

MEDIAWEEK

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MNF Moves ESPN Upfield

Net draws huge 18-49 ratings after six games; ad clients like audience profile **PAGE 4**

TV SPORTS

NBC's Ratings Feint Irks ABC

Half of NFL pregame show not nationally rated **PAGE 5**

INTERACTIVE

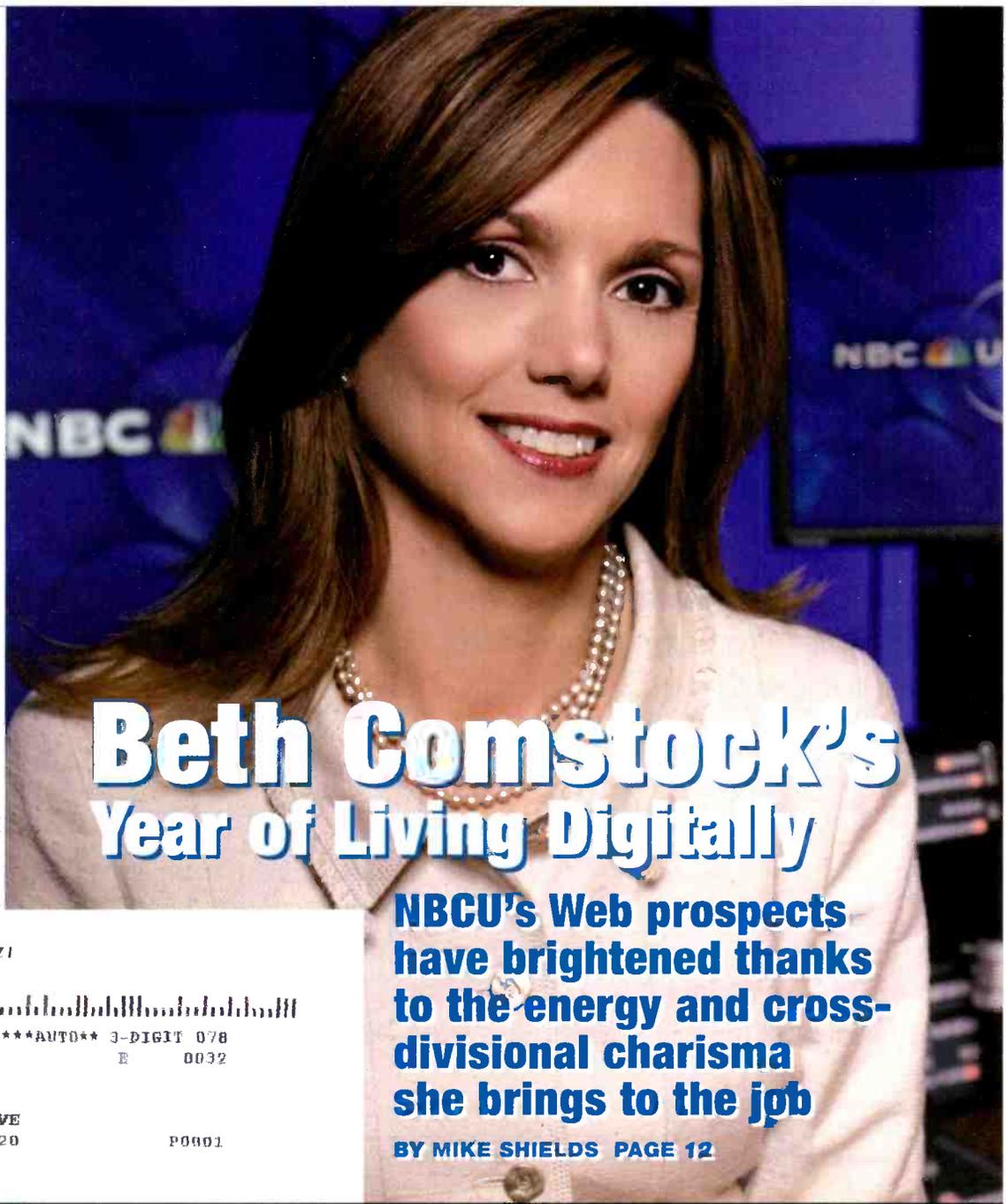
Turning GooTube Into a Business

Buyers expect Google will crack ad-sales code **PAGE 6**

NETWORK TV

Few Frosh Shows Making the Grade

Of new entries, only *Heroes*, *Ugly Betty* impress **PAGE 6**



Beth Comstock's Year of Living Digitally

NBCU's Web prospects have brightened thanks to the energy and cross-divisional charisma she brings to the job

BY MIKE SHIELDS PAGE 12

VIRGINIA SHERWOOD/NBC UNIVERSAL PHOTO



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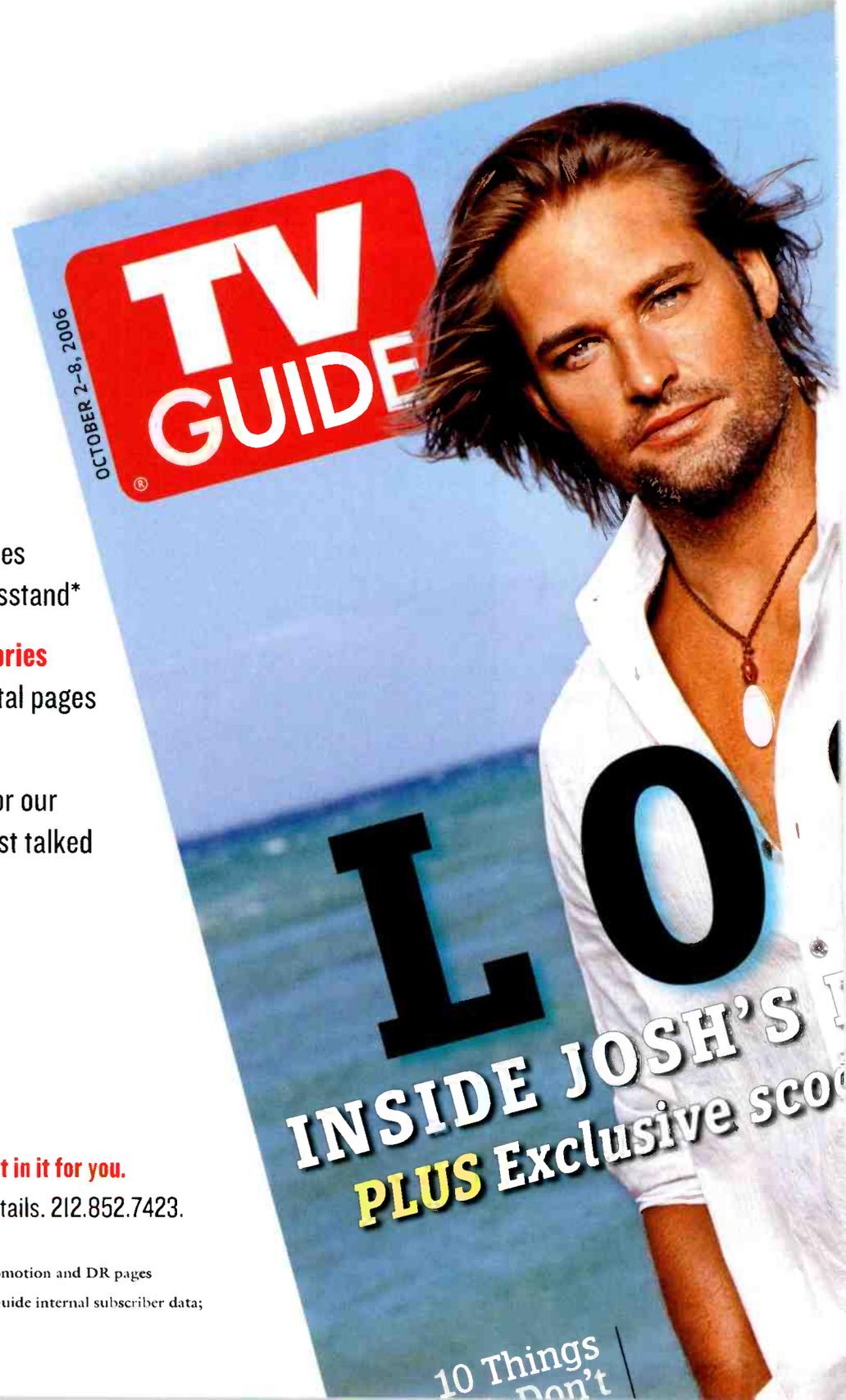
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Sources: MRI Spring 2006 Publisher's Estimate; TV Guide internal subscriber data; BNC TV Guide After Party publicity report



At Deadline

■ ABC, NIELSEN DISAGREE ON *LOST* CLIP SHOW

ABC is at odds with Nielsen Media Research over a Sept. 27 clip-show of *Lost* that Nielsen has counted as part of its regular-season ratings. ABC officials say *Lost: A Tale of Survival* was a special that aired the week before the series' season premiere and should not be included in *Lost*'s regular season-to-date ratings. The show only earned a 3.3 rating among adults 18-49 and only 9 million total viewers, compared to the first two episodes of the regular series this season, which recorded an average 7.3 in 18-49 and 17.8 million viewers. A Nielsen rep said the Sept. 27 episode aired in the regular *Lost* time period and Nielsen rules state that a clip-show special must air in another time period for it to be considered a special episode of that series. At deadline, discussions were taking place between Nielsen, which is owned by *Mediaweek* parent VNU, and ABC to try to resolve the matter.

■ ABRAMOFF PROBE TOUCHES MPA

Disgraced lobbyist Jack Abramoff and his associates repeatedly sought payment from the Magazine Publishers of America and Primedia's Channel One as they orchestrated lobbying campaigns in Washington, according to a Senate report. Primedia said it never authorized Abramoff's activities, and the MPA did not respond to *Mediaweek*'s queries. The Senate report focused on possible improper activities by tax-exempt groups, and funding flows to those groups.

■ AIR AMERICA FILES CHAPTER 11

Air America Radio on Oct. 13 filed for Chapter 11 protection in the U.S. Bankruptcy Court for the Southern District of New York. The left-leaning network, which offers 19 hours of programming daily, headlined by Al Franken, said the filing will allow the company to continue operations while it deals with its creditors. The board of directors had also named Scott Elberg CEO, to succeed Danny Goldberg, who stepped down earlier this year. Air America denied earlier bankruptcy rumors but now sources say a creditor has seized the company's assets, forcing the network to file.

■ GANNETT, MEDIA GEN. REPORT SOFT AD SALES

Newspaper industry bellwethers Gannett and Media General reported disappointing third-quarter earnings, reflecting a challenging ad environment. Gannett, par-

ent of *USA Today* and 89 other U.S. dailies, reported earnings declined 12 percent (4.8 percent on a continuing operations basis) on a 3.9 percent dip in September newspaper advertising. The company also has been dogged by rising newsprint costs. At Media General, publisher of the *Tampa* (Fla.) *Tribune* and *Richmond* (Va.) *Times-Dispatch*, publishing income slid 12 percent on a 1 percent decline in revenue.

■ CBS ORDERS FULL SEASON OF *JERICHO*

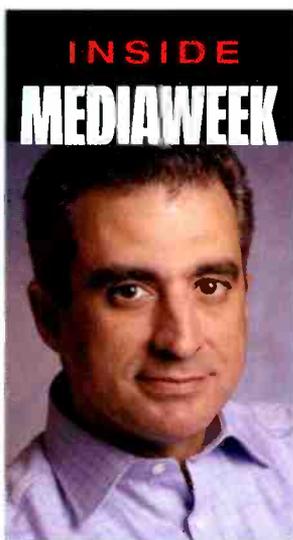
CBS has given a full-season order to freshman drama *Jericho*, with a back-end order for an additional nine episodes. NBC, meanwhile, has ordered four additional episodes of veteran *Law & Order: Criminal Intent* and just renewed *Heroes* for the remainder of the season.

■ ADDENDA:

Dan Ragone, associate publisher of Hachette Filipacchi Media's *Elle*, was promoted to vp, publisher of *Elle Décor*, replacing Tracy Gavant, who left the company a few weeks ago. In addition, **Carol Smith**, senior vp, Elle group publishing director, was given oversight of *Elle Décor*... **Arbitron** filed a patent infringement suit against The Media Audit and Ipsos alleging the would-be competitor's cell-phone based meter radio ratings methodology runs afoul of Arbitron's patented portable people meter methodology... **Chrysler Group** has selected Brandimensions to monitor online consumer sentiment on Chrysler, Jeep and Dodge brands; the automaker will use it to tailor its media ad campaigns... **JCDecaux** beat out Clear Channel Outdoor to win Los Angeles' first advertising contract for the two L.A. airports, LAX and Ontario. The 10-year contract is expected to generate more than \$200 million in revenue.

■ CORRECTIONS:

In the Oct. 2 Magazine Monitor, *Fit Pregnancy's* 2005 year-to-date ad page total through November should be 398.18, putting the magazine's 2006 year-to-date total 0.54 percent above last year. Also, in the Sept. 25 Media Outlook section's article about newspapers, the text presented estimates for 2007 ad spending by Veronis Suhler Stevenson and PricewaterhouseCoopers that did not include revenue from online ads. The accompanying graphic did include expected online revenue.



**INSIDE
MEDIWEEK**

House & Garden's
**Laganil cultivates a solid
ad base Page 21**

Space & Time 9
Opinion 10
Media Elite 18
Mr. TV 26

Market Indicators

NATIONAL TV: MOVING
Prime-time scatter continues to come in, albeit closer to air dates. Movies, retail, telecom and pharmaceuticals are adding on to upfront orders. Late night is still soft.

