

# MEDIAWEEK

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THE NEWS MAGAZINE OF THE MEDIA

## FOUR-WAY FIGHT FOR ADULTS 18-49

As NBC slips from demo lead, ABC and CBS gain; Fox waiting for *Idol* lift PAGE 4

### TV PROGRAMMING

#### NETS DESPERATE TO FIND THEIR LOST

ABC's twin hits spur new development trend PAGE 5

### WASHINGTON

#### RIGHT WING MOVES ON MEDIA AGENDA

Bush victory energizes push on dereg, indecency PAGE 5

### MAGAZINES

#### ELECTION ISSUES CAP BUSY YEAR

Newsweeklies wrapping '04 with ad-page gains PAGE 32



ZOHAR LAZAR



Adventurous advertisers are **Plugging In** to the buzz bloggers create on the Internet

BY CATHARINE P. TAYLOR PAGE 22

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# At Deadline

## ■ HAVAS, MEDIACOM PRESENT TO VOLKSWAGEN

Havas last week confirmed its Media Planning Group is making additional presentations to Volkswagen in an effort to retain the estimated \$500 million North American portion of the automaker's \$1.4 billion global media account. Sources said another VW roster agency, Grey Global's MediaCom, was favored following an earlier round of presentations. It is unclear if MediaCom is also having additional meetings with VW. Also last week, Ford Motor Co.'s Jaguar launched a review of its global account, including creative, media and direct marketing. Those duties are currently handled by various units of WPP Group. Billings exceed \$100 million. And Group M's MindShare won Unilever's \$1.25 billion European media account, besting Interpublic Group incumbent Initiative Media and Aegis Group's Carat.

## ■ RODALE CREATES NEW UNIT

Rodale, publisher of *Prevention* and *Men's Health*, has created the Rodale Marketing Solutions Group to provide integrated marketing services to businesses seeking customers in areas such as nutrition, fitness and health. The new group will combine the company's Corporate Ad Sales, Integrated Marketing Services, and Custom Publishing and Partnership Development businesses into one unit. Denise Favorule, most recently vp, group publisher of Rodale's Women's Group, will head the new group as vp, managing director.

## ■ BLACK PAPERS STUDY RELEASED

Ethnic Print Media Group, a newspaper rep firm, and International Demographics last week released the industry's first annual qualitative study of the readers of African American newspapers, based on phone surveys with 8,993 readers in 55 markets. Among the findings: More than 60 percent of the readers are female, over 61 percent are adults 25-54 and one-half are adults 25-49. Nearly 60 percent are home owners, and another one-fourth plan to buy homes in the next two years.

## ■ PPM: COMMERCIAL RATINGS ARE DECENT

Contrary to conventional wisdom, audiences of commercials are not necessarily lower than audiences of the programs in which they air, according to an Arbitron study based on data from the portable people meter test in Philadelphia. The study, presented at last week's Advertising Research Foundation meeting in New York,

found that among people who channel surf, commercial audiences may be higher, especially for ads run on cable channels. Commercial ratings also tended to be higher among kids and teens.

■ **ADDENDA:** John Carrozza was promoted last week to senior vp, advertising revenue and planning, national advertising sales, from vp, for Discovery Networks... Sean McManus, CBS Sports president since 1996, has received a multiyear contract extension. McManus said his goal will be to "maintain CBS' relationship [with the sports leagues] and telecast rights to the events we currently have." One such

rights package is with the National Football League, which expires after the 2005 season...The YES Network named Michael Wach executive vp of advertising sales for the network. Most recently, Wach was the general sales manager at Infinity Broadcasting's top Sports Talk station WFAN-AM...CBS has ordered 12 episodes of the crime drama *Numbers* for midseason. Produced in association with Paramount Network TV, *Numbers* marks CBS' first series order from Paramount since the studio was reorganized in September, with the goal of producing more programming for the network...Sir Elton John is developing a half-hour, single-camera comedy for ABC about an aging rock superstar. *Sex and the City*'s Cindy Chupak is writing the script, with *Desperate Housewives* executive producer Michael Edelstein overseeing the project, to be produced in association with Touchstone TV...Comedy Central's *The Daily Show With Jon Stewart* delivered its second-highest audience during coverage of the presidential election on Nov. 2. The show, *Prelude to a Recount*, delivered 2.1 million viewers 2-plus and 1.3 million adults 18-49...Sinclair Broadcast Group said its

controversial news program, *A POW Story*, was worth "tens of millions of dollars" in advertising and publicity. Although some ads were pulled, David Smith, Sinclair president/CEO, told analysts during the company's third-quarter conference call last week that ads that were sold commanded a higher rate. Sinclair said it plans to produce more specials in the future.

■ **CORRECTION:** A Media Elite item in the Nov. 1 issue gave the wrong affiliation for Marlene Kahan. She is with the American Society of Magazine Editors.



U.S. News' Brian Duffy  
preps for Bush, Round 2  
Page 32

Local Media 8  
Letters 14  
The Blunt Pencil 20  
Mr. TV 34

## Market Indicators

**NATIONAL TV: ERRATIC**  
ABC and CBS are drawing a steady volume of fourth-quarter scatter ad dollars, but things are slower at NBC and Fox. First-quarter cancellation options are being exercised at high single-digit percentages overall.

**NET CABLE: QUIET**  
The pace of fourth-quarter scatter is still uneven, with some nets doing better than others. First-quarter cancellation options are being exercised, but sales execs say the percentage of dropped orders is only in the mid-single digits.

**SPOT TV: FLAT**  
Post-election advertising is off to a slow start. Auto continues to be softer than usual and entertainment is weak. Retail volume for holidays uncertain.

**RADIO: OPEN**  
November is looking better due to entertainment/sweeps tune-ins and some increased activity across a broad range of categories. But December, traditionally a strong retail month, is still a big question mark.

**MAGAZINES: SLOWING**  
Local and regional titles have posted gains in year-end issues with jewelry and retail. For 2005, business is working from investment and banking services. Men's grooming is heating up, due to '05 product launches.

## Political-Ad Spending Hits A Whopping \$1.45 Billion

Political-advertising spending in 2004 is expected to exceed \$1.45 billion, a record figure, according to TNS Media Intelligence/CMR. Spending on the presidential race alone through Oct. 28 reached \$601 million, or 42 percent of the total. The balance, \$847 million, was spent on federal, state and local races and ballot issues.

The bulk of political dollars—more than 88 percent, or \$1.27 billion—was allocated to spot TV, of which \$546.6 million (nearly 43 percent) went for presidential ads. For example, Hearst-Argyle Television, which owns stations in seven of the 11 swing states, reported political-ad revenue of \$22.1 million in third quarter, up from \$15 million in 2000, and estimated total-year political revenue of \$83 million compared to \$73 million in 2000.

Spending on local radio totaled \$89 million, or 6.1 percent. The largest percentage of dollars spent in local radio—about 39 percent, or \$34.6 million—was for state and local ballot issues.

Newspaper spending totaled \$51 million, 3.5 percent of all political advertising. Like radio, the majority of that spending, nearly 64 percent, was earmarked for state and local ballot issues.

Cable got only 1.6 percent of all political spending, with the entire \$24.5 million going to the presidential race.

Internet spending, only 0.4 percent of all political advertising, totaled \$7.1 million, with \$4.2 million allocated to the presidential race. —Katy Bachman

## Nielsen Unveils Tool to Help Evaluate Hispanic TV Buys

In a move to enhance its local and national Hispanic TV ratings service, Nielsen Media Research last week released Hispanic reach and frequency models, which will allow buyers and sellers to evaluate Hispanic TV buys based on language preference and other key characteristics.

It's the first time Hispanic media companies and agencies have had access to tools that combine Hispanic viewing data (continued on page 6)

# Four-Way Race In Adults 18-49

ABC, CBS surge in key demo as NBC slips; Fox in limbo until *Idol* returns

NETWORK TV By John Consoli

For the first time since the inception of people meters in 1987, only five-tenths of a rating point separates the Big Four broadcast networks in the key adults 18-49 demographic, six weeks into the new fall prime-time season. And the possibility exists that NBC, last year's 18-49 ratings winner, could finish as low as fourth for the season, the first time it will not have finished first in the demo since the 2000-01 season.

"This is the most competitive start of the season among the Big Four that I can remember," said Brad Adgate, senior vp and director of research for Horizon Media. "At this point, all four networks have a real shot at winning the season in the 18-49 demo. I think this will be a four-network race all season. And don't count NBC out. NBC is still competitive on a lot of nights."

"NBC is having problems, there's no doubt about that," said Steve Sternberg, executive vp and director of audience analysis at Magna Global USA.

"For the first time, NBC has not only not had any new-series successes, but at the same time most of its returning shows are falling."

NBC's ratings among adults 18-34 this season are down 10 percent, while ABC's are up 10 percent and CBS' are up 16 percent. Fox is down 16 percent in the demo.

But Sternberg pointed out that the season is young. Down the road, ABC will have to deal with replacing two hours of *Monday Night Football* in January (which the last few seasons has resulted in massive ratings dropoffs), and Fox is basing a great deal of its 18-49 ratings hopes on another strong performance by *American Idol* when it returns in January. "I think NBC will continue to be competitive this season, but after that is another story. They will have to

develop more scripted shows for next season, or the next upfront will be tough for them."

NBC programming and ad-sales executives were not available to comment for this story. But one rival broadcast network exec agreed that "NBC will probably be able to stunt its way through this season." Added another competitor: "NBC still has lot on its schedule that other networks would like to have."

Through the first six weeks, Fox ranks first among delivery of adults 18-49 with a 4.3, but that's a drop of 9 percent from this point last season. Tied for second are CBS and ABC with a 4.0, representing an 11 percent gain for CBS and 8 percent gain for ABC. In fourth place is NBC with a 3.8, down 11 percent.

The tightness of the battle for 18-49 view-

## TOP 5 NEW SHOWS AMONG ADULTS 18-49

2004-'05*	RATING	2003-'04*	RATING
<b>DESPERATE HOUSEWIVES</b> ABC	9.3	<b>COUPLING</b> NBC	6.3
<b>LOST</b> ABC	6.5	<b>TWO AND A HALF MEN</b> CBS	5.3
<b>CSI: NY</b> CBS	6.4	<b>LAS VEGAS</b> NBC	4.6
<b>JOEY</b> NBC	5.4	<b>I'M WITH HER</b> ABC	4.6
<b>BOSTON LEGAL</b> ABC	4.6	<b>THE O.C.</b> FOX	4.2

\*THROUGH FIRST SIX WEEKS OF THE SEASON. SOURCE: NIELSEN MEDIA RESEARCH

**Demo distress:**  
*ER* has lost 2.4 million viewers so far this season, while adults 18-49 have dropped 9 percent.



ers is the result of strong programming at some of the nets. ABC has been boosted by three hot new shows: *Desperate Housewives*, *Lost* and *Wife Swap* (which just missed making the chart on the previous page with its 4.3 rating in adults 18-49). CBS has gotten huge growth from veteran dramas *CSI: Miami* (which has grown its viewership by 3.5 million) and *Without a Trace* (up 5.2 million), while its new drama, *CSI:NY*, ranks third among new shows in delivery of 18-49s and is among the Top 10 in homes with incomes of at least \$100,000. Fox got great results throughout October from exciting baseball playoffs and a historic, albeit brief, World Series.

As big a factor, though, has been the slip-page of NBC veteran shows and a lack of traction for its freshmen. Take a look: Thursday juggernaut *ER* is down 2.4 million viewers this season; *Law & Order* is down 3.3 million; *Will & Grace* has lost 3.1 million; *Law & Order: Criminal Intent* and *The West Wing* are down 2.6 million viewers apiece; and so on. And newbie Thursday sitcom *Joey*, which replaced the unstoppable *Friends*, is averaging 12.7 million viewers to *Friends*' 20.4 million. *Father of the Pride*, which has been savaged by the critics, has been yanked off NBC's schedule at least through the November sweeps, while freshman drama *Hawaii* has also been pulled.

(Shedding further light on how the prime-time playing field has worsened for NBC: At this point last fall, its new sitcom *Coupling* was the highest-rated new show among 18-49ers, but was cancelled.)

NBC has also slipped from first place in the battle for upscale viewers. Through the first four weeks of the season, CBS has overtaken NBC in ratings among \$100K-plus homes, with a 9.3 rating in that category (up 15 percent from the same period last season) to NBC's 8.6 (down 2 percent). ABC has also surged in the demo, thanks to *Desperate Housewives* and *Lost*, rising 11 percent to a 7.8.

According to sales executives at the networks, CBS—not NBC, as has traditionally been the case—is getting the most media agency calls for fourth-quarter scatter advertising, followed by ABC. “NBC has always been the first stop for scatter advertisers, especially if they were looking to reach adults 18-49 with high-income qualifiers,” said one network sales exec. “But now you have to begin questioning some of their programming choices. They are beginning to look a little like Fox, with all the stunting and some of the reality they are starting to put on. *The Biggest Loser* would work just as well on Fox. NBC is the highest-priced network, and when you don't have the programming and ratings to justify that high price, it's a double whammy.” ■

# Desperately Seeking *Lost*

Development execs rush to find their next hits based on ABC's one-two punch

TV PROGRAMMING By A.J. Frutkin

**H**oping to strike at least some lightning next season, the networks are clamoring to find their own versions of ABC's *Lost* and *Desperate Housewives*. Ironically, broadcasters spent the bulk of their drama-development money prior to the premieres of the ABC shows. But once those programs hit, several networks began to reopen their wallets to find projects in the vein of the ABC dramas.



