advertising Bureau, which does not release actual dollars. May—traditionally the medium's biggest month—grew only 1 percent in

both local and national. In year-to-date tallies, national advertising (about 20 percent of radio's total) is pacing ahead of local sales, up 2 percent, compared to local's 1 percent growth. So far this year, the radio industry has been unable to sustain a consistent growth pattern. Radio advertising was down 1 percent in April, up 3 percent in March, flat in February and up 3 percent in January.

Live 8 Drew 18 Million to MTV, VH1

On a traditionally soft holiday weekend, MTV and VH1's July 2 coverage of Live 8 concerts fared well, drawing a combined total audience of 18 million between noon and 8 p.m., enough to make the event the most-watched cable programming in six of the eight hours. MTV lured an average 1.4 million total viewers during its telecast, including 838,000 adults 18–49 and 217,000 in the 12–17 demo; VH1 averaged 762,000 viewers, of which 481,000 were adults 18–49 and 122,000 were teens 12–17. AOL's free live streaming of the concerts, which was frequently promoted on MTV and VH1 per terms of the company's exclusive Web con-

Wall Street Journal Preps Weekend Edition

The *Wall Street Journal* has rounded up nearly all its subscribers' home addresses in preparation for the launch of its Weekend Edition on Sept. 17. "We want to develop a different relationship with the reader on the weekend with a broad range of investments in personal life, too," said Tom Weber, editor of Pursuits, the section of the Weekend Edition that is the greatest departure from the 116-year-old paper's business and finance coverage. The Saturday paper's namesake and Money & Investing sections will supply readers with Friday's financial news, week's end analysis and personal finance. But the third section, Pursuits—an extension of its Tuesday–Thursday Personal Journal and Friday's Weekend Journal sections—offers readers more consumer-oriented fare, ranging from films, food and travel to shopping and recreational sports. "We want to reflect a variety of readers' interests and include stories that don't fall within the big beats," said Weber. For Pursuits, the paper's art department developed a design that's unmistakably WSJ but with an added weekend mind-set of bolder graphics and color and more "visual storytelling." Despite the leisurely look, Weber and his editorial staff of 13 will give stories a faster pace so readers can fit the edition into their whirlwind weekend schedules. As Weber contends, "Investing their time wisely is as important as investing their money wisely."



tract, attracted 5 million users. Conversely, ABC drew a scant 2.9 million viewers Saturday night to its two-hour program of Live 8 highlights, finishing a distant fourth among the broadcast networks in the 8–10 p.m. time period. In fact, its Live 8 special, which featured performances from artists such as Madonna, U2 and Destiny's Child, was the least-watched original program on ABC in that slot since the network aired the *Latino Alma Awards* on June 1, 2002.

MPA Cites 32 Magazine Launches

In the second quarter of 2005, publishers announced plans to launch 32 magazines that will publish at least four times per year, according to the Magazine Publishers of America. Among those that have already launched were the April roll-out of *Celebrity Living*, American Media Inc.'s weekly lifestyle publication, and Hearst Magazines' *Weekend*, a 500,000-circulation leisure title. Through the year's first half, publishers

announced the launch of 107 magazines, including eight aimed at the Hispanic market, such as *ESPN Deportes* and Rodale's *Prevention en Espanol*. In 2004, the MPA tracked 156 magazine launches.

TVB Slaps Back at Recent Radio Study

The Television Bureau of Advertising took issue last week with the third study from the Radio Ad Effectiveness Lab. The \$1 million RAEL study, conducted by Millward Brown and Information Resources Inc. and released in early June, examined four pairs of radio and national TV campaigns over a six-month period and concluded that radio delivers a better return on investment than national TV. According to the third study, radio's ROI was 49 percent higher than TV's. The radio industry, which funds RAEL, has been using the findings to help promote the medium as it faces increased competition from new media. At the core of the TVB's critique is the fact that the study

compared radio to national TV, when it is local TV that most directly competes with radio—a medium that is 80 percent supported by local advertising. After examining the data, the TVB noted that the study actually shows that a television-only campaign without a radio component delivered the highest sales lift (7.7 percent). The lowest sales lift was delivered by radio in absence of TV (3.6 percent). To determine the ROI, costs had to be factored into the equation. Since the study's ROI conclusions are based on allocations of estimates of national TV ad costs, the TVB further concluded that the findings cannot be applied to local market TV pricing nor to its ROI.

