

# MEDIAWEEK

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THE NEWS MAGAZINE OF THE MEDIA

## HOLDS-TO-ORDER HELD UP

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*Gotti, Dog* drop net's median age by nine years **PAGE 5**

### NETWORK TV

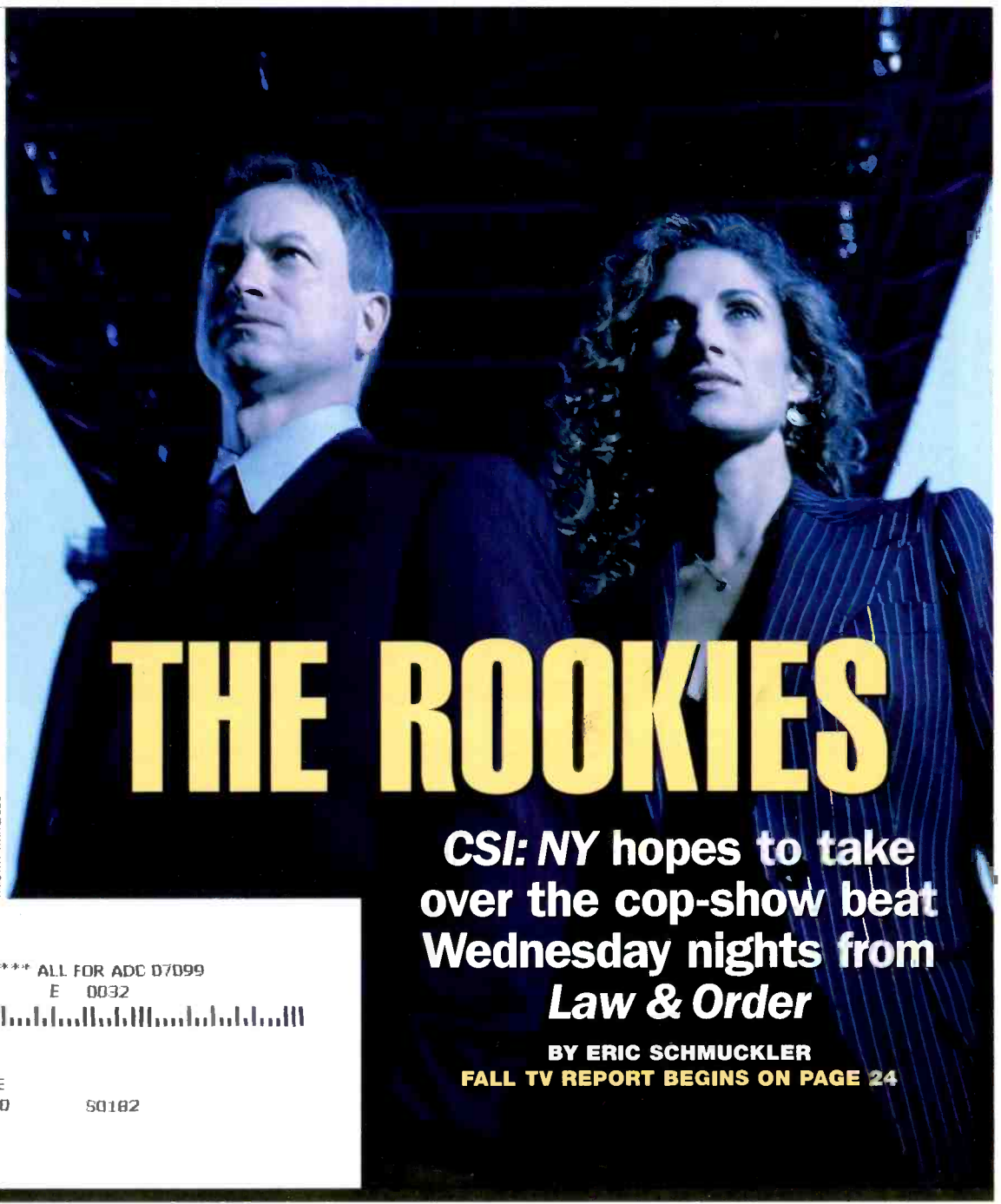
#### NBC'S PREMIERES COME UP SHORT

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#### POWELL WANTS AN END GAME FOR DTV

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# THE ROOKIES

**CSI: NY** hopes to take over the cop-show beat Wednesday nights from **Law & Order**

BY ERIC SCHMUCKLER  
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TIMOTHY WHITE/CBS

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# At Deadline

## ■ CHASE \$300 MILLION ACCOUNT IN REVIEW

Chase has launched a review for its estimated \$300 million media planning and buying account, following the completion of the JPMorgan Chase/Bank One merger on July 1. Carat, the Bank One incumbent, controls the lion's share of billings. Initiative in New York did some buying for Chase, which spent about \$20 million in 2003. Presentations will take place in October.

## ■ NIELSEN LPM DEBATE HEATS UP

The debate over Nielsen Media Research's local people meter service flared up again last week. While the TV-ratings firm picked up an endorsement from the Rev.

Jesse Jackson and formed a research alliance with the William C. Velasquez Institute to improve its measurement of Hispanic audiences, Nielsen faced renewed criticism from Don't Count Us Out and Fox Television, which testified Sept. 10 before the sampling committee of the Task Force on TV Measurement. They presented evidence that fault rates for African-American and Hispanic households were significantly higher than the fault rate for nonethnic homes. Nielsen, which is owned by *Mediaweek* parent VNU, called the figures "misleading."

## ■ G+J'S DENSON CUTS 80 JOBS

Russell Denson, G+J USA Publishing president/CEO, last week slashed 80 jobs and will eliminate 20 unfilled positions as part of the plan he announced in August to cut annual costs by \$25 million. Among those departing are eight editorial staffers from *Family Circle* and at least four from *YM*. On the business side, the highest-ranking executive to depart is Jim McCabe, vp, marketing and development for *Fast Company* and *Inc.*

## ■ RDA TAKES \$104 MIL CHARGE

Reader's Digest Association last week took a \$104 million charge after finalizing its new accounting process for magazine promotion costs. The company announced in its July 29 earnings statement that it would begin expensing direct-response promotion costs as incurred rather than deferring and amortizing them. RDA has taken a one-time, noncash charge of \$27 million and will amortize the remaining \$77 million during fiscal 2005 to account for its existing promotions.

## ■ PUBLICIS FORMS MEDIA BOARD

Publicis Groupe has formed a new management board aimed at improving its media operations, which

includes Starcom MediaVest Group and ZenithOptimedia. The board will operate under the name Publicis Groupe Media, but Roger Haupt, COO of Publicis Groupe, stressed that PGM will not be a new company. Haupt will head the board, which also includes: Jack Klues, CEO of SMG; Steve King, CEO of ZenithOptimedia; Adrian Sayliss, global CFO of SMG; Frank Voris, CFO of SMG; Renetta McCann, CEO of SMG/Americas; and Rich Hamilton, CEO of ZenithOptimedia/Americas.

## ■ PHD USA NAMES SEILER PRESIDENT

Matt Seiler, most recently an executive vp at Omnicom Group, where he oversaw the integration of Pepsico business at Omnicom agencies, has been named to the new post of president of media agency PHD USA, an Omnicom shop. Seiler, 42, will report directly to Steve Grubbs, CEO of PHD North America. Prior to joining Omnicom in 2001, Seiler served as director of strategic planning at BBDO New York. In his new role, Seiler will oversee PHD's operations in New York as well as its offices in Chicago, St. Louis and San Francisco.

## INSIDE MEDIaweek



People's Nelson will serve Emmy-goers some daily dish Page 38

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traditional analog programming...Fox reality show *The Next Great Champ* will get an additional TV window when it airs on Fox Sports en Español every Friday at 10 p.m. The show premiered Sept. 8 on Fox to disappointing ratings.

■ **CLARIFICATION:** In the Luxe Report in the Sept. 6 edition of *Mediaweek*, the statistic referring to the number of Americans with assets of more than \$1 million came from research provided by Merrill Lynch/Cap Gemini.

## Market Indicators

**NATIONAL TV: BUSY** Media agencies and the networks are scrambling to finalize upfront holds to orders before the official start of the new season. Lots of fourth-quarter scatter available at favorable rates for buyers.

**NET CABLE: WARM** Third quarter is healthy, with a lot of movie money pushing the pace. Fourth quarter has popped with electronics, video games, financials and some retail spending budgets briskly.

**SPOT TV: MIXED** As expected, political spending continues to pick up, squeezing inventory in swing-state markets. Auto is sluggish, while retail, financial and telecom continue to spend in healthy amounts.

**RADIO: STIRRING** Still no dramatic increase in demand, but the marketplace is slightly more active than the past two months. Local is stronger than national, which is improving.

**MAGAZINES: ACTIVE** Automotive category looking to end the year stronger than first half of 2004. For men's and women's health/fitness titles, sports apparel is strong, and food products, toiletries and cosmetics in fall issues are holding steady. Slower activity reported from drugs and remedies.

### Advertisers Get an Early Jump on Radio Upfront

The network radio upfront is breaking earlier this year, driven by advertisers looking to lock in the best spot positions while the market is soft. Adding to the urgency was the announcement last week by Premiere Radio Networks that it would realign its networks and cut inventory time by about 25 percent. Networks traditionally book about 35 percent to 50 percent of their business in the upfront.

Several of radio's biggest national advertisers have already placed schedules, including Procter & Gamble, Red Lobster and Autozone. And advertisers expected to finalize plans in the next two weeks include Kohl's, Bayer and Geico.

"You can't have that kind of decrease from one of the big three networks and not have it impact the supply-demand equation," said Traug Keller, president of ABC Radio Networks.

Most of the pressure could be on inventory targeting specific demographics. "It's not good when the No. 1 supplier in female demographics is losing inventory," said Irene Katsnelson, vp, director of network radio for Universal McCann. "But even with the reduction, we're urging our advertisers to go in early to get good positions."

Premiere also changed some of its spot lengths from 10 seconds to 15, and agencies expect other network radio players to follow suit. "Network advertisers will probably take advantage of :15s," said Natalie Swed Stone, director of national radio for OMD. "Clear Channel is a big enough player that they can affect [the rest of the market]." —*Katy Bachman*

### Tellem Promoted at CBS in Viacom TV Reorganization

Nancy Tellem was promoted from CBS Entertainment president to president of CBS Paramount Network Television Entertainment Group as part of a major restructuring of Viacom-owned TV properties. In addition to her previous programming and development duties at CBS, Tellem will now also oversee production, legal (continued on page 6)

# Slowpoke Agencies Raise Nets' Angst

Many upfront deals not yet finalized with new season a week away

THE MARKETPLACE By John Consoli

Just one week before the official start of the broadcast networks' fall 2004 season, as much as 10 percent of advertiser fourth-quarter upfront holds have not been firmed up as orders. While both media agency and network sales executives said many deals will eventually be OK'd, the delay has created some angst among the networks sales chiefs, who recall the days when fourth-quarter upfront business was finalized a full month ahead of the season's start.

The sales executives said they expect to lose at most 2 percent of their upfront commitments when all the last-minute haggling is done; major media buyers predict it could be as much as 5 percent. That loss, however large or small, may be offset by advertisers who want to increase their upfront commitments. The catch: Buyers will purchase more inventory only if the networks sell at upfront prices with built-in audience guarantees, as opposed to (usually higher) scatter prices with no guarantees.

In other words, while the networks may have had an advantage over agencies in the way the upfront played out, it is now the buyers' turn to get a little payback.

"We are trying to be as cooperative as possible," said one network sales executive, "because we know [the agencies] are already upset about the pricing they had to pay in the upfront. If you complain too loudly about the delay in finalizing their upfront commitments, or refuse to give them guarantees if they want to increase those commitments, you run the risk of them going somewhere else with their business. This is where their clout really can come into play."

Ray Warren, managing director of media agency OMD, denied that buyers' axes are being sharpened. "There is no agenda on our part to make the networks squirm," said Warren. "We simply have a lot of clients to see, there are a lot more facets to each deal, and more people are involved in the decision-making process than ever before."

The networks have already lost other rev-

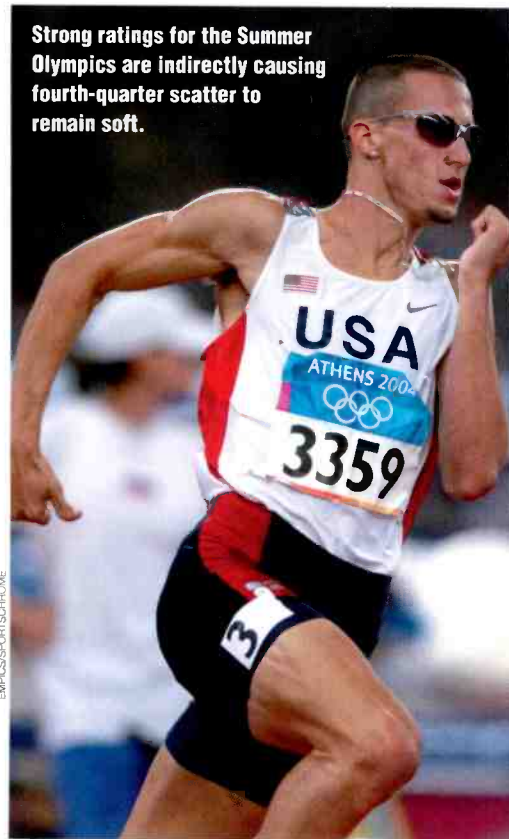
enue, but for different reasons. Back in August, AT&T cut as much as \$100 million from its upfront ad buy as a result of getting out of the domestic long-distance business (*Mediaweek*, Aug. 9). And financially troubled kids retailer Toys R Us trimmed another \$30 million out of the market.

But no network or media agency executive could name any other upfront advertiser that was cutting a significant amount of its upfront buys. "We have four or five clients cutting money, and maybe two or three adding, but there is no pattern as to why," said one buyer. Added another: "We might have a client who wants to cut \$5 million but another who wants to add \$5 million."

Packaged goods and wireless are two categories said to be seeking to hike upfront commitments, but none of the sales executives reached would name specific spenders.

OMD's Warren defended the agencies' position on pushing for upfront pricing rather than having to pay scatter rates for some

Strong ratings for the Summer Olympics are indirectly causing fourth-quarter scatter to remain soft.



clients. "We made upfront deals for our clients under the OMD umbrella. If one client wants to drop some dollars from their deal, and another wants to add those dollars, they should be able to do that without being penalized. Shifting dollar commitments between clients doesn't hurt anybody."

One of the sales chiefs agreed. "Our goal is to come out as close as possible to what we sold in the upfront. If one client cuts back and we can replace that with a client that wants to add on, it is to our advantage to do that," said the exec.

Another media buyer, however, believes there's something other than goodwill or fear behind the networks' willingness: a dead marketplace. "If they are willing to do this with-

out a fight, it means there is no demand for fourth-quarter scatter right now," said the buyer. "They are doing what's in the best interest of their own business."

There are several reasons for a soft fourth-quarter scatter market. First is that less fourth-quarter inventory was sold in the upfront—first- and second-quarter 2005 were far more heavily sold. Second, the Olympics telecasts on NBC overdelivered, enabling the network to sell inventory in the Games that had been held back for audience deficiencies or to use that inventory to give advertisers rating points in advance of possible fourth-quarter deficiencies. Third, some advertisers also jumped into the Olympic Games in a bigger way, using up some of their potential

fourth-quarter ad dollars.

One network sales executive tried to see the silver lining in all this. Despite having to agree to filling inventory at upfront rates, quipped the exec, "the good news is that advertisers are continuing to spend money." ■

## A&E Faces Reality

Network dramatically cuts age of its viewers with *Growing Up Gotti* and *Dog*

**CABLE TV** By Megan Larson

**A**fter struggling with its highbrow identity, A&E has decided to join its rivals in developing some of its own voyeuristic reality shows. The result? A significantly younger audience. "Reality was here to stay. It was incumbent on us to figure out how to address this phenomenon," said Bob DeBitetto, senior vp of programming for A&E.

"To change the tide, we took the essence of what we were, a leader in profiles of people and documentary programming, and focused on bringing a younger viewer to A&E," added Abbe Raven, who was promoted last week to president of the net from executive vp/general manager. To further shake up the network's look and draw in younger viewers, A&E is in negotiations with Mick Jagger's production company, Jagged Films, for a spinoff of the network's flagship show, *Biography*. The new series will adopt more of a cinema verité style in telling famous individuals' stories.

The shift in median age began with the January premiere of the Southwest-focused reality series *Airline*. *Family Plots* and *The First 48* continued the trend. But the real change in A&E's tenor and demo draw became apparent when *Growing Up Gotti* premiered Aug. 2.

The in-depth look into the life of Victoria Gotti—author, gossip columnist, Mafia princess, single mother—and her unruly sons has added some sordid sass to the channel and increased the delivery of adults 25-54 184 percent over the network's 2004 average. The series premiere was the most-watched in the network's history and has averaged almost 1.4

million viewers 25-54. The network's newest series, *Dog the Bounty Hunter*, which follows bailbondsman Duane "Dog" Chapman and his wife, is more "street" than A&E has ever been, but it seems to be working. *Dog* matched *Gotti* when it premiered Aug. 31, delivering 1.9 million adults 25-54 and 1.8 million adults 18-49 with back-to-back episodes.

This latest programming push has reduced the median age of A&E viewers by nine years. In August, A&E's median age was about 51, down from 62 the year prior. "A&E lowered its median age delivery but maintained its household delivery—that's pretty unheard-of," said Brad Adgate, senior vp of corporate research for Horizon Media. In general, the 86 million-subscriber network was down 7 percent in total viewers for the summer in prime time, but delivery of adults 18-49 was up 36 percent and adults 25-54 was up 24 percent.

A&E "is a long way from the network's origins in art, ballet and theater," said John Rash, senior vp/director of broadcast negotiations for Campbell-Mithun. "But A&E is in the business of attracting audiences and renting them to advertisers, [so] it is appropriately capitalizing on the reality trend." And while the network's execs have had their share of critics for tampering with the old A&E that was home to period pieces and sweeping epics, they don't seem concerned. "I don't mean to sound glib, but I don't worry too much about it," DeBitetto said.

For those advertisers who want a more refined environment, A&E still produces



Off-brand, on target: *Dog the Bounty Hunter*, with Chapman, is delivering the 18-49 crowd.

biographies and period movies. *Ike: Countdown to D-Day* delivered 5.5 million total viewers in May and won six of the network's 24 Emmy nominations—the most noms of any ad-supported cable network. "That tells me we are still doing a good job," Raven said. See *Arnold Run*, about Arnold Schwarzenegger's victorious race for California governor, premieres in January, and a Hillary Clinton film is on tap. The net also owns the rights to Sen. John McCain's autobiography, *Faith of My Fathers*.

The final credit for A&E's turnaround goes to the team that Raven and DeBitetto began building 18 months ago when Raven, formerly at A&E sister network The History Channel, traded places with then-A&E president Dan Davids. (Davids was promoted to president of THC last week.) Nancy Dubuc, vp of nonfiction and documentary development; Tom Moody, vp of program planning; and Artie Scheff, senior vp of marketing, are all new to A&E.