NET CABLE: ACTIVE
The strong scatter market was a factor in Merrill Lynch maintaining its projection for cable growth for 2006 at plus-6 percent, although Merrill has downgraded its outlook for next year from plus-7.5 percent to plus-6 percent. Movies and telecom are active.

SPOT TV: BUSY
Tight and getting tighter, especially in key political markets such as Washington, D.C.; Phoenix; Cleveland and Orlando and Tampa. In stark contrast, Boston and New York are less affected by political.

RADIO: SLOW
Recovery remains elusive, with conditions among the nation's largest markets remaining soft through the end of the year. Consolidation in retail (the Federated-May merger), has shifted dollars to national, hurting local retail. Auto is pacing down.

MAGAZINES: GAINING
After a choppy year to date, publishers are bullish on spending for fourth quarter. Key categories expected to spend more are retail, financial and travel.

Broadcasters Agitate For Broader DTV Box Subsidy

Broadcasters are fighting proposed limits on a program to help people view over-the-air signals after the nation converts to digital TV in 2009.

Congress appropriated \$1.5 billion to subsidize boxes that will convert digital signals for viewing on traditional analog TVs. "I think it actually is going to cost the government more than they realize," David Rehr, president and CEO of the National Association of Broadcasters, said in a recent address.

Congress approved a \$40 subsidy per converter box. That could pay for 37.5 million units. But an estimated 73 million analog sets are used to receive over-the-air signals. The NAB thinks 45 million of those are in homes that rely solely on over-the-air broadcasts, with another 28 million serving as second and third sets in cable and satellite homes.

The government has proposed excluding the pay-TV homes from the subsidy program. The NAB and electronics retailers, in a Sept. 25 filing, said everybody should be eligible. Big cable, which could pick up customers who decide to hook up their extra analog sets, has not filed comments.

The agency involved—the National Telecommunications and Information Administration—says it expects to issue rules in early 2007. — *Todd Shields*

Clear Channel to Launch Digital Multicast Channel

Clear Channel is preparing to launch Variety TV, a national multicast channel with blocks of programming provided by smaller producers and other sources.

The end goal of the initiative is to help Clear Channel's 40 TV stations in 25 markets get into the multicast game and ultimately substitute VTV's national programming with locally-generated content, a model Clear Channel calls a "rollover network."

"In this network model, preempting for local content such as a parade or city council meeting is a good thing," said Steve Spendlove, senior vp of Clear Channel TV's western region, who heads up VTV with a *(Continued on page 6)*

TV SPORTS BY ANTHONY CRUPI

ESPN *MNF* Rushes To Record Ratings

Through six matchups, the net is averaging 12.9 mil. viewers, proving cable has got reach game

With a quarter of the 2006-07 National Football League schedule on the books, ESPN appears to have made good on its \$8.8 billion gambit to bring the hallowed *Monday Night Football* franchise to cable.

Over the course of six games—ESPN kicked off its stewardship of *MNF* on Sept. 11 with a regional doubleheader slate split between the AFC and the NFC—the network is averaging 12.9 million total viewers and 7.1 million adults 18-49, making it the No. 1 network on Monday nights in the demo and putting the lie to the notion that the prime-time pigskin audience would plummet outside of broadcast's protective halo.

Indeed, early forecasts of a loss of a quarter or more of *MNF*'s viewership have proved to be as ill-conceived as the retro porn 'stache Denver Broncos' quarterback Jake Plummer tends to sport in the latter part of the season. Compared to the 15.1 million total viewers ABC averaged with its final season of *MNF* over the comparable time period, the show is down just 15 percent, a trifle when ESPN's reach is factored in. (The net reaches 92.2 million households, or just about 84 percent of all U.S. TV homes.)

As expected, ESPN's early success has made *MNF* a must-have for its ad clients, and inventory is "all but sold out," said Ed Erhardt, president of ESPN/ABC Sports customer marketing and sales. Moreover, the network is outpacing its sellout rate of a year ago. "We were in the low-90 percent range at this point last year with our *Sunday Night Football* inventory," Erhardt said.

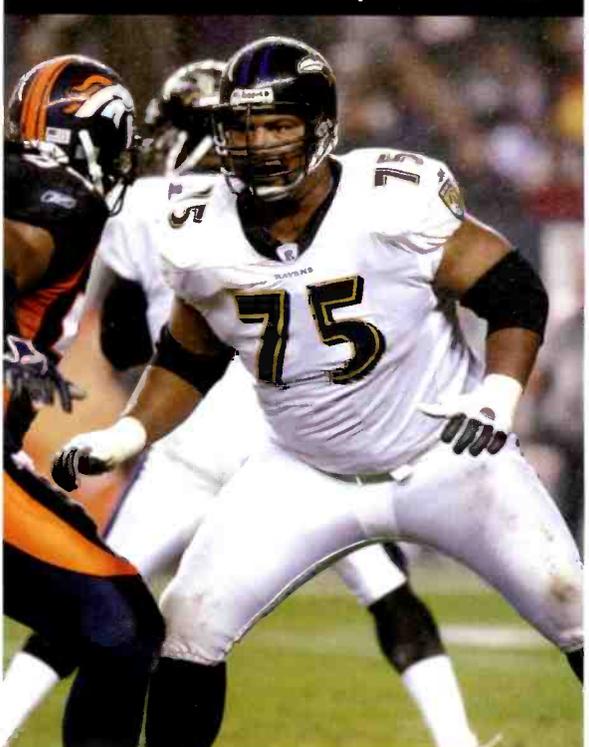
Ed Gentner, senior vp and group director, MediaVest USA, said what's different this year is that *MNF* doesn't call for ESPN to have to do business with a divergent client roster. "When ABC

sold *Monday Night Football*, they had a different advertiser profile for those games than they did for rest of their schedule," Gentner said. "With ESPN, it's almost like they're working with a pure client base. The viewers who come to *Monday Night Football* are the same people who are watching their other programming."

Another new factor is the amount of *MNF* inventory ESPN has up for sale. Because ESPN enjoys a second revenue stream from its carriage fees, the NFL puts a ceiling on its national avails, limiting it to 43 in-game spots versus the 60 to 65 opportunities broadcast enjoys. The remainder goes to the operators, which sell their parcel as local avails.

As Erhardt noted, ESPN conformed to the same strategy last year, selling 43 avails on Sunday nights, while ABC Sports sold the requisite 60 to 65 in-game spots on Monday nights. "I'm selling both nights, so in the bigger picture, our inventory hasn't changed," Erhardt said. That notwithstanding, ESPN

Big-market matchups like the Denver Broncos' win over the Baltimore Ravens last week have helped lift *MNF*'s stats.



has also been able to add virtual inventory around the *MNF* games themselves as part of its "surround" strategy, which begins teasing the game of the week at 3 p.m. Monday afternoons with a special two-hour edition of *SportsCenter*, which in turn leads into another three-and-a-half hours of pregame content.

"The effect *Monday Night Football* has had on their ancillary football programming is impressive," Gentner said. "All of that is up as well, and that's huge for them."

The network is also spreading the wealth to its nonlinear properties, inking deals that incorporate ESPN.com, ESPN Radio, *ESPN: The Magazine* and podcasts. Just days before the regular season began, ESPN said it cut a multiplatform deal with Wal-Mart, marking the retailer's largest sports-buy to date.

"Wal-Mart had never really bought the NFL before, so their committing to Monday nights is big for us," Erhardt said. Designed to highlight Wal-Mart's selection of high-definition TV models, the deal attaches the retailer's HDTV messaging to the *SportsCenter* "Pump Up the Volume" football highlights segment and NFL Countdown's "Soundtracks" feature. Wal-Mart will also pitch its HDTV sets on ESPN's digital platforms.

Presenting sponsors include Toyota/Lexus, which underwrites the *MNF* halftime show and General Motors, which has undertaken its largest promotion to date with "Keys to Victory," a campaign supporting the launch of its 2007 Sierra pickup. The GMC brand and the Sierra are featured prominently throughout *MNF*'s opening montage and both appear in a co-branded spot produced by ESPN to promote the Monday night game.

Besides auto and the always-reliable endemic, beer, Erhardt said that financial services have been particularly active on *MNF*, as have wireless and consumer electronics.

According to a consensus of media buyers, ESPN commands somewhere in the neighborhood of \$200,000 for each of its 30-second spots on Monday nights. By comparison, as the only other network that boasts an exclusive prime-time game, NBC is said to be averaging anywhere from \$350,000 to \$400,000 per spot during its Sunday night pregame show *Football Night in America* and the game itself.

Being the only game in town isn't the only factor heating up ESPN's fall. Larry Novenster, executive vp, director of national electronic media, Optimedia U.S., said *MNF* has been given a lift by major-market games. "So far, the only small-market game was the Steelers-Jaguars game [Sept. 18]," Novenster said. "Historically, in the first year of a new contract, the NFL usually tries to give their partners a good schedule going in." ■

TV SPORTS BY JOHN CONSOLI

NBC Divides to Conquer

ABC irked by legit Sunday p.m. scheduling scheme

NBC is airing only local commercials in the first half-hour of its hour-long Sunday *Football Night in America* National Football League pregame show, which means Nielsen Media Research is not including one of the network's lowest half-hours of the week in its national ratings. Rivals contend that leaving out that low-rated half-hour artificially lifts NBC's national ratings profile.

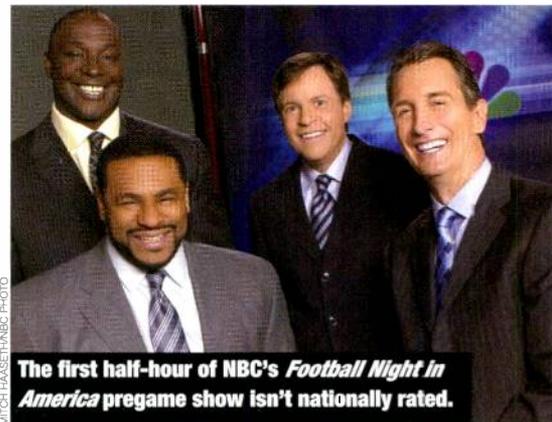
Over the past three weeks, the show has averaged a 2.1 rating in adults 18-49 from 7-7:30 p.m., according to Nielsen fast-affiliate data which does measure that half-hour. The second half-hour, which contains national commercials, is averaging a 3.0.

Nielsen's policy allows NBC to legitimately pursue its strategy—permitting live sports shoulder-programming leading up to live sports telecasts to be commercially divided this way. But rival ABC is upset because on one of those past three Sundays, eliminating the 7-7:30 p.m. time period enabled NBC to beat ABC in the 18-49 demo for the night. Sunday is one of the strongest nights on ABC's schedule.

On Sunday evening Oct. 1, according to Nielsen's fast-affiliate ratings, ABC recorded a 5.6 18-49 rating for the night and NBC recorded a 4.9 rating. But when Nielsen's national ratings were released, excluding the 7-7:30 time period for NBC, it gave the network a ratings win, boosting its 18-49 demo to a 5.9. In that half-hour, NBC recorded only a 2.3 in the 18-49 demo.

"It just doesn't seem like full disclosure," argued Jeff Bader, executive vp of ABC Entertainment, who added that NBC gains what he considers an unfair advantage. Under Nielsen rules, networks cannot drop ratings for scripted shows. "If we could exclude the first half-hour of our 7 p.m. Sunday show, *America's Funniest Home Videos*, the hour ratings would be a 4.0 versus a 2.8," Bader added.

NBC representative Liz Fischer said the network gave all the commercial time in the first half-hour of its NFL pregame show to its affiliates to sell locally as part of its deal with affiliates, which contributed to help pay for the network's \$600 million per year TV rights deal for *Sunday Night Football*. While NBC would not release specifics, one NBC station executive said the network gave the affiliates three commercial spots in the half-



hour and also moved the two spots the affiliates would normally get in the hour, up into the first half-hour.

But ABC insiders said they are skeptical of that explanation, wondering why then the network wouldn't give the affiliates units they could sell at higher rates in better rated shows spread across the schedule. "This artificially juices their national averages and it is just not playing fair," said one ABC official. "And it can have implications on the entire season's 18-49 ratings race."

One NBC station executive, speaking on condition of anonymity, even conceded, "While we're happy with the arrangement, I wouldn't say that the network's whole strategy was just to be nice to its affiliates."

Nielsen representative Laura James said NBC "is within its rights to do this" under Nielsen regulations. "What they have done is legitimate."

What gives NBC an advantage is that on many Sundays during the NFL season, the 4 p.m. NFL games on Fox and CBS overrun into the 7-7:30 p.m. time period, which means a ratings windfall for them, and lower ratings for other networks.

For example, on Oct. 8, the Fox NFL telecast overrun from 7-7:30 p.m. recorded an 8.6 18-49 rating, while the other four networks each averaged a 2.0 or lower in the demo. NBC, in that time period, averaged a 1.8—and, playing by Nielsen's rulebook, simply wiped that number off its national ledger.

With the 18-49 ratings race for the season again expected to be decided by as little as a tenth of a rating point, NBC's elimination of 14 low-rated prime-time half-hours could indeed have an impact on the outcome. ■

team of Clear Channel TV execs across the group.

Variety TV is made up of blocks of ad-friendly niche programming serving a different audience and making it easier for local substitutions. For example, there's a home and garden block and an automotive block.

