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THE NEWS MAGAZINE OF THE MEDIA

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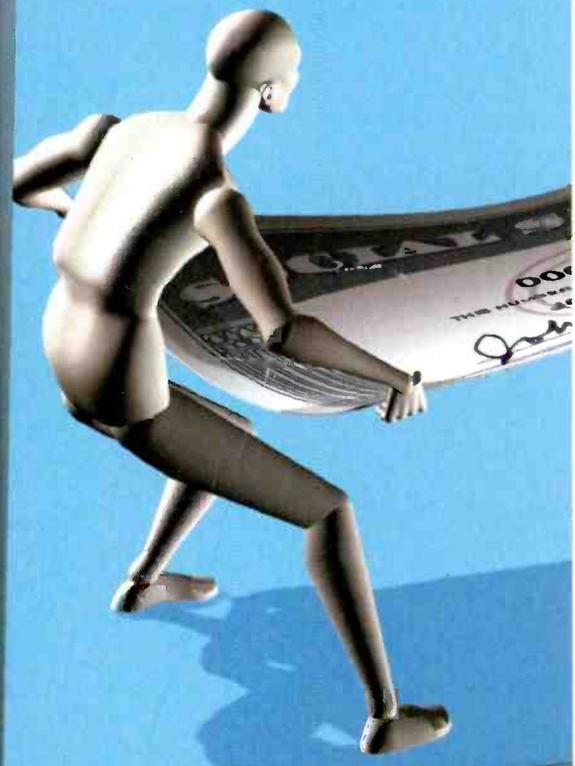
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At Deadline

■ FOX DROPS MILLER'S PRE-SUPER BOWL SPOTS

Fox late on Friday rejected a handful of 15-second commercials from Miller Brewing that were scheduled to air in yesterday's Super Bowl pregame telecast. The rejected Miller spots threw barbs at Anheuser-Busch's new low-calorie, low-carb beer, Budweiser Select, which A-B was expected to promote in some of its 10 in-game Super Bowl spots. Bud Select is scheduled

to go on the market later this month. A-B is the exclusive beer advertiser in the Super Bowl, and spent between \$20 million and \$24 million on its in-game spots. All told, 59 ads were scheduled to run during the Super Bowl. That's assuming there were no last-minute withdrawals, such as Ford's decision to pull its Lincoln Mark LT "Lust" spot. A commercial for the Ford Mustang was to run in its place. Fox was expected to reap approximately \$142 million in paid media during the game. Total Super Bowl sales for the network and its owned-and-operated TV stations will likely exceed \$200 million, according to sources.

■ PAX AXES SCOTT, 50 STAFFERS

At least 50 executives and staffers were let go at Pax TV late last week, signaling the potential end of the struggling seventh broadcast network. In addition to Bill Scott, president of the Pax Television Network, other high-profile layoffs include Ron Fenster, East Coast vp; Barry Schulman, senior vp, programming; Nancy Udell, senior vp, promotion/advertising; Donna Leonard, vp, national promotions; and Tim Crosby, vp, station operations.

■ JEFF SHELL JOINS COMCAST

As expected, former Gemstar TV Guide CEO Jeff Shell was appointed president of Comcast Programming, a new department that encompasses cable networks E! Entertainment, Style Network, G4, Golf Channel, Outdoor Life Network, TV One, plus regional sports networks and a new children's television channel. Comcast has become increasingly focused on acquiring content and strengthening its portfolio of networks. Before Gemstar, Shell was president of News Corp.-owned Fox Cable Networks Group where he oversaw the entertainment and sports services.

■ NIELSEN LAUNCHES ETHNIC BRAND CAMPAIGN

In an effort to increase ethnic participation in TV ratings, Nielsen Media Research (which is owned by *Mediaweek*

parent VNU) last week launched a multimedia branding campaign aimed at Asian, African American, Arabic and Hispanic consumers. The campaign, "Every View Counts," will begin in Detroit, Dallas, Philadelphia, Washington, D.C. and Atlanta, the next markets to switch to local people meters, and expand to national media later in the year. Created by Burrell Communications Group, the campaign will include newspapers, magazines, radio, online and cinema advertising, but no TV.

■ **ADDENDA:** Cable subscription rates increased 5.4 percent in 2003, when the consumer price index rose 2.3 percent, the Federal Communications Commission reported on Feb. 4. Prices increased less where cable faced competition. Cable price increases that outstrip inflation often attract congressional criticism. The average monthly cable bill was \$45.32 in 2003, compared to \$42.99 the previous year...**Doug Herzog**, president of Comedy Central, has added Spike TV to his responsibilities following last week's exit of the net's founding president Albie Hecht over differences about the creative direction of the male-focused service...**Bravo's Project Runway** continued to break its own audience records last week, increasing the number of total viewers by 58 percent (1.3 million) compared to season-to-date averages and giving the network its best performance in the Wednesday 9-10 p.m. hour...**Hachette Filipacchi Media's Elle Group** will publish the 400,000-circulation **Elle Accessories**. Edited by Kelly Killoren Bensimon, the magazine will be sold for \$4.99 on newsstands for three months beginning Aug. 30...**TV networks and newspaper groups** have asked the Supreme Court to clear the way for relaxed media ownership rules. A lower court put them on hold after federal regulators passed the rules in 2003...**Advertising trade groups** want federal regulators to recon-

sider rules that would cut into inventory during children's programming. A rule that took effect on Feb. 3 counts in-house promotions against hourly ad limits on kids' TV.

■ **CLARIFICATION:** In the Jan. 31 Magazines department, an Opinion piece about G+J USA Publishing's move to six-month audits with the Audit Bureau of Circulations should have noted that former G+J CEO Dan Brewster in November '03 initiated the first two audits. The decision to institute the ABC audits on a regular basis was made after Brewster's ouster in January '04.

INSIDE MEDIaweek



Stallone and AMI knock out a new lifestyle title for men
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STEVE GRANITZ/WIREIMAGE.COM

Market Indicators

NATIONAL TV: BUSY

First-quarter scatter sales continue to be steady, and the networks are also giving back makegoods, which are filling up prime-time avails. Movie studios, pharmaceuticals, auto categories continue to be most active.

NET CABLE: MIXED

Many advertisers still cautious about spending because of oil prices' impact on raw goods and distribution. Money is coming in slow and steady and very close to airdate.

SPOT TV: SLOW

Little change in market conditions as stations head into sweeps. Plenty of inventory available across markets. Wireless, financials, auto active, but overall market is still soft, especially in local people meter markets.

RADIO: LUKEWARM

February starting off slow as advertisers wait for Super Bowl mania to blow over. Demand for radio time looks healthier for March. Local steady, but lukewarm, while national is picking up. Rates are negotiable with a few exceptions in larger markets.

MAGAZINES: STEADY

Teen titles are drawing bridge, streetwear apparel advertising and retail buys. Fragrances and grooming products opting for placement in men's lifestyle books, as wireless and electronics slow down.

Arbitron, VNU Delay Project Apollo to 2nd Qtr. 2006

In order to move Project Apollo beyond the concept stage and into the marketplace, VNU and Arbitron last week proposed a novel pricing structure for charter subscribers. The two have also extended the sign-up date from February to May 30, and as a result, this year's launch of Project Apollo will be delayed to the second quarter of 2006.

Project Apollo combines Arbitron's portable people meter data with ACNielsen's (owned by *Mediaweek* parent VNU) Homescan consumer panel in order to measure the effect of radio and TV advertising on consumer purchases. Although the service has been applauded by marketers and advertising execs since its unveiling last October, it also carries a steep seven-figure price tag. While Procter & Gamble already said it intends to be the first subscriber, the two companies require commitments of more than \$50 million to launch.

Under the new pricing plan, charter subscribers will get a significant discount based on the number of future subscribers who sign on after the service matures, in about three years. Also, subscribers will receive early sign-up incentives from 10 percent to 20 percent of the annual contract.

"This plan gives marketers the additional time they indicated they need, and it rewards those early adopters whose initial investment make the service possible," said Linda Dupree, senior vp of Arbitron in charge of PPM development.

Advertisers that received the proposal late last week were "encouraged" by the new timetable and interested in the new terms. —*Katy Bachman*

PTC to Target Sponsors of MTV's "Poison" Programs

The Parents Television Council says it will seek to bring public pressure on launch advertisers on Viacom's MTV, which according to the parents' group shows more sexual incidents and uses more foul language than prime-time broadcasting aimed at adults.

"There's no network on television today that is (continued on page 6)

Broadcasters Dire On Must-Carry End

FCC vote this week could leave digital TV channels off cable lineups

WASHINGTON By Todd Shields

Years of debate over whether cable companies must carry all of broadcasters' digital content is nearing a conclusion in Washington, where it is widely expected broadcasters will lose. That defeat could leave their multiple programs invisible to the majority of TV households that take cable, or stillborn for lack of viewers.

The source of broadcasters' anxiety: The Federal Communications Commission intends to vote Feb. 10 on whether the government should require cable operators to carry one digital programming stream, or whether cable must offer viewers the digital cornucopia that broadcasters promise after TV switches away from the analog format. Digital technology lets broadcasters send multiple programs in the same bandwidth that is consumed by a single channel of less efficient analog mode. Broadcasters plan local news, weather and educational services on the additional channels.

FCC chairman Michael Powell, a Republican, who last month announced he would leave the agency, is the only member to have publicly voted on must-carry—with the agency majority having decided in 2001 that cable's obligations stop at one programming stream. The broadcasters asked for reconsideration; this week's expected vote will be Powell's answer.

It's an answer broadcasters want delayed. "You don't have a lot of time to discuss and dialogue," said Philip Lombardo, CEO of Citadel Communications and joint board chair of the National Association of Broadcasters, at a Washington luncheon last week sponsored by the First Amendment think tank, The Media Institute. "It's unfair chairman Powell has decided to push through this item as he's walking out the door." As Lombardo indicated, the NAB wants to wait and lobby for another, better day. It lined up supporters including Sen. Trent Lott (R-Miss.), the for-

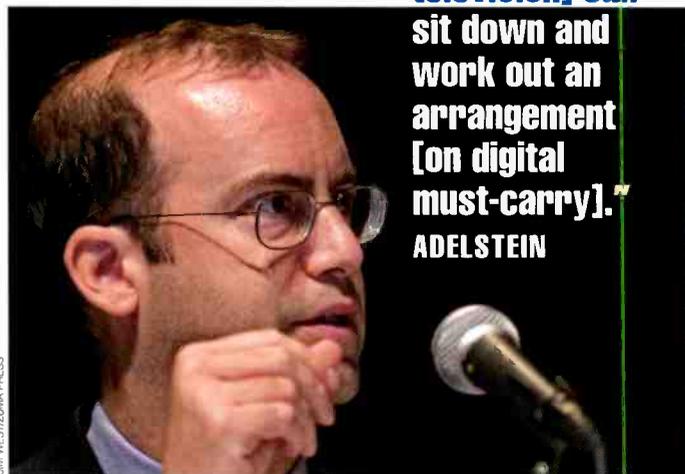
mer majority leader; 13 other lawmakers; the Communication Workers of America; the National Religious Broadcasters; and even the National Corn Growers Association. All to no immediate avail. At week's end, Powell signaled his insistence on a vote, keeping must-carry on the agenda for the monthly February meeting.

The vote would break a deadlock on Powell's FCC. Fellow Republican Kevin Martin long has said broadcasters may be entitled to multicast must-carry, leaving Powell to shop among the agency's two Democrats for a third vote (vote No. 2 would come from Powell ally Kathleen Abernathy). But agency Democrats insisted they would not take up must-carry until public-interest obligations were considered. Last week some of those were dispatched, and Democrat Jonathan Adelstein indicated he would vote with Powell on must-carry.

The signal came at the announcement on Jan. 31 of a 10-year multicast carriage deal between the Association of Public Television Stations and large cable companies represented by the National Cable & Telecommunications Association.

"Absolutely thrilling," said Adelstein of the pact. He was the sole FCC

"This is how Washington should work. It shows that these two groups [cable and public television] can sit down and work out an arrangement [on digital must-carry]."
ADELSTEIN



commissioner to attend the Washington news conference announcing the deal. "This is how Washington should work. It shows that these two groups can sit down and work out an arrangement that truly serves the best interests of the American public... Best of all, it's an approach that will endure despite any legal challenges that would confront a governmental effort to achieve these same goals." Powell and Abernathy issued statements of praise. Martin was silent. At a session with reporters Democratic commissioner Michael Copps argued for further discussion of such topics as broadcast localism. "We are short-circuiting some important dialogue," said Copps.

Robert Sachs, outgoing president, CEO of the NCTA, said the carriage deal owed itself, in part, to "new and exciting" digital programming developed by public TV stations. He said cable operators carry digital signals of more than 500 TV stations, including more than 400 commercial stations. The NAB countered that "cable gatekeepers" are not carrying digital signals of more than two-thirds of local television stations. Each side accused the other of unwillingness to enter good-faith negotiations.

The developments leave commercial TV to contemplate a cheerless future—and a possible lawsuit to overturn the FCC's ruling. Lombardo said that without multicast must-carry, broadcasters would "be forced" to look at other uses of their digital spectrum, including data and telephone service and pay TV.

Raleigh, N.C.-based Capitol Broadcasting said it could not have risked developing its digital local news channel without assurance the service would appear via cable. Dianne Smith, Capitol's special projects counsel, recently wrote to the FCC: "Does the government really want a local broadcaster having to ask permission of a monopoly cable company before deciding how to program its digital spectrum?" Smith predicted that after an FCC vote, "the battleground just changes to Capitol Hill."

Despite broadcasters' vaunted lobbying prowess, prospects there are far from certain. Last week the powerful congressional committee chairs conspicuously did not come to broadcasters' defense. Sen. Ted Stevens (R-Alaska), the Commerce Committee chair, left it to staffers to relay word of his interest in carriage of public-interest programming.

Congress today is a different creature from the Democrat-dominated 1992 body that re-regulated cable. Now, cable lobbyists work a Republican-dominated Capitol Hill that is averse to regulation. Perhaps even more certain is this: Few elected officials relish being forced to choose between cable and broadcasting. That augurs for inaction. And after the FCC votes, the status quo could favor cable. ■

Keeping on the Heat

Networks will once again rely on reality to hold summer viewership

TV PROGRAMMING By A.J. Frutkin

Between sweeps and sifting through fall 2005 pilots, the broadcast networks have yet to set their summer schedules. But they are beginning to strategize. Not surprisingly, non-scripted series figure prominently.

CBS plans to air *Big Brother 6* and Mark Burnett's *The Next Great Rock Star*, a search to replace INXS singer Michael Hutchence, who died in 1997.

NBC announced summer launches for its socialite search show *I Want to Be a Hilton*, the reality sitcom *Tommy Lee Goes to College* and David E. Kelley's attorney contest show *The Law Firm*.

