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MEDIAWEEK

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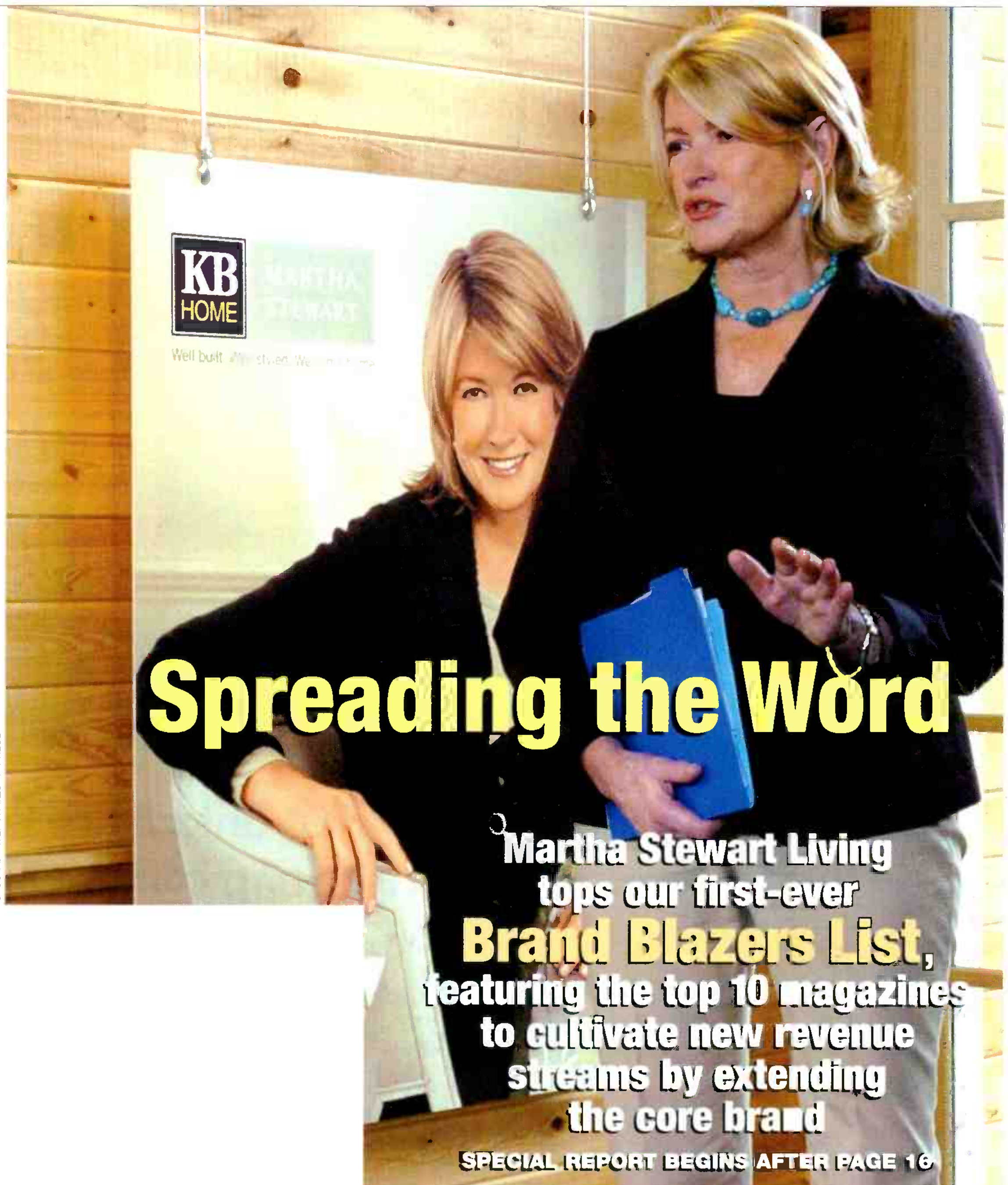

