

# MEDIAWEEK

NOVEMBER 22, 2004 \$3.95 VOL.14 NO. 42

THE NEWS MAGAZINE OF THE MEDIA

## FIRST-QTR. SCATTER HITS BUMPS

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## Cherry Blossoms

It only took 20 years for **Marc Cherry** to land a big network hit, the red-hot *Desperate Housewives*

BY A.J. FRUTKIN **PAGE 24**



TOM QUEALLY/ABC

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# ALEXANDER DID GREAT!

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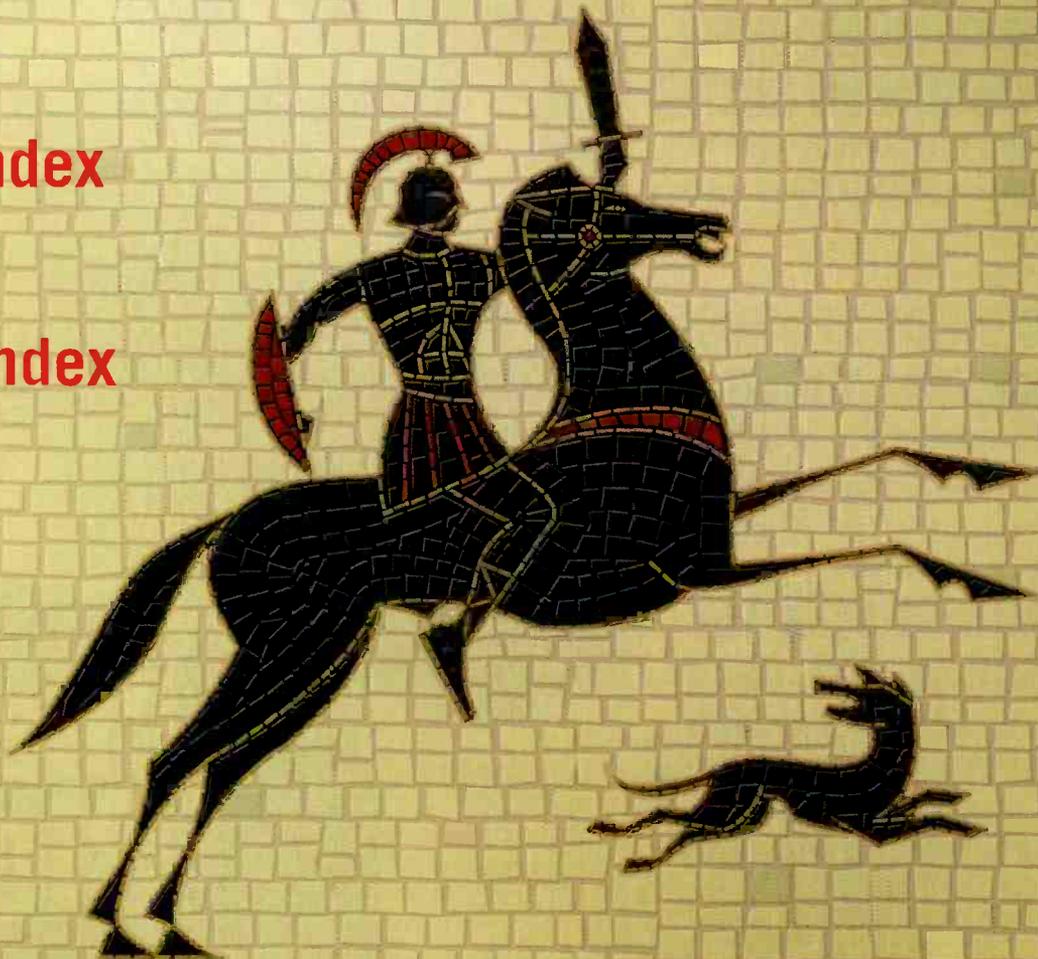
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## ALEXANDER THE GREAT

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Source: Nielsen Media Research; Sunday 11/07/04 8pm - 11pm. Ranked against all ad-supported cable index based on US AA%.

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# At Deadline

## ■ KARMAZIN REUNITES WITH STERN AT SIRIUS

Mel Karmazin returned to radio last week, this time as CEO of Sirius Satellite Radio, with a five-year contract, \$1.25 million in annual salary and stock options of up to 30 million shares. The news came less than two months after Sirius signed long-time Karmazin protégé Howard Stern to a \$500 million contract beginning January 2006. Since Karmazin left Viacom in May as COO, the workaholic media executive indicated he wanted to hold the top position in a high-growth company. Karmazin will need to free Sirius of huge debt, close the gap between Sirius' 700,000 subscribers and XM Satellite Radio's 2.5 million, and fatten up the bottom line, for which he's so famous. He begins Dec. 1 when he succeeds Joe Clayton, who will remain at Sirius as board chairman.

## ■ CBS STILL LEADS IN SWEEPS

Halfway through the November sweeps, CBS held a sizable lead over second-place NBC in viewers and in adults 18-49, according to Nielsen Media Research. CBS was averaging 14.8 million viewers, nearly 4 million more than NBC's 10.9 million. ABC was averaging 10.4 million viewers. Among adults 18-49, CBS is averaging a 4.8, compared to NBC's 4.1 and ABC's 4.0. The only demo in which NBC led was adults 18-34 with a 3.5, compared to CBS' 3.4 and ABC's 3.3. Fox ranked fourth in most major demos. UPN was up over last November sweeps by 5 percent in viewers and 7 percent in adults 18-49. The WB was down across the board by midsingle digits.

## ■ MARK SONNENBERG EXITS E!

E! Networks' Mark Sonnenberg, executive vp of entertainment, resigned last week about four months after former 20th Century Fox and ABC executive Ted Harbert was named president of the network group. Sonnenberg will leave Dec. 1. Harbert has no immediate plans to replace him. Since arriving at E! Networks in 2001, Sonnenberg helped rebrand both E! and Style, and launched E! Studios and E!'s program development unit.

## ■ ALLBRITTON TAPS NBC'S KILLEN AS VP, SALES

James Killen Jr. last week was named vp of sales for Allbritton Communications, overseeing ad sales for its seven ABC affiliates and NewsChannel 8, the 24-hour cable news channel in Washington, D.C. Most recently local sales manager and New York national sales manager for WRC-TV, NBC's owned-and-operated station in

D.C., Killen replaces Christopher Pike, who left Allbritton in May to head up Viacom's duopoly in Pittsburgh.

## ■ NBC ORDERS PILOT FOR '70S COP DRAMA

While most networks are still reading development scripts, NBC made an early pilot order last week for a cop drama set in the 1970s. From writer/producer Rand Ravich, the cast-contingent series revolves around real-life NYPD cops Jimmy "Popeye" Doyle and Buddy "Cloudy" Russo, who were portrayed in the 1971 Oscar-winning film *The French Connection*.

■ **ADDENDA:** MPG CEO **Jim Rose**, who joined the media agency in 2002, has resigned. A replacement is expected to be named shortly...**WPP Group** last week won the \$400 million global ad account from Samsung Electronics. WPP media unit MindShare will handle media buying, including close to \$100 million in the U.S...**The WB** has revamped its low-rated Thursday, moving *Blue Collar TV* to Friday at 9:30 p.m. leading out of *Reba*, and putting Drew Carey's *Green Screen* on hiatus; a weekly movie will now air in the vacant time slots...**UPN**, which ordered six episodes of sitcom *Cuts*, will not pick up freshman *Second Time Around* for the remainder of the season...TV home of the National Basketball Association's Lakers for 28 years, **KCAL-TV**, Viacom's Independent station in Los Angeles, last week signed a new seven-year local broadcast rights deal with the team...The Cabletelevision Advertising Bureau has extended its multiyear agreement with **Simmons** for its full portfolio of syndicated consumer surveys, including Simmons' National Consumer Study...**ESPN2** and the **Ladies Professional Golf Association** have agreed to a multiyear extension to televise the LPGA Series through 2009...**Fox** has ordered eight more episodes of its new Wednesday 9 p.m.

reality show, *Nanny 911*...**A la carte pricing** of cable channels would not lower bills for most cable households, according to a report issued by the Federal Communications Commission's Media Bureau. Only customers who purchased fewer than nine channels might see a reduction in their bill.

■ **CORRECTION:** In last week's Syndication Report, the year-over-year percent increase among adults 18-49 for *Everybody Loves Raymond* should have read plus-25 percent.

## INSIDE MEDIaweek



Entravision's Montana is taking aim at young Latinos Page 9

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## Market Indicators

### NATIONAL TV: SLOW

Lots of scatter awaits remain for December as advertisers continue to place their orders closer to airtime. Heaviest scatter buyers include the retail and wireless categories.

### NET CABLE: SOFT

Fourth-quarter scatter is still dragging.

Looking ahead, the first-quarter scatter cancellations are hovering around 5 percent to 9 percent for cable, about twice the rate exercised for 2004.

### SPOT TV: AVAILABLE

Automotive spending remains weak. Retail, entertainment and fast food categories picking up the pace, albeit slowly. Plenty of inventory remains available through year end.

### RADIO: OPEN

Market is still dragging despite some action from entertainment tune-ins fast food and telecommunications. New York, Washington, D.C. soft, while Phoenix and Las Vegas remain tight. The usually tight L.A. market has started to loosen.

### MAGAZINES: ACTIVE

The luxury-goods industry has slowed buying after the holiday issues. But in first quarter, travel, hotels and resorts category continues to spend. Airlines are pushing business campaigns. Investment and consultancy firms and insurance advertising also moving at steady clip.

## Newspaper Ad Revenue Up 3.8% to \$11 Bil. in 3rd Qtr.

Choosing to advertise through the newspaper medium is far from a waning trend, according to the latest data from the Newspaper Association of America. Advertising in 2004 continues to grow at a steady clip, with third-quarter spending up 3.8 percent to \$11.3 billion over the same period last year.

The NAA, which tracks spending in more than 2,000 newspapers, attributed much of the quarter's growth to classified advertising, which grew 4.3 percent to \$4 billion. Employers are still relying on newspapers to advertise job opportunities, as recruitment ads rose 15.9 percent to \$1.1 billion. The retail and national ad categories were also solid gainers, increasing 3.5 percent and 3.9 percent, respectively.

Through September, newspaper spending totaled \$33 billion, an increase of 3.8 percent over the same period last year. Again, classified ads yielded the most gains, up 5.1 percent to \$11.5 billion so far this year. —Aimee Deeken

## NBC Universal, Nielsen Ink Expansive Ratings Contract

After nearly two years of negotiations, NBC Universal last week signed a landmark, seven-year ratings contract with Nielsen Media Research covering ratings services for all of NBCU's national, local and cable-TV businesses.

Originally announced by Nielsen in February 2003, it's the biggest deal in media-research history and sets a precedent for ratings contracts. As part of the deal, Nielsen, owned by Media-week parent VNU, agreed to certain performance guarantees, much the same way advertisers negotiate audience guarantees from media companies. "There is incentive for Nielsen to improve and a penalty if they underperform," said Alan Wurtzel, president of research and media development for NBCU. "This contract isn't a ringing endorsement of Nielsen's methodology. [The company] is a monopoly, but we need their ratings."

Another sticking point for NBCU was that all its divi- (continued on page 6)

# \$35 Mil. Dropped From First Quarter

## Broadcast, cable nets feel pinch from P&G pullouts; gas prices a factor

THE MARKETPLACE By Megan Larson

First-quarter cancellations hit some television networks a little harder than in recent years, with the biggest cut coming from Procter & Gamble, sales executives admitted last week. The largest packaged-goods advertiser exercised its option to cancel as much as 25 percent of the commercial inventory it purchased for first quarter 2005 during the upfront, equaling at least \$35 million across cable and broadcast networks, including TNT, TBS, Hallmark, AMC, Lifetime, NBC, CBS and ABC, according to network sales executives.

Cable networks reported a 5 percent to 9 percent cancellation rate in first quarter, while broadcast networks reported a lower 3 percent to 4 percent. "The first-quarter cancellation rate exercised by advertisers overall was lower than we expected," said one broadcast network executive, adding that he thinks new product launches in first quarter will bolster the market.

Aside from P&G's pullout, the bulk of first-quarter cancellations came from retail and pharmaceutical advertisers. Auto advertisers, meanwhile, are evaluating their planning budgets, as they cope with stagnant sales at their dealerships. The perennially "hot" categories (electronics, movies and wireless) did not pull money out. "Movies will always spend, as will wireless," said one media buyer.

"The upfront was strong, so I am not surprised that options are heavy in first quarter," said Bill Abbott, executive vp of advertising sales, Hallmark Channel. "However, we never like to see options exercised at the rate they were. It means we are all a little bit farther from our first-quarter goals than we wanted to be."

P&G representatives did not confirm or deny the amount cancelled, but acknowledged it "turned back" some of its inventory. "As a part of our media process we typically reconcile the actual brand

needs versus the inventory we bought during the upfront and adjust our inventory as necessary," a representative for the company said. The rep was quick to note that P&G is actually spending more money to advertise in first quarter compared to the same period last year.

A.G. Lafley, P&G chairman/CEO, has said the company needs to come up with new, more cost-efficient ways to market its products to consumers. While affirming that P&G will continue to attempt to reach its customers through mass-market TV and magazine advertising in the future, he recently called on his company's executives to come up with new marketing models to supplement that.

As for the cancellations, P&G officially told several broadcast networks the rising cost of doing business was the reason why the company was trimming some of its upfront holds in first quarter.

More specifically, the high price of oil is affecting major advertisers—from packaged goods to automobiles. Most execs interviewed for this story did not want to touch the topic on the record, but several marketers, media buyers and network executives pointed to the impact of oil prices, currently hovering around



\$46 a barrel, on distribution and raw materials like plastics. Bottom line: If companies can't fill the tank, they can't transport the goods.

The devaluation of the U.S. dollar in international markets isn't helping matters either. The dollar in recent weeks dropped to a record low against the euro and a 12-year low against the Canadian dollar.

As for cars, the more-than-\$2-per-gallon price tag at the pump has some automakers figuring out how to adjust their early 2005 media spending, with a few contemplating a shift to local media out of national TV. Consumers have been turned off to gas-guzzling trucks and large sport utility vehicles, which have the highest profit margins for automakers. However, production has not slowed, so the trucks sit at the dealership, forcing dealers to discount prices.

For example, General Motors' "inventory is swelling very rapidly," said Todd Turner, an analyst for Car Concepts, based in Thousand Oaks, Calif. "They are offering incentives, but it is more difficult to pull people into the market who aren't predisposed to it."

"I am very happy not to be a big player in the full-size SUV business at the moment," said Ian Beavis, senior vp marketing, product planning, Mitsubishi Motors North America.

An executive at General Motors media arm GM Mediaworks declined to comment for this story.

The average length of time that light trucks sit on the lot is about 66 days. "Sixty days is excessive," Turner said. "We are at the breaking point [with trucks], but the fact of the matter is that trucks aren't swelling inventory any more than cars."

Auto marketers cautioned against too much alarm. Consumers are going to keep driving the cars they want to drive, one executive argued. But that doesn't mean advertisers aren't adjusting media budgets to ensure the biggest promotional bang for their buck.

"The fact is, everyone is looking at the supply and slowing of demand," Beavis said. "Attention is being paid to using media that can give you the quickest return."

The short-term media outlook for television overall is reserved, especially since the fourth-quarter scatter market has been slow. "No one's dying, but there is a little concern," said Bruce Lefkowitz, exec vp of Fox Cable Entertainment Sales. "There wasn't the post-election pop that people were hoping for."

"The jury is still out on the year," said Joe Abruzzese, president of ad sales, Discovery Networks, of the long-term outlook. "I think it will be OK. If it is going to be good we won't really see the upswing until midyear or toward the end of the year." —with John Consoli ■

# Midseason Makeovers

## Networks to use winter launches to patch holes, bolster existing shows

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

**T**he November sweeps compels broadcasters to mask their weak spots. Midseason, on the other hand, offers a chance to strengthen them. And the chances for the broadcast networks to do so will be plentiful next quarter.

With the return of *American Idol*, 24 and *The Simple Life* 3, Fox is sure to benefit. Preston Beckman, executive vp of strategic program planning at Fox Broadcasting, referred to the network's traditional fall vs. spring performance as "bipolar," adding, "It would be nice to have a more consistent, steady ride."

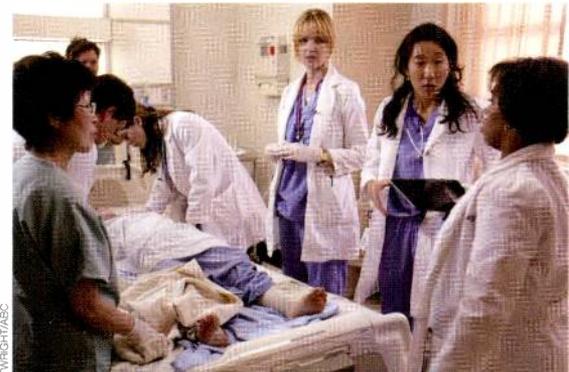
Until that happens, Beckman said Fox would focus on finding a strong Thursday 9 p.m. lead-out for *The O.C.* The gothic drama *Point Pleasant* looks like the top candidate. Other midseason shows include crime dramas *The Inside* and *Jonny Zero*, and reality cooking show *Hell's Kitchen*.

