

MEDIA BROWSER
LAWRENCE MONEY

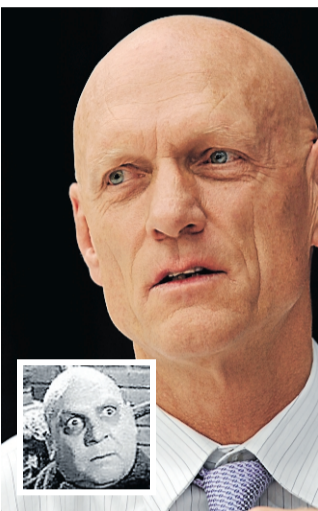
How to get that circulation cooking

IN THE golden days of women's glossies it was **Princess Diana** who was the magic circulation ingredient: put the queen of hearts on the cover and sales started thump-thumping. Danish **Princess Mary**, the Aussie export, has proved a fair successor and over the years there have been many others with varying degrees of circulation clout (in their prime, **Bert Newton** and **Derryn Hinch** were two).
However, right now there is only one word that opens the Aladdin's Cave: **MasterChef**, the TV show that pushed even tomorrow's Great Debate into second place. Put the M-word or the M-people on your cover, your Page 3, your back page, your liftout and your reader eyeballs overfloweth.
So it has been a **MasterChef** pigout for newsprint as the series headed towards tomorrow night's final.

How many MC yarns can you cram in to one publication? A Browser survey yesterday found that in the past week *The Age* had 43 *MasterChef* stories, letters and features, the *Herald Sun* had 61, *The Australian* 21, *MX* 12 and even *The Financial Review* found sufficient pecuniary angles in the circulation magnet to warrant 12 reports.
But it's not just during finals week. In the previous three weeks *The Age* printed 43, the *Herald Sun* 96, *The Australian* 25, *MX* 33 and the *AFR* 11.
Total number of *MasterChef* reports, features, letters and ratings reports in the past 30 days in all Melbourne daily papers: 357 or an average of 11.9 a day. And that's not counting the three in *The Age* today. Four if you include this column. Don't know about you but Browser's feeling a little overfed.

Thar she blows

Maxine McKew, the joumo who won **John Howard's** seat in the Kevin07 poll, then vanished without trace, bobbed up on TV this week "in conversation with" self-acclaimed ex-PM **Ahrr J Hawke** in Sydney. It seems Max is like a slightly more frequent version of Halley's Comet: she shoots across the media firmament every three years.



Altogether ooky

The Australian Workers Union is coming the raw prawn with its "Abbott Family" viral ad campaign this week, considering Labor has a real live Uncle Fester on its front bench. Can you pick the difference between "Batman" Garrett and the Addams Family original? Hint: the real Fester was not in charge of an insulation scheme blamed for 120 house fires and four deaths.

Media mice

Startled hack in London reports that mice and rats have invaded the *Financial Times* building, which triggers memories of similar infestation years ago at the old Herald and Weekly Times fortress in Flinders Street. During the hot-metal days the headless body of one rodent, found in the reporters room, was put in a cannister by a subeditorial prankster and sent rattling up the pneumatic tube to the composing room on the fourth floor with a piece of copy paper explaining this was: "Mouse 1, head to come." The lintype boys were up to the challenge. Cannister and mouse came rattling back minutes later with a note: "Story too long, please cut tail."

It's war

It took **Tony Abbott** to officially reintroduce "factional warlords" into the election. That was Campaign Day 3 on 3AW and you can probably credit Labor stalwart **Barry Jones** for that. (Old Bazza first banged on about "factional warlords" in 2002 during his unsuccessful dalliance with Knowledge Nation). Other catch-phrases fed to the media chooks this week: "moving forwards", "dog-whistle politics", "batters" and "the Australian people". Only three more weeks of this to endure.

Foiled again

As Browser mentioned two weeks ago, online readership has been bleeding for the Times group since **Rupert** installed his Wapping great payroll. The Crickey crew relayed the news this week that Times readership had fallen by two-thirds but the link given by Crickey for further particulars connected readers to the *Financial Times* payroll commanding them to register first. Still, you do get to read "10 articles free each 30 days" even if you don't cough up.

All clued up

Could she be serious? **Catherine Deveny** claimed on Radio 774 this week that she was "pretty savvy at assessing information". Isn't Deveny the twit who Twittered two months ago about an 11-year-old girl getting "laid" and joked about **Rove McManus's** second wife dying "too"? The "information-savvy" Deveny claimed at the time that she thought Twitter (50 million people and growing) was just like "passing notes in class". Spare me days!



Follow the leader

Gee whiz, Browser has only been covering the media beat for four weeks, but it sure has put the wind up Murdoch's *Australian*. That paper's media column has appeared on Mondays for the past 10 years but now Oz editor-in-chief **Chris Mitchell** (pictured) has ordered his media columnist **Caroline Overington** to start writing a column on Saturdays to try to keep up with Browser. Nice to have this distinguished pair among our growing throng of readers.