JASON BRAVERMAN/ZUMA PRESS

Spreading the Word

Martha Stewart Living tops our first-ever **Brand Blazers List**, featuring the top 10 magazines to cultivate new revenue streams by extending the core brand

SPECIAL REPORT BEGINS AFTER PAGE 16

At Deadline

MPA STUDY: MAGS STILL EFFECTIVE AD BUY

A new report to be unveiled at the American Magazine Conference in Phoenix, Ariz., this week seeks to debunk the conventional wisdom that print, as an ad medium, is on the decline. The study, by Marketing Evolution, New York, and commissioned by the Magazine Publishers of America, looks at 19 marketers, including Ford, Johnson & Johnson, Motorola and Target, and measures the efficacy of their ad buys in magazines, the Internet and TV from late 2004 through June 2006. The report found magazines drove through the "purchase funnel," leading three of four "funnel stages" reported. Magazines led in familiarity (85 percent), purchase intent (72 percent) and brand imagery, where 73 percent of those surveyed were able to identify a logo based on a magazine ad. In the only stage in which magazines didn't lead, ad awareness, magazines still scored 66 percent, meaning that percentage of people said magazines made them aware of the brand. That compared to 73 percent for TV and 55 percent for online. The study covered the automotive, pharmaceutical, entertainment, packaged goods, retail and electronics categories.

CBS RADIO SETTLES PAYOLA SUIT

CBS Radio last week agreed to pay $2 million to settle an ongoing payola investigation brought by New York State Attorney General Eliot Spitzer. The No. 2 radio group will also undertake certain company-wide reforms to guard against certain pay-for-play practices. So far, Spitzer's ongoing payola probe has led to settlements with all four major record companies, and a lawsuit filed against Entercom Communications. Earlier this week, a State Supreme Court Judge denied "in all respects" Entercom's motion to dismiss Spitzer's case, allowing the lawsuit to proceed. Spitzer's office is also pursuing settlements with several other radio companies, including Clear Channel, Cox Radio and Emmis Communications.

MTV VET UNVEILS TRAVEL SITE

Diversion Media, a startup digital media company led by Nicholas Butterworth, the former head of MTV's online strategy, has launched Travelistic.com, a new broadband video Web site which features a mix of syndicated and user-generated content related to travel destinations. The new site is aimed at both travelers planning vacations and those who simply have a passionate interest in exotic locales. Content ranges from licensed, longer-form shows, such as *Thirsty Traveler*, which has appeared on cable network Fine Living, and *Get Out! Girls*, a daily series featuring a group of female friends seeking travel adventures. In addition to professionally produced fare, Travelistic.com is also inviting users to contribute their own video travelogues, which the site's editors will monitor.

JIBJAB LAUNCHES SKETCH COMEDY SERIES

JibJab, the viral video company perhaps most famous for its popular animated clip lampooning the 2004 presidential campaign, has launched *The Great Sketch Experiment*, a new short-form comedy series available on both JibJab.com and VCast, Verizon's mobile video platform. The show's two- to four-minute clips feature six JibJab-recruited sketch comedy troupes performing original scenes, each using the same set. The clips have been directed by John Landis, of *Animal House* fame. In addition to serving as a distributor, Verizon Wireless is the new show's premier sponsor, running five-second spots prior to each sketch, along with a persistent branding unit visible during the video footage.

NYT, TRIBUNE REPORT AD DROP

The New York Times and Tribune Cos. were the latest newspapers to report third-quarter declines in ad revenue. NYT ad revenue slid 4.2 percent, reflecting weak retail advertising at its New England properties, which include *The Boston Globe*, and soft classified ads. Despite a jump in net earnings due to one-time gains, Tribune, parent of the *Los Angeles Times* and *Chicago Tribune*, saw publishing revenue slip 2 percent.