NBC also is looking for a boost. Midseason shows include its remake of the BBC comedy *The Office*, the Patricia Arquette-as-psycho drama *Medium*, and four unscripted hours: *The Contender*, *The Law Firm* (from David E. Kelley), the Tommy Lee-goes-back-to-school project and the socialite-wanna-be project with Paris Hilton's mom Kathy.

UPN is prepping *One on One* spinoff *Cuts*, a Jenny McCarthy sitcom *The Bad Girl's Guide* and its Missy Elliot hip-hop reality show. Meanwhile, the WB will premiere *High School Reunion: Catholic School* on Dec. 7 at 9 p.m., which will be followed by the launch of reality romancer *Big Man on Campus* on Dec. 15 at 9 p.m. The network has yet to announce the launch dates for the second-season return of *Summerland*, the actress-search show *The Starlet* or the new Fran Drescher sitcom *Shacking Up*.

Comedy remains the WB's weak spot, and some advertisers questioned whether an aging Drescher would connect with the network's young audience. "They need to focus on getting some laughs with shows that have the same sort of resonance as some of their best dramas have had," said John Rash, Campbell Mithun's chief negotiator.

Surprisingly, ABC finds itself with more breathing room than anticipated. Rather than just filling holes, the success of *Lost* and *Desperate Housewives* has "allowed us to be more strategic in terms of how we roll out our midseason shows," said Jeff Bader, executive vp at



**ABC is still looking for a home on its midseason schedule for medical drama *Grey's Anatomy*.**

ABC Entertainment.

The network announced last week it would move spy drama *Alias* to Wednesdays at 9 p.m. beginning Jan. 5. It also will turn Monday prime time into an unscripted night, with the Jan. 17 launches of *The Bachelorette* at 9 p.m. and *Super Nanny* at 10 p.m. (*Bachelorette* premieres with a two-hour special on Sunday, Jan. 10).

Steven Bochco's new cop drama *Blind Justice* replaces outgoing *NYPD Blue* on Tuesdays at 10 p.m. But medical drama *Grey's Anatomy* and the detective drama *Eyes* still are in search of berths, as are two new comedies starring John Stamos and Jennifer Love Hewitt, respectively.

Like ABC, CBS heads into the first quarter with very few holes on its schedule. One of them is Fridays at 10 p.m., where the now-canceled *Dr. Vegas* aired. The Rob Morrow crime drama *Numbers* is considered a likely replacement candidate. *Yes, Dear* also returns to the schedule, and the network has four nonscripted series, including *The Will*, from producer Mike Fleiss; *The Cut with Tommy Hilfiger*; the *Fear Factor*-ish *Nightmare on Elm Street*; and a televised search for the next Martha Stewart.

Most networks went into production on their new nonscripted series prior to this season's glut—and subsequent lull. But executives still believe that the right reality show can change a network's fortunes.

"You can go from being out of it, to being right in the thick of it," said Kelly Kahl, CBS executive vp of program planning and scheduling. "But as we're seeing with a lot of non-scripted shows this season, that's easier said than done." ■

sions get universal access to Nielsen data in order to best leverage the information for cross-platform programming and sales. "Nielsen is used to selling à la carte," Wurtzel said.

In turn, NBCU agreed to support Nielsen's expansion of the national people meter sample from 5,000 to 10,000 homes. NBCU has also agreed to implement Nielsen's digital encoding system used by the Active/Passive metering system, which will be introduced in 2005 to measure digital signals and digital video recorder households.—*Katy Bachman*

## Infinity Taps Adam Goldfein To Rev Up Automotive Sales

Taking a page out of the newspaper industry's approach to advertising sales, Infinity Broadcasting last week began exploring a category-focused sales strategy to increase ad sales, starting with the automotive industry, which makes up 12 percent to 16 percent of radio revenue. Last week, the Viacom-owned radio group hired veteran auto executive Adam Goldfein to the new position of director of automotive sales. He was most recently group general manager of Rick Case Auto Group, where he oversaw five auto dealerships in Georgia.

Though newspaper account executives are category specialists, radio station account executives tend to be generalists. "We have to grow the automotive category, so we went to the other side, to find out what the hot spots are," said Joel Hollander, COO of Infinity, which suffered a 4 percent decline in revenue in the third quarter.

Goldfein will provide specialized training and detailed industry information to Infinity's account executives across the country, concentrating first on the New York, Detroit and Atlanta markets.

If the approach is successful, Hollander said it could lead to other category specialists in the sales division.—*KB*

## Mancow Inks Syndie Deal With Talk Radio Network

Eric "Mancow" Muller, morning host on WKQX-FM, Emmis Communications' Modern Rock station in Chicago, last week inked a (continued on page 8)

# Messing With Success

Under Herzog, Comedy Central hopes a broader audience will get the joke

**CABLE TV** By Megan Larson

As Comedy Central chases the highest ratings in its history, returning president Doug Herzog rolled out a new development slate last week and laid plans to broaden the network's audience and expand into broadband and other services. "The channel is easy. We make funny TV shows," he said. "The bigger challenge is expanding our footprint."

One of the first objectives for Herzog and network senior vp of programming Lauren Corrao is to build out the network's late-night schedule. *The Daily Show With Jon Stewart*, which airs at 11 p.m.—the zeitgeist for the young, affluent and educated during the past political season—offers the perfect lead-in to similarly funny shows, Herzog said. He plans to apply the fake-news formula to entertainment news shows, and is testing two new pilots, *Gone Hollywood* and *The Hollywood Show*.

"We are really high on Comedy Central," said Tom Weeks, associate director of Starcom Entertainment. "They have cracked the nut." With this new development slate, he noted,



Drawn Together has been Comedy Central's latest edgy hit to click with young male viewers.

the net "stays true to its core audience but is not afraid to go outside of its comfort level."

Comedy has a scripted series in development titled *Stella*, created by *The State's* Michael Ian Black, Michael Showalter and David Wain. Other projects include *Con*; *Take It to the Bitch House*; and *Happy Game Fun Bomb*, described as a videogame show for the "gamer/geek lifestyle."

The number of male viewers 18-24 and 18-49 tuning into Comedy increased 32 percent and 24 percent, respectively, to average 102,000 and 323,000 viewers year-to-date. Total viewers 18-49 increased 27 percent to 518,000 thanks to such hit series as *Chappelle's Show*, *South Park* and *Reno 911*. "We know we can deliver and hit the bull's-eye: young guys," Herzog said. "We want to draw concentric circles around that."

The most recent hit is *Drawn Together*, a ribald animated reality series that fits right in with Comedy's core demo. But the network has also had surprise success with *Blue Collar TV*, which has averaged about 1.4 million viewers since it launched in August. The popularity of *BCTV* has Herzog thinking about embracing senses of humor beyond the New York/L.A. fraternity-brother mentality. He is also looking at the sports genre, which Comedy has tested with shows like *BattleBots*. Herzog will also try various event programming.

Finally, Herzog wants to build the Comedy Central brand on other media, including the video-on-demand platform. The network has also had great success with DVDs. *Chappelle's Show Season One Uncensored* surpassed *The Simpsons Season One* as the top-selling TV DVD of all time (as of October, it had sold 2 million copies). They're rich, bitch! ■

# Celebrity Skin Wins

Latest MRI data shows readership gains for *Star*, *Us* and *People*

**MAGAZINES** By Lisa Granatstein

The latest results of Mediarmark Research Inc.'s audience estimates indicate that the growing and ultracompetitive celebrity weekly category remains on a readership roll.

The Fall 2004 data, which covers the period of March through October, will be especially

useful for American Media Inc., since it gives the publisher an early-but-encouraging picture of growth at the younger, glossy version of *Star*.

"We're very excited," said Carolyn Bekkedahl, president of AMI's Active Lifestyle and Entertainment Group. "What we've been say-



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## Media Wire

three-year syndication deal with Oregon-based Talk Radio Network, which also syndicates Michael Savage and Laura Ingraham. The contract begins Feb. 1, 2005. Mancow and TRN hope to lure many of the 45 radio stations that will lose Howard Stern when he moves to Sirius Satellite Radio.

Mancow, who has only seven affiliates in small markets, might just be the answer for some of Stern's stations. Like Stern, Mancow draws top ratings among men 18-34. In the recent Arbitron Summer survey, Mancow pulled a 9.4 share in the demographic in Chicago compared to Stern's 6.3 on Infinity Broadcasting's WCKG-FM.

Still, Mancow, who has been fined several times by the Federal Communications Commission, has insisted his show is nothing like his archival's. "I treat my listeners like they have brains above the waist and they respond," said Mancow. —KB

### Lee: CBS Affiliates Want Protection in the NFL Deal

Bob Lee, head of the CBS affiliate board, said recently that while the affiliate body is "absolutely delighted" CBS has extended its deal to air National Football League games through 2011, there are some issues to work out before the stations agree to contribute financially toward the network's annual \$622 million rights fee.

"We know what it's like to not have the NFL, and we don't want to go back there," said Lee, president, general manager of WDBJ-TV, Schurz Communication's CBS station in Roanoke, Va. But he added that "the board is going to want to do something to protect the smaller stations." Under the current deal, Lee said, only CBS affiliates in American Football Conference markets pay a premium, but there are other CBS stations close to National Football Conference markets that pay the same rate as smaller stations not near any NFL markets. "A station in Billings, Mont., should pay less than a station in Baton Rouge, La.," he said. "We will be looking for a way to help smaller markets better monetize the new agreement." —John Consoli

ing has now been validated."

Among adults 18-plus, *Star's* readership grew 12.5 percent to 8.2 million compared to Spring 2004, according to MRI. For the key 18-34 demographic, the weekly grew 27 percent to 3.4 million, while its median age fell 4.6 percent to 39.7. Still, median household income dipped 2 percent to \$44,916.

"The numbers are moving in the right direction, but they are not truly indicative of the bigger picture," said Robin Steinberg, MediaVest vp, director of print services. "We still need to wait awhile."

Wenner Media's *Us Weekly*, which also has momentum, saw readership rise 14 percent to 7 million, and adults 18-34 surge 56 percent to

4.9 million. Though *Us's* median age held at 32, its household income dropped 7 percent after a substantial gain the prior reporting period. "Welcome to research," mused Kent Brownridge, Wenner senior vp, general manager, on the data's volatility. "We saw this a couple of weeks ago and it was called the exit polls."

Along with *Star* and *Us Weekly*, Time Inc.'s *People* remains solid. Adult readership has grown 4.4 percent to 37.2 million, while adults 18-34 remained flat. *People's* median age and household income are also holding steady at 41.1 and \$62,731, respectively.

Figures for Bauer Publishing's *In Touch*, which is currently prototyped by MRI, will be available sometime in 2005. ■

## ABC Advertisers Towel Off

Not put out by ABC's controversial *Desperate Housewives*/MNF promo

NETWORK TV By John Consoli

**T**he controversial pretaped opening segment of last week's *Monday Night Football*, in which ABC's *Desperate Housewives* co-star Nicollette Sheridan drops her towel and convinces Philadelphia Eagles' wide receiver Terrell Owens to skip the game and carry her off, had not cost ABC any advertisers by the end of last week.

Despite some viewer complaints to ABC's local affiliates, the network, the National Football League and the Federal Communications Commission, advertisers apparently were not ready to penalize the network, which called the segment "inappropriate" after it ran.

Insiders at the NFL, which did not see the segment before it aired, said none of the league's sponsors—many of which are *MNF* advertisers—indicated they were dropping out. And a random polling of media buyers also confirmed that none of their clients had pulled

out of future telecasts of either *MNF* or other ABC shows. While some NFL owners and coaches criticized ABC for airing the segment, NFL sources said the incident "is not likely to be a factor in [the NFL's] TV rights renewal negotiations with ABC."

"I don't think it will hurt *MNF* from an ad sales perspective. But I have to say, when you take into account the pending rights negotiations and moral mood of the country right now, I can't remember a more inappropriate preproduced piece," said Peter Olsen, senior vp/director of national broadcast at MediaCom. "It's almost like ABC went out of its way to piss everyone off."

Another buyer at a multibillion-dollar TV spending media agency said, "Advertisers are not happy, but they are not pulling out." A third media buyer questioned whether the complaining viewers were in the demo most advertisers are trying to reach. "It seems some of the people complaining would be offended by almost everything that airs in prime time."

But entertainment lawyer Jerry Reisman called on the FCC to conduct a "detailed investigation." He said, "ABC has gotten more publicity out of this they they could have dreamt."

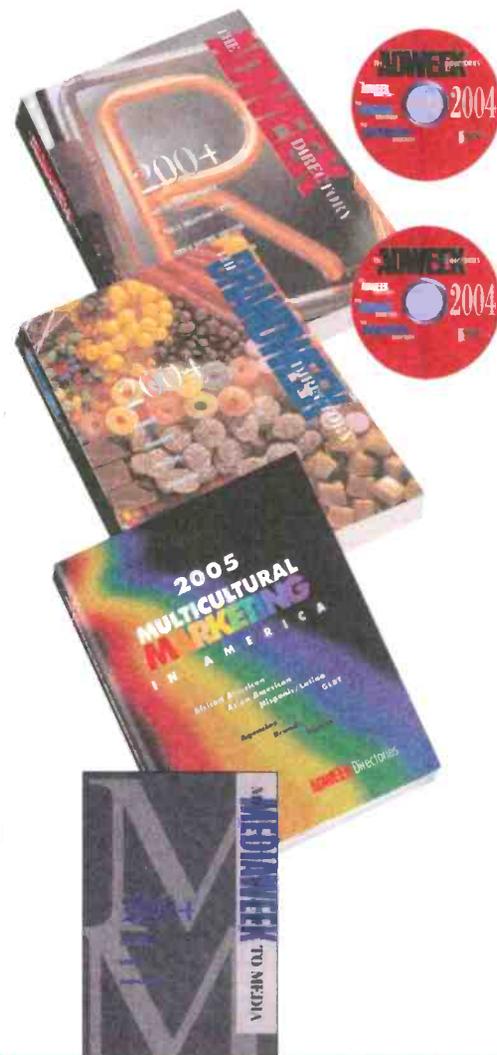
While FCC chairman Michael Powell called the airing of the promo "very disappointing," he stopped short of saying the segment violated the law. "It seems that while we get a lot of broadcast companies complaining about indecency enforcement, they seem to continue to be willing to keep the issue at the forefront, keep it hot and steamy, in order to get financial gain," argued Powell. ■



Hot and bothered: The Owens-Sheridan promo made politicians, but not advertisers, blanch.

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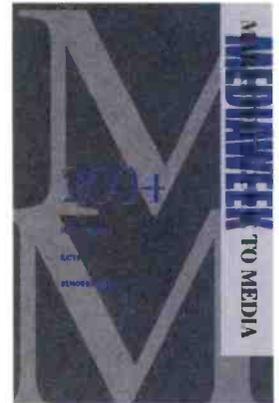
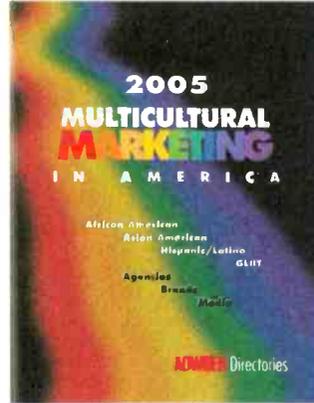
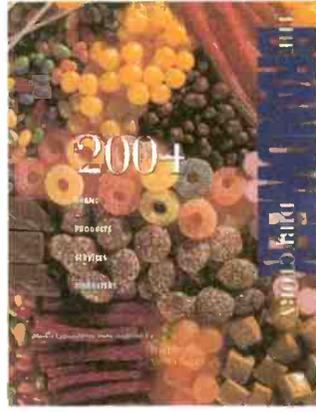
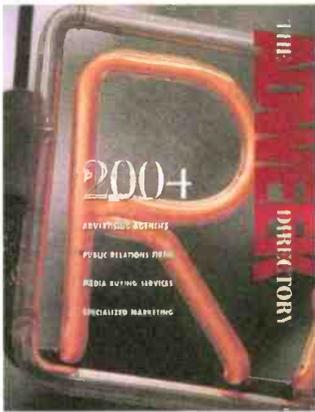
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## RADIO STATIONS

# CC, Entravision Court Young Hispanics With New Formats

BY KATY BACHMAN

In the past two weeks, two radio groups (Clear Channel, the largest radio group in the country, and Entravision Communications, the third largest Spanish-language radio group) have stepped up efforts to reach young Hispanics 18-34 with dedicated formats.

Although the number of stations programming to Hispanics has grown by nearly 60 percent in five years, nearly all of them, with few exceptions, program mainstream formats broadly targeting Adult Hispanics.

For advertisers, reaching the young Latino hasn't been easy. "We haven't seen big budgets behind Hispanic youth because the media hasn't been available," said Silvia Alvarez, associate media director for Zubi Advertising in Miami.

Last week, Entravision rolled out its Spanish-language pop music format called Super Estrella into Phoenix with a simulcast on KVAA-FM and KDVA-FM, which formerly targeted Adults with the company's Romantica format. Phoenix is Entravision's eighth Super Estrella market since 1997, when the format was first launched in Los Angeles on KSSE-FM. "Super Estrella is one of our fastest-growing network formats and has attracted a very strong, loyal audience in our other markets," said Haz Montana, vp of programming for Entravision, which will have 10 Super Estrella formats by year's end.