So what does A&E Networks' longtime president and CEO Nick Davatzes think of the new programming? "Personally, *Dog the Bounty Hunter* is not my cup of tea," he said, adding that it's great from a business perspective. ■

## Media Wire

and business affairs at both CBS and Paramount Network Television.

Nina Tassler, previously head of drama development for CBS, will succeed Tellem as president of CBS Entertainment; Kelly Kahl, most recently executive vp of planning and scheduling, was promoted to senior executive vp of programming operations; and David Stapf, formerly head of current programming for CBS Entertainment, was named president of the combined Paramount Network Television unit. He replaces Garry Hart, who becomes an independent producer developing programming for Paramount Television Network.

CBS Productions, which has 14 prime-time series on CBS and sister network UPN, will be merged into the Paramount unit. —John Consoli

### Mediaedge:cia Challenges NBC's Olympics Ratings

After crunching some Summer Olympic Games ratings, media agency Mediaedge:cia says NBC's numbers "are not as rosy as they appear."

"NBC and advertisers clearly enjoyed higher ratings [versus the 2000 Summer Games telecast from Sydney], but the Athens Olympics ratings increase was mainly due to the lack of [Olympics] programming between 7 and 8 p.m. and not greater audience appeal," an agency memo said. The agency points out that the prime-time Olympics telecasts in 2000 began at 7 p.m., when there are significantly lower audience levels, while the Athens Games telecasts began at 8 p.m. "The Sydney Olympics aired 8 more hours from 7-8 p.m. than Athens did," the memo explained.

Averaging comparable nights and same quarter-hours of the two Olympics telecasts, the ratings gains for NBC's Athens coverage are much lower. For example, rather than a 9 percent gain in households, the apples-to-apples gain is only 3 percent. And rather than a 5 percent gain in adults 18-49, NBC's average is actually 2 percent. The same holds true for other demos.

"This does not bode well for the Beijing 2008 telecasts...as there will be no 7-8 p.m. block to eliminate from 2004 [ratings]," the memo said. —JC

# Superiority Complex

NBC's *Joey*, *Apprentice* lacked premiere punch; rivals eye Thursdays

**NETWORK TV** By John Consoli

The solid but lower-than-anticipated ratings on Sept. 9 for NBC's *Joey* and *The Apprentice* have the industry buzzing that the Peacock network, which has had a stranglehold in the adults 18-49 demographic for several years, could be overtaken this season.

Sitcom *Joey*, which NBC is hoping will pick up where departed hit *Friends* left off, premiered in the old *Friends* Thursday 8 p.m. slot with 6 million fewer viewers (18.5 million) than the 10-year vet drew last season, and an 18-49 rating of 7.5 that was 36 percent lower. Meanwhile, *The Apprentice* opened its second season with 4.4 million fewer viewers (14 million) than its Jan. 8 premiere last season and an adults 18-49 ratings drop of 26 percent, to a 6.6.

Both these shows, like *Father of the Pride*, which opened to decent but softer-than-expected ratings the week before, received heavy promotion during NBC's 17-day Olympic Games

coverage in August. In its second week, *Father of the Pride* dropped 16 percent from its premiere in adults 18-49, to a 5.4, and lost 2.6 million viewers. Even new drama *Hawaii*, which aired a special Monday 9 p.m. episode on Sept. 6 and did a 3.9 rating in 18-49, fell to a 2.4 in its regularly scheduled Wednesday 9 p.m. slot.

NBC tried to put a positive spin on the *Joey* premiere, crowing that the sitcom was "the top-rated 8 p.m. comedy premiere in 18-49 on any network in eight years."

Buyers weren't buying the line. "NBC is going to have a rough time maintaining its 18-49 superiority this season," said Shari Ann Brill, vp/director of programming services at Carat USA. "They won a very close race last year, but if Thursday night is not working for them, there are several networks that can overtake them."

Brill noted that NBC to date has competed primarily against repeats but didn't crush the competition. Later in September, it will face ratings powerhouses on CBS, *Survivor: Vanuatu* and *CSI*. Also for the next two weeks, Fox will be airing 8 p.m. clip-show preview specials of its younger-skewing hit drama *The O.C.*

Trying to find a ray of light for NBC, Brill said, "Maybe a large number of *Joey* and *Apprentice* viewers did not watch the Olympics and see all the heavy promotions. Maybe they are programmed to think the NBC shows do not premiere until the official premiere week."

But a rival-network exec noted that the 18-49 rating for *Joey*'s premiere was 8 percent lower than that of NBC sitcom *Coupling* last year. *Coupling* was cancelled after seven episodes. ■



The second-season premiere of *The Apprentice* drew solid but unspectacular ratings.

KEVIN T. GILBERT/BLUE PHEASANT

## Powell: All Digital by 2009

Backs FCC plans to use cable systems to convert digital signals to analog

**WASHINGTON** By Todd Shields

Amid increasing pressure from a Congress spurred in part by the report of the 9/11 commission, Federal Communications Commission Chairman Michael Powell is pressing for a firm date to complete the transition to digital TV. Broadcasters, fearing they'll lose a big chunk of their audience, are pushing back.

The debate plays out against the certainty that the switch from traditional analog TV sig-

nals to digital will lag past its target date of Dec. 31, 2006, largely because most U.S. households still use nondigital sets. Last week, Powell said he wants to ensure the date doesn't slip past '09 and backed an FCC plan that relies on cable systems to translate digital signals into analog.

"It's now the Powell plan," he said. To make it policy, he will need votes from two other commissioners. That could entail tradeoffs

# Dog Captures Viewers!

Another Hit Series Premiere on A&E!

3.2 Million Total Viewers

1.9 Million A25-54

1.8 Million A18-49

A NEW REAL-LIFE

# DOG

THE BOUNTY HUNTER

Tuesdays at 10pm/9c



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Source: Nielsen Media Research 8/31/04, 10:00-11:00pm.

with Dems who want more public-interest rules for digital broadcasters, or with GOP commissioner Kevin Martin, who is believed to back cable carriage of broadcasters' multiple digital programs.

Some on Capitol Hill are pushing even harder for the transition. Last week Sen. John McCain (R-Ariz.) and Sen. Joseph Lieberman (D-Conn.) joined eight other senators in introducing a bill to carry out recommendations from the 9/11 commission, which found glitches with radio communications among emergency workers. Among the 41 steps in the McCain/Lieberman legislation: requiring TV broadcasters on channels 63, 64, 68 and 69 to vacate their airwaves for first responders. The legislation incorporates a stalled House bill co-sponsored by Rep. Curt Weldon (R-Pa.). "I'm not speaking against the broadcasters; I'm shouting against the broadcasters," said Wel-

don. "I'm sick and tired of their excuses."

In the face of such vitriol, broadcasters played defense. David Donovan, president of the Association for Maximum Service Television, which represents broadcast interests on technical issues, touted TV's service in relaying local news and safety updates during the recent Florida hurricanes. Donovan said the congressional proposals could disrupt service for 49 million viewers. He called for a comprehensive DTV solution rather than picking off the channels targeted by McCain and Weldon.

But awaiting a comprehensive solution is another way to say there will likely be more delay. Still, Powell sees a way out of the deadlock. "You can do it as aggressively as you want if you have an answer for the consumer who hasn't made the switch yet," Powell told reporters. "If they [Congress] take the leading role, all bets are off." ■

# The New College Try

ESPNU is the latest freshman to play in growing sports-programming arena

**CABLE TV** By Megan Larson

The sector of the cable universe that targets college sports is getting crowded. ESPN last week announced it is creating a multimedia college-based platform, ESPNU, in order to provide more coverage of NCAA events.

"We can mine programming nuggets that we couldn't touch before without adding more hours to the day," said Len DeLuca, senior vp of programming strategy for ESPN.

At the center of the new initiative is a 24-hour digital network that will present more than 300 live events, including Division I football, men's and women's basketball, softball, hockey, volleyball and lacrosse. Many of the games will be exclusive to the network, but ESPNU will share telecasts with ESPN and ABC. The new service is scheduled to launch next March.

ESPNU also includes a designated Web site tied to [www.espn.com](http://www.espn.com), inserts in *ESPN The Magazine*, segments on ESPN Radio, branded broadband content, and merchandising. "If they want to maintain ubiquity and cut [other networks] off at every turn, [ESPNU] is important," said Larry Novenster, senior vp/direc-

tor of national buying at Deutsch. "They need to keep the market cornered."

Year-old CSTV: College Sports Television has already made inroads in this arena, acquiring content for the channel as well its [www.collegesports.com](http://www.collegesports.com) Web site. CSTV last month announced it acquired the rights to the Mountain West Conference from ESPN. The \$82 million pact starts in '06. "My partners and I would like to congratulate ESPN on its 25th anniversary as the new worldwide follower in sports", quipped Brian Bedol, CSTV president and CEO. Also this month, Fox Sports relaunched three of its digital nets into Fox College Sports regional sports channels.

ESPN may be late to the game in launching a college-specific network, but it has the most programming; virtually all Division I football and basketball conferences are under its arm. In addition to sports, ESPNU will launch a studio show in conjunction with ESPN Regional Television and offer sports documentaries and specials where the content fits, DeLuca said. ■



Big 12 teams like Texas and Oklahoma State will run on ESPNU.

SCOTT W. HARRIS/PHOTO

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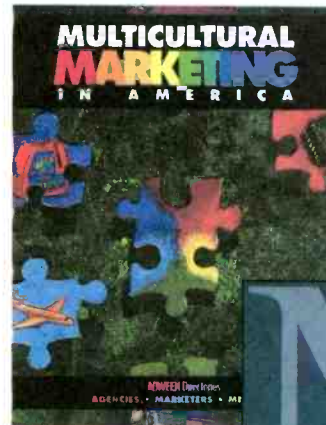
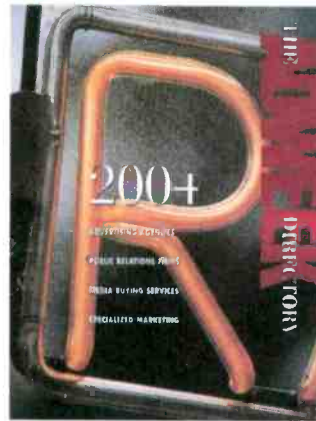
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## TV STATIONS

# TVB: Ad Dollars Likely Flat in '05 After Olympics, Election

BY KATY BACHMAN

**W**ithout the Olympics and political advertising to fill up inventory, advertising spending on spot TV is expected to be flat in 2005, according to the Television Bureau of Advertising's forecast, released last week. Local spot, which is expected to grow 2 to 4 percent in 2005, will fare better than national spot, which is expected to dip by as much as 4 percent.

Next year is in stark contrast to 2004, a year in which the Olympics and political advertising are expected to send spot TV advertising up 11 percent for the year, creating difficult comparisons for spending in 2005.

Since 2000, the TVB has issued two-year forecasts to reflect what has become a regular business cycle for the local TV business. "Odd years will always face tough comparisons to even years," noted Chris Rohrs, president of the TVB. For the two-year cycle 2005 to 2006, spot TV will grow 9.8 percent, slightly higher than the 8.8 percent growth for 2003-2004.

While the cycle of TV advertising has become predictable, the economy still poses challenges for prognosticators and remains an obstacle to making reliable predictions for the near future. "The economy is recovering more slowly than we would like. We're worried about terror attacks because of the impact that could have on oil, supplies and prices, which could turn the recovery back into a recession," said David Wyss, chief economist for Standard & Poor's.

Another wild card for spot TV is the automotive category, which accounts for as much as 40 percent of a television station's total advertising. According to Stephen Girsky, managing director of Morgan Stanley, consumer demand for cars is weak, leading to soft sales at the local dealer. "Until consumer demand improves, the entire food chain has risk," said Girsky. "Dealers are struggling, their profits will be down this year and with sales soft, they will be challenged to cut costs wherever they can."



**"There are 265 nameplates in the auto business and consumers often consider 20 to 25 cars in any segment. That's hand-to-hand combat to get your message out." ROHRS**

The silver lining for TV is that the auto industry, especially the Big Three auto companies, facing stiffer competition from other manufacturers, need to step up their marketing more than ever.

"We think that translates into a positive for our business," said Rohrs. "There's too much supply and not enough demand and the [auto makers] have to be very aggressive in promotions. There are 265 nameplates in the auto business, and consumers often consider 20 to 25 cars in any segment. That's hand-to-hand combat to get your message out there."

Other categories that look promising for spot TV are telecommunications—especially the growing cell phone and wireless business—pharmaceuticals, which have yet to evolve into more targeted advertising suited to spot TV, and financial services.

Rohrs even predicted that issue advertising could blossom outside the

election years. "Community and even business-dispute issues could be a continuing phenomenon," he said. "The dispute with Nielsen's local people meters may be a lesson that other companies look at as they address business disputes through advertising."

## PHILADELPHIA NEWSPAPERS

### *Inquirer* Faces Reality

The big-city newsroom has once again caught the attention of Hollywood. But unlike the failed NBC drama *Deadline* (starring Oliver Platt and based at a fake New York daily) and HBO's recent series *The Mind of the Married Man* (set at a mythical Chicago paper), this time around producers want the real McCoy, and in Philadelphia.

Blue Chip Films and CABLEready are shopping for buyers that might be interested in a series called *Deadline @ The Philadelphia Inquirer*. The premise, according to the breathless press release: "A reality series that goes behind the scenes of this major U.S. daily newspaper to follow 400 editors, reporters, and photographers as they cover breaking news and race against the clock to get their stories to press

before midnight."

"I think newspapers are a source of excitement and drama," said Gary Lico, president and CEO of CABLEready, a distribution company that brought viewers *Inside the Actors Studio* on Bravo. Never mind that most reporters these days do their work via the phone or surfing the Web, not applying shoe leather to street. When asked if that's going to cut down on the 'wow' factor, Lico said that's part of the reason they chose the *Inquirer*. Because of the nature of Philly—a colorful city with an "unfortunate amount of crime," he noted—the reporters that do hit the pavement see a lot of action.

The *Inquirer*, which so far has no financial stake in the series, sees it as a showcase. "We think what we do is interesting and fun," said Mary Flannery, senior editor for newsroom initiatives at the *Inquirer*. Flannery said that cameras have already taped some of the newsroom and she also confirms that the paper approached only (continued on page 12)

### TVB'S '05-'06 AD PROJECTIONS

	2005	2006
LOCAL SPOT	2 to 4 %	4 to 6 %
NATIONAL SPOT	-4 to -2 %	10 to 14 %
TOTAL SPOT	-1 to 1 %	7 to 9 %
NETWORK	2 to 3 %	4 to 5 %
SYNDICATION	5 to 6 %	5 to 6 %
NETWORK CABLE	8 to 9 %	9 to 10 %
LOCAL CABLE	7 to 9 %	6 to 8 %

Source: Television Bureau of Advertising based on a consensus of figures from Wall Street and financial analysts, station representation firms and TVE research.

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# market profile

BY EILEEN DAVIS HUDSON

(continued from page 9) those journalists willing to be filmed. Maybe the *Inquirer* can show crews some excitement but there's also the matter of staffers working on confidential stories. "There are boundaries, of course," Flannery said.

Still, all of this might be for naught. *Deadline @ The Philadelphia Inquirer* is still in the early stages and work on 13 one-hour episodes will start only after the concept finds a buyer. —Jennifer Saba

## SACRAMENTO, CALIF. CABLE

### New Sports Net Ready

Cable giant Comcast last week announced it will launch a new 24-hour regional sports service in Central California. The new network will begin its life with a strong basketball focus. The network will include television coverage of every National Basketball Association's Sacramento Kings game as well as some games of the WNBA's Sacramento Monarchs.

Under a new 10-year agreement, Comcast said it will televise 58 pre-season and regular-season Kings games on the new, yet-to-be named regional net, which will launch to approximately 700,000 Comcast subs in Sacramento, Chico, Stockton, Modesto and Fresno, Calif., on Nov. 2. —Jim Cooper

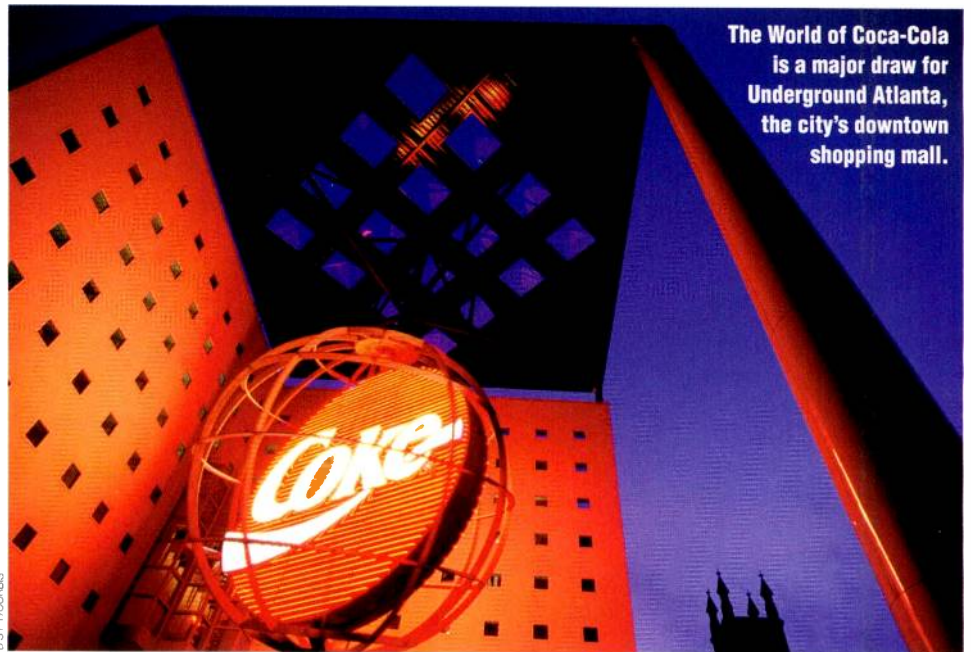
## RADIO STATIONS

### Infinity Promos Albums

Infinity Broadcasting last week announced a new multifaceted programming initiative called Street Date, tied to album releases from the biggest names in music. The new content play is the first major project from Infinity's new original programming division, created in mid-July and headed by senior vp Rob Barnett.

Street Date begins the day a new recording is released, with live on-air interviews with the artist during morning drive across the appropriately formatted Infinity stations. The interviews are followed up later in the week with an hour-long retrospective showcase of the artist and their music called *The Naked Truth*.

In addition to the new programming, Infinity will craft unique listener promotions and contests that go beyond the typical free CD giveaways or back-stage passes at concerts. —KB



The World of Coca-Cola is a major draw for Underground Atlanta, the city's downtown shopping mall.

# Atlanta

**WHEN IT COMES TO LOCAL MEDIA IN ATLANTA, HOMETOWN MULTIMEDIA CORPORATION** Cox Enterprises rules the roost, with holdings in television, print, radio and online. Cox Broadcasting owns ABC affiliate WSB-TV, the perennial news leader in the city, the nation's No. 9 market with just

north of 2 million TV households.