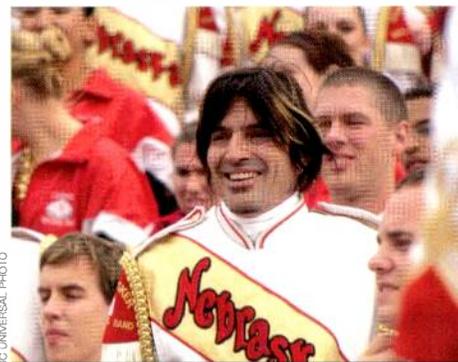
Meanwhile, The WB announced new episodes of family drama *Summerland* (a limited second season begins Feb. 28), and UPN is tentatively prepping for summer *R U the Girl With T-Boz and Chili*, a search to replace R&B group TLC's Lisa "Left Eye" Lopez, who died in 2002.

ABC confirmed it will not bring back last summer's family drama *The Days*, produced in association with MindShare. But ABC entertainment president Stephen McPherson said the network is partnering with MindShare on several other projects.

Of course, Fox may have the most riding on summer. Its move last year to a 52-week schedule hinged on a full slate of June launches, including reality show *The Casino* and scripted series *North Shore*, *The Jury*, *Method & Red* and *Quintuplets*. But much of that slate failed to win viewers.

At the TV critics tour held in Los Angeles last month, Fox entertainment president Gail Berman addressed last summer's losing strategy, saying, "We knew we were going to take our lumps in doing that." Although she expressed her belief in viewers' desire for original summer programming, she acknowledged audience wariness. "They don't know fully yet that we're not giving them burn-off theater in the summer."

Fox executives confirmed further refinement of its summer rollout. "What we'll try to do differently from last year is blur the line more between the end of May sweeps and summer," said Preston Beckman, executive vp of strategic program planning at Fox. To that end, Beckman said *American Dad* will launch during the May sweeps and, paired with new episodes of *Family Guy*, run past the end of the traditional season. He said midseason sitcom



Band camp: NBC hopes Lee will help drum up ratings this summer with his reality sitcom.

Life on a Stick could run past May, too. Beckman added that Fox will stagger its summer schedule more than last year, by introducing shows in both July and August.

NBC has been nearly as aggressive as Fox in terms of summer scheduling. In addition to unscripted launches, NBC Universal TV Group president Jeff Zucker has publicly stated his desire to introduce scripted series into the programming mix. But the network may have to postpone such ambitious plans. With *Medium* and *Committed* already on the air, and with spring launch dates for *Law & Order: Trial by Jury* and *The Office*, there is little scripted material left, as NBC continues to plug holes in its struggling regular-season schedule.

"We made the decision to play all of our existing product in cycle," said NBC entertainment president Kevin Reilly at last month's TV critics tour. But Reilly added that getting scripted series into NBC's summer rotation is "still a goal."

Advertisers expressed some concern that broadcasters' continued reliance on non-scripted programming could burn out interest in the genre prematurely.

But Stacey Lynn Koerner, Initiative's executive vp, director of global research integration, said that because of reality's cost-effectiveness, and the immediate buzz it can generate for the networks, there were few alternatives to consider. "Part of the problem is the networks just don't have enough scripted stuff to fill in the blanks," said Koerner. "And it's harder for the networks to get traction with scripted series." ■

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systematically poisoning the minds of young people the way MTV is," L. Brent Bozell, president of the PTC, said at a news conference last week.

MTV rep Jeanne Kedas suggested Bozell's group inappropriately labeled some content offensive. "They've unfairly painted all of MTV with this brush of irresponsibility," Kedas said.

The parents' group said it monitored MTV during the network's coverage of Spring Break 2004 and found an average of 13 sexual scenes each hour during reality programs and 32 uses of foul language per hour on music videos.

Bozell said the findings showed cable customers should be allowed to not take programming they find objectionable, rather than packages with many channels included. Congress discussed the idea last year, but it never came to a vote. Legislative prospects this year are uncertain. —Todd Shields

TiVo Takes Another Hit With Yudkovitz's Departure

TiVo, the top provider of digital video recorders, faces an uncertain future following the loss of its exclusive distribution pact with DirecTV and the recent resignation of two top executives. Just weeks after chairman Michael Ramsay said he would be leaving the company, president Marty Yudkovitz announced last week that he would also depart.

Yudkovitz said he will remain a consultant until a successor is named; Ramsay will stay on the board of directors. But both execs appear to be making way for someone else to take the business to the next level, analysts said.

While TiVo has become synonymous with DVRs, it is facing competition from a growing number of satellite and cable operators that offer similar services.

DirecTV announced last month it would be offering a new DVR with interactive technology fueled by the U.K.-based NDS. News Corp. has significant stakes in both companies. DirecTV's new DVR will be available in second quarter, but a company representative said it would support both TiVo and the new service.

TiVo accounts for one-third of all DVRs in the (continued on page 8)

ABC to Launch Latino Net

Hispanic Advantage Net is a first for network radio, and features top talent

RADIO By Katy Bachman

ABC Radio Networks is preparing to launch the radio industry's first Hispanic network this fall. The Hispanic Advantage Network will include inventory made possible by ABC's five-year deal with Spanish Broadcasting System last November to syndicate the Spanish-language radio group's top-rated morning shows. Also included in ABC's new network will be inventory from ESPN Deportes, broadcast on about 32 stations, and ABC Radio Network's Hispanic Major League Baseball coverage.

With top radio groups Clear Channel and Infinity Broadcasting making commitments to Hispanic radio, it was only a matter of time before the niche format developed a national presence. Major-market clearances for the network began to fall into place last week when Entravision Communications signed with ABC to clear Renan Almendarez Coello's high-rated show, *El Cucuy de la Mañana*, on 13 stations in top Hispanic markets such as KLNZ-FM in Phoenix, KQRT-

FM in Las Vegas and KZMP-FM in Dallas.

"There aren't a lot of chances in Hispanic radio to get a major talent, particularly one that will be an automatic winner," said Jeff Liberman, president of Entravision Radio, which began airing the top-rated show last week. Including Infinity's KRZZ-FM in San Francisco and Coello's Los Angeles flagship, KLAX-FM, *El Cucuy* now has a total of 15 affiliates.

Infinity will also contribute inventory from WZLL-FM (formerly WHFS), its new Hispanic station in Washington, D.C., which will carry another high-profile host, Luis Jimenez, who originates from SBS' WSKQ-FM in New York.

ABC has begun to market the network and build its sales division, naming Carlos San Jose to the new position of director of Hispanic sales. He's the first of several sales hires planned, said Donald Moore, vp of multicultural sales for ABCRN. The network will be measured by RADAR. ■



Coello will clear 13 markets as part of ABC Radio's new Hispanic net.

STEVE GRANITZ/REXIMAGE.COM

Clutter Closes In

Radio's inventory reduction effort could put pressure on cable to do same

THE MARKETPLACE By Steve McClellan

Broadcast clutter is one of the most troublesome challenges in the media world. And it's getting worse. According to Nielsen Monitor-Plus, U.S. TV viewers and radio listeners were bombarded with more than 106 million separate broadcast commercial messages in 2003. Through the first 11 months of 2004, that jumped to 108 million.

The radio industry has paid heed to the complaints and acted on them, as evidenced by Clear Channel's "Less Is More" plan to reduce ad units by an average of 19 percent across its 1,200-plus station roster. Infinity Broadcasting has also cut back its inventory on a third of its stations by anywhere from 5 per-

cent to 22 percent, said Joel Hollander, Infinity's CEO. Other radio groups, including Cox, Entercom and Emmis, have followed suit.

According to Wall Street firm Harris Nesbitt, which last week issued the first results of its new Harris Nesbitt Radio Airtime Index tracking ad inventory in the top 10 markets, total radio ad volume dropped 13 percent in the fourth quarter. That's quite a bullet to bite, considering that demand for ad time peaks during the second half of fourth quarter, the holiday season.

If radio succeeds in lowering inventory levels while growing revenue, will that give advertisers and agencies new leverage in the



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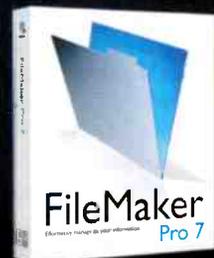
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Media Wire

U.S. With its tenuous relationship with DirecTV and other distributors, TiVo has begun promoting itself as a stand-alone service. —Megan Larson

WBAL Ends WJZ's 20-Year Morning Winning Streak

In January, WBAL-TV, Hearst-Argyle Television's NBC Baltimore affiliate, broke WJZ's 20-year winning-ratings streak in morning news, according to Nielsen Media Research. From 5 to 6 a.m., WBAL delivered a 4.6/20 household rating/share, compared to 4.0/17 for Viacom's owned-and-operated CBS outlet. WBAL's lead widened from 6 to 7 a.m. with a 7.2/24 over WJZ's 6.6/22.

Although the January book is not often one that stations crow about, the ratings could portend a fierce February sweeps battle between the two outlets. WBAL leads the market in early and late news, but until now, has never been able to break WJZ's hold on mornings.

For more than two decades, WJZ's morning team of Don Scott and Mary Bass has been a Baltimore institution. WBAL's morning crew, Stan Stovall and Minday Basara, premiered last summer.

"We think we finally hit on the right group of people," said Bill Fine, WBAL president and general manager. —KB

Ladder Into the Super Bowl

When Alexandre Douzet was director of online marketing at HotJobs.com, he routinely recommended buying Super Bowl spots. "With the Super Bowl, you can build your brand overnight," said Douzet, now vp of operations at Theladders.com, a high-end recruiting site. "But it does not work for everybody."

It sure doesn't work for brands that can't afford to spend several million dollars on one day. Still, Douzet has found a way around that for Theladders.com.

For this year's Super Bowl, Douzet orchestrated a local buy in seven major markets, including Boston and Philadelphia (where ratings should be highest).

Douzet said that he waited until the day after the conference championship games were decided to enact the buy, which consisted of 25 TV spots during the pregame and prekickoff segments for roughly \$50,000.—Mike Shields

battle to reduce clutter on TV, particularly on cable, which is frequently criticized for excessive inventory loads? "It's possible," said Sue Johanning, executive vp, director of local broadcast at Initiative. "Cable does need to improve the mix of programming and commercial messages."

MindShare's latest clutter study for TV, drawing on data from 2003, shows the major broadcast and cable networks averaging between 12 and 15.5 minutes of ads and promotions per hour in prime time.

There isn't a lot of optimism that cable in particular can be persuaded to cut back in the same way that radio has. Andy Donchin, senior vp, director of national broadcast at Carat USA, said previous discussions with cable nets about the value of spotload reduc-

tion usually ends with a network asking if he would be willing to pay 10 percent more for an environment with fewer ads. "I say, 'No,' and we move on, end of discussion," Donchin said. "It's a big concern. You know viewers aren't sitting through all those commercials."

Donna Speciale, president of U.S. broadcast at MediaVest, credited clutter for making TiVo a household name. "The vendors really created this viewing environment with these long commercial pods that have taught viewers they can get up and pretty much do whatever they want because there's a long break coming up," Speciale explained.

Cable sales executives aren't lining up to cut loads. Said one: "If radio sales were robust, they wouldn't be cutting inventory, and we wouldn't be having this conversation." ■

Married to the Mob

A&E buys some buzz with *Sopranos* rights, but will advertisers sign on?

CABLE TV By Megan Larson

One A&E competitor likened the network's record \$195 million payout for basic cable rights to *The Sopranos* to buying a 10,000-square-foot house in a dodgy part of town. "You can impress your friends, but how are you going to get your money back when it's time to sell?" cracked the exec.

Rivals were abuzz last week over how A&E would get a return on its investment by selling advertisers a sanitized version of HBO's gritty mob drama. But media buyers said the value of *The Sopranos* goes well beyond what a 30-second spot will fetch. "Even if *The Sopranos* doesn't bring in the kind of money A&E paid for it, it is a great promotional platform," said Andy Donchin, Carat USA's senior vp, director of national broadcast. "If it brings in other viewers to other shows, it could be worth it."

A&E won the syndication rights to 78

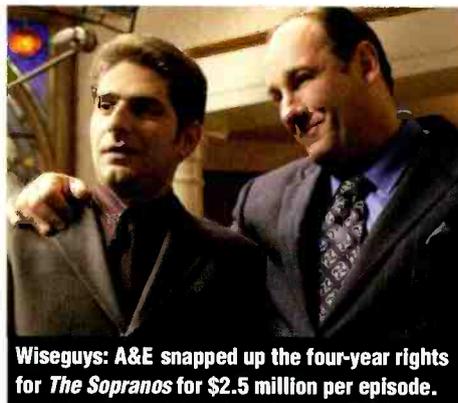
episodes after an intense bidding war with Time Warner's TNT, which was considered the leading contender because of its corporate ties to HBO. A&E will begin running the show in fall 2006 in an exclusive four-year window.

On HBO, the tale of a New Jersey mob family can only be seen by one-third of U.S. television households that pay for the commercial-free premium channel. But A&E will expose the show to its 88 million subscribers and could turn more fans on to the hit series (although strong DVD sales have already broadened its audience somewhat).

Because *The Sopranos* will be airing on ad-supported cable, A&E execs are working closely with HBO to edit out some profanity, nudity and violence. Still, the integrity of the show will remain intact, insisted Abbe Raven, executive vp, general manager at A&E.

A&E's head of advertising sales, Mel Berning, is confident the show can stand as is with only minor tweaks. "This will continue to open up for us a lot of [ad] categories on the younger end of the spectrum that we have just been able to get back in with last year," said Berning. A&E's delivery in 2004 of adults 18-49 rose 34 percent to 426,000 over the prior year.

Marketplace reaction is sure to be mixed. "There are certain categories that will never embrace this show," said Ray Dundas, senior vp and group account executive, national broadcast at Initiative. "Others will be very excited to be a part of it and will benefit from the fruits of its success." ■



Wiseguys: A&E snapped up the four-year rights for *The Sopranos* for \$2.5 million per episode.