Clear Channel is taking a slightly different approach to reaching young English-dominant Hispanics, as it works on converting a number of its stations to Hispanic radio formats. On Nov. 15, the company launched a new bilingual format on KLOL-FM in Houston called Hurban, which combines Spanish Hip-Hop, Raggaeton and Pop/Dance.

"In 1993, when I arrived in New York, all the Hispanic stations were trying to appeal to

all generations and ethnic backgrounds, and that's what Spanish radio was like for years," said Alfredo Alonso, senior vp of CC Hispanic Radio. "Now you're starting to see Spanish radio become more format driven." Univision also has young-skewing Hispanic stations in Chicago, San Diego and San Francisco.

In many respects, the radio formats targeting young Hispanics are markedly different

from mainstream Hispanic formats, reflecting the bicultural and bilingual media habits of young Latinos. "In the top 50 markets, 48 percent of young Hispanics are English-dominant, and in some markets it's even higher," said Alonso. "Most young Hispanics don't watch Univision and Telemundo; they watch general market TV. Their habits are similar to their peer age group."

KLLOL is expected to attract not just the younger end of mainstream Hispanic formats, but those acculturated young Hispanics who listen to Urban, Hip-Hop and Contemporary Hit Radio on English-language stations. In Houston, for example, Hispanics make up about a quarter of the audience for No. 1-ranked KBXX-FM, Radio One's Rhythmic Contemporary Hit Radio Station; nearly a third for No. 5-ranked KRBE-FM, Susquehanna Radio's Contemporary Hit Radio station; and half of the listeners of No. 6-ranked KPTY-FM, Univision's Hip-Hop station. Some of the Hip-Hop stations have even

begun to accept Hispanic advertising, said Zubi's Alvarez. If companies like Clear Channel and Entravision have their way, Hispanic advertisers will have more targeted places to go. "As the Hispanic media develops and the dynamics change, advertisers will become more open to bilingual, bicultural media," said Toni Ellard, group media director for Bromley Interlink in San Antonio.

## TV AND RADIO STATIONS

### Addenda:

Despite a recent letter from the American Association of Advertising Agencies urging radio groups to participate in Arbitron's upcoming test of the portable people meter in

Houston, **Cox Radio**, which owns four stations in the market, will not take part in the test. "Since the vast majority of the cost for this service is on the backs of radio, not the 4As, we have a responsibility to ourselves and our shareholders to be sure that whatever format radio measurement takes, it's based on the technology of today, not 1985," said Bob Neil,

president/CEO of Cox Radio...**Belo Corp.**, owner of 19 TV stations including ABC affiliate WFAA-TV in Dallas, last week signed a deal to form a strategic alliance with HIC Broadcasting, owner of independent KFWD-TV in Fort Worth. As part of the agreement, WFAA, which serves Dallas/Fort Worth, will provide limited programming to KFWD and assistance with advertising sales, as well as technical and operations services. In addition, the pact gives Belo the option to purchase KFWD if certain Federal Communications Commission ownership regulations are reversed. Belo also owns the *Dallas Morning News* daily newspaper in the area...Clear Channel last week hired former AOL Music executive **Evan Harrison** to lead its new Internet strategy. Starting Dec. 1, Harrison, the ex-gm of AOL Music, will create original, format-specific Web content such as in-studio performances, custom music videos and artist interviews. Currently 200 CC stations stream their local broadcasts from station Web sites. —KB ■

Entravision Soups Up Super Estrella		
	SUMMER '03	SUMMER '04
<b>KSSE-FM</b> LOS ANGELES	4.3 (6)	4.7 (6)
<b>KRRN-FM</b> LAS VEGAS	1.2 (18)	1.9 (15)
<b>KRZY-FM</b> ALBUQUERQUE, N.M.	1.1 (22)	1.2 (22)
<b>KTCY-FM</b> DALLAS	1.8 (17)	1.8 (18)
<b>KSES-FM</b> SALINAS/MONTEREY, CALIF.	4.3 (6)	4.3 (5)
<b>KTSE-FM</b> MODESTO, CALIF.*	3.4 (10)	3.3 (10)
<b>KSEH-FM</b> EL CENTRO, CALIF.	Measured annually	

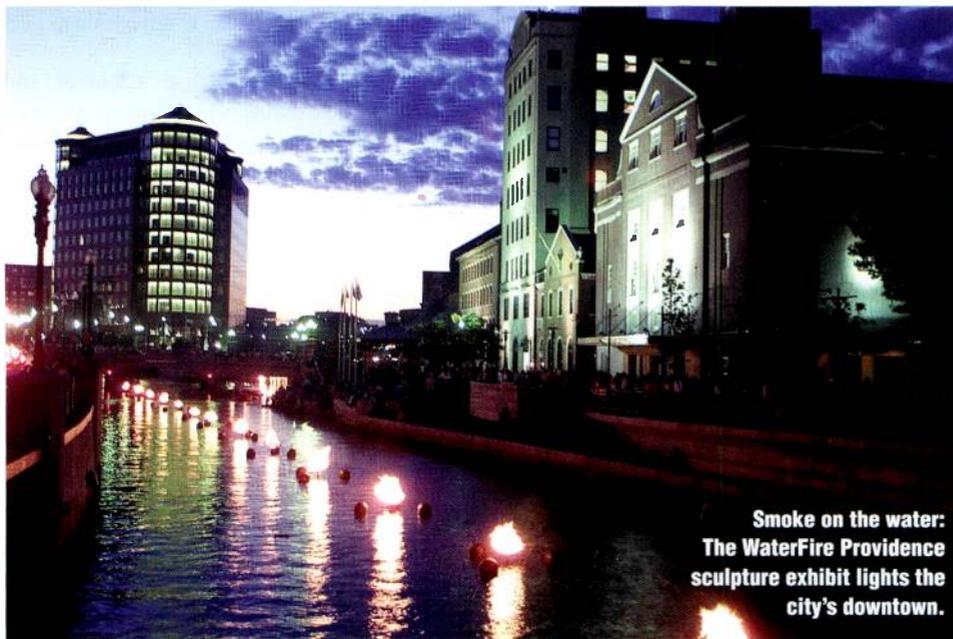
\* MODESTO IS MEASURED ONLY TWICE A YEAR; ESTIMATES ARE FOR SPRING '03 AND '04.  
SOURCE: ARBITRON, AVERAGE QUARTER-HOUR SHARE, PERSONS 18-34.



Shakira helps shake up Super Estrella.

# market profile

BY EILEEN DAVIS HUDSON



Smoke on the water: The WaterFire Providence sculpture exhibit lights the city's downtown.

PROVIDENCE WJAR-TV CBS

## Providence, R.I.

**THE LONG SHADOW CAST BY THE CONVICTION OF PROVIDENCE, R.I., MAYOR VINCENT "Buddy" Cianci Jr., who was found guilty of federal racketeering and sentenced to five years and four months in prison in 2002, continues to hang over the state capital and its media outlets. The trial of Jim**

Taricani, a reporter with NBC owned-and-operated WJAR-TV, began Nov. 18. In March, a federal judge in Providence found Taricani in contempt of court for failing to reveal the source who gave the television station a videotape of an undercover FBI sting used by federal investigators to prosecute Cianci. Taricani, who was also ordered to pay \$1,000 a day until he named the source, had paid about \$85,000 by early November. The judge then suspended the fine, saying the case had become a criminal contempt case rather than a civil situation.

WJAR is standing by Taricani. "We're absolutely supporting him," says station president and general manager Lisa Churchville. She says the possibility of jail time for Taricani, who had a heart transplant in 1994, is disturbing. "The judge himself indicated [Taricani's]

reporting didn't prejudice the jury and no capital crime was committed."

On a more positive note for WJAR, meteorologist Art Lake is celebrating his 60th year on the air. Lake began his broadcasting career at WJAR radio in the mid-1940s, before jumping over to WJAR-TV when it launched in 1949. Lake switched from news to weather in 1963.

WJAR hopes to maintain its market leadership with more news and other local programming. The station has expanded its morning

newscast by a half hour Monday-Friday with a 5 a.m. start and continues to produce local specials nearly every month, says Churchville. The half-hour specials, which air in prime time, have covered topics such as local homelessness, hunger, adoption and foster care.

The Providence-New Bedford market (home of Brown University, Johnson and Wales University, and Providence College) ranks No. 49 in the country with 644,980 TV households. Bristol County, Mass., where New Bedford is located, constitutes 33 percent of the TV homes in the market.

In February 2003, the area was rocked by an event that left an indelible mark on residents and also involved a reporter for a local TV station. An inferno at The Station nightclub claimed the lives of 100 people and injured nearly 200 others. A pyrotechnics display by the '80s metal band Great White ignited the blaze at the West Warwick, R.I., nightclub.

Jeffrey Derderian, a well-known reporter for WPRI-TV, Lin Television's CBS affiliate, and his brother Michael, both area natives, purchased The Station in 2000. In December 2003, the Derderian brothers and the tour manager for Great White, who allegedly lit the pyrotechnics, were each indicted on 200 counts of involuntary manslaughter. Derderian resigned from WPRI in June 2003.

Meanwhile, WPRI continues to try to chip away at WJAR's lead by growing its staff and investing in new equipment and technology. WPRI president/gm Jay Howell says the station spent \$2 million on a helicopter last year, the first and only chopper in the market. WPRI also has the market's only live Doppler radar and has hired 20 new people in the past year, says Howell. In October, WPRI became the area's second station with weekend morning news. The newscast, anchored by former reporter Mark Zinni, airs from 6-8 a.m. Saturdays and 7-9 a.m. Sundays.

Providence-based Lin also operates Fox affiliate WNAC-TV under a local marketing agreement. About a year ago, WNAC added an hour of news on weekday mornings from 7-8 a.m. Its late newscast at 10 p.m., the only one in the time period in Providence, airs seven nights a week.

Kristine Johnson, who had been solo anchoring WNAC's 10 p.m. newscast and co-anchoring WPRI's 5:30 p.m. news, is leaving the station to join MSNBC. In

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

	Jan.-Dec. 2002	Jan.-Dec. 2003
Spot TV	\$90,529,863	\$98,191,021
Outdoor	\$8,325,923	\$9,040,365
Total	\$98,855,786	\$107,231,386

Source: Nielsen Monitor-Plus

## SCARBOROUGH PROFILE

### Comparison of Providence

TO THE TOP 50 MARKET AVERAGE

	Top 50 Market Average %	Providence Composition %	Providence Index
<b>DEMOGRAPHICS</b>			
Age 18-34	31	29	94
Age 35-54	40	39	98
Age 55+	29	32	110
HHI \$75,000+	31	29	92
College Graduate	14	13	97
Any Postgraduate Work	11	10	85
Professional/Managerial	26	22	83
African American	13	5	40
Hispanic	14	7	52
<b>MEDIA USAGE-AVERAGE AUDIENCES*</b>			
Read Any Daily Newspaper	53	60	114
Read Any Sunday Newspaper	61	72	118
Total Radio Morning Drive M-F	21	22	102
Total Radio Afternoon Drive M-F	18	18	100
Total TV Early News M-F	29	31	109
Total TV Prime Time M-Sun	38	41	107
Total Cable Prime Time M-Sun	15	19	128
<b>MEDIA USAGE-OTHER</b>			
Accessed Internet Past 30 Days	61	59	97
<b>HOME TECHNOLOGY</b>			
Owns a Personal Computer	68	65	96
Purchase Using Internet Past 12 Months	43	42	99
HH Connected to Cable	66	77	118
HH Connected to Satellite/Microwave Dish	20	11	55
HH Uses Broadband Internet Connection	23	23	100

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

anticipation of her departure, WPRI in September shuffled its evening anchors, tapping Steve Aveson and Karen Adams to co-anchor at 5, 6 and 11 p.m., while Walt Buteau and Pat Mastors were moved from the 5 p.m. slot to 5:30 p.m. Jennifer DesMarias, from Sinclair Broadcast Group's Fox affiliate WBFF in Baltimore, will succeed Johnson at WNAC. She starts in January.

Besides having the preseason National Football League's New England Patriots on WNAC, the station also benefited from the victorious World Series run of Major League Baseball's Boston Red Sox. "We had Super Bowl ratings almost every night for a week and a half," says Howell. The station sent a crew to nearby Boston and another to St. Louis to cover the World Series games.

Executives at Freedom Communications' ABC affiliate WLNE-TV did not return phone calls seeking interviews.

Viacom owns UPN affiliate WLWC, which also serves as the market's secondary WB affiliate. The station became a primary UPN affiliate in 2000. Last month, Ed Goldman resigned as president and gm of Viacom's three New England TV stations: WBZ-TV, the CBS O&O in Boston; WSBK-TV, the UPN O&O in Boston; and WLWC. Julio Marengi, who was most recently president of sales for the Viacom TV group's 39 stations, succeeded Goldman.

This year WLWC picked up new syndicated shows *Malcolm in the Middle*, *Girlfriends*, *Pat Croce: Moving In*, *Life & Style* and *Dance 360*. While it doesn't produce local newscasts, at the start of the year, WLWC added the weekday morning news program *The Daily Buzz*—the 50-50 joint venture between Acme Communications and Emmis Communications. The syndicated program airs from 6-9 a.m.

"We're trying to get the best programming available," says Marengi, who adds that WLWC was the only station in the market to broadcast the Red Sox victory parade, which it simulcast from WBZ. The six-hour telecast drew an average 5.4 household rating and 12 share on WLWC.

The Providence DMA has only one Spanish-language station, WRIW, ZGS Broadcasting's Telemundo affiliate. The low-power station relocated to WJAR's facility about 18 months ago. Station executives could not be reached for comment.

Cable penetration in the Providence market is 77 percent, making area residents 18 percent

### ARBITRON RADIO OWNERSHIP

Owner	Stations	Avg. Qtr.-Hour Share	Revenue (in millions)	Share of Total
Citadel Communications	3 AM, 7 FM	28.2	\$23.4	41.2%
Clear Channel Communications	1 AM, 3 FM	19.9	\$22.9	40.3%
Hall Communications	2 AM, 1 FM	6.6	\$3.0	5.3%
Brown Broadcasting	1 FM	4.9	\$2.7	4.8%
Entercom Communications	1 AM, 1 FM	2.1	\$2.3	4.0%

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

more likely to be cable subscribers than the average for the top 50 markets, according to Scarborough Research. Comcast and Cox Communications are the market's two main cable service providers. Cox serves all of Rhode Island, while Comcast serves Bristol County, Mass. The Providence Interconnect, a four-year-old joint venture between Cox and Comcast, counts 462,300 subscribers and offers 33 insertable networks to advertisers.

Dallas-based Belo Corp.'s *The Providence Journal* is the largest-circulation daily paper in

the market. Its daily circ for the six months ended Sept. 30 was 168,021, while its Sunday circ was 236,476, flat compared to the same period ended Sept. 30, 2003, according to the Audit Bureau of Circulations. The *Journal* celebrated its 175th anniversary on July 21 by publishing a 48-page special section highlighting historic events in the country and region.

In April, the *Journal*, a four-time Pulitzer Prize winner, received its third New England Newspaper Association Newspaper of the Year award. The paper, however, was convicted of

## NEWSPAPERS: THE ABCs

	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
<b>Providence County: 244,500 Households</b>				
<i>The Providence Journal</i>	88,081	116,752	36.0%	47.8%
<i>The Pawtucket Times</i>	12,660		6.4%	
<i>The (Woonsocket) Call</i>	11,204	16,379	4.6%	6.7%
<b>Bristol County (Mass.): 208,306 Households</b>				
<i>The (New Bedford) Standard-Times</i>	29,332	32,603	14.1%	15.7%
<i>The (Fall River) Herald News</i>	21,217	22,432	10.2%	10.8%
<i>Attleboro Sun Chronicle</i>	16,735	16,948	8.0%	8.1%
<i>The Boston Globe</i>	14,730	22,451	7.1%	10.8%
<i>Taunton Daily Gazette</i>	11,996	11,421	5.9%	5.6%
<i>The Providence Journal</i>	10,664	17,592	5.1%	8.4%
<i>Boston Herald</i>	8,745	5,047	4.2%	2.4%
<i>The Brockton Enterprise</i>	5,974	7,770	2.9%	3.7%
<b>Kent County: 68,761 Households</b>				
<i>The Providence Journal</i>	31,535	45,453	45.9%	66.1%
<i>Kent County Daily Times</i>	3,998		5.8%	
<b>Washington County: 48,652 Households</b>				
<i>The Providence Journal</i>	17,661	25,775	36.3%	53.0%
<i>Westerly Sun</i>	7,693	8,219	15.8%	16.9%
<i>New London Day</i>	824	1,098	1.7%	2.3%

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

## NIELSEN RATINGS / PROVIDENCE

EVENING- AND LATE-NEWS DAYPARTS, WEEKDAYS

### Evening News

Time	Network	Station	Rating	Share
5-5:30 p.m.	NBC	WJAR	7.8	19
	CBS	WPRI	4.4	11
	ABC	WLNE*	2.6	6
	UPN	WLWC*	1.6	4
	Fox	WNAC*	1.1	3
	Pax	WPXQ*	0.5	1
5:30-6 p.m.	NBC	WJAR	8.4	19
	CBS	WPRI	4.6	11
	ABC	WLNE*	2.6	6
	UPN	WLWC*	1.9	4
	Fox	WNAC*	1.1	3
	Pax	WPXQ*	0.5	1
6-6:30 p.m.	NBC	WJAR	10.9	23
	CBS	WPRI	5.6	12
	UPN	WLWC*	2.2	5
	ABC	WLNE*	1.9	4
	Fox	WNAC*	0.9	2
	Pax	WPXQ*	0.6	1

### Late News

Time	Network	Station	Rating	Share
10-10:45 p.m.	Fox	WNAC	3.3	5
10:45-11 p.m.	Fox	WNAC**	2.4	4
11-11:30 p.m.	NBC	WJAR	9.6	19
	CBS	WPRI	5.1	10
	Fox	WNAC	2.2	4
	ABC	WLNE*	1.9	4
	UPN	WLWC*	1.1	2
	Pax	WPXQ*	0.4	1

\*Non-news programming \*\*Local sports report Source: Nielsen Media Research, July 2004.