The idea for Variety TV grew out of Clear Channel's The Hive, a local multi-cast channel launched in March on KTVX, the ABC affiliate in Salt Lake City (*Media-week March 14, 2006*). "We learned from that experience that the obstacle of a station putting something like that on the air is huge," said Spendlove.

By early November, Variety TV will premiere live in seven Clear Channel markets: Albany, N.Y., Jacksonville, Fla., Fresno, Calif., Memphis, Tenn., Syracuse, N.Y., Little Rock, Ark. and Tulsa, Okla. Other markets will follow soon thereafter. —*Katy Bachman*

NBC and CBS Call Up Help From Midseason Slates

Having pulled two freshman dramas from their schedules already, both CBS and NBC likely will debut their backup series during the November sweeps. In place of the recently canceled crime show *Smith*, CBS is scheduled to debut medical drama *3 Lbs.* in the Tuesday 10 p.m. slot, beginning Nov. 14.

NBC confirmed its plans to bring back the drama *Medium* on Nov. 15 to replace *Dateline NBC*, which itself replaced failed first-season drama *Kidnapped*, Wednesdays at 10 p.m.

3 Lbs., starring Stanley Tucci (*The Devil Wears Prada*) and Mark Feuerstein (*Good Morning, Miami*) centers on two brain surgeons. From *Boston Legal* writer Peter Ocko, the series is produced by CBS Paramount Network TV. NBC's *Medium* also is produced by CBS Paramount.

In related news, NBC is planning to add a poker competition series, *Poker After Dark*. Set in Las Vegas, the one-hour show pits six pro card players against each other for a \$120,000 pot. The series will air weeknights at 2:05 a.m. starting Jan. 2. A wrap-up show recapping the past week's competition will run after *Saturday Night Live*. —*A.J. Frutkin*

INTERACTIVE BY MIKE SHIELDS

Eyes on the Prize

Buyers to closely watch Google's YouTube strategy

When they weren't channeling their collective envy toward YouTube's co-founders Chad Hurley and Steve Chen, digital media executives spent much of last week dissecting Google's eye-popping \$1.65 billion acquisition of the video-sharing phenomenon. While most observers expressed confidence that Google will figure out how to turn a site that has yet to establish a viable business model into a moneymaker, several challenges lie ahead for the Web's most popular video playground, which many predict will be an entirely different space a year from now.

Most buyers expressed great faith that given Google's technological prowess, it can develop a video advertising strategy for YouTube that is far less blunt than simply slapping preroll video on every single clip.

"They could easily make money just with preroll ads," noted Scott Symonds, vp, executive media director at Agency.com. "But if [Google's video ads'] relevance is greater, those ads won't seem as intrusive. All kinds of interesting stuff could be stitched together

for advertisers."

But while advertising options on YouTube are expected to improve overnight, it's the string of recent content deals the site recently inked with record companies and networks like CBS that may have a larger impact in the near term, many observers agreed.

If YouTube becomes a highly programmed video portal, won't that kill its free-for-all, unpolished appeal?

"The acquisition was smart...but it kills the very essence of YouTube, which is you can upload anything you want," said Ryan Magnussen, CEO of Ripe Digital Entertainment, a company that produces original video content for the Web. "Whether that kills the business remains to be seen."

But other digital execs liken YouTube's inevitable evolution to what's been happening in the last year to MySpace, which despite Fox's ownership/influence has only grown. "What we've seen with MySpace is the site has aged quite a bit," said David Cohen, executive vp, U.S. director of digital communications, Universal McCann. "Something similar might happen on YouTube. But that's still appealing to advertisers."

The other landmine that Google must navigate during its nurturing of YouTube is potential copyright lawsuits. Observers are split on just how big a challenge that will be. Magnussen said that YouTube's current, unpoliced model leaves it open to a "quagmire of rights issues." Yet Symonds noted that since Google is constantly working with content producers as part of its search business, "They are better positioned than anybody to deal with this." ■



Google founders Larry Page (left) and Sergey Brin must figure out how to monetize YouTube.

NETWORK TV BY JOHN CONSOLI

Soft Launch

New broadcast season again offers no breakout hits

Three weeks into the new prime-time broadcast network season, there are no new breakout hits. And even among the new shows that are performing solidly, there is no guarantee that they won't falter as the season progresses, to be goners before next fall.

Season-to-date, Nielsen Media Research

data shows NBC's *Heroes* performing the best among the new shows in the key adults 18-49 demo, averaging a 5.7, and it has already received a full-season order. While it is likely that *Heroes* will hold up throughout the season and return, it's not a lock. Last season, ABC's *Invasion* was the second-highest rated

Radio Listeners Stay Tuned During Commercials

92%

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TOP FIVE FRESHMEN IN ADULTS 18-49

2006		2005		
Heroes	NBC	5.7	My Name is Earl	NBC 5.9
Brothers & Sisters	ABC	5.5	Invasion	ABC 5.4
Ugly Betty	ABC	4.7	Commander in Chief	ABC 4.6
Six Degrees	ABC	4.4	Prison Break	Fox 4.1
Studio 60	NBC	4.2	The War at Home	Fox 4.1
The Nine	ABC	4.2		

SOURCE: NIELSEN MEDIA RESEARCH, SEPT. 18-OCT. 8, 2006/SEPT. 19-OCT. 9, 2005

Among last year's top five new shows through the first three weeks of the season, Fox's *Prison Break* is the only returner that is doing as well as it did last year, averaging the same 4.1 rating and 8.6 million viewers.

"Other than *Heroes*, NBC's new series have so far been major dis-

appointments, particularly the heavily-buzzed and promoted *Studio 60* and *Friday Night Lights* [2.7]," said Steve Sternberg, executive vp of audience analysis at Magna Global USA. "And the new drama *Kidnapped* [2.3] has been relegated to Saturday before being officially canceled."

At Fox, Sternberg said, "Comedies *Til Death* [2.3] and *Happy Hour* [1.7 and on hiatus] could not muster much of an audience, while new dramas *Vanished* [2.3] and *Justice* [2.3] are not finding many viewers either."

Things should begin to get clearer in the next few weeks, he added. "This is about the time when the viewers who have been sampling new shows decide to stick around or drift away, and regular viewing patterns for the season become more solidified." ■

new show at this point, with a 5.4. But by season end, ratings cratered and it was canceled. This season's No. 2 new show in the 18-49 demo is ABC's *Brothers & Sisters* and the fourth highest rated is ABC's *Six Degrees* (see chart above), but those ratings can be deceiving because the shows are leading out of ABC hits *Desperate Housewives* and *Grey's Anatomy*, respectively. Both *Brothers & Sisters* and *Six Degrees* lose a significant portion of their lead-in audience; not a positive sign for their long-term health.

ABC's *Ugly Betty*, which airs at 8 p.m. on Thursdays, is the No. 3 new show in the demo—an impressive feat since it has no high-powered lead-in. NBC's *Studio 60 on the Sunset Strip* lands in fifth with a 4.2, but its ratings have steadily declined since its debut.

Although the broadcast networks are playing the prime-time shuffle and viewers are still in sampling mode, overall, affiliates think they've been dealt pretty good hands at this early point in the season. At the least, the new lead-ins haven't been a drag on late news in the key adults 25-54 demo. On the other hand, there's no runaway hit yet. "With no big breakout 10 o'clock show, there's been no noticeable change" in late-news rankings, said Richard Cotter, MindShare senior partner and director of local broadcast.

After building "tent poles" at 10 p.m. last season, ABC this year added four new shows in the timeslot. "If we can grow 10 p.m. to help out late news, that would be even better," said Bill Fine, president, general manager of WCVB-TV, Hearst-Argyle Television's Boston ABC affiliate. Though he's encouraged by *The Nine* on Wednesdays and *Brothers & Sisters* on Sundays, Thursday's *Six Degrees* is a sore spot. "With *Ugly Betty* and *Grey's Anatomy* to promote it...they need to find something bigger for 10 p.m.," Fine said. Stations with a strong No. 1 position can withstand mediocre, even canceled programs, such as NBC's *Kidnapped* on Wednesdays. "We can overcome when a lead-in is a problem, but it does make it tougher," said Steve Wasserman, vp, general manager of WDIV-TV, Post-Newsweek's Detroit NBC affiliate.

Even though CBS jettisoned Tuesday drama *Smith*, CBS' Thursday late-news lead-in, *Shark*, looks promising. "*Shark* was a tough launch [but] it's been growing week-to-week," said Andy Alford, vp and general manager of WGCL-TV, Meredith Broadcasting's CBS affiliate in Atlanta. Traditionally No. 3 in late news, WGCL's late news is up 4 to 5 percent and closing the gap on No. 2, said Alford.

Agencies are likely to wait until after baseball on Fox and the elections before making any major changes in local news buys. "We try not to forecast until November," said Maribeth Papuga, senior vp and director of local broadcast, MediaVest. —Katy Bachman

Affils' Tent-Pole Hopes

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CHRIS CASABURI

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The Local Angle

Good community newspapers are overlooked and misunderstood

I'VE RECENTLY TAKEN UP with a weekly newspaper up here in Midcoast Maine, owing to my desire to join the community in which I live. I've been at it for a little more than a month now, working three days a week, 12 hours a day.

It has been an enlightening experience, proving to me that many of my long-held assumptions about local media are indeed still my long-held assumptions. Also, it has reaffirmed my belief that good local newspapers are woefully underused by advertisers. Plain and simple, they reach people—at least those who can read—better than any other medium I've ever seen or heard.

Not that local papers are without the problems that afflict their national and regional counterparts. The debate over resource allocation between the online and

print products rages here as it does elsewhere. The cost of printing and distribution of the print product is always rising, which leads publishers to figure that if only they could get the advertisers onto the Web, all would be well.

The weekly I work for actually started as a Web site but found that a printed newspaper was needed in order to make

money. I could have told them that from the get-go. I continue to question whether advertising on a Web site is as effective as advertising in print (Put it this way: I've never seen a reliable study that says it is).

Print and online are not interchangeable. Print is better. Online journalism is information; print is entertainment. People purchase newspapers because they like to read them, not because they need the latest news (after all, by the time the paper is printed and distributed, the news is no longer the latest). As my friend and *Adweek* columnist Alan Gottesman used to tell me, online is a "sit-forward" medium, and print is a "lay-back." To my mind, this means that the print reader is far more receptive to advertising messages. I don't know how many tens of thousands—even hundreds of thousands—of dollars I have spent in my lifetime as the result of a print ad I saw. I've never spent a dime based on anything I've seen in a Web ad. I can't even think of a single Web ad I've ever noticed, even though I am on the Internet for hours every day.

The problem with local newspapers is that so many of them have been snapped up by cost-conscious chains where management still thinks of them in terms of infor-

mation. So they strip them of expensive content (good writing by competent staff, good and knowledgeable columnists, long-form features, analytical pieces) and replace it with gobs of information (community happenings, business announcements, pictures of smiling puppies and stories written by the cheapest people available who cannot write worth a plugged nickel). Circulation declines, reader engagement evaporates and the publishers then make more noises about the need to migrate to the Web, where, actually, this junk does belong but where money cannot be made.

This, of course, makes it impossible for national or regional advertisers to string together a network of local papers with which readers are engaged. That is unfortunate, because there are many good local papers around the country that could provide advertisers with a very effective way to reach some of their best customers.

I am not advocating the reassembly of the huge newspaper-buying departments that agencies used to employ back when newspapers were the medium of choice for national advertisers. And I certainly have seen no evidence of an uptick in readership by young people. But a couple or three specialists in each media megashop seeking out good local papers and investing in them could prove profitable for the client in the form of increased sales. And it might convince publishers that the print product is worth preserving, even nurturing. Of course, getting the brand agency to create and produce newspaper ads might prove more troublesome.

I admit that I have passed into that great unwanted demographic of persons 50-plus, and I also admit that I have always loved reading good newspapers. Still, it seems to me that there is value in this medium that goes unrecognized in an age of media migration, ad skipping and endless clutter. And I know now from direct experience that it is a matter of minutes (okay maybe a few hours) between when the paper hits the stores and a call or an e-mail comes in from a reader. That is engagement.

Speaking of engagement, now I'm going to get back to writing my story on the new alpaca farm up on Dodge Mountain down in Rockland. That'll hook 'em in. ■



People purchase newspapers because they like to read them, not because they need the latest news.

Bill Gloede, the former group editor of *Mediaweek* and Editor & Publisher, lives in Camden, Maine, where he can be reached at billgloede@adelphia.net.

OPINION

LARRY ROWEN & DAVE WARREN



Embracing the Brave New World

How agencies should handle the mashing of computers and TV

ADVERTISERS AND THEIR AGENCIES have been busy planning for the anticipated arrival of “technological convergence.” Cultural soothsayers have been predicting its arrival for at least a decade. They promise a brave new world in which your television, computer, music player, stereo system, radio and even your household appliance controls are all rolled up into one super-appliance.

Betting on who will win the convergence race, and by extension, which gadgets will become the most widely adopted, has become the agency backroom parlor game of the 21st century. But while betting on new technology makes sense for the Apples, Sonys and Microsofts of the world, we believe that convergence in the advertising industry is one rather large red herring. Not only is technological adoption extremely hard to predict, but the very act of forecasting technological change pulls agencies away from their core competencies.

We suggest that rather than expend precious resources forecasting technological convergence, agencies should spend more time preparing for an entirely new world of messaging convergence. It's a world that will offer interactive options in virtually every marketing channel. It's also one in which powerful branding and metrics-driven direct response can finally be used simultaneously in the same cause.