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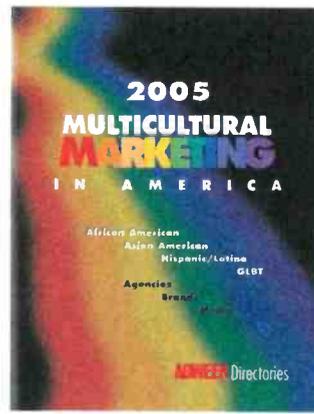
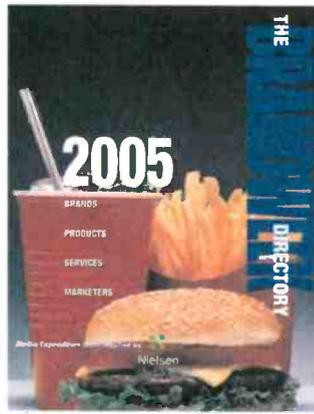
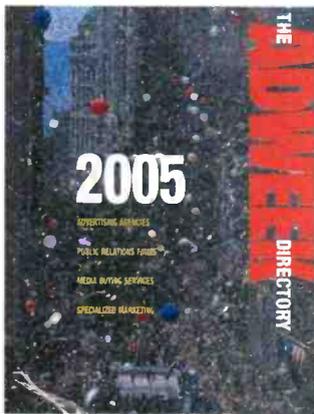
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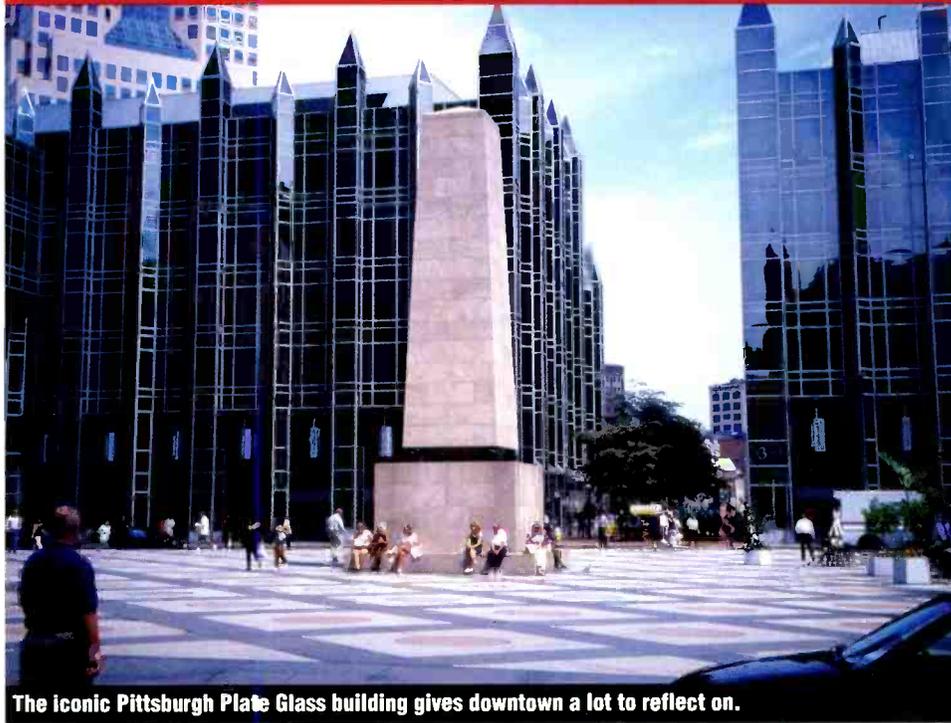
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market profile

BY EILEEN DAVIS HUDSON



The iconic Pittsburgh Plate Glass building gives downtown a lot to reflect on.

TOM SWALLMAN/OLNEY PLANET IMAGES

Pittsburgh

THE SKIES OVER PITTSBURGH HAVE BECOME A LITTLE MORE CONGESTED RECENTLY as three discount carriers have muscled in. USA3000 Airlines, Independence Air and ATA Airlines all entered the market within the past year, and Southwest Airlines plans to start service here in May.

Other discount carriers, including JetBlue Airways, have also expressed interest in getting in on the action. US Airways, the long-dominant carrier serving Pittsburgh International Airport, has announced plans to reduce its Pittsburgh hub and trim fares to compete against Southwest.

With all the expected new airline-advertising business coming in for a landing, competition among local media is likely to be tight—but then, it already was. The Pittsburgh television market, ranked 22nd in the country with 1.19 million TV households, is an intense news battleground among the traditional “Big Three” network affiliates.

Hearst-Argyle TV’s ABC affiliate WTAE-TV, which added the weekend edition of

Good Morning America in December, simultaneously added an extra hour of weekend-morning news. In the November sweeps at 6 a.m. weekdays, WTAE finished first in the key adults 25-54 demo, earning a 4.1 rating. Cox Broadcasting’s NBC affiliate WPXI-TV was second with a 3.6, and CBS owned-and-operated KDKA-TV finished a close third with a 3.0. In November, KDKA won at 6 and 11

p.m. in households and adults 25-54. All three stations also invested in new weather forecasting aides within the past year.

“It makes it a challenge,” says Ray Carter, WPXI vp and general manager, of the competition in this blue-collar city. “You get up every day, you better be ready to do battle.”

WTAE’s Bob Bee, director of sales, notes that while the local spot-TV market is coming off a record year in ad dollars (Pennsylvania was a swing state in the 2004 elections), local ad spending still performed below expectations. But it has shown signs of life this quarter, and there’s at least one upcoming event to capitalize on. Although the National Football League’s Pittsburgh Steelers didn’t make it to the 2005 Super Bowl, Pittsburgh will host the Citgo Bassmaster Classic, the Super Bowl of bass fishing.

A host of new station execs will be vying for the year’s big news stories and ad dollars. WPXI replaced four of its six managers in the past year, most recently tapping Carrie Harding, assistant news director at WBNS-TV in Columbus, Ohio, to start in the next few weeks as news director. Soon the station will name a replacement for Ellen Bramson, longtime director of sales, who is retiring March 31.

Chris Pike took over as vp/gm of Viacom’s Pittsburgh duopoly, KDKA and UPN affiliate WNPA, last May. Pike, former gm of ABC affiliate WJLA in Washington, D.C., last October brought in John Verrilli, former managing editor at CBS O&O WCBS in New York, as news director.

While KDKA battles the local ABC and NBC affils, sister station WNPA goes head-to-head with Sinclair Broadcast Group’s Fox affiliate WPGH-TV with its 10 p.m. newscast. WNPA also picked up new syndicated fare: *Malcolm in the Middle* last fall and *South Park* for the future. Besides WPGH, Sinclair owns the local WB affiliate WCWB. Executives for the duopoly could not be reached for comment.

Cable penetration in the market is one of the highest in the nation, 77 percent, compared to 66 percent for the top 25 markets, according to Scarborough Research. Conversely, Pittsburgh’s satellite penetration is below the national average.

Comcast is the dominant cable

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

NIELSEN MONITOR-PLUS AD SPENDING BY MEDIA / PITTSBURGH

	Jan.-Dec. 2002	Jan.-Dec. 2003
Spot TV	\$221,589,920	\$224,586,170
Local Newspaper	\$143,630,440	\$153,735,390
Outdoor	\$28,617,080	\$29,030,834
Local Magazine	\$6,825,260	\$7,301,910
TOTAL	\$400,662,700	\$414,654,304

Source: Nielsen Monitor-Plus

SCARBOROUGH PROFILE

Comparison of Pittsburgh

TO THE TOP 50 MARKET AVERAGE

	Top 50 Market Average %	Pittsburgh Composition %	Pittsburgh Index
DEMOGRAPHICS			
Age 18-34	31	26	84
Age 35-54	40	38	95
Age 55+	29	36	123
HHI \$75,000+	31	21	67
College Graduate	14	12	91
Any Postgraduate Work	11	9	82
Professional/Managerial	26	21	79
African American	13	5	44
Hispanic	14	1	6
MEDIA USAGE-AVERAGE AUDIENCES*			
Read Any Daily Newspaper	53	62	117
Read Any Sunday Newspaper	61	71	115
Total Radio Morning Drive M-F	21	21	97
Total Radio Afternoon Drive M-F	18	18	100
Total TV Early News M-F	29	32	110
Total TV Prime Time M-Sun	38	42	109
Total Cable Prime Time M-Sun	15	17	119
MEDIA USAGE-OTHER			
Accessed Internet Past 30 Days	61	56	91
HOME TECHNOLOGY			
Owns a Personal Computer	68	64	94
Purchase Using Internet Past 12 Months	43	36	84
HH Connected to Cable	66	77	117
HH Connected to Satellite/Microwave Dish	20	15	77
HH Uses Broadband Internet Connection	23	18	79

*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 (Feb. 2003 - March 2004)

ARBITRON RADIO OWNERSHIP

Owner	Stations	Avg. Qtr.-Hour Share	Revenue (in millions)	Share of Total
Clear Channel Communications	1 AM, 5 FM	28.6	\$43.6	35.7%
Infinity Broadcasting	1 AM, 3 FM	23.6	\$37.8	31.0%
Saul Frischling	2 FM	5.1	\$10.5	8.6%
Renda Broadcasting	2 AM, 1 FM	11.3	\$7.0	5.7%
Keymarket Licenses	5 FM	5.7	\$6.4	5.2%
Sheridan Broadcasting	1 AM, 2 FM	4.4	\$4.7	3.8%
Salem Communications	1 FM	1.6	\$3.9	3.2%
ABC Radio	1 AM	1.6	\$2.0	1.6%
Calvary Inc.	1 AM	1.1	\$1.4	1.1%

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

provider in the market. Its ad sales arm, Comcast Spotlight, is the local interconnect, with 829,000 subscribers and 40 insertable networks. Comcast Spotlight also represents Adelphia Communications, Armstrong Cable Services and Atlantic Broadband.

Fox Sports Net Pittsburgh carries the

Pittsburgh Pirates Major League Baseball games, National Hockey League Penguins and Steelers coverage, including a live weekly press-conference show with coach Bill Cowher. The 24-hour cable sports channel also airs Pittsburgh, Penn State, Duquesne and West Virginia college hoops games.

Two daily newspapers serve Pittsburgh: the *Pittsburgh Post-Gazette*, published since 1927 by the Block family (publishers of *The Toledo Blade*), and the privately owned *Pittsburgh Tribune-Review*, which began publishing in 1992.

Launched in 1786, the *Post-Gazette* claims to be the oldest paper in the U.S. west of the Allegheny Mountains. Daily circulation as of Sept. 30, 2004 was 238,860, reflecting a 1.5 percent decrease from the year-ago period, according to the Audit Bureau of Circulations. Its Sunday circ dipped fractionally to 402,981.

The *Post-Gazette* faces considerable competition from a number of smaller dailies in the market, mustering only a 36 percent daily market penetration in its home base of Allegheny County. Sunday circ is significantly higher at 55 percent.

The *P-G* publishes four weekly, zoned editions on Wednesdays and two on Sundays, says David Shribman, executive editor/vp. It also has an ongoing news-sharing and promotional partnership with KDKA-TV. The *P-G* has made a few newsroom leadership changes in the past year, including hiring new sports editor Donna Eyring, formerly assistant m.e./news at the *Charleston (S.C.) Post-Courier*; assistant m.e./sports Jerry Micco, president of the Associated Press Sports Editors and previously assistant m.e./sports at the *Contra Costa Times* in California; and assistant m.e./business Mary Leonard, who spent the last decade in *The Boston Globe's* Washington bureau.

The *Tribune-Review Publishing Co.*, owned by Pittsburgh billionaire Richard Mellon Scaife, publishes the *Pittsburgh Tribune-Review* and five other Pennsylvania dailies, as well as Gateway Publications, a chain of weeklies it bought last year. The dailies include the *Greensburg Tribune-Review*, the company's flagship.

The *Greensburg* paper, which includes the Pittsburgh paper's circulation in its reporting, saw both its daily and Sunday circ decline sharply, 9.6 percent daily to 108,109 and 8.4 percent Sundays to 168,295, according to the ABC.

On Jan. 19, the parent company announced an extensive restructuring plan that calls for editing and management oversight of four of its newspapers to consolidate under the *Pittsburgh T-R's* headquarters. Advertising and circ departments will also be consolidated, and there will be layoffs, company officials have said. Frank Craig, editor of the *Tribune-Review*, was named editor for all of the company's papers, and Robert Fryer, managing editor of the Pittsburgh paper, has been tapped as m.e.



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MEET THE RIVERAS. SOON AS HIGH TIDE ROLLS IN. Meet Dad on MapQuest.com, plotting the course for tomorrow's big adventure. Meet Mom on AOL Latino, writing a quick e-mail to Grandma about her grandkids' sandcastle (pictures included). And after the *muchachitos* are asleep, meet the Riveras together on People en Español, looking in on the rest of the world. Want to meet 10.3 million Hispanics like the Riveras?





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NEWSPAPERS: THE ABCs

for those publications. However, the daily *Valley Independent* in Monessen will retain its own edit staff as it has a unionized newsroom.

Other local print publications include American City Business Journals' weekly *Pittsburgh Business Times*; alternative news-weekly *Pittsburgh City Paper*, owned by Steel City Media, which also owns two local radio stations; Real Media Inc.'s African American weekly the *New Pittsburgh Courier*; and monthly *Pittsburgh* magazine, owned by WQED Multimedia, which also owns local PBS station WQED-TV.

The overall older skew of the Pittsburgh area is reflected in its radio market, ranked 23rd in the country. Infinity Broadcasting's News/Talk KDKA-AM is the perennial market leader, holding that position in the fall Arbitron survey with a 9.8 share among listeners 12-plus. KDKA was also No. 1 (12-plus) in morning drive, finishing with a 13.7 share.

Clear Channel's heritage Rocker WDVE-FM is No. 2 overall among listeners 12-plus (8.3 share in fall), but it's No. 1 in the advertiser-friendly adults 25-54 and 18-49 demos. As a result, WDVE is also the market's top biller, taking in an estimated \$18.5 million in 2003, according to BIA Financial Network. WDVE, No. 1 in the mornings among adults 25-54 in the fall, is also the Steelers' radio flagship.

Among changes in the past year, Rock WBZZ-FM changed its call letters to WRKZ-FM and replaced its four-person a.m. team with syndicated *The Howard Stern Show*, which helped catapult it from ninth place a year ago to second among adults 25-54.

Clear Channel's WJJJ-FM switched to conservative Talk in January 2004 from R&B Hits and changed its call letters to WPGB-FM. Pittsburgh-based Sheridan Broadcasting later picked up the WJJJ calls for its new Urban Adult Contemporary station, the former WSSZ-FM. WJJJ and sister WAMO-AM are simulcasting what Sheridan has dubbed "The New Majic 107.1," blending classic and contemporary R&B hits. With the changes came personnel shifts. Among them, syndicated *The Tom Joyner Show* replaced the station's local DJs in the mornings, and WJJJ/WAMO tapped longtime local DJ Brother Matt as its new afternoon-drive host.

But KQV-AM saw the biggest change: Reporter Bob James, a fixture on Pittsburgh radio since 1950, retired last December from the Calvary Inc.-owned News station.