Janollari has turned to the U.K. for a hit.

JOHN HELLER/IMPERIAL.COM

Advertisers always warn against cloning hits, arguing that copies rarely do as well as the originals. But saying it doesn't make it so, and *Lost*-like projects are already being shopped. “We're hearing *Lost* in space, *Lost* under the sea, *Lost* in every configuration you can imagine,” said David Janollari, the WB's entertainment president.

Last week Fox bought *The Dark Side*, a *Lost*-on-the-moon drama, from sister 20th Century Fox TV. Sources familiar with this year's development season said Warner Bros. TV is shopping a *Lost*-like project set in the desert, while NBC made a late buy for a Bermuda Triangle project with John Wells Productions.

Even if the networks ultimately resist copying *Lost*, what they're looking for is that next “big” idea. “It's something you can describe in a sentence, because you know exactly what it is when you hear it,” said Paul Haas, a partner at the Endeavor talent agency.

Capitalizing on *Housewives*' success may be easier for broadcasters. Its character-driven,

serialized format is more conventional than that of *Lost*. But the strength of self-contained procedurals has overshadowed almost every other dramatic genre recently. That is, until *Housewives* hit. Sources said NBC is looking to score with its own so-called heightened drama, having bought a one-hour project set in a rehab clinic. Honing more closely to *Housewives*' bones, the WB outbid Fox for the format rights to British drama *No Angels*, about a group of young nurses.

Janollari suggested that *Angels* might have more in common with HBO's *Sex and the City* than with *Housewives*. But just as *Housewives* reveals the marital struggles of thirty- and forty-something women, Janollari acknowledged he hopes *Angels* will “capture a sense of women in their twenties finding romance.”

*Housewives*' cul-de-sac setting also has become a development focal point. ABC bought *The Colony*, about a group of rich Malibu, Calif., residents, and NBC tapped the Los Angeles cul-de-sac comedy *Five Houses*, from John Riggi and Todd Holland (*Wonderfalls*).

However much *Lost* and *Housewives* wind up impacting development next year, their success points to a likely resurgence in scripted shows, especially after a season in which viewer interest in nonscripted fare has softened. But writers like Holland aren't gloating just yet. In fact, many of them credit nonscripted programs with having shown the networks that serialized storytelling can work.

“Every single year we're told explicitly that the networks don't want serialized shows, but what are reality programs if not giant soap operas?” Holland asked. He added, “I think the palette from which scripted writers can draw has become broader now.” ■

# Push on Dereg, Indecency

Bush victory to advance right-wing media interests; shifts at FCC expected

WASHINGTON By Todd Shields

**P**resident Bush's re-election last week means new faces on the Federal Communications Commission, another four years of deregulatory policy and increased pressure over broadcast indecency from an energized right wing, analysts and activists say.

Bush's victory in the Nov. 2 election returns an administration that has promoted relaxed media ownership rules in the face of legislative and court challenges. Unless the Supreme Court weighs in, the FCC will need to rewrite the ownership regulations its Republican

## Media Wire

with important targeting considerations, including language use as well as demographic and geographic profiles.

The tools, developed by Interactive Market Systems (which, like Nielsen, is owned by *Mediaweek* parent VNU), provide separate reach and frequency models for Nielsen's national Hispanic sample and for each of the 19 markets measured by the Nielsen Hispanic Station Index, including Chicago, Miami-Ft. Lauderdale, New York, San Francisco and Albuquerque, N.M.

Also, for an additional cost, Nielsen clients can access the models through IMS' MarketMate software or through the Internet. —KB

### FCC Weighs Localism As NAB, Reformers Sound Off

The Federal Communications Commission wants to know whether it should change regulations to deal with such issues as national-radio playlists, local-news coverage by TV stations and air-time for political candidates. And broadcasters last week offered their considered reply: No, really, things are fine the way they are.

That perspective from the National Association of Broadcasters came Nov. 1 as the FCC closed the public-comment period for its examination of broadcast localism. Public-interest groups told the agency that, following a period of media consolidation, it's time for deep reforms.

FCC Chairman Michael Powell launched the localism proceeding last year amid widespread criticism over his agency's attempted loosening of limits on media consolidation. Those changes are on hold amid court challenges.

The NAB said that "imposing new obligations on broadcasters is neither justified nor prudent." On the opposite side of the issue, a coalition including the Consumer Federation of America argued for reforms, such as more licenses for nonprofit independent media and limits on growth by commercial broadcasters.

The localism proceeding has attracted more than 8,000 comments to the FCC. There is no deadline for the agency to act. —Todd Shields

majority passed in 2003. Democrats might have sought rollbacks, but Republicans are not likely to do so, according to Legg Mason analyst Blair Levin.

Similarly, Republicans are less likely than Democrats to disrupt ownership patterns approved by earlier commissions. That could bode ill for license challenges launched last week against two-station combinations in the Asheville, N.C., and Charleston, S.C., markets that are partly owned by Sinclair Broadcasting Group, and the newspaper-TV combination owned by Media General in Florence, S.C.



Adelstein will likely leave the FCC soon.

DAVID SCULLY/BLONBERG NEWS/ANDREW

At the FCC, the D.C. rumor mill expects chairman Michael Powell to step down as early as January, even though his term runs through '07 (he's been at the FCC since '97). Powell is giving no indication of an exit. "I'm thrilled the president has won and look forward to working with him and his administration," Powell said last week. Still, speculation moves forward on successors. The oft-mentioned include Republican commis-

sioners Kevin Martin and Kathleen Abernathy, former Bush aide and Texas telecom regulator Rebecca Klein, and Michael Gallagher, assistant secretary of the National Telecommunications and Information Administration.

One near certainty at the FCC: the departure of Democratic commissioner Jonathan Adelstein, whose term has expired and who must leave when Congress adjourns unless the White House grants him a fresh term. Bush would need to appoint a Democratic replacement to serve on the agency that by law is split 3-2 in favor of the president's party. Other turnovers could be in store too. Abernathy's term expired in June; she may serve until the end of next year's congressional term.

Campaigners against broadcast indecency said the election increased their leverage. "It is what we've been saying for years: 'It's the culture, stupid.' Our mission was validated on Tuesday night," said Tim Winter, executive director of the Parents Television Council.

Others felt the same wind in their sails. "Major television networks should not be able to control so many stations because that tends to get away from local community standards," said Jim Backlin, vp, legislative affairs for the Christian Coalition. He said his group would support efforts "to rein in more local ownership by big corporations." ■

## NBC, FNC Nab Election Win

Nielsen provides next-day demo data from markets with LPM service

TV NEWS By Katy Bachman

**M**ore than 55 million TV viewers tuned in to election coverage on the broadcast and cable networks, about 2.3 million fewer than for the 2000 election results, according to ratings data from Nielsen Media Research.

Although the broadcast networks (ABC, CBS and NBC) continue to draw the lion's share (69 percent) of the TV audience, their collective ratings were down by nearly 18 percent, while audience levels for the three cable news networks (CNN, Fox News Channel and MSNBC) grew 53 percent.

NBC had the largest election-night audience with 15.2 million viewers, followed by ABC (13.2 million) and CBS (9.5 million). Buoyed in part by a 52 percent increase in distribution, Fox News Channel ranked fourth with more than 8 million viewers, a significant 234 percent increase over the 2.4 million viewers it attracted during the 2000 election. Fox News' election coverage also netted it the highest prime-time ratings in its history.

CNN had nearly 6.2 million viewers, an increase of about 7 percent from 2000. Only MSNBC lost audience, down to 2.8 million viewers from 2.9 million in 2000.

For the first time in a presidential election year, next-day demographic ratings were available in five local TV markets, measured by Nielsen's local people meter service in Boston, Chicago, Los Angeles, New York and San Francisco. ABC's owned-and-operated stations were the clear leaders among TV viewers in Chicago (WLS), Los Angeles (KABC) and San Francisco (KGO), in households, viewers 2-plus and adults 18-34 and 18-49. NBC affiliates scored the top-ratings spots in Boston (WHDH) and New York (WNBC).

Overall, the nets were more cautious than in 2000, when they called the race too early. "They were appropriately restrained," said Andrew Tyndall, publisher of *The Tyndall Report*, who gave points to NBC for its set and FNC for its graphics. —with Megan Larson ■



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# local media

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## NEWSPAPERS

# Analysts Weigh Circ Declines

BY JENNIFER SABA

**T**wo opinions emerged in deciphering the latest circulation figures released last week from the Audit Bureau of Circulations. Depending on whom you ask, the new FAS-FAX report—which showed an overall drop of 0.9 percent in daily copies and a 1.5 percent drop in Sunday issues—is either encouraging, because it could have been much worse, or discouraging, revealing a newspaper industry that continues to slide.

"I'm surprised that the losses are as deep as they are," said John Miller, a managing partner at Mediaedge:cia. "The *San Francisco Chronicle* is down 6 percent against a weakened competitor? The losses are big at these major papers."

Peter Appert of Goldman Sachs wrote that the declines were larger than in the past, but

that, all things considered, they could have been worse. "Investors will perceive this data to be 'good news,'" said a note from Appert issued last week. Many insiders point to a one-two punch for the drop: the Do Not Call list and the industry's conservative approach to counting copies in the wake of various circ scandals.

"We knew we had a formidable task this six-month period," said John Murray, vp of circulation at the Newspaper Association of America, who thinks the numbers are heartening. "We were going to feel the first full impact of the Do Not Call regulations."

But Miller noted that the industry has seen changes in telemarketing coming for a long time and that every reporting period there are declines. "I'm surprised that there is not a leadership vision. What is the industry going to do about this? I don't see a marketing effort or a

change in direction in how they grow circulation," Miller said. "No one seems to be terribly disturbed about it."

Indeed, Appert warned that the weak numbers this period will "put added pressure on newspaper ad rates moving into 2005, suggesting another year of modest growth revenue."

While acknowledging the perception that the industry appears slow-footed, Murray said that many newspapers have implemented changes with new subscriber acquisitions and retention programs, all of which take time to show results.

Murray also pointed to the recent NAA circ analysis for the six-month period ending September 2004 that found one-third of all newspapers measured recorded gains in copies. "There was no pattern to the papers [that grew in size]," he said. "It tells us we don't have problems with a type or size of market. The fact is simple: Some newspapers have adapted more quickly than others."

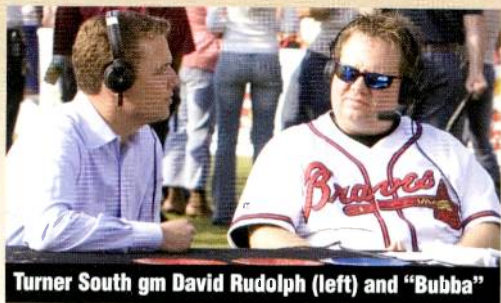
## TV STATIONS AND RADIO STATIONS

### Addenda:

Hoping to pull out of last place in local news, on Nov. 1, **WGCL**, Meredith Broadcasting's CBS affiliate in Atlanta, moved its early news earlier, from 5 p.m. to 4 p.m., offering the market's only local news at that hour. The schedule change could also help syndicated talk show *Ellen*, which was struggling to gain audience against *Oprah's* 10.6/23 on Cox Television's ABC affiliate, WSB, at 4 p.m. Now at 5 p.m., *Ellen* faces off with *Dr. Phil* on WXIA, Gannett's NBC affiliate...After seven weeks of dismal ratings, **The Larry Elder Show** last week lost its 3-4 p.m. time slot on WBBM-TV, Viacom's owned-and-operated CBS outlet in Chicago, and was moved to TV purgatory at 1:07 a.m. In October, *Elder* was ranked fourth with a 1.1/3, up against *Dr. Phil* on WMAQ-TV, NBC's O&O. *Elder* was replaced by *Judge Judy*, which now airs 2-4 p.m. *Judge Judy* scored well for WBBM, ranking second in its 2-3 p.m. time period with a 2.4/8...At least two radio stations have already started the holidays early with all-holiday music all the time. **KOSY-FM**, Clear Channel's Soft Adult Contemporary in Salt Lake City, began spinning holiday music as "Utah's Holiday Music Station." And **KNEV-FM**, Citadel Broadcasting's Adult Contemporary in Reno, Nev., was also overcome by the holiday spirit. ABC Radio Nets announced last week it will launch a new 24-hour Christmas channel beginning Nov. 19. —KB

## THE SOUTHEAST CABLE/RADIO

### Ford, Turner South Team Up With *Rick & Bubba*



Turner South gm David Rudolph (left) and "Bubba"

Radio personalities Rick Burgess and Bill Bussey, whose top-rated morning program *The Rick & Bubba Show* is simulcast from 8-10 a.m. on Turner South, have landed another show on the regional cable network. On Nov. 7, the duo, broadcasting from a TV lounge/set in Birmingham, Ala., debuted as hosts of Turner South's *Ford True Grits Movie* franchise, which airs Sundays at 8 p.m., featuring

films such as *Jaws*, *Legends of the Fall*, *The Shootist* and *Devil in a Blue Dress*.

Since Turner South picked up *Rick & Bubba* two years ago, the morning show has attracted a number of big regional advertisers such as the Krystal burger chain, Texas Pete hot sauce, Mayfield Dairy (ice cream) and Kissimmee St. Cloud, Fla. (tourism).