ADDENDA:

General Motors is expected to further increase the proportion of media dollars it spends on digital media, pushing beyond the 10 to 15 percent range on the national level and past the 9 percent mark on the local level, reports Merrill Lynch. A GM rep declined to comment...The CW has picked up the back nine episodes of its new comedy ***The Game*** and veteran drama *7th Heaven*...Merrill Lynch has raised its 2006 revenue projections for **Discovery Communications** to $2.98 billion from $2.39 billion as a result of "higher network advertising revenue resulting from improved ratings."

INSIDE
MEDIAWEEK

Turner's Koonin is tackling the challenge of original sitcoms Page 8

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Media Elite 22
Inside Media 24
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Market Indicators

NATIONAL TV: ACTIVE
Prime time is selling at buyer-friendly prices. But inventory could tighten as several networks hold back scatter inventory now that advertisers begin to seek makegoods on ratings shortfalls.

NET CABLE: MOVING
With the Hard Eight nearly here, the focus is shifting to the kids' marketplace, and packaged goods, toys and some consumer electronics will move accordingly. Scatter still strong, with movies and telecom active spenders.

SPOT TV: BRISK
Home-stretch political spending causing nearly sold-out conditions in some markets and states where races are down to the wire such as Pennsylvania, Ohio, Virginia, Connecticut, California and Florida. For stations without news, retail and auto remain soft.

RADIO: OPEN
Inventory is available. Some News and Talk stations are benefitting from political, but overall demand for radio is soft, especially key auto and retail categories. Top markets continue to lag behind smaller markets.

MAGAZINES: SOLID
Food, pharmaceutical and retail continue to carry fourth quarter. Entertainment, food and lifestyle magazines are reaping the benefits. Also doing well: cosmetics, technology and foreign automotive.

MEDIA WIRE

Post-Cuts, NBC Flip-Flops On 8 p.m. Scheduling Plan

NBC executives were trying to reassure the media-buying community late last week that earlier statements about the 8 p.m. hour becoming a reality hour across all nights were not set in stone.

NBC Universal Television CEO Jeff Zucker indicated—as part of an NBCU announcement that it will trim its workforce by 700 people and cut $750 million in expenses by 2008—that NBC was mulling replacing expensive scripted shows at 8 p.m. with cheaper reality. Media buyers immediately expressed concern and NBC entertainment president Kevin Reilly scrambled to explain that reality would not air every night.

NBCU attempted to paint the cost-cutting initiative, called "NBCU 2.0" as a positive step that will "drive growth across every business." But industry observers believe that although there will be short-term savings, it could have an adverse long-term effect.

The plans look to "streamline newsgathering operations" of MSNBC by closing its news and production facility in Secaucus, N.J., and moving the cable news network's operations in with sister network CNBC in Englewood Cliffs, N.J., and with NBC News at the company's headquarters in New York.

NBCU will also create a centralized news facility in Burbank, Calif., to support a number of its news operations, including Telemundo and owned-and-operated stations KNBC and Telemundo's KVEA and KWHY in Los Angeles. NBCU also said that it would reinvest some of the savings in "higher-growth areas," focusing particularly on the digital platform. *—John Consoli*

Nielsen Expands LPM to Five More Top-25 Markets

Nielsen Media Research last week named the next five markets in its rollout of local people meters to the top 25 TV markets. With the addition in 2008 of Phoenix (No. 14), Minneapolis-St. Paul (No. 15), Cleveland-Akron (No. 16), Miami-Ft. Lauderdale (No. 17) and Denver (No. 18), Nielsen will have its LPM service running in a *(Continued on page 8)*

NETWORK TV BY JOHN CONSOLI

Early Playoff Stats Leave Fox on Base

Viewer-challenged MLB postseason may hurt net's bid to repeat 18-49 victory for the season

Fewer viewers are watching the postseason Major League Baseball games on ESPN and Fox this October compared to last year, and with St. Louis and Detroit in the World Series, which began this past weekend without cities on either coast represented, some industry observers are predicting the lowest-rated World Series ever.