27 labor law violations. The conviction led to the ratification of a new contract for union members who had worked without a contract for nearly five years. The new eight-year deal, with retroactive raises back to 2000, was finalized Jan. 30, 2004, when the National Labor Relations Board signed off on the contract.

Several smaller dailies serve the Massachusetts portion of the DMA, including *The Standard-Times* in New Bedford, owned by Dow Jones' Ottaway Newspapers, and *The Herald News* of Fall River, owned by Journal Register Co. *The Standard-Times* and *The Herald News* serve opposite ends of Bristol County.

Journal Register also owns small dailies *The Call* in Woonsocket, R.I., *The Kent County Daily Times* in Warwick, R.I., and *The Times* in Pawtucket, R.I. In August, Journal Register launched a weekly Spanish-language paper, *el Latino Expreso*, distributed to more than 300 locations throughout southeastern Massachusetts and Rhode Island. The company had already been publishing *O Journal*, a paper targeting the area's large Portuguese community.

The local radio market, designated by Arbitron as Providence-Warwick-Pawtucket, ranks No. 34 nationally and gets spill in from the New Bedford-Fall River market.

For instance, Citadel Broadcasting owns nine stations in the Providence DMA. However, its New Bedford News/Talk/Sports WBSM-AM spills in to Providence. Similarly, Hall Communications owns two Providence-area stations and New Bedford Country outlet, WCTK-FM. The latter station is the top-rated Country station and the third-ranked station overall in Providence. It averaged a 5.9 average quarter-hour share in the summer Arbitrons, behind Clear Channel Communications' Oldies station, WWBB-FM (7.0), and Citadel's Hot Adult Contemporary, WWLI-FM (7.4).

The market has seen some bigger-picture changes in the past year. Entercom Communications in April launched WEEI-FM, a Sports/Talk outlet. The station, formerly Classic Rock WWRX, now simulcasts with sister station WEEI-AM in Boston, except during Red Sox games. Also this year, Davidson Media purchased WALE-AM for \$2.6 million from Cumbre Communications. The Spanish station, formerly known as Radio Renaissance, is now known as Super Max 990 AM. Bouchard Broadcasting purchased News/Talk WNRI-AM in Woonsocket in August for \$900,000.

Lamar Advertising and Clear Channel Outdoor are the dominant outdoor players in the Providence DMA. Lamar controls much of the Rhode Island-based outdoor inventory, while Clear Channel has billboard offerings in the Massachusetts section of the market. ■

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## LETTERS

**T**hank you all for your generally excellent continuing series of Market Profile reports. It is useful and highly informative. But two years ago we discussed the fact that Nielsen Monitor-Plus is grossly inaccurate in its reporting of radio revenue, particularly in regards to the Los Angeles market [*Mediaweek*, Oct. 18]. Both BIA Financial Network and my office would be better sources of that information, and last year I applauded the fact that you used BIA to report the radio revenue.

As BIA, Kagan and I have stated in press releases everywhere, radio revenue for the metro area of Los Angeles was \$1.035 billion in 2003. The radio revenue for the DMA (which includes two other metro radio markets) was over \$1.15 billion. We can support 90 percent of this data with

actual electronic feeds of the invoice information from the stations (through Miller Kaplan Arase).

In the interest of accuracy, I would appreciate you including our much more accurate "second opinion." Also, MKA tells us that Los Angeles is the No. 1 radio revenue market in the entire world—data that should be included in any profile of this market.

Mary Beth Garber  
President, Southern California  
Broadcasters Association  
Los Angeles

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

## SENIOR EDITOR'S NOTE

### Putting the F-word in Context With History

**M**y 87-year-old uncle is a gentleman of the highest order, and I never heard him swear until I recently began interviewing him about his experiences in World War II. During those chats, the F-word was thrown around a lot.

A captain in the field artillery, my uncle fought the Germans in the Huertgen Forest, one of the bloodiest battles in Europe that rarely gets talked about. In the mountainous region bordering Belgium and Germany, he was in charge of maintaining wire communications to the infantry from October to December 1944, just before the Battle of the Bulge.

In recounting his harrowing days at war, his eyes narrowed on me, and he said, without apology, "We used the F-word a lot in those days." Here's why. It was the coldest winter in 50 years, and when snow soaked his socks and froze his feet, he used the F-word. When he called to his wire chief to quickly repair the broken communication line, he used the F-word. When his forward observer was killed, he used the F-word. And when he prayed to God to stave off cowardice after an artillery barrage, he used the F-word.

I am incredulous that dozens of ABC affiliates refused to air an unedited version of World War II epic *Saving Private Ryan* on Veteran's Day this year because of the repeated use of the F-word. The affiliates worried about being fined by the Federal Communications Commission, which, in turn, feared getting complaints from fringe citizen groups like the American Family Association, which rallied its 2.2 million members to voice their outrage over the film.

"ABC crossed the line by airing at least 20 F-words and 12 S-words during prime time!" an AFA statement read. "We realize it is important for families, especially our children, to recognize the sacrifices made by our loved ones during wartime. However, airing excessively profane language during prime-time television hours is not necessary to convey that sacrifice."

What exactly is the AFA achieving by shielding children from the true effects of war on man and society? What better time to reflect on the horrors of war than when we are in the middle of one? Also, why are language and sexual references a problem, but not the portrayal of the violence of war, if the innocence of children is to be protected? The first 40 minutes of *Saving Private Ryan* shows—without blinking—random, horrific death on the battlefield (for which ABC ran numerous warnings).

The conclusion I'm left to reach is that it must be easier for some to explain to their children that the gushy stuff pouring out of a slain soldier's stomach is his intestines than to allow them to hear a swear word in a relevant context. —Megan Larson





# Buddy movies

### EDITOR'S NOTE

There are a lot of great online marketing efforts out there. Streaming video, interactivity and targeted marketing have all been ratcheted up several notches over the past few years. So it takes more than just flashy graphics or cute gimmicks to gain viewers' interest. To engage a user, to get them to take action and then keep coming back, requires that the marketer offer true benefits to the consumer. American Express' "The Adventures of Seinfeld and Superman," a series of five-minute films that depict the benefits of card membership, became an integral part of the company's marketing and customer-retention efforts. For this, Adweek Magazines' IQ names American Express the Interactive Marketer of the Year.

Also, we take a look at how the presidential campaigns used the Web to sell their candidates. That story starts on page 18.

—Patricia Orsini

**O**h Yes Wyoming! With the trees and the horses and the rocks and the sheep. Oh Yes I'm Going! Through the plains and the trails and the streams and the hills. Oh No Nebraska! Is there a plainer state I ask ya. Oh Yes Wyoming! There's no place I'd rather be roaming.

The campy lyrics—which conclude with the spelling of the Cowboy State's name, à la *Oklahoma!*—belong to the title song of a fictitious Broadway show referenced in the first installment of "The Adventures of Seinfeld & Superman." The faux musical received only a mention in the American Express-sponsored Webisode, but it captured consumers' fascination. So much so that Internet users discussed it on Web logs, distributed the tune's words and passed along related trivia. Even the University of Wyoming requested to use the song at pep rallies.

"I'm a big believer in the phrase, 'I'll decide, not you.' I think that is the consumer mantra today," says AmEx chief marketing officer John Hayes. "We recognize that what you really want to do is offer the consumer the opportunity for engagement. Let them take you up on that, each step of the way."

And engage them, AmEx did. In the two weeks following the March 29 debut of the first of two Webisodes starring Jerry Seinfeld, an animated version of Superman and, naturally, AmEx, the site attracted more than a million visitors. That number quickly rose to more than 2 million, and people returned after the May 20 release of the second online short. Though the films were five minutes long, visitors to the site stayed an average of 10 minutes, discovering special features in Seinfeld's virtual apartment, including an *Oh Yes Wyoming* playbill that when clicked on played the song in its entirety.

For AmEx's use of the Web as the lead horse of a high-profile campaign, as an integral part of its marketing efforts, and as a customer retention, acquisition and engagement tool, Adweek Magazines' IQ has

named the New York-based company its Interactive Marketer of the Year.

Of course, leveraging online films for marketing purposes is not groundbreaking. BMW arguably pioneered the concept in 2001 with "The Hire," which has been followed by digital films from Donna Karan and Volvo, among other advertisers. "The whole Webisode thing has turned into a tactic," explains Gary Stein, a senior analyst at New York-based JupiterResearch. "It lengthens the amount of time and connections you have with people."

Acknowledging that "everything in life is iterative," Hayes admits that "certainly, we were aware of BMW Films. So, to say that we weren't would be to sidestep the obvious." Unlike many of its predecessors, however, the Barry Levinson-directed shorts relied on humor.

Another unique attribute: "It was easy to communicate the content," says Hayes.

"You can tell a more in-depth story than you can with a 30-second commercial," said Seinfeld at a March press conference introducing the effort. "When you're looking for something to do, you can go to the computer instead of the television, and you can watch it and explore whenever you want."

All AmEx had to say was "Seinfeld," and fans were clamoring to see the comedian—who had maintained a relatively low profile since his series ended six years ago—reunited with his favorite superhero. The duo had last teamed up for a 1998 AmEx Super Bowl commercial.

Even though the Webisodes claimed a fraction of the millions of viewers the Big Game commands, AmEx decided the Internet was the best venue for the Seinfeld-Superman reunion. "If I put it on the Super Bowl, they could be leaving the room to get a bag of chips," explains Hayes. "I think each person who takes the time to put in a Web address, pull up a Webisode and sit and watch it, that shows a great deal of interest and involvement."

Seinfeld and Superman  
team up to help  
American Express make  
the world safe from  
ineffective ad pitches

BY ANN M. MACK

Crediting Seinfeld and WPP Group agency Ogilvy & Mather in New York with the storyline, Hayes says. "Jerry got a kick out of this idea of working with Superman and finding the situation where Superman is powerless, and of course Jerry comes to the rescue, [and] the card comes to the rescue when all else fails."

In the first Webisode ("A Uniform Used to Mean Something"), Seinfeld employed AmEx's guarantee to replace damaged goods within 90 days of purchase to return a broken DVD player, and in the second ("Hindsight Is 20/20"), he called on the company's roadside assistance after the Man of Steel accidentally locked his keys in the car. The magic of the Webisodes is that AmEx was able to incorporate a product message within entertaining content. "The thing that I like best about it was that it *was* an ad," says Stein. "It was a product demonstration that was clearly communicated in a clever way. It just happened to be five minutes longer [than most ads], and they had high production values and fun characters."

But did the cost of the talent-heavy endeavor offset one of the Internet's main selling points—its return on investment?

"It all has to do with whether or not you have the resourcefulness and the imagination to say, 'How might this thing work?' For me, you have to start with content that people really want to engage with. Once you have that, then you have to find out what are the best channels," Hayes says.

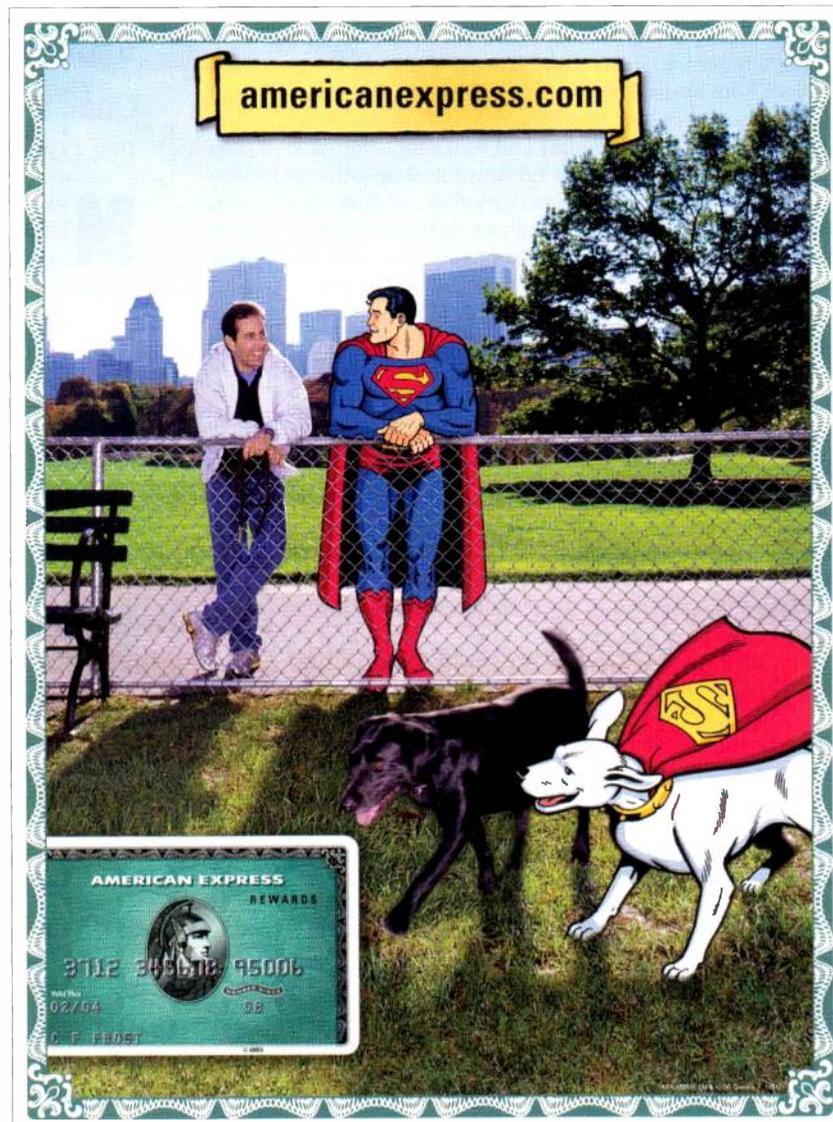
AmEx used a number of means to spread the word about the Webisodes, from 15-second TV spots to Seinfeld plugging the project on *The Today Show*, *The Daily Show With John Stewart* and *The Tonight Show With Jay Leno*. In May, the company ran the first Webisode in full and showed a sneak peek of the second during an hour-long block of *Friends* on NBC. That formula was repeated during the June 15 premiere week of *Sex and the City* on TBS.

"We learned a lot about what drives the best kind of interactions on the Internet site," reports Hayes. For instance, AmEx got more mileage out of Seinfeld's appearance on the *The Daily Show* than from the teaser spots.

"The Internet puts the customer in charge, not the brand, and you have to [spend more time] listening than talking," explains David Kenny, chairman and CEO of Boston-based Digitas Inc., which has worked with the financial-services client since 1981. "American Express has always looked at it as 'how does this really allow us to market with two ears and one mouth and use them in that proportion.'"

"I'm pretty confident in saying we got our money's worth out of this," says Hayes. "And now, we need to think about where we go from here."

While AmEx is still assessing the performance of "The Adventures of Seinfeld & Superman," the company is already applying some of the learning, making the Web site for its latest effort more robust, for one. "Giving people a little more



**MEN OF PLASTIC:** In Webisodes for the American Express card, Jerry Seinfeld and Superman engage viewers in their exploits, which end by showing how card holders benefit from being members.

variety is one of the things that we learned so far, and how to organize that variety in a very simple way," says Hayes.

The campaign, which broke earlier this month and introduced the tagline, "My life. My card," shows Tiger Woods and Robert DeNiro, among others, reflecting on places, causes, avocations and achievements that are meaningful to them. It is complemented by an online destination that showcases their lives. Currently, visitors to the site can interact with items in Ellen DeGeneres' handbag; when a user clicks on the talk-show host's sunglasses, for instance, a video shows the world through her eyes.

"We have an expression where we say, 'It's not just matching luggage,'" says Laura Lang, president of Boston-based Digitas. "We really have to look at these experiences that encourage people to cross channels, that encourage people to engage in the way that they want. So that means that sometimes the same concepts and ideas will come to life very differently in one medium versus the next, even though they're all woven



together with the outcome.”

For AmEx, integration is merely a reflection of the consumer’s behavior. In its third year of sponsoring New York’s Tribeca Film Festival, the company hosted a site where visitors could preview trailers, purchase tickets, download movie ringtones to their mobile phones and watch an original Web documentary featuring director Ed Burns and up-and-comers discussing the influence of New York City on film. AmEx also struck a yearlong marketing deal with AOL CityGuide to launch its IN:NYC credit card, which is meant to appeal to young New Yorkers by offering rewards for charging at city hotspots. And this month, the marketer teamed with MSN Music to give away song downloads to card members.

