

# MEDIAWEEK

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## NBC Enjoying Solid Buzz for Fall

Brandimensions report has net's new shows attracting positive Web attention **PAGE 4**

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Clients offered more targeted net sales structure **PAGE 8**

**Upfront '06**

**\$9.1 Billion**

Despite several top advertisers sitting out and most media agencies saying they held back money for the scatter market, the broadcast networks claim to have equaled last year's total. Media buyers: "The numbers don't add up."

BY JOHN CONSOLI **PAGE 9**



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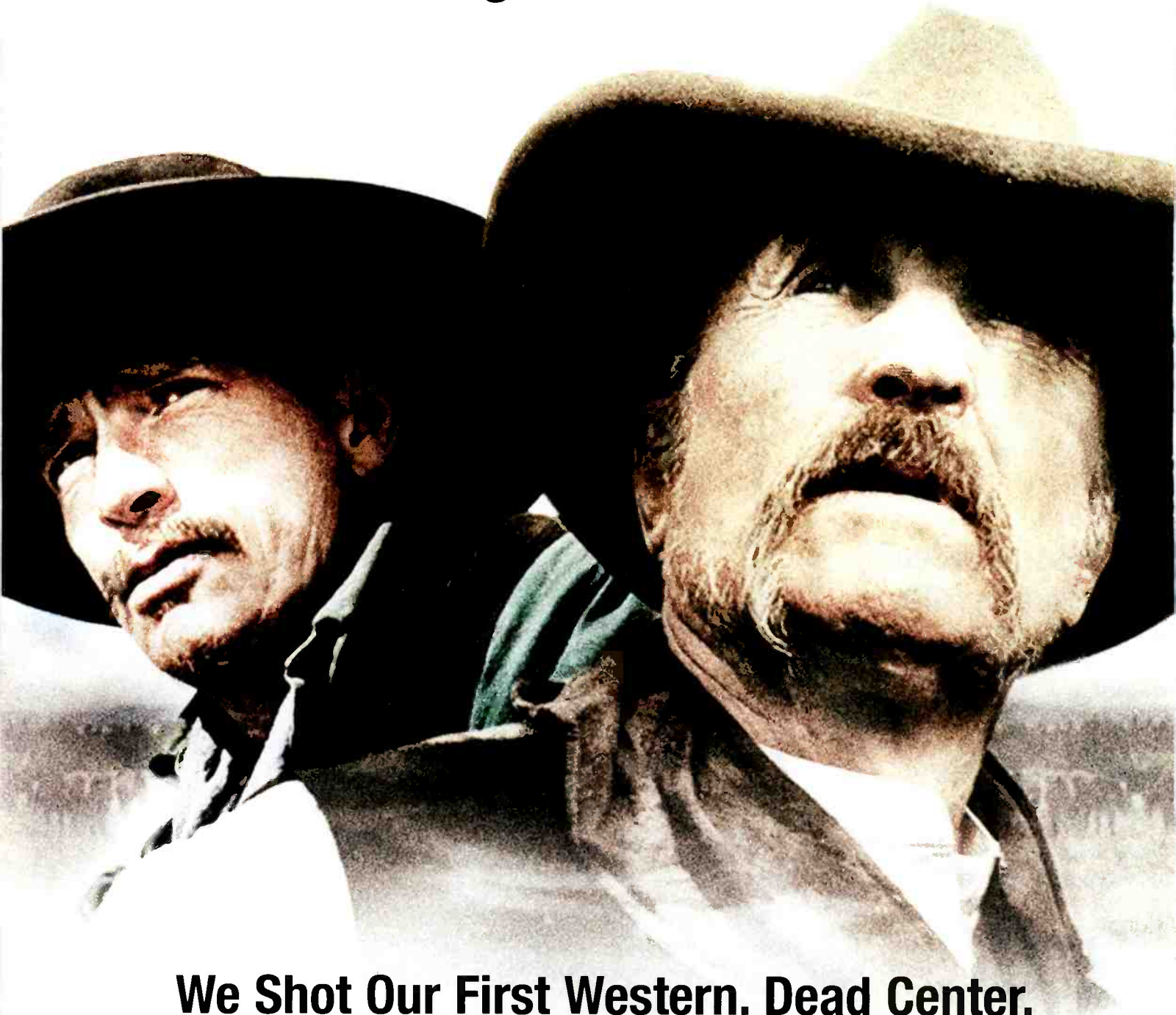


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# At Deadline

## ■ ABC/ESPN SCORE 80 MIL. WORLD CUP VIEWERS

Heading into this past weekend's 2006 FIFA World Cup third-place game, the last one to run on ESPN, the network was averaging 2.2 million viewers per telecast, up 76 percent compared to its coverage of the 2002 World Cup. Italy's July 4 win over Germany delivered a 4.1 household rating, the highest-rated non-U.S. game ever on ESPN, and the third highest-rated World Cup game ever on the network. ESPN2 averaged 1.1 million viewers over the 31 games it carried, up 76 percent from 2002. ABC, before it aired the championship game between France and Italy on July 9, was averaging a 2.6 household rating, up 117 percent from 2002, and 3.8 million viewers, up 125 percent. Overall, 80 million people have tuned into the World Cup on ABC, ESPN and ESPN2, up 15 percent from the 78 million who tuned into the World Cup on the three networks through the same period in 2002.

## ■ SET FILES SUIT AGAINST COMCAST

Southern Entertainment Television filed a lawsuit against Comcast last week, alleging the MSO reneged on a legacy carriage deal. The suit, filed in the U.S. District Court in Atlanta, claimed that Comcast failed to distribute the network as part of a 1997 pact between SET and Satellite Services, which transferred the agreement to another entity that was later bought out by Comcast. SET noted that while the existing agreement does not obligate Comcast to carry its programming, the MSO "has an obligation to deal in good faith" with the network. SET is seeking \$149.4 million in damages.

## ■ SUNDANCE, GOOGLE INK DEAL

Showtime Networks' Sundance Channel announced last week that it will make 18 feature films and three series available for sale or rent on Google Video. Under the terms of the deal, Google will charge consumers \$3.99 for a 24-hour movie "rental" or \$9.99 for the outright purchase of each film. The three Sundance series, including *TransGeneration*, *The Staircase* and *The First Amendment Project*, will be priced at between \$2.99 and \$3.99 per episode. Films that are being offered as part of the video download service include the Jay Mohr comedy *Seeing Other People* and Peter Fonda's 1971 directorial debut *The Hired Hand*.

## ■ AIM TV GROUP ANNOUNCES CLEARANCES

AIM TV Group has announced station renewals for season five of *American Latino*, a half-hour weekly TV magazine for and by U.S. Latinos, in a record 90 percent of U.S. Hispanic homes. Renewals include KABC in Los Angeles, WBBM in Chicago, KTXA in Dallas and WFOR in Miami. Companion weekly *Latination*, entering season three, has also broken a record for distribution with renewals in 85 percent of U.S. Hispanic homes for the 2006-07 season. Renewals for *Latination* include KCAL in L.A., WCIU in Chicago, KCWX in San Antonio, Texas, plus new affiliates WWOR in New York, WCTX in Hartford, Conn., and WVUE in New Orleans.

## ■ ADDENDA:

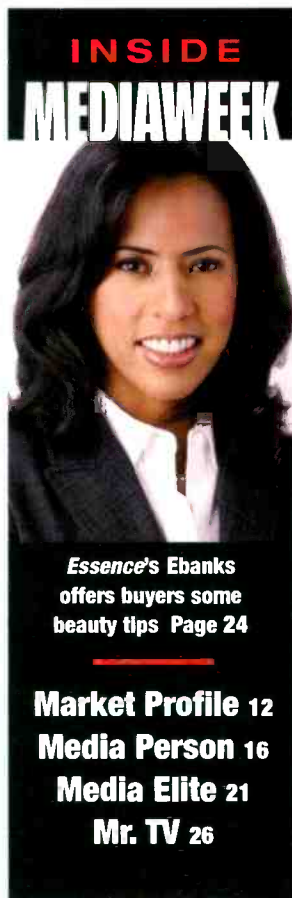
**Christian Toksvig** has left his post as CEO of the U.S. edition of celebrity weekly *OK!* Toksvig will continue to work on editorial development for parent company Northern and Shell at its U.K. headquarters. A replacement has not been named...The two satellite radio companies added nearly 1 million subscribers during the second quarter of this year, bringing the total number of satellite radio subs to 11.6 million. **Sirius Satellite Radio** grew faster than rival XM Satellite radio, adding 600,000 subscribers during the quarter to XM's 398,000. Although its lead is shrinking, XM has 6.89 million subscribers, to Sirius' 4.68 million...**Pump Audio**, a company that licenses independent music to TV producers, has launched MyPump Soundtrack. It's new Web-based service that provides content producers with the ability to license songs from a database of 65,000 specifically for online video content...**VNU**, the parent company of *Mediaweek*, agreed to acquire *Radio & Records*, a direct rival of *Billboard Radio Monitor*.

## ■ CLARIFICATION:

In the June 26 issue of *Mediaweek*, a story on *WWE Magazine* should have said that the title carried more than just direct-response ads in its first two issues. *WWE* also featured ads for video games and upcoming movies in the issues.

## ■ MEDIaweek TAKES A BREAK:

*Mediaweek's* next issue will be July 24. For breaking news coverage, go to [Mediaweek.com](http://Mediaweek.com).



**INSIDE  
MEDIaweek**

*Essence's* Ebanks offers buyers some beauty tips Page 24

**Market Profile 12**  
**Media Person 16**  
**Media Elite 21**  
**Mr. TV 26**

## Market Indicators

### NATIONAL TV: QUIET

The broadcast upfront finished up with a \$9.1 billion take, virtually flat with last year, but raising some eyebrows among media buyers who think the figure is high. Meanwhile, third-quarter scatter sales are soft.

### NET CABLE: STALLED

Cable is at a virtual standstill. Few of the major networks did much in the way of business last week and smaller players have been all but shut out of an upfront that could chug along through the dog days of August.

### SPOT TV: MIXED

Automotive is sluggish on the East Coast, stronger on the West Coast. Same is true for political, which is putting pressure on West Coast markets, such as L.A., San Francisco and Sacramento.

### RADIO: IMPROVING

Steady activity locally from a broad range of categories, but not enough to tighten inventory. Automotive and retail categories remain volatile, entertainment soft. Most buys coming in at last minute. National is improving.

### MAGAZINES: STEADY

Most mag categories still seeing growth from technology and pharmaceuticals, as well as toiletries; retail is also steady. Import automotive are still strong; even domestic is starting to rebound slowly in second half.

**Martin to FCC: Greenlight TW, Comcast Adelphia Bid**

Federal Communications Commission Chairman Kevin Martin is asking the agency to approve the long-pending bid by No. 1 cable company Comcast and No. 2 Time Warner Cable to absorb nearly 5 million customers from the bankrupt Adelphia Communications.

The merger, which has been pending at the FCC since May 2005, is tentatively set for a vote at the agency's monthly meeting on July 13. The merger would yield subs for Comcast in markets including Washington, D.C., and West Palm Beach, Fla., and for Time Warner in cities including Los Angeles and Cleveland.

To blunt fears of market-power abuse, Martin has proposed requiring binding arbitration for some disputes over access to regional sports content. His proposal, however, would exempt Comcast's control over Philadelphia's pro sports broadcasts, according to people familiar with the matter.

Sources said Martin did not propose binding the cable giants to abide by principles of nondiscrimination when providing customers with high-speed Internet. The issue could become pivotal in closed-door negotiations at the FCC leading to this week's meeting.

Commissioner Robert McDowell, whose recent arrival gave Martin a third Republican vote, came from a trade association that supports so-called Net neutrality, as do the agency's two Democrats. — Todd Shields

**AOL Mulls Switching to a Free, Ad-Supported Model**

AOL is considering abandoning part or all of its subscription-based services as part of an overall effort to rapidly shift the company's business model to that of a free content and advertising-supported Web property.

If such a scenario were to unfold, AOL would theoretically allow its ranks of dwindling subscribers to retain their coveted e-mail accounts even if they drop their AOL-supplied dial-up service for a competing broadband account.

That dis- (Continued on page 6)

**NETWORK TV** BY JOHN CONSOLI

# NBC Looks Best On Buzzmeter

**Brandimensions Web study finds the network has four of the top 10 shows discussed online**

**T**he initial buzz on the broadcast networks' new fall shows has been compiled by Brandimensions, and the NBC dramedy *Studio 60 on the Sunset Strip* is far and away the show generating the most interest right now.

The Brandimensions preseason analysis monitored a broad range of Internet sources, and found 2.3 million mentions of new fall shows (which it narrowed down to 712,500 unique results and 45,300 relevant results from mid-May to late June). The data revealed that *Studio 60* was talked about in 22.2 percent of the online audience discussion, far ahead of the second-most talked-about show, NBC drama *Heroes*, which averaged 9.3 percent. Rounding out the Top 10 most-discussed shows were CBS drama *Jericho* (5.5 percent); NBC sitcom *30 Rock* (5.4 percent); ABC dramas *Six Degrees* (4.4 percent) and *Betty the Ugly* (4.2 percent); Fox drama *Vanished*, ABC drama *The Nine* and NBC drama *Friday Night Lights* (all 3.9 percent); and CBS drama *Shark* (3.8 percent).

*Studio 60* also received the highest "sentiment" score—the most positive audience feeling about a show—with a 3.81. *Heroes* came next with a 3.6, followed by *Six Degrees* (3.56), *Betty the Ugly* (3.52), *Vanished* (3.48), *Jericho* (3.47), *30 Rock* (3.45), *Brothers and Sisters* (3.44), *The Nine* (3.33) and NBC sitcom *20 Good Years* (3.31).

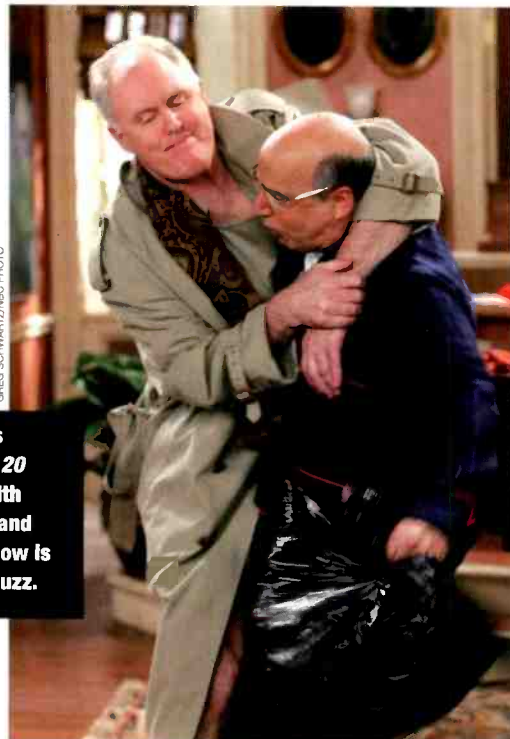
On the low end of the audience discussion gauge was CW sitcom *The Game* (0.70 percent of the total). That said, the show scored a 2.76 sentiment score, higher than four other new shows. Fox sitcom *Happy Hour* scored the lowest sentiment score at 1.97.

Combining results for all new shows on each net, NBC generated 41 percent of all new show discussion on the Web, with CBS second at 19 percent, ABC third at 15 percent, Fox with 14 percent and CW with 11 percent. NBC also led in sentiment with a 3.61 rating, following by CBS with a 3.29, ABC with a 3.15, Fox at 2.97

and CW at 2.32. "NBC appears to have generated the most viewer interest in its new crop of shows," read the Brandimensions report. "The network has three out of the top four most anticipated new shows. This is a substantial turnaround from this time last year, when NBC was a distant second to CBS."

The report also indicated that discussion for most shows turned more positive when a trailer of the show had been viewed either on TV or online. Once trailers were seen, shows like *Friday Night Lights*, *Shark* and ABC sitcoms *Help Me Help You* and *Let's Rob* enjoyed a turnaround in viewer perception. "This suggests an opportunity for all networks to greater spread awareness that previews for the fall 2006 season can be seen on their respective Web sites," the report said.

For example, *Friday Night Lights* was originally perceived to be a show about football, but after seeing the trailer, Web surfers commented that the show appears to have interesting characters and depth beyond football. The report also found that James



**Though buyers panned NBC's *20 Good Years*, with *Lighthouse* (left) and *Tambor*, the show is getting solid buzz.**

Woods is a major audience driver for *Shark*, which has a "substantial" opportunity to capture a loyal male audience.

*Six Degrees* and *The Nine* received significant positive discussion from adults 25-54. And women 18-24 appear to be big supporters of *Betty the Ugly* and its star, America Ferrera (*Sisterhood of the Traveling Pants*). "This show could be a surprise hit for ABC," the report said, but added that the show's core audience is not happy with the Friday 9 p.m. time slot.

Interestingly, NBC's *20 Good Years*, starring John Lithgow and Jeffrey Tambor, which was panned by media buyers, scored particularly high (11th overall out of 26) in the report.