But Fox execs believe momentum is building and this year's playoff ratings could meet or surpass last year's, depending on the length of the World Series. Overall, Fox's playoff ratings to date are down 11 percent in households compared to last year, 6.3/11 from a 7.1/12, according to Nielsen Media Research data.

Household ratings for the recently completed American and National League Championship Series on Fox averaged a 6.9/12, down 5 percent compared to last year's 7.3/12. But that number was helped by a seventh game in the NLCS series this year. The AL and NL Divisional Series on Fox averaged a 4.8/9, down 27 percent from last year's 6.6/11. Ratings on ESPN were similarly down, with the cable network recording a 2.4/6 rating for its Divisonal Series games, down 23 percent from last year's 3.1/7.

Looking beyond baseball, the lower stats may hurt Fox in its bid to win bragging rights as the net with the highest 18-49 rating at the end of the season. One media researcher said being down double-digits for a month could result in a dip of one-tenth of a rating point for the season. And since Fox won the 18-49 race last season by just one-tenth of a rating point, this could very well keep it from a repeat victory.

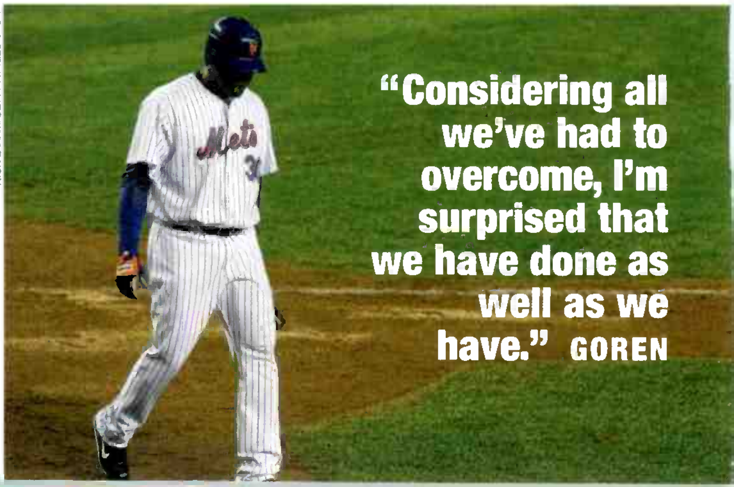
There are a number of reasons why viewers might not have been as enamored with watching the playoff games thus far, but the most obvious one is the matchups. Clearly the television ratings were hurt significantly when the Boston Red Sox did not make it to the playoffs. The New York Yankees' quick elimination in the first round was also a factor. And in the two League Championship Series, this year's American League representative, Detroit, is a slightly smaller market than last year's team, Chicago, while St. Louis is a smaller TV market than last year's National League team, Houston.

Fox officials also point out that in the Divisional Series, the network aired only one prime-time Yankees game this year, compared to three last year. And during the League Championship Series, a rainout cost Fox one split-national prime-time game that was eventually played during the day. There was also the four-game sweep by Detroit of Oakland.

Other media observers point out that with Sunday Night Football now on NBC rather than ESPN, where it ran last October, more fans were watching football and may have skipped Fox's Sunday night baseball telecasts.

"Considering all we've had to overcome," said Fox Sports president Ed Goren, "I'm surprised that we have done as well as we have."

But still, less people have watched even the comparable games. For example, the first Yankees playoff game on Fox last year (Anahiem) recorded a 3.4 adults 18-49 rating and a 4.7 men 18-49 rating, while the first Yankees game this year (Detroit) earned only a 2.7 adults 18-40 rating and a 3.8 men 18-49



NICK LAHAM/GETTY IMAGES SPORT

"Considering all we've had to overcome, I'm surprised that we have done as well as we have." GOREN

rating, down 20 percent and 19 percent, respectively. Some of that could be attributed to the larger Los Angeles DMA.