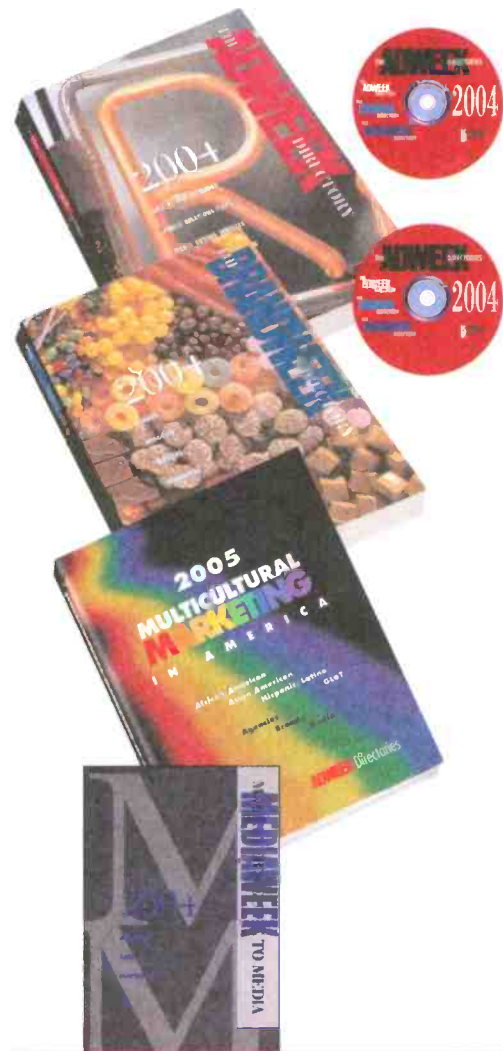
In addition to getting the Ford brand name in the program title, Ford's sponsorship includes several content tie-ins such as Built Ford Tough Moment, during which the hosts introduce a movie clip that illustrates Ford's promise of strength, action and dependability, and Pony Car Passion, a feature highlighting true stories from Ford Mustang owners. Viewers can also enter the Ford True Grits Sweepstakes to win a new home theater by watching for a Mustang to cross the bottom of the screen.

Syndicated on 24 radio stations in seven southern states and reaching 6.6 million weekly listeners, the *Rick & Bubba* radio show is broadcast out of WYSF-FM, Citadel Broadcasting's Adult Contemporary station in Birmingham. Turner South has 7.2 million subscribers throughout six southeastern states. —Katy Bachman



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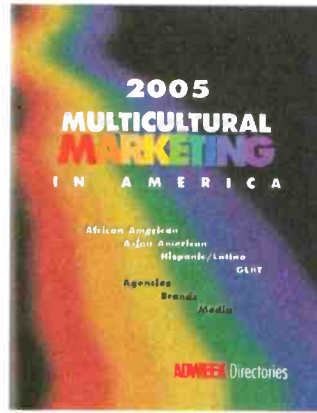
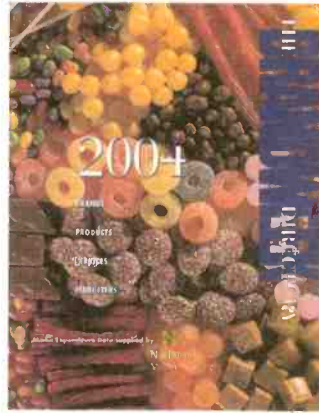
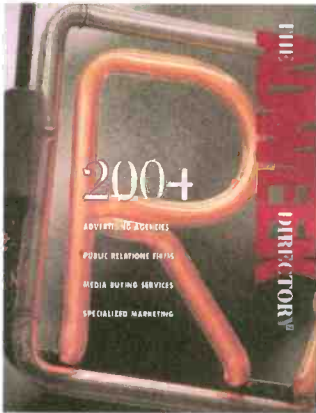
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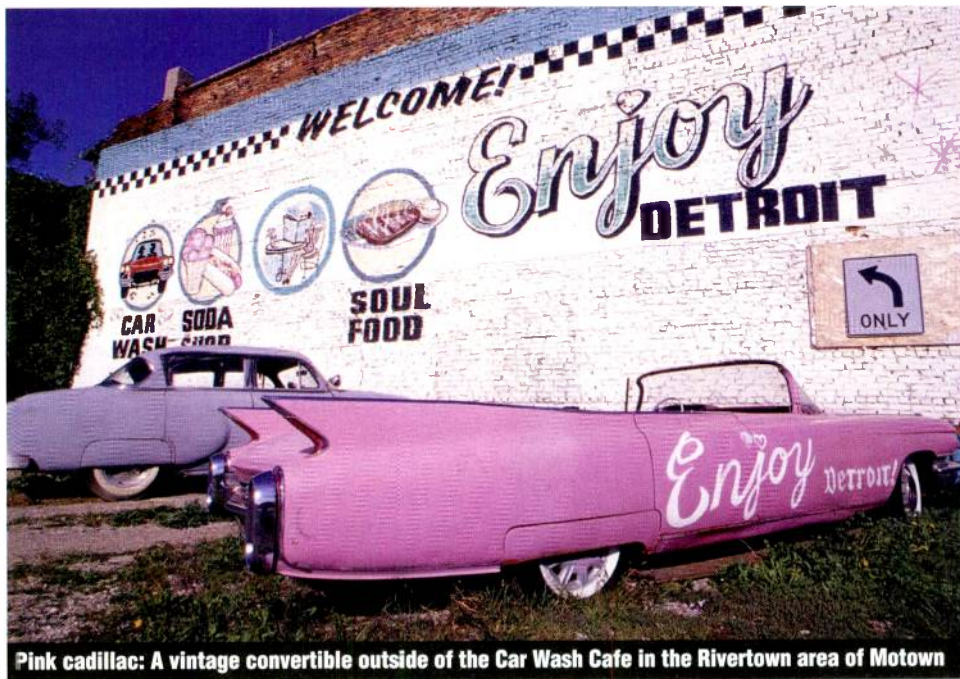
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# market profile

BY EILEEN DAVIS HUDSON



Pink cadillac: A vintage convertible outside of the Car Wash Cafe in the Rivertown area of Motown

## Detroit

**FALL HOCKEY FEVER IN THE SPORTS-MAD MOTOR CITY COULD BE SNUFFED OUT BY A** full-season National Hockey League lockout that would put the beloved Detroit Red Wings on, or rather off, ice. Still, fans can take heart in this year's pro-hoops season as the National Basketball Association

champs, the Detroit Pistons, defend their title.

Fox Sports Net is losing ad revenue from not having any Red Wings games to cover. The economic blow could be more severe if the season is cancelled. FSN Detroit is the team's exclusive local rights holder, including 72 regular-season and three preseason games as well as the playoffs. FSN Detroit will also air 38 regular-season and three preseason Pistons games, plus the playoffs. The regional cable sports net also has the rights to 100 regular-season and four spring-training games of Major League Baseball's Detroit Tigers.

This year, Granite Broadcasting's WB affiliate, WDWB, won a high-profile contract to become the new broadcast TV flagship of the Pistons beginning this season. Viacom's UPN station WKBD had

been the home of the Pistons for more than 25 years. WDWB will televise 28 regular-season games and three preseason contests. As part of its deal, WDWB will also air original programming around the team, including a new one-hour Pistons show on Saturdays at 7 p.m. The station will also broadcast a weekly 90-second cartoon, called *Interplanetary Pistons*,

with the team's starting five as superheroes.

"The addition of the Pistons, we think, is just going to bring a whole new set of eyeballs to the station," says Sarah Norat-Phillips, WDWB president/gm. As for syndicated fare, WDWB launched *Fear Factor* at 6 p.m. WDIV-TV, Post-Newsweek's NBC affiliate, also picked up five Pistons games this year, in a five-year deal for select Saturday-night games.

WDIV and Scripps Howard Broadcasting's ABC affiliate, WXYZ-TV, continue to battle for supremacy in the market, which is ranked No. 10 with 1.94 million TV homes. The race is particularly hot in mornings. WDIV beat WXYZ and Fox owned-and-operated WJBK in early morning news in October.

"It's been a record year for us in terms of revenue with the Olympics," says Joe Berwanger, WDIV vp/general manager. "It greatly exceeded our expectations."

Berwanger says that besides the Olympics on NBC, political-ad spending in the market was huge this year, with Michigan being tagged an important swing state. A number of hot-button local matters, ranging from same-sex marriages to gambling, also brought in issue-ad spending. By the Nov. 2 election, Michigan was expected to have received \$25-\$30 million in political-ad dollars.

Another major event that generated considerable ad revenue for WDIV was the 2004 Ryder Cup. The international golf competition, broadcast by NBC, took place in Detroit.

WDIV hired new vp/news director Neil Goldstein in August. He most recently served as vp of news for the News Corp. duopoly of WNYW and WWOR in New York.

Rival WXYZ's one-hour noon newscast generally wins its time period, and the station ranks No. 1 at 5 and 6 p.m. WXYZ's early evening news gets a strong lead-in boost from *The Oprah Winfrey Show* at 4 p.m. The *Oprah*/General Motors Corp. car giveaway on the season premiere Sept. 13—in which 276 audience members were each given a Pontiac G6—garnered a 17.4 rating/39 share, the show's highest in a decade. The cars are built in a Detroit suburb. "This is one of the strongest *Oprah* markets in the country," says Grace Gilchrist, WXYZ vp/gm.

WXYZ, which this fall launched *The Jane Pauley Show* at 10 a.m., also produces the market's

### NIelsen MONITOR-PLUS AD SPENDING BY MEDIA / DETROIT

	Jan.-Dec. 2002	Jan.-Dec. 2003
Spot TV	\$395,116,831	\$417,247,858
Local Newspaper	\$294,118,710	\$309,621,650
Spot Radio	\$135,651,760	\$150,072,490
Outdoor	\$16,073,101	\$16,439,553
Local Magazines	\$5,613,300	\$6,671,570
Total	\$846,573,702	\$900,053,121

Source: Nielsen Monitor-Plus

# market profile

## SCARBOROUGH PROFILE

### Comparison of Detroit

TO THE TOP 50 MARKET AVERAGE

	Top 50 Market Average %	Detroit Composition %	Detroit Index
<b>DEMOGRAPHICS</b>			
Age 18-34	31	30	97
Age 35-54	40	41	103
Age 55+	29	29	100
HH \$75,000+	31	36	115
College Graduate	14	11	79
Any Postgraduate Work	11	12	103
Professional/Managerial	26	28	106
African American	13	20	156
Hispanic	14	5	34
<b>MEDIA USAGE-AVERAGE AUDIENCES*</b>			
Read Any Daily Newspaper	53	48	92
Read Any Sunday Newspaper	61	61	100
Total Radio Morning Drive M-F	21	21	100
Total Radio Afternoon Drive M-F	18	19	105
Total TV Early News M-F	29	28	98
Total TV Prime Time M-Sun	38	40	103
Total Cable Prime Time M-Sun	15	16	109
<b>MEDIA USAGE-OTHER</b>			
Accessed Internet Past 30 Days	61	61	100
<b>HOME TECHNOLOGY</b>			
Owns a Personal Computer	68	71	104
Purchase Using Internet Past 12 Months	43	42	98
HH Connected to Cable	66	71	109
HH Connected to Satellite/Microwave Dish	20	17	85
HH Uses Broadband Internet Connection	23	26	114

#Respondent level too low to report. \*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-January 2004)

## ARBITRON RADIO OWNERSHIP

Owner	Stations	Avg. Qtr.-Hour Share	Revenue (in millions)	Share of Total
Infinity Broadcasting	2 AM, 4 FM	22.8	\$84.9	31.1%
Clear Channel Communications	1 AM, 5 FM	22.3	\$78.8	28.9%
Greater Media	3 FM	12.0	\$48.9	17.9%
Radio One	1 AM, 2 FM	6.7	\$14.4	5.3%

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

only 7 p.m. news. Gilchrist says part of her station's strength is its talent, who are among the most talented in the market. They include news anchors Diana Lewis and Robbie Timmons, both with more than 25 years at the station, and morning co-anchor Erik Smith, with 42 years under his belt at WXYZ.

Not to be ignored, however, is a strong Fox O&O, WJBK, which switched affiliation

from CBS to Fox in 1994. It became an O&O in 1997. WJBK won the early morning news race at 5 a.m. and 6 a.m. in October. It also has Detroit's sole local newscast from 7-9 a.m. WJBK wins the late-news race at 10 p.m. against local news on WKBD, produced by WXYZ, and ranks second overall among all late newscasts. The station airs 49.5 hours of local news a week, more than any other sta-

tion. In fall '05, WJBK will acquire *The Bernie Mac Show* in syndication.

Viacom's WKBD picked up a slew of syndicated shows this year, including *Malcolm in the Middle*, *Girlfriends* and *CSI*, and first-run syndicated shows *Home Delivery*, *Life & Style*, *Pat Croce: Moving In* and Paramount's *Dance 360*. While it lost the Pistons, WKBD this year picked up the preseason games of the National Football League's Detroit Lions, which had previously aired on WJBK. WKBD also carries an ESPN package of 17 Michigan State and University of Michigan basketball games.

Sister station, CBS O&O WWJ, which had to build a news department from scratch with the market affiliation swap, shuttered its news operation in 2002. This fall WWJ acquired *The Larry Elder Show* at 9 a.m. and *The Insider* at 7 p.m. "Prime is our big success story," says Linda Danna, WWJ and WKBD senior vp/gm. She says the strength of CBS' schedule has led to a 21 percent household-ratings growth in prime in October, compared to a year ago.