“We recognize that what we have to do is work more effectively across channels in ways that allow each channel to do what it does best,” says Hayes. One of the things that the Web excels in is fostering a sense of community—something of utmost importance to a company that focuses on the idea of membership.

To support its sponsorship of Bravo’s *Blow Out, Open: The Small Business Network* from American Express launched a sitelet designed to help business owners share experiences and opinions. The online forum showcased Jonathan Antin, the celebrity stylist and star of the reality series, and a diverse group of other business owners—including a cattle rancher, a contractor and television producer David Collins—who shared their insights on challenges to business growth. AmEx promotes Open heavily online, posting about 1.9 billion ad impressions for the small-business network from January to October of this year, according to Nielsen/NetRatings. Overall, the company recorded more than 5.2 billion ad impressions for the first 10 months of 2004 across sites like Yahoo!, NYTimes.com and The Weather Channel’s Weather.com. A substantial search-engine marketer, AmEx also makes targeted buys on sites like Daily Candy, Shecky’s, Flavorpill and Gothamist.

AmEx, which has used the Web to serve its customers for the past seven years, has come a long way since it launched its first significant online-marketing effort in 1999 for the Blue card. For the first seven months of this year, the company put \$22 million behind online measured media—10 percent more than it allocated to the medium for all of 2003, according to TNS Media Intelligence/CMR.

The online spending increase is a part of a larger but gradual shift in AmEx’s media dollars that started a decade ago, when the company put 80 percent of its annual marketing budget behind television. Today, TV represents just 35 percent of its ad coffers. (According to Nielsen Monitor-Plus, the client spent \$375 million on offline measured media last year and \$200 million for the first nine months of 2004.)

Aside from the Internet, the money has gone toward experiential marketing and content development, as seen in AmEx’s presence at the U.S. Open and involvement with reality series *The Restaurant*.

“We didn’t just move everything at once. This has been a progressive process of learning, confirming and then moving forward,” comments Hayes. “Consumer habits have changed immensely, and certainly there have been many advances made that allow marketers to interface, engage with customers in new and different ways. I would say that those are the things that have driven us to change our spending patterns.”

As for American Express’ future marketing plans, Hayes guarantees, “You can count on us being even more active in the interactive space. There’s no question about it.” ■

Ann M. Mack is the interactive editor for Adweek.

# Rules of Engagement

## Online marketers find myriad ways to get consumers coming back for more

Music, chickens and hoaxes dominated the online landscape this year, as marketers sought to appeal to consumers through free downloads, offbeat humor and mind-bender mysteries.

As a part of its “Never Follow” campaign, Audi hosted an online mash-up contest that challenged

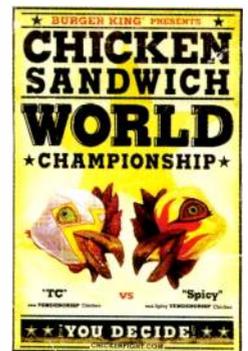


consumers to create a mix of David Bowie songs for a chance to win the TT coupe. The promotion, from Havas’ McKinney + Silver in Durham, N.C., garnered 1,769 entries, which might not seem substantial. But, a closer look reveals that participation required significant time—including seven minutes to download the appropriate software—indicating a highly engaged consumer.



Bowie’s “Ziggy Stardust” was likely one of the million songs downloaded as part of Pepsi’s iTunes promotion, which was introduced via a Super Bowl spot from Omnicom Group’s BBDO in New York. A flurry of marketers, including Heineken and McDonald’s, followed suit, teaming with services like RealNetworks and Sony Connect to offer free tunes.

McD’s rival Burger King forged a similar partnership with AOL Music, but that was overshadowed by the Subservient Chicken—a campaign for the TenderCrisp chicken sandwich that centered on a Web site where visitors directed an actor in a chicken suit to submit to various commands. The site, which reflects BK’s “Have it your way,” tagline, had 361 million hits by mid-November. BK followed with the Chicken Sandwich World Championship, a fight between TenderCrisp and Spicy Chicken that aired on DirecTV and was determined by visitors to Chick-enFight.com. (The former won, but it’s being disputed.)



Crispin Porter + Bogusky, the Miami-based, MDC-backed shop behind the BK efforts, was also responsible for a campaign that documented a scientist who created robots from BMW Mini parts. That was one of several pieces of interactive fiction that launched this year in an attempt to get consumers actively involved with a brand. In a Sega ESPN NFL Football videogame push from Wieden + Kennedy in New York, a fictional game tester, Beta-7, contacted other users, claiming that the game made him black out and tackle people.—AMM





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# Campaign aides

The selling of the president—the online version BY CATHARINE P. TAYLOR

In the history books, the presidential campaign of 2004 may be known as the one in which the Internet came of age—as fundraiser, scandal-breaker and vote stimulator.

But as a place to put online advertising dollars, it was, according to most observers, decidedly flat. In an informal survey of swing-state newspaper sites during the closing weeks of the campaign, people were more likely to see an ad for the local car dealer than they were an ad giving them information about either President Bush or Sen. Kerry. As for predictions that total campaign spending online would reach \$20 million or more during 2004, they look to be way off, with prognosticators such as Nielsen/NetRatings (like *Adweek*, a unit of VNU) putting the final figure at approximately \$7 million.

People who've been active in political campaigning express little surprise at the low figure. "Campaigns are slow-moving animals, so it requires a fair amount of research for someone to say it's worth trying something new," explains Brian Reich, director, Boston operations of Mindshare Interactive Campaigns, a Washington-based online marketing consultancy (and no relation to WPP Group's MindShare).

The story of the online efforts of both the Bush and Kerry campaigns is really the tale of two Internets—the one that uses e-mail as an inexpensive, highly targeted way to disseminate information to believers, and the one that employs online advertising, which requires good creative, targeting and execution to pull it off. To expect political campaigns to excel "in all three areas is probably unreasonable," says Jeff Lancot, vp/media at aQuantive's Avenue A Razorfish.

While the former method helped raise millions of dollars, got out the vote, and sometimes swayed public opinion, the latter showed moments of potential but was far overshadowed by other online activity around the election. "The Internet is a part of a campaign, but it's not one of those key strategic things they're going to put a lot of money into," says Marc Ryan, senior director of analysis, Nielsen/NetRatings.

**Using e-mail, both campaigns engaged** registrants to the party and campaign Web sites in a steady stream of dialogue that also showed how the two campaigns differed in their goals for using the Internet. Someone who registered for e-mail lists on johnkerry.com and DNC.org on Oct. 12 would have received 23 e-mails by Election Day, from people including Joe Lockhart, Bill Clinton and, of course, Sen. Kerry. While voters would have seen some e-mails surrounding the presidential debates or specific news stories—such as the missing weapons at Al Qaeda—the vast majority were focused on raising money. And to that extent the campaign was a huge success, giving Kerry "almost parity with George Bush's \$200 million" war chest, according to Mathew Gross, a marketing and political consultant who was one of the architects of Howard Dean's groundbreaking Internet campaign. (Final numbers for each of the campaigns were well in excess of \$200 million, and a source close to the Kerry campaign says its online efforts alone raised \$80 million.)

**CAMPAIGN REACH:** The official sites for presidential candidates George Bush and John Kerry were most effective at raising money and getting voters to the polls.

Someone who registered for the Bush-Cheney campaign and at RNC.org beginning Oct. 12 would have received more than a dozen e-mails from people such as Rudy Giuliani, Barbara and Jenna Bush, and the President. But the strategic difference could not be more stark. With the exception of one e-mail to donate to the Republicans' General Election Legal and Compliance Account in the event of a contested election, none of the e-mails asked for money, and the majority were

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affluent, the  
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influential during  
an election year?



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- 50% have HHI of over \$75,000  
(31% have HHI of \$100,000+)
- 69% are college graduates
- 41% make or influence business decisions
- 33% travel for business

Source: Nielsen//NetRatings @Plan Winter 2004

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focused on get-out-the-vote efforts. The campaign wanted to “empower our grassroots supporters,” says Chuck DeFeo, e-campaign manager of Bush-Cheney ’04. Not that Internet fundraising was ignored by the GOP. DeFeo notes that the Bush effort had 1.3 million individual contributors—the most, he said, that has ever been recorded in American politics.

E-mail was also used by both parties to disseminate 30-second spots and other video, often encouraging those who received them to pass them along to a specific number of friends. On Oct. 29, the Bush campaign issued a video introduced by Barbara and Jenna Bush that aimed to show a lighter side of the President and encourage people to vote. DeFeo said the video was watched by 200,000 people during the next

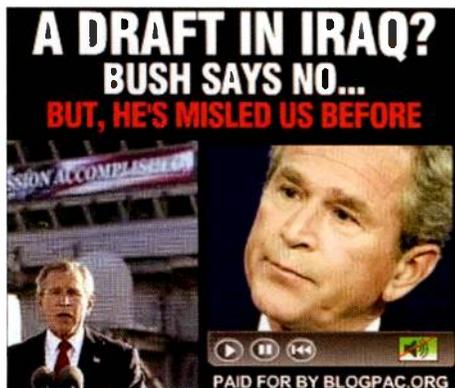
money they would save by voting for him. “I can’t think of a single ad [in 2004] that reached that sort of level,” he says.

As to when persuasion will actually be a pervasive element of online presidential campaigning, Lancot says it may be a way off. “I think [the Internet] is very well-suited to persuading voters,” he says. “However, it takes a thoughtful, long-term strategy to do so.”

Targeting often lacked sophistication as well, as data from both campaigns provided by Nielsen/NetRatings demonstrates. During the final month of the campaign, the GOP focused on a handful of sites, buying the most impressions during the week of Oct. 24 on Yahoo!, with 38 million impressions. Other reach sites, however, such as Microsoft’s MSN, weren’t represented.

The Republicans also bought conservative sites such as Nationalreview.com and Rush-Limbaugh.com. As opposed to the highly targeted world of campaign TV, where voters outside of swing states rarely view a presidential campaign ad, the Bush campaign saw the Internet as a way to “go beyond the battleground states,” says DeFeo.

The Democrats, meanwhile, took a scattershot approach, buying on more than 200 sites—one can assume through an ad network—but not exactly where you’d expect. For example, during the week of Oct. 10, the party bought no impressions on Cleveland.com in the crucial swing state of Ohio, while at the same time it bought 175,000 impressions on the *Dallas Morning News* site, even though Texas was never in play for the



RED VS. BLUE: At GOP.com, the Republican National Committee speaks; right, an anti-Bush ad than ran on sites in Ohio.

few days (not counting viral viewership). The Kerry campaign issued a two-minute video the day before the election that focused on the candidate’s values. Kerry campaign officials either could not be reached or did not return calls for comment about how they ran their online initiatives.

There is one thing about presidential marketing in 2004 that’s impossible to quantify: the lingering effect of how the Dean campaign for the Democratic nomination inspired the online efforts of both parties. But especially when one considers the effectiveness with which e-mail raised funds for the Kerry campaign, it’s safe to say the entire 2004 race would have had a different landscape without it. It was the Dean team that led the charge of using the Internet not only for fundraising but also for grassroots appeal. Meetup, the Dean-inspired initiative that encouraged people to organize locally under the “Democracy for America” slogan, is still percolating along, with 605 groups and more than 6,500 events being held worldwide, according to the Meetup Web site. “I think the legacy of Howard Dean and [campaign manager] Joe Trippi was profound,” says Greg Witter, a Seattle-based political consultant who worked on Wesley Clark’s bid for the Democratic nomination.

**While the campaigns made headlines** with the effects of some of their online efforts, there was precious little innovation when it came to the more targeted, planning-intensive world of executing full-fledged online ad campaigns. It’s possible to attribute that in part to the different goals that are customarily apportioned to e-mail marketing and online advertising. If e-mail marketing is most effective among people who have a real interest in a product—in this case, a presidential candidate—then online advertising’s role usually tends toward persuasion.

Gross recalls one ad from the 2000 election that really drove home the possibility for online marketing to persuade—a Bush campaign calculator that allowed users to find out how much

Democrats. Also on the buy list were tiny, off-the-beaten-path sites such as Recipezaar, Findagrave and BegSource.

One marketing executive who had contact with the Kerry campaign says he was shocked at its lack of sophistication about online advertising and decried the fact that campaign executives were unwilling to spend money on testing new online efforts. He says he found it particularly confusing that given the success of Kerry’s e-mail initiatives, the campaign didn’t see the validity of online advertising to raise funds as well.

There were, however, moments of promise. DeFeo notes a successful buy in which the campaign streamed a video of Laura Bush talking about the President’s educational policies, an initiative that ran on parenting sites.

But the reasons for some strange online buys might not just be lack of sophistication; the campaigns also confronted a tight market for prime inventory. As one Democrat close to the Kerry campaign says, “Given that money was tight for much of the campaign, and the effectiveness and low cost of e-mail and viral-marketing tools dwarfed that of explicit ad buys ... it was easy to err on the side of caution and limit buys to limited areas.” By the time the campaign decided to increase online spending, this executive continues, “much of the prime inventory had already been secured by Bush-Cheney and the RNC.”

“There’s not a lot of professionalism” in political direct marketing, says Richard Viguerie, a conservative who is credited with pioneering political direct mail in the 1960s. And unfortunately, he says, the constant turnover in political campaigning doesn’t help.

And there’s always the marketing capital political campaigns put into TV. “There’s a psychology that ... the election is an event [that] is happening on television,” says Gross.

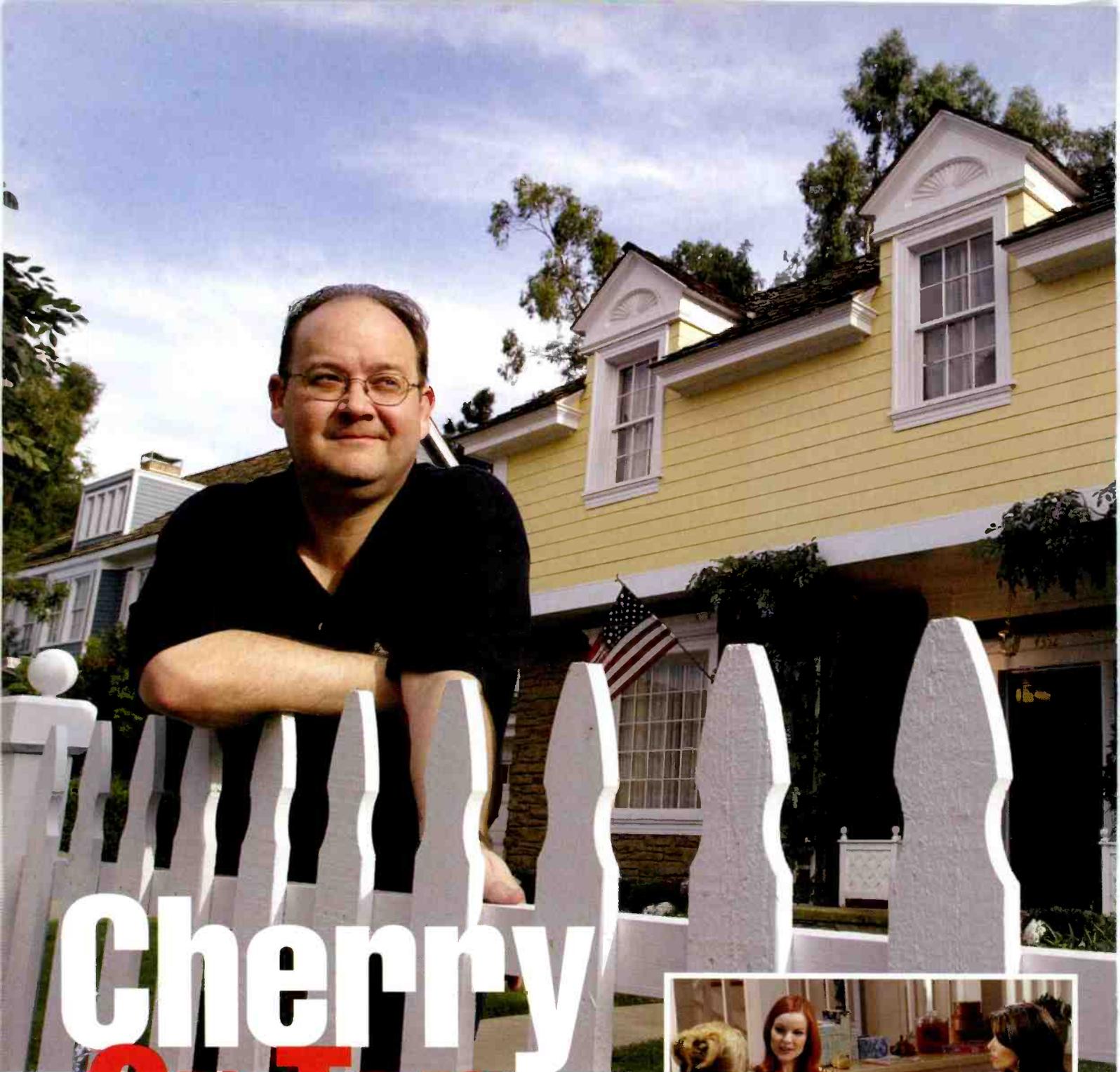
As to whether that continues, stay tuned. ■

Catharine P. Taylor is a contributing editor to *Adweek Magazines*.