WSB far-and-away wins in all dayparts, including late news, where some ABC outlets have suffered because of weak lead-ins. WSB is known for its veteran anchors whom generations have grown up watching. John Pruitt, WSB's main weekday anchor at 5, 6 and 11 p.m., celebrated his 40th year on

Atlanta television July 3, a unique milestone. His co-anchor, Monica Kaufman, is approaching her 30th anniversary at the station. Last October, when the network dropped soap opera *Port Charles*, WSB expanded its midday news to an hour, running from noon to 1 p.m.

Earlier this year, WSB-TV started a new venture with the Web site of the Cox-owned daily newspaper *The Atlanta Journal-Constitution* ([www.ajc.com](http://www.ajc.com)). The Web site now runs selected news video from WSB via its streaming-media capabilities. In return, WSB gets a graphic and hyperlink on [www.ajc.com](http://www.ajc.com) to WSB's Web site ([www.wsbtv.com](http://www.wsbtv.com)).

Gannett Co.'s NBC WXIA-TV is the only major network affiliate in Atlanta without a local

## NIELSEN MONITOR-PLUS AD SPENDING BY MEDIA / ATLANTA

	Jan.-Dec. 2002	Jan.-Dec. 2003
Spot TV	\$530,478,970	\$593,304,868
Local Newspaper	\$372,566,070	\$414,328,160
Spot Radio	\$216,283,130	\$230,953,540
Outdoor	\$44,485,096	\$49,398,308
Local Magazine	\$12,435,250	\$12,977,120
Total	\$1,176,248,516	\$1,300,961,996

Source: Nielsen Monitor-Plus

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## SCARBOROUGH PROFILE

### Comparison of Atlanta

TO THE TOP 50 MARKET AVERAGE

DEMOGRAPHICS	Top 50 Market Average %	Atlanta Composition %	Atlanta Index
Age 18-34	32	36	112
Age 35-54	40	41	104
Age 55+	28	23	80
HHI \$75,000+	31	33	108
College Graduate	13	14	108
Any Postgraduate Work	11	11	99
Professional/Managerial	23	24	108
African American	13	25	197
Hispanic	14	7	53
<b>MEDIA USAGE-AVERAGE AUDIENCES*</b>			
Read Any Daily Newspaper	53	42	78
Read Any Sunday Newspaper	62	53	86
Total Radio Morning Drive M-F	22	21	98
Total Radio Afternoon Drive M-F	18	19	104
Total TV Early News M-F	28	27	94
Total TV Prime Time M-Sun	38	37	96
Total Cable Prime Time M-Sun	14	15	103
<b>MEDIA USAGE-CUME AUDIENCES**</b>			
Read Any Daily Newspaper	73	61	84
Read Any Sunday Newspaper	76	68	89
Total Radio Morning Drive M-F	75	74	99
Total Radio Afternoon Drive M-F	73	73	101
Total TV Early News M-F	70	71	101
Total TV Prime Time M-Sun	92	91	100
Total Cable Prime Time M-Sun	62	67	109
<b>MEDIA USAGE-OTHER</b>			
Accessed Internet Past 30 Days	62	65	105
<b>HOME TECHNOLOGY</b>			
Owns a Personal Computer	69	70	101
Purchase Using Internet Past 12 Months	42	45	107
HH Connected to Cable	67	65	97
HH Connected to Satellite/Microwave Dish	18	26	141
HH Uses Broadband Internet Connection	20	23	116

\*Media Audiences-Average: average issue readers for newspapers; average quarter-hour listeners within a specific daypart for radio; average half-hour viewers within a specific daypart for TV and cable \*\*Media Audiences-Cume: 5-issue cume readers for daily newspapers; 4-issue cume readers for Sunday newspapers; cume of all listeners within a specific daypart for radio; cume of all viewers within a specific daypart for TV and cable.

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

ing its 5 p.m. news in 2002. WXIA has since launched a half-hour newscast at 7 p.m. Given Atlanta's commuter traffic tie-ups, "giving our audience a local news alternative later in the day seemed to make more sense," says Bob Walker, WXIA president and general manager. The 7 p.m. news finished in second place in households in the July book with a 4.1 rating/7 share behind *ABC World News Tonight with Peter Jennings* on WSB, which

drew a 9.5/17.

In April 2004, WXIA created a new programming alliance with Viacom-owned UPN affiliate WUPA. WXIA now produces a half-hour local newscast for WUPA from its studio with its own talent. The newscast is branded UPN Atlanta News @ 10. Walker says for his station, the agreement is intended to show that WXIA has the talent and expertise to produce a newscast for another station.

"We consider it a brand extension opportunity," says Walker.

WXIA launched *The Jane Pauley Show* at 3 p.m. this fall, replacing *Hollywood Squares* and *Pyramid*. The station, home of the Atlanta Falcons National Football League preseason games, is in its second year producing *Falcons Face to Face*, a show that allows fans to see players off the field. The show, which airs Saturdays, moved to 7 p.m. this season, from last season's 11 a.m. slot.

WUPA vp/gm Meg LaVigne says launching local news through WXIA was a way to "reinforce our image to be more local."

In April, WUPA launched a marketing campaign "New Choice, New Voice," to promote its new newscast. LaVigne says she has also used the network's programs to further its effort to localize the station. For instance, WUPA has held three America's Top Model contests in the past year to try to get local residents selected as contestants on the national show. Another new show, *Atlanta Tonight*, the market's only local entertainment magazine show (which is produced by Atlanta production company Career, Sports & Entertainment), airs after WUPA's 10 p.m. news.

This fall, WUPA is overhauling its afternoon and evening lineup, launching new syndicated shows *Pat Croce: Moving In* from noon to 1 p.m., *The Larry Elder Show* at 2 p.m., *Dance 360* from Paramount at 3 p.m., followed by *Fear Factor* from 4-5 p.m. and *Martin* and *The Parkers* from 5-6 p.m. The station also picked up *CSI: Crime Scene Investigation* for weekends. "It's a very exciting time for our station," says LaVigne. "We're investing in a lot of quality programming."

Although Meredith Corp.'s CBS affiliate WGCL-TV generally comes in last in the market in news, station vp/gm Sue Schwartz says this past year has been centered around "further defining the news product," with an emphasis on strong breaking news.

With data showing breaking news and weather as the top-two concerns of area residents, the station adopted the slogan "Breaking News, Breaking Stories, Breaking Habits" earlier this year. The slogan underscores the new news focus, while offering a subtle hint that WGCL, a relative newcomer to the Atlanta news game, wants to lure viewers away from its competition, says Schwartz.

WGCL also hired new news director Micah Johnson, who started in August. Johnson is continuing as news director of WHNS-TV, Meredith's Fox affiliate in Greenville, S.C., as well as continuing to oversee the company's Washington, D.C. bureau. He is





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Source: 2002-2003 Gallup Poll of Media Usage and Consumer Behavior - Atlanta Market

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# market profile

the fourth news director at WGCL in the past two years.

Officials for Fox owned-and-operated WAGA and Tribune Broadcasting's WB affiliate WATL did not return phone calls seeking interviews for this profile.

TBS Supersystem is considered a local station in Atlanta, although it is treated as a national network outside the market. Its only programming specific to Atlanta are two public affairs shows that air on its WTBS local feed. One of the shows, *XCU*, provides in-depth stories on compelling people and issues facing Metro Atlantans. The half-hour show airs Saturdays at 8:30 a.m. The other show, *Your Stories*, is a half-hour public affairs magazine format that airs Saturdays at 8 a.m.

Paxon Communications' local Pax TV outlet is WPXA, licensed out of nearby Rome, Ga. WPXA carries some of the National Basketball Association's Atlanta Hawks games.

In local cable, Comcast is the largest cable provider in the market, serving approximately 600,000 cable homes. Charter Communications is the second largest operator with approximately 225,000 subscribers.

Comcast's ad sales arm, Comcast Spotlight, serves as the local interconnect, representing eight cable operators in the Atlanta area: Comcast, Adelphia Communications, Charter, Plantation Cable, Monroe Utilities, Alltel, Communicom and Covington Cable. As of July, Comcast Spotlight represented 1.3

million subscribers, or 92.7 percent of wired cable homes in the DMA. Comcast Spotlight reaches 64.2 percent of the total TV homes in the market. Comcast inserts advertising on basic cable networks in 44 individual selling zones, which allows the cable system to offer targeted advertising.

Fox Sports Net South, the nation's largest regional sports television network, is headquartered in Atlanta. The network reaches 10.6 million homes in seven Southeastern states. FSN South has a multiyear telecast partnership with the Major League Baseball Atlanta Braves for 30 games per year and National Basketball Association Atlanta Hawks also for 30 games a year. The network also airs many live telecasts of Atlanta-based Georgia Tech University and the University of Georgia games/events.

FSN South also broadcasts a number of live sports shows including nightly *Southern Sports Report*, a news-oriented show that extensively covers the Atlanta sports scene. Time Warner's CNN, Headline News TNT, TBS, Cartoon Network and Turner Classic Movies are all headquartered in Atlanta. Additionally, Turner South, a general entertainment network also owned by Turner, airs programming with a Southern focus.

*The Atlanta Journal-Constitution*, the city's lone metro daily, had a daily circulation as of March 31 of 389,580, reflecting a 5.2 percent decline from March 31, 2003. Its Sunday circ fell 4.4 percent to 629,505.

The *AJC* and its parent company have made some recent management changes. Scott Whiteside took over as general manager of the *AJC* on Sept. 1. Whiteside most recently served as vp of business development for Cox Enterprises Inc. Sandy Schwartz was promoted to vp of business development for Cox Enterprises. Schwartz previously served as executive vp of Cox Newspapers. Also, Bill Sullivan was named national online sales manager. Sullivan will manage all network advertising sales for Cox Newspapers and Cox Television properties.

The *AJC* is expected to be getting some additional competition on Sundays in the form of a free Sunday-only paper aimed at younger adults 25-44. The publication, called *The Sunday Paper*, will debut Sept. 26 with an initial distribution of 50,000 copies, 20 percent of which will be home-delivered. The paper is being started by a group of former executives at Atlanta's alternative paper, *Creative Loafing*.

Among other local publications are *Atlanta Business Chronicle*, published by American City Business Journals, and Indi-

## NEWSPAPERS: THE ABCs

	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
<b>Fulton County: 332,031 Households</b>				
<i>The Atlanta Journal-Constitution</i>	93,206	129,497	28.1%	39.0%
<b>DeKalb County: 256,889 Households</b>				
<i>The Atlanta Journal-Constitution</i>	53,793	86,856	20.9%	33.8%
<b>Cobb County: 237,409 Households</b>				
<i>The Atlanta Journal-Constitution</i>	46,605	90,150	19.6%	38.0%
<b>Gwinnett County: 216,464 Households</b>				
<i>The Atlanta Journal-Constitution</i>	46,875	86,452	21.7%	39.9%
<b>Clayton County: 85,324 Households</b>				
<i>The Atlanta Journal-Constitution</i>	13,787	25,692	16.2%	30.1%
<b>Cherokee County: 53,453 Households</b>				
<i>The Atlanta Journal-Constitution</i>	9,301	18,753	17.4%	35.1%
<b>Forsyth County: 38,687 Households</b>				
<i>The Atlanta Journal-Constitution</i>	8,572	15,976	22.2%	41.3%

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

## ARBITRON RADIO OWNERSHIP

Owner	Stations	Avg. Qtr.-Hour Share	Revenue (in millions)	Share of Total
Cox Radio	1 AM, 4 FM	23.5	\$112.6	28.7%
Clear Channel Communications	6 FM	12.0	\$70.4	18.0%
Infinity Broadcasting	1 AM, 2 FM	10.6	\$58.8	15.0%
Jefferson-Pilot Communications	2 FM	5.3	\$38.1	9.7%
Radio One	4 FM	13.4	\$33.3	8.5%
ABC Radio	2 FM	9.7	\$25.9	6.6%
Susquehanna Radio	2 FM	5.8	\$21.6	5.5%
Salem Communications	1 FM	3.3	\$6.6	1.7%
Dickey Brothers Broadcasting	1 AM	0.8	\$4.0	1.0%

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

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Source: Nielsen Media Research, 5/31/04-8/29/04, M-Su 8-11 Primetime HH and P2+ delivery (excludes networks that program less than 50% of daypart). #1 in Originals based upon three of top four Basic Cable original series in Prime, HH ratings and P2+ delivery Growth based on HH, P2+, P18-49, P25-54 delivery, 5/31/04-8/29/04 vs. 5/26/03-8/31/03. Subject to qualifications upon request.

# market profile

## NIelsen RATINGS / ATLANTA EVENING AND LATE-NEWS DAYPARTS, WEEKDAYS

### Evening News

Time	Network	Station	Rating	Share
5-5:30 p.m.	ABC	WSB	10.8	22
	Fox	WAGA	5.7	11
	NBC	WXIA*	3.5	7
	Independent	WTBS*	2.1	4
	CBS	WGCL	1.5	3
	WB	WATL*	1.4	3
	UPN	WUPA*	0.9	2
	Pax	WPXA*	0.2	#
5:30-6 p.m.	ABC	WSB	10.8	22
	Fox	WAGA	5.7	11
	NBC	WXIA*	3.5	7
	Independent	WTBS*	1.9	4
	CBS	WGCL	1.7	3
	WB	WATL*	1.4	3
	UPN	WUPA*	0.9	2
	Pax	WPXA*	0.2	#
6-6:30 p.m.	ABC	WSB	10.9	20
	Fox	WAGA	5.4	10
	NBC	WXIA	4.0	7
	WB	WATL*	2.2	4
	Independent	WTBS*	2.2	4
	CBS	WGCL	2.0	4
	UPN	WUPA*	1.9	3
	Pax	WPXA*	0.5	1
6:30-7 p.m.	ABC	WSB	10.9	20
	Fox	WAGA	5.4	10

### Late News

10-10:30 p.m.	Fox	WAGA	6.8	11
	UPN	WUPA	1.5	2
10:30-11 p.m.	Fox	WAGA	6.8	11
11-11:30 p.m.	ABC	WSB	8.5	15
	NBC	WXIA	4.7	9
	Fox	WAGA*	4.0	7
	WB	WATL*	3.2	6
	CBS	WGCL	2.7	5
	UPN	WUPA*	1.9	3
	Independent	WTBS*	1.9	4
	Pax	WPXA*	0.6	1

\*Non-news programming. #Below reportable minimum. Source: Nielsen Media Research, July 2004.

anapolis-based Emmis Communications' *Atlanta Magazine*, currently in its 43rd year of publishing.

As in broadcast TV and print, Cox Radio leads Atlanta's 11th-ranked radio market. Cox's News/Talk WSB-AM is the market's dominant station overall among listeners 12 and older. WSB-AM, which is the radio flagship of the NBA's Hawks, is also No. 1 in morning drive and in afternoon drive. WSB's morning drive averaged a 12.2 (12-plus) in the Spring Arbitron survey. The next closest rival was WVEE-FM, Infinity Broadcasting's Urban station, which averaged a 7.8.

Among changes that have impacted the

market in the past year, Infinity Broadcasting's Classic Rock WZGC-FM flipped to Adult Alternative "92.9 Dave FM" on July 20. WZGC is the Falcons' flagship radio station. Jefferson-Pilot Communications' Sports WQXI-AM is the radio home of the National Hockey League's Atlanta Thrashers.

Clear Channel has repositioned a number of its Atlanta stations. Clear Channel flipped its Rock WKLS-FM to Classic Rock this year. WKLS is the home station of the nationally syndicated *Bob & Tom* morning show. It is also the Atlanta Braves' flagship station, along with sister News station WGST-FM. Clear Channel also ended '80s

Hits on WMAX-FM in February to launch the market's first FM Talk station. In 2003, Clear Channel changed the format of its Classic Hits WMXV-FM to Oldies, and then changed its call letters to WLCL. The company also swapped the calls letters of its Soft Adult Contemporary WPCH-FM to WLTM last year. WLTM competes with Cox's Soft Adult Contemporary WSB-FM.

Radio One agreed in April to purchase the stock of New Mableton Broadcast Corp. for approximately \$35 million. NMBC owns R&B Oldies WAMJ-FM, which Radio One has been operating under a local management agreement since 2001. The deal is expected to close in the fourth quarter. Radio One already owns three other stations in Atlanta.

Another company looking to boost its market share is Salem Communications, which recently added News Talk WAFS-AM to its Atlanta cluster. Of the three stations Salem previously owned in the market, only Christian Contemporary WFSH-FM ("The Fish") received significant listenership. Salem purchased WAFS from Moody Bible Institute for \$16.4 million in June. On Aug. 2, the company switched the call letters to WGKA-AM.

Davis Broadcasting finalized its \$5.25 million purchase of locally owned WLKQ-FM, formerly known as "Lake 102," in October 2003. WLKQ, which had been programming Oldies, became the market's first Spanish-language FM station. The station switched to a Regional Mexican format under the moniker "La Raza 102.3 FM" on April 21.

With commute times averaging close to an hour, and traffic counts averaging 200,000-plus vehicles per day on the area's major thoroughfares, outdoor advertising is a vital part of the local ad mix. Outdoor advertising in the DMA generated \$49.4 million in revenue in 2003, according to Nielsen Monitor-Plus estimates (see *Nielsen Monitor-Plus chart on Page 12*). Lamar Advertising, Clear Channel Outdoor and Viacom Outdoor are the largest outdoor advertising players in Atlanta.

Lamar's outdoor offerings include 850 total bulletin faces, including 14-foot-by-48-foot, 20-foot-by-60-foot, and 10.5-foot-by-36-foot billboards. Lamar's coverage extends throughout the 20-county greater metro area. Clear Channel offers bulletins and 30-sheet posters, plus advertising at Hartsfield-Jackson Atlanta International Airport.

Viacom's inventory comprises bulletins, posters, and transit advertising contracts, which include the Metropolitan Atlanta Rapid Transit Authority (MARTA) buses, bus shelters, trains and railroad stations. ■

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**MEDIA PERSON**  
**LEWIS GROSSBERGER**

## George W Gets Mad

**A LOT OF PEOPLE—PERHAPS** even some of Media Person's faithful readers—may not realize that clamorous political talk shows like Bill O'Reilly's and Chris Matthews' are nothing new. As the following transcript from the Library of Congress shows, they existed even before television, in fact, as far back as the 18th Century...

**HANNITY:** Good evening, gentlefolk, and welcome to *Hannity & Colmes*. I'm Shanaford Hannity; my co-host is Alexander Colmes. Our guest is General George Washington, so-called war hero and candidate for President of the newly created United States of America.

**GW:** Good even...

**HANNITY:** Well, enough of your cheap shots, General. Charges are flying about in this campaign regarding your military service. The Slow Boat Veterans for Truth have made devastating charges about your controversial behavior on the Delaware River back in the war. Let's listen to one of them, Jonathan Crimple.

**CRIMPLE:** I served with George Washington and he can't be trusted. When we crossed the Delaware, he stood up in the boat and it almost turned over! He put the whole operation in danger just so he'd look noble in the painting.