Vince Manze, president and creative director of The NBC Agency, charged with promoting NBC's shows, said the Brandimensions report "is a reinforcement that we are doing something right and that what we are doing to promote these shows is working."

But Manze added that while NBC is running Web trailers, some outside forces are also adding to the shows' exposure. For example, he said about a half-dozen independent Web sites went up within days of *Heroes*' unveiling at NBC's upfront presentation in May. "You can't really create buzz," Manze said. "People will either take to a show or not. But once there is buzz about a show, either positive or negative, we can use it to make adjustments."

Dave Poltrack, executive vp and chief research officer for CBS Corp., said measurement of online buzz has become "an increasingly valuable tool that gives us an advance look at how audiences perceive shows." Poltrack added he is encouraged by CBS' showing in the Brandimensions report. Poltrack plans to compare the information from the Brandimensions report with the results of his own show-testing at CBS' Television City public research facility in Las Vegas to see how the results correlate.

Media agency execs also see some value in monitoring buzz. "I doubt whether [online buzz] can predict whether a show that has never aired—and the people commenting on it have never seen—will succeed or fail," said Steve Sternberg, executive vp and director of audience analysis at media agency Magna Global. "But it may give an indication that a show will get higher viewer sampling for the first episode than we might have thought."

And that is the goal of this type of research, according to Michael Coristine, market analyst for Brandimensions. "This is not a report that predicts what will succeed or not succeed for the entire season," he said. "It is a reflection of what potential viewers are thinking and what they are excited about right now, based on what they have either heard or seen." ■

THE UPFRONT BY ANTHONY CRUPI

# Stuck in Traffic

## Stalled cable market trending at flat-to-down CPMs

In some ways, the 2006 cable upfront marketplace has been reminiscent of an interminable family vacation—the car's stuck in construction traffic, the kids are relentlessly whining "Are we there yet?" from the back seat and the highway signs promise further delays for the next 200 miles.

The good news is that cable will get to Wally World eventually. The not-so-good news—and here's where the metaphor rumbles down the off-ramp—is that the upfront won't be as lucrative as earlier indications suggested.

Media buyers now say that even the top cable networks will be hard-pressed to get cost-per-thousand rate increases as high as 1 percent above last year's pricing, because ratings and reach aside, it's not a seller's market.

"From our perspective, we're looking at flat-to-down CPMs," said one media buyer who spoke on condition of anonymity. "We're going to hold the line on that."

Ad sales executives are divided on the CPMs issue, as some are toeing the party line while others have been a bit more forthright in their estimates. One ad sales chief at a top-tier cable network said that CPMs will be off because the softness of the market has allowed the big shops to take the upper hand in this year's negotiations. "Agencies are looking for a symbolic victory and the Mendoza line is negatives," the exec said. "Right now, we've got a staring contest on our hands."

Other cable sales bosses are a bit more bullish on their shot at racking up positive CPM increases. "Our ceiling isn't what CW did or what NBC did. Our ceiling is what Fox did and what CBS did," said the ad sales chief at a major cable net. If that's the case, then that executive believes he can write business anywhere from flat to plus-3 percent. When pressed, the number was revised by the exec to "two, tops."

Hearing this, one rival ad sales head gently suggested that his counterpart was in the throes of delusion: "No way. I can see some of the guys with more equity holding fast and not capitulating, but no one's getting a plus-2."

When the dust finally clears, the market will have closed later than ever before. While a few larger networks continue to be engaged in negotiations, none are anywhere near being wrapped up. "When you cut through all the [noise], the vendors aren't even fully registered...and only one or two nets are done with any of the top five agencies," said



Solid ratings for its *Little People, Big World* may not help TLC pump up its CPMs.

the top-tier sales head.

One media buyer agreed: "The entire market is stalled. The big players that have done some business—the Turners, the MTVs, the Discoveries—have done maybe a quarter of their business. The small guys? Nothing."

Being the first to the trough won't translate into more dollars, however. Last week, Merrill Lynch analyst Jessica Reif Cohen said that ratings surges at Discovery Channel and TLC came too late to have a positive impact on ad sales, and predicted that Discovery's ad revenue would drop 2 percent versus last year to \$1.16 billion.

Cohen also issued a note downgrading Viacom's prospects, saying that while the MTV Networks would "outperform the total market," the overall weakness of the market would take a toll on the company's total cable ad revenue. (After trumpeting a multiclient pact with OMD last month—cable's first upfront deal—MTVN has maintained radio silence.)

While some observers say that a strong scatter market, big ratings and even bigger buzz should be a hedge against dollar drop-off, buyers are said to be determined to get their negative CPMs. "There's no real reason why cable should be negative," said one ad sales chief. "The clients want the agencies to justify their existence...so they're going to push for negatives." A buyer concurred, saying that the agencies are taking "a hard-line stance" on CPMs.

According to one ad sales boss, the biggest surprise in store once the final numbers are tallied in August may be in just how uniformly the CPMs shake out. "The most significant change we're going to see this year is that just about everyone will get the same number. The days of one guy getting a 10 and another guy getting a 3 are over." ■

cussion would seem to indicate that the new AOL's high-speed subscription service, which launched with an extensive marketing effort last January, is failing to gain traction.

While an AOL representative declined to comment, sources familiar with the situation said that eliminating subscription fees altogether is one of several potential moves presented at a company-wide meeting a few weeks ago. "No final decisions have been made, but we are looking at how best to accelerate our growth in online advertising," the person said. —Mike Shields

**Fox, CBS Oppose FCC Bid for Indecency Delay**

A request by the Federal Communications Commission for more time in an indecency case should be denied since it would only shield the agency's indecency enforcement from judicial review, Fox Television Stations and CBS said in a court filing.

The FCC on July 5 told the 2nd U.S. Circuit Court of Appeals in New York it wanted to give affiliates a chance to argue against the agency's March 15 decisions that the f-word and s-word are almost certainly indecent when broadcast. The agency proposed no fines in the rulings, which it said were aimed at establishing guidelines.

On July 7 Fox and CBS said the request should be denied. Fox said delay would accomplish "nothing more than continuing the commission's procedural machinations designed to prolong its unconstitutional suppression of broadcasters' protected speech."

The programs in question were the 2002 and 2003 *Billboard Music Awards* on Fox, CBS' *The Early Show*, and ABC's *NYPD Blue*. —TS

**Wicks Group Acquires Vibe, Smith Named Editor**

The Wicks Group, publisher of *Daily Racing Form*, last week acquired urban music monthly *Vibe* for an undisclosed sum. Heading up *Vibe* will be Keith Glen Media's Eric Gertler and Ari Horowitz.

The two executives will become CEO and president, (Continued on page 8)

**INTERACTIVE** BY MIKE SHIELDS

**A Hit by Any Other Name**

**Buyers look for industry to define broadband success**

As of yet, there is no such thing as Must See BB. Despite the rash of high-profile broadband video launches over the past year or so, online video has yet to yield its first *I Love Lucy*, or even its first *Knight Rider*-sized hit.

It's not that Web executives aren't trying. On July 11, MSN will launch *Fan Club*, a show from the makers of *Project Greenlight* that lets viewers watch and influence the daily doings of a minor league baseball team. And this fall, in conjunction with CBS, AOL will launch Mark Burnett's *Gold Rush*, which promises to send Americans on a nationwide scavenger hunt.

But for now, determining broadband winners and losers is difficult, partially since no one is clear on what constitutes an online hit. The biggest traffic in online video tends to flow to aggregators like MSN Video or user-generated outlets like YouTube—rather than individual platforms or shows.

Among many cable-generated broadband channels, MTV Overdrive (3.5 million uniques in May, according to comScore Media Metrix) and Nickelodeon's TurboNick (1.6 million uniques) appear to be resonating. E!'s *The Vine*, though, claimed less than 200,000. (Many in the industry complain that metrics

for online video leave a lot to be desired.) Even the most high-profile broadcast shows to play on the Web—ABC's streaming of *Last* and *Desperate Housewives*—in May drew fewer than 1 million fans, comScore reports.

Among Web-only players, AOL's classic TV destination In2TV exceeded expectations with 1.8 million uniques in June, said Kevin Conroy, executive vp, AOL Media Networks. "My response going in was, 'A million uniques on a monthly basis, that would make me happy,'" he said.

In2TV is a different animal than a made-for-the-Web series like Yahoo's *Hook Me Up*, which, since its May launch, has yet to show up on comScore's radar; according to officials it's tracking better than previous originals.

Despite an uncertain market, executives are optimistic about the potential for *Gold Rush* and *Fan Club*, though rivals warn they are "throwing a lot of money down a rathole."

"*Fan Club* is very unique," said Rob Bennett, general manager of MSN's Entertainment and Video Services. "Never before has a sports team opened itself up in this way."

But some media buyers doubt any "must-buys" will soon emerge. David Cohen, executive vp, U.S. director of digital communications, Universal McCann, called *Gold Rush* "very very interesting," but cautioned, "If you are looking for the Internet's version of *American Idol* or the Super Bowl, that's still the home pages of Yahoo and MSN."

Such choice limits the potential of any one show, say some. "TV distribution is radically different than distribution on the Internet," said Scott Moore, vp, content operations, Yahoo Media Group. "That works against the notion of creating a big monster hit." ■

**Top 5 Multimedia Sites**

SITE	UNIQUE VIEWERS (IN THOUSANDS)
<b>Yahoo! Music</b>	24,370
<b>Real.com Network</b>	24,140
<b>AOL Music</b>	19,390
<b>MSN Video</b>	16,350
<b>WindowsMedia</b>	16,293

SOURCE: COMSCORE MEDIA METRIX

**NETWORK TV** BY A.J. FRUTKIN

**Summer Hits Cold Front**

**Flight of new shows yet to yield breakout ratings heat**

Despite solid debuts from several unscripted series, no show has popped this summer like ABC's *Dancing with the Stars* did last year. And with few shows left to launch, it's unlikely a breakout hit is imminent.

Some broadcast executives say a lack of

unique concepts could be the reason. "Everything feels like it's a version of something that exists already," said Preston Beckman, executive vp of strategic program planning for Fox. Ironically, Fox has maintained its top position among adults 18-49 this

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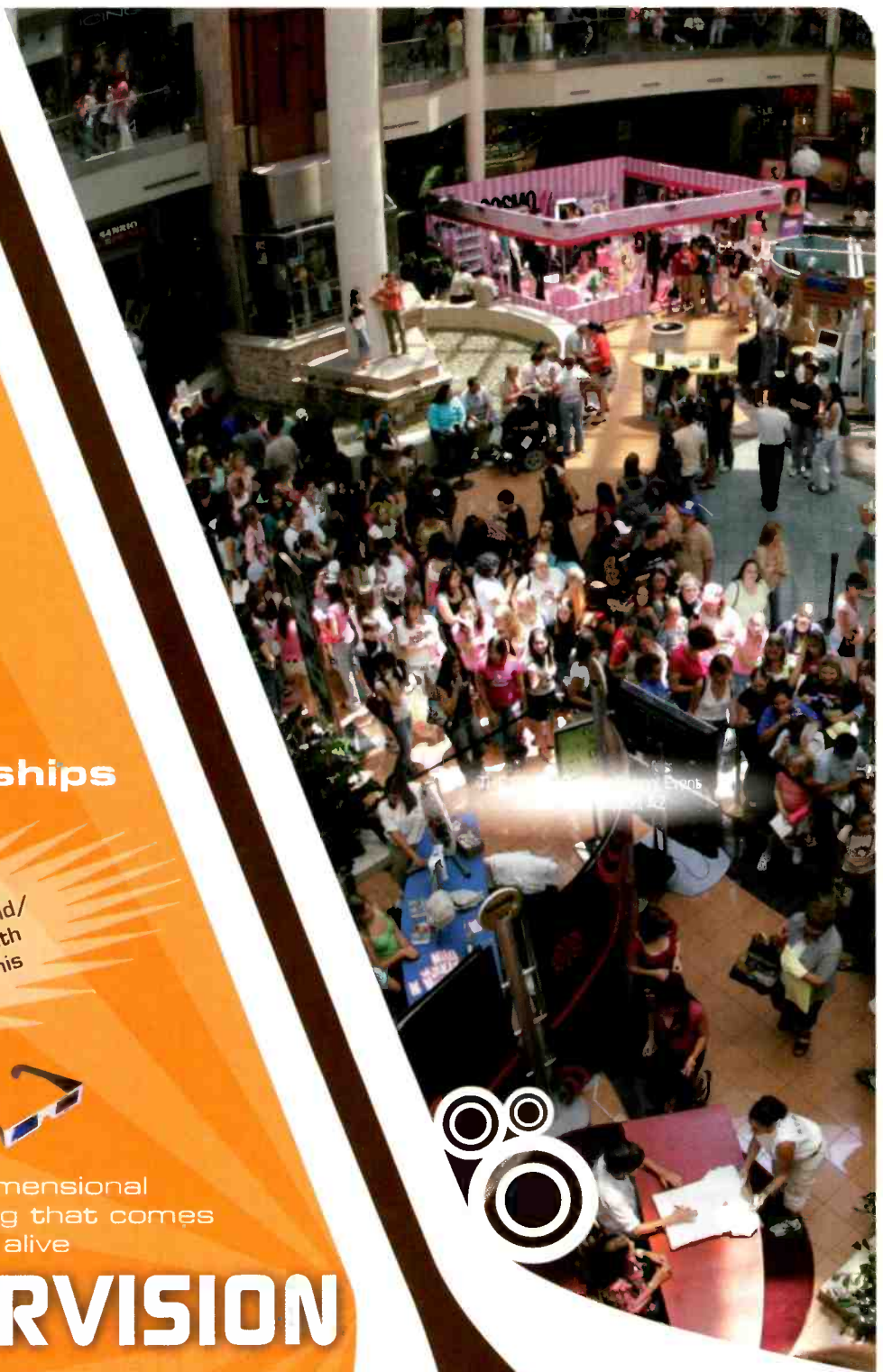
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## MEDIA WIRE

respectively, while former editor Danyel Smith rejoined the monthly (she had served as editor in chief from 1997 to 1999). Mimi Valdés, editor in chief, and *Vibe* president Kenard Gibbs both left last week along with four other staffers.

The sale could help funnel more capital into its multiplatform strategy, as well as into startup *Vibe Vixen*, a women's quarterly that launched last February. The new team's early initiatives include creating more buzzworthy content and revamping *Vibe*'s Web site with more breaking news and video.

The acquisition comes as *Vibe*'s paid circulation declined 2.8 percent to 836,611 through the second half of 2005, missing its 850,000 rate base, according to the Audit Bureau of Circulations. Ad pages through July fell 8.2 percent to 624, according to the *Mediaweek* Monitor. —Stephanie D. Smith

### Fox Clears All-Star Game Bases at \$375K per :30

Fox has sold out its inventory for the Major League Baseball All-Star Game on July 11, with spots averaging \$375,000 per 30-second spot. Fox sales president Jon Nesvig said advertiser demand for the game outpaced last year and ad time in the game was sold out two weeks before the game.

Among the All-Star Game advertisers are newcomers Holiday Inn and Nestlé. Other advertisers with significant presence in the telecast include Exxon/Mobil, AOL, Flomax and Johnson & Johnson, as well as MLB sponsors General Motors, Anheuser-Busch, Pepsi and Taco Bell. Meanwhile, Fox also is 95 percent sold out of its regular-season MLB inventory at price increases in the mid-to-high single digit percentages. Saturday afternoon MLB on Fox games season-to-date are averaging a 2.4 rating, down slightly from a 2.5 last season, although several of the games involved rain delays.

"We're seeing advertiser interest for baseball on multiple levels," Nesvig said. "With over 10 weeks left on the Fox Saturday baseball schedule, we only have 5 percent of inventory left, and the early signs indicate that postseason sales should be strong as well." —John Consoli

summer on the strength of its contest shows *Hell's Kitchen* and *So You Think You Can Dance*.

Meanwhile, other execs said a competitive summer landscape may also be blocking breakouts. "There's an awful lot of product out there," noted Kelly Kahl, executive vp, program planning/scheduling at CBS. "That's what's also making it tough." CBS has maintained its strength among total viewers this summer on the back of scripted repeats. But its two new unscripted entries—*Game Show Marathon* and *Tuesday Night Book Club*—stalled. Against stiffer competition, Kahl noted that even last week's launch of



RADIO BY KATY BACHMAN

## Clearing the Way

### Westwood overhauls its nets for more effective buys

Looking to turn around two quarters of declining revenue, Westwood One is about to unveil sweeping changes across its 15 RADAR-measured radio networks and its syndication properties. The network revamp, slated to be ready by the 2007 network radio upfront in September, is the latest in a top-to-bottom tune-up initiated by Peter Kosann, who was named Westwood president and CEO in January.