Boyd honoured by Google

By **GORDON FARRER**

ARTHUR Boyd today joins a club that includes Vincent Van Gogh, Andy Warhol, Norman Rockwell and Leonardo da Vinci — the Google Doodle club.

before being struck by the unique brushstrokes and colours of the Shoalhaven works. He was particularly taken, he says, by its pinks, reds, teals and earthy tones. "The Shoalhaven series embodies that



To mark the 90th anniversary of his birth, Google is honouring the Australian artist with a Boyd-inspired reworking of its logo on the search engine's Australian home page.
Boyd was born in 1920 in Murrumbidgee, Melbourne, and became known for his experimental impressionistic paintings of figures and landscapes. The Google Doodle — reworkings of the company's logo to mark significant events and people around the world — was inspired by *Shoalhaven at Sunset*, a work from Boyd's Shoalhaven series.
Michael Lopez, the Google designer who created the logo, says he pored over Boyd's work searching for inspiration

particular style," says Lopez. I tried to copy it brushstroke for brushstroke.
The California-based Lopez' previous doodles include logos to mark the births of American painters Mary Cassatt (1844-1926) and Norman Rockwell (1894-1978). He did not know Boyd's work before he started the project but is now a fan.
"We create doodles for holidays, events and people all around the world," says Mr Lopez. "The fun part of the job

is being able to learn something new, to discover and explore an artist like Arthur Boyd and the amazing work that he did.
"It's a plus when you come upon an artist you're not familiar with and instantly fall in love with their work. You become a lifetime lover of everything they've done."
Deborah Ely, CEO of the Bundanon Trust — the property and arts centre on the Shoalhaven River in southern NSW, bequeathed by Boyd, that runs the largest artist-in-residence program in Australia — says Arthur Boyd would have approved of the Google Doodle. "We thought it was a great idea and we thought Arthur would think it's a gas," says Ms Ely. "He wasn't precious at all about how his artworks were used. He would have been delighted that Google thought so many people would be interested to see his work."

The new news, with Kevin24's help

REVIEW

By **KARL QUINN**

IF 24 HOURS is a long time in politics, it's an eternity when the politics takes a break. Especially if you're just about to launch a new non-stop news channel. And maybe even longer if you're going to spend the day watching it.

The ABC's 24-hour TV news channel ABC 24 went live at 7.30pm on Thursday. It should have been perfect timing, a week into the federal election campaign, but Murphy's Law dictated this was the day the campaign went on hold as a mark of respect for Private Nathan Bewes, the 17th Digger killed in Afghanistan.

At least there were images of Julia Gillard and Tony Abbott at his funeral in Murwillumbah.

But it was Kevin Rudd who dominated, with the channel wringing every last nuance out of Chris Uhlmann's story about the former prime minister's patchy attendance record at national security committee meetings. It led every news bulletin until 9.47am, was dissected on analysis programs, and was cannibalised repeatedly.

It was a good way to kick off, though the official honours went to Kerry O'Brien, who opened the broadcast with a suitably momentous air. "Welcome to a special moment in ABC and Australian television history," O'Brien said.

Soon we were in the brave new world of ABC digital news. Coming soon, an endless chatter of type at the bottom of the screen told us, to mobile phone and iPads (mention of which brand name, incidentally, is in

breach of the ABC's guidelines). The studio looked cavernous, with Scott Bevan and Ali Moore — who would prove herself by the end of this 24 hours to be the hardest working woman in showbiz — standing in front of a massive blue screen. They were shot at crazy angles so we could be in no doubt that this was not simply news as we know it.

After a few minutes of promos, we got the Rudd story. It was genuine news, but presented in current affairs style.

too. Panel discussion show *The Drum* had Julian Morrow (*The Chaser*), Annabel Crabb and *Daily Telegraph* columnist Tim Blair chatting with Triple J's Steve Cannane. As it ended, Morrow said, "I'm disappointed, I thought this went for 24 hours, this discussion."

The World (10pm) was like *Foreign Correspondent* mixed with the 7.30 *Report*. *Newsline* (10.30pm) was mostly about China. *One Plus One* (11.30pm) was interviews, with Jane Hutcheon talking to author

Matthew Reilly, a *Foreign Correspondent*-style piece on David Higgins, the Australian executive in charge of London's Olympic Delivery Authority, and a recycled piece on astronaut Michael Barrett, which had played on *The World* 90 minutes earlier. There's a lot of that on ABC 24. Recycling.

There's also an awful lot of cross-promotion. A round-up of the newspapers on *News Breakfast* (6am) with Michael Rowland and Virginia Trioli was genuinely that, but a round-up of news on the web in *Afternoon Live* — hosted for four hours by Moore — was nothing more than a plug for the ABC's website.

The presenters and the sets changed regularly but the stories didn't until Julia Gillard outlined Labor's climate policy. The schedule went to pieces as *News Breakfast* crossed to Brisbane at 9.12am, and stayed there until she was finished, half an hour later.

The titles on screen howled "breaking news", and in that moment it all made sense. There may be a lot of dead time and repeats and BBC feeds in between the big moments, but being able to carry them live as they happen, and for as long as it takes, is what this new adventure is all about.



Scott Bevan and Ali Moore: Brave new world of digital news.

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