While Fox officials would not acknowledge that makegoods were doled out to advertisers during the League Championship Series telecasts to make up for ratings shortfalls, one media buyer said, "Anytime a network is down double-digits, it is in a makegood situation, and most advertisers will want those makegoods quickly in comparable live sports."

Despite the ratings shortfalls, Fox officials said they were "whole" with advertisers heading into the World Series. Fox execs said they held enough inventory back to deal with the ratings decline, partially helped by getting MLB to agree to give more commercial inventory avails in each game. That was something the network negotiated during talks with Major League Baseball when it renewed its TV rights deal for 2007-2013.

While many are predicting soft ratings for the World Series, Goren said that may not necessarily be the case. "Some of the greatest World Series have involved teams that weren't from both coasts," Goren said. "There are a lot of people who live between both coasts and those people have been known to determine the outcome of national elections. If we can get a World Series that lasts six or seven games, we'll be OK."

According to Fox representatives, the network is heavily sold for the first five games of the World Series, with more inventory left for potential games six and seven.

Goren said Fox officials are not glad to be rid of the Divisional playoff games after this season, despite the soft ratings. "Not renewing those games was more based on the strength of our prime-time entertainment schedule," Goren said. "In years past, the Divisional games produced better ratings than [scripted] shows on Fox. Now shows like *House* and *Prison Break* are doing better ratings so it is tougher to pull them off the air for a month. It makes sense for us to air less [postseason] baseball."

Goren said postseason baseball is still programming that produces solid ratings, particularly deeper into a series. Games five through seven of the New York Mets vs. St. Louis Cardinals National League Championship Series produced more than 40 percent higher ratings in key demos than they did in games one through four. That series' seventh game averaged 16.5 million viewers across the night; the largest total for a televised MLB playoff game this year, and Fox's highest-rated Thursday night in seven months. And that was against powerhouse competition like *CSI* on CBS and *Grey's Anatomy* on ABC. ■

INTERACTIVE BY MIKE SHIELDS

High-Speed Stumping

Online video expected to play key role in '08 election

American political campaigns haven't quite caught onto the broadband video revolution, but a trickle of activity has begun in several key races as Election Day 2006 nears. And while this year is relatively quiet, observers say that the surging interest in online video coupled with an expanding political Web universe sets up 2008 as a potential breakthrough year for digital political advertising.

OLIVER DOULIERY/ABACAUSA.COM

HotSoup.com, which went live this month, will feature contributors such as the Clintons.

Broadband Enterprises—a company that sells video ad inventory across a network of Web sites—has recently implemented online video campaigns on local TV station and newspaper sites for the California Democratic Party and for Texas Governor Rick Perry. According to Matt Wasserlauf, the company's president/CEO, at least two additional campaigns are seriously considering similar buys in the next few weeks leading up to Nov. 7, when voters across the country hit the polls.

Spending so far is on the modest side, as the two campaigns have laid out roughly $100,000 between them, delivering about 5 million impressions in total. Wasserlauf said that while demand among political campaigns this year doesn't quite mirror the overall rabid appetite for online video advertising, the progress is promising. "2004 was definitely too early for this stuff," he said. "Back then they were saying, 'I've to go do Internet.' They weren't even thinking about broadband. Now, we're having the same conversations this year about video."

Part of the reason things are still moving slowly, said Wasserlauf, is that local TV and newspapers sites are limited in the amount of inventory they can sell and are less nimble when it comes to execution.

In fact, thus far, Broadband Enterprises' political buy appears to be an isolated case. Among other prominent ad networks, neither AOL's Lightningcast, Blue Lithium nor 24/7 Real Media reported any political ads—video or otherwise. National sites like MSNBC.com or FoxNews.com also have come up empty.