In the old days (say, last month), branding expertise and direct-response expertise lived in entirely different places, both creatively and physically. You simply did not find the two together in one shop. You had Ogilvy and Ogilvy One; you had Y&R and Wunderman. Yet even though new cross-platform options are already available allowing for real convergence of the two disciplines, most agencies have yet to bridge the gap.

The difficulty may stem from the very nature of each discipline. For branding to work, it must impact the subconscious mind, lingering as a largely unexamined predisposition to favor a product or company in the future. No one wants to know what the Nike shoe is made of, only that it's cool. And God forbid that anyone stops to think about what's in the Diet Coke.

For direct response to work, on the other hand, it must impact the conscious mind, triggering a specific action that needs to take place RIGHT NOW. Even if the purchase is emotional in nature, such as that for a weight loss or cosmetic product or even *Girls Gone Wild*, it still requires a critically evaluative, immediate response. And God forbid anyone delays their direct-

response purchase decision; it might be years until they get around to it again.

As new technological formats and media have become available, agencies and their creative talent are still busy choosing sides. Traditional branders favor television, with its largely passive viewer sitting in a reclined position, ideally suited for post-hypnotic suggestion. Meanwhile, direct-response marketers have pounced on the Web, with its largely active user sitting two feet from the screen, ideally suited for immediate interaction.

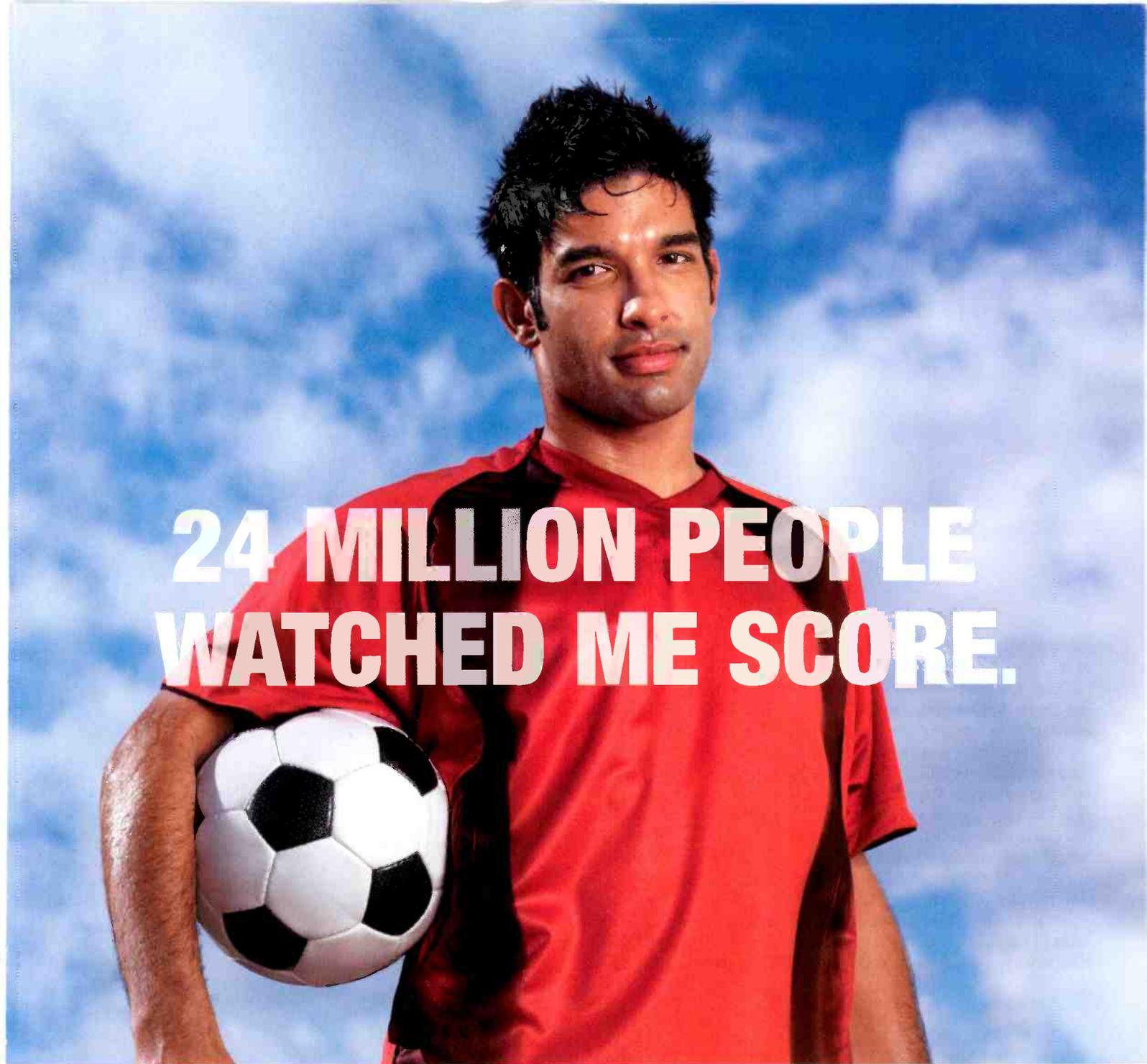
So what should agencies make of technological convergence, a time when theoretically the television screen and the computer screen become one and the same? The answer is clear: With interactive opportunities available for every promotion, and the ever-increasing pressure to build brands while proving ROI, agencies need to be ready to combine great branding with great direct response.

More specifically, it will require the brander and direct marketer to sit down together in the same room, at the same time, and formulate each promotion together. To get it right, the direct marketer would supply the content, defined as the offer and call to action, while the brander would supply the context, defined as the look and feel and enduring emotional connection. Appealing to both the left side and the right side of the brain in this way is a technique we affectionately call brainsharing, and it is one way that messaging convergence can be realized.

Over fifty years ago, Bill Bernbach came up with the revolutionary notion of throwing an art director and copywriter in the same room and tasking them to come up with effective ads. Today's advertising agency must now begin throwing branders and direct-response experts in the same room. Their task is still the same: to come up with effective ads. But now those ads need to work on entirely new levels and work in entirely new media.

Achieving messaging convergence is the first great advertising challenge of the 21st century. How we respond to this challenge will determine the industry's winners and losers for the foreseeable future. ■

Larry Rowen and Dave Warren are the co-founders of RowenWarren (www.rowenwarren.com), a New York-based boutique creative agency. Rowen's background encompasses 20 years in direct marketing, while Warren's encompasses 20 years as a branding creative director.



**24 MILLION PEOPLE
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UNIVISION NETWORKS DELIVER FANS.

Last season, 24 million people watched soccer on Univision Networks, and next year is going to be even bigger. More games, more coverage and more viewers. Which means more opportunity for you. Maybe it's time your business gets in the game.



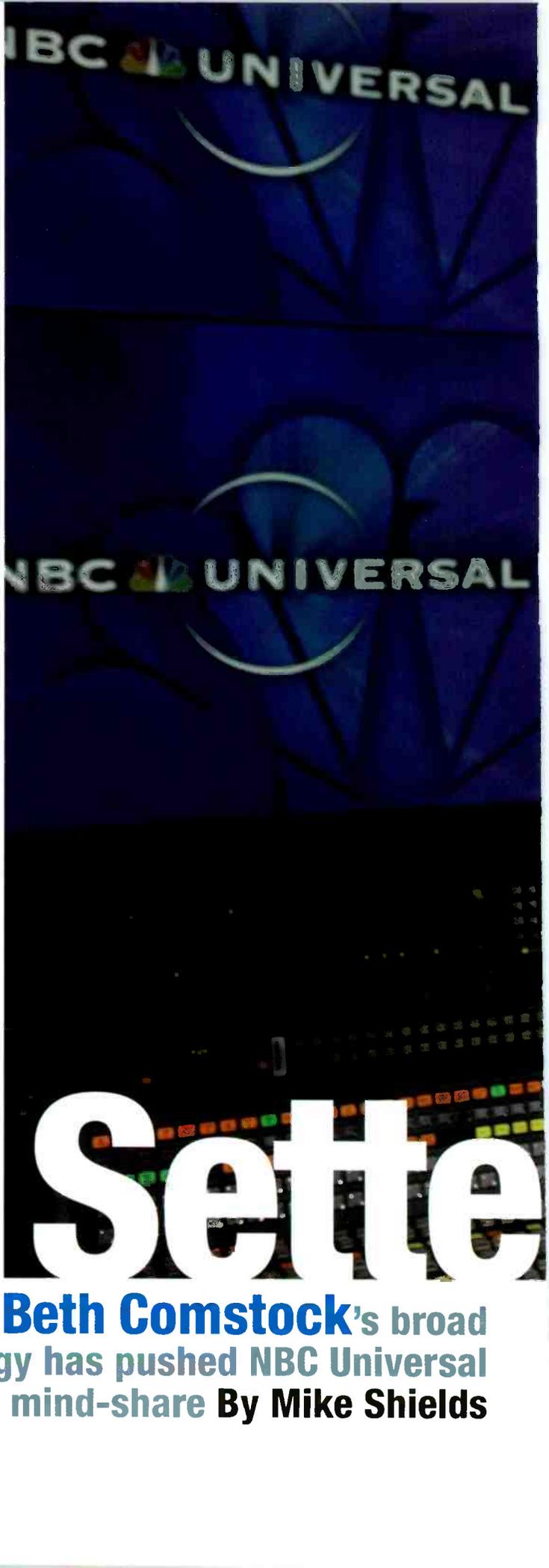
Keep growing. We are.

EARLY IN HER TENURE AT General Electric, Beth Comstock managed to tick off her new boss, chairman and CEO Jack Welch.

It seems that Comstock's urgent phone manner, and particularly her abrupt way of ending calls—"OK, OK bye"—irked Welch, who was named manager of the century by *Fortune* in 1999. Comstock's experience at that time, which included over a decade in corporate communications at NBC, CBS and Turner, had trained her to conduct business at breakneck speed.

That didn't sit well with Welch who, in an effort to show her what it was like to be on the receiving end of one her speed-of-light sign-offs, began crank-calling Comstock, and hanging up on her. Ultimately, the two had a talk at his pace. Welch wanted Comstock to slow things down. "He said, 'You've got to waddle in it,'" she recalls.

It's safe to say, there has been little waddling of late for Comstock. Most likely, the pace of her phone conversations has only picked up. Ever since she was named president of NBC Universal digital media



Pace Sette

Coming from behind, **Beth Comstock's** broad and fast-paced digital strategy has pushed NBC Universal back into the race for new-media mind-share **By Mike Shields**



DIGITAL DOYENNE While not an engineer, Comstock's ability to span constituencies makes her effective.

VIRGINIA SHERWOOD/NBCU PHOTO



NBCU's digital studio takes the fluff out of the bunny.

Development Download

Studio output, sales key for digital unit

THE YEAR-OLD NBC UNIVERSAL DIGITAL STUDIOS, which produces original programming for the Web, is expected to increase its output as appetite for online video intensifies. Early projects from the studio include the earnest *Junior Year Abroad*, an assortment of video diaries of college kids visiting exotic foreign locales, which have been produced and distributed in conjunction with NBC's affiliate Web sites.

At the other end of the spectrum are a series of YouTube-friendly clips—many of which downplay their NBC heritage. One popular and particularly wacky video that may not be suitable for kids under five is *The Easter Bunny Hates You*, which depicts someone dressed up in a bunny costume beating the crap out of people up on the streets of Manhattan. Also pushing the silliness envelope is *MicrowaveGorilla.com*, a site featuring videos of someone dressed in a gorilla suit (NBC has a thing for animal suits) microwaving various household items, including a Barbie doll and a bunch of bananas.

The ethos behind the digital studio thus far has been to experiment with producing potential buzz-worthy fare on the cheap. "It's a testing ground for new types of content," explains Comstock. "It allows us to distribute on third-party sites. It's not just about repurposing." Coming soon from NBCU Digital: a distribution deal with a major yet-to-be-named Web portal for two original shows, including a lifestyle series titled *The Big Life With Sissy Biggers*.

As for market development, the other, less defined half of Comstock's title will start coming into tighter focus in coming months. While she can't say much, the idea is to use digital media as a springboard to build out highly customized, multi-channel initiatives for major clients that go well beyond the traditional advertising models.

"We want to use all of the assets at NBC Universal...and try and figure out what a brand's goal is," says Comstock. The plan is to seek out different segments and businesses than NBC's typical client roster. These concepts could even include creating original digital programs for advertisers. At deadline, word is that NBC is close to signing deals with a major consumer packaged goods brand, a travel vendor and a major retailer. —MS

and market development in December of 2005, the 46-year old Virginia native has found herself in one of the more volatile, thrilling and waddle-free roles in the media business.

During a time when all the broadcast networks—and pretty much all of traditional media—have been forced to respond to rapidly evolving consumer expectations, a wildly unpredictable Web landscape and pressure from advertisers and Wall Street to become more accountable, Comstock is charged with guiding NBC through numerous high-profile changes. Observers say that Comstock, despite not growing up in network programming or coming from some hot Internet startup, has, in less than 10 months, quickly exerted her influence on just how NBC does business in the era of iPods, MySpace and YouTube.

In some ways, the hiring of Comstock, who reports directly to NBCU chairman and CEO Bob Wright, could be considered unorthodox when comparing the CVs of her counterparts. For example, CBS placed Internet entrepreneur Larry Kramer, who founded *Marketwatch.com*, in a similar role, while ABC's digital face is Albert Cheng, who previously helped Disney, ESPN and other cable networks develop Web strategies. And Fox's Ross Levinsohn, who helmed the company's watershed purchase of MySpace, came from *FoxSports.com* and *CBS Sportsline*.