**HANNITY:** How about that, General? Were you show-boating?

**GW:** Sir, I do not know this man. He was not in my boat. And the boat was...

**HANNITY:** Please don't change the subject, general. The question was, did you stand up in the boat, endangering those fine American boys?

**GW:** The painting, sir, is inaccurate. The boats were larger than depicted. Actually they were big, heavy barges and almost all of us were stan...

**HANNITY:** So! You were standing in the boat!

**GW:** Yes, but there was no reason not...

**HANNITY:** Pictures do not lie! Washington was standing up and the boat could have turned over, drowning all its occupants in the icy Delaware. Now let's listen to another member of Slow Boat Veterans for Truth, Edward Fotheringill.

**FOTHERINGILL:** I, too, was on the Delaware. Do you know when that operation took place? December 24! Christmas Eve! I ask you, what kind of man launches an attack on Christmas Eve? A heathen! A Godless unbeliever. Who knows, maybe even a Deist!

**COLMES:** What's a Deist? Is that like a Jew?

**HANNITY:** Can this be true, General Washington? Did you desecrate the sanctity of Christmas for your little portrait-op?

**GW:** For the love of God, sir! War does not pause for

holidays. Now, I am as religious as the next man but surely...

**HANNITY:** In other words, General, you did trash the Saviour's birthday. You make your troops betray the Lord, you stand up in the boat, and if it turns over on Christmas Eve, everyone in it can drown and go straight to Hell. But now let's hear from an eyewitness to the battle that followed the Delaware crossing, Sgt. Heinrich Flockner.

**FLOCKNER:** Ja, I vas in Trenton. It vas terrible. Ve vas all celebrating Christmas mit our traditional toasts of schnapps. Und den ve vas exchanging neatly wrapped Yuletide gifts ven das Amerikaners attacked. Vhy us? Ve vas bothering nobody. It vas der Englishers vot vas causing all der troubles. Ve vas slaughtered, mit der atrocities und der shooting und das klopping in der kopf....ach... (Breaks down in tears)

**HANNITY:** This is indeed a grave indictment, General Washington. War crimes on Christmas! Against peaceful Hessian-Americans! After standing up in the boat! What excuse can you possibly have for such disgraceful behavior?

**GW:** But the Hessians were fighting on the English side! They were paid mercenaries, not peacef...

**HANNITY:** A trivial distinction, sir! Isn't it true that these poor fellows were just innocent peasants drafted against their will and shipped to a far-off war by a dictatorial regime willing to victimize its own citizens for cash?

**GW:** Perhaps so but still, they were here! They were shooting at us. They were...

**HANNITY:** Standing up in the boat! Dishonoring religion! War crimes against immigrants! General, I have to say it, the only word for all this is despicable.

**GW:** (Rising to his feet): I promised to take the high road in this campaign...

**HANNITY:** And then there's the matter of treason against the lawful government of King George III! What say you to that capital crime?

**GW:** (shouting) ...but you vex me, sir! You have vexed me beyond endurance!

(At this point, according to the scribe's notes, General Washington drew his sword and began chasing Hannity around the stage. Finally cornered, Hannity seized Colmes and tried to use him as a shield. But Colmes ducked and Washington completed a vigorous sweep that decapitated Hannity. Oddly, his head, though rolling across the stage, continued speaking.)

**HANNITY:** Tomorrow we'll be in Philadelphia with our guest, so-called seamstress Betsy Ross. Did she truly design that gaudy, cheap-looking flag? Or was it really Benedict Arnold? Good night, everyone! ■

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**OPINION**  
**STEVE ROSENBAUM**

# Missing Points of View

TV news didn't show the whole story during the RNC in New York

**IF YOU WANT TO** check in on the state of freedom of speech and public dissent in America, New York during the Republican National Convention was the place to be. And certainly the media was here in force. ABC, NBC, CBS, Fox News, CNN, MSNBC and a horde of crews from outlets around the world.

I decided that I didn't want to watch from the sidelines, so working with 14 other filmmakers, we split up assignments and ventured off to cover the RNC and the events that surrounded it from many points of view.

On Aug. 30, as the second day of the Republican Convention got underway, I found myself in Herald Square after a long day of shooting. All day long I'd been bumped, pushed, herded, and engaged by mix of policemen, publicists, and activists.

I was **THE MEDIA**. Or, as protesters called us, "Media", as in "Media, Over Here" or "Hey Media!" The day had been full of events, staged for maximum effect. Some worked better than others. The giant lawn sculpture of the Statue of Liberty on the Sheep Meadow was hard to get excited about from the ground. But the Hallibacon protest in front of the Texas Delegation's Halliburton breakfast was definitely effective political theater.

By 7 p.m. in Herald Square, MSNBC's Chris Matthews was doing a panel discussion about Laura Bush's role in the campaign. As the chat went on, crowds gathered on both sides of 6th Avenue, chanting, "This is what Democracy looks like" and "Down with Bush."

I knew 6th Avenue and 34th street had been slated for an "unpermitted" protest. The plan was to "shut down" Herald Square in a massive peaceful sit-in that would snarl traffic and tie up both subway and bus access to Madison Square Garden. The crowds grew and grew, with sidewalks crammed past capacity.

Despite the live camera positions and crane shot, MSNBC ignored the din. I asked a producer why, and she said, "We don't want to let staged events dictate the news." OK, makes sense—they didn't want to be "played." But wait a minute, what's happening inside Madison Square Garden? Isn't that a "staged news event"? What's the difference?

The protesters, several of whom I spoke to at length, had reasoned, passionate, politically astute options. They had something to say. But no one was listening. They were just a crowd of "rabble rousers" worth little more than a passing shot and relegated to background noise.

But after being ignored by MSNBC, one of them jumped a fence and tried to "get" Chris Matthews. Why? What was their goal? To simply act out and cause trouble? Or was it their acknowledgement that this kind of action was the only way to "make news" and become part

of the story?

Before I left the scene, I saw NYPD officers on little motor scooters, and riot police with rolls of orange snow fencing ensnare entire sidewalks of pedestrians and make mass arrests. Without a doubt, the law had been broken. The sidewalks were blocked. The "peace" had been disturbed. But something else had been lost as well.

Later that night, ABC's *Nightline* did a half hour on New York City security. Lots of shots of police, guns, phone banks, and promises of safety and security. At the end of the broadcast, perhaps 20 seconds were devoted to the "protesters" with a series of shots of arrests. Again, no explanation of the protests, just pictures of them in handcuffs being taken away.

In the *Nightline* piece, there was a montage of "most dangerous" activists. I almost thought I heard the word "insurgents." Each person looked dangerous and angry. I would have been scared, if it wasn't for the fact that one of them was a woman that I'd gone to college with 20-plus years ago. I knew her to be smart, political, and engaged. So rather than accept the fact that she was dangerous, I called her. And spent the next day filming her. We walked, talked, and discussed world affairs, politics, her movement, and the frustration she and others have that they're being left out of the discussion. I asked her about the *Nightline* piece, and what it felt like to be judged without being interviewed. She pointed out that I'd found her without much effort. Had ABC wanted to ask her questions, she wasn't hard to find.

What we have to come to terms with is that the rules have changed. A balanced attempt to cover the convention would have asked how many protest organizations there were, and sought out the differences between them. How can viewers otherwise understand the scope, issues, and agendas of these groups of individuals?

To suggest that they were simply here to cause "mischievous" or "tear down the government" is to tear the heart out of our democracy. Dissent is essential. And coverage of it can't be sidelined or marginalized.

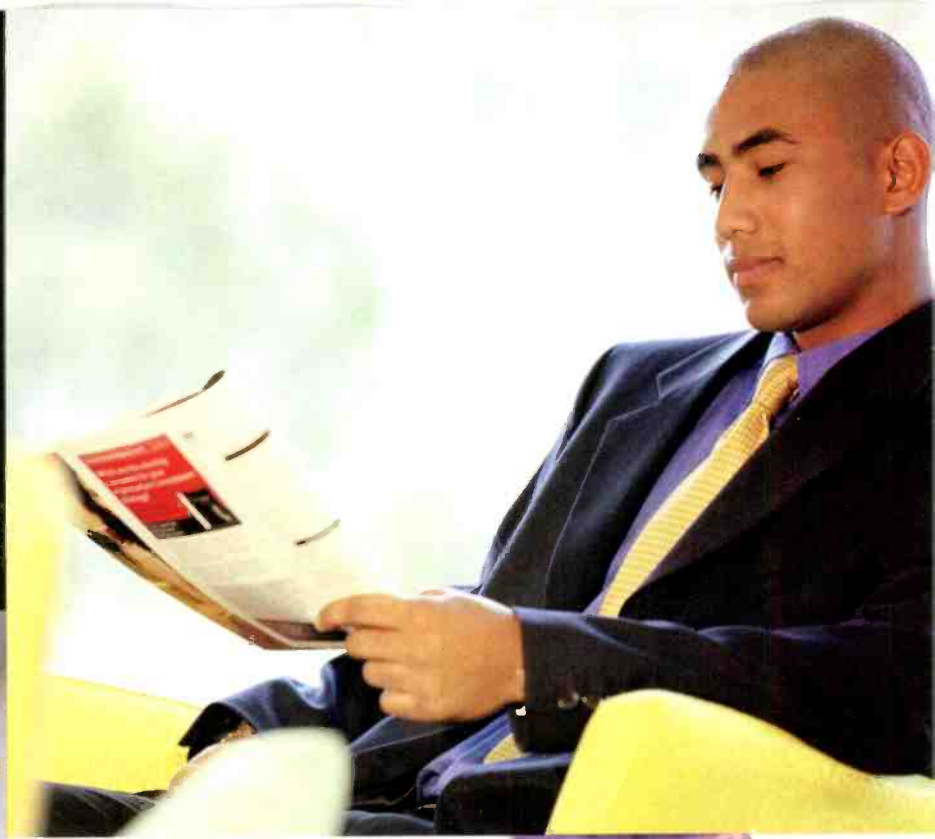
And for mainstream media, the need to return to covering news is all the more essential. The country is deeply divided on real issues, and if we don't focus on the issues that are at the heart of that debate, then major media will push issue-oriented viewers to alternative sources as they try to come to terms with them: the "war on terror," the war in Iraq, the economy, and our long-term place as a leader in world affairs. ■

**Steve Rosenbaum is CEO and co-president of CameraPlanet.com, an independent news and documentary production company based in New York.**



2004

# Magazine plans that work



## These plans:

- Improve ROI
- Engage consumers
- Generate action



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SPECIAL ADVERTISING SECTION TO ADWEEK, BRANDWEEK AND MEDIWEEK



Magazine Publishers of America

## ROLLING OVER THE COMPETITION



The Hummer is a vehicle that needed little introduction; it's kind of hard to miss. But General Motors had lofty goals when it launched the H2 vehicle in July 2002: namely, to make it the No. 1 luxury-utility vehicle by expanding the market for Hummer to a broad group of upscale consumers.

"The automaker and its agency went through a rigorous process of identifying the target," says Liz Vanzura, marketing director for Hummer at GM. The Hummer faithful, dubbed "rugged individualists," are true-blue off-roaders. GM was also eager to reach "successful achievers," whom Vanzura describes as "more business-oriented and image-conscious." And then there are "style leaders," those pacesetters who just have to get their hands on the newest, hippest thing. These various segments are all over the map in terms of interests, but GM and its planning agency were able to target them with great precision through an array of magazine vehicles.

Magazines were particularly suited for GM because they enabled the automaker to show off the Hummer's design in a boldly stylized campaign. "Our signature shot was of the front grille, from low and angled up," says Vanzura. "A very

aggressive angle, but we shot it like a piece of jewelry. We wanted that visual imagery to set the style and we were very clear about stepping back and letting the product speak for itself. That was one reason magazines worked so well for us."

The advertisements and magazine planning were equally bold and stylized. Each ad featured a single line of copy that reinforced the ideas of luxury and prestige. "This is a difficult-to-reach target that just wants to be informed or entertained," says Vanzura. "So we gave them very little copy—only the product, the price, and where to go for more info. Less is more with them."

To take maximum advantage of magazines' ability to reach specific readerships, the agency crafted copy lines specific to each magazine target and category, more than 50 executions in all. Thus, Hummer's message in an oenophile book was "Same Vintage. New Grapes." In one style-conscious magazine, it was "Paris. Milan. Detroit." And in another upscale book, "Valets should pay you."

"Magazines have always helped us by being highly targeted and delivering an individualized message," explains Carolyn Stocking, associate media director at GM Planworks, which developed the Hummer media plan. "In

this case, we were able to tailor the message to the readers of the magazine. It was a case of marrying the medium with the message."

To position Hummer as a reward for success or an earned indulgence, media planners sought out publications that shared the brand's attitude and air of exclusivity and luxury. The list included high-end business books; specialist luxury titles; high-end style, interior design, travel and sports titles; and even a show-business trade magazine. Outdoor titles were used to keep in touch with original Hummer enthusiasts. In all, more than 50 magazines were used.

Along with a complementary TV effort, the Hummer H2 campaign successfully moved the needle in consumer attitude and perception. Research showed that Hummer gained in key attributes such as "luxurious" and "prestigious" even as it held onto its core values, "rugged" and "tough." Awareness, consideration and recall all jumped throughout the campaign, blowing competition such as Range Rover off the road in these key measures. Best of all, the Hummer H2 became the category leader in its first model year. "I knew we had struck a chord with consumers, who were not only seeing our ads but also remembering them," says Vanzura. "We were very happy."

### RESULTS

- Hummer H2 became sales leader in its category in its first model year.
- Moved ahead of competition in brand awareness, brand consideration and aided recall.
- Significant gains in key image attributes such as "luxurious" (+21 percent) and "prestigious" (+13 percent).



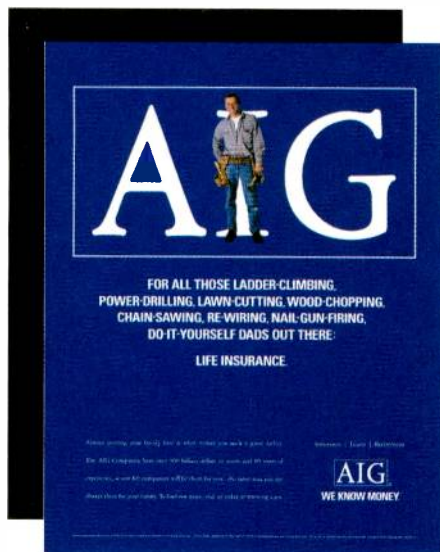
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## FROM NO PROFILE TO HIGH PROFILE



Although it is the world's leading international insurance and financial services firm, AIG faced a bit of a public image problem: It barely had one. Exceedingly well known in B-to-B circles and on the financial pages, AIG had never before attempted to build its name as a consumer brand. When the company decided to "go public" with its first corporate image campaign in 2003, it turned to magazines to reach a broadly defined upscale segment of its target audience.

"It's a large company, but the brand name just wasn't well-known," says Brian Peterson, media planner at media agency PHD USA. "The goal was to really get that brand name out there to the consumer, and magazines are a great place to do that."

PHD devised a two-pronged magazine strategy to familiarize consumers with AIG. One part was to secure back

covers of large-circulation magazines, an appropriately commanding position for this blue-chip client. The other involved creating three highly targeted special inserts for carefully chosen titles. In each case, the agency looked to capitalize on the equity inherent in the magazines utilized. "We wanted to get in some big titles with big reach, and be in the most visible place in those," says Peterson.

Ultimately, AIG's campaign appeared in 15 publications, including newsweeklies and business and parenting titles. Every magazine was chosen for its strong performance against AIG's target audience. And the agency took advantage of the immediacy and variety of magazines by focusing whenever possible on the editorial message and cover imagery of specific issues. "We definitely paid attention to editorial," says Peterson. "We looked at the cover story and at the timing because we wanted to insure the books would have that editorial 'pop.'"

But PHD wanted to create an even more personal connection to readers. Working with publishers, it crafted a series of three unique inserts. For Mother's Day and Father's Day, it created special AIG-branded cards for both moms and dads. Cards were commissioned from artists whose work regularly appears in the magazine where the insert ran. In other words, the insurer was able to associate itself with that publication's imagery and tap into its equity with an AIG-branded message that celebrated mothers and fathers.

Another insert capitalized on AIG's reputation for financial expertise. The publisher adapted the classic family

book *The Berenstain Bears' Dollars and Sense* into a special version to run as an insert in a pair of parenting titles. This marketing tool worked on several levels: It enabled parents to share an age-appropriate message of financial responsibility with their children in an AIG-branded environment; it reached parents of young children, an audience that needs a range of financial services; and it dovetailed perfectly with the tagline of AIG's campaign, "We Know Money."

The third insert was an edition of *Aesop's Fables* that ran in one magazine's special fiction issue, timed to coincide with the holidays. The idea was that parents would share these classic fables with their children, their timeless virtues subtly linked to the financial values at the heart of AIG's message.

"The inserts had to be unique ideas that had real brand synergy," says Peterson. "We wanted the editorial within the insert to be cohesive with our brand message about managing your money well."

### RESULTS

- Strong positive consumer feedback.
- Overall buzz included a segment on CNNfn.
- Heavy requests for insert reprints from parents and educators, plus extensive downloading of related materials from the AIG Web site.



Magazine Publishers of America

# BRINGING HP PHOTOGRAPHY INTO FOCUS



**H**ewlett-Packard has long been a mainstream computer brand, not necessarily top-of-mind when it comes to consumer electronics. And when HP looked to introduce its suite of digital photography products, it had no particular technological breakthrough with which to distinguish itself. “You take what had been a company perceived as somewhat staid, and a product without a unique selling proposition. How do you make people stop and notice?” asks Joshua Spanier, media supervisor at Goodby, Silverstein & Partners.

The answer was an arresting magazine campaign that used the power of photographic imagery to break through to consumers. “People see hundreds or even thousands of branded messages every day,” Spanier notes. “They are overwhelmed by information. So how do we connect with them? Our research told us that people get really inspired by their photographs, by showing them to friends and family. So we decided to celebrate the idea of digital photography and how it frees you from the tyranny of film and wasted shots. Everything was about connecting HP and consumers with feeling inspired.”

Goodby harnessed the power of magazines by creating a 20-page insert that took full advantage of the eye-catching allure of great photography. The agency partnered with renowned photographers such as Richard Avedon and Sebastio Salgado, among many others, to create images that would appear in the insert, some of which were tailored to specific publications. “No one had ever done inserts of such length prior to this,” says Spanier. “And this work is very powerful and impactful.”

In creating an out-sized portfolio, the agency sought to marry its message with the medium of magazines in a way that grabbed readers’ attention. Its insert ran in 14 titles, a concentrated effort for maximum impact. The agency went through a rigorous process to determine the precise fit for its message, looking for magazines that took full advantage of the printed page to celebrate photography. “The titles we chose had to elevate photography and use it to illustrate their editorial as much as the words they wrote,” says Spanier.

Based on this philosophy, Goodby selected magazines that offered an inspirational environment for HP’s message.