The duopoly had several sales-management changes in the past year, including the promotion of Jaime Horowitz to general sales manager at WWJ, from national sales manager for WKBD.

Paxon Communications owns Pax TV outlet WPXD, licensed in Ann Arbor, Mich.

Comcast is Detroit's dominant cable provider. Its advertising arm, Comcast Spotlight, serves as the local interconnect, reaching 1.3 million subscribers, or 99 percent of cable homes in the DMA. The interconnect inserts on 45 cable networks across 27 targeted zones. One of the new channels is Comcast Local, featuring local sports and entertainment. In July 2003, Comcast Spotlight added cable company WideOpenWest to the interconnect. WOW represents 13 percent of interconnect households. Another partner, Bright House, represents 7 percent; Charter represents 4 percent; the city of Wyandotte represents 1 percent; and Comcast represents 75 percent, according to Roland Trombley, regional vp of Comcast Spotlight, Michigan.

Trombley says automotive, retail and fast food are the largest revenue categories for cable advertising, although the fastest-growing category is banking and financial.

At the start of the year, Comcast launched Ad Tag/Ad Copy, an ad product created by Los Angeles-based interconnect Adlink. It enables advertisers to simultaneously run commercials modified for specific segments of the market. Trombley also says he expects that the addition of local people meters to Detroit in November 2005 will better reflect cable's

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\*Source: Nielsen Media Research (1/22/03-10/19/04). M-F 3p-7p, V-P 4p-7p, P-3p & P-2-1p. All ad supported cable networks. Qualifications made available upon request.

## NEWSPAPERS: THE ABCs

	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
<b>Wayne County: 761,015 Households</b>				
<i>Detroit Free Press</i>	141,304	298,596*	18.6%	39.2%
<i>The Detroit News</i>	99,265		13.0%	
<b>Oakland County: 479,745 Households</b>				
<i>Detroit Free Press</i>	100,764	175,713*	21.0%	36.6%
<i>The Daily Oakland Press</i>	63,908	79,657	13.3%	16.6%
<i>The Detroit News</i>	51,051		10.6%	
<i>Royal Oak Daily Tribune</i>	13,198	16,300	2.8%	3.4%
<b>Macomb County: 316,332 Households</b>				
<i>Detroit Free Press</i>	55,359	132,048*	17.5%	41.7%
<i>The Detroit News</i>	45,446		14.4%	
<i>The Macomb Daily</i>	45,181	68,231	14.3%	21.6%
<b>St. Clair County: 63,592 Households</b>				
<i>The (Port Huron) Times Herald</i>	24,927	32,836	39.2%	51.6%
<i>Detroit Free Press</i>	2,599	6,757*	4.1%	10.6%
<i>The Detroit News</i>	1,714		2.7%	

\*Combined circulation with JOA partner *The Detroit News*. Data is based on audited numbers published in the Audit Bureau of Circulations' Spring 2004 County Penetration Report.

## NIELSEN RATINGS / DETROIT

EVENING- AND LATE-NEWS DAYPARTS, WEEKDAYS

### Evening News

Time	Network	Station	Rating	Share
5-5:30 p.m.	ABC	WXYZ	10.2	22
	NBC	WDIV	8.7	18
	Fox	WJBK	3.9	8
	UPN	WKBD*	3.5	8
	CBS	WWJ*	3.2	7
	WB	WDWB*	1.0	2
	Pax	WPXD*	0.4	1
5:30-6 p.m.	ABC	WXYZ	10.2	22
	NBC	WDIV	8.7	18
	Fox	WJBK	3.9	8
	UPN	WKBD*	2.4	5
	CBS	WWJ*	2.3	5
	WB	WDWB*	1.5	3
	Pax	WPXD*	0.4	1
6-6:30 p.m.	ABC	WXYZ	10.4	21
	NBC	WDIV	10.3	21
	Fox	WJBK	3.9	8
	UPN	WKBD*	3.1	6
	CBS	WWJ*	2.4	5
	WB	WDWB*	1.1	2
	Pax	WPXD*	0.1	#
7-7:30 p.m.	ABC	WXYZ	7.2	1

### Late News

10-10:30 p.m.	Fox	WJBK	7.9	12
	UPN	WKBD	3.2	5
11-11:30 p.m.	NBC	WDIV	13.7	24
	ABC	WXYZ	8.8	15
	Fox	WJBK*	5.1	9
	CBS	WWJ*	4.4	8
	UPN	WKBD*	3.0	5
	WB	WDWB*	1.4	2
	Pax	WPXD*	0.6	1

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

ratings growth.

In radio, the No. 1-rated station overall is WMXD-FM, Clear Channel's Urban Adult Contemporary powerhouse. ABC's News/Talk WJR-AM and Infinity's rival, News WWJ-AM, tied for second in the summer book. WJR is the radio home of the Tigers and Red Wings; CC's Sports WDFN-AM is the Pistons' radio flagship station. Earlier this year, Infinity's Sports/Talk WXYT added a new morning show featuring Mark Spindler and John Lund, replacing syndicated *The Don Imus Show*. Imus moved to Southfield, Mich.-based Birach Broadcasting's Talk/Oldies WPON-AM. Birach purchased WPON, generally identified with Pontiac, Mich., from a local owner for \$800,000 in April.

Greater Media's Album Oriented Rock WRIF-FM holds the morning-drive lead with controversial duo Drew Lane and Mike Clark, while CC's younger-skewing Urban WJLB-FM is tops in afternoon drive. WJLB competes with Radio One's Urban WDTJ-FM.

In other changes, Davidson Media Group in April purchased Gospel WMKM-AM for \$5.75 million. In September, Salem Communications purchased WQBH-AM for \$4.75 million, then relaunched the station under its syndicated News/Talk format with calls WDTK-AM. In October, Salem named Christian D. MacCourtney WDTK general manager. He had previously served as director of sales/Midwest region for CNBC.

Detroit continues to have two newspaper voices thanks to an ongoing joint operating agreement between Knight Ridder's morning *Detroit Free Press* and Gannett's afternoon *The Detroit News*. Detroit Newspapers is the agency that handles distribution, circulation, production and other business functions for the two papers. The dailies have separate newsrooms and compete on the edit side.

The larger *Free Press*' daily circ for the period ended Sept. 30 was 348,838, a decline of 1.1 percent from the same period ended Sept. 30, 2003, according to the Audit Bureau of Circulations. The *News*' daily circ fell 1.4 percent to 224,215 in the same period. The papers' combined Sunday circ fell 1.5 percent to 710,036. At the start of the year, Carole Leigh Hutton was promoted from executive editor to publisher and editor of the *Free Press*, becoming the paper's first female publisher. She succeeded Heath Meriwether, who retired at the end of 2003.

Viacom Outdoor is Detroit's largest outdoor player, offering advertising on about 1,200 bulletin faces, 1,400 30-sheet faces and 450 buses in the DMA. Lamar Advertising offers bulletins in the market.

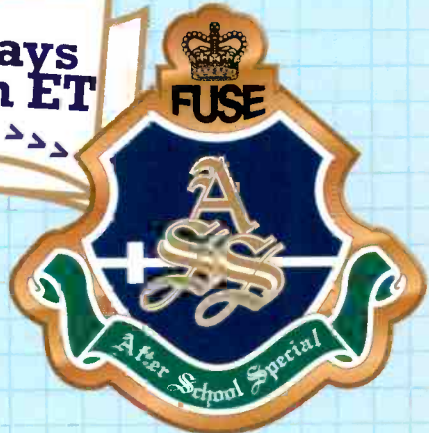


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## LETTERS

### Upfront About Magna

It's no secret that the past few years have seen accelerating consolidation among media owners and agency groups ["Magna's Buying Model to Be Fixed," Aug. 23]. Or that we continue to see a huge proliferation of media options and opportunities, from mobile telephony to blogging and advergaming. As they look for new ways to reach their audiences in this increasingly complex communications landscape, clients are looking to us for help.

What is not as apparent about the new world we live in is the undeniable fact that media is the part of our business that has the most to gain from consolidation. All clients understand the benefits of leverage—in terms not only of clout, but also of talent and tools. Only the largest operations have the ability to achieve optimal media pricing by means of their size, to plan and pay for the research and technology initiatives required to deal with media complexity, and to command the marketplace presence that opens doors into key growth areas such as content creation and programming.

We at Interpublic were the first to move in this direction, with the creation of Magna in 2001. Our approach to consolidation acknowledges the importance of size, as well as the need for a media brand that can lead the way in vital new areas such as analytics and entertainment. Unlike some of our competitors, whose approach to consolidation has been more one-dimensional, our model also takes into account the importance of media planning in developing brand strategies.

Recently, this wrinkle in the Magna model has been seized upon in certain quarters as a weakness. Voices at media companies and within our own agencies question the effectiveness of our negotiation division in the upfront. Questions are raised (at times in publications such as *Mediaweek*) about shortcomings in our process. All of these concerns, of course, come in the form of quotes that are "not for attribution" and sources that remain unnamed. Is there merit to such comments, or are these just competitors (and on occasion colleagues) who are threatened by the changing media environment? Are media executives within agencies trying to roll back the clock to a time when they felt important because they controlled client budgets? Do individu-

als who, under the pressures imposed by consolidation, choose to point the finger at Magna rather than adapt to the new realities?

In the U.S., a quick but definitive answer can be found by looking at the upfront. Comparing '03-'04 levels with the '98-'99 numbers, we see that cumulative price increases for prime-time CPMs during those past five years have been approximately 50 percent. For the same period, cumulative GDP increases are only 14 percent. Over the past decade, there have probably been all of two buyer's markets, in which we saw CPM rollbacks.

These trends clearly support the stance we at Magna take on the upfront, which is admittedly a pretty strong one. Too strong, it seems, for some on the sales side, who would obviously prefer to deal with individual agencies when it comes to closing

deals. That would allow them to serve up different pricing models; cut back on large, low-CPM advertisers in a seller's market; hold back on added value in deals with mid-sized or smaller marketers. I know the drill—I was in sales for 19 years.

At the end of the day, consolidated buying is here to stay. The days of claiming that a small media budget can "fly under the radar" and deliver special deals are long gone. It's the large groups that have the scope to read markets and negotiate effectively. We are developing the research and ROI metrics to deal effectively with an increasingly complex media environment. No one has equaled the success we at Magna have had in developing custom content and programming properties.

Our model seeks to balance the needs of Interpublic's two major media networks and our advertising agencies for the good of our clients. That model is working. Does the process need streamlining and fine-tuning? Of course. Are we looking to broaden and evolve the Magna concept? You bet. Does the fact that implementing a new idea meets with resistance surprise us? Not a bit. In a competitive environment, that's often the penalty for taking a strong stand in the marketplace.

*Bill Cella*  
CEO, Magna Global  
New York

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CHRIS CASABURI

OPINION  
**BILL GLOEDE**

## Swinging From the Gallows Poll

Random sampling can be misleading if it's not broad enough

**YOU HAD TO EMPATHIZE** with John Kerry's camp on election night as it began preparing for a historic transition based on data that was pouring in from the exit poll, only to learn later that this was a transition not to be. Talk about a reversal of fortune.

As the news networks began questioning the exit poll data early Tuesday evening, the blame game started. Was the poll wrong? Or was it misinterpreted? Or, as some have alleged, was it manipulated?

Yes, on all three. But the problem, at least at this writing, does not appear to be with the research. The poll was wrong in the sense that it oversampled some groups, notably women and Democrats, in the early going. But that was not necessarily wrong—exit polls are not designed to act as tracking studies over the course of election day.

The poll was misinterpreted, at least early on, for the same reason. By the end of the day, it pretty much jibed with the actual results, with a few significant exceptions. It was most definitely manipulated by those who leaked the early results to bloggers.

The saga of the 2004 National Election Poll serves as a vivid reminder that all research, media and marketing included, must be rigorously designed, vetted and analyzed before it is acted upon. And, like most things in life, in the end, you get what you pay for.

In the winter of 1996, I wrote an article in *Mediaweek* entitled "The Trouble With Numbers" [Feb. 26, 1996], which used the example of the 1993 New Jersey gubernatorial election to illustrate the notion that all polls are not created equal. In that election, nearly all the polls put Democrat Jim Florio comfortably (at least 10 percentage points) ahead in his race against Republican Christie Whitman. What characterized these polls was a reliance on random telephone sampling of people who said they were likely to vote.

One newspaper, the *Asbury Park Press*, conducted a poll that reported a markedly different race. It was dead even, the *Press* said, and Florio, the incumbent governor, was in trouble.

The *Press* poll was dismissed by most analysts as "unscientific," which, by traditional research standards, it was. The questions were developed by editors, and the poll was conducted by the marketing department. It turned out that the poll was the only one to get the race right. There was more than a little bit of luck involved

here, but what the *Press* did was pretty simple. It made more phone calls.

This led me to a series of interviews with researchers. While all saw the results of that *Press* poll to be something of a fluke, a lucky break, they all expressed concern that random sampling, the bedrock upon which polls are based, was in itself perhaps no longer a valid means of measuring public sentiment.

In the time since, researchers have developed ever more sophisticated methods for weighting and stratifying samples. But random sampling remains the norm in both polling and media research, and with an increasingly diverse and fragmented population and an ever-increasing menu of media choices, it is critical to ensure that one obtains as inclusive a sample as is possible. This demands larger sample sizes. The bigger the sample, the more expensive the research. This, naturally, is at cross-purposes with companies engaged in ritual cost cutting. But it is essential that the sample include representatives of all people one is trying to survey.