Organized by how inventory airs on the affiliate stations, the redefined networks will allow agencies to buy networks and programming more precisely—by day of the week, daypart, geography and demographic—as well as get more timely, more accurate reporting of commercial clearances. For example, inventory that airs within the actual newscasts of Westwood's news networks (CBS, CNN, NBC) will be organized into three daypart-specific networks. Inventory that doesn't run within the newscasts but is cleared on FM music stations will be organized into separate

*Rock Star: Supernova* fell short. But he believes the program's regularly scheduled Tuesday night pairing with *Big Brother: All Stars*, starting this week, will help.

ABC has also struggled with *Master of Champions* and the now-pulled *How to Get the Guy*. "Shows either catch the attention of the public or they don't," said Jeff Bader, senior vp at ABC Entertainment. "If we knew why, everything would work." Bader added ABC has one more chance to spark interest with its July 18 launch of music contest show *The One*.

While most of NBC's summer programs have trended downward, the network received good news last week when *America's Got Talent* scored a 4.1/12 among adults 18-49 in its third outing. Those numbers seemed to bolster hopes among execs there that the show could shift into the schedule in January.

Mitch Metcalf, executive vp of programming, planning and scheduling for NBC Entertainment, added that whatever viewer drop-offs have occurred in its other summer programs—including *Last Comic Standing*, *Treasure Hunters* and scripted drama *Windfall*—NBC has still made a 5 percent gain in 18-49 viewers versus last summer. "Any time there's a plus sign," Metcalf joked, "I'll take it." ■

networks under the same daypart scheme.

"Networks have to evolve," said Roby Wiener, executive vp and chief marketing officer for Westwood. "The radio industry is challenged and network radio needs to work to remind advertisers that we're an accountable national platform. This will give advertisers the targeting flexibility they need based on actual clearances."

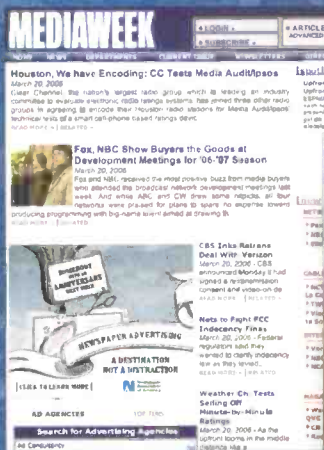
RADAR, Arbitron's network radio ratings service, has historically had the reputation of providing the most accountable ratings of any media by marrying ratings with commercial clearances. However, its aging, paper-based affidavit verification system isn't up to the demands of today's advertisers, which are looking for an electronic solution that can provide faster and more actionable data.

"It's not just about reporting gross audience," said Natalie Swed Stone, director of national radio for OMD. "It matters how much audience commercials clear in each market and at what times." ■



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# Market Wraps Just Above Flat

**ABC, Fox ended ahead of '05, CBS and NBC were flat; all save ABC declined to explain their totals**

The broadcast networks faced no shortage of adversity in this year's upfront marketplace. A few major advertisers chose to sit out the upfront, for one. Also, some pharmaceutical companies held dollars back. And most media agencies say they spent less this upfront to take advantage of unforeseen opportunities in scatter next season. Despite all of that, the broadcast networks proudly declared they have taken in cumulatively at least the same amount of prime-time upfront dollars as last year.

Actually, only one network, ABC, chose to publicly discuss its upfront total of \$2.3 billion. The other networks had no public or official comment about their totals (see chart). New kid on the block CW network—which will debut this September and was formed by merging current networks WB and UPN—took in \$650 million, just shy of the \$675 million WB alone was reported to have taken in last year. The other newbie, MyNetworkTV, is still selling but is expected to take in about \$50 million in its startup year, a far cry from the amount UPN sold last year.

All told, this year's \$9.1 billion total is virtually the same as last year's \$9.05 billion. And that has a lot of media agency executives wondering how that could be, considering the aforementioned market challenges.

"The numbers don't add up," said Steve Lanzano, executive vp and managing director at MPG, echoing the sentiments of just about all of his colleagues. "Who's making all of this up? Who knows what to believe?"

Johnson & Johnson had said prior to the upfront that it would wait until August, rather than May, to begin negotiating its broadcast buys. American Express also sat out much of the upfront, doing some deals only with select broadcast networks. Coca Cola and AOL sat out, too, with Coke planning to start up talks now that most of the broadcast nets have wrapped their upfront business.

"With all those advertisers sitting out, money being held back, and one less net-

work, how can the upfront dollars be flat, unless every network sold a lot more inventory?" wondered Lyle Schwartz, executive vp and director of research and marketplace analysis at Mediaedge:cia. "I'm a numbers guy here, and the numbers aren't adding up."

But Schwartz added that the upfront numbers announced or reported publicly "are only for Wall Street's benefit anyway. The buyers and sellers all have their own internal numbers and that's okay. In our case, we are only concerned with entertainment buys, so our numbers exclude sports. This year most of the networks included prime-time sports sales in their numbers. So it's hard to do an apples-to-apples comparison to last year."

Schwartz has a point. NBC, for example, took in \$1.9 billion in prime-time ad revenue in this year's upfront, flat with last year, but included Sunday Night Football sales. SNF is replacing four hours of prime-time programming on NBC on Sundays, but because the football telecasts will get higher ratings than the prime-time programming it is replacing, it's hard to do a direct year-to-year comparison of dollars taken in.

CBS took in \$2.4 billion, flat with last year, but because no CBS representative or

sales exec would comment, it is not known if this year's total includes dollars from advances sales of Super Bowl XLI. Also unclear is if CBS' take (this year or last) includes revenue from the NCAA Men's Basketball Championships, which take up a good portion of prime time in March.

Fox would not comment on its \$1.8 billion, up \$200 million from last year, remaining mum about whether its total includes dollars from its prime-time Major League Baseball telecasts, which air throughout October in prime time.

Mike Shaw, ABC sales president, confirmed that part of the reason ABC grew to \$2.3 billion was the inclusion of revenue from college football and Nascar telecasts on Saturday nights next season (which attract far more revenue than repeats of scripted shows that have run this season). He also said the ABC upfront total this year includes prime-time NBA playoff ad revenue. And Shaw acknowledges that because of that, it is hard to compare this year's upfront tally with last year's. But he believes that publicly disclosing what programming is included in the total number is important. "ABC and the Walt Disney Co. believe this is the way it should be done," he said.

Shaw said he bears no animosity to the other network sales executives who decided from the outset of the upfront to abandon their support for using Nielsen Media Research's live-plus-seven-day ratings as the currency on which to base upfront negotiations. Shaw had publicly stated in March he would not do deals with media agencies who insisted on doing deals based on on Nielsen live-only ratings, but ended up having to do just that when all the other networks capitulated and cut deals using live-only ratings.

Some networks may have done so to appear to be "more agency-friendly"—want-

## Not Quite So Upfront

2006-07 UPFRONT		2005-06 UPFRONT		PERCENT CHANGE
NETWORK	(IN MILLIONS)	NETWORK	(IN MILLIONS)	
ABC	\$2,300	ABC	\$2,100	+9.5%
CBS	\$2,400	CBS	\$2,400	Flat
Fox	\$1,800	Fox	\$1,600	+12.5%
NBC	\$1,900	NBC	\$1,900	Flat
CW	\$650	WB	\$675	N.A.
MyNetTV	\$50+	UPN	\$375	N.A.
TOTAL	\$9,100		\$9,050	+0.5%

\*PROJECTED; MEDIAWEEK ESTIMATES BASED ON CONVERSATIONS WITH BUYERS AND SELLERS.

ing, Shaw argued, to attract dollars if ABC was left alone in its hardline position on time-shifted ratings. With the dust on the marketplace just now beginning to settle, he insisted that strategy didn't work. He said even though he altered his position to fall in line with the other nets, and even though he was the last network to finalize upfront sales because he held out for the highest possible pricing, "none of our buyers' budgets were reduced from beginning to end."

Shaw said the amount of inventory each agency submitted to buy in late May was the amount they eventually bought by early July. "It was the price negotiation that delayed things," he explained. "The buyers had a price in their minds that they wanted to buy at, and we had a price that we wanted to sell at. The other networks can sell whatever way they want. To us, it was not only about prime time. We held out for price increases we felt we

**"We held out for price increases we felt we deserved in other dayparts. Some other nets may have sacrificed price in other dayparts to do better deals in prime time." SHAW**



deserved in other dayparts. Some of the other networks may have sacrificed price in other dayparts to do better deals in prime time."

Another reason Shaw cited for ABC's revenue hike and 3-4 percent cost per thousand increases—the highest among the broadcast networks—is success in attracting more advertisers looking to reach upscale audiences. He also said moving hit drama *Grey's Anatomy* to Thursdays allowed ABC to sell a higher rated show on a night when movie and retail advertisers are willing to pay higher premiums for the pre-weekend positioning.

"Every package we sell is different," Shaw said. "We did write some packages at 1 or 2 percent [CPM] increases, but that may have been because an advertiser spent more dollars. Some advertisers want to reach upscale audiences. It depends what's in the package."

Shaw said in addition to its hit shows *Grey's*, *Lost*, *Desperate Housewives*, and *Extreme Makeover*, and its Saturday night sports, the network's freshman dramas *The Nine*, *Brothers & Sisters*, *Six Degrees*, *Men in*

*Trees* and *Betty the Ugly*, all sold well. "We sent out 3,000 copies of our new show pilots to buyers and advertisers, and I think the slow pace of the negotiations helped in that it allowed many of those people to actually view our pilots before buying," Shaw said.

ABC sold about \$700 million in ad time in the other dayparts. While Shaw would not comment on specific CPMs, sources said *Good Morning America* sold at average CPM increases of 4 percent, while evening news sold at 3 percent CPM increases.

Late night was the most depressed daypart, with the networks selling at negative CPMs, sources said.

While Shaw said he sold ad inventory on ABCNews.com and ABC.com in conjunction with his upfront packages, he did not sell any upfront inventory for broadband (streaming video of prime-time shows) and video-on-demand, choosing to wait to sell that in scatter.

Sources said NBC sold about \$50 million worth of digital inventory that was not included in its \$1.9 billion total. Of that total, NBC was also said to have attracted \$200 million from advertisers who bought digital inventory but then tied into the TV programming as well.

Where did the networks fall in percent of inventory sold in the upfront? Shaw said ABC

sold 3 percent less prime-time inventory than in last year's upfront—between 75 percent and 78 percent compared to 78-81 percent last year. NBC sold about 71 percent of its inventory, a 4 percent increase over last year, at CPM decreases of between 5 and 6 percent. Fox sold about 75 percent of its inventory—a 2-3 percent hike—at CPM increases of 2-3 percent. CW moved about 83-85 percent of its inventory, about the same level as the WB did last year, at flat to 2 percent CPM increases. CBS is said to have sold out inventory levels somewhere in the 80-90 percent range at CPMs between flat and plus-2 percent.

Shaw said despite the protracted negotiations between his ABC sales staff and the media agencies, "I think the agencies got what they wanted and we got what we wanted. At the end of the day, I would have liked to get higher CPMs, but these negotiations are serious business. As long as we lost no dollars, I believe we did okay. It wasn't easy, but who said it is supposed to be easy?" ■

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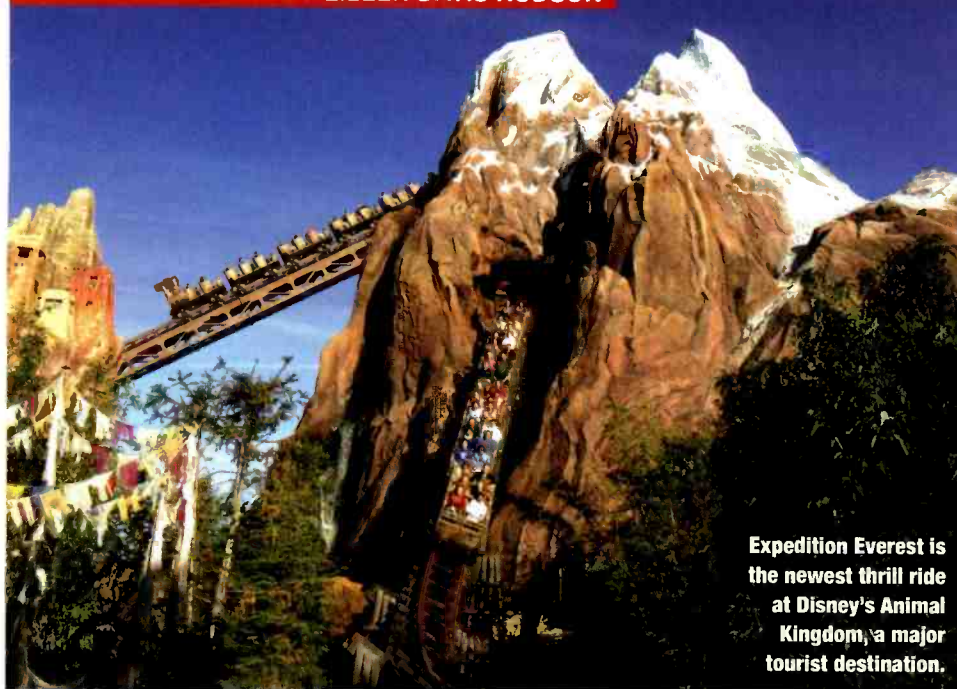
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# market profile

BY EILEEN DAVIS HUDSON



Expedition Everest is the newest thrill ride at Disney's Animal Kingdom, a major tourist destination.

WALT DISNEY WORLD

to BIA. Part of that growth could be from an expected windfall in political ad dollars. Among the high-profile races is an open governor's seat, since incumbent Republican Jeb Bush is termed out this year. The Republican and Democratic parties each have two candidates who will face off in primaries on Sept. 5 ahead of November's general elections.

Cox Broadcasting's ABC affiliate WFTV remains the No. 1 news leader in the Orlando/Daytona Beach/Melbourne market, ranked 20th in the nation with 1.3 million TV households. In the May sweeps, WFTV ranked No. 1 for adults 25-54 in every news daypart except

For other markets, go to the Market Profile Index at [mediaweek.com](http://mediaweek.com)

late news. Fox Television Stations' owned-and-operated WOFL-TV just edged WFTV in the demo with a 4.9 rating for its 10 p.m. news (WFTV earned a 4.8 at 11 o'clock).

Cox's local duopoly includes WFTV and independent WRDQ. WFTV produces a 30-minute 10 p.m. late news on WRDQ.

On June 29, WFTV became the first in the state of Florida to launch its local news in high definition, says Shawn Bartelt, who took over as vp and general manager of the Cox duopoly in late February. As part of the move to HD, WFTV will unveil a new set, an HD graphics package and an all-new HD Doppler radar. Bartelt, previously director of sales at Cox's Charlotte, N.C., duopoly of ABC affiliate WSOC-TV and independent WAXN-TV, says she plans to launch WRDQ's late news in HD this fall.

In early April, WRDQ switched channel positions on Bright House Networks' cable systems in the market, moving to channel 10 from 21. In May, WRDQ saw a "25 percent increase sign-on to sign-off cumes, with significant growth at 10 p.m.," says Bartelt.

Post-Newsweek's CBS affiliate WKMG-TV is generally the second-ranked news station. WKMG won the late news race in households, but finished third in the all-important adults 25-54 demo with a 4.2.

Executives at the station could not be reached for comment. WKMG news director Skip Valet left the station in June to take the same post at sister NBC station KPRC-TV in Houston. WKMG assistant news director Susan Forbes succeeded Valet as news director.

WKMG produces a half-hour newscast at 4 p.m., followed by *Inside Edition*. WKMG soon will get its first local-news competitor

## Orlando, Fla.

IN WHAT IS BEING HERALDED AS A MOMENTOUS DEVELOPMENT THAT WILL have a lasting impact on the greater Orlando region and economy, the University of Central Florida has been selected as the site of a new medical college. In March, the state Board of Governors approved building the college

at UCF. The UCF Healthcare Campus will sit on 50 acres in Lake Nona in south Orlando, just east of Orlando International Airport.

Orlando, with some 50 million visitors each year drawn to attractions like Walt Disney World, SeaWorld and Universal Orlando Resort, is also seeing development elsewhere. In the vibrant Central Business District downtown that features bars, restaurants and nightclubs, along with residential high-rises and office towers, plans are underway to erect several condominium and mixed-use developments, for instance.

The tourism-dependent local economy hums along at a steady clip (with a 1.8 percent unemployment rate), but the same cannot be said of automotive industry advertising, a key barometer

of the health of the local media, particularly the television marketplace. As is the case in many other markets, Orlando's spot TV market saw a dropoff in auto ads, leading the market to decline 4.7 percent to \$304.3 million in 2005 from \$319.5 million in 2004, according to BIA Financial Network.

However, the market is projected to rebound to \$328.7 million in 2006, according

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

	JAN.-DEC. 2004	JAN.-DEC. 2005
Local Newspaper	\$284,541,580	\$306,743,130
Outdoor	\$84,248,740	\$90,180,210
Spot Radio	N.A.	\$96,945,880
Local Magazine	\$4,467,130	\$4,919,690
<b>TOTAL</b>	<b>\$373,257,450</b>	<b>\$498,788,910</b>

Source: Nielsen Monitor-Plus

## SCARBOROUGH PROFILE

in the time period, when Hearst-Argyle Television's NBC affiliate WESH-TV launches its hour-long 4 o'clock newscast on July 31. WESH president/gm Bill Bauman says there will be significant staff reassignments with the launch of the new newscast.