These included carefully chosen sports, men’s, family, travel, style, celebrity and entertainment titles. “Our consumers are looking for the ability to click and shoot and get a great shot,” says Spanier.

Whenever possible, the agency worked with publishers to find unique opportunities for advertising and positioning, including all sorts of gatefolds, inserts, onsets and sponsorships. Goodby even created a customized spread for the special photography issue of one magazine.

Inserts carried headlines highlighting the appeal of digital photography, such as, “You are a point-and-shoot revolutionary with an itchy shutter finger.” The ads featured the entire range of HP digital imaging products, including cameras, printers, paper and computers.

By using the power of magazines to highlight the visual appeal of its digital photography products, HP boosted consumer interest to a remarkable degree. Across the broad population, in conjunction with a TV and online campaign, consideration to buy HP digital photography products jumped 8 percent in just a few months. Even more significant, consideration-to-buy skyrocketed from single digits to around 50 percent for readers of several titles used in the magazine campaign.

## RESULTS

- Awareness scores topped 90 percent.
- For readers of several titles, consideration to buy increased from less than 10 percent to more than 50 percent.
- Overall consideration to buy HP digital photo products jumped 8 percent in just a few months.

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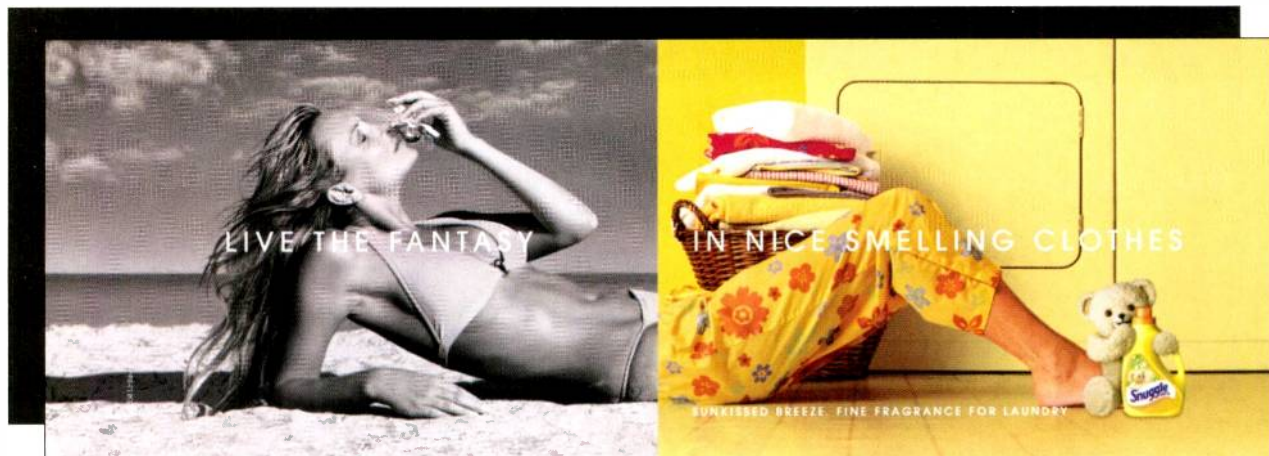


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## SNUGGLE SMELLS LIKE A WINNER



Unilever needed to freshen up perceptions of its Snuggle fabric softener. Purchasing decisions in the fabric softener category revolve primarily around scent and making clothes smell fresh. Snuggle was losing sales and market share in its battle with arch-rival Downy because consumers believed the Unilever brand to be fragrance-challenged. In effect, Snuggle was losing the war of the noses.

Unilever and its agencies set out to change consumer perception with the new Sunkissed Breeze product. The big idea was to emulate the marketing of the most luxurious fragrances of all—high-end perfumes. The campaign pitched the new fabric softener scent as the “House of Snuggle.” Explains Andy Heath, associate planning director at MindShare, “We wanted to walk and talk like a fine fragrance—like Chanel, Calvin Klein or Estée Lauder—and use communications channels associated with those fine fragrances. And the most obvious way to do that, of course, was in magazines.”

“House of Snuggle” ads captured the look of fine-fragrance advertising while parodying it at the same time. They featured escapist black-and-white imagery, but with the trademark Snuggle bear. Combining this high-end imagery with elements of parody led to some sweet-smelling results.

Snuggle is essentially a family-oriented brand, so this campaign was quite a

departure. “There is a disconnect here with House of Snuggle,” says Heath. “Fine-fragrance advertising is seen by consumers as the pinnacle of fragrance imagery. But we made sure to keep the Snuggle bear in every execution to add that element of parody and for branding purposes. So it’s pushing the envelope while holding onto traditional values.”

The media strategy needed to be equally trailblazing. Television and out-of-home played a part, but magazines offered a unique opportunity to break through to consumers. “We wanted to bring this fragrance to life,” says Heath, “and we were able to do that through print quite literally with scent strips.”

Long associated with fine-fragrance advertising, scent strips had never been used for a laundry brand. Using them for Snuggle was so unexpected that it caused readers to do a double take and question their own judgment, magnifying the campaign’s parody element.

In addition, magazines offered the perfect medium for this bold strategy. “Obviously, you go into magazines because they are so well targeted,” says Heath. “Normally, you’d see this sort of advertising in high-end fashion or style books, but the impact came from running in categories where you don’t normally see this kind of thing.” So the agency utilized women’s and parenting books, as well as the less expected health

and beauty, lifestyle and celebrity-focused titles. An additional schedule brought regular ads, minus the scent strips, into even more readers’ hands.

This seamless, magazine-focused campaign successfully provided the results Unilever sought. It improved Snuggle’s fragrance credentials among consumers, with research showing very significant movement and closing the gap with key competition almost instantaneously. The positive change in consumer attitude directly resulted in strong sales numbers for Sunkissed Breeze, which helped build confidence among (and shelf space from) retailers. Most critically, the campaign sharply stemmed Snuggle’s sales declines. In this case, magazines provided the breakthrough element in a very traditional category. “It was so groundbreaking,” says Heath. “The best thing was using the unique abilities of magazines in a media strategy that brought this creative to life.”

### RESULTS

- Significant improvement in fragrance credentials.
- Impressive sales numbers for new Sunkissed Breeze product. It became the No. 1 SKU in the Snuggle family and turned around consumer and trade perceptions.
- Curtailed overall sales decline.

This TABASCO® Brand campaign came out in January.

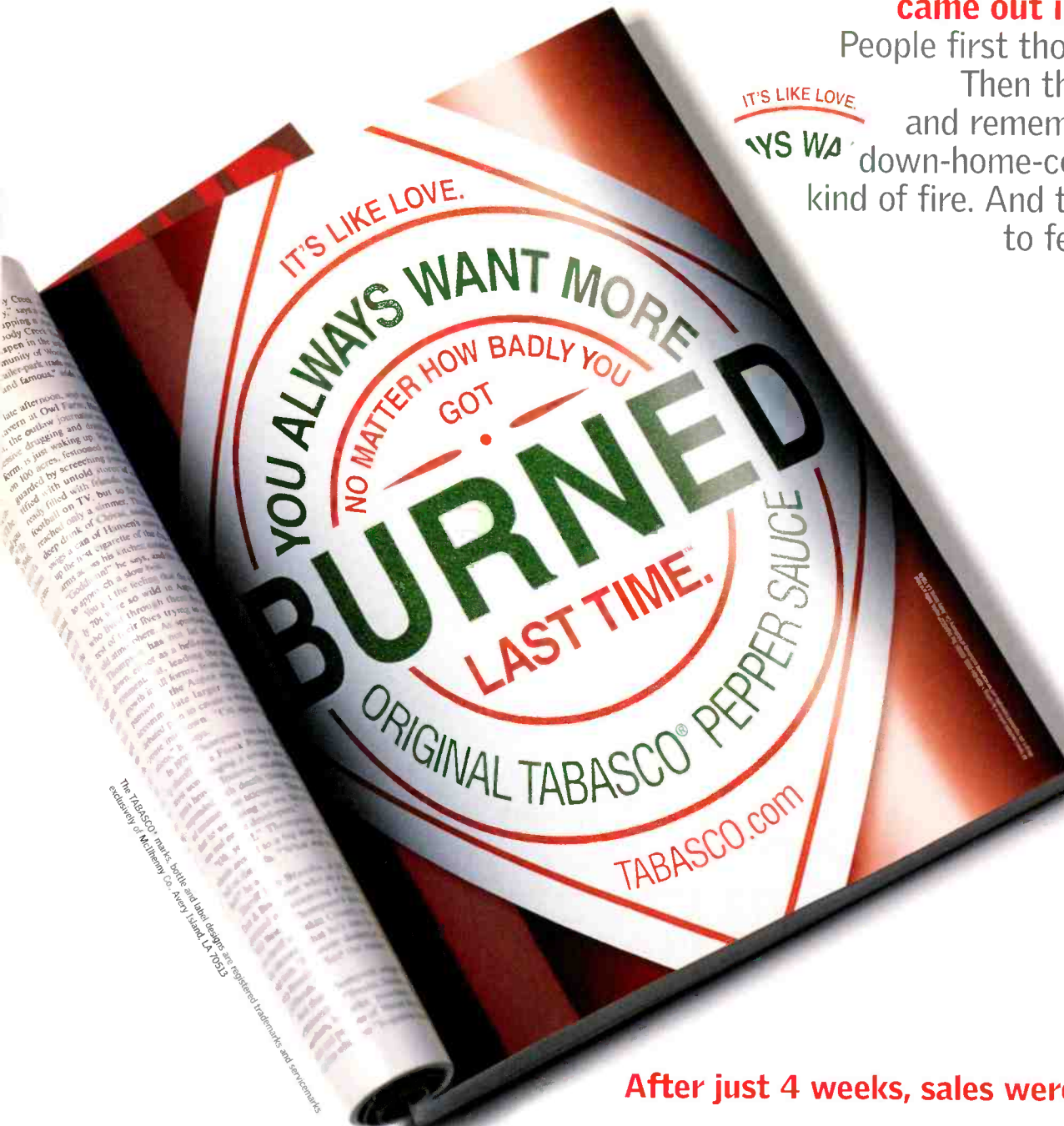
People first thought "fire".

Then they read on and remembered that

down-home-cookin' good kind of fire. And they longed to feel it again.

IT'S LIKE LOVE.

YES WA



After just 4 weeks, sales were up 12.4%.



**BOTTOM LINE,  
MAGAZINES MAKE A DIFFERENCE.**

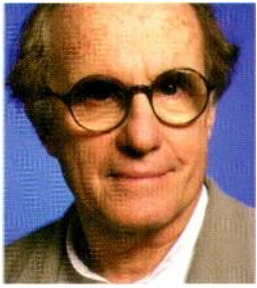


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To see more successful magazine case histories, visit [www.magazine.org](http://www.magazine.org).

The TABASCO® ad ran as part of an overall media mix. \*IRI 4-wks ending 2/17/02 vs. YAG (traditional grocery)





## THE BLUNT PENCIL ERWIN EPHRON

# And the Last Shall Be First

## Outdoor appears to be leading the way in audience measurement

**WHEN THE APOSTLE** Matthew said, “The last shall be first,” he wasn’t thinking about outdoor media. But it’s a good fit. Outdoor’s plan to use something called “Visibility Adjusted Impacts” or VAI, to measure the number of consumers who actually see a billboard, shames all of the other media exposure numbers we use to plan and buy.

In every audience measurement there’s a big difference between what we are trying to measure and how we are forced to measure it. For example, we buy TV to reach viewers with commercials, but we use *pushed a button on a people meter* as our behavioral proxy, even though we know *pushed a button* does not mean viewing. And it certainly doesn’t mean *viewing a commercial*. The agreed-upon surrogate measure for commercial exposure is called OTS, or *opportunity to see* an ad carried by the medium.

Now, outdoor has a serious OTS problem. Its current audience estimates are based on estimates of passengers in cars passing by outdoor locations. These traffic counts are much higher than actual ad exposures. In the United Kingdom and elsewhere overseas, an OTS adjustment, based on other measurements, has been introduced to make the outdoor numbers a better measure of ads seen. The total system is known as VAI.

The adjustment has two elements:

1. The physical attributes of the outdoor unit, including *display size, impairment of view, angle to the road* and *average speed of vehicles passing*. These are obtained by survey.

2. Discount factors estimating how much the combined physical attributes diminish the probability of the display being seen. These discount factors are modeled from field-perception and laboratory-perception studies.

VAI modifies the count of potential exposure (OTS) by the probability that the ad will be seen (VAI factors). It represents a major advance in our thinking.

More importantly, this idea is applicable not only to outdoor but to all media. An adjustment for unit size, for example, works across all media, not just outdoor, so why not use it? The idea that we do not adjust print OTS for the use of fractional units is puzzling. The idea that we do not adjust TV OTS for length of message—:15s versus :30s—is inexcusable.

TV measurements use average-minute instead of commercial-minute, they do not factor in commercial avoidance, distractions or leaving the room, and as a result they produce an audience number much larger than a count of *viewers likely to see the commercial* would be.

Carrying it further, think of pod length, location of

set, the presence of others in room, such as children. All of these are recorded by Nielsen Media Research. And all of these attributes of viewing affect whether a commercial will be seen. We simply have to determine which variables are most important and measure by how much each affects the probability that a commercial will be seen. Voila! We have what’s needed to model VAI for TV.

Why is this important? Falling commercial recall scores reinforce the idea that the difference between OTS, the measurement, and *sees my commercial*—the ultimate goal, after all—is getting larger every year. With VAIs we can generate far more realistic estimates of campaign delivery. These would likely show selective decreases of 25 to 40 percent in audience, create new price elasticities between dayparts and media, and—take a deep breath—a different notion of reach and frequency.

Let me demonstrate the reach-frequency transformation using television. If the Nielsen-reported men 18-34 average-minute viewers of *The Apprentice*, for example, have a VAI adjustment of 30 percent, which is reasonable, the probability that the average young male viewer will see the average commercial is 0.7. That means it takes more than one exposure for the average young male viewer to be reached with a commercial message. This can dramatically change the reach of most low target-ratings-point schedules (subtract 30 percent of the one frequency viewer group), along with the value of frequency and the way we plan media.

The even bigger issue is in the future of TV measurement. Low response and media fragmentation continue to increase survey error. A clear example is the growing cable understatement in diaries. The only way to control this is by moving to a measurement that doesn’t rely on respondent memory or their active cooperation. In other words, a so-called “passive” system such as the Arbitron personal portable meter.

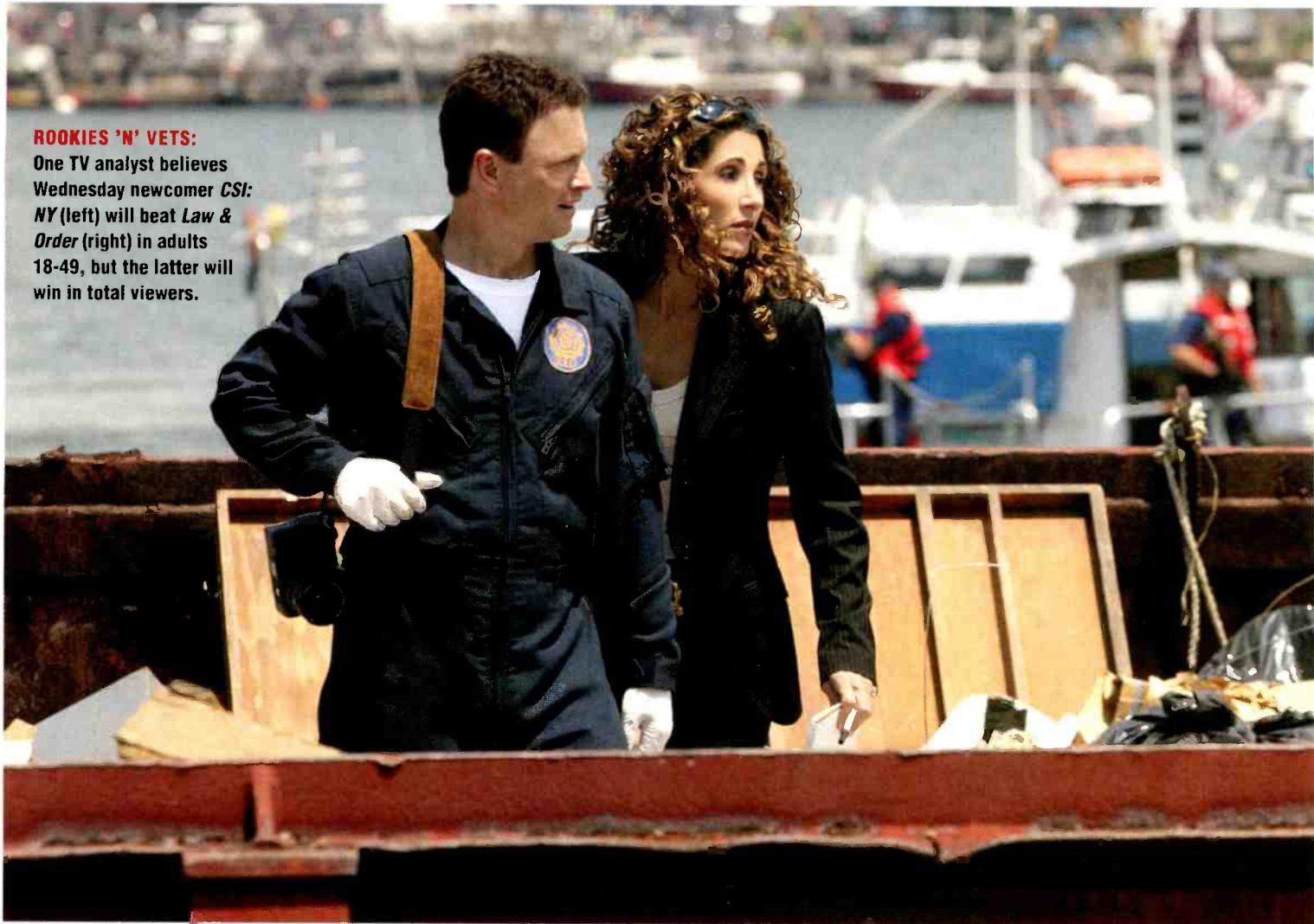
But we pay a price. A passive measurement turns *all* media into outdoor. Passive systems require VAI adjustments to give us counts of persons *seeing the commercials*. Passive-plus-VAI is the best measurement system we can construct today for most media.

I began by suggesting that when it comes to better audience measurement, outdoor will lead the way. Have you stopped laughing? ■

**Erwin Ephron is a partner of Ephron, Papazian & Ephron, which has numerous clients in the media industry. He can be reached via [ephronny@aol.com](mailto:ephronny@aol.com) or [www.ephronmedia.com](http://www.ephronmedia.com).**

## ROOKIES 'N' VETS:

One TV analyst believes Wednesday newcomer *CSI: NY* (left) will beat *Law & Order* (right) in adults 18-49, but the latter will win in total viewers.