Lamar Advertising dominates out-of-home advertising in the market, offering some 4,000 structures along with transit shelter ad space. Pittsburgh is also Lamar's northeastern regional headquarters. Viacom Outdoor offers bulletins and mall signage locally. ■

	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
Allegheny County: 532,907 Households				
<i>Pittsburgh Post-Gazette</i>	190,631	292,803	35.8%	54.9%
<i>Greensburg Tribune-Review</i>	51,223	61,287	9.6%	11.5%
<i>The Daily News</i>	18,249		3.4%	
<i>Valley News Dispatch</i>	10,260	10,430	1.9%	2.0%
Westmoreland County: 150,297 Households				
<i>Greensburg Tribune-Review</i>	51,082	73,305	34.0%	48.8%
<i>Valley News Dispatch</i>	11,691	11,770	7.8%	7.8%
<i>Pittsburgh Post-Gazette</i>	11,586	20,626	7.7%	13.7%
<i>Monessen Valley Independent</i>	6,205		4.1%	
<i>Connellsville Courier</i>	2,240		1.5%	
Washington County: 81,153 Households				
(Washington) <i>Observer-Reporter</i>	27,827	29,682	34.0%	36.3%
<i>Pittsburgh Post-Gazette</i>	11,394	21,039	14.0%	25.9%
<i>Monessen Valley Independent</i>	7,255		8.9%	
<i>Greensburg Tribune-Review</i>	3,580	9,208	4.4%	11.3%

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

NIELSEN RATINGS / PITTSBURGH

EVENING- AND LATE-NEWS DAYPARTS, WEEKDAYS

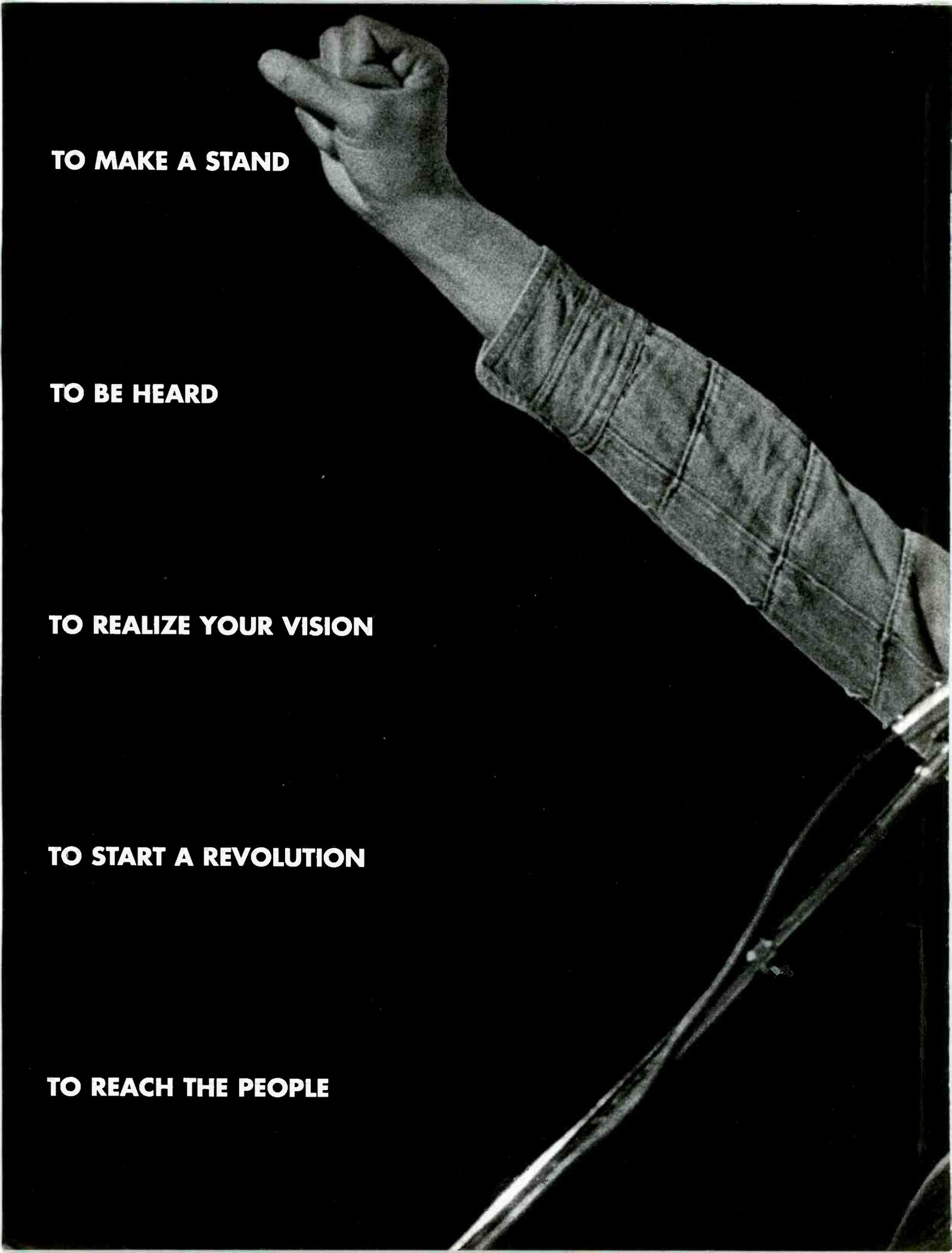
Evening News

Time	Network	Station	Rating	Share	
4-5 p.m.	CBS	KDKA	5.4	11	
5-5:30 p.m.	ABC	WTAE	10.7	19	
	NBC	WPXI	8.8	16	
	CBS	KDKA	8.2	15	
	Fox	WPGH*	3.9	7	
	UPN	WNPA*	1.0	2	
	WB	WCWB*	0.3	1	
	5:30-6 p.m.	ABC	WTAE	10.7	19
6-6:30 p.m.	NBC	WPXI	8.8	16	
	CBS	KDKA	8.2	15	
	Fox	WPGH*	3.9	7	
	UPN	WNPA*	1.3	2	
	WB	WCWB*	0.4	1	
	6-6:30 p.m.	CBS	KDKA	11.1	18
		ABC	WTAE	10.3	17
NBC		WPXI	8.5	14	
Fox		WPGH*	3.1	5	
WB		WCWB*	2.1	4	
6:30-7 p.m.	UPN	WNPA*	1.0	2	
	CBS	KDKA	11.1	18	

Late News

10-10:30 p.m.	UPN	WNPA	2.0	3
	Fox	WPGH	2.0	3
11-11:30 p.m.	CBS	KDKA	14.8	25
	NBC	WPXI	10.5	18
	ABC	WTAE	7.9	13
	Fox	WPGH*	2.3	4
	UPN	WNPA*	0.9	2
	WB	WCWB*	0.8	1

*Non-news programming Source: Nielsen Media Research, November 2004

A black and white photograph of a raised fist, symbolizing protest or solidarity. The fist is clenched and held high, with the arm extending from the top right towards the center. The person is wearing a denim sleeve, which is visible from the elbow down to the wrist. The background is solid black, making the fist and the denim texture stand out. The overall mood is one of strength and defiance.

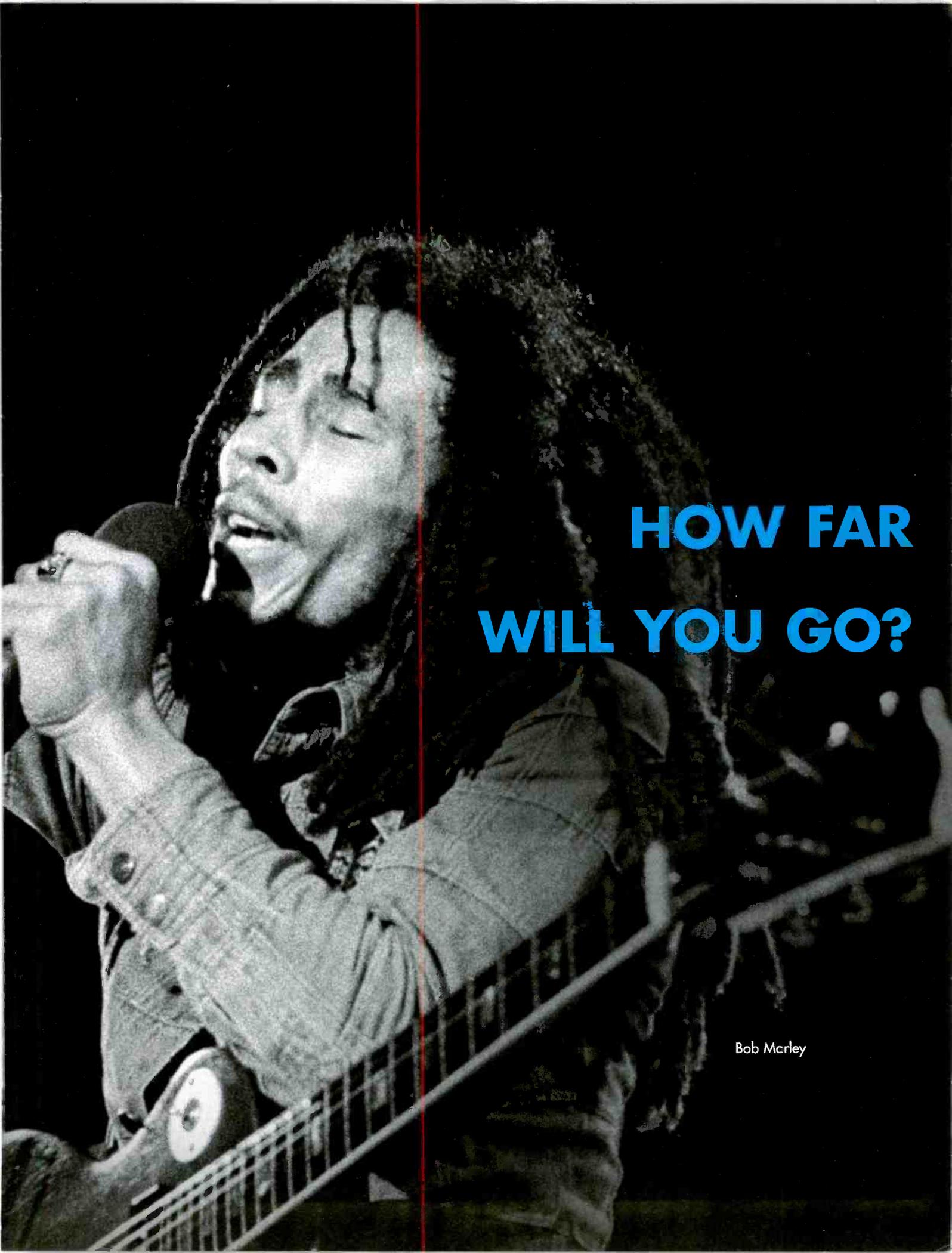
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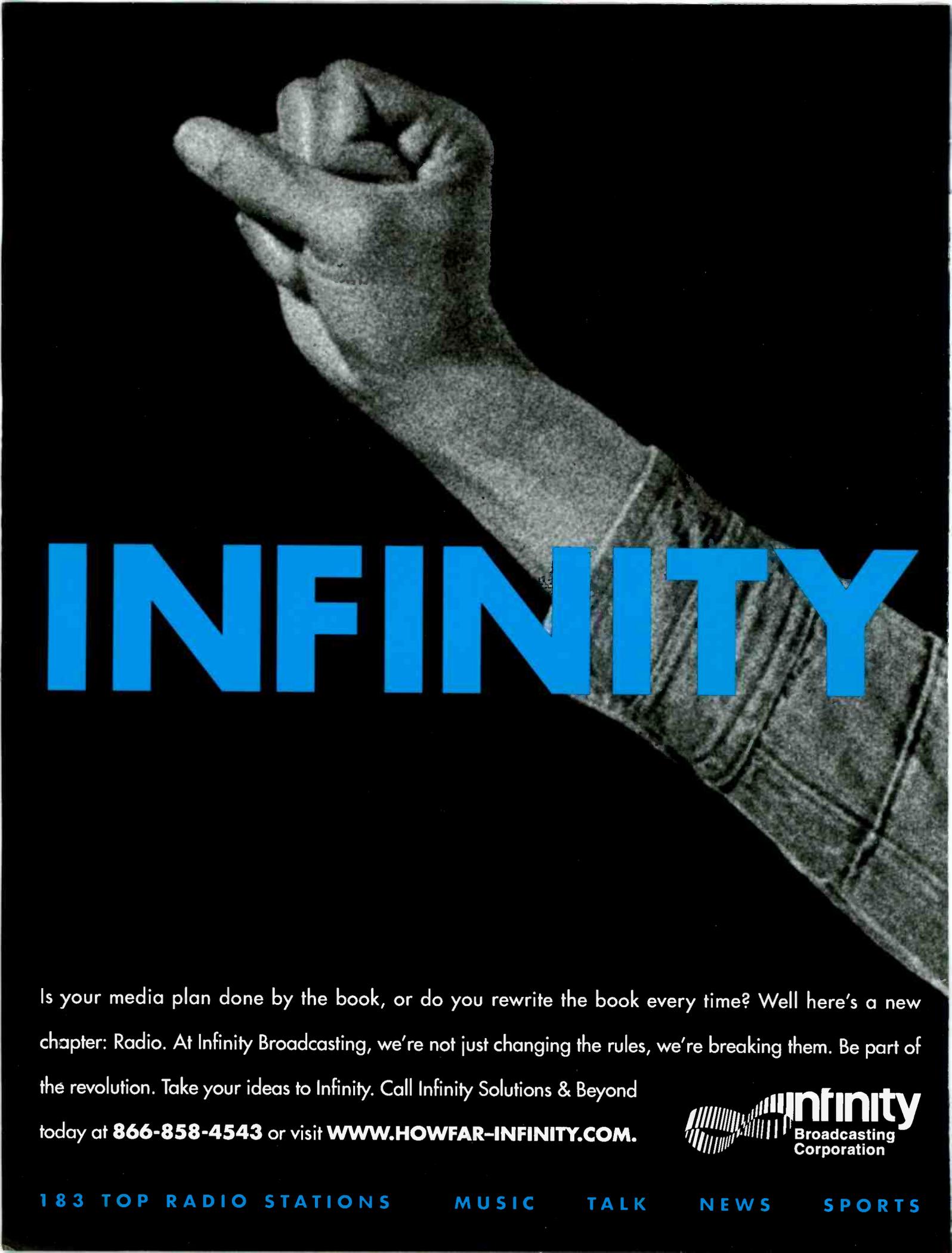
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183 TOP RADIO STATIONS

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Faster to the Reader

Like the media industries we cover, *Mediaweek* too must change in order to stay relevant and competitive. And so, as we stick to our core mantra of “cover the content, follow the money,” we are adapting new traits and skills in order to flourish in media’s rapidly unfolding future.

First, our Web site, **mediaweek.com**, relaunches today as a robust resource that not only taps the expertise of *Mediaweek*’s reporters and editors but also content and data from across the VNU family of publications and information companies. The new site will provide up-to-the-minute coverage of network, syndication and cable TV, magazine publishing, media agencies, radio and TV stations, research, and, for the first time, interactive media. The interactive beat will be covered both online and in the pages of *Mediaweek* by Mike Shields, who joins us as a senior reporter from *Mediapost*. Helping our readers see around the next corner has always been a goal of ours, and Shields’ coverage will go a long way toward helping us succeed.

The site will also provide deep analysis and insight into the businesses we cover through archived features and columns including the new *Space & Time* penned by *Mediaweek* founding editor Bill Gloede. Other new columnists will be announced soon. The new **mediaweek.com** will offer extensive sections of both free and premium content to our readers. Marc Berman’s hugely popular *Programming Insider* daily newsletter and Mr. Television column will also be prominently featured, and readers also will be able to sign up for our *Daily Briefing* and *Breaking News* newsletters.

Overseeing our new Web effort will be managing editor Jim Cooper (who will also now edit the magazine’s weekly features) and Lisa Granatstein, who has been promoted to news editor/Web site editor, from general editor covering magazines. Granatstein will run the site on a daily basis with the able assistance of associate editor Aimee Deeken. Granatstein’s replacement on the magazine beat—certainly big shoes to fill—will be named shortly.

While this is one of the more radical changes we have made since *Mediaweek* launched in 1991, it is well within our charter of providing accurate and authoritative coverage of the ad-supported media. Only now, you will have faster, continuous access to that coverage. We hope it serves you well. —*Michael Bürgi*





MEDIA PERSON LEWIS GROSSBERGER

Odd Copper

MEDIA PERSON IS STARTING TO feel sorry for criminals, at least the ones on television. What chance do these poor devils have?