However, those who've worked closely with Comstock say her drive, charisma and, in particular, her ability to implement large initiatives across unwieldy organizations, make her the ideal exec to run NBC's digital operations. "Bob Wright's brilliant for that move," says Brett Shevack, vice chairman, brand initiatives at BBDO, who worked with Comstock while she was at GE. "I thought it was the perfect next platform for her. She understood NBC from the inside. And the company was going through a reinvention."

"It was obvious to us," says Gary Sheffer, GE's executive director, communications, public affairs, who worked for Comstock. "She's perfect for the new position. That requires an idea-person and an executor. A lot of people here assumed that Beth would be that person."

So far, those assessments seem to be on target. Consider the moves that NBC and Comstock have engineered in the past year. NBC began peddling its shows via iTunes and streaming them on its own site. The network clashed and then quickly partnered with YouTube. It launched original Webisodes of *The Office* and Sci Fi Channel's *Battlestar Galactica*. An original broadband series, *Star Tomorrow*, took shape, as did the funny video hub *DotComedy* (both under the direction of Jeff Gaspin, president, NBCU cable entertainment, digital content and cross-network strategy). Plus, the company had its own mini-MySpace moment, purchasing women's portal iVillage for \$600 million last March.

While Comstock certainly can't claim full credit for all of these moves, they happened on her watch. And while all the networks have made big digital plays over the past year, buyers say the pace and breadth of NBC digital strategy stands out. "NBC is working very aggressively on all fronts, where the other networks are doing a lot of one-offs," says Jeff Marshall, senior vp/managing director, Starcom



"My vision of her is chasing after her in an airport with her carry-on suitcase and BlackBerry, walking faster than most guys, in her high-heels." HU

USA. "It takes a bold organization to recognize that you are behind and decide to rapidly catch up. To me that is very impressive. It seems to correlate with [Comstock's tenure]."

Comstock, who is married with two teenage daughters, acknowledges that NBC has been in flag-planting mode. "We need to place a lot of bets," she says. "With all these new options, I ask three questions: Is this something we can make money on? Do users want it? Do we have the rights?" As a result, the network has gone from a digital also-ran to a leader. "I don't think anybody out there has the breadth of offerings that NBC has," adds Marshall. "NBC is walking the walk."

Comstock admits that while the Internet was not exactly foreign to her, the new position presented a daunting challenge and the initial learning curve was steep. "The first six months, I'd open the paper and think I need a valium or something," she says. "I didn't know the language. I'm not an engineer." To help her out, she recently brought in former Major League Baseball digital exec George Kliavkoff to serve as NBCU's first chief digital officer.

But in some ways, an outsider's perspective has helped, she adds. "I ask different questions. I'm an advocate for the consumer. But it's hard to change the tires on a train when it's going 100 miles per hour."

In a role that crosses over a multitude of groups with different agendas, including programming, ad sales, affiliates, cable sib-

lings and other sectors within NBCU, Comstock's ability to bring people together is vital. One example of a recent initiative pushed by Comstock was getting all of NBCU's networks—from NBC to Bravo to Sci Fi—to adopt a standard broadband video player for their sites...hardly monumental, but a move she calls 'symbolic.' "That is one of the values of having a separate digital media group," she says. "Any one group couldn't make that sort of decision."

Orchestrating those sorts of multiconstituent decisions were an everyday occurrence at GE, where, as the company's first chief marketing officer in more than 20 years, Comstock was tasked with coordinating marketing efforts across the disparate groups that made up a global company staffed by 300,000. "I'm not intimidated by size," she says with a laugh. "I worked at GE."

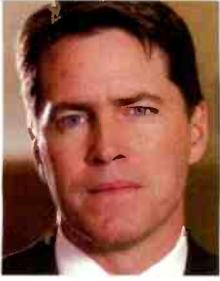
Comstock first caught Jack Welch's eye when she was at NBC handling the public relations for the launch of MSNBC in 1996. Two years later, she got a call from his office. At the time, rumors were swirling that Barry Diller was interested in buying NBC, so Comstock thought something big was brewing when she got a call from Welch. "I grabbed my notebook," she says, but he was calling to offer her a job. "Come up to Fairfield [Conn., GE's headquarters]," he said to her.

Welch made Comstock GE's vp of corporate communications. By 2003, Comstock was offered the position of chief marketing officer. One of her biggest undertakings was to dump GE's famed "We Bring

WEB WORK NBCU Digital in the past year has been busy creating fully original Webisode versions of such programming as NBC comedy *The Office* (left) and Sci Fi staple *Battlestar Galactica*.



THE OFFICE: JUSTIN LUBIN/NBC PHOTO; BATTLESTAR GALACTICA: CAROLE SEGAL/SCI FI CHANNEL PHOTO



“During that first meeting, standing in front of the whole company [iVillage], the first words out of her mouth were ‘Welcome to the family.’” NAYLOR

Good Things to Life” tagline and sell a completely new message through to the company: “Imagination at Work.” During this difficult transition, “Within GE there were a huge number of people that didn’t want to change,” says Judy Hu, a senior marketing exec at GE who Comstock hired. “We had that tagline for 20 years. Beth had to get different factions of people with different strengths to buy in. Engineers in Shanghai, financiers in Europe...It was really about changing the culture of the company. It was so much bigger than an ad campaign.”

Comstock’s people- and organizational skills also came into play at NBC, when just three months into her tenure, the company acquired iVillage. The women’s portal, which launched back in the mid 1990s, was one of the few remaining survivors of the first dot-com era. The company was very nearly delisted from the Nasdaq exchange in 2001

and was on the brink of folding at one point, but the site once again began to thrive during online advertising’s resurgence.

The iVillage employees that had seen the site through good times and bad were understandably nervous when NBC swept in last March. It was during this period that observers say Comstock shined. She met individually with both senior and midlevel execs. She asked everyone for feedback and for help. Her team invited iVillage’s 26 or so moderators to New York for a three-day brainstorming session. She even handed out iTunes gift cards for *The Office* Webisodes to iVillage staffers.

“That’s been as smooth a transition as I’ve ever seen,” says Brian Donlon, a former iVillage executive who consulted on the deal, “She couldn’t have been more generous. That’s really her. People really take to that. She’s generous.”

RICHARD TERME

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(see vod samples at comcastspotlight.com)

"During that first meeting, standing in front of the whole company the first words out of her mouth were 'Welcome to the family,'" adds Peter Naylor, a former iVillage sales exec and now senior vp, NBCU digital media sales.

Comstock says that the iVillage acquisition is crucial for NBC, given that it provides the network a distinct Web offering that goes beyond TV-show extensions, and allows NBC to buy an existing audience rather than build one. "We needed to get scale," Comstock says. "They came with 16 million unique users upfront. And what we really liked about it was how it matches up with NBC's core audience."

Thus far, NBC has been careful not to overly NBC-ize iVillage. "There is no peacock on the front page," points out Naylor. Instead, Comstock has focused on smaller moves, such as building integrated sales packages with the upcoming *iVillage Live* broadband show and NBC's *Today* show. She also recently tapped Deborah Fine, a former Condé Nast publishing executive, to become iVillage's new president.

Comstock's "Welcome to the family" moment with iVillage clashes with a recent item in the *New York Post's* Page Six, where she was portrayed as being slightly ruthless—and perhaps after NBCU chairman and CEO Bob Wright's job. "She's lethal," read the item. "She could take out your kidney and you wouldn't know it was gone."

For her part, Comstock laughs off the *Post* claims. "Bob's still got a lot to offer to NBCU and I don't believe he'll be going anywhere soon," she says. "As for me, I've got a job to do and I'm focused on doing that one well...I am confident that if I continue to perform,

down the road, there will be other opportunities for me across GE when this role is done."

Those who've worked with Comstock in the past don't describe a lethal personality, but she is considered to be highly demanding and driven. "When you work with Beth, you work around the clock," jokes Hu. "My vision of her is chasing after her in the airport, with her carry-on suitcase and BlackBerry, walking faster than most guys, in her high heels."

Given the state of change in the media industry, Comstock will need to keep making lots of friends, as the opportunities for experimentation and new partnerships appear boundless. NBC has multiple digital offerings in the works, including a new social networking application for iVillage. Plus, more original mobile content is coming. And NBCU plans to expand the use of its year-old digital studio to crank out more low-cost original content. In fact, a deal is in the works with a major Web portal to distribute two originals, including the self-help series *The Big Life With Sissy Biggers*.

Certainly, things will only get busier and more interesting for Comstock and her team. "It's been crazy, but I love those situations when you are thrown in the deep end and learn how to swim," she says.

In between swimming sessions, she hopes that she and her family can squeeze in more traveling (last December, they visited her husband's homeland, Australia). And for the foreseeable future, it's doubtful she'll be waddling anywhere. OK, OK bye. ■

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media elite

BY LAUREN CHARLIP

MOVERS

MAGAZINES

Katherine Rizzuto was named publisher of Condé Nast's *Brides*, *Modern Bride*, *Elegant Bride* and *Your Prom*. For the past three months, she was vp, publisher at *Radar* and *Radaronline.com*...**Mary Murcko** was named vp/publisher of *Women's Health*. She was formerly publisher at Rodale sibling *Best Life*...**Rich Berenson** has been named a managing director in Meredith Corp.'s Corporate Sales/Meredith 360° unit. He had been publisher at *Child*.

RADIO

Chris Lacroix was promoted to vp of marketing for Radio Disney, from the same position at the Disney Channel...**Eddie Martiny** joins Clear Channel as vp and market manager for its Houston stations. He hails from Guaranty Broadcasting, where he was director of sales its nine stations in Louisiana...**Dave Armstrong** was named vp and general manager of Salem Communications' KPRZ-AM and KCBQ-AM in San Diego, from vp and general manager of its New York stations. **Susan Lucchesi** signed on as general manager of Salem's WMCA-AM and WWDJ-AM in New York. She was most recently vp and general manager for Cumulus Media's six radio stations in Lake Charles, La.

CABLE

Discovery elevated **Clint Stinchcomb** to executive vp and general manager for HDTV and new media. A 14-year Discovery vet, Stinchcomb previously served as senior vp of new media operations...**Jim Perry** has been upped to executive vp, 360 Brand Sales, Nickelodeon and the MTVN kids and family group. Perry, a 15-year MTVN vet, most recently served as Nick's senior vp of ad sales.

INTERACTIVE

Lowell Goss has been named senior vp user experience and product development at iFilm. Most recently Goss held the same position at Yahoo...**Doug Rohrer** was named executive vp, revenue at Heavy.com. Rohrer was most recently executive vp, emerging media at MTV Networks...**Darren Klein** joined American Express Publishing as online sales director. He was previously managing director of print and digital advertising at *The New York Times*.

Quicktakes



Tower of Power: Hearst Magazines president **Cathie Black** (left), **Winfrey** and **Bloomberg**.

HIGH WATTAGE WAS the story at the Hearst Tower gala opening Oct. 9; the assemblage sparkled enough to power a small country—or at least blind it. 800 guests sipped a signature cocktail of gin, lime juice and champagne, called the Tower, and Hearst Corporation CEO and president **Victor Ganzi** greeted media luminati like Condé Nast chairman **Si Newhouse**, Hachette Filipacchi president and CEO **Jack Kliger**, Sirius Satellite Radio CEO **Mel Karmazin**, **Oprah Winfrey**, **Katie Couric**, and CBS Corporation president and CEO **Les Moonves**. Mayor Michael Bloomberg said a few words, as did Sen. Charles Schumer and the Tower's architect Lord Norman Foster, who crafted the building—featuring a giant atrium and a cafeteria to rival Condé Nast's—atop Joseph Urban's Jazz Age original on Eighth Avenue between 56th and 57th. Six Cirque du Soleil-style aerialists in white swung from the rafters to perform the ribbon-cutting; the icing on the elaborate confection of a party was a curtain rising to reveal Stevie Wonder, who treated guests to a 90-minute show...*Gourmet* celebrated the launch of its public television series

Gourmet's Diary of a Foodie, which premiered Oct. 7, with more than 100 guests at New York City's Del Posto two days earlier. Editor in chief **Ruth Reichl** and vp/publisher **Giulio Capua** played host, and addressed the crowd with WGBH Boston executive producer **Laurie Donnelly**. Chefs introduced each of the four courses, including Mario Batali, in chef whites and signature orange Crocs; his partner Joe Bastianich introduced the wine pairings. Batali quipped that getting a seat at the dinner was harder than landing in the mag's list of top 50 U.S. restaurants...*Health* signed up Jane Krakowski,



Deans and Krakowski

of NBC's new **30 Rock** to emcee its eighth annual Healthy Beauty Awards luncheon at the Mandarin. Vp/publisher **Jennifer Deans** introduced the stage vet, who, with a piano accompanist, belted out a winning-beauty-product rendition of [Rodgers and Hammerstein's] "I Enjoy Being a Girl": "I'm strictly an Aveeno chickie/With a body by Vaseline/I'll make time for a Neutrogena quickie/I enjoy being a girl, just a girl...like...me!"



From left: Bastianich; Michael White, Fiamma; Reichl; Capua; Nancy Silverton, Osteria Mozza; Batali; Del Posto's Mark Ladner.

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CALENDAR

■ On Oct. 17 in Los Angeles, Adweek Magazines, *Billboard* and *The Hollywood Reporter* will present **What Teens Want: Marketing to Teens Using Music, Movies and the Media (West)**. The event features keynotes, dialogues and panels about the \$170 billion-plus teen market. See whাতেenswant.com.