CNN claims to be #1. They do so by using a deceptive formula that measures "channel surfers," something media buyers don't consider to be a credible basis upon which to make their decisions. They might as well claim to have more bricks in their building. According to Nielsen Ratings, Fox News Channel beats CNN (often by 80-100%) day-in and day-out and has for 34 months and counting. If you want a bigger audience that doesn't tune-out almost as much as they tune-in, then Fox News Channel is the place to be.

Think about it...  
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# Cherry On Top



Thanks to ABC hit *Desperate Housewives*, Marc Cherry is Hollywood's latest overnight sensation. It only took him 20 years. **BY A.J. FRUTKIN**

that the executives who green lit the series there, Lloyd Braun and Susan Lyne, are no longer at ABC to enjoy its success. But Cherry is quick to assign the network's new programming chief, Stephen McPherson, with a proprietary claim on the project. At the time, McPherson was president of ABC's sister studio Touchstone Television. And Cherry says it was McPherson who brought the project to ABC.

"We didn't want to go to ABC without a studio attached, so it went to Steve first, and he loved it," Cherry recalls. "He was the very first person in this town who was in a position to do something for the project, who actually did something."

*Housewives'* success has almost singlehandedly reignited interest in serialized programming. But it wasn't meant to. For several seasons now, self-contained procedural dramas like *CSI* and *Law & Order* have performed admirably in repeats, while everything else has fared poorly. With the apparent collapse of a backend for anything that smelled of serialized programming, Cherry says Braun and Lyne asked him to write self-contained stories as well.

But once the show premiered, Cherry noticed that McPherson

popular, so that's what viewers want. But viewers aren't looking for genres. They're looking for good, entertaining programs," says Steve Sternberg, executive vp/director of audience analysis at Magna Global USA. "If you just put on another serialized drama that is crap, no one will watch it."

**Cherry's path to success** in the hour format was by no means direct. He was a staff writer on the final two seasons of NBC's *The Golden Girls*. He created *Buchanans*, a comedy about a group of women who marry into the same family. He created the 2000-01 CBS midseason comedy *Some of My Best Friends*, based on the 1996 gay indie feature *Kiss Me, Guido*.

He also created the 1995 Fox comedy *The Crew*, which seems to have left the most lasting impression on him. Cherry says Fox was looking to develop an "urban singles" sitcom modeled after NBC's *Friends*. An executive there approached Cherry and his writing partner, Jamie Wooten, to create a show about flight attendants. With *Buchanans* not making it past its freshman season, Cherry and Wooten agreed.

"It was one of those disastrous decisions that informs the rest of your life," he remembers. "Usually, I like to write my own ideas. And what I learned from *The Crew* is I can't fake it. The only idea connected to *The Crew* was, 'Let's try to put pretty, funny, young people on the air like the *Friends* cast.'"

As he and Wooten began writing the comedy, Cherry says they soon realized the joke was on them. "We wrote this really bad script, and they picked it up. We made a really bad pilot, and it went to series. We produced a really bad series, and they wouldn't cancel it," he says, still somewhat devastated by the turn of events. He and his writing partner split up as a result of the show.

If there was a silver lining to *The Crew*, it was the fact that the experience forced Cherry to confront his own literary intentions. "I really started examining, for the first time in my career, what makes something good," he says. "I think it led me to a much deeper place in terms of my writing and how I approach things."

Not that it helped him much on his next sitcom, CBS' *Some of My Best Friends*. But as he watched his own comedic failures dovetail with comedy's overall decline

in network TV, Cherry looked toward the hour format for inspiration. And the rewards have been astounding.

Among them has been the network's hands-off approach to the show. "I wish I could go back in time to all those executives pushing me to make bad decisions in past shows. So I could tell them, 'No. Don't ever give that note again,'" he says. "One of the reasons why sitcoms are having problems is because the writers are trying to write stuff to please executives who don't know what they want."

In success, Cherry is still figuring out what he wants. But he is reluctant to return to half hours. "There's nothing better than being in a writers' room with a bunch of talented, funny writers," he says of sitcoms. "But we get to do a lot of visual humor here that I could never do in the sitcom world. And it would be hard to let go of that now."

Besides, what ABC wants is more *Housewives*. Given the stunning consistency with which it has performed in the ratings, it is no surprise the network gave it, along with *Lost*, a full-season order. Cherry is about halfway through writing scripts. But production remains behind schedule, forcing him and his staff to continue working 12-13-hour days.

ABC already is asking about season two. That's a subject Cherry won't touch until after the holidays. "I'm so goddamned tired right now," he says, laughing. "I'm just dreaming of tropical beaches." ■



**CHERRY BOMBS**  
Left, *The Crew* on Fox unsuccessfully tried to cash in on *Friends'* appeal; *Some of My Best Friends* was CBS' failed take on the indie flick *Kiss Me, Guido*.

**"There's a tendency in network TV to say that a certain genre is popular, so that's what viewers want. But viewers aren't looking for genres. They're looking for good, entertaining programs." STEVE STERNBERG**

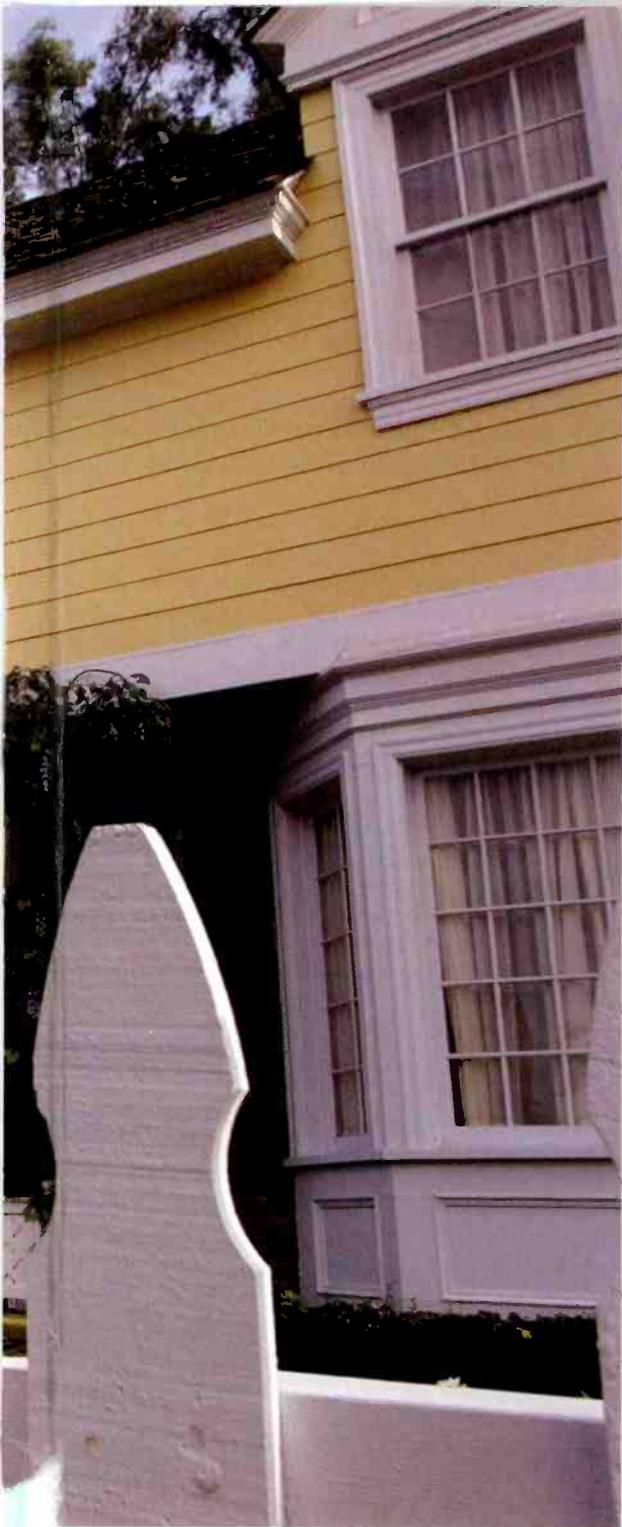
began pushing its serialized elements. "I think the network is getting off on the fact that these big things are happening. Marriages are falling apart. Secrets are being betrayed," he adds. "I still try to do self-contained stories, but I've also promised life-changing events each week."

As much as *Housewives* has helped change ABC's fortunes for the better this season, the big money is in syndication. And although conventional wisdom assumes that self-contained programming is even more crucial for syndicators than it is for the networks, McPherson believes interest in the series has proven to be so high, its afterlife will disprove pundits there, too. "I think you have a DVD market now that will be huge for the show, and we've already been approached aggressively by a number of cable channels. So I have no concerns about that," he says.

Whatever impact it ultimately has on syndication, *Housewives* already has altered the direction of network development for next season. Executives throughout the industry have praised ABC for finding, in both *Housewives* and *Lost*, programming that is truly original. And many have vowed to follow in ABC's footsteps.

In fact, several broadcasters have made last-minute scrambles to pick up projects in the vein of *Housewives'* so-called "heightened drama."

But advertisers warn against following ABC's lead too closely. "There's a tendency in network television to say that a certain genre is



CHERRY: J. EMILIO FLORES/THE NEW YORK TIMES; HOUSEWIVES: DANNY FELD/ABC

**ON LOCATION** Cherry, in front of a home on Wisteria Lane, was surprised the *Housewives* (from left, Felicity Huffman, Marcia Cross and Eva Longoria) have become such a hit.

WHEN INITIAL RATINGS came in for *Desperate Housewives*' Oct. 3 debut on ABC, creator Marc Cherry wasn't entirely thrilled. The premiere drew 21.6 million viewers, and an 8.9/21 in adults 18-49. "I had hoped for higher," he says. Of course, Cherry's only point of reference had been his last successful launch—10 years ago. In 1994, his CBS sitcom, *The Five Mrs. Buchanans*, premiered to a 28 share. After it dropped to a 22 share, the network pulled it.

So *Housewives*' numbers put him on edge. That is, until he learned it ranked as the week's top-rated program. Now that he has a clearer sense

of how drastically the TV landscape has changed in the past decade, *Housewives*' continued success has left him in a state of near disbelief.

Throughout October, the show's numbers held up alarmingly well. It averaged 21.2 million viewers, and a 9.3/21 in adults 18-49. On Nov. 7, its first sweeps broadcast, ratings actually rose in the key adult 18-49 demographic, at which point, Cherry says, "I just laughed, and thought, 'Well, now this is just the hugest practical joke that someone's playing on me, because it just couldn't be happening.'"

It is. At 42, after almost two decades in the business, Cherry is something of an overnight sensation. But his success represents more than just a personal victory. It's a victory for narrative programming in general. At a time when nonscripted series have encroached on prime-time real estate long reserved for scripted ones, *Housewives*—along with ABC's other hit drama, *Lost*—points to a likely resurgence of fictional programming next season. And, just when economic imperatives favor self-contained programming, *Housewives* has proven that serialized story lines can still draw eyeballs.

In examining the lives of a group of suburbanites, the frothy adult soap has struck a chord with viewers. And not just with women. *Housewives* ranks as Sunday's top-rated program both among women and men 18-49. "I must completely confess to lucking into the male demographic," Cherry says, laughing. "I didn't expect that to happen."

*Housewives* has become both a cultural phenomenon and flash point. Its racier elements already have led to the early withdrawal of several advertisers. Last week, ABC ran a scripted introduction to its *Monday Night Football* broadcast that featured Nicollette Sheridan—who plays *Housewives*' resident tramp Edie Britt—clad only in a towel tempting Philadelphia Eagles receiver Terrell Owens. In an increasingly conservative broadcast climate, the *MINF* promo spot quickly drew viewer complaints, resulting in an apology from the network.

But such publicity may only serve to bring more viewers to *Housewives*. And sexual content notwithstanding, critics and analysts—even Cherry himself—have come up with a list of reasons for the drama's enormous popularity. At the top of that list is simply the fact that it's smart counter-programming. "There's such a thirst to have something that's different," Cherry says. "After you've seen the 18th *CSI* or *Law & Order*, it gets harder and harder for the people who do procedurals to surprise you."

But it's not just that *Housewives* is different. In an industry hell-bent on cloning, the show feels pretty original. "More than anything," Cherry adds, "I think our success is due to the fact that we're not trying to copy anyone."

**Housewives' hit status** has left rival networks kicking themselves. After all, most of them were offered the script before it landed at ABC. The show's genesis dates back to 2001. A comedy writer by trade, Cherry had been out of work for a season or two when he pitched the idea to several cable networks, including HBO, Showtime and Lifetime. They all passed.

After celebrating his 40th birthday in March 2002, he began to feel the pressure of Hollywood's ageist policies. "I was a little depressed," he admits. "I knew what that meant for my career as a writer. It was getting dicey." So he began writing the *Housewives* script, just to prove—if only to himself—that he could still write.

That fall he shopped the project to CBS, to Fox, to HBO again. All the networks passed, including Lifetime. "That was the one that hurt," he says of the female-targeted cable net. "Because it was, like, it's f---ing *Desperate Housewives*. This should be a no-brainer for them."

Then his agent of 13 years was jailed for embezzlement. After securing new representation, he took the show to NBC, which also passed.

ABC really was his last best hope. Looking back, it may seem ironic

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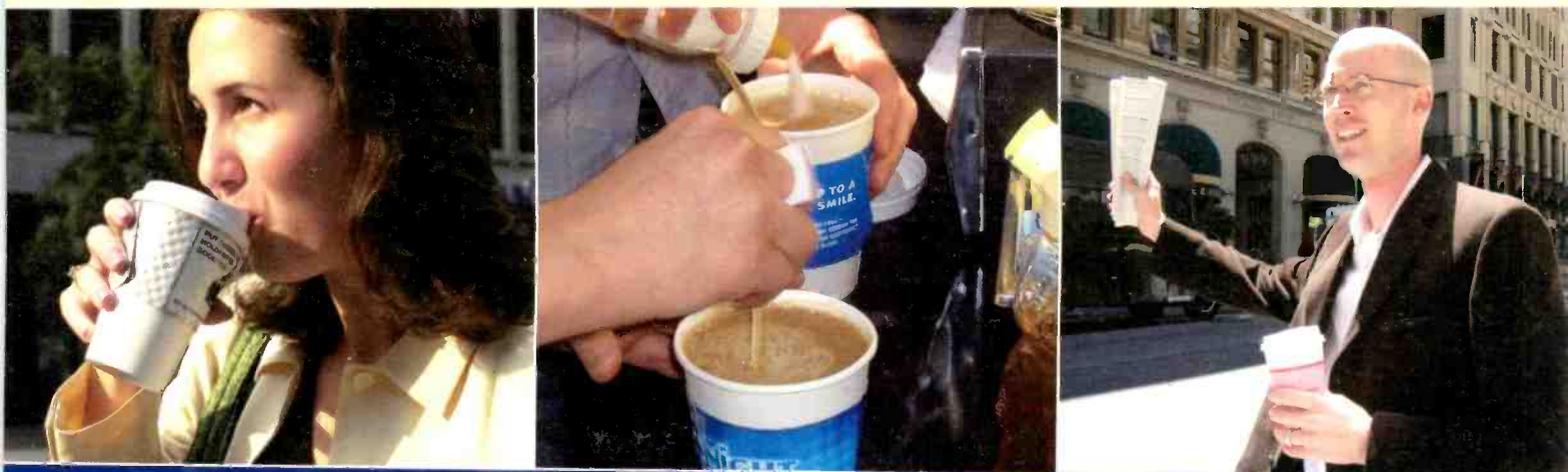
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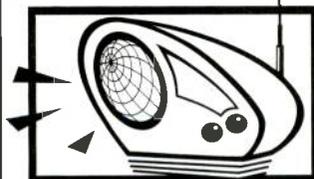
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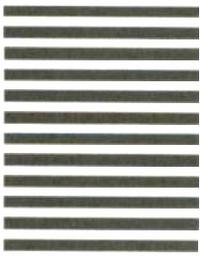
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■ The **Radio & TV Research Council luncheon** will be held Nov. 22 at the Yale Club in New York. The event theme is "Embracing the Increasingly Elusive Consumer: Is the Traditional 30-Second Ad Obsolete?" Panelists include Bruce Goerlich, evp, director strategic resources, Zenith Optimedia; and Stacy Lynn Koerner, evp, global research integration, Initiative Media. Contact: 212-481-3038.

■ The **Family-Friendly Programming Forum** will host the **6th Annual Family Television Awards Dinner** Dec. 1 at The Beverly Hilton, Beverly Hills, Calif. Contact: 212-455-8056.

■ The New York chapter of the **National Association for Multi-ethnicity in Communications** will hold its annual holiday benefit gala Dec. 1 at Gotham Hall in New York. This year's event will honor Robert Sachs, president and CEO of the National Cable and Telecommunications Association, for his 25-year career in the cable industry. Nick Davatzes, president and CEO of A&E Television Networks, will serve as honorary event chair. Contact: 212-969-8622 or gala@namic-newyork.com.