**Star Wars versus Star Trek.** Freddy versus Jason. Alien versus Predator. And now, in the grand show-biz tradition of two lucrative franchises going *mano a mano*, on Sept. 22 comes TV's main event: In this corner, prime time's longest-running drama, going into its 15th season and the flagship of a billion-dollar brand, NBC's *Law & Order*. In the other corner, the hottest rookie in town and newest member of an undefeated team, CBS' *CSI: New York*. Get ready to rumble—and please place your bets.

Without question, the Wednesday, 10 p.m. time period hosts the premier matchup on the fall lineup. What's more, this hour is one of the keys to the network season. While all eyes are on NBC's Thursday—will *Joey* be okay? How long can this Trump thing last?—every ratings observer predicts that CBS will gain ground and NBC will lose it in this Wednesday slot. No single hour will determine the battle for prime-time supremacy, but with CBS already in shouting distance of NBC in sales demos, a big swing in ratings on Wednesday would further close the gap.

Donald Trump may be NBC's biggest star today, but the *L&O* brand is more important financially, especially now that NBC Universal owns the studio that owns the shows. In fact, NBC's desire to lock up the *L&O* assets was a stated reason for the Universal merg-

er. Considering how much NBC relies upon it—the *L&O* shows supplied fully 20 percent of the network's gross ratings points in adults 18-49 last year, according to an analysis supplied by Magna Global USA—any weakness would be cause for concern. And there has been some slippage.

Most glaringly, the Wednesday flagship has tumbled 22 percent over the last three seasons in adults 18-49. (All ratings are in this demo unless noted.) Ratings for Sunday's *L&O: Criminal Intent* have bounced around in its three years on air, from a 3.6 to a 4.4 to a 4.0; it is up 11 percent since its premier season but could go either way from here. Six-year-old *L&O: Special Victims Unit* has been dead-even in demos (it did cough up some household audience), an excellent showing after its move last season to a much more competitive Tuesday roost. On average, the *L&O* shows in their regular time periods are down 8 percent over the three seasons, a performance few would complain about in an age of erosion. Across all telecasts, the decline is 15 percent, though this includes a growing number of third runs on low-rated Saturday. NBC ran its *L&O* shows almost 200 times last season.

*CSI* has been remarkably consistent for CBS, up a tick over three seasons and down a mere 5 percent last year in the face of *The*



**CBS' newest CSI franchisee, CSI: NY takes on NBC'S brand-name Law & Order on Wednesdays. Which show can arrest more viewers?**

**NETWORK TV**

# New York's Finest

**BY ERIC SCHMUCKLER**

*Apprentice*. Spin-off *CSI: Miami* gained 5 percent in its sophomore season. Among its youngest skewing shows, the *CSI* franchise looms even larger for CBS, providing 19 percent of its 18-49 GRPs with only two series and rare third runs. And *CSI* is a hotter prime-time property these days—its two editions rank 8th and 14th in 18-49s, while the *L&Os* place 22nd, 30th and 41st.

Media agency ratings prognosticators give a slight edge to the challenger on Wednesdays. Says Steve Sternberg, Magna's executive vp/director of audience analysis, "I'm not going to say that *CSI: New York* is going to win, but it has a very good chance. *Law & Order* has been declining while *CSI* hasn't, and *Law & Order* is losing a major cast member [Jerry Orbach, who heads to the new *L&O* spin-off, *Trial By Jury*, early next year]. You're talking about a share point or two separating these shows, but *Law & Order* seems a little weaker. When ABC put *Stephen King's Kingdom Hospital* there, its premiere beat *Law & Order* in demos. Of course, that show fell apart, but it may be an indication that people are looking for something to watch in the time period."

"*Law & Order* has never had a strong counterattack before, and there's a vulnerability there," says Shari Anne Brill, vp/director of programming at Carat. "I expect *CSI: New York* will go 18-49 and

NBC will win households and viewers." She adds that off-net reruns of *CSI* on Spike may help that franchise, and she expects network usage in the time period to grow. Even though Brill foresees "quite a bit of slippage" for NBC here, that won't affect the franchise, she says: "Each show has a different voice. *SVU* is in an especially good position, against the last year of *NYPD Blue*."

"*CSI: New York* has the rare ability to play both offense and defense," says John Rash, senior vp at Campbell Mithun. "It's a new program versus a TV titan and yet if it performs beyond expectations it's a significant success. Part of its role is to erode the cornerstone of the *Law & Order* franchise, so the risk is more to NBC than CBS here."

"We think *CSI* will nudge ahead of *Law & Order* on Wednesday," says Laura Caraccioli-Davis, senior vp/director of Starcom Entertainment. "*Law & Order's* household share has dropped two points each year, and *CSI* has the ability to be younger. *Law & Order* seems to be on every hour of prime time [on cable], so you can watch it anytime. *CSI* seems to have more in its corner."

CBS is doing its best to lower expectations for the matchup. "No one here thinks we'll beat *Law & Order*," says Kelly Kahl, exec vp/program planning and scheduling. "We're realistic. It's a time

period we've struggled in for 20 years. [Remember *Wolf Lake*? Didn't think so.] No one's expecting a miracle, but that's why we came in with a big gun. It's easier to attack something that's going down, but it's hard to think of *Law & Order* as vulnerable in any sense." Then why challenge it? "We've been improving our 10 p.m. shows—Monday, Thursday, and Tuesday's OK with *Judging Amy*—and when



**"No one here thinks we'll beat *Law & Order*. It's a time period we've struggled in for 20 years. No one's expecting a miracle, but that's why we came in with a big gun." CBS' KAHL**

you have that luxury, you can look at this kind of time period." Analysts point out that *CSI: NY* can't expect many favors from its lead-in, the execrable John Goodman comedy *Center of the Universe*.

Mitch Metcalf, NBC's senior vp/program planning and scheduling, calls this race "very hard to handicap. CBS paid us a compliment by putting a rookie phenom here, but it's a compliment I can do without. *Law & Order* knows exactly what it is. It tells stories incredibly well, and will continue to do so no matter what's on opposite. The *Law & Order* brand continues to be a time-period winner, it works on a lot of various platforms, it increases from its lead-in, it delivers that salable upscale audience and it delivers for our affiliates at 10:30. You can't argue those Wednesday declines, but this asset is still in incredible shape."

In fact, Dick Wolf, *Law & Order*'s creator and executive producer, is chomping at the bit to argue those Wednesday declines. "Our lead-in [*The West Wing*] has been literally cut in half," he thunders. "It's amazing that we've maintained as well as we have in the face of total disaster for our lead-in. This year, I'm up 46 percent on my lead-in, and that's pretty damn instructive. You're blaming this show for not going up more than 46 percent from its lead-in!"

*L&O* hovered around a 6 demo rating for its first nine seasons, then took off when *West Wing* came on in 1999, with both shows peaking in the 2001/02 season. Over the last two years, *West Wing* has plummeted by 40 percent, while *L&O*'s drop is about half that. *L&O* now stands about where it did five years ago, pre-*West Wing*, and Wolf wants to know how many prime-time shows can say that.

By the same token, *L&O: CI* on Sunday has suffered from a declining (and not terribly compatible) lead-in from *American Dreams*; that installment improves on its lead-in by 53 percent. Wolf adds that his show has taken on ferocious competition from HBO's *The Sopranos*: "They're not winning the time slot—we are." Analysts note that the success of CBS' *Cold Case* at 8 has also altered the dynamics of Sunday, helping the network's movie opposite *L&O: CI*.

On Wednesday, Wolf will have to live with that old nag *West Wing* this season. "We'll probably be down a little bit again," he says. "[*CSI: NY*]'s audience probably skews slightly younger and ours indexes slightly higher. If you want a prediction, I don't think on a revenue basis we'll be hurt that badly." Even if the competition shaves off a rating point? "If that rating point comes from our 75K-plus homes, it may affect revenue," he says, "but if it's a diminution of our 18-49 audience, I don't know if it does."

*L&O* commands about \$350,000 per commercial unit, according

to media buyers; its sister shows fetch between \$200,000 and \$225,000 (*SVU*'s focus on sex crimes makes it a lingering content problem for some advertisers). *CSI* likewise pulls \$350,000 (with lower ratings, *L&O* benefits from a decade-plus of CPM bumps) while *CSI: NY* drew about \$225,000 per in the upfront, very good for a CBS rookie. All three *L&O*s are renewed by NBC through 2006, at license fees ranging from a reported \$4.5 million for *L&O: CI* to as much as \$7 million for the flagship, depending on ratings performance. Of course, much of the license fee now goes from one NBC Universal pocket to another, as does back-end revenue from USA. TNT has a deal to keep reruns of *L&O* into the next decade, and DVDs of early seasons, with bonus material, have already rolled out.

*L&O* is so long-lived and ubiquitous that observers naturally wonder if it will reach a saturation point. On top of multiple runs on NBC, it now airs 15 hours a week on TNT and 10 hours on USA, plus the occasional cable marathon. With *L&O: Trial By Jury* joining the fray next year—best guess is that NBC will slot it Friday at 10—can there too much of a good thing? "It's more a question of when, not if," says one analyst pointedly. "It's been the show that defied gravity, but inevitably it will decline."

Starcom's Caraccioli-Davis disagrees: "As much as people want to talk about wear and tear, I don't see any end in sight. Dick Wolf comes from the advertising world, he understands brands and treats this as a brand. Other shows have a show-runner, he has a business plan. Even if CBS beats them on Wednesday night, it's not like this is the crack in his foundation."

Wolf has a whole extended rap about how *L&O* is a brand while *CSI* is a franchise. "Their shows are well-cast and well executed, but they're basically the same show in different cities," he says. "Our shows are totally different but share a common name. It's like Mercedes—a bunch of models but they're all great cars." Certainly, no one argues that *L&O* has run dry creatively. The flagship's record run of 12 straight Emmy nominations for best drama ended a year ago, but observers speculate that voters split their ballots among the three series.

When Wolf calls the *L&O* brand "the most incredible success story in the history of TV," he is not just a hyperbolic producer—



**"We'll probably be down a little bit again. [*CSI: NY*]'s audience skews slightly younger and ours indexes slightly higher. I don't think on a revenue basis we'll be hurt that badly." L&O'S WOLF**

overall revenues far exceed \$1 billion and profits are "immense." He waves off concerns about overexposure, pointing to ratings growth on both TNT and USA. "When the audience gets sick of it, we'll know," he says. "What do you propose? That we take 'em off before the audience gets bored?"

Wolf has made no secret of his desire to stay on the air another six years and top *Gunsmoke* as prime time's longest running entertainment series. How *Law & Order* holds up this season against its toughest challenge ever will indicate if Wolf can reach his goal. ■

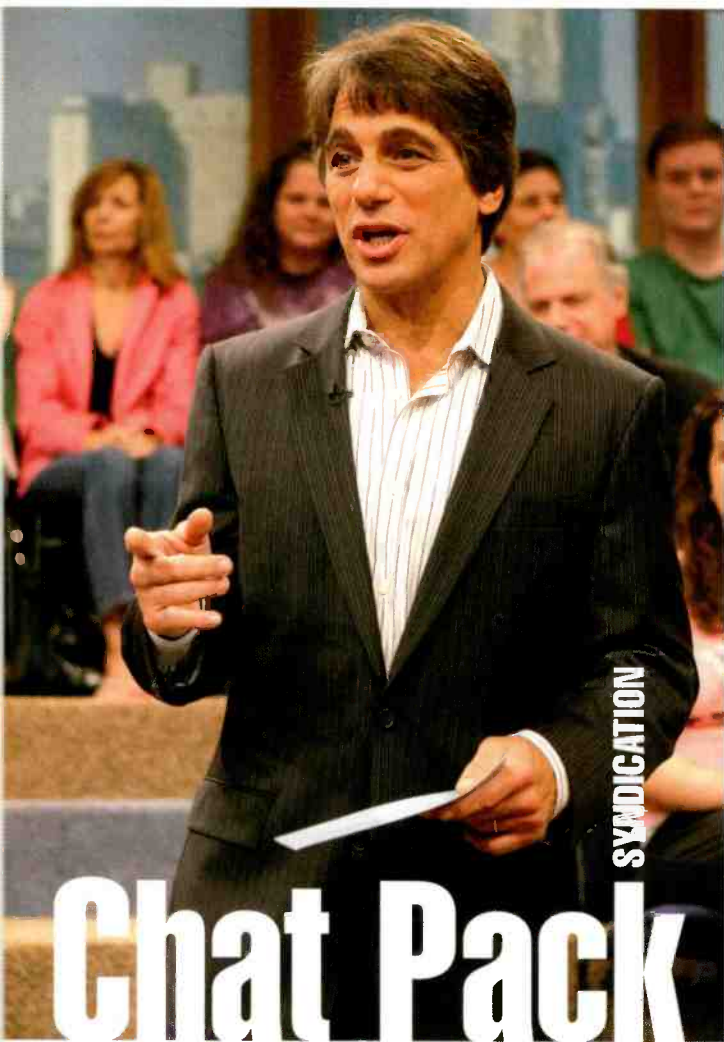
Contributing writer Eric Schmuckler frequently writes about network TV.



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# Chat Pack

**Lower expectations for new talk shows like Tony Danza could help them fare better than the high-profile Jane Pauley** BY MARC BERMAN

**It's a good thing** the major syndication houses are already at work thrashing out new talk show ideas for the fall 2005 season (including Isaac Mizrahi, Vera Wang and Tom Arnold, as well as a remake of *Real People* with Mario Lopez). That's because the most anticipated show of this fall's crop, NBC Universal's *The Jane Pauley Show*, which premiered Aug. 30, is already faltering, although the talker's producers would disagree with that assessment. And few of the other entrants for fall 2004 are expected to be solid ratings performers either.

It's safe to say *Pauley* is a disappointment in part because of very high expectations for the show, as well as the relentless promotion it received during NBC's coverage of the recent Summer Olympic Games. "Had NBC not had the Summer Olympics at its fingertips to promote *Jane Pauley*, I would have described early ratings as merely disappointing," said an industry analyst, who requested anonymity.

"But since she did, and this is a show hosted by a recognizable name in news, I would call *Pauley* an early train wreck."

According to Nielsen Media Research, and based on the overnight ratings for the first eight days (Aug. 30-Sept. 8, 2004), *Pauley* is averaging a 1.8 household rating/5 share. That's down a considerable 28 percent in rating and two share points from the lead-in average (2.5/7), and 22 percent and two share points from the year-ago time period (2.3/7).

Barry Wallach, president, NBC Universal Domestic Television Distribution, has a different spin on *Pauley's* first week. "Would I have liked to see higher initial tune-in? Of course, who wouldn't?" acknowledges Wallach. "But with Labor Day in the mix and a number of markets preempted because of Hurricane Frances, we did not think early tune-in would be significant. What we expected, and what we received, was initial sampling. Once viewers find daytime television again I think the ratings will increase."

All the attention paid to *Pauley* could end up helping her rivals in some ways. "The one advantage the other new talk shows will have, even Buena Vista's *The Tony Danza Show*, is debuting further under the radar than *Jane Pauley*," says Bill Carroll, vp/director of programming at Katz Media. "Sometimes it's better to sneak onto the air. ... Even if *Tony Danza* debuts at levels similar to *Jane Pauley*, the press won't be as negative."

As with other seasons, there is no shortage of new syndicated talk shows (nor hybrids of talk and reality), many of which debut today, Sept. 13: *Danza*, Warner Bros.' *The Larry Elder Show*, Sony Pictures Television's *Life & Style* and *Pat Croce: Moving In*, and *Home Delivery* from NBC Universal.


"Of the five new talk shows, I think Tony Danza could be a sleeper," explains Carroll. "He's well-known, well-liked, and I think women in daytime will take a shine to him."

Warner Bros., which is riding a high thanks to the under-the-radar success last season for its *Ellen DeGeneres* talk show, rarely opens a new season without something new in talk. This year's hope is *Larry Elder*. "Anyone who questions the number of talk shows introduced should look at the networks in prime time and also wonder why we always see new comedies or dramas," says Dick Robertson, president, Warner Bros. Domestic Distribution. "Like any good comedy, the economic rewards for producing a talk show are considerable if you find the right person or formula."

"Even following a record number of recent talk show cancellations [*Ricki Lake*, *Crossing Over With John Edward*, *John Walsh*, *Wayne Brady*, *Sharon Osbourne*, *Living it Up! With Ali & Jack*, and *On-Air With Ryan Seacrest*], the emphasis is, and will probably always be, on talk," notes Brad Adgate, senior vp of corporate research at Horizon Media. "But the one new show with the best shot of survival is actually *The Insider*, Paramount's *Entertainment Tonight* spin-off."

Hosted by former *Access Hollywood* anchor Pat O'Brien, *The Insider* serves as the lead-out from *Entertainment Tonight* in a number of key markets, including the 16 CBS owned-and-operated stations. Some observers see that as a *can't miss* move. "The tie-in to *Entertainment Tonight* gives *The Insider* a considerable advantage," adds Carroll. "It should be able to feed well off of the parent series."

Other new first-run entrants include Twentieth Television's *Ambush Makeover*, which debuts nationally after running on the Fox owned-and-operated stations this season, and *The Ultimate Poker Challenge*, a weekly hour from Passport Entertainment. Several off-network shows also roll out this fall: sitcoms *Malcolm in the Middle*, *Yes, Dear* and *Girlfriends*, dramas *CSI* and *The Twilight Zone*, and reality hour *Fear Factor*.



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## MAGAZINES

At CappMedia Inc.'s *LowCarb Living*, **Steve Plevin**, most recently vp of sales, has been promoted to vp, publisher... Hearst Magazines' *Redbook* has tapped *Dawn Baskerville* as managing editor. Baskerville is a veteran of the defunct *Heart & Soul* and *Savoy*, previously published by Vanguard Media Inc.

## AGENCIES

**Mason Franklin** has joined GM Planworks, the Starcom MediaVest Group agency dedicated to strategic media planning for General Motors Corp., as senior vp/strategic research director. Franklin was a senior vp/account planning director at GM-dedicated ad agency Chemistri.

## CABLE

**Judy Plavnick** was tapped as head of daytime production for Discovery Channel. Plavnick has been producing hit prime-time series *American Chopper*, *American Hot Rod* and *MythBusters*.

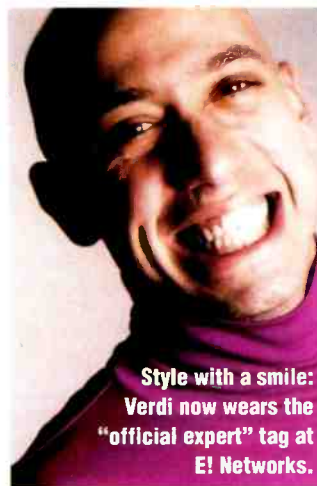
## RADIO

**Alan Leinwand** has been named vp of sales for WXRK-FM in New York. Leinwand joins K-Rock 92.3, the flagship station of *The Howard Stern Show*, from Infinity Broadcasting's WJFK-FM in Washington, D.C., where he was vp and gm... **Tom Lee** was named program director of WIP-AM, Infinity Broadcasting's Sports station in Philadelphia. He had been program director of the Fox Sports Radio Network, a joint venture of Premiere Radio Networks and Fox Sports. **Andrew Ashwood**, vp and general manager of FSRN, will assume Lee's day-to-day programming responsibilities... **Scot Herd** was named vp and general manager of NextMedia Group's stations in Sherman/Denison, Texas, and Ardmore, Okla. He was most recently director of sales for the Texas Rangers Radio Network... **Bill Martinez** has been named general sales manager at KMXE-AM, Radiovisa Corp.'s Spanish-language Talk station in Los Angeles. Martinez was general sales manager of KRLA-AM, Salem Communications' News/Talk station in the market.