The 4 o'clock news ushers in a new 3-5 p.m. lineup for WESH, which celebrates its 50th anniversary this year. *The Ellen DeGeneres Show* will move from 4 p.m. back to 3 p.m. "It just seems like there's an awful lot of breaking news between 3 and 5 p.m., so we're going to take advantage of that," says Bauman, who stressed the new newscast would focus on in-depth coverage of the day's top stories.

Last August, Bob Fein joined WESH as vp/station manager from CBS TV O&O KYW-TV and UPN sister station WBRE-TV in Philadelphia, where he held the same post.

Meanwhile, Hearst-Argyle expects to close on its purchase of current WB affiliate WKCF later this year, says Bauman. WKCF will become a CW affiliate in September. This summer, WESH's broadcast facility will be remodeled to make way for 40 WKCF staffers. It will be the market's third duopoly.

Fox's Orlando duopoly consists of WOFL and UPN affiliate WRBW, which is becoming a MyNetworkTV affiliate this fall. On March 6, WOFL launched a 5 p.m. newscast. The station's former morning anchor, Amy Kaufeldt, anchors the hour-long news, which tries to convey a morning show vibe.

Entravision Communications' Univision affiliate WVEN-TV is the leading Spanish-language station in the market, producing local news at 6 p.m. and 11 p.m. Univision Communications owns TeleFutura affiliate WOTF-TV, while ZGS Broadcasting owns low-power Telemundo affiliate WTMO-LP in Kissimmee, Fla.

Cable penetration in the Orlando market is 72.3 percent, while 20 percent of the market is connected to alternate delivery systems, including satellite, according to Nielsen Media Research. Bright House Networks and Adelphia Communications are the primary service providers in the DMA. Bright House offers 41 ad-insertable networks, including its owned and operated 24-hour, local cable news network, Central Florida News 13. Bright House also controls the Central Florida Interconnect, which reaches 873,000 subscribers, or 89 percent of the DMA's cable households, according to Nielsen's Interconnect Universe Estimates (February '06).

The local newspaper landscape is dotted with competitors, the largest of which is Tribune Co.'s *Orlando Sentinel*. The *Sentinel's*

### COMPARISON OF ORLANDO

To the Top 50 Market Average

	TOP 50 MARKET AVERAGE %	ORLANDO COMPOSITION %	ORLANDO INDEX
<b>DEMOGRAPHICS</b>			
Age 18-34	31	27	88
Age 35-54	40	37	93
Age 55+	30	36	122
HHI \$75,000+	35	27	77
College Graduate	14	12	89
Any Postgraduate Work	12	9	80
Professional/Managerial	27	22	84
African American	12	12	100
Hispanic	15	13	87
<b>MEDIA USAGE-AVERAGE AUDIENCES*</b>			
Read Any Daily Newspaper	51	51	100
Read Any Sunday Newspaper	58	66	113
Total Radio Morning Drive M-F	21	20	93
Total Radio Afternoon Drive M-F	18	17	98
Total TV Early News M-F	28	30	106
Total TV Prime Time M-Sun	39	43	110
Total Cable Prime Time M-Sun	15	19	128
<b>MEDIA USAGE-OTHER</b>			
Accessed Internet Past 30 Days	63	65	104
<b>HOME TECHNOLOGY</b>			
Owens a Personal Computer	68	68	100
Purchase Using Internet Past 12 Months	46	47	104
HH Connected to Cable	64	68	107
HH Connected to Satellite/Microwave Dish	24	28	118
HH Uses Broadband Internet Connection	37	37	100

\*Media Audiences-Average: average issue readers for newspapers; average quarter-hour listeners within a specific daypart for radio; average half-hour viewers within a specific daypart for TV and cable.  
Source: 2005 Scarborough Research Top 50 Market Report (August 2004-September 2005)

### ARBITRON RADIO OWNERSHIP

OWNER	STATIONS	AVG. QTR.-HOUR SHARE	REVENUE (IN MILLIONS)	SHARE OF TOTAL
Clear Channel Communications	2 AM, 5 FM	23.7	\$47.8	35.2%
Cox Radio	1 AM, 5 FM	31.7	\$43.5	32.0%
CBS Radio	3 FM	9.8	\$24.5	18.0%

Includes only stations with significant registration in Arbitron diary returns and licensed in Orlando or immediate area. Share data from Arbitron Winter 2006 book; revenue and owner information provided by BIA Financial Network.

daily circulation average of 229,368 reflects an 8.3 percent decrease for the period ended March 31, 2006, versus the same period the year prior, according to the Audit Bureau of Circulations' FAS-FAX report. The paper's Sunday circ declined 7.5 percent to 341,025.

At the start of the year, the *Sentinel* unveiled a comprehensive redesign of the paper's A section, business, arts and entertainment, and sports sections. Among the new features is "Speed Read," a summary of the day's top stories at a glance. A revamped A2 called "Behind the News" highlights celebrity news, along with offbeat stories and photos.

On Mondays, the paper expanded its local news coverage with the introduction of a new Local In-Depth section. On Wednesdays, the *Sentinel* introduced a single expanded section called Local & State. It supplanted the paper's stand-alone weekly sections covering Orange, Seminole, Osceola, and Polk counties.

The changes come even as the paper and its sibling Tribune properties struggle with company-wide cutbacks. At the *Sentinel*, the cost cuts resulted in the loss of 54 positions—21 layoffs and 33 unfilled open posts.

The *Sentinel* competes with the *Daytona Beach News-Journal* in Volusia County, where

## NIELSEN RATINGS/ORLANDO

EVENING AND LATE-NEWS DAYPARTS, WEEKDAYS

### Evening News

TIME	NETWORK	STATION	RATING	SHARE
5-5:30 p.m.	ABC	WFTV	8.9	18
	CBS	WKMG	4.4	9
	NBC	WESH	2.7	5
	Fox	WOFL	2.7	5
	UPN	WRBW*	1.8	4
	WB	WKCF*	1.3	3
	Univision	WVEN*	1.2	2
	Independent	WRDQ*	0.6	1
5:30-6 p.m.	ABC	WFTV	9.0	17
	CBS	WKMG	4.8	9
	NBC	WESH	3.0	6
	Fox	WOFL	2.7	5
	UPN	WRBW*	2.2	4
	WB	WKCF*	1.5	3
	Univision	WVEN*	1.2	2
	Independent	WRDQ*	0.7	1
6-6:30 p.m.	ABC	WFTV	9.0	17
	CBS	WKMG	5.2	10
	NBC	WESH	4.1	8
	UPN	WRBW*	3.0	6
	Fox	WOFL*	2.2	4
	WB	WKCF*	1.9	3
	Univision	WVEN	1.6	3
	Independent	WRDQ*	0.6	1

### Late News

10-11 p.m.	Fox	WOFL	6.1	9
10-10:30 p.m.	Independent	WRDQ	3.3	5
11-11:30 p.m.	CBS	WKMG	8.7	15
	ABC	WFTV	7.8	14
	NBC	WESH	4.7	8
	WB	WKCF*	3.1	6
	Fox	WOFL*	2.6	5
	Univision	WVEN	1.2	2
	Independent	WRDQ*	1.0	2
	UPN	WRBW*	0.6	1

\*Non-news programming. Source: Nielsen Media Research, May 2006.

## NEWSPAPERS: THE ABCS

	DAILY CIRCULATION	SUNDAY CIRCULATION	DAILY MARKET PENETRATION	SUNDAY MARKET PENETRATION
<b>Orange County: 373,123 Households</b>				
<i>Orlando Sentinel</i>	106,230	161,912	28.5%	43.4%
<b>Brevard County: 213,296 Households</b>				
<i>Florida Today</i>	83,051	100,698	38.9%	47.2%
<i>Orlando Sentinel</i>	8,220	10,451	3.9%	4.9%
Treasure Coast Newspapers	2,079	2,530	1.0%	1.2%
<b>Volusia County: 197,286 Households</b>				
<i>Daytona Beach News-Journal</i>	91,498	104,797	46.4%	53.1%
<i>Orlando Sentinel</i>	20,087	25,814	10.2%	13.1%
<i>The Florida Times-Union</i>	1,775	1,921	0.9%	1.0%
<b>Seminole County: 153,808 Households</b>				
<i>Orlando Sentinel</i>	49,556	76,325	32.2%	49.6%

Data is based on audited numbers published in the Audit Bureau of Circulations' Spring 2006 County Penetration Report.

the *News-Journal* has a commanding penetration (see newspaper chart). The *News-Journal* is 51 percent owned by the Davidson family, and 49 percent owned by Cox Communications. Daily circ averaged 108,069 as of March 2006, down 3.5 percent compared to the year-ago period; Sunday circulation slipped 2 percent to 125,754.

Gannett Co. owns Melbourne-based *Florida Today*, which dominates its home turf of Brevard County. Its weekday circulation averaged 85,804, down 3.3 percent year to year; Sunday circ fell 4.1 percent to 102,891.

Three radio giants control 85 percent of the advertising of the 37th-ranked Orlando radio market: Clear Channel Communications, Cox Radio and CBS Radio. Cox owns the market's No. 1 station overall, Urban Adult Contemporary WCFB-FM, which garnered a 7.5 average quarter-hour share (in listeners 12-plus) in the winter 2006 Arbitron survey, ahead of CC's No. 2 Soft Adult Contemporary WMGF-FM (6.2 share). Cox's Country WWKA-FM and sister Hip-Hop station WPYO-FM tied for third place at 5.7.

However, none of those stations were the market's top biller. That distinction went to CC's FM Talker WTKS, which pulled in \$11.6 million in revenue in 2005, according to BIA estimates. Sister station WMGF ranked second with \$10.9 million in billings, followed by WWKA with \$10.7 million.

Among recent changes in the market, Salem Communications in January made its foray into Orlando with the acquisition of three stations. Salem purchased Christian/Talk outlets WTLN-AM and WHIM-AM for \$10 million from Alton Rainbow Corp. and TM2 Inc. It also swapped its KNIT-AM in the Dallas-Ft. Worth market for James Crystal Florida Inc.'s News/Talk WORL-AM. In March, Salem tapped Darren Ryder to be gm of its Orlando cluster.

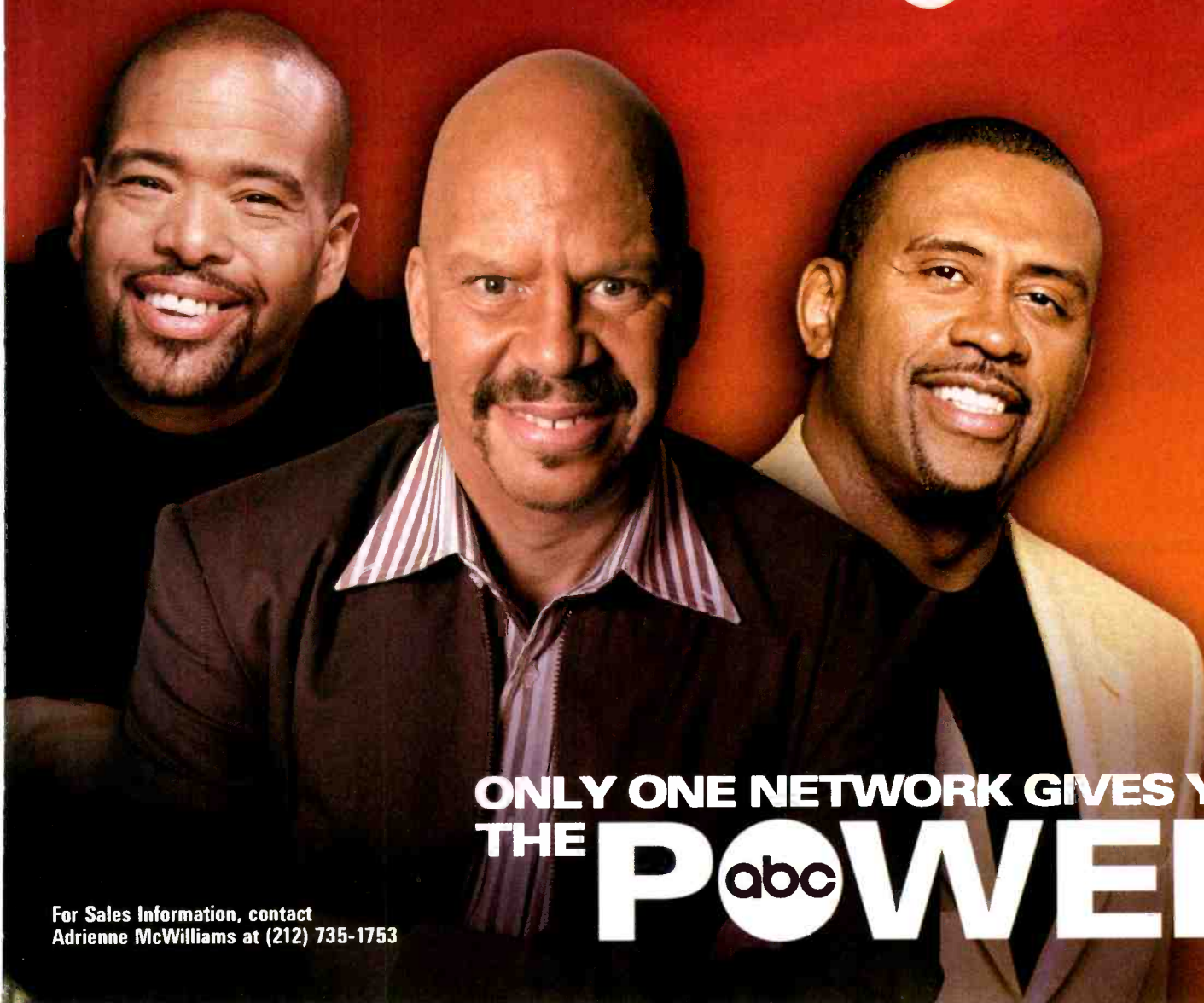
In January, Star Development Group purchased WEUS-AM and launched Oldies on the station. The Oldies format marks its return to Orlando, after CC flipped Oldies WEBG-FM in February 2005 to WRUM-FM, playing Spanish Tropical fare. WRUM competes against archrival Mega Communications' Spanish AC WNUE-FM.

In out-of-home advertising, Clear Channel Outdoor claims to be the only full-service outdoor ad company in the market. It offers about 900 30-sheet posters and more than 700 bulletins, along with mall advertising, premiere panels and squares, and taxi media. Lamar Advertising competes in the market also, with a stronger presence in Daytona Beach. ■



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## Beat the Press

**IT WAS DISTRESSING** for Media Person to see the ruling class so divided over *The New York Times* high-treason case. The moderates in the GOP wanted executive editor Bill Keller bundled off to Guantánamo and water-boarded until he agreed to a Nice News Only policy while the more zealous righties said, “Oh, just hang the bastard, blow up the *Times* building and get it over with.” One expects more unity from the Republicans on these crucial national security questions.

Since Media Person is always a bit late on everything, due to congenital procrastination and napping, to him the week after July 4 seems like a good time to ruminate on this emotional dispute while tossing in a few thoughts on such larger issues as government vs. media in general, the new meaning of patriotism and whether Larry King really transmitted audible flatulence over the CNN network, as alleged by the popular Gawker gossip Web site (as well as its corollary issue, i.e., if he did, would such an expression be any less cogent than his usual utterances?).

What, then, is patriotism in 21st-century America? Well, here we have another of those down-the-middle splits that increasingly characterizes U.S. politics. According to the increasingly dominant Ann Coulter Wing of the Republican Party, the essence of patriotism is to be utterly loyal to the nation’s leader—as long as he is a Republican—and to overlook his endearing little quirks, e.g., habitual mendacity and spectacular incompetence.

The irony that such a stance runs directly counter to the behavior celebrated on Independence Day (raucous rebellion, you may recall, against an unpopular, stiff-

necked chief executive) is of course not lost on the liberal side of the polity. Their (or perhaps MP should say “our”) current definition of patriotism would run something like this: A desperate struggle to keep one’s country and its constitutional principles of government from being engulfed and destroyed by an unholy alliance of corporate/religious/militaristic radicals.

Right-wing pundits have much more fun than the poor, suffering lefties in addressing such matters. First of all, their side is in power, which means that when they defend their malfeasant administration, they can pretend it is America they speak for instead of a gang of intolerable, third-rate politicians. But then they don’t

really spend much time defending the administration; instead, they attack the Evil Liberals, as though it were the libs responsible for the government’s current policy of ignoring every real problem the nation faces, except for those it is actively exacerbating.