■ Investment firm **UBS** will host its 32nd annual **Media Week Conference** Dec. 6-9 at the Grand Hyatt in New York. The conference will feature presentations by senior management from advertising, broadcasting, publishing, multichannel television distribution, videogaming, and new media companies from the U.S., Europe, Australia, South America and Asia. Panels will address topics such as convergence and regulatory issues. Open to UBS clients and the press; others may access presentations via live Webcast at [www.ibb.ubs.com](http://www.ibb.ubs.com).

■ **Mediaweek** will present its annual **Media All-Stars Awards Luncheon** Dec. 8 at The Sheraton Hotel in New York. The event honors the achievements of outstanding executives in interactive, magazines, national cable/TV, newspapers, nontraditional media, out-of-home, radio, research, and spot/local TV. Contact: [www.mediaweek.com](http://www.mediaweek.com).

**FSN Southwest Gets Astros, Rockets Rights**  
Regional sports net FSN Southwest has signed a multiyear agreement with the Houston Regional Sports Network to sublicense the local TV rights to all Houston Astros baseball and Houston Rockets basketball games not selected for national telecast. The agreement brings to an end litigation between the parties. FSNSW will also produce and televise a half-hour pregame show prior to each Rockets telecast. This year Fox-owned regional sports networks have either extended rights agreements or reached new ones with 11 NBA, MLB or NHL teams.

### TiVo Promotes A&E's *Movies*

A&E's *Hollywood Home Movies*, an original special offering a peek into celebrities' lives, premiered yesterday with help from Kraft Foods and TiVo. Through an integrated marketing partnership among the three parties, the special ran with limited commercials and Kraft products featured during the presentation with custom vignettes and links to a Web site with a trivia quiz. TiVo comes into the deal offering a three-minute preview of *Home Movies* and interactive on-air promos that let TiVo users access more information about the special by using their remote controls.

### Radio's Dees Switches Syndicators

After six years with Premiere Radio Networks, Rick Dees, host of the countdown show *Rick Dees Weekly Top 40*, is changing syndicators to Dial Communications-Global Media and X Radio Networks. The multiyear deal, effective Jan. 1, gives Dial-Global exclusive rights for national ad sales and X Radio Networks rights to distribution. Dees' show is the longest continuously running countdown show in radio, with about 300 affiliates including Clear Channel's KIIS-FM in Los Angeles, WKSC-FM in Chicago and WIOQ-FM in Philadelphia. The switch follows a rocky year for Dees, who was removed as KIIS' morning host after more than two decades.

### Court TV Soars on Peterson Verdict

Court TV's coverage of the Scott Peterson trial verdict on Nov. 12 delivered the largest audience in the cable net's history, 2.6 million total viewers. In the 15-minute period when Peterson was found guilty of murdering his wife and unborn son, Court TV scored a 2.7 household rating and a 0.9 rating among adults 18-49. The network averaged a 2.2

household rating and a 0.8 18-49 rating and delivered 2.1 million viewers from 4-5 p.m., when the verdict was announced. Court TV's *Verdict Watch*, which aired during the day on Nov. 3-12, averaged 730,000 total viewers.

### Aircheck Service Signs Radio Rivals

*The Miami Herald*, owned by Knight Ridder, and Washingtonpost.com, owned by the Washington Post Co., have signed on for Aircheck, a service from Media Monitors that tracks commercials aired on radio stations in the top 25 markets. The two companies will use the data in their respective markets for sales prospecting and lead development.

### Sci Fi Orders More *Stargate*

Sci Fi has ordered 20 more episodes of *Stargate Atlantis* and *Stargate SG-1* from MGM Television Entertainment. Both series pulled some of the cable network's highest ratings this season, with veteran *Stargate SG-1* delivering an average of 2.5 million viewers since the summer and new spinoff *Atlantis* averaging about 2.9 million viewers 2-plus since its July premiere. Production begins in March 2005 on *Atlantis*. The production date for *SG-1* is pending as MGM is still in negotiations with the cast.

### Sirius Signs for Simmons Consumer Data

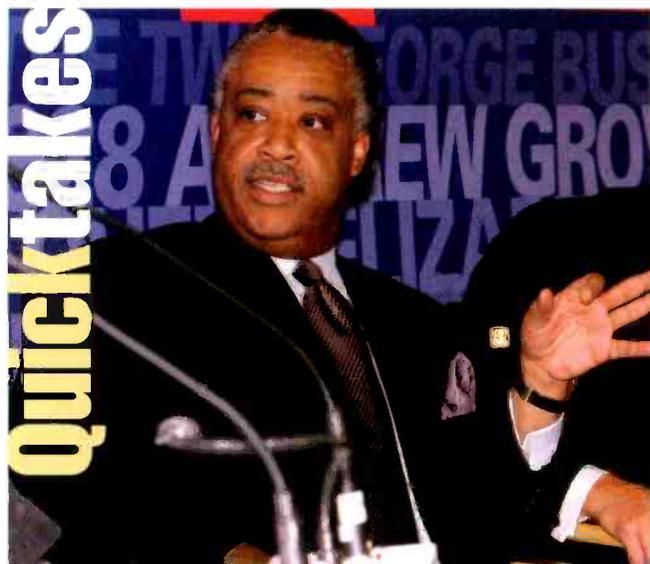
Sirius Satellite Radio has signed a multiyear agreement with Simmons for the research company's National Consumer Survey. The deal will help Sirius identify the media, purchase and lifestyle habits of consumers most likely to subscribe to satellite radio. In Simmons' spring 2004 Unified Hispanic and National Consumer Survey, more than 5.5 million consumers said they planned to subscribe to satellite radio in the next 12 months.

### UPN Plans TLC Reality Series

UPN plans a new reality series that follows the two remaining members of pop group TLC as they search for a third member to replace Lisa Lopez, who died in a car crash in 2002. *R U the Girl With T-Boz & Chilli* will document the process of Tionne "T-Boz" Watkins and Rozonda "Chilli" Thomas putting aspirants through various tests to find one artist to join them in an upcoming concert and in the recording studio. TLC has sold 33 million albums worldwide since the group formed in 1991. No airdate has been set for the new series.

# media elite

EDITED BY ANNE TORPEY-KEMPH



IVAN WILLEGAS/PHOTOGRAPHY

**Pinkwater** had a close encounter with comedienne Roseanne after the recent *LHJ*-sponsored "Funny Ladies We Love-Live" performance at Caroline's to kick off the New York Comedy Festival. When germophobe Roseanne was introduced to Pinkwater at the afterparty in the comedienne's honor, she declined to shake hands, opting instead to give the publisher a big hug... *Wired* will be showing a side of Hollywood director **James Cameron** that many people don't know about.

**Rev. Sharpton challenged the *Time* photo department at the mag's recent Person of the Year luncheon.**

**SURE, MANAGING EDITOR JIM KELLY** has the last word in choosing *Time's* Person of the Year, but he invited some industry colleagues and media magnets to put their two cents in at the recent POY luncheon in New York. A panel featuring Coleen Rowley (one of three Enron "whistle-blowers" who earned POY status in 2002), MSNBC anchor Brian Williams, *Time* contributor Andrew Sullivan, *New York Times* TV critic Alessandra Stanley, and the Rev. Al Sharpton led the spirited debate, with suggestions of who most impacted the nation this year, ranging from God to bloggers to the "red states" to Karl Rove.

Though the consensus leaned toward Rove for strategizing President Bush's re-election, Sharpton countered: "If you pick God, I want to see the *photo* you come up with!" Check newsstands Dec. 20 for the winner... A new gadgety garment at GapKids gives radio an edge in attracting young audiences. The Hoodio, a fleece jacket with a built-in FM radio, features a radio control keypad on the sleeve and removable speakers concealed in the hood. Retailing for \$68, the Hoodios hit stores last Monday and were "flying off the shelves," according to a Gap representative. The medium comes in small and large, too... *Ladies' Home Journal* publisher **Julie**



**Roseanne kept her hands to herself at *LHJ's* party.**

new IMAX documentary about deep-sea exploration, *Aliens of the Deep*, Cameron worked with NASA scientists who are comparing life in the extreme-deep climate to what we might find in outer space... The ghost of Jayson Blair haunted last week's Center for Communication luncheon at New York's Plaza Hotel honoring *The New York Times* publisher **Arthur Ochs Sulzberger Jr.**

Roasters including *Times* op-ed writer Maureen Dowd and *NYT Magazine* editor Adam Moss peppered their comments with references to the infamous *Times* plagiarizer by way of commending Sulzberger for weathering the 2003 Blair affair and its aftermath. Steven Rattner, a big-shot media investment banker, stole the show by "introducing" a stuffed moose that Sulzberger keeps in his office as a company symbol, derived from an anecdote about a dinner party where guests didn't ask about a moose at the table for fear of being impolitic. When Rattner suggested that Sulzberger had had a challenging 2003, the moose (voiced by someone offstage) said: "He had a *challenging* 2003? And Nixon had a *fascinating* 1973!" Even Sulzberger himself invoked the ghost: "Thank goodness Jayson Blair had another event this afternoon." ■

## Movers



**Keller named svp of ESPN Radio**



**Disney Channel promotes Kanter**

### PRODUCTION

Bunim-Murray Productions has reorganized its executive staff, naming co-founder **Jonathan Murray** as chairman and president and **Joey Carson** as CEO. Carson had been chief operating officer.

### CABLE TV

The Disney Channel promoted **Nancy Kanter** from vp, original programming to senior vp of original series. She will continue to oversee series development and production and take on responsibility for interstitial content for Playhouse Disney, the net's preschool block... ESPN promoted several executives in marketing and affiliate sales. **Justin Connolly**, formerly director business strategy, was promoted to vp, business strategy. **Lori Conkling** was promoted from director, national accounts, to vp, national accounts, overseeing Comcast and Time Warner Cable accounts. **John Porio** was upped to vp, national accounts from director of national accounts, eastern division. He oversees domestic distribution and licensing efforts for Comcast and Insight... **Robyn Remick**, formerly executive director of affiliate sales, eastern region, was promoted to vp, integrated marketing.

### RADIO

**Traug Keller** was named senior vp of ESPN Radio and ESPN Deportes. He was most recently president of ABC Radio Networks... **Jane Shapiro** was named to the new position of product manager of

national radio research services for Arbitron. Shapiro had been senior director of research at ABC Radio Networks... John Dimick was named program director of WQHT-FM, Emmis Communications' Hip-Hop station in New York. He had been director of programming and operations for Jefferson-Pilot's stations in San Diego... Among appointments at Salem Communications' Los Angeles stations: **Michael Reichert** and **Ron Stark** were named general sales managers for KRLA-AM and KTIE-AM, respectively. Reichert had been general sales manager for KTIE and Stark was running his own company, Stark Kreative Services... **Raul Calvo** was named vp and director of sales for Clear Channel Radio Sales Hispanic. He was most recently vp of sales for CCRS, the company's rep firm devoted to Clear Channel's radio stations. **Julie Lane** was named vp and associate managing director for Clear Channel Katz Advantage's marketing business development division in Dallas. Lane was most recently vp and manager of Katz Marketing Dimensions. **Pamela Godfrey** was named vp and associate managing director for CC Katz Advantage's marketing business development team in New York. She had been vp and New York sales manager for Katz Marketing Dimensions.

#### MAGAZINES

At Time Inc.'s *Parenting*, **Julie Arkin** was promoted from advertising director to associate publisher.

#### OUT-OF-HOME

**Robert Martin** has joined UniqueScreen Media, the St. Cloud, Minn.-based cinema advertising firm as president. Martin was most recently COO of Movie Tunes.

#### TV STATIONS

**Lawrence "Nick" Nicholson** was named vp and general manager of Belo's TV duopoly in Tucson, Ariz., Fox affiliate KMSB-TV and UPN affiliate KTTU-TV. He had been vp of sales and marketing for WFAA-TV, Belo's ABC affiliate in Dallas.

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## Top Guns

On the eve of a new year, publishers have begun hiring new editors to help reenergize their magazines

AS 2004 WINDS DOWN, PUBLISHERS HAVE BEGUN CHANGING THEIR EDITORIAL LINE-ups, tapping new talent to take their magazines to the so-called next level, while others are opting to do the job themselves. ■ Since the departure last July of Ed Needham, *Rolling Stone's* managing editor who left

to join Dennis Publishing's *Maxim*, there has been much speculation about who would succeed him. But the writing may have been on the wall even before Needham walked out the door. For the past year, Jann Wenner's editorial involvement has intensified, say insiders, so it's come as no surprise that the *Rolling Stone* founding editor and Wenner Media chairman has decided to do the job himself.

"He likes it, and he thinks that he's as good at this as anybody that we could possibly get," said Kent Brownridge, Wenner senior vp, general manager, about his boss, who was unavail-

It's certainly not the first time Wenner has been so involved in his magazine. Wenner ran the biweekly for at least the first dozen years of its existence, and then again in the mid-'80s.

Meanwhile, other publishers will start the new year with new editors. Last week, Scott Mowbray, Time4 Media editorial director, tapped David Clarke as editor in chief of *Golf Magazine*, the Time Inc. division's flagship. Clarke, who joins from U.K.-based Emap's *Golf World*, replaces Kevin Cook, and becomes the third editor in 18 months. Paid circulation through this year's first half was flat at 1.47 mil-

Mowbray replaced David Sloan at *This Old House* with J. Scott Omelianuk, formerly executive editor at Hearst Magazines' *Esquire*.

At *Men's Fitness*, David Pecker, American Media Inc. president/CEO and chairman, installed a new editor in chief and publisher at the monthly. Neal Boulton, most recently *MF* creative director, has been promoted to editor, becoming the title's third editor in 18 months. Boulton replaces Alan Stiles, who will leave Jan. 31. Pecker also promoted associate publisher Jay Goldberg to publisher, replacing Peter Sikowitz. *Men's Fitness*, which underwent an extensive redesign, has seen its paid circulation grow, up 3.2 percent to 650,991; newsstand sales rose 38.2 percent. —LG

## Power Tools

New research data is timely

With the age of accountability upon publishers, San Francisco-based media research firm Advertiser Perceptions in February will launch Power Metrics, the first syndicated tool that provides quarterly data on what brands and product categories consumers buy based on the magazines they read.

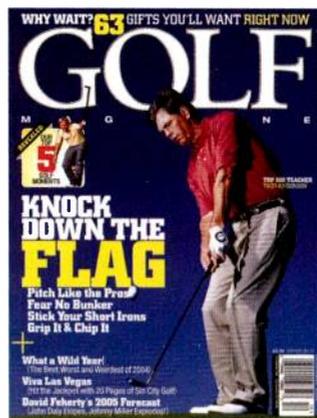
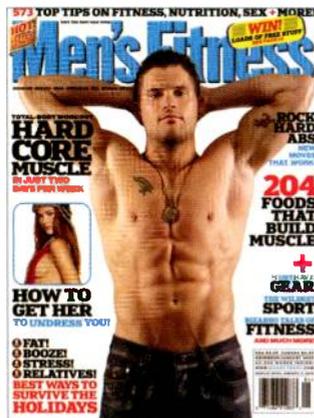
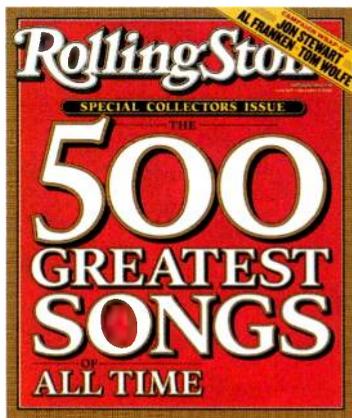
The research will be based on online surveys that ask up to 10,000 consumers about 125 magazines and some 3,500 brands. Agencies already signed on include MindShare, Carat and Universal McCann, as well as Zenith Media.

"What advertisers need to see more of from their agencies—as it reflects upon their magazine selection—is more filtering tools that will allow us to see intent, as well as historical behavior," said Steve Greenberger, senior vp, director of print media at Zenith. "And any new dimension we can get to embellish our decision making over the historical data that doesn't see any movement is vital as we go forward."

Power Metrics, which has a 30-day turnaround, may in time force researchers such as Mediarmark Research Inc. to make their semiannual readership surveys more nimble.

"What we really need in this marketplace is current data about buying as it relates to magazine readership," said Ken Pearl, Advertising Perceptions CEO.

But Anne Marie Kelly, MRI vp, marketing and strategic planning, argued that timely data does not always translate into accurate data. "If there is any single entity that would like to find



Wenner will do the job of editor himself, while AMI and Time4 Media will look to new talent.

able for comment. "This is not some dilettante thing he's going to do for three months, and then say, 'It's too hard, I don't want to do it.' He's going to do it for probably the same term of time any editor would do it."

While Wenner has always been involved in many aspects of *Rolling Stone*—from cover selection and cover lines to presiding over story meetings—insiders note that it might have been the contentious presidential campaign that spurred his decision.

lion over the year prior, according to the Audit Bureau of Circulations. Newsstand, which accounts for less than 10 percent of the monthly's total circ, fell 14.5 percent. Meanwhile, rival *Golf Digest*, flagship of Advance Magazine Group's *Golf Digest Cos.*, also kept its circ steady at 1.58 million, and saw newsstand sales down 3.1 percent.