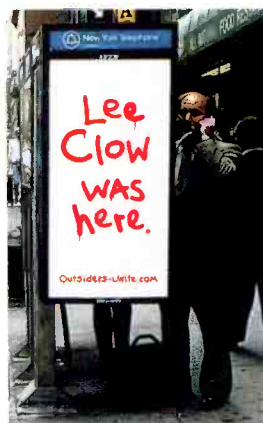
## Quicktakes

### ROBERT VERDI DASHED AROUND TO

Fashion Week events in New York last week sporting a new title: official fashion and style expert for E! Networks. The former co-host of Discovery Channel's *Surprise by Design* and the creator of Metro TV's *Full Frontal Fashion* will get plenty of exfoliated-face time at E!, especially on Sept. 20, when he fills Joan and Melissa Rivers' Manolos to do red-carpet commentary at the Emmys and premieres as host of E!'s new *Fashion Police* series at 10 p.m. Gushes verdi: "The opportunity to examine the wacky, wild and wonderful world of celeb-fashion on a weekly basis is terminally exciting."... Meanwhile, Dennis Publishing's *The Week* modeled the season's most fashionable subject at its "Who Will Be Our Next President?" panel discussion at Michael Jordan's Steakhouse in Grand Central Station. *Week* editor at large **Sir Harold Evans** moderated, with guests Mario Cuomo; Dick Morris;



Style with a smile: Verdi now wears the "official expert" tag at E! Networks.



OAAA's next campaign plugs creative greats.

Howard Dean's campaign manager, Joe Trippi; and Gallup honcho Frank Newport sharing impressions of the candidates postconvention and proposing how they should conduct their campaigns. Evans took care to uphold the nonpartisan stance on which *The Week* prides itself, balancing the mostly liberal-leaning call-ins (from the likes of Russell Simmons, who wanted to talk about getting out the vote) with comments from audience members such as Fox News Channel's Monica Crowley and GOP fund-raiser Georgette Mosbacher. Other notables in the crowd included CNBC talk host Tina Brown (also Evans' wife) and actress/activist Holly Hunter...S/he's ba-ack.

**RuPaul** last week resurfaced in New York radio as co-host with Rick Stacy on WNEW-FM, Infinity Broadcasting's Adult Contemporary station. Between 1996 and 1998, the gender-bending actor, singer and model helped launch the morning show on WKTU-FM, Clear Channel's Dance station in the market. His new CD, *RuPaul Red Hot*, is due out Sept. 21... *Fast Company* editor **John Byrne** liked Senator John McCain's essay on courage so much that he inadvertently claimed authorship of it at *FC*'s recent reception in New York honoring McCain,

who contributed the essay to the mag's September "Courage" issue. Commending McCain's words to the 100-plus crowd of advertising and media execs, Byrne gaffed: "It's the most insightful, the most thoughtful piece I've ever written."... The **Outdoor Advertising Association of America** is indulging in a little name-dropping in its upcoming promotional campaign to coincide with Advertising Week in New York later this month. Billboards around midtown will feature stark creative consisting of a graffiti-like symbol and the text "**Alex Bogusky Was Here** or "**Lee Clow Was Here**" or "**Tracy Wong Was Here**"—you get the idea. The goal: to link the great creative names in the business (with their blessing, of course) with outdoor to convey that the biggies choose to work in the billboard environment.



(L. to r.) Morris, Evans and Cuomo chewed on presidential matters at Jordan's Steakhouse.





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Spotlight On...



## David Bohrman, CNN Washington Bureau Chief

CNN Washington bureau chief David Bohrman felt like Charlie to the angels during the network's convention coverage this summer. Producing both the Democratic National Convention and the Republican National Convention from CNN headquarters in Atlanta, Bohrman communicated with the on-site reporters and staff via conference calls. "I know there are all these people in the room I am speaking with, but I am just a voice on speaker phone," he says.

How could Bohrman produce both shows from hundreds of miles away? Technology. He's crazy about it. From BlackBerries to "freeze-dried" video signals to supercardioid hearing devices that block out background noise, advances in technology have made his job a lot easier, or at least more comfortable. "If I were there, I would just be closed in the truck," says Bohrman, who has covered numerous conventions since starting out in journalism 25 years ago. While admitting to missing the editorial strategizing that comes with being face-to-face with the reporters, he notes a major up-side: "This is the first convention [season] that technology has really enabled us to do what we do cost-effectively."

Innovation has pretty much defined Bohrman's career. In 1980, he was part of a production team working on ABC's *Nightline* that launched a satellite (when it was a novelty costing \$3,000 an hour), and he covered Mt. Everest from a live remote in 1982. Bohrman even took a detour from traditional journalism in 2000 to head up the now-defunct Pseudo Programs Inc., the world's first Internet television network. Pseudo offered one of the first Webcasts, covering the 2000 presidential conventions. "I like playing with new ways to bring events to people," Bohrman says.

In another unconventional convention tactic, Bohrman took the CNN anchors out of the skybox and put them on the convention floor. "I was the one who said, 'We can do this,' and [CNN executive vp/general manager] Princell Hair was the one who said yes," Bohrman explains, predicting, "In four years, I bet you will see all the other networks out there." —Megan Larson



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# media elite

## Dish



Popular *Mechanics* general manager Bruce Mitnick (l.) joined USO volunteers in Virginia recently to stuff care packages for deployed troops serving in Iraq and Afghanistan. Also pictured: Elaine Rogers, president of the USD of Metropolitan Washington; and Installation Commander Col. John W. Ives.



Richard Beckman, president of the Condé Nast Media Group, struck a pose with the members of Destiny's Child at Radio City Music Hall last week when the CNMG hosted "Fashion Rocks," a star-studded concert to celebrate the historical relationship between fashion and music. The event was presented by Citi, Chevrolet, P&G Beauty and Motorola.

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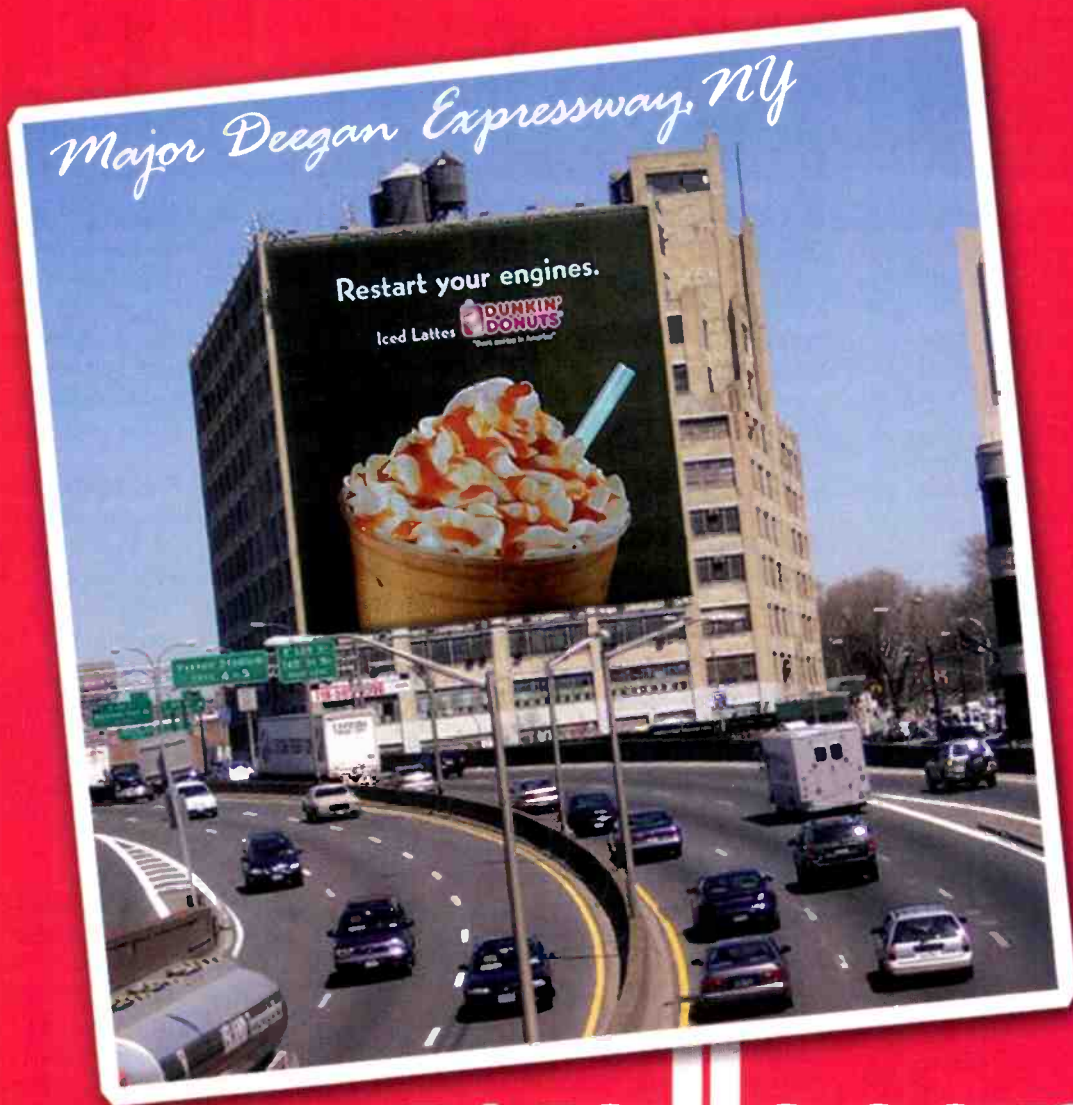
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# Calendar

**Inside the Music Upfront**, a forum for senior-level marketing, agency and media executives exploring ways to harmonize and strategize with the music industry, will be presented Sept. 14 at Caroline's in New York. Featured presenters include Sean Combs of Bad Boy Entertainment and Anne Martin of P&G Cosmetics. Adweek Magazines and *Billboard* are presenting the event in association with Alliance and Blue Flame Marketing + Advertising. Visit [www.INSIDETHEMUSICUPFRONT.COM](http://www.INSIDETHEMUSICUPFRONT.COM).

The Advertising Club of New York will kick off Advertising Week with "**The Stars of Madison Avenue: The Business of Celebrities**," a luncheon-discussion session featuring top-level executives discussing the subject of "branding with star power," Sept. 20 at The Pierre Hotel. Ad Club members, \$150, nonmembers, \$195. Visit [theadvertisingclub.org](http://theadvertisingclub.org).

The Interactive Advertising Bureau and MediaPost will present **Interactive Advertising World**, a global conference and trade show about Internet advertising, Sept. 20-21 at the Millennium Hotel in New York. The agenda will cover creative, emerging advertising models, cross-media strategies and behavioral targeting. Visit [i-adworld.com](http://i-adworld.com) or [mediapost.com](http://mediapost.com).

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

The **Media Research Club of Chicago** will present its next biennial symposium, **Consumers in Control: The Future of Media Measurements**, Oct. 12 at the Courtyard by Marriott Magnificent Mile in Chicago. The event will explore technologies that give consumers more control over their media usage and will consider how advertisers and marketers can address the trend. Fee for members is \$200, nonmembers \$230. For information, visit [www.mrcc-online.com](http://www.mrcc-online.com).

# inside media

## NEWS OF THE MARKET

### G+J Taps Pinkwater as LHH Pub

Julie Pinkwater, publisher of G+J USA Publishing's *Fitness* and a veteran of Meredith Corp.'s *Ladies' Home Journal* and *More*, has returned to *Ladies' Home Journal* as vp, publisher. Pinkwater succeeds Lynn Lemkuhl, who left LHH after two years to become the new publisher of the independent *Yoga Journal*. Pinkwater's replacement at *Fitness* has not been named.

### Daily Show Comes Out of RNC a Winner

*The Daily Show With Jon Stewart* hit another ratings high with its coverage of the recent Republican National Convention. The Comedy Central mock-news program averaged 1.4 million viewers during its "Indecision 2004" coverage from Aug. 31 to Sept. 3, making it the most-watched week in the series' history. Delivery of total viewers grew 87 percent over the same period last year and 24 percent versus the year-to-date average. Among TDS' core audience of adults 18-34, the series won its 11-11:30 p.m. time slot against the other cable news networks every night except Sept. 2, when President Bush spoke. TDS took second place behind Fox News Channel.

### XM Adds Big Ten

XM Satellite Radio has added Big Ten Conference football and men's and women's basketball games to its lineup of college-sports programming, which includes the Atlantic Coast Conference and Pacific-10. XM, which has 2.1 million subscribers, has devoted nine channels to college sports. XM's announcement comes one week after rival Sirius Satellite Radio announced an exclusive partnership with cable channel College Sports Television to air play-by-play coverage of college football and basketball games from 23 universities. Separately, Sirius reports it acquired 64,000 subscribers in August, bringing its subscriber total to 600,000 over Labor Day Weekend, when it launched play-by-play coverage of college football.

### Sci Fi Signs Top Directors for Remakes

Sci Fi has signed two award-winning film directors to revisit the sci-fi movie classics *The Andromeda Strain* and *The Thing*. Ridley Scott and Tony Scott, who collaborated on HBO's *The Gathering Storm*, are already at work on a four-hour remake of Michael Crichton's first novel, *The Andromeda Strain*, and Frank Darabont (*The Green Mile* and *The Shawshank Redemption*) will helm a new ver-

sion of John Carpenter's *The Thing*. *The Andromeda Strain* follows the story of an extraterrestrial virus that infects a small town. The four-hour miniseries of *The Thing*, centering around an unknown parasite that preys on all living things, will be produced by NBC Universal Television Studios. No premiere date has been set for either film.

### Miller Hosts Progressive Talk Radio

The list of left-leaning talk-radio hosts continues to expand. The newest addition is stand-up comedian Stephanie Miller, whose eponymous Progressive Talk show launched Sept. 7 with distribution by Jones Radio Networks. Miller, the daughter of Bill Miller, running mate of Republican presidential candidate Barry Goldwater in 1964, brings experience in radio and cable, including hosting a show on ABC Radio's KABC-AM in Los Angeles and hosting *I've Got a Secret* on cable's Oxygen.

### Clear Channel Expands Taxi Ad Business

Clear Channel Outdoor has acquired Medallion Taxi Media from Medallion Financial Corp. as part of a stock transaction valued at \$33 million. The deal merges Medallion Taxi, the largest taxi-top advertiser, which offers taxi-top and in-cab advertising in New York and 33 other markets, with Clear Channel's taxi advertising business in 11 markets.

### Radio Ratings Rival Adds Markets

Eastlan, a radio ratings company offering a cheaper alternative to Arbitron in about 80 smaller markets, plans to begin measuring Salisbury/Ocean City, Md. (Arbitron market rank No. 145), Palm Springs, Calif., and Ludington/Manistee, Mich. (as yet unrated), this fall. The Sisters, Ore.-based company said it would also measure continuously (from twice a year to four times a year) the Riverhead/Hamptons, N.Y., market. Eastlan began measuring Gainesville/Ocala, Fla., its largest market (Arbitron market rank No. 88), this past spring.

### Si TV Adds Three Originals

Si TV, the English-language cable network targeting young Hispanic audiences, will launch three original programs this fall: *Across the Hall*, a reality-themed music-video show featuring choreographer Mayte Garcia; *Inside Joke*, a comedy half-hour; and *Breakfast, Lunch & Dinner*, a topical interview show. ■

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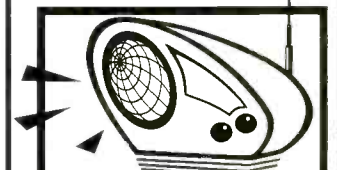
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The candidate will also assist the head of Sales and Marketing in the development of the renewal strategy for Marathon and weekly sponsorships by drafting deal terms and reviewing previous event/sponsorship. Event sponsorship experience (4 years+); Event Management experience a plus

**Marketing Associate:** Responsibilities include execution of sponsor driven marketing programs, contract execution including timelines, scripts, and reporting tools. Assist with the ING NYC Marathon including sponsor recap projects. Assist with execution of weekly sponsored events. Support NYRR membership initiatives. Create project budgets and P&L's. Support NYRR clinics, lectures, developing promotional copy for all email broadcasts, website and printed materials.

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*Industry Influential* – John Hayes, chief marketing officer, American Express



*Role Model* – Thomas J. Burrell, chairman and CEO, Burrell Communications Group



*Educator* – The University Settlement House



*Trendsetter* – The Screen Actors Guild



*Corporate Leader* – Procter & Gamble

### Mosaic Award Recipients



*Workforce Diversity Program* – Cox Media



*Multicultural Ad Campaign* –

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Allstate Insurance Company - Kang & Lee Advertising



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Procter & Gamble - Pantene Relaxed & Natural - Carol H. Williams Advertising - Grey Advertising



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## Guerrilla Branding

Publishers covering events with daily editions are focused more on generating PR than profits

**IN THEIR UNENDING QUEST TO DRIVE BRAND AWARENESS, A GROWING NUMBER OF** publishers are venturing into newspapers' terrain by publishing daily versions of their titles. Part guerrilla marketing, part tabloid, dailies have popped up to cover several major events this year. ■ While some mag-

azines have published dailies for years—*National Journal* has had a major presence at the national political conventions for years, and Time Inc.'s *Sports Illustrated* often covers the Olympic Games (though not the Summer Olympics in Athens)—other titles have been getting into the game with broadsheets produced for New York's spring and fall Fashion Week, the Oscars, and now, the Emmys.

Few publishers can claim the free dailies are profitable even though most accept advertising pages to offset distribution costs; at best, they break even. But that's not the point. It's all about buzz and flexing muscle in one's field, be it sports, politics, fashion or entertainment.

Media buyers are fans of the dailies, regardless of their limited distribution. "It's all about street cred and appearing more nimble," said

Pam McNeely, senior vp, group media director, Dailey & Associates. "This amps up the whole dynamic of print, and that's good."

Last week, at the kickoff of New York's fall Fashion Week, Hearst Magazines began distributing 50,000 copies of a four-page broadsheet created by the editors of *Shop Etc.* outside the tents in midtown where the shows are being held. The single issue carries no ad pages, but *Shop Etc.* vp, publisher Cindy Lewis said the effort was worth the expense. "This being our launch year and there is a fashion show in New York, we wanted to do something to show our authority and mirror the magazine on a local level," she said.