ABC, PBS Each Receive 27 Emmy Noms

ABC and PBS were each nominated for 27 News and Documentary Emmy Awards for the 2004 broadcast year; NBC received 21 nominations. The winners will be announced during a ceremony in New York City on Monday, Sept. 19. Other networks receiving nominations were the History Channel, with 14; CBS, 10; MSNBC, 7; Cinemax, 6; Discovery Times Channel and HBO, 5 each; CNN, 4; Discovery Channel and Sundance Channel, 2 each; and Discovery Health, Fox and Hallmark Channel, 1 each.

Country Living Starts Collecting

In August, Hearst Magazines' *Country Living* will publish a spinoff called *Country Living Collecting*. The 400,000-circ publication will be newsstand-only Aug. 23–Nov. 21 for a \$3.95 cover price. Hearst plans to publish the title once a year during the third quarter. *Country Living Collecting* will offer both the seasoned and novice collector information on finding bargains and purchasing antiques. Doug Brenner, former editor of *Martha Stewart Living*, will serve as editor. Advertisers in the 104-page issue include Nabisco, Nestlé and Mohawk Carpets.

XM Subscribers Reach 4.4 Million

XM Satellite Radio signed up more than 640,000 listeners during the second quarter of 2005, for a subscriber total of 4.4 million. The figure marks a 53 percent gain over the second quarter of 2004 and an 18 percent lead over new net subscribers in first-quarter 2005. Hugh Panero, president and CEO of XM, attributed the strong growth to Major League Baseball, support from automotive partners and such products as its line of XM2go portable hand-held radios. ■

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The Right Stuff

Jellinek in September will infuse the Dennis title with a more modern sense of "cool" BY STEPHANIE D. SMITH

LADDIE MAGAZINES THREW QUITE A PARTY IN THE MID-'90S, BUT THE KEG IS NOW close to tapped. A pack of new men's shopping and upscale lifestyle magazines have muscled in on the laddies' turf, eating into their share of readers and ad pages. Among those veteran titles feeling the heat

has been Dennis Publishing's *Stuff*. While paid circulation stayed flat at 1.3 million in 2004's first half over the year prior, newsstand sales plunged 24.1 percent, to 291,305, according to the Audit

Bureau of Circulations. Ad pages through July have dipped 5.2 percent, to 356, reports the *Mediaweek* Monitor. Comparatively, rival *FHM*, published by Emap,

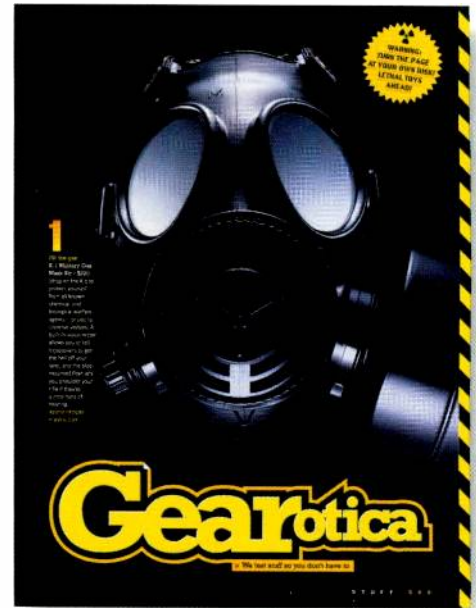
saw paid circ rise 11.5 percent, to 1.2 million, and single-copy sales dip only 5.4 percent; ad pages through July grew 4 percent, to 487.

Though *Stuff* has projected slight newsstand gains for first-half 2005, Dennis was not willing to take any chances. The publisher in May replaced editor Mike Hammer with Jimmy Jellinek, editor of Marc Ecko's *Complex*, a men's urban lifestyle title and an *FHM* vet.