One talk-show darling, for instance, proclaimed that the gas chamber would be the proper penalty for the information-spewing arch criminal Keller (assuming, one supposes, that the Department of Homeland Security could find him). For sheer, exhilarating broadcast or print fun, nothing beats this sort of yowling, let Media Person assure you. To the guillotine with them! Cast them into the fiery pits of hell! Draw and quarter the treasonous knaves! Emasculate the rapsclions with a rusty razor! Ah, just typing those four sentences, MP feels 45 percent happier.

Meanwhile, for a lefty pundit trying to explain why it’s best to leave the news media uncowed and unscapagoated if you really want to have a free—as opposed to pseudo-free—country, it’s similar to the way Media Person used to feel when in high school English he was forced to enter the annual “I Speak For Democracy” essay contest. The Founding Fathers, in their wisdom, harrumph, conceived of a free press as a fourth branch of government, ahem, to counterbalance the possible amassing of unmediated power by unscrupulous officials. As Jefferson once said...(audible flatulence).

Not only do you find yourself boring yourself, you feel a rising resentment at constantly being forced to explain things that every American ought to know already. What, if Media Person may tax you with an interrogatory, is wrong with our educational system—or our brains—that at the first sign of trouble, half the country is ready to ditch the very freedoms that they so loudly claim to be spreading around the globe? How is it that so many are roused to indignation at the vague prospect of someone somewhere burning a symbol of democracy, but they readily accede to the burning of its substance?

You can understand the Chinese drafting their new legislation to fine the media for reporting “sudden incidents” without permission. (And could the timing on this have been any better, irony fans?) Instead of spending years in classrooms studying the glories of democracy, the Chinese student is taught to memorize Communist principles such as “Marching to Tiananmen Square to stand in front of tanks—bad!” and “Trusting your wise and noble leaders to make all the right decisions for you—good!” So they can hardly be expected to understand an abstruse foreign concept like freedom of the press.

And what, pray tell, is our excuse? ■

**One talk-show darling proclaimed that the gas chamber would be the proper penalty for arch criminal Bill Keller.**

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# A Matter of Timing

In an interactive campaign, time does equal money. But determining exactly how much is marketers' next challenge in online advertising. BY MICHAEL APPLEBAUM

In the past year, many leading marketers stepped up their presence on the Internet. Visa blanketed the Web with rich media ads as a major component of "Life Takes Visa," its first new brand campaign in 20 years. IBM launched an online campaign for two new B2B platforms, "What Makes You Special?" and "Take Back Control," seeking to reinforce its image as a technology innovator. Amgen and Wyeth Pharmaceuticals used a series of online ads to build awareness for the rheumatoid arthritis drug Enbrel. And, last fall, Microsoft lured videogame players with an interactive campaign for *Perfect Dark Zero* as a cornerstone of its Xbox 360 launch.

Not only are these companies spending more money on more sophisticated advertising, but they are also spending more time analyzing the success of their efforts. In dis-

cussing what works, however, marketers are learning there are various ways to measure success. What one marketer considers a reliable gauge of interactivity may have little relevance to another.

"One ad could have the goal to get people to interact; another could be to generate traffic; another, conversion," notes Saar Safra, director of rich media at aQuantive's Atlas Solutions, Seattle.

As marketers move away from click-throughs, richer creative and the ability to track interactions has taken them to deeper levels of measurement. As a result, the industry is starting to develop new metrics to reflect the quality of the online experience.

"We are moving past the standard measures of interactive media of impressions and clicks, to measures that take into consideration that

[consumers] are time-starved and have complete control of the things they want to read and experience," says Eric Wheeler, CEO of Neo@Ogilvy, a unit of Ogilvy Interactive, New York. "Getting your target to interact, read, explore, play and/or ask for information over several minutes is an enormous feat."

Thanks to recent advances in technology, companies can obtain detailed data on Web user interaction within days of a campaign launch. Two of the most commonly measured variables are "timers" (how much time users spend within specific components of an ad) and "paths" (the order in which features within the ad were viewed or clicked). A banner ad from backpack maker Jansport, for example, allows users to drag a magnifying glass over a product photo to change colors and zoom in on its details; a tab allows them to fill in a sweep-

stakes form and send the ad to a friend. Research can tell the company how much time users spent checking out the product, the colors that were chosen in their precise order and which of those other steps were taken next.

Similarly, Warner Home Video can learn not only how many users were exposed to its ad for the *Dukes of Hazzard* DVD, but also how often the video clip was viewed or downloaded, whether a distributor was requested, and so on.

The process of delivering ads to publishers has become fully automated, says Young-Bean Song, vp-analytics at Atlas, allowing researchers to monitor interaction with "tags" that measure paths, timers and other metrics.

The definition of success, of course, depends on the marketer's objectives. "Direct-response marketers will define success as a conversion: Did the user go to our Web site or buy our product?" says Safra. "Brand marketers may [ask] did users spend 30 seconds viewing an ad?—or define success as whether users explored a certain part of the ad."

This ability to go deeper and faster into measurement has contributed to the rapid growth of optimization. The term refers to how marketers shift dollars based on a statistical analysis of the media buy (with variables including ad placement, location, size, frequency and behavioral targeting), creative strategy (ad themes, colors, animation) and pricing. Most marketers deploy agencies or third-party advertising firms such as Atlas and DoubleClick to use optimization tools, which in some cases can dramatically improve a campaign's performance (see "Optimal Effect," right).

Direct marketers, Wheeler notes, may achieve a 20 percent to 50 percent increase in response rate as a result of optimization. "We can now say to a big brand advertiser like Budweiser, 'Your CPM on Yahoo is three times greater than on CNET,'" adds Song.

Still, experts caution against reading too much into initial optimization data or shifting gears too quickly based on its assessments. "Intelligent and diligent optimization is the key to any campaign's success, but it takes time," says Derek Leedy, vp/account director at Mediasmith, San Francisco. "Knee-jerk reactions can cause advertisers to make decisions on small amounts of data. There are times when you have to stay the course to find long-term partners that can generate both efficiency and volume."

In fact, some argue, engagement is only the beginning.

"We are interested in online metrics in the sense that we want to make sure we are reaching our audience and that they are engaging with the ads. However, those metrics are not what help us to define a successful campaign," says Jon Raj, vp, advertising and emerging media platforms at Visa USA.

The success of the interactive portion of "Life Takes Visa," says Raj, will depend on the extent to which the multitude of ads moves the needle on key brand attributes. Visa is in the process of gleaning that information the old-

fashioned way, with traditional brand impact studies. "Someone clicking on a banner doesn't mean anything to me. I'm interested in: what effect does it have?" says Raj.

For example, one of the rich media banners, "Life Takes Imagination," allows users to "paint" an abstract design by moving their cursor over a blank canvas in the ad. An out-of-home installation, "Life Takes Creativity," is built around the same concept, only the brush strokes are made by people walking over the ad. Visa has been conducting surveys to help determine the impact of the installation. That additional procedure will help assess whether the campaign is meeting its ultimate goal: to shift the perception of Visa's brand from one of convenience (as embodied by its previous tagline, "Everywhere you want to be") to one of inspiration and individual empowerment.

IBM, too, has supplemented the tracking of its rich media ads with awareness studies. However, its current Internet campaign has a large direct-response component, as opposed to Visa's pure brand play. As such, the metrics shift accordingly.

Consider "What Makes You Special?" a series of online ads targeted to businesses that have been running on the home page of WSJ.com and within the Web pages of CNN/Money.com and Forbes.com. Users who click on these banners and display ads are brought to a campaign hub (www.ibm.com/innovation), where they can read about IBM's products and services, download a podcast or register to receive more information from the company. While IBM measures the response to all of these offerings, its ultimate goal is to generate new business.

"All of the advertising is expected to link to demand generation and sales, and leads are a good way to demonstrate and quantify that linkage," says David Rittenhouse, group planning director for IBM at Neo@Ogilvy. "We usually look at registrations and opt-ins as indicators of how a campaign is performing."

IBM also uses optimization to evaluate its online ads. The company is learning how many users are watching the 30-second streaming video to completion, rolling over or expanding the ads, clicking through to the landing page, and more. But while Rittenhouse relies on the analytics for a "numerical story," he believes nothing can replace the value of human interpretation. "Sometimes the most intelligent optimization is a logical, not a technical, solution. It might simply be a matter of noticing, 'Wouldn't this be better if we made the ad copy [harmonious] with the content on the page?'"

Conversely, the results from optimization may run counter to logical

## Optimal Effect

These days, Napster is a small player in an online music business dominated by Apple. But had it not been for a successful effort to optimize the ad campaign behind the launch of its paid subscription service in 2004, the brand might not be around at all. And its ability to reverse costs per acquisition (CPA) through optimization provides lessons other companies can use in their own marketing campaigns.

In 2004, an ad campaign by Venables Bell, San Francisco, sought to introduce Napster 2.0 as a legal source for downloadable music while retaining the maverick spirit of the original brand. Teaser ads heralding Napster's return were filtered through music tastemaker sites, and by the time Napster relaunched, the campaign had rolled into mainstream sites on ESPN.com, Cnet and Rolling Stone.com.

By mid 2004, though, Napster's cost per acquisition for a trial user was way too high. The onus then shifted to its media buying agency, Mediasmith, San Francisco, to optimize the campaign and get that number down within striking range



**MUSIC TO ITS EARS:** Napster Used optimization to reduce costs.

of \$25—or seriously hamper the company's ability to stay in business.

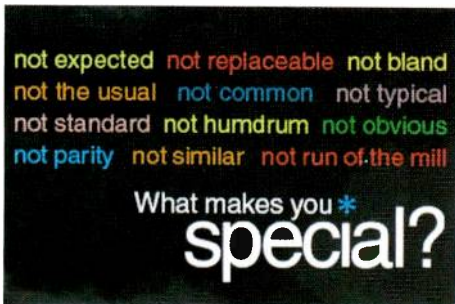
"We were constantly monitoring which sites and banners worked on a click or view-conversion basis," recalls Derek Leedy, account director at Mediasmith.

The messaging was split into two camps: one group of ads that focused on specific

music genres; and another that touted the benefits of the service, such as the large number of available tracks. According to Leedy's internal optimization data, the strategy was not working to full effect. "Though we paired the genre ads with contextual placements, placing rap banners on rap sites, for example, they never did as well as certain evergreen messages," he says. The reason, supported by outside focus group research: "Though people may visit a site or section of a site that concentrates on a specific music genre, most everyone considers themselves to be eclectic in their music taste."

The solution was to load up on the generic messaging and expand the campaign's reach by buying into performance networks such as Ad.com, Burst Media and Blue Lithium. "We introduced many new concepts into the rotation to avoid burnout," notes Leedy. "We soon learned that we needed even more creative to maintain a fresh and compelling presence." And the result? "The volume of activity increased dramatically, lowering the CPA by over 300 percent" in less than three months.

Results like these demonstrate the statistical power of optimization. And, while there are limits to the insights that the technique can provide—optimization cannot, for example, explain why certain users behave the way they do, because it does not identify its users—it does give marketers a sense of what direction to take a campaign.—M.A.



**SPECIAL DELIVERY:** Online ads from Visa (above) and IBM (below) both attempt to create awareness for the brands. But the companies measure success in different ways.

assumptions, says Brad Bender, vp, optimization solutions at DoubleClick, New York. "Sometimes the best-performing [audience] segment is non-intuitive."

Bender points to a packaged goods company for whom DoubleClick ran an ad test on a popular Web site, concentrating the ads on the site's home and garden section; the marketer assumed that this audience would be most receptive to its message. Optimization showed, however, that it was actually the worst performing segment; ads placed in the hobby section got the most clicks. In a follow-up campaign, DoubleClick diluted the concentration of ads in the home and garden section and spread the campaign more evenly across the entire site. The result: a 30 percent lift over the initial test, says Bender.

Another tool helping marketers understand user demographics is Nielsen Net/Ratings' NetEffect, an extension of the research firm's Yahoo Consumer Direct service established in 2004. AC Nielsen (which, along with Adweek Magazines' *IQ*, is owned by VNU) compiles data from 140,000 households who scan the UPC bar codes of products purchased at the grocery store. Participants download a software meter that tracks their online activity, revealing frequency of exposure to online advertising across multiple publishers. Nielsen overlays the two sets of data, comparing the purchasing behavior of groups that were exposed and not exposed to a product's online advertising to determine its effect on that product's sales. Follow-up surveys via e-mail determine whether a brand's objectives were achieved, querying aided versus unaided recall, pur-

chasing intent and a host of other issues.

Measuring engagement is particularly important to the pharmaceutical industry, where companies are shifting more resources online, while patients are increasingly turning to the Internet to seek out information on treatment options and side effects. Amgen and Wyeth, which co-market the arthritis drug Enbrel in North America, have been running rich media ads for the drug on sites including MayoClinic.com and WebMD.com. A click on a request for treatment options links to a survey form where users can sign up to receive more information on Enbrel, which is indicated for multiple types of arthritis.

In this case, acting may mean filling out the registration form or requesting an information kit. But it may also mean talking to a doctor about the drug, a behavior that is less easily measured. "My job is to create qualified leads to the sales force, so everything I do is intended to move [consumers] from awareness to conversion," says Joe Shields, Wyeth's product director for Enbrel. "It's difficult for us to know when a banner ad has led to a sale, but we're learning that the combination of certain messages in certain places over a period of time has given us the results we're looking for."

Enbrel looks at hard data such as cost per lead, and optimizes its creative as part of the media buy. It also digs deeper into engagement with click-density studies that determine how long it takes users to fill out registration forms. However, the measures of the campaign's success go beyond the initial purchase to include areas such as patient retention and

were asked to input their cell phone number and the name and e-mail address of a friend. The friend, in turn, received an e-mail with a link to a video, in which that person becomes part of the game. The user then received a phone call from one of the game's characters.

Each of those steps is built around a measurable component. Of particular interest to Xbox marketers was the "pass-along" rate, or percentage of people on the site who referred a friend (about 30 percent). The work was also judged on traditional metrics including unique site visitors and number of wallpaper downloads. To gauge the campaign's reach and efficiency, AKQA multiplied the average time spent on the site by the size of audience, and compared the cost with an equivalent TV buy (in this case, about \$2.9 million).

Khanna says that while this metric was specific to the Xbox campaign, researchers could indeed derive a standard "unit" of engagement. Here's how: Start by measuring the time spent with a brand and level of involvement in a campaign, and factor in items such as volume of e-mail signups, downloads, Web site and call center traffic. Multiply this weighted engagement metric with the size of the audience, and add the total cost of the campaign to determine the efficiency of the engagement. "Although this wouldn't be affordable for every campaign, a test study might throw some light on the engagement debate," she says.

Not everyone thinks it's a good idea to have a standard of measurement. With rich media ads carrying many different objectives, says Atlas' Safra, a unified measurement

**Sometimes the most intelligent optimization is a logical, not a technical, solution. It might simply be a matter of [matching the ads with the copy].**

— DAVID RITTENHOUSE, NEO@OGILVY

compliance. Thus, online activity metrics are only a part of the story. "We can measure in a broad way. We do see the results from the ads, but it's an iterative process," says Barri Hollander, vp/director of marketing at Modem Media, San Francisco.

By contrast, those metrics were the primary source of information in weighing the success of the Xbox *Perfect Dark Zero* campaign, which used e-mail, mobile and the Internet to pique the interest of gamers during the 360 console launch last November.

"The Xbox audience spends a huge amount of time on the Web, reading reviews, on message boards," says Rikki Khanna, account director for Xbox at AKQA, San Francisco. "We created microsites as experiential destinations for game players . . . and we carefully measured the response to those destinations."

AKQA unleashed a sequence of events that mirrored the action of the game: Traditional ads directed users to a microsite where they

would be "apples to oranges."

Furthermore, the rules that govern online ad measurement are changing along with technology. AJAX, a new system of Web applications, for example, will soon create "live" content on portals like Yahoo and MSN. Customized pages will refresh automatically, along with the ads, requiring a new formula for measuring unique visits and ad exposure.

"The Web is a dynamic environment," says David L. Smith, CEO of Mediasmith. "When technology for the building blocks changes, it affects your ability to gain a proper measurement. You have to stay on top of it."

Safra agrees. "There are a lot of derivative technologies that are changing the rules of measurement," he points out. "In the next three months, you will be able to do things you could never do before."