■ Moderated by Arianna Huffington, the Advertising Club is offering a first-time political advertising breakfast called **Politically Correct: Getting It Right on the Campaign Trail**. The breakfast, on Oct. 17 at the Harmonie Club in New York, features ad agency execs, pollsters and strategists and focuses on marketing political figures and campaigns in today's media and sociopolitical landscape. Go to theadvertisingclub.org for more info.

■ The 35th annual **American Magazine Conference**, sponsored by Magazine Publishers of America and American Society of Magazine Editors, takes place Oct. 22–24 in Phoenix, Ariz. Speakers include celebrity chef Rachael Ray and Yahoo COO Dan Rosensweig. Go to magazine.org/amc for more on this year's "beyond the page"-themed conference.

■ *Adweek* magazine's 32nd **Creative Seminar** will explore, through panel discussions and workshops, current and future creative models. At the Mandarin Oriental in Miami, the two-day event will run Oct. 23–24. See creativeseminar.com for more.

■ In Long Beach, Calif., on Oct. 24, **Finding Your Modern Audience in Today's MySpace, Mobile, On-Demand, Always-On World**, part of the Modern Mediaphere series, aims to show executives how to be relevant and effective amidst the present-day audience shift to newer, more "communal" media. Go to marcominteractive.com for more.

■ **The Media Convergence Forum: The Marketer's Dilemma** happens Nov. 1 at Le Parker Meridien in New York. Martin Sorrell, CEO of WPP, keynotes, with speakers from Dow Jones and *The Economist*. Info at economistconferences.com.

Future US Folds Four Women's Titles

Future US, publisher of gaming, music, computing and sports titles like *PC Gamer* and *Revolver*, shuttered four titles to focus on its core products, which are aimed at young males. Closed effective with the September issue were *Women's Health & Fitness*, *House DIY* and *Decorating Spaces*, all part of a group of women's lifestyle magazines acquired in June 2005 by Future US's British parent, Future plc. Also closed was *Scrapbook Answers*, which Future US launched in September 2005.

NBC to Stream Animated Series Pale Force

NBC Oct. 13 launched an original digital series, *Pale Force*, which is drawn from a series of animated sketches featured on *Late Night With Conan O'Brien*. NBC will produce 90-second Webisodes of the show, which chronicles the adventures of superhero Pale Man and his sidekick, Conan O'Brien. Each Friday, new Webisodes will debut on NBC.com, and will also be available for Sprint subscribers on mobile devices. The graphic-based show was created by comedian and regular Conan guest Jim Gaffigan.

Nielsen Studies Web/TV Relationship

Nielsen Media Research launched its national TV/Internet fusion database, allowing TV advertisers and programmers the ability to study and capitalize on the growing relationship between TV and Internet use. The TV/Internet database combined Nielsen's national people meter sample of more than 30,000 respondents with Nielsen//NetRating's sample of 27,000 in-home participants. Panelists of both services are matched according to common demographics, such as age, sex, household income, education and region, in order to provide a profile of consumers' TV and online activities.

Food, Drugs, Furnishings Lift Mag Pages

Magazine ad pages rose 2.4 percent in September and 0.7 percent year-to-date through September versus the prior year, according to Publishers Information Bureau. September gains in Food & Food Products (up 13.4 percent), Drugs & Remedies (11.2 percent) and Home Furnishings & Supplies (5.9 percent) offset declines in Public Transportation, Hotels & Resorts (off 6.2 percent), Technology (-5.5 percent) and Toiletries & Cosmetics (-1.9 percent).

Fox Nabs 1,400-Sq.-Ft. Times Sq. Screen

News Corp. locked up a 10-year deal to promote Fox programming to millions on the 1,400-sq.-ft. Panasonic Astrovision Screen located at One Times Square, one of the highest-profile outdoor venues in the country. Under the agreement, News Corp. assumed control of the screen's content from NBC on Oct. 1. News Corp. intends to air on the giant screen at least three hours of live programming daily, including WNYW-TV's *Good Day New York*, Fox News' *Fox & Friends* and Fox News' *Fox Report with Shepard Smith*. The media company will also deliver live feeds from Fox Sports, including closed-captioned telecasts of the Major League Baseball championships.

Voy TV: Broadband Channel for Hispanics

A new broadband video channel aimed at English-speaking Hispanics, Voy TV launched Oct. 10 after several attempts to start a similar cable network fell short. The new site, voytv.com, features 7,000 videos, consisting of acquired, original and user-generated content. The venture debuts nearly a year after Voy started its Voy Music Internet service.

AMC, Sony Get Scary With *Grudge 2* Deal

AMC has inked a sponsorship deal with Sony Pictures that allows the studio to integrate messaging pertaining to its upcoming horror film, *Grudge 2*, within the network's promo spots for its annual Monsterfest programming stunt. Promos for AMC's 10th-annual Monsterfest, a showcase of horror flicks running between Oct. 22 and Halloween, will feature the *Grudge 2* logo and an eye with the number two superimposed across the pupil. A trailer will also be featured on AMC's Web site.

TLC's *Little People* Up 27% Over '05

The second-season doubleheader premiere of TLC's *Little People, Big World* delivered a healthy audience Oct. 7, averaging 1.7 million total viewers, an increase of 27 percent over the series' season-one premiere. In the 8 to 9 p.m. slot, *Little People* averaged 857,000 adults 18–49, an improvement of 24 percent in the demo versus last season's premiere. The series documents the lives of the Roloff family, which is comprised of short-statured parents Matt and Amy, and their four children, three of whom are average height. ■

Learn how to fake it like David Baldwin at ADWEEK'S CREATIVE SEMINAR.

McKinney's David Baldwin is the creative director behind the "fake" Pherotones campaign for Oasys Mobile, which swept the Web earlier this year and scored two MIXX awards. He'll be among the creative-director rock stars at ADWEEK'S CREATIVE SEMINAR, talking about strategy and execution of immersive campaigns.

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- Carl Johnson, founder, Anomaly
- Chris Lawrence, group account director, Fallon
- Duncan Marshall, executive creative director, Droga5
- Steve Nesle, executive creative director, Tribal DDB New York
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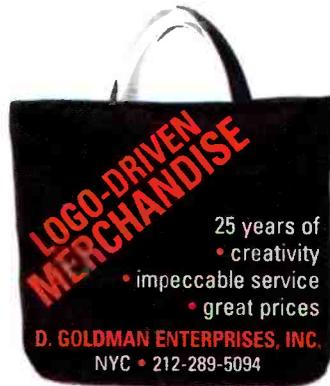
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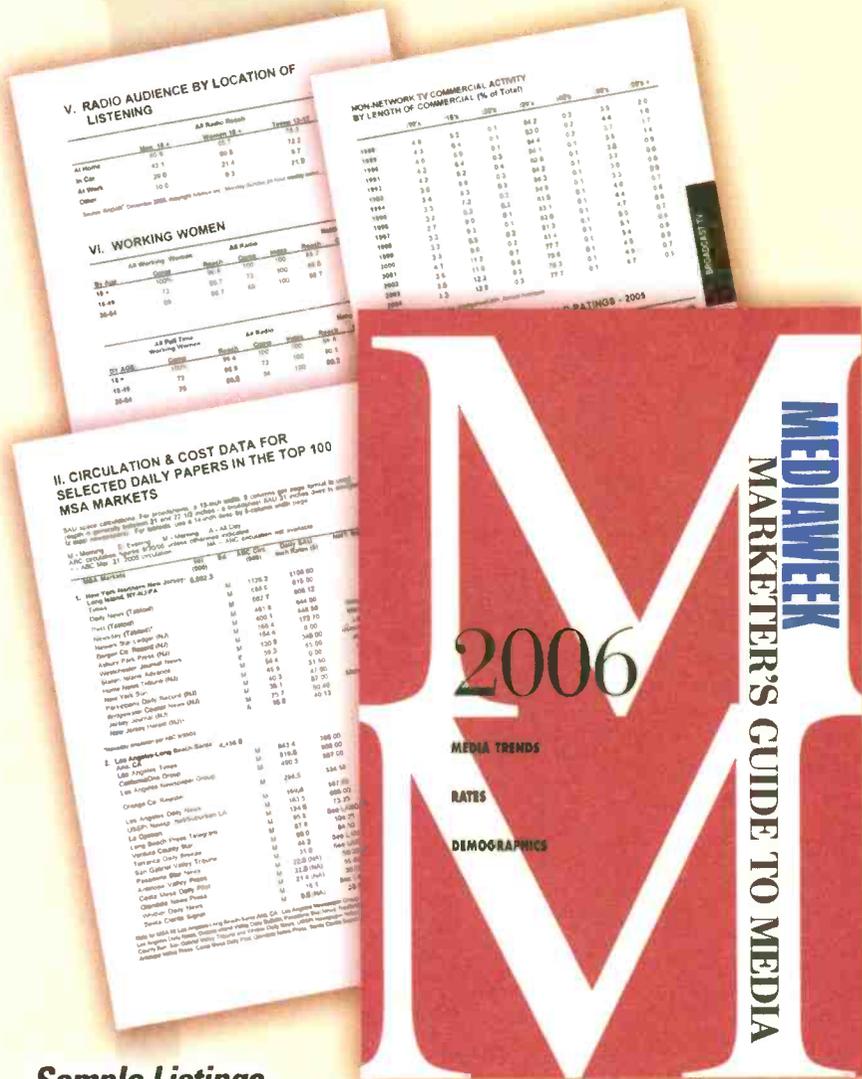
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BY LUCIA MOSES

Spinning for Dollars

Niche title *Paste* produces DVDs of short films and music videos to attract new nonendemic advertisers

AS A SMALL-CIRCULATION TITLE THAT ESCHEWS CELEBRITY, SCANDAL AND POP

music coverage for serious discussion of music, *Paste* magazine may never rival Wenner Media's *Rolling Stone* or *Spin*. Yet through multimedia extensions such as podcasts, and DVDs that are packaged with the magazine,

the independent monthly has attracted ad dollars from heavy hitters like AT&T, Dodge and New Line Cinema.

President/publisher Tim Regan-Porter said *Paste*, which in January will raise its rate base to 180,000 from 150,000, is benefitting from marketers' desire to engage with readers at their point of passion—in this case, underground and mainstream music. "Our size has not been as big a disadvantage as we would have thought when we started," Regan-Porter said. "If you've got the right demographics and buzz, people actually seek you out."

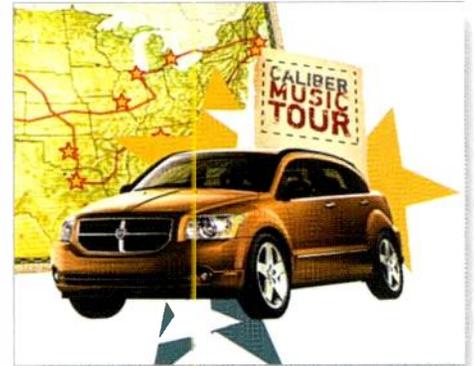
Subscriptions, which account for about three-fourths of its circ, are their upper 30s with an average household income of \$80,000.

Paste began distributing DVDs, featuring editor-picked short films, music videos and movie trailers, in December 2004. Ford was the first to sponsor and create short films for a DVD in the April/May issue. More recent-

ly, Dodge sponsored the accompanying DVD in the August issue, and *Paste* picked artists and films that matched the carmaker's target audience. Both the Ford and Dodge sponsorships were incremental to the print ads the two ran in the magazine.

In *Paste*'s most integrated ad deal to date, AT&T, which had not been a print advertiser, used the magazine to bolster its sponsorship of September's Austin City Limits music festival. AT&T sponsored *Paste*'s music podcast, bought ads on *Paste*'s Web site, and sponsored the copies of the issue that were handed out at the festival.

Glenn Higgins, director of content strategy for Austin, Texas-based GSD&M, AT&T's agency of record, said the advertising package offered a way for AT&T to boost awareness of its music-related activities. AT&T liked *Paste*'s upscale look and lifestyle content. "We thought that certain artists that *Paste* focused



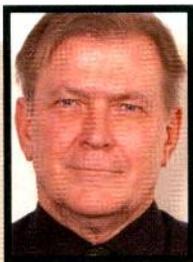
Dodge was the second automaker to sponsor a DVD that is included with the music monthly.

on fit in with the demo and the target we were trying to reach," he said.

All of this is fitting, considering the magazine itself has taken an unconventional path. Regan-Porter and two partners launched it in 2002 as an outlet to advertise their online music store. In addition to the music store, the title extends itself through a weekly segment, "*Paste Picks*," that airs on CNN; a retail store display that recommends artists; and a new partnership with Coca-Cola, which uses *Paste*'s artist recommendations to make free music and information about emerging artists available on its relaunched Web site.

A pair of investors bought the company in March 2005 and bought the subscriber base of the defunct *Tracks*, more than tripling its circulation to 50,000. In August, the publishing frequency jumped from six to 11 issues per year.

In seeking ad support for the podcasts and music CDs distributed with the magazine,



Terry McDonnell editor, Sports Illustrated Group

Q. You've just been named editor of Time Inc.'s newly created Sports Illustrated Group, which incorporates Golf and Golf.com, formerly published by Time4 Media (the unit is on the block). What changes are you planning? **A.** It's all about continuing the integration we started three-and-a-half-years ago to break down any barriers between print and online. We've come a long way. Everybody who works for *SI* the magazine works for the Web site. Some of our writers have emerged as huge stars on the Web. We spread the work of the photo

department across print and the Web. Now, we have to get more video on the *SI* site, make it richer that way. We've got some things we're looking at in the sports community zone. As for Golf.com, we're going to give it a complete overhaul. It will have a lot of how-to material and tour coverage, plus the muscle of *SI* news. The content was never merged before. **Q.** You've been testing the idea of *SI Edge*, a fitness- and celebrity-oriented publication aimed at young men. Are you trying to lower the age of your readership? **A.** Everybody wants to do that. The reality here is that the *Edge* launch is a content launch across all our platforms. Sometimes we do pieces in the magazine on what athletes eat, how they work out, and they score very high across all age categories.