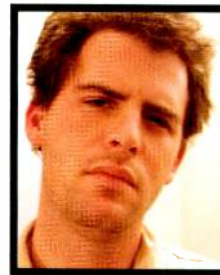
Effective with the September issue, on stands Aug. 9, gratuitous sex and dirty jokes will be replaced by more celeb-oriented items and service. "*Stuff* will be a cultural Cliffs Notes on how to be cool," said Jellinek. "I want to build a whole *Stuff* universe based on swagger and success."

Jellinek will first tackle *Gearotica*, expanding the gear section to include celebrity picks accompanied by conceptual service features, such as a three-page spread on "dangerous toys" (think gas mask and paint-ball guns). In October, Jellinek will scrap the Asylum department, which currently houses gross-out pictures and stories. "That was an essential men's magazine thing—the 80-foot snakes, and llamas on fire—that operated under an old paradigm where you could only find that stuff in those magazines," said Jellinek. Now, he said, those features are ubiquitous, especially on the Web. Replacing *Asylum* will be a pumped-up Hype section that will have celebrity reviews of music and movies.

Jellinek will also dump *Sex Spy*, the back-of-the-book relationship and sex advice column, and replace it with a travel and adventure department called *Weekend Warrior*. Finally, *Stuff* will employ higher-profile photographers



Boys and their toys: *Stuff* will enhance its gear coverage by adding more service and celebrities.



"*Stuff* will be a cultural Cliffs Notes on how to be cool. I want to build a whole *Stuff* universe based on swagger and success." JELLINEK

like fashion vet Marc Baptiste.

"Men, while we are basic creatures, are still evolving. What was funny and interesting to a man five years ago is no longer the case," said John Lumpkin, *Stuff* associate publisher. "Men are no longer fulfilled by just dirty jokes and a pretty girl on a page. There has to be some sort of takeaway."

Media buyers believe *Stuff*'s moves make sense, especially to help differentiate it from sibling *Maxim*. "I don't see *Stuff* becoming *Esquire*-esque," said Eric Blankfein, senior vp, director of channel planning for Horizon Media. "[But] certain advertisers are going to [buy in to *Stuff*] where they may have been reluctant in the past, like fashion, jewelry, watches and even automotive."

In fact, new advertisers are already signing on. Lumpkin said the September issue will carry Oral B toothbrushes, Marc Ecko Collections and Estée Lauder.

For more coverage of the magazine industry, go to the new mediaweek.com

MEDIAWEEK

MAGAZINE MONITOR

BIWEEKLIES JULY 11, 2005

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
BUSINESS/ENTERTAINMENT								
ESPN The Magazine	20-Jun	64.06	21-Jun	68.34	-6.26%	718.54	687.82	4.47%
Forbes ^F	20-Jun	166.62	21-Jun	152.84	9.02%	1,535.59	1,568.71	-2.11%
Fortune	27-Jun	110.77	28-Jun	128.90	-14.07%	1,404.19	1,584.30	-11.37%
National Review	4-Jul	13.83	28-Jun	13.00	6.38%	212.88	202.07	5.35%
Rolling Stone	30-Jun	103.17	24-Jun	118.62	-13.02%	730.50	671.11	8.85%
CATEGORY TOTAL		458.45		481.70	-4.83%	4,601.70	4,714.01	-2.38%

F=2005 figures include FYI issue: 61.6 pages

Martha Rising

MSL sees advertisers return

Three years after its founder's legal troubles began, *Martha Stewart Living* finds itself on the comeback trail.

Living will raise its rate base in January to 1.9 million from 1.8 million, a small but significant increase, given it is the first bump since the monthly substantially reduced its circulation (from 2.3 million) in October 2003.

Also, since Stewart's release from prison in March (she is under house arrest until August), *Living* has slowly begun to regain the confidence of its advertisers. The July issue—the third consecutive month this year to see gains—carried 83 ad pages, up by a whopping 120.8 percent over the same month the year prior, reports the *Mediaweek* Monitor. Year-to-date, however, *Living* has stayed flat at 617 and remains far behind Time Inc.'s *Real Simple*, whose ad pages rose 29.6 percent, to 856 (*RS* has had one extra issue in 2005).