Back to that exit poll for a moment. One of the top motivators for voters was moral values. I keep pretty close to political coverage from the news networks and the newspapers, and I can't seem to remember moral values figuring significantly in the pre-election surveys. But there it was, right up there with terrorism and the war in Iraq in the exit poll, which had a total sample of 13,660 and was conducted by Edison Media Research of Edison, N.J., and Mitofsky International of New York, two firms with sterling reputations in the research business.

What differed between this poll and those done pre-election is A) It asked the question; B) The sample was much larger; C) These were actual voters. Which prompts the following questions: Do you know how many of your client's customers classify themselves as evangelical or born-again Christians and how that may affect their media and brand choices? How many of your client's Latino customers were driven in this election by moral values and how they may differ from Latinos who were driven by other concerns? How to reach, let alone fathom, young people who own only cell phones?

If you don't know, one day you may find yourself feeling much the same as the Kerry campaign did as Tuesday night turned into Wednesday morning. ■

**Bill Gloede is the former editor of *Mediaweek*.**

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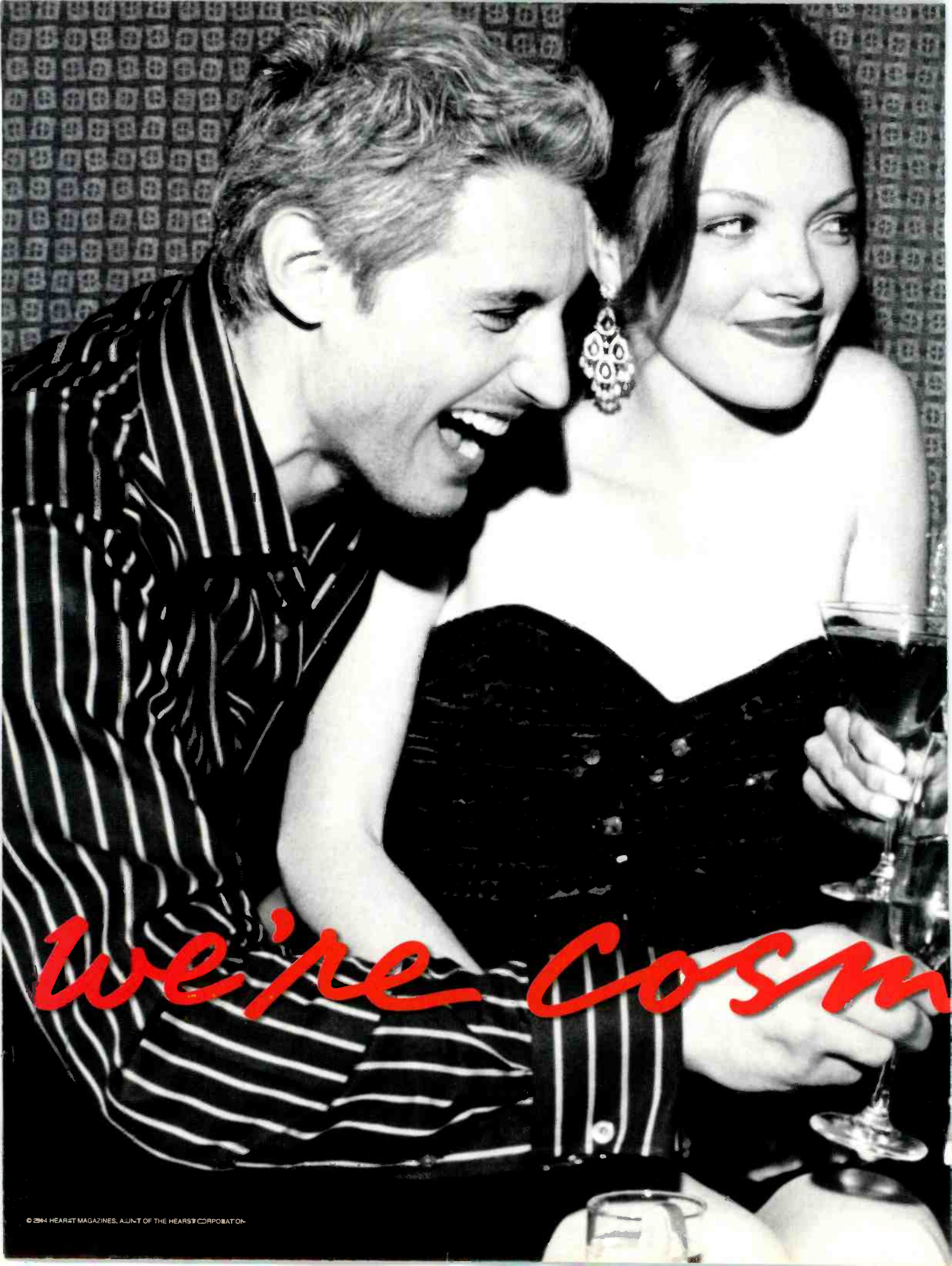
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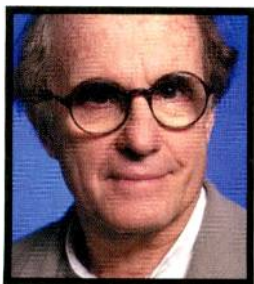


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BRAD WILSON

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# Where the Rubber Meets the Sky

## Apollo research promises a new look at media

**I REMEMBER BEING AT A NEW-BUSINESS MEETING** where Carl Ally, a Detroit adman by training, expressed the creative agency's suspicion of media science.

"And now let's look at the research," he said, winking knowingly at the dealer group seated around the table. "That's where the rubber meets the sky."

There's been a lot of buzz about Apollo, the new research joint venture of Arbitron and Nielsen being championed by Procter & Gamble. Aside from the lion-and-lamb motif of this project, research doesn't usually draw buzz. It induces glazed eyes.

So what's different about Apollo? What can it tell us that we really, really want to know?

Apollo is a "single-source" study in which media exposure and brand purchase are monitored in the same household. (Monitoring is a lot better than questioning because people forget and make things up.) Single-source lets us track the effects of advertising on purchase by comparing the purchase behavior of households that receive the advertising with that of similar households that do not.

The important thing about monitored single-source is that we've done it before and it changed the way we plan media. It's the story of recency planning.

### From Effective Frequency to Recency

For years, starting from the early days of Ted Bates and Rosser Reeves in the 1960s, U.S. TV advertising tradition was the hammer: Pound the message in again and again until the viewers get it. This was during a period of economic growth, a rising standard of living, and more and more people learning to be consumers.

The psychological research of Herbert Krugman and work by others supported the idea that repeating messages was essential for commercials to be learned, to be remembered and to sell. It was called "effective frequency planning." For decades, TV continued to be thought of as a teaching medium, even though consumers and consumption were changing.

Then, in 1995, Syracuse University professor John Philip Jones wrote a book titled *When Ads Work*, which presented a remarkable, contrarian conclusion: that a single TV exposure in one week was enough to produce a strong purchase effect, and that subsequent exposures within that week added very little. This was the birth of recency and an entirely new direction in planning media. Recency explained that advertising seemed to influence the purchase decisions of that small group of people who were in the market for the product at the time. This moved planning away from a teaching mod-

el to a skimming model and made reach and continuity, not frequency, the keys to planning. Recency revolutionized advertising practice.

### Recency Used Single-Source Data

The point of this digression is that the Jones research was based on single-source data collected in 1991-1992 by an experimental Nielsen HomeScan panel equipped with TV-set meters. If this were NASA, we might call the HomeScan experiment Apollo One.

Since Apollo-like single-source data have in the past dramatically changed the way we think about how advertising works, I'd like to propose a few new things we might ask Apollo to tell us. The effect of commercial avoidance, for one. How many of a program's attentive viewers are being delivered to today's ads? Current audience measurements don't tell us, but TiVo, falling recall scores, ROI modeling and our own viewing behavior warn that the commercial-TV model is in trouble.

Apollo data relating TV- and radio-exposure patterns to brand purchase (with outdoor and print added in time) will help us reassess the value of frequency and recalibrate the ratings. In practical terms, we might need a frequency of two today to achieve an old Jones frequency of one—an idea that's easy to swallow, aside from the cost.

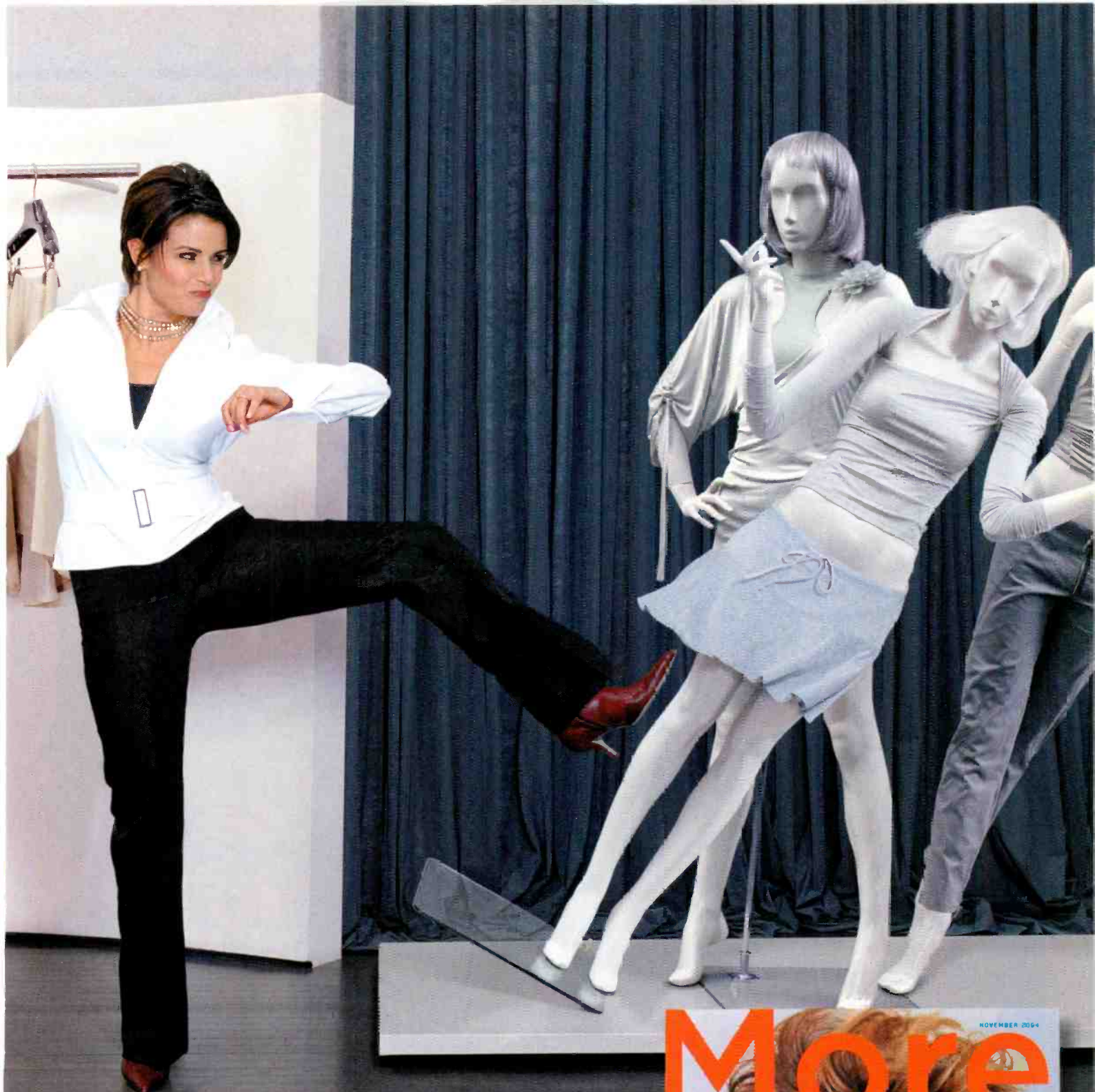
### From Reach to Synergy

Cost pushes us right into media mix. We think of other media—radio, print, outdoor, Internet, even cinema—as a way to increase the reach of a TV schedule. We might want to think more about using them to increase frequency. And that leads us to media synergy, the fascinating idea that it is the interaction and timing of messages—print amplifying TV, outdoor extending radio, newspapers and Internet punctuating campaigns—that is important in making advertising more effective.

People can argue that research seldom changes the way we do business. That's true only if we have no important questions. Single-source research like Apollo can change the way the business thinks about advertising and the way it spends dollars. And it can happen quickly; the switch to recency planning took only five years.

I like to believe that when Carl Ally joked, "Research is where the rubber meets the sky," he really meant, "And that's the only limit." ■

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



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# High On the Blog

**Advertisers are taking some risk by associating themselves with the latest “buzz” on the Internet. But it sure is cheap.**

**BY CATHARINE P. TAYLOR**

ON THE MORNING I BEGAN to write this feature about blogs, it happened again. A political blogger—the left-leaning Markos Moulitsas Zuniga of the more or less eponymous Dailykos.com—had influenced the news, by pointing out a day earlier that a Bush campaign commercial had digitally inserted additional soldiers into a scene where the president is addressing a rally. The Bush campaign responded by altering the commercial.

Oh, you ask, what’s a blog?

No need to be embarrassed. Short for “Web log,” it’s a self-published online diary—often centered on a particular topic—usually including lots of links to other online sources. While publishing online has been possible practically since the dawn of the Internet, recent technological innovation has made it easier. There are a number of free blog publishing sites, such as Google’s Blogger.com, that can have someone up and blogging in a matter of minutes. And automated search advertising tools, such as Google’s AdSense, make it possible for blogs to make a little money.