Q. You've been busy on the international front, recently launching editions in China and South Africa. **A.** We just launched *SI China*, which was encouraging. For years people said it wouldn't translate internationally because the sports are different. But when it moved to China and they poured in their own sports, like table tennis, it worked. **Q.** What about the swimsuit edition—does that translate? **A.** That has already translated, no surprise.

60sec. With

BIWEEKLIES OCTOBER 16, 2006

	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	OID NOT REPORT				N.A.	1,172.49	1,261.44	-7.05%
Forbes	16-Oct	74.26	17-Oct	83.02	-10.55%	2,503.01	2,469.91	1.34%
Fortune®	16-Oct	129.75	17-Oct	134.43	-3.48%	2,162.54	2,301.44	-6.04%
National Review	6-Nov	25.00	7-Nov	17.70	41.24%	379.80	369.50	2.79%
Rolling Stone ^H	19-Oct	88.55	20-Oct	56.25	57.42%	1,157.51	1,229.40	-5.85%
CATEGORY TOTAL		317.56		291.40	8.98%	7,375.35	7,631.69	-3.36%

@=One less issue in 2006 than in 2005; H=Oct. 19, 2006 was Rolling Stone's "Hot Issue."

WEEKLIES OCTOBER 16, 2006

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
NEWS/BUSINESS								
BusinessWeek	16-Oct	64.14	17-Oct	62.03	3.40%	2,033.42	2,075.50	-2.03%
The Economist®	7-Oct	60.00	17-Sep	57.00	5.26%	1,636.00	1,633.00	0.18%
Newsweek ^E	16-Oct	76.66	17-Oct	47.80	60.38%	1,419.52	1,450.99	-2.17%
The New Republic	23-Oct	5.23	17-Oct	10.81	-51.62%	217.61	246.56	-11.74%
Time ^E	16-Oct	56.66	17-Oct	59.93	-5.46%	1,602.41	1,638.88	-2.23%
U.S. News & World Report	16-Oct	41.49	17-Oct	42.12	-1.50%	1,298.76	1,244.45	4.36%
CATEGORY TOTAL		304.18		279.69	8.76%	8,207.72	8,289.38	-0.99%
SPORTS/ENTERTAINMENT/LEISURE								
AutoWeek	16-Oct	17.73	17-Oct	23.38	-24.17%	924.88	934.12	-0.99%
Entertainment Weekly	13-Oct	35.83	14-Oct	59.15	-39.43%	1,292.11	1,375.99	-6.10%
Golf World	13-Oct	20.83	14-Oct	16.67	24.96%	985.06	1,032.47	-4.59%
In Touch	16-Oct	15.48	17-Oct	12.83	20.65%	691.50	509.65	35.68%
Life & Style ⁺	16-Oct	6.33	24-Oct	6.00	5.50%	362.53	315.78	14.80%
New York	16-Oct	42.80	17-Oct	49.38	-13.33%	2,458.44	2,266.75	8.46%
People	16-Oct	67.93	17-Oct	88.54	-23.28%	2,898.70	2,930.70	-1.09%
Sporting News	20-Oct	19.75	21-Oct	17.00	16.18%	705.78	640.58	10.18%
Sports Illustrated	16-Oct	26.22	17-Oct	25.67	2.14%	1,627.65	1,615.05	0.78%
Star	16-Oct	25.00	17-Oct	18.33	36.39%	814.60	747.37	9.00%
The New Yorker®	16-Oct	92.12	17-Oct	101.70	-9.42%	1,428.24	1,667.20	-14.33%
Time Out New York	11-Oct	80.25	12-Oct	59.19	35.58%	2,631.49	2,564.92	2.60%
TV Guide (redesign) ^T	9-Oct	23.16	17-Oct	20.40	13.53%	696.71	20.40	3,315.25%
Us Weekly	16-Oct	50.52	17-Oct	20.00	152.60%	1,504.66	1,396.68	7.73%
Woman's World	17-Oct	6.83	18-Oct	5.83	17.15%	290.31	278.64	4.19%
CATEGORY TOTAL		530.78		524.07	1.28%	19,312.66	18,296.30	5.56%
WEEKEND MAGAZINES								
American Profile	15-Oct	11.81	16-Oct	12.77	-7.52%	444.51	433.41	2.56%
Life@®	20-Oct	5.00	21-Oct	9.00	-44.44%	325.72	275.24	18.34%
Parade	15-Oct	12.54	16-Oct	18.04	-30.49%	557.43	535.73	4.05%
USA Weekend	15-Oct	10.95	16-Oct	12.39	-11.62%	554.25	555.60	-0.24%
CATEGORY TOTAL		40.30		52.20	-22.80%	1,881.91	1,799.98	4.55%
TOTALS		875.26		855.96	2.25%	29,402.29	28,385.66	3.58%

@=One less issue in 2006 than in 2005; E=Estimated page counts; +=One more issue in 2006 than in 2005; T=New 2005 calculations, due to a relaunch on Oct. 17, 2005; @=@=Three less issues in 2006 than in 2005.

CHARTS COMPILED BY ROBIN ELDRIDGE

Paste was aware that readers might perceive such sponsorships as intrusive. It warmed up to the idea after being approached by marketers with entertainment connections, though. AT&T, for example, helped *Paste's* staffers get backstage access to musicians at Austin City Limits. "We knew they had content that was welcome to our readers," Regan-Porter said. To avoid blurring edit/advertising lines with the Dodge-sponsored DVD, it moved the songs Dodge felt didn't fit its target market to a different section of the DVD rather than remove them.

Regan-Porter predicted half of *Paste's* revenue would come from such nonprint buys in the next two years, from 20 percent today. It's unclear how much of those buys will benefit the magazine, whose ads are

almost exclusively from record companies and retailers. Multiplatform deals help advertisers reach their target audience more than pages alone, he said. "With a print buy, you're going to get eyeballs. With an integrated buy, it makes them feel like there's much greater engagement with their brand."

Solid Ground

H&G bulks up on ad pages

Over the past decade, Condé Nast's *House & Garden* has had some cracks in its foundation owing to soft ad pages. However, despite a spurt of hip shelter titles such as *Dwell* and sibling *Domino*, the 105-year-old monthly has

managed to eke out a comfortable existence.

"The rebound of *House & Garden* is one of the great successes of our company in 2006," said Chuck Townsend, president/CEO of Condé Nast. "Everyone knows this year has been a challenge for the publishing industry, so it is particularly rewarding to see the headway *House & Garden* has made this year."

While ad page and circulation for the shelter category as a whole have softened this year, *House & Garden* has been buzzing. Through November, its ad pages rose 17.5 percent to 800 compared to the year prior, reports the *Mediaweek* Monitor. By comparison, Hearst Magazines' *House Beautiful* fell 18.1 percent to 613 in the same period. *House & Garden* is also seeing circ growth; the monthly will increase its rate base in January to 950,000 from 900,000, its 10th spike in as many years.

Joe Lagani, *House & Garden* vp, publisher, chalks up the gains to sales and marketing programs that leverage the magazine's focus on the expanding world of design. He noted the magazine has notched 82 new clients so far this year, including luxury advertisers that



The Condé Nast monthly plans to raise its rate base in January for the 10th time in as many years.

span home and nonendemics, such as Estée Lauder, Jaguar and Van Cleef and Arpels.

"We get beauty, jewelry and watch business because we reach affluent women," Lagani said. "The home is the No. 1 place that sophisticated, affluent women want to express who they are, and it's where they figure out who someone else is."

Among the new platforms Lagani will pitch advertisers in the coming year are a January issue devoted to film and Designer's Best 2007, events at design centers where consumers can ask designers and manufacturers about their favorite products.

Brenda White, vp, director of print investment at Starcom, said the magazine's on the right course. "They went back to who they are," she said. ■



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*Arbitron Reactrix Advertising Effectiveness Study, 2006

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TOP 10 MARKETS 102 LOCATIONS