"The first four issues of the year were rough going. There was still hesitation on advertisers' part to jump in again," said Sally Preston, *Living*'s senior vp, publisher. "Once Martha stepped outside of Alderson [Federal Prison], things changed dramatically."

Several clients that did not advertise in 2004, including Colgate-Palmolive and Unilever, are returning to the fold, according to TNS Media Intelligence. And Preston predicted that *Living* in coming months will continue to post solid ad-page gains. *Living*'s August issue, on newsstands July 18, will increase 21 percent, to 59, and September will also see double-digit gains.

Some loyal advertisers are even increasing their schedules. Steve Lerch, vp, manager of print media for Campbell Mithun, noted that Campbell client General Mills, which remained in *Living* throughout the tough years, has now upped its page commitment. "Everybody loves a comeback," he noted.

"There is renewed energy and faith in the brand," added Brenda White, director of print investment for Starcom USA, who admitted she was skeptical about *Living*'s vitality a year ago. White noted that Stewart's brand extensions—her version of NBC's *The Apprentice*, a syndicated daytime show and a Sirius Satellite Radio channel, all of which premiere this fall—along with print spinoffs like *Everyday Food*, have again made *Living* an

WEEKLIES JULY 11, 2005

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
NEWS/BUSINESS								
BusinessWeek	11-Jul	32.69	12-Jul	37.21	-12.15%	1,394.22	1,551.55	-10.14%
The Economist	2-Jul	28.00	3-Jul	28.00	0.00%	1,129.00	1,191.00	-5.21%
Newsweek ^E	11-Jul	26.13	12-Jul	36.50	-28.41%	936.33	1,118.24	-16.27%
The New Republic [@]			NO ISSUE			162.00	144.36	12.22%
Time ^E	11-Jul	39.46	12-Jul	51.42	-23.26%	1,037.69	1,276.75	-18.72%
U.S. News & World Report	NO ISSUE		12-Jul	86.99	N.A.	789.80	868.73	-9.09%
Category Total		126.28		240.12	-47.41%	5,449.04	6,150.63	-11.41%

SPORTS/ENTERTAINMENT/LEISURE

AutoWeek	11-Jul	21.59	12-Jul	20.77	3.95%	628.89	641.66	-1.99%
Entertainment Weekly	8-Jul	26.78	NO ISSUE		N.A.	870.92	953.21	-8.63%
Golf World	8-Jul	35.34	9-Jul	27.61	28.00%	745.30	687.77	8.36%
New York	NO ISSUE		12-Jul	33.50	N.A.	1,430.90	1,318.90	8.49%
People	11-Jul	56.52	12-Jul	62.04	-8.90%	1,964.52	1,801.49	9.05%
Sporting News	15-Jul	12.25	12-Jul	22.42	-45.36%	379.83	465.09	-18.33%
Sports Illustrated	12-Jul	56.58	13-Jul	77.37	-26.87%	1,063.57	1,281.76	-17.02%
Star	11-Jul	12.16	12-Jul	11.93	1.93%	468.49	370.12	26.58%
The New Yorker	11-Jul	37.01	12-Jul	39.45	-6.19%	1,069.29	1,075.43	-0.57%
Time Out New York	6-Jul	60.38	7-Jul	56.50	6.86%	1,646.25	1,649.80	-0.22%
TV Guide	10-Jul	21.38	10-Jul	30.78	-30.54%	986.25	1,249.63	-21.08%
Us Weekly ^{DD}	11-Jul	34.85	12-Jul	52.67	-33.83%	970.01	856.43	13.26%
Category Total		374.84		435.04	-13.84%	12,224.22	12,351.29	-1.03%