It was tough enough when they only had to elude such canny old dogs as Sipowicz and the late Briscoe of the NYPD Fiction Branch. They relied on the classic gumshoe routine of trotting all over town questioning witnesses and then growling at the sweating perp back at the precinct house. Then came the slick dudes and dudettes of *CSI*. These sharpies are like rocket-propelled grenades compared to the battered old .38 police special that is Briscowicz. They're younger, hipper, better groomed and come armed with the most amazing gizmos known to science—or more likely, Media Person suspects, science fiction.

Pity the poor ax murderer/arsonist who thinks he's hatched the perfect crime, only to be informed by some poker-faced goddess with a *CSI* badge pinned to her exquisite bosom that he is undone by a charred molecule of DNA found in a wisp of smoke hovering above the victim's burnt house with the aid of the department's portable ionic carbon-particle electrosmokometer kit.

Against the CSIs, what good would a lawyer do? You'd be better off requesting a physicist.

Hardly anyone on television ever asks for a lawyer when busted (that could abort all the drama), but against the *CSIs*, what good would a lawyer do you anyway? You'd be better off requesting a physicist.

Every time Media Person watches one of the ubiquitous *CSI* shows, he asks himself, "Do real police officers really have all this stuff?" Do they really inhabit these gleaming, spotless laboratories crammed with machines able to detect, analyze and classify every

trace of matter found on earth and computers that can instantly call up an autographed photo of all 327 middle-aged, red-haired men of Latvian descent in the metropolitan area who wear gray New Balance sneakers with a blue stripe? If such paraphernalia really does exist, why haven't we caught Bin Laden?

As if these high-tech Sherlocks weren't daunting enough, now the networks are rolling out yet more outside-the-envelope supercops to throw at the hapless schnooks who are crooks. To wit: a genius mathematician, a supernaturally endowed blond who gets tips from the dead and a blind detective. No, not all together. They're

from three different shows.

So far Media Person has only seen the blind cop in a promo, so he isn't sure exactly how this investigator will operate. But MP figures the guy will have supersensitive hearing. "Aha, Quigley," he will probably shout. "The subsonic quaver in your voice as you proclaimed, 'I didn't do it,' audible only to me and the city's dog population, is a certain giveaway. Now confess or I shall swing my hand wildly about until it strikes your face!"

Then there's the newly minted hit *Medium*, in which Patricia Arquette plays a married woman who keeps trying to lead a normal family life but is always being interrupted by dreams about uncaught rapists, killers or killer/rapists and visits from gloomy dead people with urgent information to impart. Media Person keeps waiting for Arquette's grandfather, the late Cliff Arquette (a.k.a. Charlie Weaver), to show up and deliver critical evidence in the Robert Blake or Michael Jackson cases—or at least a few wisecracks—but so far no luck. All this seems unfair, because if there's one thing a criminal ought to be able to count on, it's his deceased victims keeping their big mouths shut, and now even this precious right has been stripped away. Media Person blames the Republicans.

Should any malefactor manage to elude Psychic Babe, Private Eyeless, Dick Wolf's legions and the cyborgs of *CSI*, he now must contend with Einstein Junior, the math genius residing in CBS' annoyingly named *Numb3rs*. This show is beyond quirky; it borders on the insane. (Thus it is bound to become a gigantic hit.)

First off, the casting is weird, featuring three actors best known for comedy. Rob Morrow, the neurotic Jewish-Alaskan doctor from *Northern Exposure*, is now supposedly a tough FBI agent (which you cannot believe for a second), *Ally McBeal*'s ever-eccentric Peter MacNicol is a nutty professor, and *Taxi*'s Judd Hirsch plays Morrow's wise old dad. Then there's the (extremely) high concept: Morrow can never crack a case until he brings in his younger brother (David Krumholtz, whose name is a sitcom in itself). This disturbed genius starts madly scribbling quadratic equations all over his blackboard and then his walls and finally exclaims, "Eureka! With the aid of String Theory, I have concluded that the murderer is none other than Les Moonves!" Or something like that.

Of course the viewer suspects this is utter nonsense, but since we are all math illiterates here, we can't prove it. And so CBS will get away with its scam, more criminals will go down and next we'll have cops who solve crimes using French cuisine, animal husbandry and plumbing. ■

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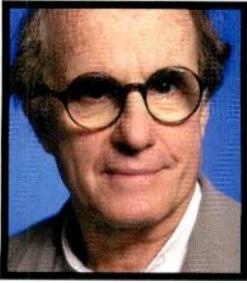
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The Law Is an Ass

But sending flowers to Nielsen might help

"IF THE LAW SUPPOSES THAT," declared *Oliver Twist's* Beadle Bumble, "the law is an ass." I don't recall the reason for Bumble's rage, but I recall the feeling. Close to 100 of us shared it at a Special Meeting of the Advertising Research Foundation. The subject was "The Accountability of Audience Measurement." The subtext was "that monopoly called Nielsen."

At the meeting we learned once again that the antitrust law designed to protect buyers from the abuses of monopolies evenhandedly protects monopolies from the abuses of buyers. It became quite clear as the lawyers spoke that banding together to force Nielsen Media Research to be more responsive to the needs of the industry it serves could put that industry "in restraint of trade." And subject to treble damages. A pricing strategy not even Nielsen had considered.

This was the third of at least three historic gatherings on the Nielsen TV monopoly, spaced over 40 years, each timed to the growing frustration of the industry. The second meeting was at an ARF conference in Montreal in 1997. That discussion of how to improve television audience measurement in the U.S. was cut short by Nielsen and ARF lawyers again waving their arms to warn of antitrust. Only the first meeting, the 1963 Harris Committee hearings in Washington, D.C., had a lasting effect. The little remembered fact is it forced Nielsen out of radio measurement.

A "Natural" Monopoly

The problem, as many of us see it, is that television audience research is a "natural" monopoly. The price of entry is too dear to attract would-be competitors, and the use of the data as a marketplace currency discourages more than one set of numbers. We are where we are with a single service because that's probably where we should be.

In many other countries, where antitrust is less of a concern (and acronyms grow like ivy), the industry has banded together to form joint industry committees (JICs) and media owner committees (MOCs) to write the specs and "let" the contract for TV audience measurements (TAMs). Most of these other countries appear far happier with their measurement systems than we are with ours.

There is no question that the Nielsen TV monopoly has limited innovation and data access while artificially inflating price. The clear evidence of this is in the price and service in other countries where there is competition or where the natural monopoly is controlled. A global survey showed that satisfaction with television audience measurement is lowest in the U.S. compared to all other countries.

So the real question on the minds of the ARF meeting crowd was, "Is there a legal way to manage a monopoly short of closing ranks and bullying it [which is illegal]?" An intelligent proposal from the Media Rating Council to develop an industry advisory consortium on television measurement separate from Nielsen is seeking government approval. But here, acceptance of any recommendations by Nielsen would be voluntary.

Shunning Doesn't Work

Certainly we can use social pressure in the form of focused industry opinion. That's in fact what the ARF meeting was and what the research consortium might be: the equivalent of a shunning among the Amish. But that doesn't work. It just makes Nielsen more defensive and hunkered down so that any real (as opposed to grudging) accommodation becomes difficult to sell.

Nielsen has always been a loner. Here, I go back to my own experience working for the company. I was hired in the 1960s because Art Nielsen Sr. decided that the company's growing notoriety called for a director of press relations. My unusual assignment was to keep Nielsen's name and data out of the papers.

I quickly realized what an intensely private company Nielsen was, not just in ownership but in zeitgeist. Public scrutiny and information sharing did not come easy. To be the objective arbiter in the high-stakes game of commercial TV, Nielsen could be responsible only to its own high standards. That well-meaning, but arrogant, wall is what created the climate for a congressional investigation. Today, little but the ownership has changed.

In truth, Nielsen people are very brave. Like refs, umpires, cops and convicts, there is an "us against the world" outlook that the company breeds. I remember we tended to eat lunch together more often, whether we liked each other or not. And even when attending public meetings, we traveled in groups.

Perhaps a better approach to the industry's problems with Nielsen is to stop kicking them. Take a month (not during the sweeps) and set it aside as "be kind to Nielsen month." Treat them warmly, send them flowers, buy them coffee. Show Nielsen what it's like to be loved.

Then sit down and talk business. ■

Editor's Note: Both Nielsen Media Research and Media-week are owned by VNU.

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 or at www.ephronmedia.com.

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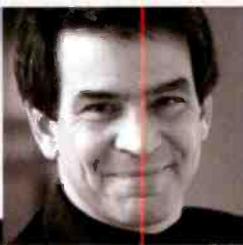
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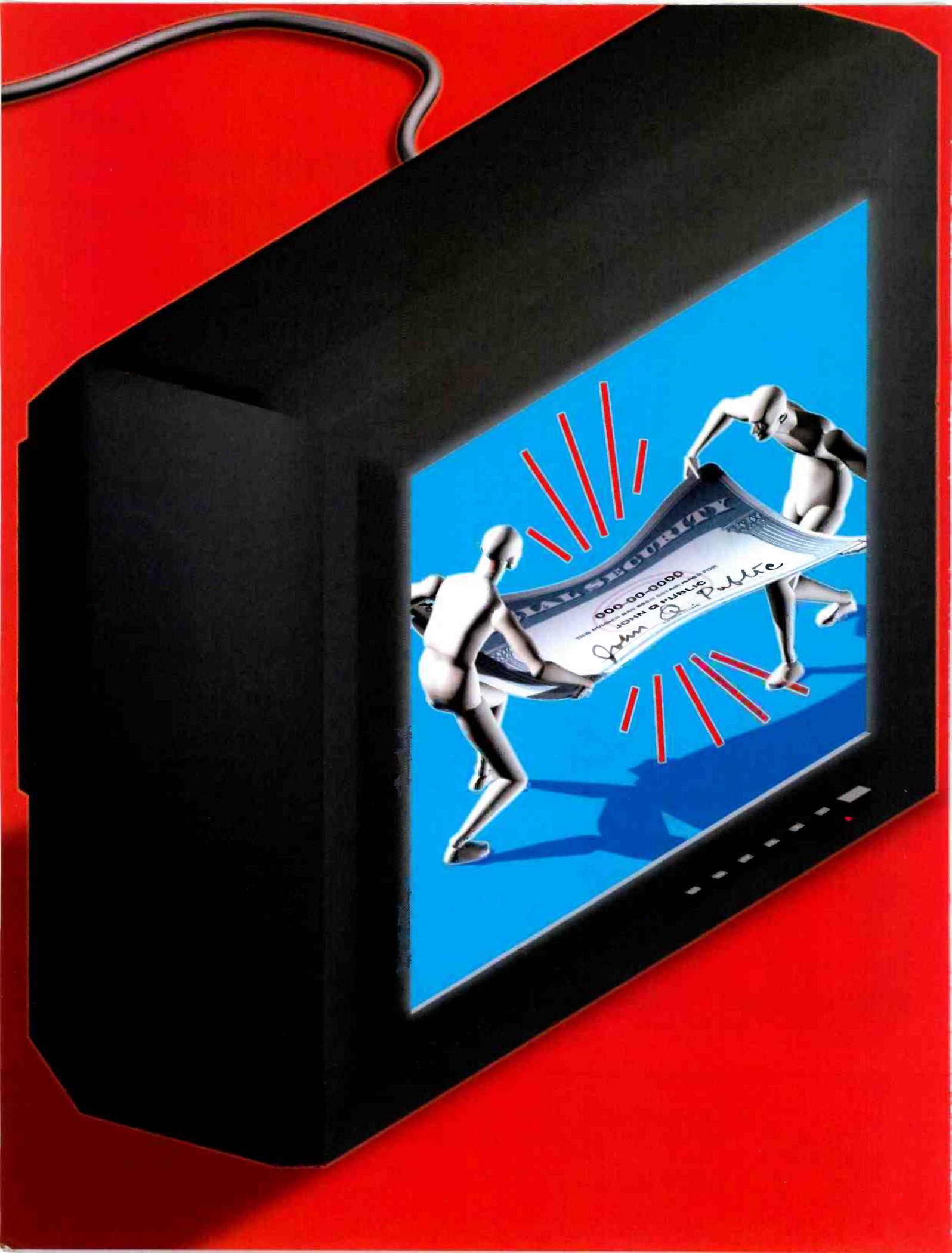
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BY MARK SCHONE

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THE ELECTION YEAR JUST PASSED set records for political advertising, with \$1.6 billion spent on TV time in the top 100 markets, double the total of the hotly contested 2000 race. The good news for media buyers is that the political spending isn't going to stop in 2005. This could be a banner year for issue advertising, because of the continued growth of local initiatives, because of the unintended consequences of election finance reform and because of President Bush's second-term domestic agenda.

"You've got the beginnings of a perfect storm," says Evan Tracey, COO of TNS Media Intelligence's Campaign Media Analysis Group, which tracks political ad spending. "I would not be surprised to see combined state and federal spending of \$300 million." Normally, the off-year after a presidential election is the weakest of each four-year cycle in terms of issue advertising. This year, claims Tracey, looks to be a 50 percent to 70 percent improvement over the last such year, 2001. By the end of January, a month that is usually an ad-free "honeymoon," in his words, Tracey had already tracked 35 different issue campaigns across the country and \$3 million in spending.

Chris Rohrs, president of the Television Bureau of Advertising, agrees that the numbers should be up in 2005, and he doesn't see that as a statistical blip. "I just have an overwhelming sense that more and more issues will be played out in the media," he says. On the local level, Rohrs says he's seen greater use of the media by business interests. In New York City, for example, groups for and against a football stadium on the West Side of Manhattan have run commercials, and in West Hartford, Conn., supporters and opponents of a shopping mall have purchased time on local TV and cable. "The dispute over Nielsen's local people meter in New York generated issue advertising," Rohrs marvels. "That was recast as a community issue." Tracey puts it another way: "We now live in a 24-7 issue-advocacy culture."

On the national level, part of the reason for the increase is the McCain-Feingold campaign reform act of 2002, which was supposed to halt the flow of "soft money" into election campaigns. But a loophole in election laws has allowed independent organizations called 527s to soak up much of the cash that once went to political candidates. As many as 70 participated in November's election, producing such well-known campaigns as the Swift Boat Veterans for Truth effort.

The election is over, but the 527s are still here. "They've found that they can run campaigns without candidates," notes Tracey. "They've got a good thing going. Now you have turnkey groups already in a position to advocate."

They will have a lot to advocate, based on the contents of President Bush's State of the Union speech last week. The president announced plans for epochal legislation—changes to Social Security, an extension of his tax cuts and a cap on medical malpractice lawsuits. Regardless of his success in pushing any of these measures through Congress, the media—and media agencies—will benefit greatly, to the tune of hundreds of millions of dollars in newfound ad revenue.

Many observers have compared the fight over Social Security privatization, which is already joined, to the health-care debate of a dozen years ago. The parallels are real. In 1993, Democrats controlled the Senate, the House and the White House, just as Republicans control all three today. Bill Clinton seemed to have the popular support and the votes on the Hill for the lead item on his agenda, sweeping health-care reform. He launched the bill with a televised speech in September 1993. A year later, health care reform was stone dead. It had been killed by television advertising. In a series of devastating commercials paid for by health insurers, a generic middle-class couple called Harry and Louise sat at their kitchen table expressing fears about various features of the Clinton health-care plan. By the time the ads had finished running, public opinion had switched from 57 percent in favor of "Hillarycare" to

two-thirds against.