*Michael Applebaum is a former senior features editor at Brandweek.*

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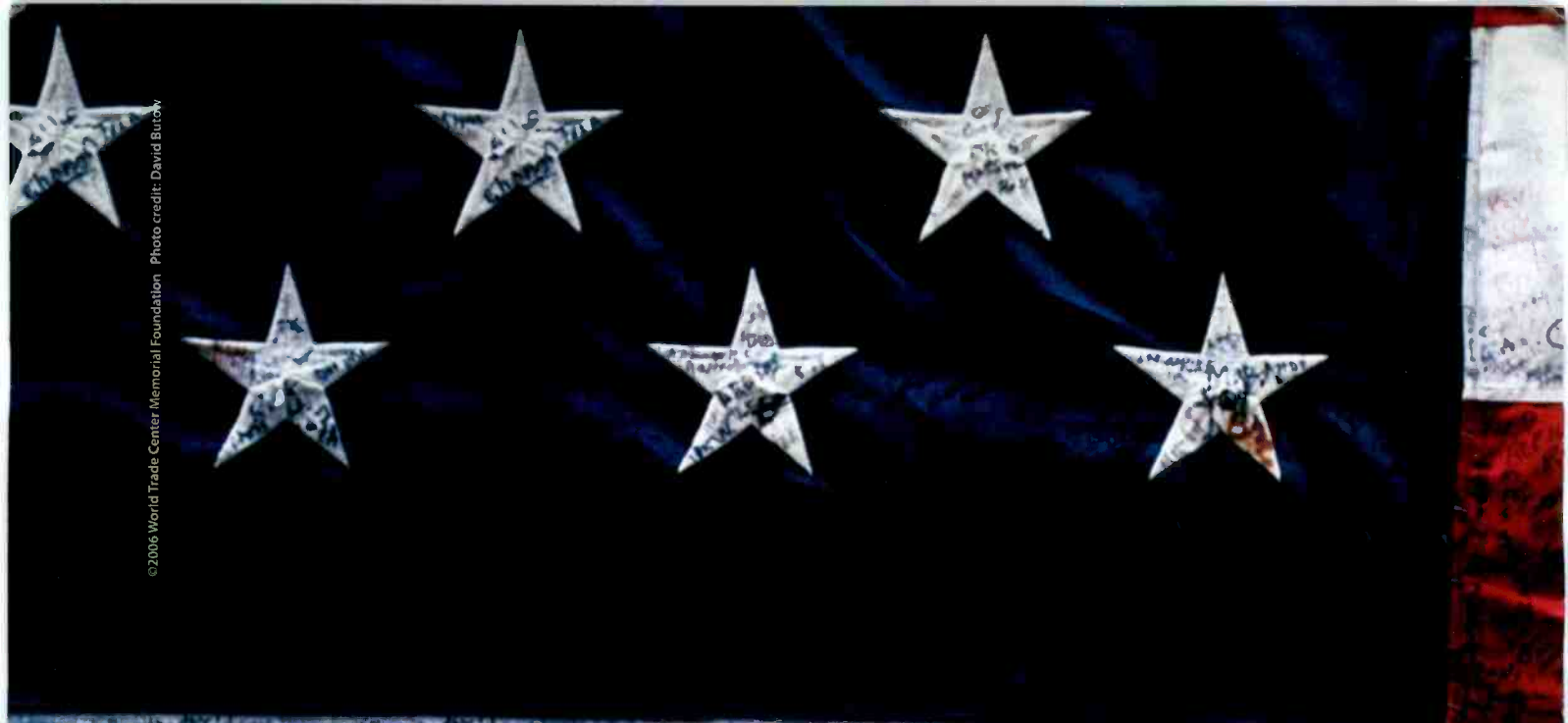
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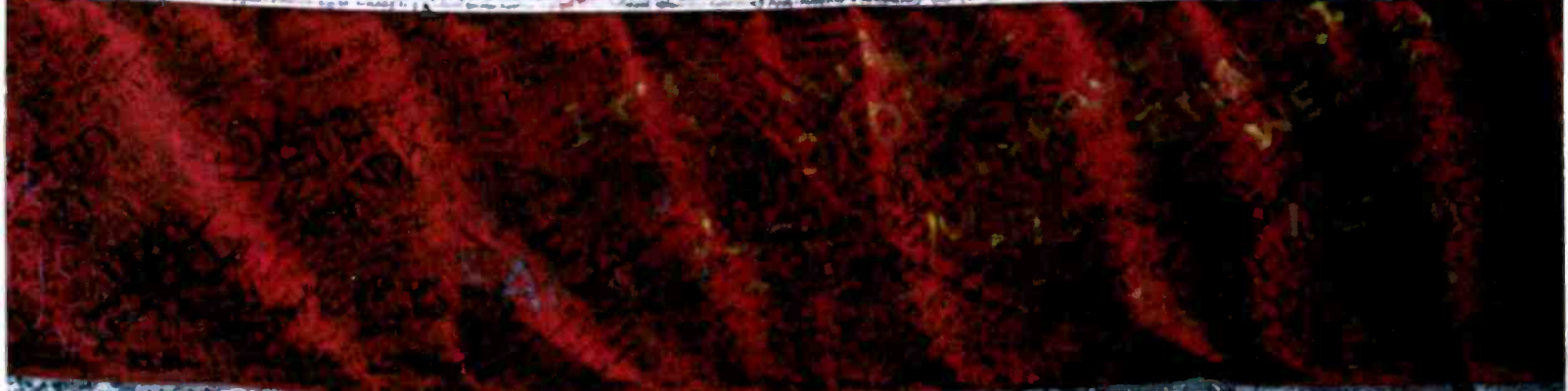
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# Culture Trends

## NIelsen SPORTS

### Soccer Fan Share of Product Class Dollars

Product Class	Share	Pt. Chg. Vs. LY
1. Diet Aids	15.4	2.9
2. Fruit-Dried	15.3	0.5
3. Photographic Supplies	15.2	2.0
4. Yogurt	15.0	0.9
5. Skin Care Preparations	14.9	2.0
6. SS Juice/Drink	14.8	1.0
7. Dairy Spread/Dips	14.6	2.1
8. Glassware, Tableware	14.5	0.3
9. Rfg. Juice/Drink	14.5	0.1
10. Gum	14.3	-0.1

SOURCE: Nielsen FANLinks™

Note: FANLinks, launched by Nielsen Sports™ in July '05, measures consumer expenditures over time for all major fan bases. For more information, visit [www.nielsenports.com](http://www.nielsenports.com)

## THE HOLLYWOOD REPORTER'S BOX OFFICE

THIS WEEK	LAST WEEK	PICTURE	WEEKEND GROSS	DAYS IN RELEASE	TOTAL GROSS
1	NEW	<b>SUPERMAN</b>	52,535,096	5	4,593,540
2	NEW	<b>THE DEVIL WEARS PRADA</b>	27,537,244	3	27,537,244
3	1	<b>CLICK</b>	19,919,470	10	78,436,992
4	2	<b>CARS</b>	14,569,356	24	182,591,139
5	3	<b>NACHO LIBRE</b>	6,600,962	17	65,374,135
6	6	<b>THE LAKE HOUSE</b>	4,811,192	17	39,036,909
7	4	<b>FAST AND THE FURIOUS: TOKYO DRIFT</b>	4,485,585	17	51,719,770
8	5	<b>WAIST DEEP</b>	3,431,691	10	15,294,290
9	7	<b>THE BREAKUP</b>	2,990,680	31	110,229,830
10	10	<b>THE DA VINCI CODE</b>	2,425,158	45	209,917,990

For week ending July 2, 2006

Source: Hollywood Reporter

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**TOP ONLINE**

**ENTERTAINMENT ADVERTISERS**

*U.S., Home and Work*

*Week ending June 25, 2006*

<i>Company</i>	<i>Impressions (000)</i>
1. Time Warner Inc.	123,347
2. The Walt Disney Corporation	42,209
3. General Electric Company	41,818
4. The News Corporation Limited	39,509
5. Sony Corporation	38,539
6. FIFA	37,973
7. Viacom Inc	34,849
8. McDonald's Corporation	24,766
9. Discovery Communications, Inc.	16,890
10. Cablevision Systems Corporation	13,243
<b>TOTAL</b>	<b>13,243</b>

SOURCE: Nielsen //NetRatings AdRelevance

*Note: AdRelevance reporting data reflects advertising activity served on pages accessible via the World Wide Web and not within AOL's proprietary service.*

**ALBUMS: THE BILLBOARD 200**

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES.

<b>THIS WEEK</b>	<b>LAST WEEK</b>	<b>WEEKS ON CHART</b>	<b>TITLE</b>	<b>ARTIST</b>
1	-	1	TESTIMONY: VOL. 1, LIFE & RELATIONSHIP	INDIA.ARIE
2	-	1	DUSK AND SUMMER	DASHBOARD CONFESSIONAL
3	1	2	LOOSE	NELLY FURTADO
4	3	6	TAKING THE LONG WAY	DIXIE CHICKS
5	12	10	A GIRL LIKE ME	RIHANNA
6	8	8	ST. ELSEWHERE	GNARLS BARKLEY
7	11	13	ME AND MY GANG	RASCAL FLATTS
8	5	3	THE BIG BANG	BUSTA RHYMES
9	6	25	HIGH SCHOOL MUSICAL	SOUNDTRACK
10	10	4	CARS	SOUNDTRACK

SOURCE: BILLBOARD, NIelsen SOUNDSCAN

**SINGLES & TRACKS: THE BILLBOARD HOT 100**

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS.

<b>THIS WEEK</b>	<b>LAST WEEK</b>	<b>WEEKS ON CHART</b>	<b>TITLE</b>	<b>ARTIST</b>
1	1	9	PROMISCUOUS	NELLY FURTADO F. TIMBALAND
2	2	16	HIPS DON'T LIE	SHAKIRA F. WYCLEF JEAN
3	5	9	CRAZY	GNARLS BARKLEY
4	6	12	IT'S GOIN' DOWN	YUNG JOC
5	4	14	U & ME	CASSIE
6	9	4	AIN'T NO OTHER MAN	CHRISTINA AGUILERA
7	7	20	RIDIN'	CHAMILLIONAIRE F. KRAYZIE BONE
8	8	10	UNFAITHFUL	RIHANNA
9	11	15	SNAP YO FINGER	LIL JON F. E-40 & SEAN PAUL
10	12	13	SO WHAT	FIELD MOB FEATURING CIARA

SOURCE: BILLBOARD, NIelsen SOUNDSCAN

**NIelsen MEDIA RESEARCH**

**TOP ONLINE**

**CONSUMER GOODS ADVERTISERS**

*U.S., Home and Work*

*Week ending June 25, 2006*

<i>Company</i>	<i>Impressions (000)</i>
1. Cadbury Schweppes	344,784
2. PepsiCo, Inc.	143,061
3. L.L. Bean, Inc.	96,412
4. Limited Brands, Inc.	93,232
5. Hydroderm Beverly Hills	83,686
6. Diageo PLC	75,861
7. The Coca-Cola Company	75,832
8. The Procter & Gamble Company	51,864
9. Adidas-Salomon AG	48,874
10. Altria Group Inc.	34,893
<b>TOTAL</b>	<b>1,826,106</b>

SOURCE: Nielsen //NetRatings AdRelevance

Note: AdRelevance reporting data reflects advertising activity served on pages accessible via the World Wide Web and not within AOL's proprietary service.

**ALBUMS: COUNTRY**

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	1	7	TAKING THE LONG WAY	DIXIE CHICKS
2	2	13	ME AND MY GANG	RASCAL FLATTS
3	-	1	THAT'S HOW THEY DO IT IN DIXIE	HANK WILLIAMS JR.
4	-	1	MEN & MASCARA	JULIE ROBERTS
5	3	33	SOME HEARTS	CARRIE UNDERWOOD
6	4	14	GREATEST HITS VOL 2: REFLECTED	TIM MCGRAW
7	5	12	WHITE TRASH WITH MONEY	TOBY KEITH
8	7	6	STAND STILL, LOOK PRETTY	THE WRECKERS
9	6	36	THE LEGEND OF JOHNNY CASH	JOHNNY CASH
10	11	93	BE HERE	KEITH URBAN

SOURCE: BILLBOARD, NIelsen SOUNDSCAN

**SINGLES & TRACKS: COUNTRY**

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	1	15	SUMMERTIME	KENNY CHESNEY
2	2	16	THE WORLD	BRAD PAISLEY
3	4	21	DON'T FORGET TO REMEMBER	CARRIE UNDERWOOD
4	6	12	A LITTLE TOO LATE	TOBY KEITH
5	3	24	LAST DAY OF MY LIFE	PHIL VASSAR
6	7	26	IF YOU'RE GOING THROUGH HELL...	RODNEY ATKINS
7	5	18	WHEN THE STARS GO BLUE	TIM MCGRAW
8	8	28	EVERY TIME I HEAR YOUR NAME	KEITH ANDERSON
9	10	26	LIFE AIN'T ALWAYS BEAUTIFUL	GARY ALLAN
10	11	14	ME AND MY GANG	RASCAL FLATTS

SOURCE: BILLBOARD, NIelsen SOUNDSCAN

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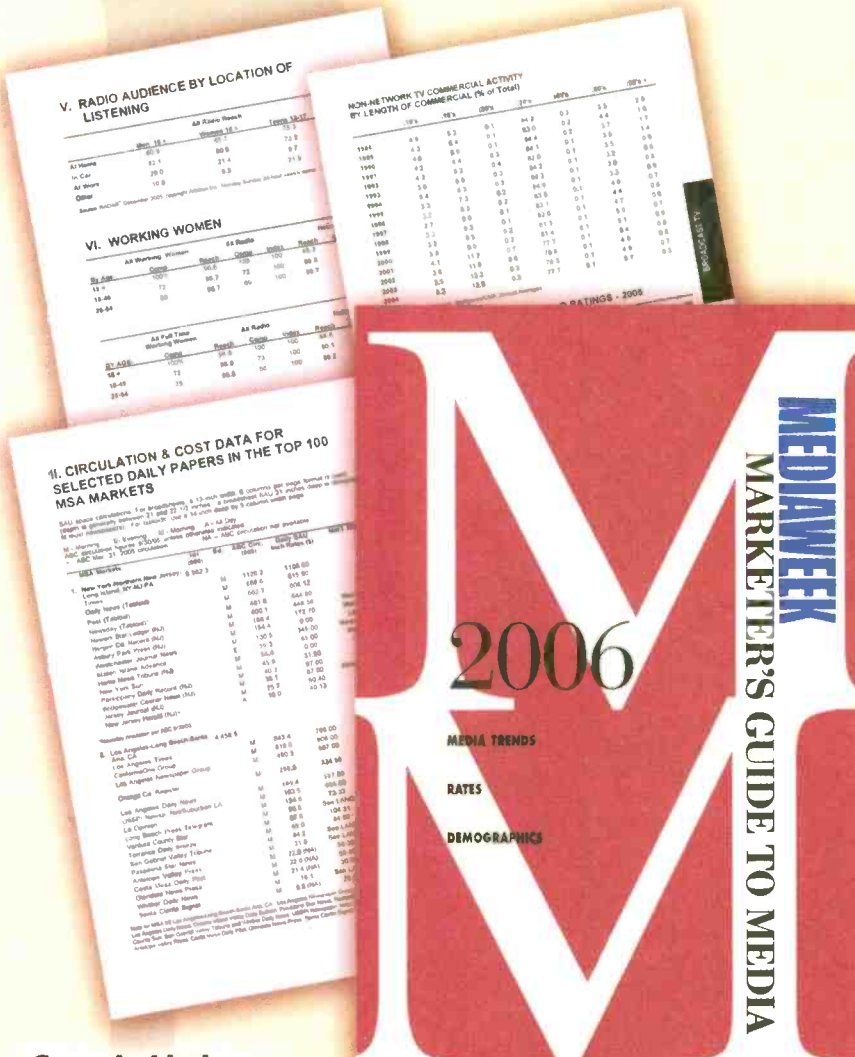
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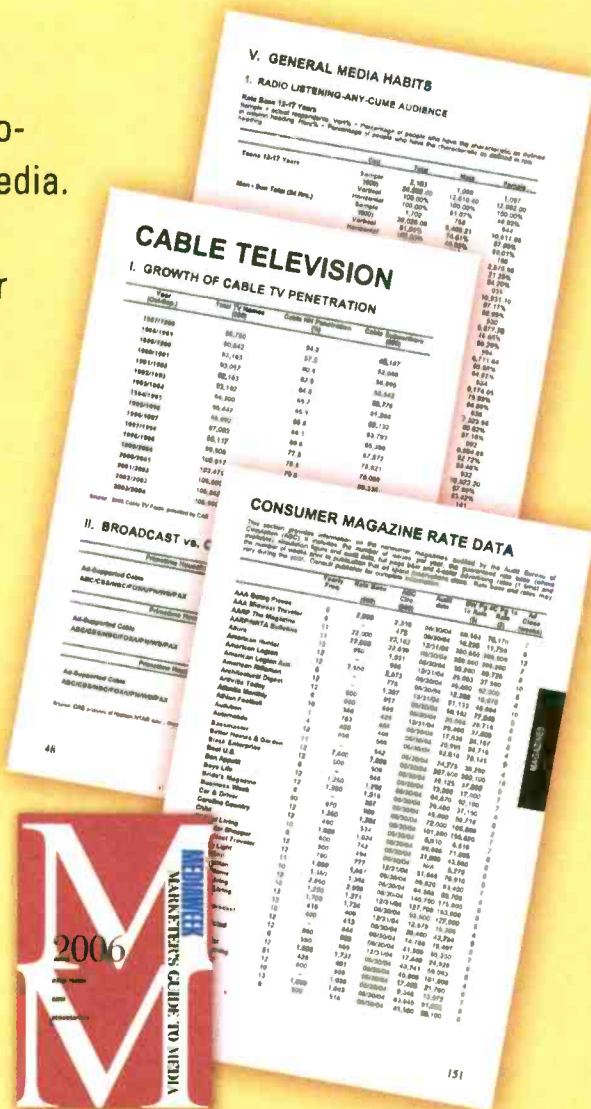
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# media elite

EDITED BY LAUREN CHARLIP

## MOVERS

### MAGAZINES

**Brian Kightlinger** has been upped to associate publisher of Better Homes and Gardens Special Interest Publications, from national advertising director... *National Geographic* welcomes **Michele Murphy** as marketing director. Murphy was previously vp, group director, integrated sales and marketing at Rodale... **Suzanne Riss** has been named editor in chief at *Working Mother*. Riss was most recently *WM*'s special projects editor.