SUNDAY MAGAZINES

American Profile	10-Jul	6.25	11-Jul	9.20	-32.07%	264.12	257.00	2.77%
Life ^L	15-Jul	7.00	N.A.		N.A.	178.00	N.A.	N.A.
Parade	10-Jul	14.36	11-Jul	10.83	32.59%	348.33	348.09	0.07%
USA Weekend	10-Jul	13.28	11-Jul	11.17	18.89%	357.13	345.73	3.30%
Category Total		40.89		31.20	31.06%	1,147.58	950.82	20.69%
TOTALS		542.01		706.36	-23.27%	18,820.84	19,452.74	-3.25%

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

WEEKLIES JULY 4, 2005

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
NEWS/BUSINESS								
BusinessWeek	4-Jul	33.28	5-Jul	36.07	-7.73%	1,361.53	1,514.34	-10.09%
The Economist	25-Jun	41.00	26-Jun	44.00	-6.82%	1,101.00	1,163.00	-5.33%
Newsweek ^E	4-Jul	20.26	5-Jul	29.33	-30.92%	904.55	1,081.74	-16.38%
The New Republic ^{@/DD}	4-Jul	10.00	5-Jul	11.90	-15.97%	162.00	144.36	12.22%
Time ^E	4-Jul	28.79	5-Jul	38.51	-25.24%	1,007.03	1,225.33	-17.82%
U.S. News & World Report ^D	4-Jul	39.05	NO ISSUE		N.A.	793.24	781.74	1.47%
Category Total		172.38		159.81	7.87%	5,329.35	5,910.51	-9.83%

SPORTS/ENTERTAINMENT/LEISURE

AutoWeek	4-Jul	23.53	5-Jul	29.08	-19.09%	607.30	620.89	-2.19%
Entertainment Weekly ^{DD}	NO ISSUE		25-Jun	81.29	N.A.	843.98	953.21	-11.46%
Golf World	1-Jul	16.17	2-Jul	18.37	-11.98%	709.96	660.16	7.54%
New York ^D	4-Jul	85.10	NO ISSUE		N.A.	1,430.90	1,285.40	11.32%
People	4-Jul	50.87	5-Jul	48.50	4.89%	1,908.00	1,739.00	9.72%
Sporting News	8-Jul	9.33	5-Jul	14.75	-36.75%	367.58	442.67	-16.96%
Sports Illustrated	4-Jul	39.58	5-Jul	51.00	-22.39%	1,007.83	1,204.39	-16.32%
Star	4-Jul	21.83	5-Jul	13.93	56.71%	456.33	358.19	27.40%
The New Yorker	4-Jul	21.87	5-Jul	30.84	-29.09%	1,032.28	1,035.98	-0.36%
Time Out New York	29-Jun	49.13	30-Jun	50.06	-1.87%	1,585.87	1,593.30	-0.47%
TV Guide	3-Jul	18.69	3-Jul	26.25	-28.80%	957.09	1,218.85	-21.48%
Us Weekly ⁺	4-Jul	26.67	5-Jul	21.67	23.07%	935.16	803.76	16.35%
Category Total		362.77		385.74	-5.96%	11,842.28	11,915.80	-0.62%

SUNDAY MAGAZINES

American Profile	3-Jul	6.30	4-Jul	6.00	5.00%	257.87	247.80	4.06%
Life ^L	NO ISSUE					171.00	N.A.	N.A.
Parade	3-Jul	10.14	4-Jul	6.26	61.98%	333.98	337.26	-0.97%
USA Weekend	3-Jul	7.92	4-Jul	8.04	-1.49%	343.86	334.57	2.78%
Category Total		24.36		20.30	20.00%	1,106.71	919.63	20.34%
TOTALS		559.51		565.85	-1.12%	18,278.34	18,745.94	-2.49%

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

CHARTS COMPILED BY AIMEE DEEKEN

attractive buy. Even more enticing is that *Living* is now offering advertisers combination print and TV packages across its new media offerings.

"Barely a conversation happens with an advertiser that doesn't include a combination

of our properties," said Preston.