Wenner Media's *Us Weekly* published 10,000-circulation dailies for three New York shows—fall 2002, spring '03 and fall '03—but

then threw in the towel after other publishers followed suit. "It was cheeky and fun and got a lot of attention," said Kent Brownridge, Wenner senior vp, general manager. "But then everyone said they would do it too and it lost its cachet." He added that while ad pages (at \$10,000 per page) in the daily helped defray some of the costs, it was not a money maker. "It was, emphatically, not profitable," Brownridge said. "But it was a great PR device. This was an expenditure that got us something valuable."

Wenner even considered a daily for the Oscars last year but tabled the idea after calculating that the cost would be \$500,000.

For Time Inc.'s *People*, however, cost has not been a deterrent. The title last year published five 10,000-circ Oscar dailies and this year will increase the frequency to six. Also new this year will be an Emmys series, scheduled to kick off in Los Angeles Sept. 15. "People ate [the Oscar daily] up and then asked for more," said Martha Nelson, *People's* managing editor, on her decision to do an Emmys edition. "It helps to remind people in the entertainment community of our expertise and our depth of reporting."

*People* publisher Kathy Kayse said the *People Hollywood Daily* actually turns a profit. Sponsorships for ad pages in the Emmy edition (which tend to have some tie-in with *People*) cost \$35,000 (advertisers include Revlon and Wittnauer watches) and, in the Oscars editions in February, \$75,000.

*New York* magazine's four 40,000-circ dailies covering the Republican National Convention broke even, according to company executives. An ad page cost \$11,000, while the back cover commanded \$15,000 with a minimum commitment to two dailies.

"It was a blast," said Adam Moss, *New York* editor in chief. "We're in the midst of a very heated election. This was a great way for *New York*, as essentially a local magazine, to talk about the big subject." —LG

## All For Me

HFM targeting young women

One women's lifestyle magazine is born, another dies.

After a few fallow years, Hachette Filipacchi Media, publisher of *Elle* and *Premiere*, will introduce a new young-women's lifestyle magazine called *For Me*, targeting women between the ages of 25 and 35. One issue will be published in 2004, and Hachette will then



The broadsheets are a little cheeky, and are made to appeal to an event's movers and shakers.



# Look What's Happening During ADVERTISING WEEK IN NEW YORK CITY SEPTEMBER 20-24, 2004

New York City celebrates the creativity and magic of advertising at venues such as Bloomberg Headquarters, Grand Central Terminal, the Museum of Television & Radio, the Time-Life Building, Time Warner Center, and Times Square.

For a complete schedule of events, visit [www.advertisingweeknyc.com](http://www.advertisingweeknyc.com).

## MONDAY

- **Times Square Celebration of America's Favorite Ad Icons** Ronald McDonald®, Tony the Tiger®, Mr. Peanut®, Miss Chiquita®, Mr. Clean®, and other legendary advertising icons kick off The Week with a grand procession from Times Square to Madison Ave and 50<sup>th</sup> Street
- **Grand Central Terminal Exhibits** Never-before-seen public exhibits celebrating the works of The Ad Council, The Partnership for a Drug-Free America®, The Ballyhoo of Broadway, and the famed I ♥ New York® campaign
- **Madison Avenue Advertising Walk of Fame** America's favorite ad icons and slogans are revealed for the first time as voted by the public via Yahoo! and USA TODAY
- **Fluid Battle of the Ad Bands** Advertising and rock and roll collide at Irving Plaza with a new-age version of an old-time "battle" to benefit New York City public schools

# 20

## TUESDAY

- **TV Land Presents Legends of Madison Avenue** Advertising legends take the stage at the Museum of Television & Radio for a panel discussion moderated by *The New York Times* ad columnist Stuart Elliott
- **American Business Media CEBA Awards** Honoring the best in b-to-b advertising
- **Billboard "Who's Next" Music Showcase** Celebrating the centrality of advertising and pop music. Live music event at BB King's featuring cutting-edge talent handpicked by the major labels
- **Panasonic Ideas for Life Keynotes** Where are the advertising and media industries heading? What's the next "Big Idea?" Madison Avenue's leading luminaries reveal their fearless forecasts

# 21

## WEDNESDAY

- **ESPN Celebrates 25 Years** of great sports advertising and remembers other all-time favorites from Joe DiMaggio and Mr. Coffee® to Yogi Berra and Yoo-hoo® to Joe Namath and Hanes to Michael Jordan and Nike
- **Kellogg's Leadership Breakfast** Advertising industry leaders start their day with Tony the Tiger® and friends at the Grand Central Terminal exhibits
- **The New York Times Celebrates Broadway** Live noontime performances by stars from Broadway's biggest musicals at Grand Central Terminal
- **Yahoo!/OMD Internet Deprivation Study Results Released** How would our lives be impacted if the Internet went away? We'll find out as findings from a brand-new study commissioned for Advertising Week in New York City are released

# 22

## THURSDAY

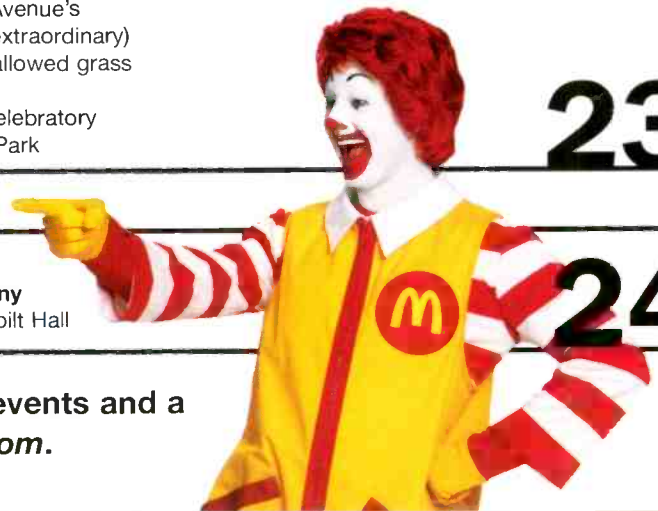
- **Smokey Bear's 60<sup>th</sup> Birthday Celebration** America wishes happy birthday to one of advertising's most beloved and important icons, Smokey Bear, with a celebration at Grand Central Terminal
- **Agency Games** Madison Avenue's extraordinary (and not-so-extraordinary) athletes compete on the hallowed grass fields of Central Park
- **Central Park Concert** A celebratory concert in historic Central Park

# 23

## FRIDAY

- **Advertising Futures** Public school outreach program with campaign pitches produced by New York City high school students
- **Advertising Week in New York City Closing Ceremony** The Week closes at Vanderbilt Hall

# 24



There's much more! For more information about all events and a complete schedule, visit [www.advertisingweeknyc.com](http://www.advertisingweeknyc.com).

# Mediaweek Magazine Monitor

WEEKLIES SEPTEMBER 13, 2004

determine what the title's publishing schedule will be for 2005.

There are several other titles that fall into the young women's category, including Condé Nast's *Lucky*, *Budget Living* and Fairchild Publications' *Jane*.

"The category is getting pretty crowded, but that said, if there was something that was a tamer version of *Cosmo* and *Jane* (to a lesser extent), I think there's an opportunity for the magazine," said Neil Ascher, Zenith Media executive vp, director of communication services. "Certainly in the heartland."

*For Me*, which hits newsstands Nov. 9 with the low cover price of \$1.45, was developed by Jane Chesnutt, senior vp, group publishing director and editor in chief of *Woman's Day*, who will oversee the new title and name a new editor. Publisher Laura Klein, vp, publisher of *Woman's Day*, will oversee the business side.

The magazine will have "a little bit of sassiness" as it addresses issues that young women deal with—everything from starting careers and relationships to home decorating and entertaining, said Chesnutt. There will also be a celebrity component, with stars featured on the cover and peppered throughout the book. "There will be various celebrity mentions," she added. "[Our readers] are interested in how [celebs] relate to [them]."

Hachette will distribute 400,000 copies to newsstands only, which is similar to the Euro-

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
<b>NEWS/BUSINESS</b>								
BusinessWeek®	13-Sep	64.58	15-Sep	59.57	8.41%	1,917.59	1,866.03	2.76%
The Economist	4-Sep	49.00	6-Sep	48.00	2.08%	1,476.00	1,342.00	9.99%
Newsweek <sup>E</sup>	13-Sep	33.58	15-Sep	44.31	-24.22%	1,394.69	1,292.31	7.92%
The New Republic <sup>D</sup>	13-Sep	7.64	NO ISSUE		N.A.	191.76	201.40	-4.79%
Time <sup>E</sup>	13-Sep	48.51	15-Sep	50.99	-4.86%	1,687.96	1,530.90	10.26%
U.S. News & World Report	13-Sep	25.80	15-Sep	18.86	36.80%	1,141.36	950.15	20.12%
The Weekly Standard			<b>DID NOT REPORT</b>			219.38	216.99	1.10%
<b>Category Total</b>		<b>229.11</b>		<b>221.73</b>	<b>3.33%</b>	<b>8,028.74</b>	<b>7,399.78</b>	<b>8.50%</b>

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
<b>SPORTS/ENTERTAINMENT/LEISURE</b>								
AutoWeek	13-Sep	22.57	15-Sep	22.01	2.54%	849.51	828.51	2.53%
Entertainment Weekly	17-Sep	39.72	12-Sep	48.17	-17.54%	1,335.49	1,237.99	7.88%
Golf World	10-Sep	26.83	12-Sep	13.66	96.41%	899.79	783.26	14.88%
New York <sup>F</sup>	13-Sep	110.90	15-Sep	31.50	252.06%	1,730.10	1,586.30	9.07%
People	13-Sep	77.19	15-Sep	83.90	-8.00%	2,367.69	2,524.57	-6.21%
Sporting News	13-Sep	17.67	15-Sep	20.75	-14.84%	623.84	514.39	21.28%
Sports Illustrated	13-Sep	33.95	15-Sep	48.88	-30.54%	1,698.22	1,603.68	5.90%
The New Yorker <sup>P</sup>	13-Sep	74.51	15-Sep	45.21	64.81%	1,376.28	1,316.57	4.54%
Time Out New York	8-Sep	92.00	3-Sep	80.08	14.89%	2,245.66	2,306.21	-2.63%
TV Guide	12-Sep	74.07	13-Sep	96.26	-23.05%	1,591.97	1,639.30	-2.89%
Us Weekly	13-Sep	49.58	15-Sep	27.67	79.18%	1,097.83	862.79	27.24%
<b>Category Total</b>		<b>618.99</b>		<b>518.09</b>	<b>19.48%</b>	<b>15,816.38</b>	<b>15,203.57</b>	<b>4.03%</b>

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
<b>SUNDAY MAGAZINES</b>								
American Profile	12-Sep	11.80	14-Sep	11.15	5.83%	345.71	326.45	5.90%
Parade	12-Sep	14.02	14-Sep	15.04	-6.78%	456.22	455.51	0.16%
USA Weekend	12-Sep	14.67	14-Sep	11.60	26.47%	451.25	424.50	6.30%
<b>Category Total</b>		<b>40.49</b>		<b>37.79</b>	<b>7.14%</b>	<b>1,253.18</b>	<b>1,206.46</b>	<b>3.87%</b>
<b>TOTALS</b>		<b>888.59</b>		<b>777.61</b>	<b>14.27%</b>	<b>25,098.30</b>	<b>23,809.81</b>	<b>5.41%</b>

D=2004 double issue; E=estimated page counts; F=2004 Fall Preview Issue; P=2004 issue includes Festival Program Guide; @=one fewer issue in 2004 than in 2003

CHARTS COMPILED BY AIMEE DEEKEN

pean model employed by Bauer Publishing, publisher of *First For Women*. Totalling 68 pages, *For Me* will be saddle-stitched.

Meanwhile, Hearst Magazines and publishing partner Walt Disney Co. last week pulled

the plug on *Lifetime*, the 18-month-old title geared to women in their 30s, which was based loosely on the issues-driven Lifetime cable network. The 600,000-circ monthly's October issue will be its last. —LG

60sec. With



## David Granger Editor in Chief, *Esquire*

**Q.** Why make the October feature well entirely photo-driven? **A.** To try to do a magazine that touches on most of the elements we do every month but with 90 percent of it being photos was a challenge. Photography is the most immediate medium of media. We tried to come up with a politics idea that could be expressed all in photographs. **Q.** It must have been an expensive issue. **A.** Actually, some of it was so cleverly done that it will be one of our least expensive issues of the year. **Q.** How so? **A.** One of the things we wanted to express was how ubiquitous photography is. Several of our portfolios are found portfolios. We heard John Waters, the director, had taken Polaroids of everyone who has come to his house, whether you're Johnny Depp or the plumber. So he came to our office and picked out 150 photos and explained every one of them. We also photographed the swing vote. We went to huge research companies to identify the counties and little towns that have been pinpointed as undecided, and then found what we called 'The 7 People Who Will Elect the President.' They're great photos of people like a papermill maintenance worker in Green Bay, Wisconsin. **Q.** So what's up with these goofy photos (right)? **A.** We went to the Four Seasons and the Palm in D.C. and asked people like [former mayor] Marion Barry and Mort Zuckerman to make funny faces. **Q.** Will readers see any of your photos? **A.** No [laughs]. I'm the world's worst photographer. Every time I take photos, I take 40 pictures. **Q.** Any turn out well? **A.** Only by accident.



October surprise: Fox's Greta Van Susteren, CBS' Bob Schieffer



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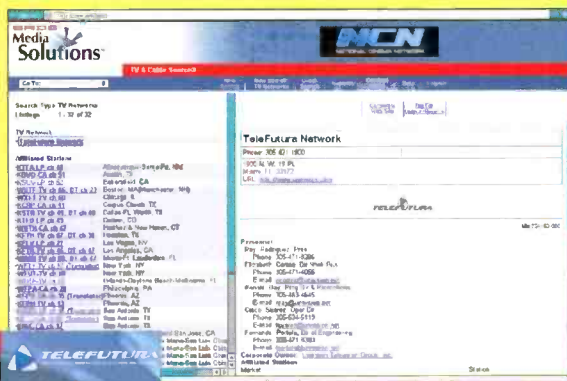
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# mr. television

BY MARC BERMAN



## When to Say When

**IT'S FINALLY OVER—THE DREW CAREY SHOW, THAT IS. ALTHOUGH THERE WAS ONCE A** time when viewers actually watched Carey (about four years ago), ABC made a colossal error in judgment in 2001 when it renewed the already declining sitcom for another three years. Since that was at the height

of the *Who Wants to Be a Millionaire* fiasco, when ABC's ratings were sinking fast, Stu Bloomberg and Lloyd Braun were so desperate to grab anything still floating that they reupped the bespectacled comedian. ABC also should have let *NYPD Blue* retire with some dignity at the time rather than letting it limp along until next spring, its twelfth season.

Sometimes you have to wonder what the networks are thinking when they renew shows that are ready for life support. With very few exceptions, a reasonable shelf life for most scripted series should rarely be more than five or six seasons. There's just so much you can do with some of these TV characters.

There was a time when I never missed an episode of Fox's animated *King of the Hill*. Even when the network nearly killed it by moving it from Sunday to Tuesday in 1998 (opposite NBC's then-must-see *Mad About You*, no less), I dumped Paul and Jamie for Hank and Peggy. But now, after almost nine seasons, enough is enough. Ditto for Fox's *Malcolm in the Middle*, which morphed from a cutting-edge comedy about a dysfunctional family into a generic sitcom about obnoxious people that now needs a laugh track to prompt audience reaction. Once star Frankie Muniz's voice cracked, the end should have been in sight.

I did ultimately return to *Mad About You* after *King of the Hill* went back to Sunday with its tail between its legs. But even that show overstayed its welcome. I remember when

NBC paid Paul Reiser and the overrated Helen Hunt (how many Emmys did she actually win?) \$1 million per episode for a seventh season. And that was for the Mabel year!

While it can't be easy for a writer to come up with fresh stories after several seasons (remember the dreadful Lily Tomlin years on *Murphy Brown*, or when J.R. traded in Sue Ellen for farm girl Cally on *Dallas*?), the networks need to learn when it's time to let a series go. Even if milking an established series might be more financially beneficial than starting from scratch—after all, that *is* the primary reason the networks keep them going—think about the agony of a viewer watching his favorite series turn into mush. It's painful!

Take NBC's *ER*, for example. The veteran medical drama still wins the Thursday 10 p.m. hour (although that could finally change this season if CBS' competing *Without A Trace* keeps picking up steam). But when was the last time you heard someone around the water-cooler talking about it? After 10 years of quarantines, tank attacks, explosions, love affairs and general mayhem, I really don't think there's anything new for Chicago's County General Hospital to tackle.

**Remember the dreadful Lily Tomlin years on *Murphy Brown*, or when J.R. traded in Sue Ellen for farm girl Cally on *Dallas*?**

Although it's a more personal quibble, I really wish viewers would give up on *Will & Grace* so that NBC could officially dump it. Although its comfy perch between *Joey* and *The Apprentice* all but guarantees another successful season—although nothing's a lock, considering last week's ratings for *Joey* and *The Apprentice*—seven years with these one-dimensional, shrill characters is more than I can take. While we're on NBC, I also hope the network is wise enough to let go, finally, of *The West Wing* instead of sending it down the *L.A. Law* path and boring viewers for another two seasons.

Of course, there are some exceptional shows like NBC's *Law & Order* and Fox's *The Simpsons* that manage to magically stand the test of time. Another less visible nominee for the "Fountain of Youth" award is WB workhorse *7th Heaven*. I think the show is poised for more success in 2004-05 thanks to the return of Barry "Matt" Watson and Simon "David" Gallagher, the latter of whom, I hear, will be involved in some pre-marital hanky-panky this season. Ooh-la-la!

Honorable mention also must go to Fox's reality Energizer bunnies, *Cops* and *America's*

*Most Wanted*, as well as to ABC's *America's Funniest Home Videos*, which will keep on ticking so long as folks around the country remain willing to share their bumbling pratfalls.

I strongly recommend other network honchos take note of the impending departure of CBS' *Everybody Loves Raymond* (although part of me hates to see it go).

After nine years, creator Phil Rosenthal knows when to call it quits. Even a diehard fan of the Barones like myself is happy to see the show leave on a high note, before boredom kicks in. ■

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

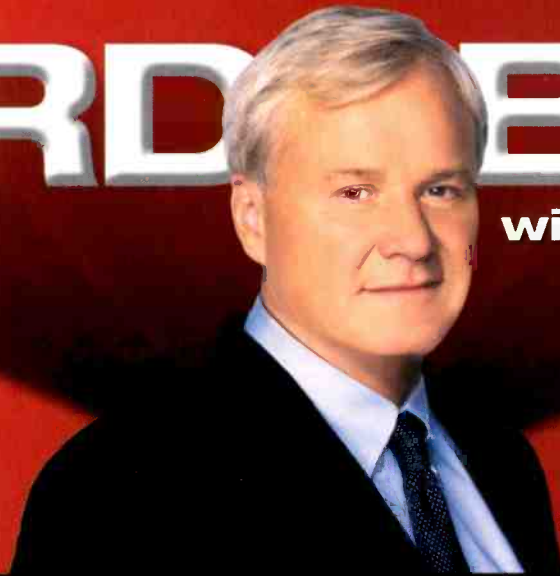
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