The fact that more activity isn't happening on the Web this year, given all the attention the medium received during the 2004 presidential campaign, is "truly a disappointment," said Gordon Borrell, CEO of local media consultancy Borrell Associates. While Borrell claims that local media sites actually have plenty of inventory to sell, neither the sites nor political media consultants have caught up to changing media dynamics, and are wary of experimentation. "Everybody is using the same playbook they've used for several decades," Borrell said. "I don't think anybody was ready this year."

Interestingly, though online video ad spending has been limited, other Web 2.0 factors, some of them viral, may impact politicians. For example, in the New Jersey Senate race, anti-Tom Kean Jr. clips, have been popping up on YouTube. One clip, "Tom Kean Jr. Turns His Back On A Soldier's Mother," has been viewed over 65,000 times as of Oct. 20.

Looking forward, Jack Smith, vp of product strategy, 24/7 Real Media, and others are predicting that 2006 will pale in comparison to 2008, when the country's interest level should be considerably higher and online video advertising will be far more sophisticated. A new political site that hopes to be a major voice is HotSoup.com, which went live Oct. 19. Designed as a MySpace-like community for all U.S. political stripes looking to congregate, the site has the backing of 10 prominent political names, including Joe Lockhart, President Bill Clinton's former press secretary, and Matthew Dowd, a top Bush-Cheney campaign strategist.

The site, which features a regularly rotating group of pundits providing commentary, has lined up the former president and Sen. Hilary Clinton (D-N.Y.) as future contributors.

HotSoup co-founder Allie Savarino said the new site's bipartisan nature should appeal to more brands, which are generally cautious about advertising in the highly partisan political blogosphere. "There is enormous advertiser resistance to being associated with one opinion...since that one opinion will be automatically opposed by people they want to sell their products to," said Savarino. ■

MEDIA WIRE

total of 18 markets.

In June, when it released its Anytime Anywhere Media Measurement plan, Nielsen announced it would convert Houston (No. 10), Seattle (No. 13) and Tampa, Fla., (No. 12) in October 2007. With LPMs, the TV industry gets daily demographic TV viewing data.

Phoenix will be the first market to make the transition in April, followed by Minneapolis and Cleveland in August, and Miami and Denver in October.

As part of the transition to LPMs, Nielsen, owned by *Mediaweek* parent VNU, will operate in tandem the old meter/diary methodology and the new LPM for three months. —*Katy Bachman*

IPG Overhauls Its Media Units; Rosenthal to Exit

Interpublic Group last week said it will restructure its media operations and disband its Interpublic Media unit as Mark Rosenthal, the division's CEO, prepares to step down.

The unit has overseen three big media agencies: Initiative, Universal McCann and negotiating arm Magna Global. Rosenthal, who returned following a medical leave this summer, is staying on for a transitional period before moving on. Initiative and UM will now be realigned with IPG creative shops. UM once again will be linked to McCann Worldgroup, where it resided until January, when it was split off as an independent entity. Initiative is being aligned with DraftFCB—itself the product of a merger between direct-response firm Draft and advertising shop FCB earlier this year.

A new body called the Interpublic Media Council, chaired by Phillippe Krakowsky, executive vp, strategy and corporate relations, will now oversee media operations in place of the more formally structured Interpublic Media.

Members of the IMC include Bill Cella, who was promoted to vice chairman of DraftFCB while retaining oversight of Magna, where he has been chairman; McCann Worldgroup chairman John Dooner; UM global CEO Nick Brien; Initiative global CEO Alec Gerster; and Steve Gatfield, IPG executive vp, strategy and *(Continued on page 10)*

CABLE TV BY ANTHONY CRUPI

Searching for *Duck Soup*

Pursuing TV's holy grail, nets try out original sitcoms

Television is an industry where people, like a priest late for a wedding, tend to arrive at their opinions with screeching tires. Throughout the last few years, observers have burned rubber in the rush to declare that the sitcom is deader than the Marx Brothers.