But despite the mystifying name, blogs aren’t all that different from the millions of mom-and-pop sites that have populated the Web through the years. “The vast majority of people who read these don’t think of them as blogs,” says Todd Copilevitz, director of digital initiatives at Omnicom Group’s TracyLocke. “They think of them as Web sites.”

Well, there is one difference: the growing influence of some of them. The story about the Bush ad was actually a minor anecdote in

the growing pantheon of “we the people” blogger stories. It’s bloggers (i.e., those who write blogs) who have been credited with spreading the video of Jon Stewart’s October appearance on CNN’s *Crossfire*, keeping the so-called Rathergate affair alive and dethroning Trent Lott as Senate majority leader in December 2002.

In short, the contentious political season—in fact, the political climate of the last few years—would have been an entirely different beast had it not been for bloggers. But this isn’t a story about political blogs. It’s about the larger phenomenon of blogging itself, be it about gossip (jossip.com), gadgets (engadget.com), fashion (HoneyNo.com) or even a passion for one particular company (hackingnetflix.com). None of these blogs will make heads roll in Washington, D.C., nor do any of them reach the traffic, viewing or circulation levels of the major media—though one day that could change. The beta version of the new My Yahoo! will allow people to add blogs to their individualized page, meaning that sites like Slashdot.com (technology) may reside right next to that of *The Wall Street Journal*.

But even now they’re worth watching, as the most complete example there is of consumers’ growing control of media and brands. TiVo certainly has its 21st-century ramifications, to be sure, but blogs, unlike TiVo, talk back. “All of us are no longer consumers of media,” says Rishad Tobaccowala, executive vp of Starcom Mediavest Group. “We also happen to be creators of media.” We are just starting to see what media looks like when anyone with an online connection and a

keyboard can push their thoughts out there, when even the most inflammatory blogs are courted by advertisers because of their influence, and when a single disgruntled user of a product can incite an online resurrection. The results are radical.

The back story of how some bloggers got into blogging is fascinating. Jen Chung, executive editor and cofounder of New York-centric Gothamist.com, says the blog essentially started as an ongoing stream of instant messages and e-mails between her and a friend, Jake Dobkin, who serves as the blog's publisher. But they began to wonder if their musings were enough to support an ongoing site, so they launched Gothamist, which comments on the New York scene, as an experiment about two years ago. Chung says she knew the site was beginning to make an impact "when we would start to get e-mail from *New York Times* reporters."

Currently averaging 30,000 daily visitors, with traffic for the last six months growing at 20 percent a month, the site recently caught the eye of American Express, which inquired, through its online shop Digitas, about advertising on Gothamist to promote its new IN:NYC card. To Chung and Dobkin's surprise, Amex was willing to pay \$10,000 and put up with the possibility of a few curse words in order to reach the blog's in-the-know audience. (The company appears to have overpaid; the rate card for buying the top of the Gothamist homepage is \$425 per week.)

But that's not the whole story. Gothamist also now runs a small network of blogs focused on Chicago, Los Angeles, San Francisco and Washington, D.C., making it sound like an online conglomerate in the making. But it's not. Neither Chung nor Dobkin have any plans to quit their daytime gigs (Dobkin's in school and Chung works at New York agency Gigante Vaz). As for the influx of cash from American Express, it'll help pay for Gothamist's annual \$6,000



**"For a product that has to rely on buzz... I think blogs make sense for those kinds of advertisers." NICK DENTON**

bill to maintain its servers, and says Chung hopefully, "If not paychecks for our staff... gifts."

**Whatever this is,** it isn't media as we know it. "You've got to rethink the structure of media at its most fundamental level," says Jeff Jarvis, whose blog, *buzzmachine.com*, covers politics and whatever else is on his mind. He should know because, yes, it's the same Jeff Jarvis, who, with the deep pockets of Time Inc., spent \$200 million to launch *Entertainment Weekly* in 1990 (and who, when he's not blogging, serves as president and creative director at Advance

Publications' Advance.net). Jarvis is operating these days as what can only be referred to as a blogger coach. He recounts recently helping James Wolcott, a contributing editor at *Vanity Fair*, post his first blog item. "There was this gasp," Jarvis says, when Wolcott realized the wild immediacy of posting in a nanosecond.

While Jarvis' blog to date doesn't even court advertisers, he's been on a whirlwind of speaking engagements focused on the topic of blogs and marketing—having been asked in recent months to speak to Starcom IP, DaimlerChrysler and the Association of National Advertisers. Topics range from how marketers can use blogs to engage in conversations with their customers to whether they should start their own. At the very least, Jarvis says, marketers should be monitoring what's said about them. "Go to Google, put in your brand," he instructs. "Or better yet, put in your brand, put in a space and the word 'sucks.'"

Jarvis also advocates advertising on them, and that, to some advertisers, may be the near-term question about what they should do about the blogosphere. The good news is that blogs are cheap and can pollinate buzz. "They are a great place to reach independent, influential

thinkers," says Jim Taubitz, online marketing manager at Audi of America, which is the exclusive sponsor of car-enthusiast blog *Jalopnik.com*. The bad news? Bloggers can be more irreverent than even the most outlandish mainstream journalist. For example, on a recent Friday morning, I dropped by *Gawker.com*, the New York-based gossip blog and saw a post thanking advertisers, including Audi and Nike. How lovely. The headline? "Advertiser Dry Hump."

And you thought advertising on ABC's *Desperate Housewives* was edgy?

Yet, the independence of the blogger voice—so crucial to its appeal—will not change anytime soon to please advertisers. Mid-afternoon on a Wednesday, I push the buzzer at 81 Spring Street in Soho: the office and apartment of Nick Denton, who, to the extent anyone qualifies, is the godfather of blogs. The British founder of Gawker Media (which publishes *Gawker*, *Jalopnik* and nine other blogs, including a porn site, *Fleshbot*, as well as one of the leading political blogs, *Wonkette*), Denton has probably brought the blogger advertising model as far as anyone. *Gawker* cooked up the sole-sponsorship deal with *Jalopnik* and created a custom blog, *Art of Speed*, for Nike.

Denton, who's worked at both *The Economist* and *The Financial Times*, appears at the door casually dressed, in a loose assemblage of grays and blacks. But as we lunch across the street at Balthazar (basically, for New Yorkers, it's the school cafeteria of Hipster High), Denton immediately corrects me when I refer to *Gawker Media* as a venture whose goal is to make a profit. He's never said that, he emphasizes.

Nor, for that matter, does Denton think advertising on blogs will



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ever be a mainstream phenomenon. "For a product that has to rely on buzz...I think blogs make sense for those kinds of advertisers," he says. The goal of courting advertisers, he continues, is to pay Gawker's writers, which, as you may have noticed, is a newfangled idea in blogland. And when I bring up the topic of a coming blog backlash, he's quite willing to discuss it. "I've been expecting the backlash for two years," he says. In other words, don't even think about such crazy ideas as the world's first blogger IPO.

Protestations about profit aside, Denton comes off as someone who is extremely savvy about the attractiveness of his audience and



**"All of us are no longer consumers of media. We also happen to be creators of media."**

**RISHAD TOBACOWALA**

particularly about how they affect that most elusive of marketing metrics: buzz. The pitch? That some advertisers want to reach the audiences at Gawker, Jalopnik and other sites because they attract "the people who actually create the buzz."

**That's why the Audis** and the Nikes are willing to play in blogging's sometimes soiled sandbox. In early October, Gawker brought on a blogger named Mike Spinelli of Lasagnafarm.com (tagline: farming, lasagna and none of the above) to edit Jalopnik. Audi jumped on board as exclusive sponsor, in part to gain "buzz" (there's that word again) around the new A6, according to Christin Prince, interactive strategist at Audi agency McKinney + Silver of Durham, N.C. Is there concern about the content? What if Spinelli, or someone he links to, slaps the A6? The attitude at Havas-owned McKinney is that it's no different than *Car & Driver* giving the car a negative review; the client would rather be part of the dialogue—even with its risks—than take a more protectionist media strategy. "For us, it's about being able to connect with [the Audi] mind-set, and we're fostering communication among peers," says Chris Walsh, a connection planner at McKinney.

And anyway, blogs are still cheap, really cheap. McKinney, Audi and Gawker aren't saying what the price for the sponsorship was, but a banner ad above the fold and directly beneath the logo at Gawker.com will only set the advertiser back \$1,700. Even if you don't like the \$34 CPM, you're only out \$1,700.

That's one reason why Jarvis, among others, argues that advertisers who want in should not get too hung up on the fact that the metrics can be lousy compared with more established online properties. "Let's not get ourselves in knots about ROI at this stage," he says.

Actually, if you want to get the best window into cheap, the place to go is Blogads.com. Run by longtime Internet executive Henry

Copeland, out of Chapel Hill, N.C., Blogads is an ad network that has dozens of participating blogs. A prospective advertiser can simply go to the site, click on the desired media buys, upload the ad and voilà! "Buying blogads is as simple as blogging itself," Copeland says.

The site also gives phenomenal insight into ad rates, which range from \$9,999 per week for left- and right-hand corners of the Swing State Project (pre-election) with estimated traffic of 53,000 visitors per week, to a slew of \$10 sites such as yankeessuck.com, which says its weekly traffic is just under 10,500. "It's far more valuable to market to one wired person than ten couch potatoes," he says.

But it's worth reiterating that the dance between blogs and advertising can be far more intricate than a couple of well-placed banner ads or a happenin' sponsorship.

One of the most interesting two-steps between an advertiser and blogs is Project Digital Universe, launched in October by telecom company SBC, based in San Antonio, Texas. SBC isn't advertising on blogs, nor is it doing an exclusive sponsorship deal, but it has

developed a branded RSS Reader through which users can aggregate blog content.

OK, what's RSS? Short for Really Simple Syndication (some say it stands for Rich Site Summary), it's a tool that allows users to automatically pull content from sites that support RSS and alerts them when new content has come to the sites they want to view. Supported by many news sites and blogs, it's somewhat reminiscent of the so-called push technology of the mid-1990s. But it also has a viral component since users can share their reader. "Kind of the essence of the whole project is that it is so viral," says Adrian Quintanilla, director

of multicultural and vertical markets at SBC Communications. The college-age users that SBC is targeting can download the reader, and either select to view the 20-plus sites that come preloaded into it, or add their own. Those who participate can get access to SBC offers, but the main objective, according to TracyLocke's Copilevitz, is to find an engaging way to reconnect with an audience that SBC had been losing touch with and "not just partner with Salon and *The Onion*."

But many advertisers are probably asking themselves the ultimate question: to blog or not to blog? In a media world where consumers can converse openly online and profanely about any product or service, should major companies risk becoming a part of the conversation?

Some, including Microsoft and General Motors, already have. The prospect can be scary, but it's also the ultimate acknowledgement that the messages once so controlled by marketers and media no longer are. "The control is shifting whether we want it to or not," says Copilevitz.

Get used to it.

**Contributing editor Catharine P. Taylor frequently covers the Internet and interactive media.**



**PHONE TAP** Telecom company SBC just launched Project Digital Universe, which lets users aggregate blogs.

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## Movers

### AGENCIES

**Marston Allen** has joined MediaVest USA as senior vp, director of business development and marketing. He succeeds Julian Porras, who assumed a senior management role within Starcom MediaVest Group Latin America. Allen had been senior vp, director of communications architecture at Universal McCann.

### SYNDICATION

NBC Universal Domestic Television Distribution promoted **Roy Restivo** from senior director to vp of research, overseeing national and local market sales research for the West Coast, covering syndicated programs including *Access Hollywood*, *Jerry Springer* and *The Chris Matthews Show*.

### NETWORK TV

**Brian Walker**, director of corporate communications for the National Hockey League since April 2001, will join NBC Sports as director of communications.

### CABLE TV

Sci Fi promoted **Thomas Vitale** to senior vp, programming and original movies, adding oversight of development and production of original films to the duties he handled in his former role as senior vp of acquisitions, scheduling and program planning.

### MAGAZINES

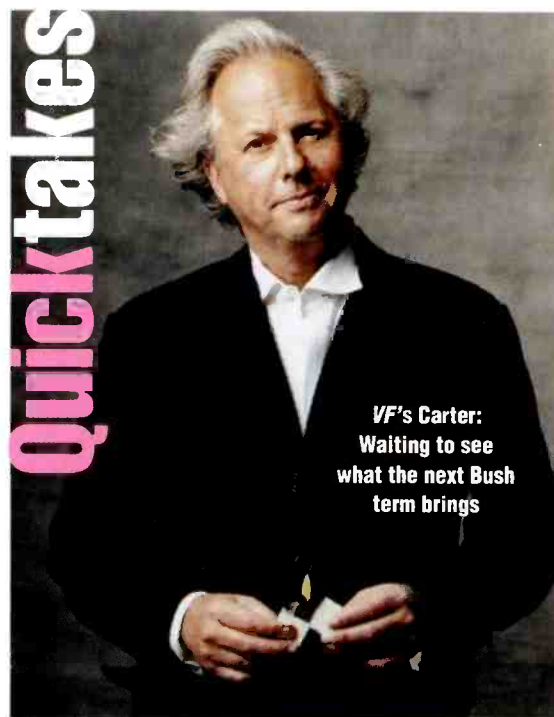
**Joanne LoPinto**, most recently marketing director for Meredith Corp.'s *Metropolitan Home* and *Home*, has been named executive marketing director of *Country Home* magazine, a new position...At Time Inc.'s *Entertainment Weekly*, **Ray Chelstowski** was promoted from New York sales manager to national sales manager.