### TV

**David Friend** has joined WCBS-TV, CBS' New York flagship, as vp and news director, from CNBC, where he served as senior vp of news programming.

### CABLE

**Mary Clarke** has joined Hallmark Channel and Hallmark Movie Channel as director, Eastern region, network distribution and service. Clarke most recently worked as executive director of a non-profit. She has been a sales manager at E! Networks.

### RADIO

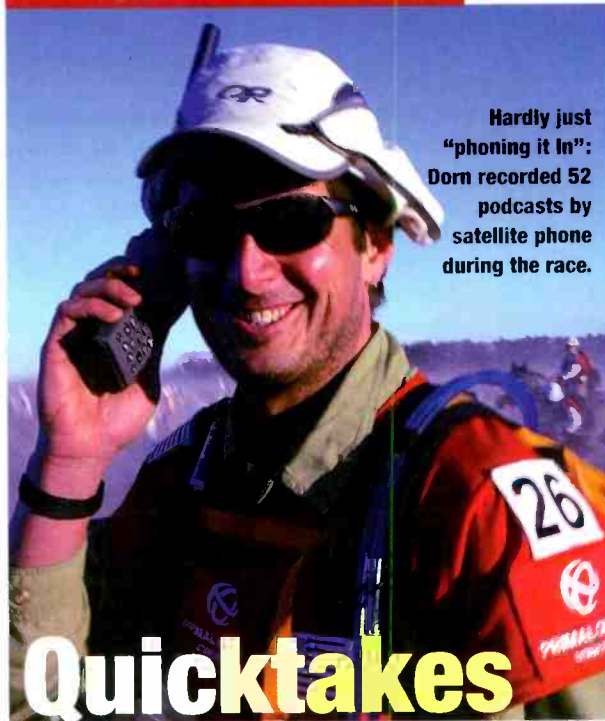
**Heidi Oringer** was promoted to executive director of entertainment programming for ABC News Radio, from director of entertainment. She will continue her duties as an occasional on-air entertainment reporter and analyst... **Adrienne Pabst** was named vp and director in Los Angeles of CBS Radio Sales, a division of Interep. She was most recently national sales manager for Clear Channel Radio's eight stations in Los Angeles... **Hedy Krebs-DeMaio** was elevated to general manager of Long Island Radio Broadcasting, from director of sales.

### INTERACTIVE

**Jon Bradway** has been upped to director of video-on-demand at Turner Network Sales. Bradway was most recently a media analyst for TNS.

### MEDIA AGENCIES

Worldlink has named **Mary Pouliopoulos** executive vp of sales and marketing. She joins from TWC Media Solutions/The Weather Channel, where she was an account manager.



Hardly just "phoning it in": Dorn recorded 52 podcasts by satellite phone during the race.

## Quicktakes

**MANY MAGAZINE EDITORS** no doubt enjoyed relaxing in the Hamptons over the July 4th holiday. For this year's vacation, *Backpacker* editor in chief **Jonathan Dorn** opted for something a tad more strenuous: He captained a team in the Primal Quest adventure race, generally acknowledged to be the most difficult endurance event in the world. In the Quest, four-person teams push across 500 miles of Southern Utah in a 17-leg race with

the whole of their food and equipment. They hike, horse-back ride, mountain bike, swim, whitewater kayak, canyoneer and mountaineer. Dorn led the race's first-ever all-media team, made up of OLN's **Kirsten Gum**, *New York Times* contributor **Steve Regenold** and freelance writer **Roy Wallack**. "This was without a doubt the most difficult thing I've physically ever been through," he said, estimating that his team slept 23 total hours in their nine days of competition. They endured blistering desert heat and below-freezing mountain temperatures. Dorn finished feeling "just fatigued in every way—all I can think about is getting some food and some sleep, in no particular

order." He said he most relished rappelling with the team down a 300-foot high natural arch under a starry nighttime sky. The four-some, who biked up a harrowing 500-foot mountain switchback near the race's end, came through unscathed. They ran—slowly—across the finish line at 4 a.m. July 3, coming in 45th out of the 90 teams that began the competition (twenty teams quit along the way). Not bad for a bunch of amateurs. ■

## Spotlight On...

### Gregory Markel founder, SEMcares

**AFTER THE ASIAN TSUNAMI**, Gregory Markel, like a lot of people, was frustrated. He wanted to help, but what to do? Markel is CEO of Infuse Creative, which specializes in search engine marketing, a complex field involving keyword bidding, traffic analysis and Web site optimization. He eyed with envy the charitable response other professions managed to pull together.

"Within our industry, there wasn't anything really organized," he said. Markel knew the first place many potential donors would turn to would be search engines like Google and Yahoo. And he knew that charity organizations like the Red Cross would benefit from companies like his to make sure they connect with do-gooder searchers. "Who better to help raise their visibility than search engine marketers?" he said.

So Markel founded SEMcares.com, a nonprofit organization for search engine marketing professionals to volunteer and help charities maximize search engine exposure. "It was a rallying call to our industry," he said.

Markel is still rallying today, reaching out to big names in the industry to spread the word. Even with a close-to-home tragedy like Hurricane Katrina, it has been slow going. "This is a very eyes-on-the-prize type of industry," he said. But Markel remains optimistic. SEMcares.com, he added, "is a complete labor of love." —Mike Shields

## CALENDAR

■ **Mediaweek, Adweek, Brandweek, Billboard and The Hollywood Reporter** are hosting **What Teens Want (East)**. The two-day conference, starting July 13 at the Grand Hyatt in New York, will have about 400 top-level global brand marketing execs discussing the \$170 billion-plus teenage market. Visit [what-teenswant.com](http://what-teenswant.com).

■ **The New World CTAM Summit 2006** will be in Boston July 17-19. Cable industry players will meet to discuss and explore ways to drive business and brand goals. Judy McGrath, CEO and chairman of MTV Networks and Judy Blockman, vice chairman of Young & Rubicam, among others, will be keynote speakers. See [ctam.com](http://ctam.com) for more info.

■ On July 19, at the Magazine Publishers of America office in New York, the **MPA Forum-Legislative Updates** will discuss recent changes in laws and regulations and the effects of such legislation on marketing and promotion campaigns. For more info, go to [mpa.org](http://mpa.org).

■ The Advertising Club will host **Building Brand Equity Online in the Travel and Leisure Market** July 19 at the Harvard Club in New York. The breakfast panel will focus on the need for a dynamic Web site to create and maintain a reputable brand for both upmarket and mainstream travelers, through Web marketing techniques. Register at [theadvertisingclub.org](http://theadvertisingclub.org).

■ At the third annual **Marketing Accountability Forum** on July 20 in New York, the Association of National Advertisers will focus on measurement—why there should be measurement, what to measure, and how to choose the appropriate measures. The roundtable-style event aims to connect the dots between marketing metrics and financial outcomes. See [ana.net](http://ana.net) for info.

■ **The American Society of Business Publication Editors National Editorial Conference** takes place in Chicago on July 20-21. The conference includes two days of seminars, panel discussions, and workshops targeted at B2B editors. For more info, go to [asbpe.org](http://asbpe.org).

# inside media

EDITED BY ROBIN ELDRIDGE

## FX's *It's Always Sunny* Gains Momentum

FX's lone original comedy series, *It's Always Sunny in Philadelphia*, kicked off its second season with veteran actor Danny DeVito and a significantly larger audience. The first two episodes of the season ran June 29, and delivered 1.6 million and 1.5 million total viewers, respectively; an increase of around 45 percent over the season one average. The premiere episode also drew 980,000 viewers in the core adults 18-49 demo, a jump of 31 percent over last season's average. The second installment held its lead-in with 945,000 adults 18-49 tuning in.

## American Profile Begets Texas Profile

Publishing Group of America will launch *Texas Profile*, a spinoff of weekly newspaper supplement *American Profile* that will go to 625,000 Texans in local newspapers. The monthly magazine will debut Sept. 24 and run in editions of *American Profile* that are distributed the third week of each month. *Texas Profile* will cover people, events, food and culture in the state. Ford will be the exclusive automotive advertiser for the rest of 2006. Other advertisers include Texas Oncology and Scott & White Health Plan.

## Nascar Reboots Deal With Turner Sports

Turner Sports New Media has finalized a deal under which it will continue to operate [Nascar.com](http://Nascar.com), the official Web site of Nascar. The deal includes new opportunities for Turner's TNT to distribute race telecast highlights across Time Warner's properties. Nascar coverage returned to TNT July 8, and the network will run eight Nextel Cup and 14 Busch Series races. Next season, the eight-year TV rights deal will begin, and TNT will carry a midsummer package of six Nextel races on consecutive weekends, including the July 4 weekend race from Daytona.

## Radio Revenue Up for First Time in '06

Up 1 percent, radio revenue improved slightly in May, according to the Radio Advertising Bureau. It was the first month since January that the industry posted positive growth. National revenue was down 1 percent, while local was up 1 percent. Year-to-date, radio revenue is down 1 percent with local down 2 percent and national flat. Prospects for second quarter look better, but not much. Experts forecast radio to end the year up slightly, or even down by 1 percent.

## Sony Pictures TV Deals Classics to ION

ION Media Networks (formerly Paxson Communications) is adding classic TV series and feature films to its lineup, through an agreement with Sony Pictures TV. The agreement gives ION access to many of Sony's popular TV shows from the last three decades, including: *Charlie's Angels*, *Starsky & Hutch*, *The Monkees* and *The Patridge Family*, as well as such movies as: *A River Runs Through It*, *Oliver!*, *Bram Stoker's Dracula* and *Short Circuit*. ION will run some of the Sony movies on its 63 stations this month, with plans to launch the TV series in August.

## Audit Bureau Issues Rapid Report

The Audit Bureau of Circulations last week rolled out Rapid Report, which allows publishers to report issue-by-issue circulation data online. American Media Inc., publisher of *Star*, *Shape* and *Men's Fitness*, as well as Meredith, home to *Better Homes and Gardens* and *Family Circle*, have agreed to participate in the service for their ABC-audited magazines. About 15 percent of ABC's members said they expect to participate in Rapid Report, while half are undecided. Half of those that agreed have a circulation greater than 750,000.

## NBC to Drop Arena Football League

NBC and the Arena Football League have failed to reach an agreement to extend their TV rights deal, so the AFL will now begin negotiations with other networks. Under the current deal, which expired in June, NBC paid no rights fee and had a revenue sharing arrangement with the league. Ratings averaged under a 1.0 for the regular season and the Arena Bowl scored just a 0.7 rating. The AFL is expected to talk with OLN and FSN, which carried AFL games this season, as well as with ABC and ESPN.

## CBS, NBC Greenlight New Comedy Projects

CBS has committed to an untitled comedy pilot, which will be executive produced and directed by Ben Stiller. The project, starring Stiller's wife, Christine Taylor, about an actress married to a movie star, is loosely based on Taylor's life. CBS Paramount Network TV will produce. Also last week, NBC greenlit *Lipshitz Saves the World*, about a 17-year-old geek who discovers he might be the planet's savior. The project, from TV and screenwriter Dan Fogelman, will be produced by NBC Universal TV. ■

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BY STEPHANIE D. SMITH

## Counter Culture

In a bid to drive more dollars to their pages, *Allure* and *Essence* offer advertisers a few beauty tips

**THANKS TO A WEALTH OF NEW LIP GLOSSES, HAIR PRODUCTS AND ANTI-AGING moisturizers, beauty has become one of the fastest growing advertising categories for magazines. Through May, the toiletries and cosmetics category spent \$909 million in magazines, a 16 percent increase compared to the same**

period a year prior, according to data from TNS Media Intelligence.

Fashion and beauty titles such as Condé Nast's *Allure* and Time Inc.'s *Essence* have benefited from the boon. *Allure* through May garnered \$33.5 million in advertising from cosmetics, a 15 percent rise compared to the same period last year, while pages through July have grown 8.8 percent to 776, reports the *Media-week Monitor*. *Essence*, meanwhile, earned \$14.5 million, an 8 percent gain, though ad pages have fallen 4.2 percent through July to 741. Moreover, other magazine categories, such as celebrity weeklies and women's service are seeing an uptick in beauty ads. For example, American Media Inc.'s *Star* now carries advertisers such as Pantene and Cover Girl.

As the category explodes, beauty companies have had to become savvy marketers to break through the clutter. But some have been basing their print buys on antiquated strategies and old-school reasoning. Recently, *Essence* and *Allure* unveiled new research that could help advertisers better reach both mass and targeted consumers—*Essence* dispelled myths and

advised manufacturers how to court African American women in its latest Smart Beauty study of nearly 2,000 African American women, while *Allure*'s annual Catalyst Report that surveyed 1,000 women (the pool mirrored the composition of the U.S. Census) revealed new research on how women shop for beauty products and respond to ads. By unearthing what language and print placements attract consumers, the findings from both camps could help beauty brands better plan more engaging advertising campaigns. The magazines' efforts, however, are in many ways self-serving. The hope is that these new marketing tools will be applied when buying ad pages in *Allure* and *Essence*.

**Women of color age, too.** While anti-aging products have been a powerful catalyst for overall growth in beauty, African American titles have not fared as well as, say, *Allure*. According to Nancy Cardone, *Allure*'s vp,



**Toiletries and cosmetics ad-spending has been a boon to fashion and beauty magazines this year.**

publisher, skincare is the monthly's fastest growing category, helped by new youth-pre-serving products from the likes of Neutrogena and Clinique. "There's so much science and technology in the category right now," said Cardone. Moreover, the age at which women are buying the products is much younger. "Now they start in their twenties and think of it more as a way to prevent aging."

As for *Essence*, president Michelle Ebanks noted that African American titles get fewer ads from anti-aging products, especially from luxury skincare lines such as La Mer, though *Essence* is seeing page growth from the mass brands such as Jergen's and Vaseline. Ebanks contended that advertisers continue to buy into the myth that women of color do not age as quickly nor spend as much on beauty products. "The mass skincare marketers are speaking directly to women of color," said Ebanks. "Masstige skincare companies are not. The myth is that women of color don't care about aging. We don't wrinkle as early, but we care about it."

MEDIaweek MAGAZINE MONITOR								
BIWEEKLIES JULY 10, 2006								
	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
<b>BUSINESS/ENTERTAINMENT</b>								
ESPN The Magazine	17-Jul	55.63	18-Jul	74.50	-25.33%	754.63	853.20	-11.55%
Forbes	24-Jul	118.66	25-Jul	79.63	49.01%	1,775.57	1,714.33	3.57%
Fortune®	10-Jul	82.56	11-Jul	52.53	57.17%	1,455.37	1,456.72	-0.09%
National Review	17-Jul	10.30	18-Jul	15.50	-33.55%	240.50	228.40	5.30%
Rolling Stone	13/27-Jul	76.79	<b>DOUBLE ISSUE</b>		N.A.	724.30	730.53	-0.85%
<b>CATEGORY TOTAL</b>		<b>343.94</b>		<b>222.16</b>	<b>54.82%</b>	<b>4,950.37</b>	<b>4,983.18</b>	<b>-0.66%</b>

\*"DOUBLE ISSUE"=Numbers reported in last *Mediaweek Monitor*; @=One less issue in 2006 than in 2005.

Bonnie Barest, Optimedia executive vp, managing director, believes limited ad budgets may be the real culprit. "Those very high-end products have very limited budgets and may just spend in very prestige spots," she said.

### Friends are smarter than celebrities.

Results from both the Smart Beauty research and the Catalyst Survey showed that word of mouth is a powerful tool for promoting beauty products. Considering that, marketers may want to rethink the use of celebrities in print campaigns to sell cosmetics. Most respondents in the *Allure* survey did not buy products because of celebrity plugs, but rather were driven by a special occasion, samples, magazine articles or recommendations from friends or family.

*Allure* recently capitalized on that fact. The magazine last fall partnered with Cover Girl to produce four custom publications geared toward achieving different styles. In August, *Allure* will also publish a sampling issue in which readers can try thousands of products through offers in the magazine or online.

**Targeting targeted audiences.** Results from the *Essence* survey also found that women of color often rely on recommendations from friends. Lorrie King, senior director, marketing for Baby Phat and Phat Farm fragrance, believed ads must be placed in targeted books to stay part of that conversation. "They may read everyone else—*In Style*, *Vogue* and *Harp-er's Bazaar*—but the magazines that their family and friends are talking about will most likely reside in their ethnic group," said King.