There are still battles to be won. While Preston predicted ad pages will post double-digit gains through the end of the year, some advertisers, such as McDonald's and Starbucks, are still not on board. —SDS

mr. television

BY MARC BERMAN



Emmy's New Faces

UNLIKE MOST YEARS, WHEN TV'S GRANDEST GATHERING, THE EMMY AWARDS, IS A CELEBRATION of the familiar, ABC's rise from the ashes this season means there will be new blood when the 57th annual Emmy Award nominations are announced Thursday, July 14. Both *Desperate Housewives* and *Lost*

are shoo-ins for multiple nominations, and the absence of sitcoms *Friends*, *Frasier* and *Sex and the City*, and the no-shows of HBO's *The Sopranos* and *Curb Your Enthusiasm* (neither series ran originals during the June 1, 2004–May 31, 2005, window for 2005 Emmy consideration), means the field is wide open.

There are more new faces standing in line for recognition than I have ever seen. I believe nominations for *Housewives* as Outstanding Comedy Series and *Lost* as Outstanding Drama Series, along with acting nods for *Housewives'* Teri Hatcher and Marcia Cross (Lead Actress in a Comedy), *Lost's* Matthew Fox (Lead Actor in a Drama), and Terry O'Quinn and Dominic Monaghan (both for Supporting Actor in a Drama) are a given. This was a very good year for television indeed.

Do not rule out noms for *Housewives'* Felicity Huffman and Eva Longoria, and *Lost's* long-suffering Evangeline Lilly (Lead Actress in a Drama) and Yoon-jin Kim as Supporting Actress. If Huffman and Longoria make the cut, four of the five nominations for Lead Actress in a Comedy Series will be for *Desperate Housewives*. Pity poor two-time winner Patricia Heaton of *Everybody Loves Raymond*, who might have to fight off the *Housewives* onslaught alone. The last time a series almost fully dominated a category was *Hill Street Blues*, and that was more than 20 years ago.

Also potentially riding the *Housewives* wave is vixen Nicollette Sheridan and, possi-

bly, Harriet Sansom Harris as oddball Felicia Tillman in the Outstanding Supporting Actress in a Comedy category.

My picks to join *Desperate Housewives* in the top comedy category are Fox's *Arrested Development*, which won last season, CBS' veteran *Everybody Loves Raymond* and underrated HBO gem *Entourage*. If there is a TV God, NBC's nails-against-a-blackboard *Will & Grace* will finally be off the list and CBS' more-than-worthy *Two and a Half Men* will be on it. If neither comedy makes the grade, maybe the WB's rejuvenated *Gilmore Girls* or NBC's *Scrubs* will find a spot. While I have never been a fan of *Scrubs*, the critics just can't get enough of it, and actors from either series could find their way onto the ballot.

Joining *Lost* in the top drama category, look for HBO's *Deadwood*, FX's *Nip/Tuck*, Fox's *24* and, unfortunately, NBC's *The West Wing*. In the case of the deteriorating *West Wing*, some traditions are hard to break, and the additions of Alan Alda and Jimmy Smits spiced up the Emmy favorite this season. Should *The West Wing* not be nominated, waiting on deck are CBS' *CSI* (which can thank the Quentin Tarantino-directed season finale if it gets nominated),

Without a Trace, ABC's *Boston Legal*, *Grey's Anatomy*, FX's acclaimed *The Shield* and *Rescue Me*, and Fox sleeper *House*.

New this season, but certainly no stranger to Emmy recognition, could very well be Glenn Close (who has been nominated eight times and won once) for her one-season stint on FX's *The Shield*; Candice Bergen (a five-time winner) for bringing life to ABC's *Boston Legal* (and making us forget she was Murphy Brown); and Christine Lahti (six-time nominee; won once) of the WB's *Jack & Bobby*. In a potential upset, don't rule out former *Cheers* star Kirstie Alley, who had the guts to both fight the tabloids and rejuvenate her career in Showtime's *Fat Actress*. Although Alley has a "slim" chance of winning, Emmy loves a comeback story.