### RADIO

In Clear Channel Radio's new Creative Services Group, **Bob Case** and **Robert Summers** were named managing directors. Case was regional vp of programming for Clear Channel, and Summers had been with McCann Erickson World Group as creative director.

# media elite

EDITED BY ANNE TORPEY-KEMPH



**VF's Carter:**  
Waiting to see  
what the next Bush  
term brings

**A POST-APOCALYPTIC PALL** hung over the halls of journalism last Wednesday as re-election reality sank in, with at least one prominent editor describing his mood as "deflated and somewhat depressed." *Vanity Fair's* **Graydon Carter**, who passionately opposed Bushian policies in several *VF* editor's letters and the best-selling book *What We've Lost*, says what he's most concerned about in Bush's next term are "more deficits, wars, environmental roll-backs—where do I start?" but asserts he won't go back to Canada (he has dual citizenship). Carter, who watched the presidential-election returns in his kitchen with family and friends, says he will "certainly get involved when the administration begins ramping up a draft, which I believe they will do."...Among the Democrats besides Carter's man Kerry who lost at the polls last Tuesday was former radio shock-jock **Bubba the Love Sponge Clem**. Bubba Clem, as his name appeared on the ballot in Pinellas County, Fla., for the office of sheriff, had often criticized the former wearer of the badge on his morning radio show, carried on a hand-

ful of Clear Channel radio stations in the region. He also rankled the Federal Communications Commission with several sex-themed on-air comments and earlier this year was dropped from WXTB-FM in Tampa, WJRR-FM in Orlando and WPLA-FM in Jacksonville. Clem's campaign promise to raise salaries and promote minorities was no match for the law-enforcement résumé of his opponent, Jim Coats, a deputy in the Pinellas County sheriff department for 33 years...The *Wheel of Fortune* took **Amy Wilkins** for a whirl when the *Smithsonian Magazine* publisher found out her magazine was one of the puzzles last week on the popular nationally syndicated game show. Wilkins contends the prime exposure "cements our place in pop culture"...VH1 Classic general manager **Eric Sherman** gave the jacket off his back to accommodate the cable net's recent taping of *A Very Special Thanksgiving*. Special guest Eddie Money had arrived for the taping at the Hard Rock Café in Manhattan wearing a tailored white shirt, which didn't quite work for the cameras. Stylists searched the set for alternatives until Sherman took off his size 38 gray blazer for Money—who is a couple inches taller than Sherman and a couple inches wider in the shoulders...Cyclist **Lance Armstrong**, the six-time winner of the Tour de France, will get his own radio show later this year on Sirius Satellite Radio's Sirius Faction channel, the music channel created for action and outdoor sports enthusiasts. ■



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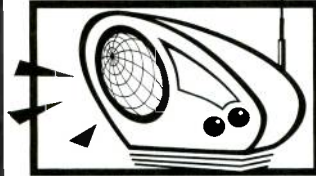
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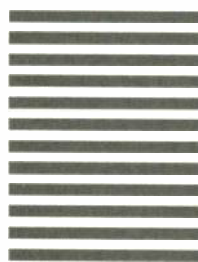
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■ **Kagan Cable MSO Summit**, addressing the industry's key challenges and competitive threats, will be held Nov. 9-10 at the Park Lane hotel in New York. Keynoters include Mark Coblitz, senior vp, strategic planning, Comcast Corp.; Dick Green, president & CEO, CableLabs; David Krone, executive vp, National Cable & Telecommunications Association. Visit [www.kagan.com](http://www.kagan.com).

■ The **International Radio & Television Society Foundation** will present an IRTS Q&A seminar, **What's Happening in the Media Business?**, Nov. 10 at NBC's Manhattan offices. Panelists include Dave Bauder of the Associated Press and *Mediaweek's* John Consoli. Contact: Jim Cronin, 212-867-6650, ext. 305.

■ The **IRTS Foundation** will host its annual **Network Entertainment Chiefs Newsmaker Breakfast** Nov. 19 in New York at the Waldorf-Astoria hotel. Panelists including Fox's Gail Berman, the WB's David Janollari, ABC's Stephen McPherson, UPN's Dawn Ostroff, NBC's Kevin Reilly and CBS' Nina Tassler will discuss the current television season as well as each network's strategy to gain in the ratings race. Contact: Marilyn Ellis, 212-867-6650, ext. 306.

■ 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.

■ Adweek Magazines in conjunction with *The Hollywood Reporter*, *Billboard*, *Sporting Goods Business*, *Shoot* and Nielsen Media Research will present **The Next Big Idea: The Future of Branded Entertainment**, a conference addressing the power of movies, television, music, sports and games for building brands, Jan. 20 at the Regent Beverly Wilshire in Los Angeles. Contact [mpollock@vnubusinessmedia.com](mailto:mpollock@vnubusinessmedia.com).

■ The **National Association of Television Programming Executives** will hold its **annual conference and exhibition** Jan. 25-27 at the Mandalay Bay Resort in Las Vegas. Visit [www.natpe.org](http://www.natpe.org).

■ **Smith, LaBelle on TV One's Holiday Menu**  
TV One will kick off the holiday season on Nov. 11 with *B. Smith Thanksgiving Style*, followed by *Turn Up the Heat with G. Garvin: Holiday Cooking with Patti LaBelle* on Nov. 24 and *B. Smith Christmas Style* on Dec. 2. Party-planning guru Smith will offer tips on hosting a stress-free dinner by offering recipe shortcuts and table-setting techniques during her Thanksgiving special. Her Christmas special will share family recipes for a successful holiday dinner. The network's entire prime time on Nov. 24 will be devoted to cooking, just in time for Thanksgiving, but the centerpiece of the schedule is *Turn Up the Heat*, in which TV One resident chef Gerry Garvin mixes it up with the singer Patti LaBelle. Less than a year old, TV One targets adult black audiences with a mix of original and acquired programs.

### CN Moves Up *Domino* Launch Date

*Domino*, Condé Nast's home shopping magazine, will begin publication in April 2005 with a 400,000 rate base. The publisher moved the launch date up a few months because its editorial and advertising plans were ahead of schedule. Following launch, *Domino* will publish an issue in September and then go monthly for the remainder of the year. In 2006, *Domino* plans to publish 10 times.

### Johns to Replace Retiring Allen at *NatGeo*

After 10 years at the helm and a total of 35 years at *National Geographic*, Bill Allen will retire as editor in chief Dec. 31. Succeeding Allen will be associate editor Chris Johns, an acclaimed photographer who becomes only the ninth full-time editor of the magazine in its 116-year history. Johns has been with the National Geographic Society monthly for 19 years.

### Time4 Media Shuttles *Freeze*, *BMX*

Time Inc.'s Time4 Media division last week shuttered two youth-targeted titles: ski-themed *Freeze* and biking-themed *TransWorld BMX*. Eight staff jobs will be lost. The company also announced plans to launch a magazine next spring that will focus on all-terrain vehicles.

### *BusinessWeek* Ups Three Execs

A number of *BusinessWeek* executives received promotions last week. Geoffrey Dodge, a former publisher of Time Inc.'s

*Money* and most recently vp, U.S. sales director, has been promoted to senior vp, publisher, North America. In addition, Paul Maraviglia moves from vp, international ad director to vp and international publisher, and Peggy White has been promoted to vp, BusinessWeek Online from general manager.

### ABC Regional Sales Nails NFL Deals

ABC Regional Sports Sales, a division of ABC National Television Sales, has signed multi-year deals through 2006 to serve as the exclusive national sales rep for all preseason games of the National Football League's Chicago Bears, Indianapolis Colts, Cincinnati Bengals and Seattle Seahawks. The four teams previously relied on their in-house marketing staffs to sell preseason ad inventory. In addition to selling advertising, ABC Regional Sports Sales will provide the teams with research, marketing and promotional tools. The ABC sales unit and ABC National Television Sales also handle the preseason games of the NFL's Houston Texans as part of a broader ongoing deal between the team and ABC-owned station KTRK-TV in the market.

### E's *Heir* Follows Rebel Princess

Cable network E! on Nov. 25 will launch a new reality series, *Love Is in the Heir*, which follows Princess Ann Claire, granddaughter of Princess Shams of the Iranian Pahlavi dynasty, as she chases a country music career in Los Angeles and resists her parents' demand that she settle down. In the show, her London-based parents give her three options: get a real job and get married, move home, or get cut off from the money.

### Visa Grabs Olympic-Sponsor Gold

Visa USA was the most recalled ad sponsor in telecasts of the Olympic Games on NBC, according to a nationwide study of 600 Olympic viewers by Performance Research. In the study, 82 percent of viewers who watched the Games confirmed Visa's sponsorship, compared to 74 percent for McDonald's and 65 percent for Coca-Cola. It marks the first time since the study began that Coca-Cola did not win the top recall title.

### Spanish Radio Heats Up in San Fran

Competition for the Hispanic radio listener in San Francisco, the nation's sixth-largest Hispanic radio market, is heating up with the launch of two additional Spanish-language

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stations. Clear Channel recently flipped KSJO-FM, the city's oldest Rock station, to Mexican Oldies as part of the company's previously announced plans to program an additional 20-25 Spanish-language stations within 18 months. Also poised to flip sometime before the end of the year is Adult Contemporary KBAA-FM, which Infinity Broadcasting exchanged for 10 percent equity interest in Spanish Broadcasting System.

## Osgood Re-Ups With Westwood One

Legendary CBS newsmen Charles Osgood last week signed a new multiyear agreement with syndicator Westwood One to continue to distribute his four-times-daily feature, *The Osgood Files*. It airs on 374 radio stations nationwide.

## Identity Theft Rates for Lifetime

Lifetime's Monday-night original movie, *Identity Theft: The Michelle Brown Story*, delivered 4.1 million viewers 2-plus and averaged a 3.4

household rating on Nov. 1, making it the network's third-highest-rated film this year, behind *Plain Truth* and *Gracie's Choice*. *Identity Theft* is based on the true story of a woman's efforts to regain her stolen identity.

## ESPN Radio Tunes in Weekend Fare

ESPN Radio's EXPN Radio on Jan. 1 will launch *EXPN Radio—The Weekend*, a one-hour music-countdown and action-sports show targeting adults 18-34. Hosts Rick Thorne and Jerry Bernardo, seasoned action-sports veterans, will combine music with coverage of sports events, trick tips and action-sports lifestyle commentary. ESPN Radio launched EXPN Radio in 2002 with a 60-second feature.

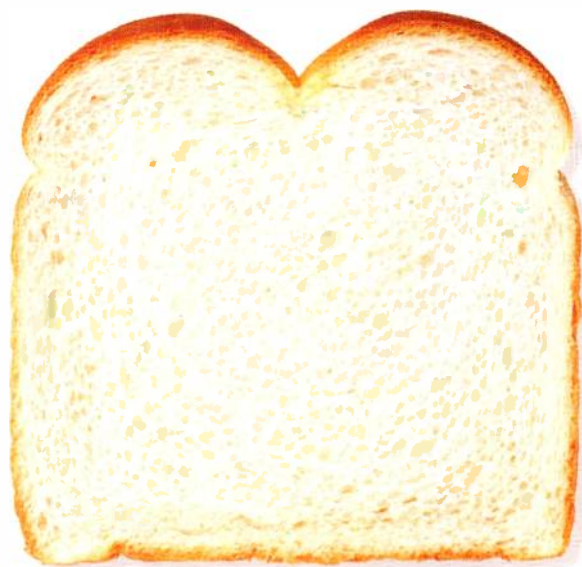
## Evening Post Buys KSBY-TV

Evening Post Publishing Co., a privately owned newspaper and TV group, has agreed to acquire KSBY-TV, an NBC affiliate in Santa Barbara, Calif., from New

Vision Group, a TV group backed by Arlington Capital Partners, for \$67.75 million. Arlington bought the station in 2002 but decided to sell it in order to concentrate on stations in larger markets. Evening Post owns 10 network affiliates in Kentucky, Texas, Louisiana, Arizona, Colorado and Montana. The deal is expected to close in first quarter 2005.

## Fox Sports' Myers Drives New Radio Show

Fox Sports reporter Chris Myers last week made his debut as co-host of *The Drive With Chris Myers and C.J. Silas*, the afternoon-drive show (3-7 p.m.) on the Fox Sports Radio Network, a joint venture between Fox Sports and Premiere Radio Networks. The daily call-in show airs on 80 radio stations and features interviews with high-profile sports figures as well as expert commentary. Myers also hosts Fox's Nascar coverage and serves as a reporter for Fox Sports' NFL and Major League Baseball postseason coverage. ■



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## News Value

Thanks to an event-packed year and creative editorial specials, newsweeklies are enjoying an ad-page boon

GIVEN LAST TUESDAY'S DECISIVE VOTE, WHICH LED SEN. JOHN KERRY TO CONCEDE THE election to President George Bush the next morning, *Time* and *Newsweek* both followed through on their plans to publish bulldog election editions that began hitting newsstands Nov. 4. Still, for the newsweek-

lies, the decision to go forward with the specials came down to the wire. "We had two very different issues ready to go, and were fully prepared to go either way as late as noon on Wednesday," said Jim Kelly, managing editor of *Time*.