The change at *Golf* was Mowbray's second major management shake-up since moving up in August from *Popular Science*. In September,

# Mediaweek Magazine Monitor

WEEKLIES NOVEMBER 22, 2004

a faster way to generate high-quality consumer research, while maintaining MRI's industry-leading response rates from our in-home surveys, it is MRI," said Kelly.

Power Metrics will also be offered to publishers, and a broadcast version will be available in the future. —LG

## Bride to Be

### Allure spinning off special

Condé Nast's *Allure* will offer its take on weddings, spinning off *Allure Bride*, a 400,000-circulation one-shot that will launch in February.

*Allure Bride*, which will be available on newsstands through April for \$3.95, will be dedicated to hair trends, makeup, fragrance and fitness. *Allure's* experts will be in the mix, including dermatologist Patricia Wexler and makeup artist Laura Mercier. The issue will be overseen by *Allure* editor Linda Wells.



The special will focus on topics such as hair and makeup.

The special will join a crowded field of bridal spinoffs, including five-times-yearly *Martha Stewart Living Wedding* and Time Inc.'s *In Style Wedding* quarterly (in 2005). Also, *Allure* will be up against bridal tomes such as *Bride's* and *Modern Bride*, published by corporate sibling Fairchild Publications.

"As we started to look at what is happening in the bridal books, we found that they are really good at talking about the wedding—the dress, the reception, the flowers—but the amount of editorial coverage is [minimal]," said Nancy Landsman Cardone, *Allure* vp, publisher. Plus, she added, "We're looking at this as an opportunity to get women at a life stage where beauty is a priority to them."

The estimated 124-page issue will include advertisers such as Tiffany, Estée Lauder, which is planning a major presence, and Target's Club Wed bridal registry. The open rate for a full-color page is \$27,500 versus \$85,000 for *Allure*. If all goes well, *Allure Bride* may publish two editions in 2006.

*Allure* has been on a roll as of late, having just announced it will raise its rate base in January to 1 million from 950,000. Ad pages in 2004 grew a solid 6.4 percent to 1,371 over 2003, reported *Mediaweek* Monitor. —LG

	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®	22-Nov	110.69	24-Nov	88.67	24.83%	2,748.25	2,705.80	1.57%
The Economist	13-Nov	62.00	15-Nov	44.00	40.91%	1,981.00	1,882.00	5.26%
Newsweek <sup>E</sup>	22-Nov	56.23	24-Nov	53.30	5.50%	1,919.30	1,851.15	3.68%
The New Republic	22-Nov	4.83	24-Nov	9.33	-48.23%	254.64	298.44	-14.68%
Time <sup>E</sup>	22-Nov	65.56	24-Nov	48.24	35.90%	2,277.68	2,086.64	9.16%
U.S. News & World Report	22-Nov	38.45	24-Nov	39.83	-3.46%	1,534.84	1,283.04	19.63%
The Weekly Standard	22-Nov	7.50	24-Nov	9.32	-19.53%	298.31	300.76	-0.81%
<b>Category Total</b>		<b>345.26</b>		<b>292.69</b>	<b>17.96%</b>	<b>11,014.02</b>	<b>10,407.83</b>	<b>5.82%</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	22-Nov	21.99	24-Nov	18.58	18.35%	1,114.87	1,095.86	1.73%
Entertainment Weekly	26-Nov	66.41	21-Nov	45.62	45.57%	1,767.39	1,660.93	6.41%
Golf World			<b>NO ISSUE</b>			1,059.82	871.36	21.63%
New York	22-Nov	56.70	24-Nov	104.00	-45.48%	2,321.60	2,166.20	7.17%
People <sup>H</sup>	22-Nov	72.58	24-Nov	78.13	-7.10%	3,145.20	3,299.86	-4.69%
Sporting News	22-Nov	19.42	24-Nov	15.33	26.68%	775.68	710.89	9.11%
Sports Illustrated	22-Nov	55.70	24-Nov	61.52	-9.46%	2,240.68	2,085.52	7.44%
Star	22-Nov	13.10	25-Nov	16.70	-21.56%	661.84	773.62	-14.45%
The New Yorker	22-Nov	37.75	24-Nov	45.28	-16.63%	1,960.14	2,015.95	-2.77%
Time Out New York <sup>G</sup>	17-Nov	72.19	12-Nov	72.56	-0.52%	3,012.15	3,132.33	-3.84%
TV Guide	21-Nov	53.95	22-Nov	62.33	-13.44%	2,077.06	2,232.18	-6.95%
Us Weekly	22-Nov	30.67	24-Nov	32.74	-6.32%	1,430.40	1,142.57	25.19%
<b>Category Total</b>		<b>500.46</b>		<b>552.79</b>	<b>-9.47%</b>	<b>21,566.83</b>	<b>21,187.27</b>	<b>1.79%</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	21-Nov	8.95	23-Nov	9.45	-5.29%	463.45	430.25	7.72%
Parade	21-Nov	20.25	23-Nov	19.32	4.81%	607.57	617.66	-1.63%
USA Weekend	21-Nov	17.94	23-Nov	17.43	2.93%	600.51	558.92	7.44%
<b>Category Total</b>		<b>47.14</b>		<b>46.20</b>	<b>2.03%</b>	<b>1,671.53</b>	<b>1,606.83</b>	<b>4.03%</b>
<b>TOTALS</b>		<b>892.86</b>		<b>891.68</b>	<b>0.13%</b>	<b>34,252.38</b>	<b>33,201.93</b>	<b>3.16%</b>

E=estimated page counts; G=YTDs include Eating & Drinking Guide; 46 pages in 2004, 49 in 2003; H=YTD 2003 includes Hollywood Family special; 4.09 pages; @=one less issue in 2004 than in 2003.

## BIMONTHLIES NOVEMBER/DECEMBER 2004

	RATE BASE (1ST HALF '04)	CIRC. (1ST HALF '04)	CURRENT PAGES	PAGES LAST YEAR	PERCENT CHANGE	YEAR TO DATE	YTD LAST YEAR	PERCENT CHANGE
<b>GENERAL INTEREST</b>								
American Heritage	340,000	351,585	33.33	22.52	48.02%	154.02	137.63	11.91%
American Photo	200,000	199,159	52.51	52.50	0.02%	317.67	296.34	7.20%
Mother Jones	225,000	235,986	36.81	37.33	-1.39%	192.37	202.20	-4.86%
<b>Category Total</b>			<b>122.65</b>	<b>112.35</b>	<b>9.17%</b>	<b>664.06</b>	<b>636.17</b>	<b>4.38%</b>
<b>LIFESTYLE</b>								
AARP The Magazine	22,000,000	22,720,073	43.03	45.34	-5.09%	284.49	251.02	13.33%
Bridal Guide	None	208,043	353.20	542.60	-34.91%	2,795.61	3,128.05	-10.63%
Bride's	None	366,598	385.62	455.59	-15.36%	2,476.08	2,956.49	-16.25%
Cargo	300,000	N.A. <sup>C</sup>	128.37	N.A.	N.A.	639.35	N.A.	N.A.
Departures <sup>7</sup>	580,000	689,223 <sup>B</sup>	193.34	175.18	10.37%	874.65	786.80	11.17%
Elle Girl <sup>8/++</sup>	500,000	506,501	51.65	62.00	-16.69%	528.97	397.43	33.10%
Fit Pregnancy <sup>4</sup>	500,000	528,214	62.26	103.97	-40.26%	516.35	696.89	-25.91%
Islands <sup>8</sup>	200,000 <sup>X</sup>	203,878	62.90	62.10	1.29%	457.70	444.82	2.90%
Modern Bride	None	398,886	251.58	277.92	-9.48%	2,044.16	2,116.88	-3.44%
Nat'l. Geographic Traveler <sup>8/N</sup>	715,000	719,815	142.60	185.41	-23.09%	481.94	562.63	-14.34%
Savuer <sup>8/N</sup>	375,000	373,569	89.13	83.85	6.30%	356.00	281.17	26.62%
Sync <sup>4</sup>	200,000	N.A. <sup>C</sup>	81.66	N.A.	N.A.	217.32	N.A.	N.A.
<b>Category Total</b>			<b>1,845.34</b>	<b>1,993.96</b>	<b>-7.45%</b>	<b>11,672.62</b>	<b>11,622.18</b>	<b>0.43%</b>
<b>SHELTER</b>								
Dwell <sup>8</sup>	200,000 <sup>Q</sup>	212,339	105.39	100.32	5.05%	713.56	582.86	22.42%
Elle Decor <sup>7/N</sup>	500,000	515,661	307.26	285.40	7.66%	1,153.77	1,079.07	6.92%
Garden Design	300,000	258,733	26.83	26.95	-0.44%	213.90	184.52	15.92%
Metropolitan Home	600,000	615,230	150.13	157.61	-4.75%	887.57	720.17	23.24%
Midwest Living	900,000	911,866	134.16	137.21	-2.22%	922.65	913.77	0.97%
OG <sup>4</sup>	300,000	288,295	17.13	15.56	10.09%	139.24	130.57	6.64%
Old House Journal	None	107,201				323.48	334.86	-3.43%
Southern Accents	400,000	421,526	132.62	109.68	20.92%	665.61	626.66	6.22%
Traditional Home <sup>8/N</sup>	950,000	957,046	213.26	260.53	-18.14%	918.73	918.19	0.06%
Veranda	390,000	419,630	148.55	143.68	3.39%	750.78	702.15	6.93%
Workbench Magazine	375,000	394,545	47.65	43.00	10.81%	206.65	221.47	-6.69%
<b>Category Total</b>			<b>1,282.98</b>	<b>1,279.94</b>	<b>0.24%</b>	<b>6,895.94</b>	<b>6,414.29</b>	<b>7.51%</b>
<b>SPORTS/FITNESS</b>								
Golf for Women	500,000	504,454	72.94	61.33	18.93%	524.24	463.73	13.05%
SKI <sup>8/N</sup>	450,000	459,872	390.56	341.78	14.27%	988.96	931.45	6.7%
Skiing <sup>7/N</sup>	400,000	407,719	285.09	283.92	0.41%	652.80	655.27	-0.38%
Spa	None	85,000	226.16	214.50	5.44%	642.29	556.02	15.52%
T+L Golf	625,000	631,576	112.88	129.73	-12.99%	529.31	535.43	-1.14%
Weight Watchers	1,050,000	1,152,251	68.80	59.09	16.43%	461.82	379.38	21.73%
<b>Category Total</b>			<b>1,156.43</b>	<b>1,090.35</b>	<b>6.06%</b>	<b>3,799.42</b>	<b>3,521.28</b>	<b>7.30%</b>
<b>MEDIAWEEK MONITOR TOTALS</b>			<b>4,407.40</b>	<b>4,476.60</b>	<b>-1.55%</b>	<b>23,032.04</b>	<b>22,193.91</b>	<b>3.78%</b>

Rate base and circulation figures according to the Audit Bureau of Circulations for the first half of 2004 except: B=audited by BPA Worldwide, C=not audited, Q=raised rate base during period and X=did not file audit by deadline; J=Dec./Jan. issue; N=combined figures of Nov. and Dec. separate issues; 7=publishes seven times; 8=publishes eight times; ++=two more issues in 2004 than in 2003.

# mr. television

BY MARC BERMAN



## TV Turkeys

**THIS WEEK IT'S ALL ABOUT TURKEYS, AND NOT JUST THE SUCCULENT BIRDS WE WILL demolish with family and friends on Thanksgiving. Whether you're a casual viewer or a bona fide couch potato—a fan of TV today or yesteryear—you know there is never any shortage of bad television shows. And**

this season is no exception.

Maybe it's just me, but NBC's waiting-to-be-axed drama *LAX* reminds me of that classic 1979 Peacock disaster, *Supertrain*. Remember that short-lived *Love Boat*-like clone focusing on the lives and loves of people riding on a train? Watching *LAX*'s aging superblonde Heather Locklear running through the airport in tight skirts and high heels looking to avoid another...gasp...disaster in the airport is as awkwardly over-the-top as that gigantic high-speed train. It's so bad, it makes former Locklear sudser *Dynasty* and *Melrose Place* seem like Shakespeare. Heather should be out saving shows, not headlining trash.

NBC's *Father of the Pride*, an animated comedy that does not appeal to kids (or adults, for that matter), is no better. Although Las Vegas headliner Roy Horn's well-publicized mauling certainly makes what already looks bad even worse, this computer-generated sitcom about Siegfried & Roy's performing tigers won't generate a smile even if you're high on catnip. NBC needs to put this turkey out of its misery. As bad as CBS' animated *Fish Police* was in 1992 (remember those classic cutups, Inspector Gil, Calamari and Mussels Marinara?), *Father of the Pride* is considerably more painful to watch.

Although CBS sitcom *Center of the Universe*, which follows *King of Queens*, is faring better than *Father of the Pride* in the ratings, no one is interested in the sexual escapades of Ed Asner

### 10 Classic TV Turkeys

**Looking back over five decades of bad TV, these shows stand out:**

- **You're in the Picture** CBS: 1961
- **My Mother the Car** NBC: 1965-66
- **Turn-On** ABC: 1969
- **The Brady Bunch Variety Hour** ABC: 1977
- **Pink Lady** NBC: 1980
- **Manimal** NBC: 1983
- **AfterMASH** CBS: 1983-84
- **Cop Rock** ABC: 1990
- **Secret Diary of Desmond Pfeiffer** UPN: 1998
- **The Mullets** UPN: 2003-04

and Olympia Dukakis. If I were Dukakis, I would call my agent and find out what happened to my career after going home with the Best Supporting Actress Oscar for *Moonstruck*. Snap out of it, Olympia!

If you think *Pride* and *Universe* are bad, I have news for you—it only gets worse once you click over to Fox or WB. The WB drama *The Mountain* is about as emotionally deep as a shot glass. Mama Goldie Hawn needs to sit her *Mountain* star son Oliver Hudson down and advise him to stay away from the WB. After the 2002 comedy *My Guide to Becoming a Rock Star* (which actually might have been a drama—I couldn't tell!), and now this, it's time for Hudson to try another network or take a

well-deserved hiatus—well-deserved for the viewers, that is. Also pretty darn bad is Drew Carey's *Green Screen* on the WB, which made this viewer turn blue after suffering through the first two episodes. Thank God it's gone.

Watching Fox's blatantly generic *Quintuplets* makes me wonder if Andy Richter (who also appeared in the OK-but-overrated *Andy Richter Controls the Universe*) is hoping there is still room for him on the couch next to Conan. Everything considered, that wasn't such a bad gig after all, was it, Andy?

Since no discussion of TV turkeys is complete without a reference to the dreaded *Seinfeld* curse (*The Michael Richards Show*, Jason Alexander in *Bob Patterson*, Julia Louis-Dreyfus in *Watching Ellie*), we must include Alexander's latest clunker, *Listen Up*, a CBS comedy that's as funny as having your teeth drilled. Considering *Seinfeld*'s sidekicks were earning a reported \$600,000 per episode in their final season on NBC, can't they retire? Or do regional theater? Do they really need to be headlining bad comedies?

CBS, thankfully, already put drama *dr. vegas*, with Rob Lowe and Joe "Joey Pants" Pantoliano, out of its misery. Considering this is the second year in a row new shows with both actors did not make it past midseason (remember *The Lyons Den* and *The Handler?*), Lowe may want to beg for his job back on *The West Wing* before it's too late. Although Joey Pants did lose his head on *The Sopranos*, there's always the hope of a dream sequence.

With reality gutting the airwaves, there are almost too many turkeys to name among them. But I'll start with *The Swan*; *The Benefactor*; *The \$25 Million Hoax*; *My Big Fat Obnoxious Boss*; *Temptation Island*; *Are You Hot?: The Search for America's Sexiest People*; and *I'm a Celebrity—Get Me Out of Here*. Considering I couldn't tell if the winner of season one last spring was a man or a woman, my pick is *The Swan*. ■

**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.**

MEDIAWEEK (ISSN 1055-176X, USPS 885-580) is published 45 times a year. Regular issues are published weekly except 7/5, 7/19, 8/2, 8/16, 8/30, 12/20, 12/27 by VNU Business Publications USA, 770 Broadway, New York, NY 10003. Subscriptions: \$149 one year, \$249 two years. Canadian subscriptions: \$199 per year. Other foreign subscriptions \$319 (using air mail). Registered as a newspaper at the British Post Office. Canadian Publication Mail Agreement No. 40031729. Return Undeliverable Canadian Addresses to: Deutsche Post Global Mail 4960-2, Walker Road, Windsor, ON N9A 6J3. Periodicals postage paid at New York, NY, and additional mailing offices. Customer Service Email: [mediaweek@espcomp.com](mailto:mediaweek@espcomp.com). Subscriber Service (800) 562-2706. MEDIAWEEK, 770 Broadway, New York, NY, 10003. Editorial: New York, (646) 654-5250; Los Angeles, (323) 525-2270; Chicago, (312) 583-5500. Sales: (646) 654-5125. Classified: (800) 7-ADWEEK. POSTMASTER: Address changes to MEDIAWEEK, P.O. Box 16809, North Hollywood, CA 91615-9467. If you do not wish to receive promotional material from mailers other than ADWEEK Magazines, please call (818) 487-4582. Copyright 2004, VNU Business Media Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without prior written permission of the publisher. For reprints, please call Valeo Intellectual Property (651) 582-3800; [www.ValeoIP.com](http://www.ValeoIP.com)

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