Foes of Social Security reform hope to replicate the success of Harry and Louise. This year, during the first three weeks of January, before the president released any details of his Social Security plan, the American Association of Retired Persons spent \$5 million on newspaper ads that attacked privatization in principle.

To date, among the anti-privatization group, only MoveOn.org has bought TV time. But more television ads should begin appearing soon, now that the specifics of Bush's proposals have begun to emerge. "The Achilles heel is cutting benefits," says Roger Hickey, director of an umbrella group called Campaign for America's Future. "He's going to have to say the words."

Hickey's group plans to spend \$30 million to fight privatization. (The AFL-CIO is also raising funds and will work together with MoveOn.org.) "I'm in the process of fundraising right now," says Hickey, who predicts that many of the same wealthy individuals who underwrote anti-Bush 527s last fall will write checks again. "They're only too willing to do something to cripple him the way health care

But after the initial buys, Goddard spent the bulk of his budget on local spot, targeting vulnerable Democratic House members via their hometown TV stations. Of the 14 different Harry and Louise commercials First Tuesday produced, half were intended for basic cable, but half were crafted with local markets in mind.

Hickey says his side's plan is to start peeling off Republican support for Bush's bill, one House member at a time. "We only need 15 or 16 or 17 Republican votes to defeat this, and that's doable," he explains. The anti-privatizers will buy ads on local broadcast and cable, as needed, in the congressional districts drawn from a list of about 30 wobbly Republicans. "We're letting them know if they vote for this, they will be exposed to advertising and persuasion." Hickey hopes he won't have to spend any money on keeping Democrats in line, though he does have plans to target the district of the one House Democrat who has openly embraced privatization, Allen Boyd of Tallahassee, Fla. "He'll be hearing from us," Hickey vows. "We'll be advertising in his district."

Should the bill survive long enough to start moving from committee to committee, which should be early this summer, expect buys in the congressional districts of Republican committee members. Harry and Louise was so effective that people tend to forget the campaign took nine months to achieve its goal of killing the Clinton health-care plan. First Tuesday got a burst of attention with its initial media buys in late 1993, then brought the ads back four more times. "That legislation went through five committees," recalls Goddard. "As the legislation moved, we targeted the buys in the markets where the members lived." When George Mitchell, leader of the Senate Democrats, declared health-care reform dead a year and four days after Clinton's speech in 2004, spots were still running in D.C. and in the home districts of congressional leaders.

The Social Security fight will be different from the health-care battle in one significant respect, however. This time, both sides will be spending money. Goddard expended less than \$25 million in 1993, in part because the Clintonites never got out of their defensive crouch long enough to strike back in the media.

The Democratic National Committee spent a total \$150,000 on one week of ads in Washington. Twelve years later, the people pushing for change have already bought ad time.

Before the AARP's print ads had finished their 12-day run, a Republican 527 called Progress for America had already produced the Social Security war's first TV spot and run it on a local Washington station. Progress for America has committed \$9 million to Social Security media buys already, thanks to underwriting by the National Association of Manufacturers and the U.S. Chamber of Commerce. The Club for Growth and the Free Enterprise Fund hope to raise another \$15 million each for the pro-privatization effort. Individual Bush donors and corporations, especially Wall Street firms, which stand to earn commissions from private accounts, should contribute additional millions.



READY TO RUMBLE The fight over Bush's plan to privatize Social Security is under way. The AARP ran a print effort (left) opposing, while Progress for America is supporting the president with TV spots.

crippled Clinton."

The buying patterns should also follow the Harry and Louise template. Ben Goddard, the man behind the Harry and Louise ads, agrees with the Hickey camp's wait-and-see posture. "I'd advise them to hold their fire and wait till things are clearer and identify chinks in the armor," he says. Like many observers, Goddard expects matters to heat up around June. Now founding partner of a Washington-based agency called Goddard Claussen Strategic Advocacy, in 1993 he ran its predecessor, a political firm called Goddard*Claussen First Tuesday. After using focus groups to find out what people didn't like about Hillarycare, he crafted 14 commercials with different specific messages. He started his buys by running a few "markers," or warning shots, in the D.C. market. Then he bought national cable: CNN and Headline News.

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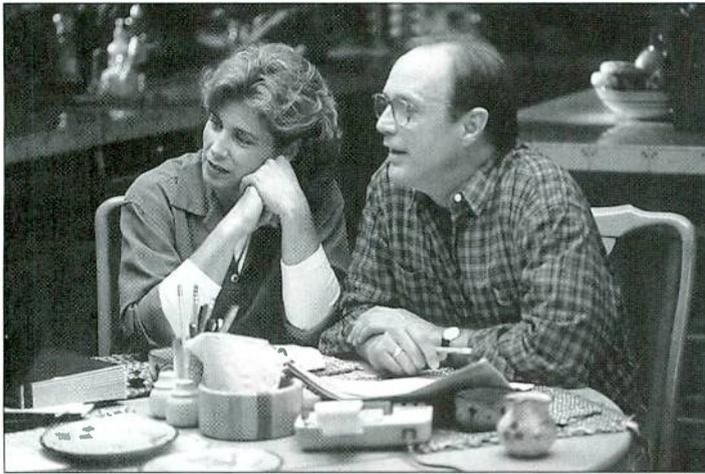
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THE TEMPLATE The now-iconic Harry and Louise ads of 1993 helped destroy Bill Clinton's plan to provide universal health care.

The pro-privatizers may be more aggressive, but they have a tougher job. "Opposing something is easy," says Goddard. "You can say, 'Right problem, wrong solution.' If you're doing a campaign *for* something, first you have to convince the audience that there's a problem."

The Bush camp's strategy takes this into account. "The first part is going to be educational," says Larry McCarthy, president of McCarthy Marcus Hennings, the agency for PFA. "We want to acquaint people with the numbers." The educational push is national instead of local. McCarthy, best known as creator of the Willie Horton ads in 1988, is already making national buys on basic cable; the first national flights were on Fox News and CNN.

McCarthy fully expects the battle to become local later this year, after the details of the bill are known. He thinks there is also a potential for demographically targeted buys, with the anti-privatizers trying to scare older Americans, and the pro-privatizers trying to excite the younger ones. A fertile field for the spot buys would be the congressional districts with the highest percentages of Social Security recipients. Six are in Florida, and five are represented by Republicans. Other states with high concentrations of Social Security recipients include West Virginia, Maine, Arkansas and Pennsylvania.

Since the numbers in any political campaign depend on fundraising, it's always hard to predict the level of spending on issue ads. That's also a factor that skews buys toward the spot market ads, says Kathy Crawford, president of local broadcast at MindShare. "Every Monday morning at 9:30," says Crawford, "there's a meeting where people get together and say, 'All right, how much money do we have and where do we need to spend it?'" As Rohrs pointed out, 90 percent of the advertising in last fall's election was still spot, despite some changes in the mix, including increased use of radio by the Bush campaign. Issue advertising is always localized and short-term, even when national in scope.

Tracey thinks \$50 million for both sides is a reasonable upper estimate on the amount of money that could be spent on the Social Security struggle. But Stephen Moore, president of the Club for Growth, was quoted in *The Washington Post* speculating on the amount of money the pro-privatizers will have to spend to control the debate. "It could easily be a \$50 million to \$100 million cost to convince people that this is legislation that needs to be enacted." Though he declined to give his own guess on the final, postwar figures, Larry McCarthy thinks that spending on both sides of the Social Security debate will be huge. He also thinks that high emotion made it entirely possible the anti-privatizers

would raise more media-buying money, even as Roger Hickey cast his side as a David facing a financial Goliath. As McCarthy notes, "The AARP spent \$5 million in January. I think that shows they're prepared to dig deep on this."

Despite Republican defections and bad poll numbers, all signs indicate that the president intends to take Social Security to the mat. He's traveling the country, holding Clintonesque town meetings to push privatization. "It will come in fits and starts," predicts Tracey. "The volume of advertising will be a good indicator of who's winning or losing. Whoever is slipping will spend more money."

Should Social Security reform die an early death, however, or otherwise fail to produce the anticipated ad spending, there's a second item on the agenda with great possibilities. Tort reform is shorthand for monetary caps on medical malpractice awards, and Senate Judiciary Committee Chairman Arlen Specter says he expects to have a bill ready this month. Some buyers, like Democrat Chris Werner of Atlanta's LUC Media, think it has the potential to eclipse Social Security as a source of ad revenue. "Doctors versus lawyers," he says, with relish. "Two groups with deep pockets and a lot at stake." They have already contested the issue on the state level dozens of times—27 states have passed some kind of lawsuit cap.

Again, both sides will be spending, and both will likely supplement national buys with local spot. Lawyers have such strong feelings on the subject, says Tracey, that some individual attorneys who already do their own advertising have crafted homemade commercials blasting tort reform. "They get on camera themselves, and instead of soliciting business, tell viewers that the politicians are trying to take away their right to sue," explains Tracey.

On the national level, opponents of tort reform fired the first salvo in January. President Bush convened a media event in Madison County, Ill., on Jan. 3 to announce his push for tort reform, choosing the county because it had been cited by the American Tort Reform Association for high malpractice costs. A group called USAction, critical of the



"The volume of advertising will be a good indicator of who's winning or losing. Whoever is slipping will spend more money." EVAN TRACEY

insurance industry and funded in part by unions and trial lawyers, had an answer ad ready, and went local. USAction spent \$250,000 on time in Washington, D.C., and in St. Louis.

Whichever agenda item, Social Security or tort reform or an extension of his tax cuts, moves faster, the president wants them all wrapped up quickly. He doesn't want the battles to continue into the next year. Tracey doesn't think Bush will succeed: "Big issues like this take several Congresses, two or three." The ad war over Social Security could extend into 2006 and beyond. And advertisers should take note that 2006 is an election year. The TVB's Chris Rohrs expects a still bigger increase in issue spending next year. "The pattern is very clear," he says. "It increases every election cycle." ■

Mark Schone is a Brooklyn, N.Y.-based senior contributing writer for Spin magazine.



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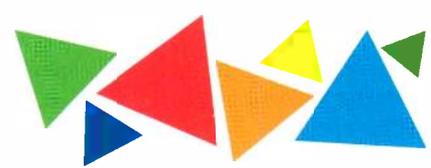
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AGENCIES

Lara Kazandjian, strategy director at media agency Starcom's Los Angeles office, has been named a senior vp. She will continue to oversee all media communications strategy for Walt Disney's Buena Vista Studios theatrical account.

CABLE

Heather Moran was named vp, programming and development at National Geographic Channel. She had been vp of programming for E!'s Style Network.

PRINT

Jayne Cooperman has been named vp of planning for Parade Publications, with responsibilities for strategic planning and brand development efforts. Cooperman had been vp/group director, print services at MediaCom.

RADIO

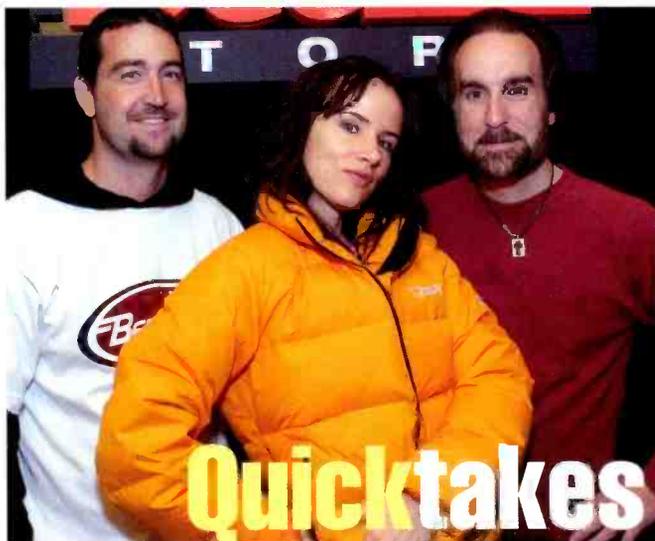
Nestor "Pato" Rocha was promoted to vp of programming, radio for Entravision Communications. In addition to his new responsibilities, Rocha will continue as program director of KSSE-FM, the company's Super Estrella station in Los Angeles... **Robert Garcia** was named Washington, D.C. bureau chief for ABC News Radio. Garcia comes to ABC from public relations firm Strauss Radio Strategies, where he was managing director... **Tom Herschel** was named vp and general manager for WNCX-FM and WXTM-FM, Infinity Broadcasting's two Rock stations in Cleveland. In addition to his new responsibilities, Herschel will continue to serve as director of sales for all of Infinity's stations in Cleveland.

TV STATIONS

Both **George Ray** and **Adam Wolf** were promoted from senior account executive to vp, marketing and business development for Univision Communications' owned-and-operated stations in the U.S. and Puerto Rico. Ray will handle the western region, based in Los Angeles, and Wolf will handle the eastern region, based in New York... **Carolyn Mungo** was named managing editor of KRIV, Fox Television's O&O in Houston. She had been senior reporter for KHOU, Belo's CBS affiliate in Houston.

media elite

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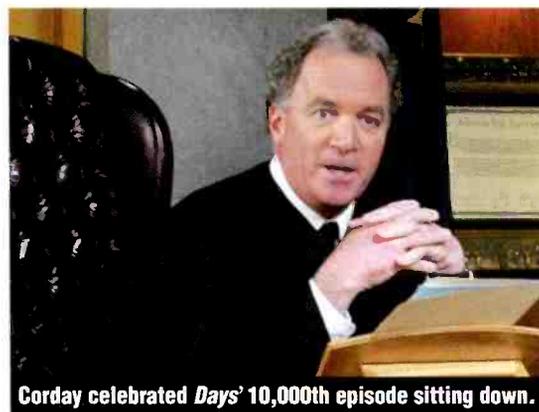
ENTERTAINMENT WEEKLY "owned Saturday night" of the Sundance Film Festival weekend, according to one unnamed media heavy at the mag's fest-opening soiree, held at The Shop, Park City, Utah's spacious yoga studio. It was the first time *EW* put on the ritz since signing on as a presenting Sundance sponsor 14 years ago. As such, *EW* publisher **Tom Morrissey** held court with illustrious guests including Tom Arnold, there to support his film *Happy Endings*; actor Adrien Brody, who headed straight for the bar after saying hello; and Danny Masterson from Fox's *That '70s Show*, who kept the tunes (and the guests) spinning as he played DJ with girlfriend Bijou Phillips at his side. Earlier that day, Phillips had had a retail run-in with Juliette Lewis at the *Stuff* (magazine) Store at the Marquee Lounge. They both arrived while *Stuff* ad director **John Lumpkin** and marketing director **Doug Turner** were on duty, and both were pawing the last puffer jacket on the rack, a Bear necessity for many celebs. Lewis got the floor model, while Bear USA sales exec Peter Macaluso had another puffer FedEx'd to the fest for Phillips... Results of the recent "Time: The New Currency" study commissioned by agency big JWT hold good news for the TV business. A significant percentage of the roughly 1,000 Americans surveyed said they'd be willing to pay extra for a time-saving brand because so many of them consider themselves "time-poor." Maybe that's because they're spending so much time with the tube (an average of 145 minutes in the evening and 40

Bear market: Lewis modeled her Sundance swag for Bear USA's Macaluso (l.) and Stuff's Turner.

minutes in the morning). American men, on average, consider 130 minutes the ideal time spent watching TV in the evening, with another 30 minutes in the morning. Women are even more tube-tied, opting for 151 p.m. and 59 a.m. minutes... **Ken Corday**, executive producer and composer for *Days of Our Lives*, marked the NBC soap's 10,000th episode with his acting debut.