**Speak the right language.** In addition to eyeing more strategic media placements, marketers also need to pay more attention to the language in print ads. Research from both *Allure* and *Essence* found that using certain words resonated better with women than others. Smart Beauty participants preferred words emphasizing natural or healthy benefits. They also responded better to language in ads or on product packaging that described their skin tone in flavors—honey, mocha, chocolate—versus light, medium or beige. Likewise, words like "natural" and "pretty" were more appreciated than "sexy" or "glamorous," according to *Allure's* Catalyst Report.

Though it may take a while for some advertisers to digest the information, both Cardone and Ebanks believe that consumer insight into the industry is key to speaking to readers effectively as beauty becomes a vital category for most titles. "For those magazines not doing well in Detroit, this is a category that all magazines want a piece of, even the men's books," said Cardone. ■

## WEEKLIES JULY 10, 2006

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
<b>NEWS/BUSINESS</b>								
BusinessWeek	10-Jul	47.40	11-Jul	32.69	45.00%	1,361.48	1,394.34	-2.36%
The Economist®	1-Jul	26.00	2-Jul	28.00	-7.14%	1,097.00	1,108.00	-0.99%
Newsweek <sup>E</sup>	<b>DOUBLE ISSUE</b>		11-Jul	32.87	N.A.	936.16	936.44	-0.03%
The New Republic	10-Jul	5.90	25-Jul	7.57	-22.06%	130.77	167.74	-22.04%
Time <sup>E</sup>	10-Jul	41.33	11-Jul	38.89	6.27%	1,046.99	1,043.34	0.35%
U.S. News & World Report	<b>DOUBLE ISSUE</b>		<b>DOUBLE ISSUE</b>		N.A.	771.19	773.44	-0.29%
<b>CATEGORY TOTAL</b>		<b>120.63</b>		<b>140.02</b>	<b>-13.85%</b>	<b>5,343.59</b>	<b>5,423.30</b>	<b>-1.47%</b>
<b>SPORTS/ENTERTAINMENT/LEISURE</b>								
AutoWeek	10-Jul	28.25	11-Jul	21.59	30.85%	635.79	628.89	1.10%
Entertainment Weekly	<b>DOUBLE ISSUE</b>		15-Jul	32.00	N.A.	790.15	904.92	-12.68%
Golf World	7-Jul	17.00	8-Jul	35.34	-51.90%	698.55	745.30	-6.27%
In Touch	10-Jul	18.99	11-Jul	11.67	62.72%	438.48	318.48	37.68%
Life & Style <sup>+</sup>	10-Jul	11.00	18-Jul	9.33	17.90%	229.59	197.63	16.17%
New York	<b>DOUBLE ISSUE</b>		<b>DOUBLE ISSUE</b>		N.A.	1,713.00	1,431.00	19.71%
People	10-Jul	61.65	11-Jul	54.93	12.23%	1,941.76	1,974.14	-1.74%
Sporting News	14-Jul	15.95	15-Jul	15.17	5.14%	394.48	392.75	0.44%
Sports Illustrated	<b>DOUBLE ISSUE</b>		11-Jul	60.20	N.A.	965.58	1,068.44	-9.63%
Star	10-Jul	19.17	11-Jul	12.16	57.65%	526.76	468.91	12.34%
The New Yorker®	10-Jul	42.51	11-Jul	37.01	14.86%	895.13	1,069.29	-16.29%
Time Out New York	5-Jul	60.75	6-Jul	60.38	0.61%	1,666.16	1,657.41	0.53%
TV Guide (redesign) <sup>T</sup>	10-Jul	11.28	N.A.	N.A.	N.A.	412.29	N.A.	N.A.
Us Weekly	10-Jul	32.33	11-Jul	33.85	-4.49%	969.49	969.01	0.05%
Woman's World	11-Jul	7.00	12-Jul	7.00	0.00%	195.32	184.32	5.97%
<b>CATEGORY TOTAL</b>		<b>325.88</b>		<b>390.63</b>	<b>-16.58%</b>	<b>12,472.53</b>	<b>12,012.49</b>	<b>3.83%</b>
<b>WEEKEND MAGAZINES</b>								
American Profile	9-Jul	12.85	10-Jul	6.25	105.60%	282.20	264.12	6.85%
Life@®	14-Jul	8.83	15-Jul	8.00	10.38%	213.36	184.84	15.43%
Parade	9-Jul	14.49	10-Jul	14.36	0.91%	358.91	348.34	3.03%
USA Weekend	9-Jul	13.76	10-Jul	13.28	3.61%	382.96	357.13	7.23%
<b>CATEGORY TOTAL</b>		<b>49.93</b>		<b>41.89</b>	<b>19.19%</b>	<b>1,237.43</b>	<b>1,154.43</b>	<b>7.19%</b>
<b>TOTALS</b>		<b>496.44</b>		<b>572.54</b>	<b>-13.29%</b>	<b>19,053.55</b>	<b>18,590.22</b>	<b>2.49%</b>

"DOUBLE ISSUE"= Double issue with numbers reported in last Mediaweek Monitor; ®=One less issue in 2006 than in 2005; E=Estimated page counts; +=One more issue in 2006 than in 2005; T=Relaunched Oct. 17, 2005 with different rate base; @=@=Three less issues in 2006 than in 2005.

## WEEKLIES JULY 3, 2006

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
<b>NEWS/BUSINESS</b>								
BusinessWeek	3-Jul	61.35	4-Jul	33.29	84.29%	1,314.08	1,361.65	-3.49%
The Economist®	24-Jun	59.00	25-Jun	41.00	43.90%	1,071.00	1,080.00	-0.83%
Newsweek <sup>E</sup>	3-Jul	49.50	4-Jul	21.24	133.05%	936.16	903.57	3.61%
The New Republic	3-Jul	5.12	11/18-Jul	5.74	-10.80%	130.77	167.74	-22.04%
Time <sup>E</sup>	3-Jul	37.06	4-Jul	33.67	10.07%	1,005.66	1,004.45	0.12%
U.S. News & World Report	3/10-Jul	31.95	4/11-Jul	35.62	-10.30%	771.19	773.44	-0.29%
<b>CATEGORY TOTAL</b>		<b>243.98</b>		<b>170.56</b>	<b>43.05%</b>	<b>5,228.86</b>	<b>5,290.85</b>	<b>-1.17%</b>
<b>SPORTS/ENTERTAINMENT/LEISURE</b>								
AutoWeek	6-Jul	30.66	5-Jul	23.53	30.30%	607.54	607.30	0.04%
Entertainment Weekly	30-Jun/7-Jul	63.32	8-Jul	27.78	127.93%	790.15	866.08	-8.77%
Golf World	30-Jun	24.50	1-Jul	16.17	51.52%	681.55	709.96	-4.00%
In Touch	3-Jul	23.49	4-Jul	10.83	116.90%	419.49	295.98	41.73%
Life & Style <sup>+</sup>	3-Jul	6.33	11-Jul	6.33	0.00%	218.59	188.30	16.09%
New York	3/10-Jul	153.60	4/11-Jul	85.10	80.49%	1,713.00	1,431.00	19.71%
People	3-Jul	46.83	4-Jul	50.88	-7.96%	1,880.11	1,921.21	-2.14%
Sporting News	7-Jul	13.83	8-Jul	12.25	12.90%	378.53	377.58	0.25%
Sports Illustrated	3/10-Jul	58.41	4-Jul	38.09	53.35%	1,027.50	1,008.24	1.91%
Star	3-Jul	22.83	4-Jul	21.83	4.58%	507.59	456.75	11.13%
The New Yorker®	3-Jul	19.08	4-Jul	21.87	-12.76%	850.82	1,032.28	-17.58%
Time Out New York	28-Jun	70.13	29-Jun	60.38	16.15%	1,605.41	1,597.03	0.52%
TV Guide (redesign) <sup>T</sup>	3-Jul	7.08	N.A.	N.A.	N.A.	401.11	N.A.	N.A.
Us Weekly	3-Jul	25.00	4-Jul	26.67	-6.26%	937.16	935.16	0.21%
Woman's World	4-Jul	6.83	5-Jul	7.00	-2.43%	188.32	177.32	6.20%
<b>CATEGORY TOTAL</b>		<b>571.92</b>		<b>408.71</b>	<b>39.93%</b>	<b>12,206.87</b>	<b>11,604.19</b>	<b>5.19%</b>
<b>WEEKEND MAGAZINES</b>								
American Profile	2-Jul	8.15	3-Jul	6.30	29.37%	269.35	257.87	4.45%
Life@®	<b>NO ISSUE</b>		8-Jul	7.00	N.A.	204.53	176.84	15.66%
Parade	2-Jul	9.86	3-Jul	10.14	-2.76%	344.42	333.98	3.12%
USA Weekend	2-Jul	8.46	3-Jul	7.92	6.82%	369.20	343.86	7.37%
<b>CATEGORY TOTAL</b>		<b>26.47</b>		<b>31.36</b>	<b>-15.59%</b>	<b>1,187.50</b>	<b>1,112.55</b>	<b>6.74%</b>
<b>TOTALS</b>		<b>842.37</b>		<b>610.63</b>	<b>37.95%</b>	<b>18,623.23</b>	<b>18,007.59</b>	<b>3.42%</b>

@=@=One less issue in 2006 than in 2005; E=Estimated page counts; +=One more issue in 2006 than in 2005; T=Relaunched Oct. 17, 2005 with different rate base; @=@=Three less issues in 2006 than in 2005.

### CHARTS COMPILED BY ROBIN ELDRIDGE



## Spelling Lessons

**AS WE PREPARE FOR THE NETWORK PORTION OF THE ANNUAL TELEVISION Critics Association Summer Press Tour, I find myself thinking back to a tour several years ago when I met up with legendary producer Aaron Spelling. Mr. Spelling, as you know, died on June 23 in his Holmby Hills,**

Calif., mansion of complications from a stroke. This year's gathering won't be the same without him.

We remember Mr. Spelling, of course, for a record 3,000-plus hours of regularly scheduled prime-time series including (take a deep breath) *The Mod Squad*; *The Rookies*; *Starsky and Hutch*; *Charlie's Angels*; *The Love Boat*; *Fantasy Island*; *Family*; *Hart To Hart*; *Dynasty*; *Vegas*; *Matt Houston*; *T.J. Hooker*; *Hotel*; *Beverly Hills, 90210*; *Melrose Place*; *Charmed* and the still popular *7th Heaven*. And let's not forget the more than 140 made-for TV movies he produced (including the legendary *And the Band Played On* and *The Day After*).

When he was present at the 2000 Summer Press Tour (with bodyguards in tow) for his then-upcoming NBC serial *Titans*, I was told by one of his publicists (the wonderful Nan Sumski, now the executive director, kids communications, Disney ABC Television Group) to speak with him after his session about the cover story I was going to do on him for *Mediaweek*. But that was no easy feat.

Weeks earlier, I became officially acquainted with the megaproducer via telephone when he called me at home (after I emailed his wife Candy asking if I could interview him for a story). "Marc, Marc, Marc! Aaron Spelling is on the phone," my wife Jodi was screaming as I was in the shower humming some of my favorite TV theme songs (once a couch potato, always a couch potato!). "Get out of the

**I threw myself in front of Aaron Spelling and screamed, "Mr. Spelling, it's me, Marc Berman."**

shower! Aaron Spelling is on the phone! Did you hear me? It's Aaron Spelling!"

After spending an hour in small screen ecstasy reminiscing about his shows ("Marc," he said, "How do you remember all this stuff?"), he agreed to be the subject of a cover story Q&A for *Mediaweek*. But when I started dealing with his people (who don't always give him messages, as opposed to his wife) suddenly things got more complicated. Trying to speak to him after that crowded session of *Titans* was not easy.

As I patiently waited for the crowd to settle, I bided time by chatting with *Titans* star Victoria Principal, who was also waiting for the popular Mr. Spelling. Since I heard through the grapevine that Victoria did not like to reminisce about her *Dallas* days, I wasn't sure what to talk about, so I brought up her line of beauty products. "Victoria," I said,

"my wife just loves your skincare items!"

"Well then," she replied, "I am sure your wife must look beautiful."

(Yes, my wife does look beautiful, but her beauty has nothing to do with any products from "The Principal Secret.")

As the crowd started to break, it was time for me to make my move. Unfortunately, the bodyguards decided it was time for Mr. Spelling to go, so in panic mode I threw myself in front of him and screamed, "Mr. Spelling, it's me, Marc Berman."

"Stop!" said Spelling. "I want to talk to him." And in a few short weeks I did my story with Aaron Spelling, which to this day is still hanging on the wall in my den. It was an experience I will always cherish.

My memories of TCAs past also include some cringe-inducing moments. I am still embarrassed about my over-enthusiasm for the *Knots Landing* reunion panel last year (never tell a packed room of journalists that you only missed one episode in 14 years). And I remember telling Dawn Wells of *Gilligan's Island* in 2001 (who was at the tour promoting made-for *Surviving Gilligan's Island: The Incredibly True Story of the Longest Three Hour Tour in History*) that I always preferred her over Tina Louise. "Oh, if Tina was here you would have said just the opposite," she blushed.

I also recall the packed session I attended to get a glimpse of tart-tongued Roseanne, who was present in 2003 to represent her upcoming ABC reality series, *The Real Roseanne Show*. The show lasted four episodes.

But the bad moments were few and far between. I also have great memories of seeing the legendary Sid Caesar and Bob Newhart being honored by the TCA at annual awards dinners. And I remember a conversation I had with the ageless Beverly Garland, reminiscing about her *My Three Sons* brood. Although the tour is a time to focus on the new, it's also an opportunity to remember the legends. And there was no TV legend greater than Aaron Spelling. ■

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

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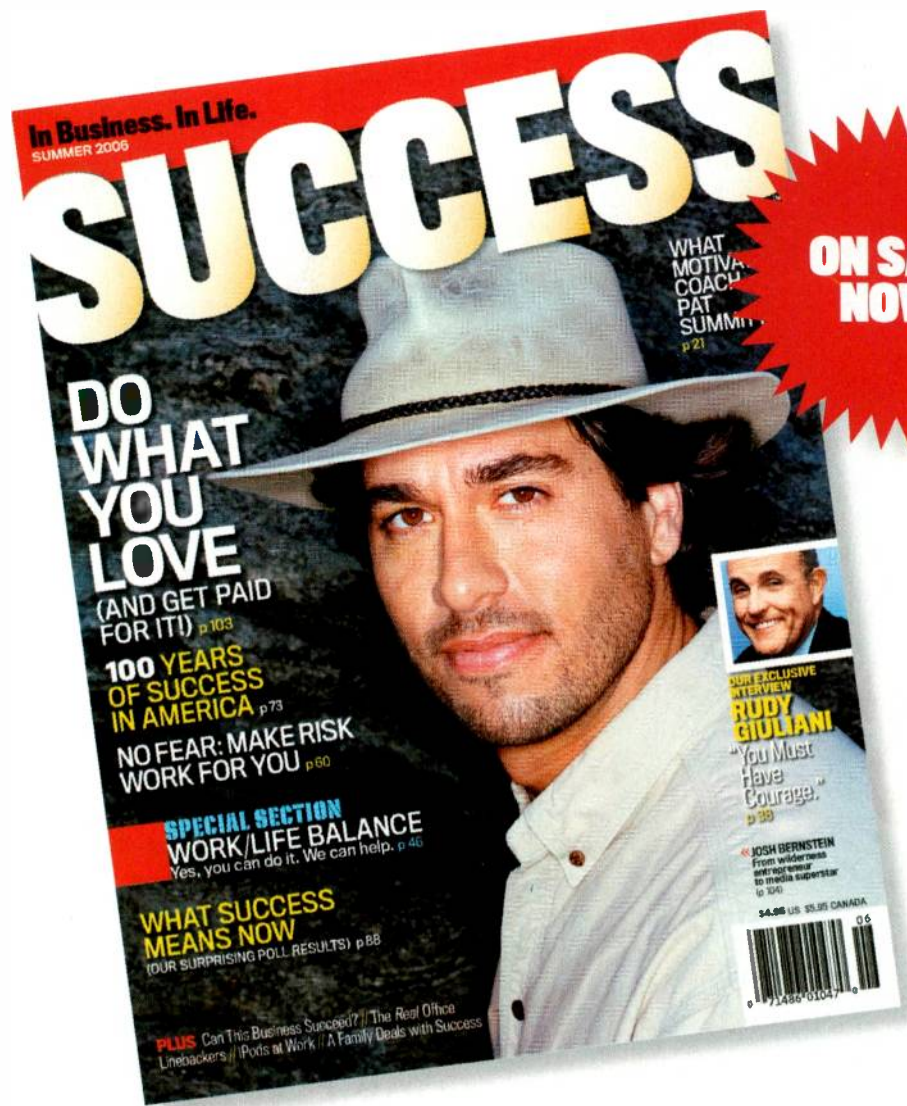
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