The Time Inc. flagship's election cover, "Four More Years," includes an in-depth look

at both candidates, as well as a nine-page story that provided an insider's view of what the campaigns thought were the critical moments.

*Newsweek's* "How He Did It: The Untold Story of an Epic Election" cover story featured exclusive behind-the-scenes campaign coverage that its reporters could only reveal following the election. *Newsweek* has published this quad-

rennial franchise for the past two decades.

Both *Time* and *Newsweek's* specials will remain on newsstands through this week and will replace their regular Monday editions. *U.S. News & World Report*, which also published extensive election coverage, stuck to its Monday publishing schedule. "You always like to be first, but as you saw with the TV networks, it's better to have some context," said *U.S. News* editor Brian Duffy. "Almost the entire magazine will be devoted to politics. We'll be able to serve up our readers a rich menu of coverage that goes from the drama of election night to the more important subject of where do we go from here."

The election caps both a busy and lucrative second half of '04 for the newsweeklies. Along with the never-ending presidential campaign, the newsweeklies were preoccupied with the Iraq war and kept an eye on the Summer Olympics in Athens, Greece.

Though circulation has remained steady at all three titles (at least through June), it's clearly proving to be a banner year in advertising. *Time*, which boasts a 4 million rate base, rose 10.9 percent through Nov. 8 to 2,188 ad pages, reports the *Mediaweek* Monitor. *Newsweek*, whose circulation is 3.1 million, is up 3.3 percent to 1,809, and coming on strong is 2 million-circ *U.S. News & World Report*, up 21.2 percent to 1,457.

## Mediaweek Magazine Monitor

WEEKLIES NOVEMBER 8, 2004

	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 <sup>Q</sup>	8-Nov	89.27	10-Nov	99.99	-10.72%	2,564.71	2,524.66	1.59%
The Economist	30-Oct	50.00	1-Nov	46.00	8.70%	1,876.00	1,781.00	5.33%
Newsweek <sup>E</sup>	8-Nov	41.86	10-Nov	54.76	-23.56%	1,808.67	1,750.51	3.32%
The New Republic	8-Nov	7.65	10-Nov	9.65	-20.73%	243.15	289.11	-15.90%
Time <sup>E</sup>	8-Nov	79.30	10-Nov	78.04	1.61%	2,188.12	1,973.34	10.88%
U.S. News & World Report <sup>P</sup>	8-Nov	46.93	10-Nov	34.83	34.74%	1,456.80	1,202.48	21.15%
The Weekly Standard	<b>NO ISSUE</b>		10-Nov	14.80	N.A.	283.98	285.75	-0.62%
<b>Category Total</b>		<b>315.01</b>		<b>338.07</b>	<b>-6.82%</b>	<b>10,421.43</b>	<b>9,806.85</b>	<b>6.27%</b>

### SPORTS/ENTERTAINMENT/LEISURE

AutoWeek	8-Nov	32.83	10-Nov	36.45	-9.93%	1,064.75	1,052.95	1.12%
Entertainment Weekly	12-Nov	62.13	7-Nov	26.47	134.72%	1,668.70	1,551.31	7.57%
Golf World	5-Nov	15.00	7-Nov	9.67	55.12%	1,035.99	857.11	20.87%
New York <sup>C</sup>	8-Nov	61.90	10-Nov	81.60	-24.14%	2,182.60	2,028.70	7.59%
People	8-Nov	73.06	10-Nov	94.51	-22.70%	2,971.39	3,158.97	-5.94%
Sporting News	8-Nov	26.92	10-Nov	22.17	21.43%	747.18	674.73	10.74%
Sports Illustrated	8-Nov	33.30	10-Nov	59.91	-44.42%	2,120.43	1,978.90	7.15%
Star	8-Nov	15.00	11-Nov	16.47	-8.93%	634.24	738.88	-14.16%
The New Yorker <sup>F</sup>	8-Nov	72.68	10-Nov	54.45	33.48%	1,870.20	1,867.53	0.14%
Time Out New York	3-Nov	59.69	29-Oct	59.75	-0.10%	2,828.71	2,947.82	-4.04%
TV Guide	7-Nov	57.46	8-Nov	53.92	6.57%	1,979.84	2,107.96	-6.08%
Us Weekly	8-Nov	37.33	10-Nov	23.83	56.65%	1,355.49	1,081.60	25.32%
<b>Category Total</b>		<b>547.30</b>		<b>539.20</b>	<b>1.50%</b>	<b>20,459.52</b>	<b>20,046.46</b>	<b>2.06%</b>

### SUNDAY MAGAZINES

American Profile	7-Nov	12.87	9-Nov	15.55	-17.23%	443.03	411.80	7.58%
Parade	7-Nov	12.69	9-Nov	16.91	-24.96%	566.14	578.35	-2.11%
USA Weekend	7-Nov	14.24	9-Nov	10.68	33.33%	567.01	524.44	8.12%
<b>Category Total</b>		<b>39.80</b>		<b>43.14</b>	<b>-7.74%</b>	<b>1,576.18</b>	<b>1,514.59</b>	<b>4.07%</b>
<b>TOTALS</b>		<b>902.11</b>		<b>920.41</b>	<b>-1.99%</b>	<b>32,457.13</b>	<b>31,367.90</b>	<b>3.47%</b>

@=one less issue in 2004 than in 2003; E=estimated page counts; P=Patent Guide; C=2003 Chef Awards special; F=2004 Fall Books Issue

CHARTS COMPILED BY AIMEE DEEKEN

## Bad News No Longer an Albatross

"There's a lot of interest in the category," acknowledged Carol McDonald, OMD/USA group director of print, on the newsweeklies' performance and readers' interest. "People are scared and want to know what's going on in the world."

Lee Doyle, managing partner, director of client services at Mediaedge:cia, attributed some of the growth to the event-packed year, but added that media buyers are increasingly drawn to newsweeklies for their frequency. "More than anything else, it's a case of short-term planning," he said. "If you're planning very conservatively to make sure your business is on track, it pushes you to the newsweeklies." And despite the grim news in Iraq and the stream of terrorist threats, media buyers are not shying away from news, as had been the case just after 9/11. "Slowly but surely, we're coming to accept [bad news] as a regular part of our lives," Doyle noted.

Overall, newsweeklies have seen an uptick in business from domestic autos and packaged



**Bush agenda: The newsweeklies prepared two different issues, but after Kerry conceded the election, the president's success story was the big story.**



goods. Financial advertisers have also returned. Compared to 2003 data, *Newsweek* is up 16.7 percent to 172, according to TNS Media Intelligence/CMR; *Time* is up 21.4 percent to 199; and *U.S. News*, which relies heavily on the category, was up 28.3 percent to 185.

Beyond the newsy year, the newsweeklies were creating news events themselves, running a number of big editorial packages. *Time* will publish the annual Coolest Inventions (Nov. 22) and its year-end Person of the Year double issue. "These are all editorially driven opportunities to position the magazine effectively with advertisers," said Eileen Naughton, *Time* president. "We've put a lot of effort and energy behind compelling packages that drive good marketing solutions."

*Newsweek* is gearing up to publish, in association with the Harvard Medical School, the Future of Drugs (Dec. 6), which is part of the magazine's ongoing Health for Life series. *Newsweek* will then wrap the year up with its fourth-annual Who's Next double issue.

"That's the one time of the year we can guarantee you'll see a big difference between *Newsweek* and *Time*," said Greg Osberg, *Newsweek* executive vp, worldwide publisher. "One looks back; the other looks forward."

*U.S. News* will opt to service its readers at year end with the 50 Ways to Improve Your Life double issue. But that's not to say that *U.S. News* is getting soft with service. *U.S. News* president Bill Holiber has attributed his magazine's success this year to Duffy's efforts at returning the weekly to its roots as a hard-hitting, investigative magazine.

Moreover, given its No. 3 status among the newsweeklies, Holiber said *U.S. News* found a way to better articulate to advertisers the value of the magazine and its connection to its readers, explaining that his magazine best personifies "balanced news."

But while the newsweeklies are happy to tout their own success stories, some are also quick to diminish the successes of their rivals.

Beyond accusations of discounting ad pages (which media buyers acknowledge can be as much as 60 percent), *Time* is accused of bulking up on Time Inc. house ads; *Newsweek* is said to be running excessive amounts of advertorials and cluttering its pages with marketplace classifieds ("It's been very good revenue for us," insisted Osberg); and *U.S. News* is charged with significantly increasing its direct-response ads, which tend to be low-revenue producing pages.

"We all carry that business," retorted Holiber. "That's ridiculous."

Holiber further argued that it's time for the newsweeklies to stop slamming each other. "I think that the newsweekly category would be better served if we celebrated the fact that we collectively deliver the largest and most affluent audience on a weekly basis compared to any medium," he insisted. "It's time we start touting the category." —LG

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# mr. television

BY MARC BERMAN



## 'Lost' Format Found

**YOU HAVE TO GIVE CBS CREDIT. THIS SUNDAY, NOV. 14, THE NETWORK IS ATTEMPTING TO** revive the miniseries genre with *Category 6: Day of Destruction*, which features Nancy McKeon, Thomas Gibson, Brian Dennehy, Dianne Wiest and Randy Quaid in a two-part tale about the worst superstorm in the

nation's history. Smack in the middle of the November sweeps, this tale of potential gloom and doom brings back memories of a genre that was once the epitome of must-see TV.

For those of you who might have forgotten what a miniseries is, let me remind you of its origins. At a time when the typical television household had three networks, three independent stations and PBS, almost anything under the miniseries umbrella was an event worth gathering the whole family around the set.

Although the term miniseries is synonymous with *Roots*, the 1977 epic based on the best-selling novel by Alex Haley Jr. about seven generations in the life of a black slave family, it was only one of the many distinguished, and much-watched, miniseries that flooded the airwaves in the 1970s and 1980s. Remember *The Thorn Birds*, *Shogun*, *Holocaust*, *The Winds of War*, *War and Remembrance*, *North and South*, *Lonesome Dove*, *QB VII*, *The Executioner's Song* and, of course, *Rich Man, Poor Man?* The list is endless.

At the time, watching these multiple hours of television in a succinct time frame was as trendy as seeing a contestant voted off in Tribal Council or hearing an egomaniac billionaire screech, "You're fired!" It was the "in" thing to do and provided hours of water-cooler talk.

Sadly, I can almost guarantee that *Catego-*

*ry 6: Day of Destruction* will not reopen the door to this type of storytelling. The competition on Sunday night includes ABC's mammoth hit, *Desperate Housewives*, which continues to gather steam as the season progresses—at last count it's up to 22.1 million viewers. (And if viewers do choose to pass up *Housewives*, will they also give up ABC's *Lost*, which airs against the first hour of *Category 6*'s two-hour conclusion on Wednesday? Or will they reset their VCR or TiVo box?) I can also safely say that after previewing part one, *Category 6* isn't exactly *Roots*.

Still, the miniseries formula is not extinct. Cable has capitalized on the genre with recent entries like HBO's *Angels in America* and Stephen Spielberg's *Taken on Sci Fi*; ABC's *Life With Judy Garland: Me and My Shadows* was a success in 2001; and ABC and NBC are currently looking at projects focusing on 9/11.

But it's ABC's *Lost*, which initially sounded more like a miniseries than an ongoing weekly hour, that could be considered the heir to the once-successful format.

"Truth be known, when Lloyd Braun first approached me about this idea of a show

where survivors of a plane crash are lost on an island, I wasn't sure how I would do it," said creator JJ Abrams, who is also the force behind cult ABC favorite *Alias*. "But once I realized that every season was essentially 40 days on the island, and flashbacks were critical to the story, I realized this could go on for years. Like *24*, each season is like a miniseries in itself."

Although asking a viewer to commit to four or more hours of any program in today's cluttered environment could be a recipe for disaster, introducing a larger-than-life concept in an hourly format, no doubt, is not.

My suggestion to the networks is to follow the same path as ABC and introduce big-event projects each season. Think big, act grand and find the type of scripted stories that are worth telling in a full-season (or, in some cases, half-season) format. The networks need to take a page from ABC and Fox and look for something original that can

not only sustain, but also build interest as the season progresses, climaxing in a can't-miss finale.

Although there is every reason to believe serialized dramas and variations of *Lost* will flood the airwaves in 2005-06—success breeds imitation—my plea to these programmers is to keep this variation of the miniseries genre alive in a new, and expanded, format. Don't look for the next *Lost*. Find something original and schedule it for a full season to give viewers—

and advertisers—something to salivate over.

"What you see this season on *Lost* is not necessarily what you will get next year," promises Abrams. "Like any good miniseries, we will keep you on the edge of your seats." ■

**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.**

**The miniseries is not extinct, but it's ABC's *Lost* that could be considered the heir to the once-successful format.**

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## American Idol In-Program Integrations Indexed to Network Reality Show Average\*

Brand	In-Program Integration Description	Recall Index
1 Old Navy	"Style Station" with Steve Cojocarú at pool party	141
2 Clairol Herbal Essences	Music video of contestants using products in bathroom	133
3 Subway	Contestants make sandwiches for their fans	130
4 Coca-Cola	Cups on judges' table; "Real" Moment segment	130
5 AT&T Wireless	Text message voting sponsor	120
6 Ford	Music videos featuring vehicles; "Look Again" segment	98

\* IAG's American Idol Sponsorship Performance covers visually branded sponsor integrations in the show last season (Jan. 19-May 26). Integrations are ranked on viewers' ability to recall the brand of the integration; 100 Index equals Network Reality Show Genre average.

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