During taping of the milestone episode at NBC Studios last week, Corday surprised cast members when he stepped onto the stage to play the scripted part of a

judge. The cast struggled to get through the scene without laughing, then broke for a champagne toast to the longest-running show (39 years) in NBC Entertainment history. On hand for the festivities were NBC Universal Entertainment president **Kevin Reilly** and *Days'* matriarch Frances Reid, who's been on the show since November 1965. Corday lifted a glass to his now-deceased parents, *Days* founders Betty and Ted Corday, and cited the three important lessons they taught him: "1) You're only as good as your last show, 2) you have to love what you are doing, and 3) you have to love the people you are working with!" Guess the lessons stuck: He's been running the show for 26 years. ■



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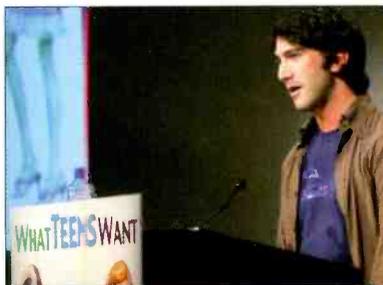
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A limited amount of DVDs are available. To order a copy now, visit www.whatteenswant.com or email jkobin@v nubusinessmedia.com

■ The McGraw-Hill Cos. will present **Media Summit New York** Feb. 9-10 at the McGraw-Hill Building in New York. Sponsored by *BusinessWeek* and Standard & Poor's and produced by Digital Hollywood, the event will explore the issues of globalization, convergence, traditional media, digital and mobile media, games and wireless. Keynote by NBC Universal CEO Bob Wright. Visit www.digitalhollywood.com.

■ **WebTrends** will offer free local seminars titled "Moving From Metrics to Results" on leveraging Web analytics for improved Web ROI throughout February in such cities as Pittsburgh (Feb. 10), Chicago (Feb. 11) and San Francisco (Feb. 24). Topics include Web measurement, performance and search results. See www.webtrends.com for details.

■ The **Radio Advertising Bureau's** annual **sales, marketing and leadership** conference will be held Feb. 10-13 at the Hyatt Regency Hotel in Atlanta. Herb Cohen, author of *You Can Negotiate Anything*, will give the keynote address Feb. 11. Register at 800-917-4269 or rab2005.com.

■ The **American Association of Advertising Agencies' 12th Annual Media Conference & Trade Show** will be held at the Hilton New Orleans Riverside March 2-4. Panels and presentations will cover topics including branded content and multicultural and youth markets. Register for the conference, including the *Mediaweek* golf tournament, at www.aaaa.org or contact Michelle Montalto (michelle@aaaa.org) for more information.

■ The **John A. Reisenbach Foundation** will honor GroupM Worldwide CEO Irwin Gotlieb with the 2005 Distinguished Citizen award at its March 8 **13th annual gala**. The charitable organization of New York's media and advertising communities will host the event at the Harmonie Club, with Initiative Media CEO Alec Gerster and former *Variety* publisher Gerry Byrne serving as the evening's co-chairs. Call 212-935-1840 or e-mail ronnyvenable@aol.com.

TNS: 2005 Ad Buying to Grow 5.1 Percent

Despite the absence this year of the Olympics and the presidential election, ad spending is expected to increase 5.1 percent in 2005 to \$150.5 billion, according to full-year forecasts released by TNS Media Intelligence. This increase follows the estimated growth of 10.6 percent in 2004, as the U.S. economy continues to show signs of stability. While all media are expected to exhibit growth, Internet advertising will lead the way in 2005, growing at a healthy 11.2 percent clip, according to TNS. Spanish-language TV and Cable TV will also see increases, at 9.4 percent and 9.3 percent, respectively.

Search Engines' Keyword Prices Down

Just as retailers typically slash prices following the holiday shopping season, keyword prices for the major search engines fell in January, according to Fathom Online, which tracks keyword pricing. Advertisers paid prices 3 percent lower than those in December. Telecom-wireless products saw keyword

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prices skid by 28 percent, from \$1.09 to \$.79, as cell phone gift-giving faded out. Keywords in the consumer-

retail category also slipped by 11 percent from \$.58 to \$.52 per keyword, erasing the price increases seen in the category during the fourth-quarter shopping season. Bucking the trend last month were rates for mortgage-related keywords, as marketers continue to target first-time home buyers and those looking to refinance.

Bauer Offers 25-Cent *Life & Style* Promo

Bauer Publishing, publisher of *In Touch*, announced a one-week, 25-cent promotion for its latest weekly, *Life & Style*. The issue, which regularly sells for \$1.99, will hit newsstands on March 14. The move follows last year's 25-cent promotion of *In Touch*, a weekly that now sells over 1 million copies at newsstand, also for \$1.99. *Life & Style*, which launched in November, last week raised its rate base to 350,000 from 200,000.

Mediacom to Carry Showtime's On Demand

Showtime Networks signed a carriage agreement with Mediacom Communications that expands the cable operator's digital service to include the pay cable network's on-demand channels Showtime On Demand

and The Movie Channel On Demand. The operator also renewed carriage of Showtime, The Movie Channel, Flix and high-definition channels Showtime HD and The Movie Channel HD. All will be included as part of the MSO's new "Digital Star Pak" deals, offered to the company's entire subscriber base of 1.4 million homes.

Radio Spending Grew 2 Percent in 2004

Advertising spending on radio topped \$20 billion last year, an increase of 2 percent over 2003, according to figures released by the Radio Advertising Bureau. Steady all year, local advertising grew 3 percent to \$15.4 billion, while national was flat at \$3.4 billion. Network radio, the smallest ad segment, was up 5 percent to \$1.1 billion. To offset sluggish ad sales, many stations pushed nontraditional revenue, which was up 11 percent to \$1.4 billion, bringing total radio revenue to \$21.4 billion last year.

MSN Search Debuts to Counter Google

Microsoft's challenge to Google's dominance in the search-engine arena took another step forward last Tuesday with the launch of MSN Search. The new product, designed to deliver more relevant search results on par with Google, launched in beta form last November, with MSN making improvements over the last few months.

NBCU Weather Net Expands Reach

NBC Weather Plus, NBC Universal's digital 24-hour national and local weather network, announced distribution agreements with Gannett Television Group, Raycom Media and Clear Channel, increasing the network's reach to 60 percent of U.S. households, from 30 percent. Through the deals, 22 TV stations over the next several months will begin broadcasting NBC Weather Plus, including Gannett's KUSA in Denver and WKYC in Cleveland; 10 Raycom Media stations; two Clear Channel outlets; and stations owned by Belo Corp., Post-Newsweek Stations, Hearst-Argyle Television and The New York Times Co. Launched in mid-November, NBC Weather Plus is currently broadcast on 13 of NBC's 14 O&O stations and Hearst-Argyle Television's WESH in Orlando, Fla., and KCRA in Sacramento, Calif. NBC's 14th O&O, KNTV in San Francisco, is scheduled to launch NBC Weather Plus by mid-February. ■

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Qualified consultants interested in reviewing this RFP may download the files from NYMTC's web site (www.nymtc.org) or via NYSDOT web site (<http://www.dot.state.ny.us/cmb/consult/ne-fp.html>). For more information or a copy of the Request For Proposal, qualified agencies should submit a one-page Letter of Interest, including firm name, address, e-mail address and phone number to: Gerry Bogacz, Assistant Director, Planning Group, NYMTC, 199 Water Street, 22nd Fl, New York, NY 10038; 212-383-7260.



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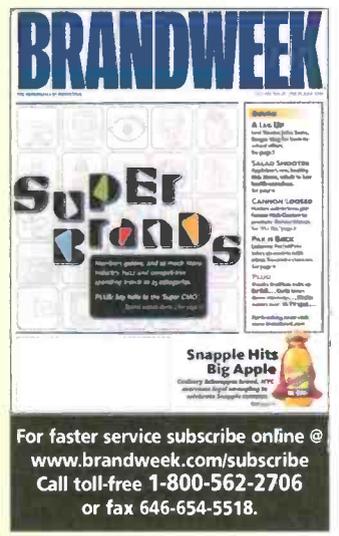
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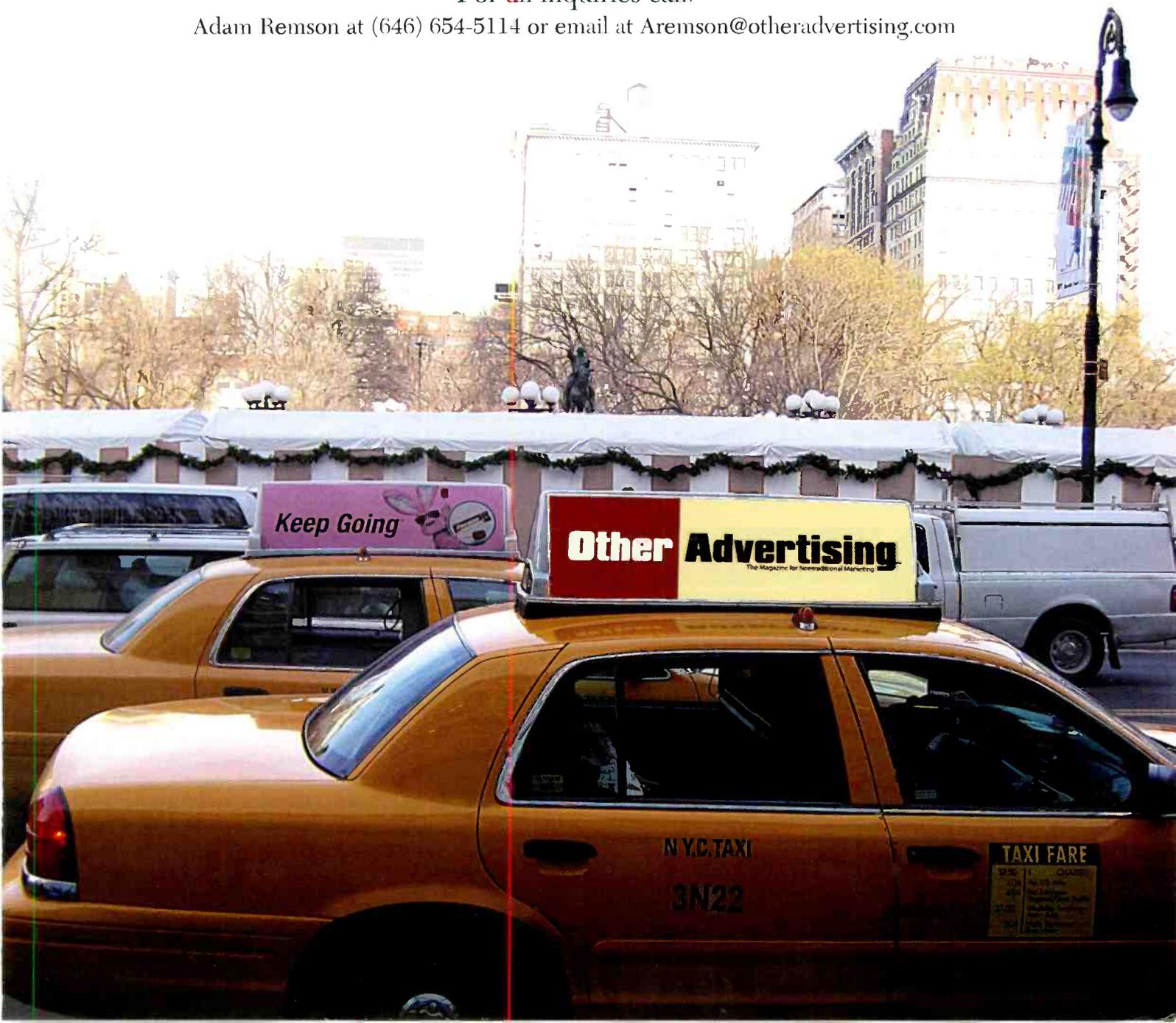
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Sly Picks a Fight

American Media, Stallone join the fray of men's mags with an offering for the seasoned man **BY TONY CASE**

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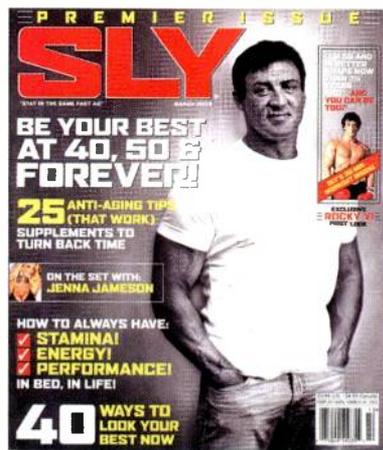
Star and *Men's Fitness* publisher American Media Inc. on Feb. 14 will roll out the Sylvester Stallone-themed *Sly*, a 125,000-circulation fitness and lifestyle guide for men who, as the company puts it, "believe that life

begins at 40." In contrast to the young men's mags that have crowded newsstands lately, *Sly's* target is guys aged 35-54—in other words, those more concerned with getting rid of the beer gut than with throwing the next kegger.

The magazine "will deal with what has worked in my life, and what hasn't," said a self-effacing Stallone in an interview with *Media-week* from his home in Los Angeles. "I'm 58, so

this is not the same as doing a magazine at 35 or 40. I've been through ups and downs like so many men and women my age. We're all trying to figure out what to do with the last act of our lives."

Sly editor in chief Neal Boulton, who also serves as editor of *Men's Fitness*, describes the upstart as a hybrid of Dennis Publishing's *Maxim*, Hearst Magazines' *Esquire* and Hearst/Harpo's *O, The Oprah Magazine*. Boulton calls *Sly*



Editor Neal Boulton said the magazine will be a blend of *Maxim*, *Esquire* and a little *O*.

"equal parts a real person's perspective, the service and entertainment of a young men's magazine, and the balanced presentation of an older men's magazine." Other obvious comparisons can be made to Rodale's *Men's Health*

and the 40-ish lifestyle title *Best Life*.

Among the advertisers taking a chance on *Sly* is Alberto-Culver's Consort line of men's hair-care products. "There's really nothing out there that talks to this man—not just about health and fitness, but his personal life," said Pam Levine, Carat USA's senior vp, group client director, who handles the account. Other charter advertisers include Volkswagen, Anheuser-Busch's Michelob and Movado watches. The debut 122-page March issue will carry 28 ad pages.

Unlike *O*, which is jointly owned by Hearst and Oprah Winfrey, AMI controls all of *Sly*, whose namesake pitched the idea to his old friend David Pecker, the company's president/CEO, at a health-products convention in Ohio last year. But *Sly* publisher Jayson Goldberg said Stallone has been integral to the project. "He's not only involved in the editing process, but he brings his world to us," he said, adding, "*Sly's* voice rings true to this generation."

Goldberg said the company is committed to three issues, for March, April and May, after which it will "look closely at the results." AMI anticipates a 10-issue-per-year frequency and a circulation that will build into

"the hundreds of thousands," he said.