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MONTHLIES NOVEMBER 2006

	CURRENT PAGES	PAGES LAST YR.	% CHANGE	PAGES YEAR TO DATE	PAGES YTD LAST YEAR	% CHANGE		CURRENT PAGES	PAGES LAST YR.	% CHANGE	YEAR TO DATE	YTD LAST YEAR	% CHANGE	
BUSINESS/TECH/NEW ECONOMY														
Business 2.0 ¹¹	65.04	83.01	-21.65%	650.51	757.28	14.10%		Details ¹⁰	124.52	107.07	16.30%	1,105.82	1,071.70	3.18%
Entrepreneur	102.66	113.87	-9.84%	1,101.80	957.18	13.92%		Esquire	129.25	128.87	0.29%	1,052.28	970.75	8.40%
Fast Company ⁹	51.44	46.84	9.82%	364.41	433.90	-16.02%		FHM ^{11/12}	56.00	90.40	-38.05%	654.30	813.44	-19.56%
Fortune Small Business ¹⁰	41.06	66.62	-38.37%	448.14	515.57	-13.08%		Gentlemen's Quarterly	178.00	161.52	10.20%	1,541.14	1,448.09	6.43%
Inc.	55.02	96.54	-43.01%	699.90	752.59	-7.00%		Maxim	101.00	78.64	28.43%	839.66	891.85	-5.85%
Wired ⁷	177.18	168.90	4.90%	1,122.57	919.88	22.03%		Men's Fitness	61.64	65.25	-5.53%	659.11	633.46	4.05%
CATEGORY TOTAL	492.40	575.78	-14.48%	4,387.33	4,346.40	0.94%		Men's Health ¹⁰	115.01	101.44	13.38%	913.80	972.23	-6.01%
ENTERTAINMENT														
Blender ¹⁰	94.48	72.33	30.62%	686.61	615.00	11.64%		Men's Journal	118.29	97.73	21.04%	916.38	881.66	3.94%
People en Español ¹¹	84.56	79.99	5.71%	859.43	741.36	15.93%		Penthouse	26.50	26.29	0.80%	296.41	307.75	-3.68%
Premiere ¹⁰	43.33	62.50	-30.67%	414.50	535.15	-22.55%		Playboy	59.32	44.43	33.51%	433.62	512.51	-15.39%
Spin	49.91	56.23	-11.24%	467.49	516.20	-9.44%		Stuff	DID NOT REPORT	N.A.	N.A.	541.16	566.54	-4.48%
Vibe ¹⁰	97.76	92.28	5.94%	971.42	1,042.66	-6.83%		CATEGORY TOTAL	1,022.39	901.64	13.39%	9,321.78	9,283.00	0.42%
CATEGORY TOTAL	370.04	363.33	1.85%	3,399.45	3,450.37	-1.48%		OUTDOORS						
ENTHUSIAST														
Automobile	83.53	78.21	6.80%	793.04	635.74	24.74%		Field & Stream ¹¹	64.33	61.70	4.26%	546.70	621.79	-12.08%
Backpacker ^{9/10}	DOUBLE	DOUBLE	N.A.	439.97	430.51	2.20%		National Geographic Adventure ¹⁰	60.14	85.25	-29.45%	516.55	471.35	9.59%
Bicycling ¹¹	67.81	47.32	43.30%	679.28	509.43	33.34%		Outdoor Life ¹⁰	44.91	47.65	-5.75%	377.27	451.28	-16.40%
Boating	76.50	96.00	-20.31%	1,079.65	1,230.06	-12.23%		Outside ¹¹	88.39	83.21	6.23%	861.87	824.00	4.60%
Car and Driver	113.57	112.83	0.66%	1,054.16	1,148.42	-8.21%		CATEGORY TOTAL	257.77	277.81	-7.21%	2,302.39	2,368.42	-2.79%
Cruising World	102.37	85.17	20.19%	1,244.47	1,145.60	8.63%		PARENTING/FAMILY						
Cycle World	76.13	92.16	-17.39%	880.80	936.38	-5.94%		American Baby	65.86	69.76	-5.59%	617.69	663.84	-6.95%
Flying	71.84	91.34	-21.35%	723.57	730.67	-0.97%		BabyTalk ¹⁰	62.94	71.96	-12.53%	496.36	518.61	-4.29%
Golf Digest	127.05	132.84	-4.36%	1,396.43	1,481.00	-5.71%		Child ¹⁰	101.69	117.63	-13.55%	815.08	962.48	-15.31%
Golf Magazine	84.00	102.46	-18.02%	1,062.56	1,171.93	-9.33%		FamilyFun ¹⁰	76.90	89.40	-13.98%	612.54	657.20	-6.80%
Motor Boating	61.49	71.74	-14.29%	667.94	831.31	-19.65%		Parenting ¹⁰	111.79	154.31	-27.55%	1,119.93	1,365.90	-18.01%
Motor Trend	112.35	124.14	-9.50%	1,123.08	1,081.01	3.89%		Parents	164.19	149.76	9.64%	1,321.67	1,351.42	-2.20%
Popular Mechanics	69.85	61.94	12.77%	680.20	793.02	-14.23%		CATEGORY TOTAL	583.37	652.82	-10.64%	4,983.27	5,519.45	-9.71%
Popular Photography & Imaging	89.99	100.50	-10.46%	931.14	1,184.49	-21.39%		PERSONAL FINANCE						
Popular Science	76.70	65.53	17.05%	626.10	650.06	-3.69%		Kiplinger's Personal Finance	42.50	60.47	-29.72%	487.02	567.44	-14.17%
Power & Motoryacht	273.25	263.45	3.72%	2,370.86	2,368.65	0.09%		Money	91.18	122.82	-25.76%	856.45	1,063.22	-19.45%
Road & Track	102.90	107.99	-4.71%	1,031.11	1,112.44	-7.31%		SmartMoney	80.60	77.48	4.03%	647.24	666.05	-2.82%
Sailing World ¹⁰	59.97	46.06	30.20%	596.14	470.41	26.73%		CATEGORY TOTAL	214.28	260.77	-17.83%	1,990.71	2,296.71	-13.32%
Stereo Review's Sound & Vision ¹⁰	63.17	61.33	3.00%	454.91	506.04	-10.10%		SCIENCE						
Tennis Magazine ^{10/M}	54.50	56.66	-3.81%	550.04	510.55	7.73%		Discover	DID NOT REPORT	N.A.	N.A.	197.67	210.00	-5.87%
Yachting	253.75	209.28	21.25%	1,991.62	2,023.05	-1.55%		Natural History ¹⁰	35.07	30.30	15.74%	252.85	235.83	7.22%
CATEGORY TOTAL	2,020.72	2,006.95	0.69%	20,377.07	20,950.77	-2.74%		Scientific American	35.70	41.02	-12.97%	391.77	419.72	-6.66%
FASHION/BEAUTY														
Allure	110.81	114.58	-3.29%	1,399.68	1,305.87	7.18%		Spectrum, IEEE	49.08	56.17	-12.62%	335.94	372.44	-9.80%
Cosmopolitan	134.34	152.31	-11.80%	1,589.97	1,660.59	-4.25%		CATEGORY TOTAL	119.85	127.49	-5.99%	1,178.23	1,237.99	-4.83%
Elle	206.80	180.40	14.63%	2,126.08	1,877.80	13.22%		SHELTER						
Essence	124.82	147.95	-15.63%	1,241.90	1,311.74	-5.32%		Architectural Digest	171.62	191.04	-10.17%	1,579.87	1,584.45	-0.29%
Glamour	145.03	131.45	10.33%	1,691.57	1,578.42	7.17%		Coastal Living ^{10/+}	79.18	105.36	-24.85%	947.75	922.76	2.71%
Harper's Bazaar	212.23	166.86	27.19%	1,551.83	1,454.31	6.71%		Country Home ¹⁰	100.99	109.47	-7.75%	848.80	810.77	4.69%
In Style ^H	629.10	579.98	8.47%	3,151.05	3,128.28	0.73%		Country Living	122.82	109.81	11.85%	1,047.61	1,119.58	-6.43%
Jane ¹⁰	51.46	35.37	10.70%	530.18	691.92	-23.38%		Domino ^{10/M}	75.00	72.47	3.49%	636.56	301.03	111.46%
Latina ¹¹	83.21	84.21	-1.19%	882.21	860.99	2.46%		Dwell ⁹	167.06	DOUBLE	N.A.	1,172.59	811.71	44.46%
Lucky	152.21	181.97	-16.35%	1,627.15	1,628.00	-0.05%		Elle Décor ¹⁰	175.48	182.43	-3.81%	1,045.25	1,093.63	-4.42%
Marie Claire	119.07	107.53	10.73%	1,196.45	1,208.65	-1.01%		The Family Handyman ¹⁰	56.31	53.72	4.82%	537.85	579.43	-7.18%
Vogue ^L	303.01	254.24	19.18%	2,763.05	2,685.95	2.87%		Home ¹⁰	64.17	88.31	-27.34%	659.75	739.29	-10.76%
W	204.00	183.00	11.48%	1,770.00	1,741.00	1.67%		House Beautiful	78.90	97.88	-19.39%	612.94	748.29	-18.09%
CATEGORY TOTAL	2,476.09	2,319.85	6.73%	21,521.12	21,133.52	1.83%		House & Garden	75.03	65.42	14.69%	800.13	681.26	17.45%
FOOD/EPICUREAN														
Bon Appétit	109.65	108.20	1.34%	865.98	868.48	-0.29%		Metropolitan Home ¹⁰	125.05	120.48	3.79%	887.74	937.04	-5.26%
Cooking Light ¹¹	152.17	165.14	-7.85%	1,360.68	1,373.37	-0.92%		Southern Living ¹³	DID NOT REPORT	N.A.	N.A.	1,125.92	1,271.24	-11.43%
Everyday Food ¹⁰	DID NOT REPORT	N.A.	N.A.	462.06	325.85	41.80%		Sunset	95.62	86.43	10.63%	1,009.72	981.95	2.83%
Food & Wine	153.86	130.62	17.79%	1,248.78	1,133.16	10.20%		This Old House ¹⁰	62.86	82.46	-23.77%	637.10	785.37	-18.88%
Gourmet	154.80	154.05	0.49%	1,173.67	1,105.18	6.20%		Traditional Home ⁸	144.38	136.42	5.83%	867.80	869.84	-0.23%
CATEGORY TOTALS	570.48	558.01	2.23%	5,111.17	4,806.04	6.35%		CATEGORY TOTAL	1,594.47	1,501.70	6.18%	14,417.38	14,237.64	1.26%
GENERAL INTEREST														
Guideposts	64.93	54.24	19.71%	488.31	357.17	36.72%		TEEN						
Harper's Magazine	22.66	24.16	-6.21%	220.44	213.78	3.12%		CosmoGirl! ¹⁰	49.83	50.96	-2.22%	720.82	698.19	3.24%
National Geographic	47.20	35.11	34.43%	396.10	379.80	4.29%		J-14 ⁹	DOUBLE	DOUBLE	N.A.	199.09	205.51	-3.12%
Reader's Digest	73.17	113.11	-35.31%	901.88	972.70	-7.28%		M Magazine ⁹	DOUBLE	DOUBLE	N.A.	152.20	129.67	17.37%
Smithsonian	42.92	54.56	-21.33%	491.78	520.35	-5.49%		Seventeen	56.34	65.88	-14.48%	873.10	894.34	-2.37%
The Atlantic Monthly ¹¹	70.00	68.11	2.77%	551.03	568.77	-3.12%		Teen Vogue	79.65	64.79	22.94%	1,087.67	894.03	21.66%
Vanity Fair	224.32	231.96	-3.29%	1,696.23	1,830.68	-7.34%		Twist ¹⁰	DOUBLE	DOUBLE	N.A.	156.70	152.02	3.08%
CATEGORY TOTAL	545.20	581.25	-6.20%	4,745.77	4,843.25	-2.01%		CATEGORY TOTAL	185.82	181.63	2.31%	3,189.58	2,973.76	7.26%
HEALTH/FITNESS (MEN)														
Flex	187.78	170.46	10.16%	2,184.76	1,873.13	16.64%		TRAVEL						
Muscle & Fitness	155.12	150.77	2.89%	1,776.71	1,515.78	17.21%		A. F.'s Budget Travel ¹⁰	58.11	63.53	-8.53%	626.56	709.77	-11.72%
Runner's World	74.16	63.47	16.84%	679.16	631.30	7.58%		Condé Nast Traveler	249.85	239.13	4.48%	1,532.73	1,439.29	6.49%
CATEGORY TOTAL	417.06	384.70	8.41%	4,640.63	4,020.21	15.43%		Travel + Leisure ¹	210.17	189.64	10.83%	1,675.79	1,514.53	10.65%
HEALTH/FITNESS (WOMEN)														
Fitness	75.61	69.52	8.76%	741.38	764.09	-2.97%		CATEGORY TOTAL	518.13	492.30	5.25%	3,835.08	3,663.59	4.68%
Health ¹⁰	94.08	110.45	-14.82%	973.92	1,004.84	-3.08%		WEALTH						
Prevention	96.81	98.25	-1.47%	1,098.48	1,133.23	-3.07%		Robb Report	221.50					

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BY MARC BERMAN



Ch-Ch-Ch-Changes

I AM A CREATURE OF HABIT. SO, AS I JUST MOVED MY DESK AT WORK FOR the second time in three weeks (Don't ask!), and watched my house almost bulldozed to the ground (Was I really in my right mind when I made the decision to renovate?), I have tried to take comfort in knowing I can at

least find my favorite TV shows when I come home from work in the evening. This could have been an episode of *Everybody Loves Raymond*: The oversized lug comes home after spending all day at work looking for his new desk, only to find his house has no roof.

When life is this chaotic, it's nice to know you can rely on the tube for some familiarity, even if that means I only have four sets to choose from, rather than my normal six (Damn that renovation!).

So, thankfully, it was Monday, and I knew I could count on the Camdens of *7th Heaven*, now on The CW, to give me that warm, cozy feeling. But, wait—*7th Heaven* was moved to Sunday in place of sitcoms *Everybody Hates Chris* and *All of Us*. Egads!

And it only gets worse. CBS' *Smith* is kaput. NBC demoted the exciting *Kidnapped* to 8 p.m. Saturday, flipping it with the veteran *Dateline*. Fox's *Happy Hour* is gone and the net is shifting *Justice* from Wednesday to Monday, and *Vanished* from Monday to Friday, while putting *Nanny 911* on hiatus.

ABC's *The Knights of Prosperity* (you know, that Mick Jagger thing) is on hold. And CBS has flipped Monday comedies *The Class* and *How I Met Your Mother*. Oh, and I forgot, upcoming ABC sitcom *Big Day*, which was supposed to anchor Thursday (but was held back with companion *Notes From the Underbelly* to give *Ugly Betty* a high-

This is chaos. If I am confused about the TV schedule, imagine how the typical, red-blooded American TV-viewer is faring.

er-profile time period) is moving into the Tuesday 9 p.m. slot in November. Wanna bet it is gone by January?

Oh, and did I mention that we are only into the fifth week of the season?

This, my friends, is chaos. Utter, total, unnecessary chaos. And if I am confused, imagine how the typical, red-blooded American TV-viewer is faring. Although I have preached patience (and promotion) until I am blue in the face, I am painfully frustrated as I watch the broadcast networks panic and pull or hastily move shows that just five months ago they were bragging about at the May upfront presentations.

What, for God's sake, do they think this will accomplish? Building a schedule is about choosing the shows you believe in, finding the right time periods, promoting them until the audience has found them and committed the date and time to memory (or at least set the DVR), and then letting word of mouth spread the good news. Why don't the net-

work programmers know this?

I'll be honest: The closest I ever got to running a programming department was when I positioned the shows for Q2, the now-defunct second home shopping network from QVC. So, maybe I am not totally qualified to critique. But if I said I was going to air an hour on Q2 called *Beauty Secrets* on Friday at 8 p.m., or *Yule Look Great* (a holiday-themed clothing showcase—cute title, no?) Saturday at 3 p.m., they remained in those time periods. What good, after all, would it have been to replace *Yule Look Great* with *Easy Electronics* or *Fun in the Kitchen*? (Yes, I came up with these titles. No wonder the whole home shopping network went under.)

While I can only imagine a new network like The CW is disappointed with the initial results for its Sunday night comedies (under 3 million viewers for each series), did the network really think viewers would gather around the set for these shows right away? Given the channel changes in so many markets, wasn't the early obstacle to educate the viewers

where to find these shows? And what was so bad about *Smith*? It had a 2.8 rating/ 8 share among adults 18-49 in its third, and final telecast according to Nielsen Media Research, which was only one-tenth of a rating point behind ABC's competing *Boston Legal*. Why would CBS choose to cancel it after just three episodes?

My head is spinning. Given all these changes in my life, I've made a few resolutions. One, I will think twice when looking around my house and thinking, "Wouldn't it be nice if that wall weren't there?" Two, I will only unpack what I need at work. The *TV Guide* archive can stay in the box. Three, I will not commit the TV schedule to memory. I just can't count on anything staying the same for too long. ■

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.

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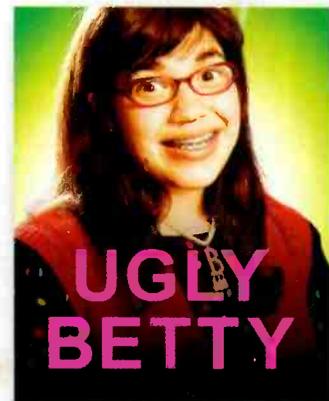
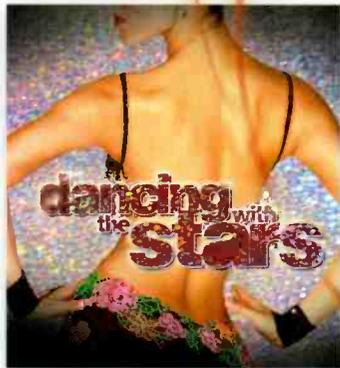
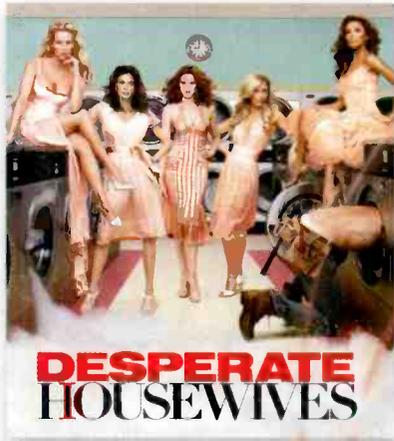
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