Other possible first-time nominees this season: lead actor contenders Hugh Laurie for *House*, Denis Leary for *Rescue Me*, and Dylan Walsh and Julian McMahon as plastic surgeons dealing with midlife crises on FX's *Nip/Tuck*; lead actress Kristen Bell on UPN's *Veronica Mars*; and the hard-to-forget Shohreh Agh-

dashloo on *24* (a Supporting Actress contender in last year's Academy Awards) for Outstanding Supporting Actress in a Drama Series.

Not only is Joely Richardson, as bitter and resentful Julia McNamara, a good bet for a nomination in the Lead Actress in a Drama Series for *Nip/Tuck* but her mother Vanessa Redgrave might also be recognized for her guest-star turn on the series. If Redgrave wins, it should be interesting to hear

what she has to say, given her memorable rant against the "Zionist hoodlums" for her Best Supporting Actress Oscar win for *Julia* in 1978. What could be on her mind now? ■

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

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For further information,

Don Longo, Director, Editorial & Content Development,

Retail Group: 646-654-7489;

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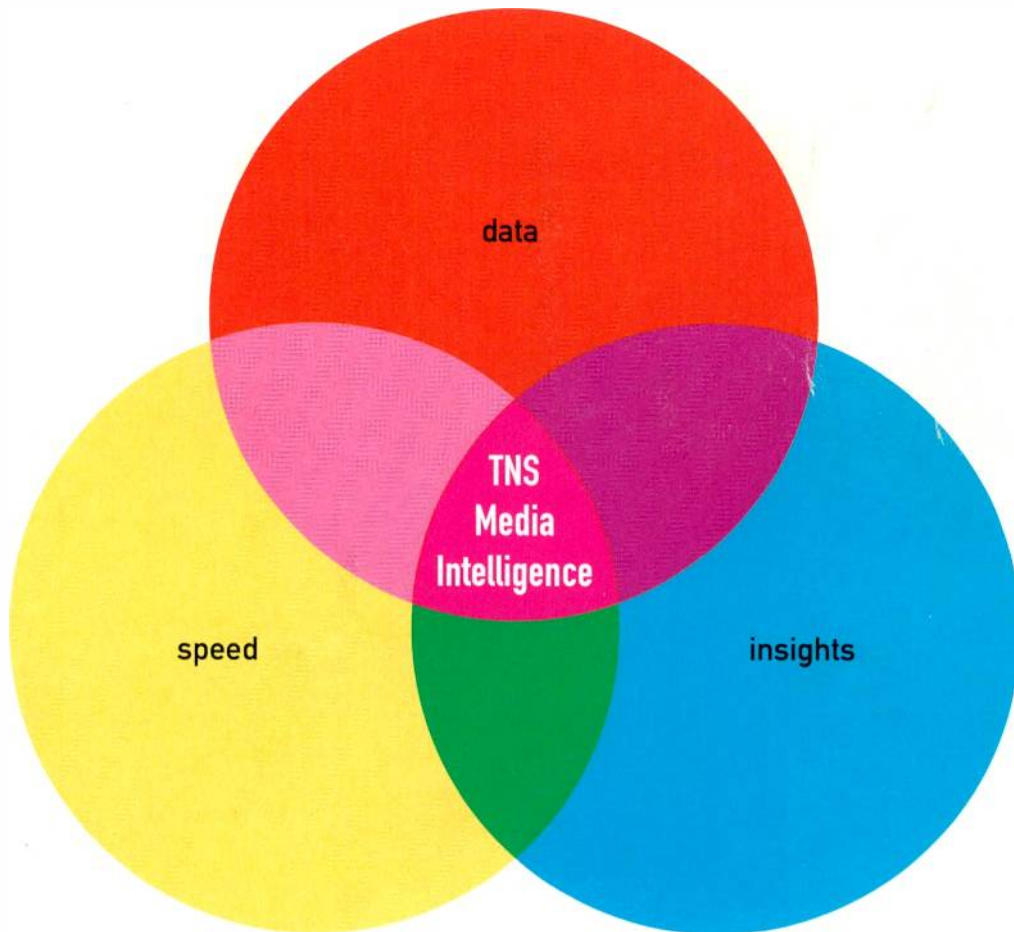
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