When thumbing through the magazine, readers will note the broad diversity of its editorial content. *Sly* clearly aims to be the one-stop shopping magazine for men of a certain

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

60sec. With



Nancy Novogrod, Editor in Chief, *Travel + Leisure*

Q. What impact has the tsunami had on travel to Southeast Asia? **A.** From my perspective, as sad as the events were, it did underline how deeply connected we are to the world. I have a theory that wars and disasters are ultimately stimulators of travel because the coverage makes the distance seem near, and it becomes humanized. Hotels are recovering and looking forward to seeing tourism return. **Q.** How is the magazine addressing the disaster? **A.** We've had postings on our Web site from our Malaysian correspondent about the relief effort, as well as where to make donations and the state of hotels in the region, but the March issue will be the first opportunity for us to report on the tsunami in the magazine. **Q.** T+L has been touting its new Design Awards. What's that all about? **A.** For the first time we will have the Design Awards. It's our lead story in the March issue. We believe design and architecture have a huge impact on the travel experience. We're looking at cultural spaces, airports, hotels, luggage. **Q.** Any changes coming to T+L this spring? **A.** We have a new column called Intersection, which is about the points in cities where events, cultural trends, people and new ideas come together. It's the meeting place, or discovery point where trends begin. We're introducing the column in March with a story about a gallery bar in Tokyo. **Q.** So, presumably you have some sort of extravagant trip planned. What's coming up? **A.** My next trip—and it's a business trip, though it may not sound like one—is to Jamaica. **Q.** Oh, please! **A.** Uh, huh. You don't feel sorry for me, do you?

AMERICA'S CHOICE For International News

Fox News was the destination of most cable watchers

for news and commentary on Sunday's Iraqi Elections.

-Atlanta Journal Constitution

Int'l stories bolster FNC's Jan.

Fox News Channel handily beat CNN and other rivals both in primetime and total day....

-The Hollywood Reporter



24 HOURS IN
IRAQ
DECISION DAY

CNN shelled by FNC in Iraq vote coverage...

CNN turned in disappointing ratings for its wall-to-wall coverage of the Iraqi elections – a setback for the cabler, which had hoped to make inroads against first-place Fox News on a high-profile international story.

-Variety



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MEDIAWEEK MAGAZINE MONITOR

WEEKLIES FEBRUARY 7, 2005

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
NEWS/BUSINESS								
BusinessWeek	7-Feb	32.40	9-Feb	41.53	-21.98%	175.11	195.96	-10.64%
The Economist	29-Jan	35.00	31-Jan	38.00	-7.89%	183.00	160.00	14.38%
Newsweek ^E	7-Feb	17.72	9-Feb	71.51	-75.22%	122.78	220.19	-44.24%
The New Republic	7-Feb	5.24	9-Feb	1.66	215.66%	20.39	18.31	11.36%
Time ^F	7-Feb	34.26	9-Feb	43.43	-21.11%	187.40	215.00	-12.84%
U.S. News & World Report ^G		NO ISSUE	9-Feb	28.55	N.A.	109.73	126.32	-13.13%
The Weekly Standard	31-Jan	4.83	2-Feb	7.50	-35.60%	18.49	18.66	-0.91%
Category Total		129.45		232.18	-44.25%	816.90	954.44	-14.41%

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
SPORTS/ENTERTAINMENT/LEISURE								
AutoWeek	7-Feb	17.30	9-Feb	16.61	4.15%	109.62	96.86	13.17%
Entertainment Weekly	4-Feb	29.04	6-Feb	44.82	-35.21%	135.58	138.60	-2.18%
Golf World	4-Feb	13.33	6-Feb	15.29	-12.82%	101.15	119.77	-15.55%
New York	7-Feb	34.20	9-Feb	44.30	-22.80%	171.20	203.90	-16.04%
People	7-Feb	56.91	9-Feb	59.01	-3.56%	344.59	307.97	11.89%
Sporting News	11-Feb	9.25	9-Feb	12.58	-26.47%	54.25	63.34	-14.35%
Sports Illustrated	7-Feb	31.15	9-Feb	67.88	-54.11%	135.87	206.55	-34.22%
Star	7-Feb	15.16	10-Feb	17.39	-12.82%	80.99	92.99	-12.90%
The New Yorker	7-Feb	27.15	2-Feb	23.54	15.34%	137.35	116.26	18.14%
Time Out New York	2-Feb	47.94	4-Feb	59.13	-18.92%	260.01	284.39	-8.57%
TV Guide	6-Feb	43.12	7-Feb	63.45	-32.04%	239.60	313.98	-23.69%
Us Weekly ⁺	7-Feb	38.83	9-Feb	29.17	33.12%	181.83	123.66	47.04%
Category Total		363.38		453.17	-19.81%	1,952.04	2,068.27	-5.62%

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
SUNDAY MAGAZINES								
American Profile	6-Feb	9.12	8-Feb	14.15	-35.55%	55.11	59.40	-7.22%
Parade	6-Feb	18.01	8-Feb	17.67	1.92%	81.92	74.86	9.43%
USA Weekend	6-Feb	12.02	8-Feb	18.17	-33.85%	78.80	64.91	21.40%
Category Total		39.15		49.99	-21.68%	215.83	199.17	8.36%
TOTALS		531.98		735.34	-27.66%	2,984.77	3,221.88	-7.36%

E=estimated page counts; @=one less issue in 2005 than in 2004; +=one more issue in 2005 than in 2004

BIWEEKLIES FEBRUARY 7, 2005

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
BUSINESS/ENTERTAINMENT								
ESPN The Magazine	31-Jan	57.48	2-Feb	38.05	51.06%	119.62	114.06	4.87%
Forbes	14-Feb	91.49	16-Feb	89.58	2.13%	298.12	320.32	-6.93%
Fortune	7-Feb	72.78	9-Feb	100.29	-27.43%	266.15	266.08	0.03%
National Review	28-Feb	18.58	23-Feb	20.74	-10.41%	57.07	51.91	9.94%
Rolling Stone	10-Feb	52.50	5-Feb	30.70	71.01%	93.31	72.93	27.94%
CATEGORY TOTAL		292.83		279.36	4.82%	834.27	825.30	1.09%

CHARTS COMPILED BY AIMEE DEEKEN

age, its pages packed with advice on everything from going the distance in the gym to going the distance in bed. There also are tips for designing an exercise program, surviving a divorce and selecting the best wines, cigars, grooming products, fashions, SUVs, DVDs and flat-screen TVs.

Another element of the title that's impossible to miss: the omnipresence of Sly himself. There he is, on the cover of the first issue—not once, but twice. (It's not yet clear whether Stallone will appear on every cover.) The premiere issue, in fact, sports no less than 33 images of Stallone—holding a puppy, demonstrating the perfect bench press and chatting up his celebrity pal Ray Liotta, who he interviews in a Q&A feature called 10 Tough Questions. Stallone even appears in several of the magazine's ads, pitching his own line of

nutritional products. Finally, in a shameless double whammy of cross-promotion, *Sly* features a four-page feature on Stallone's NBC reality series *The Contender*, which premieres March 7, followed by a sneak peak at his script for *Rocky VI*.

As everybody knows, celebrity doesn't always translate to success at the newsstand. One need look no further than the debacle that was G+J USA Publishing's *Rosie*. Goldberg confided that some buyers have voiced concerns, but added that they need not worry. "Sly," he affirmed, "lives a good, clean life."

Stallone added that AMI execs were "very concerned" about the *Rosie* factor: "They said, 'If this is going to work, you have to be truly involved, get over every article, make sure it's in keeping with what you believe.' I said, 'Yeah, I'll go there.'"

Green Day

TNY earned \$15 mil. in profits

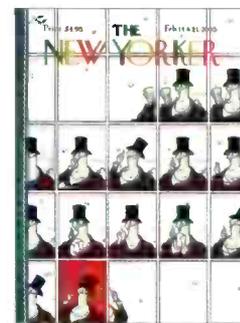
The *New Yorker* will have much to celebrate as it approaches its 80th anniversary on Feb. 14.

The Condé Nast weekly, which has seen steady circulation and advertising gains in recent years, announced last week that it will raise its rate base to 950,000 from 925,000. The magazine has come a long way since the late '90s when it was a money loser (losses were reported to be \$11 million in 1997) that was tarted up with advertorials.

The move comes as its paid circ rose 3.2 percent to 1.01 million, according to publisher's estimates filed with the Audit Bureau of Circulations. Newsstand sales grew 4.1 percent. Moreover, execs familiar with the situation noted that *The New Yorker* in 2004 nearly doubled its profits, earning an estimated \$15 million

over the prior year.

While David Carey, TNY vp, publisher, declined to comment on the magazine's profitability, he did say he was pleased with its vitality: "*The New Yorker* continues to fire on all cylinders."



On the advertising front, the 80th anniversary issue will carry 138 ad pages, second only to the weekly's 75th anniversary edition. Advertisers include Banana Republic (a four-page gatefold) and Citibank (a five-page unit), as well as pages from Volkswagen, American Express and Lancôme. Ad pages through the Feb. 7 issue grew 18.1 percent to 137, reports the *Mediaweek* Monitor.

What will also help *The New Yorker's* bottom line is its upcoming Cartoon Tour, which takes place in March and April in New York, Boston and San Francisco. The presenting sponsor is Siemens, and supporting sponsors include Johnny Walker, Celebrity Cruises and Grey Goose.

"With the Cartoon Tour, *The New Yorker* Festival and its other programs, I feel they have done a really great job of bringing the brand to life," said Brenda White, Starcom USA director of print investment. "And they've stayed true to their brand values." —LG

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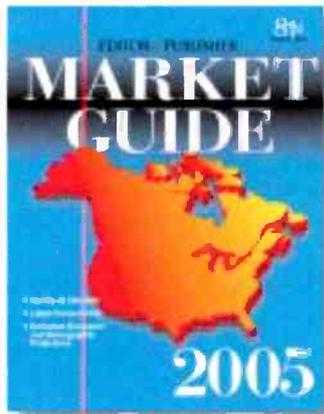
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BY MARC BERMAN



The Real Deal

AFTER HOSTING A NATPE Q&A SESSION TWO WEEKS AGO WITH DAVID LYLE, THE CHIEF operating officer and general manager of the soon-to-debut Fox Reality Channel, my instincts as an armchair programmer and fan of the reality genre kicked in. I want to see this new cable network succeed, and I have some ideas to help it along.

Lyle, an Australian producer with more than 25 years of experience in unscripted formats, led the team that helped launch and guide *American Idol* for three seasons. He was one of the first international broadcasters to create local versions of shows like *Who Wants to Be a Millionaire* and *Changing Rooms*, which is the basis of TLC's *Trading Spaces*. And he has produced nonscripted prime-time shows and specials for networks like Lifetime, MTV, TLC, GSN, PAX and The Food Network. So, he is one of the best in the business to take on this challenge.

Even so, there are a number of inherent obstacles Fox Reality Channel faces as it gears up for a spring launch. First, there is proposed competitor Reality 24-7, a cable network from USA Network founder Kay Koplovitz, former E! executive Larry Namer and *The Amazing Race 2* competitor Blake Mycoskie. Their plan is to launch sometime in 2005. Plus, there is Reality TV, a foreign channel that has secured carriage in the United States on EchoStar's DISH Network satellite service. Although there is no reason two or three reality channels can't survive, jumping on a bandwagon that is showing signs of deterioration on the broadcast networks is tricky.

The big concern for any cable network focusing on reality is whether viewers will want to revisit nonscripted repeats. Although NBC Universal's *Fear Factor* is averaging a

respectable 1.9 household rating this season in syndication, building over the year-ago time-period average in all key demos, it's a self-contained hour. Reality stalwarts like *Survivor*, *American Idol*, *The Amazing Race* and *Big Brother* are serialized. You need to make a commitment to watch it, and that's something most viewers are unlikely to do in repeats.

In fact, when CBS repeated the original 13 episodes of *Survivor*, which was the biggest thing on television in the summer of 2000, I didn't even watch, and I am the ultimate fan of reality TV. I knew Richard Hatch had won, remembered Sue Hawk's rats/snake soliloquy and didn't care to see either again. Had CBS sweetened the pot with new footage or commentary, I might have tuned in.

Lyle describes Fox Reality Channel as a combination of originals and repeats. And, while that seems to make sense, original shows don't always bring in viewers. GSN attracted more interest with game-show classics like *The Match Game* and *Hollywood Squares* than it did with forgettable new shows. Even if the majority of programming on Fox Reality Channel is

repeats, there is a way to do it without alienating the audience. Here is what I would do if I were starting a reality network:

1. When rerunning a show, bring back the favorite contestants to talk about their experiences, and give us an update on what they are doing now. For instance, instead of revisiting Sue's verbal assault on Richard Hatch and grungy second-place finisher Kelly Wiggleworth, I want to hear what Sue's motivation was and what Kelly has to say. I want a behind-the-scenes look at a show from the people who were actually on it.

2. Spice up repeats with never-before-seen footage. With the camera rolling 24/7 on some of these shows, there has to be tons of available footage. Use that to your advantage.

3. Don't take it too seriously. Remember how E! Entertainment got on the map with *Talk Soup*, which poked fun at talk shows? How about a satirical look at these reality shows hosted by a reality contestant?

4. This genre has always existed in some form. When considering reruns, don't forget classics such as *Candid Camera*.

5. Use pop-up commentary when needed. Even a repeat can seem fresh with some creativity.

6. At the risk of repeating myself, it's vital to fill the network with reality contestants, past and present. Since the goal for any participant is to keep that 15 minutes of fame going, give them the opportunity. We watch reality to see the diverse personalities, not the stellar prizes.

Of course, without the necessary distribution, few people will have a chance to see Fox Reality Channel, so the net needs to start snagging more outlets. Although launching at an estimated 17 million homes is impressive, it's just a start.

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

Since the goal for any reality show participant is to keep that 15 minutes of fame going, fill the network with former contestants.

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THE MEDIA UNIVERSE CONTINUES TO EXPAND.

The screenshot shows the Mediaweek website layout. At the top, there's a navigation bar with 'HOME', 'DEPARTMENTS', 'ABOUT US', 'CONTACT US', 'SUPPORT', 'ADVERTISING', 'SUBSCRIPTIONS', 'RSS', and 'SEARCH'. Below this is a 'TCA Notebook Roundup' section with a sub-header 'ABC, WB executives sound off on their respective seasons during the weekend TCA sessions with the press'. Other sections include 'Peat Powell FCC to Stay the Course', 'Hail to the Chief', 'PCS to G-3', 'VH1 Classic adds box sets', 'FCC: Broadband', 'Quality Programming Insider', 'United Way', 'Happening Now', 'Market Profile', 'Magazines / Opinions', 'Newspapers', and 'TV Listings'. The sidebar on the right features 'Check Here For Top Tens', 'Cable TV', 'Radio', 'Magazines', 'Newspapers', and 'TV Listings'. At the bottom, there's a 'MEDIaweek magazine' section with 'Click Here to Receive 6 FREE ISSUES' and a footer with 'VNU media group', 'ADWEEK', 'BROADCAST', 'MEDIaweek', 'EDITOR & PUBLISHER', and 'VNU'.

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