The corollary to the above is that TV people tend to throw the car in reverse whenever a consensus is reached. While basic cable hasn't had a bust-out original 30-minute sitcom, a handful of nets are trying to grow one of their own. In November, TBS will debut two scripted comedies: *My Boys*, a 13-episode series about a twentysomething sportswriter and her circle of male friends and *10 Items or Less*, a 5-episode improv-hybrid about a goofy grocery store manager. *10 Items* will debut Nov. 27 at 11 p.m., following *The Family Guy*, while *My Boys* debuts Nov. 28 at 10 p.m., leading out of *Sex and the City*.

"We're making our bones in scripted comedy by aggregating," said Steve Koonin, executive vp/COO, TBS/TNT, who added that the goal of *My Boys* is to reach "a date-night audience of smart adults, with a touch of female sensibility."

TBS hopes *My Boys* will find to an audience of smart adults that skews slightly female.

PATRICK ECCLESINE/TBS

Of the two new series, clearly TBS has more riding on the success of *My Boys*, which is costing Turner in the neighborhood of $1 million per episode. "This is a big, ambitious endeavor," Koonin said. "The chance of failure is high but the opportunity to learn from this is even higher."

FX president and general manager John Landgraf has learned a few lessons of his own with his net's comedy forays. Season two of *It's Always Sunny in Philadelphia* grew its audience by 30 percent but didn't deliver as well as dramas *Nip/Tuck* and *Rescue Me*. And while Landgraf said he was pleased with *Sunny*, it may not return. "We're working on negotiating with the talent but there are significant deal issues that could derail a third season," he said, adding that if it were to return, it won't be paired with another new comedy. "I'm dubious that spreading the marketing budget across two shows is a sound strategy."

At Comedy Central, genre distinctions are immaterial. "It's not about whether the format works," said Lauren Corrao, Comedy's exec vp, original programming/development. "It's about the characters, the ideas." While Corrao said she doesn't have any sitcoms for 2007, the upcoming *Sarah Silverman Programme* shares some of the sitcom genre's DNA.

In the meantime, media buyers are still looking for a comedy with mass appeal. "Comedies are too focused on young men," said one buyer who spoke on the condition of anonymity. "But we're not talking vaudeville… something's bound to hit."

TV PROGRAMMING BY A.J. FRUTKIN

Sweeps in the Dust Bin

Ratings periods lose urgency as stations turn to LPMs

It's a shocking notion, but the TV networks actually may be listening to advertisers. After years of grumbling that sweeps ratings are falsely inflated through stunts, the once-important measurement periods are losing their oomph. In fact, the upcoming November sweeps (which run Nov. 2-29), may be the most lackluster to date.

Among the only events scheduled for next month are ABC's broadcast of the 40th annual Country Music Association Awards, airing Nov. 6, and the American Music Awards, airing Nov. 21. The network also will broadcast the cliff-hanger final fall episode of *Lost*—

"Us WEEKLY HAS BECOME A MAJOR BAROMETER OF HOTNESS FOR EVERYONE IN HOLLYWOOD."

ADWEEK MAGAZINES

network operations.

Magna will continue to be the main negotiating arm for media purchases, working with Initiative, UM and other IPG media operations. Interpublic Media will wind down by the end of the month, with some staffers transferring to the IPG unit and a "small number" of executives being let go, the company said. *—Steve McClellan*

Nielsen Holds Commercial Ratings Run Until Dec. 11

Nielsen Media Research has delayed by three weeks, to Dec. 11, the start date for delivering its national commercial ratings data to clients.

In a letter to clients, Nielsen said the extra time is necessary "to accommodate modifications to the original specifications," but said the data will include historical information back to the start of the current television season. Effective Dec. 18, the data will be produced according to the schedule.

Nielsen, which is owned by *Mediaweek* parent VNU, also told clients that the commercial ratings will be labeled "evaluation data," and that the broadcast and cable networks and syndicators will be required to "opt in" in order to have their figures released. They have until Nov. 1 to contact Nielsen to say if they want to be included.

During the testing stage, Nielsen will not measure football telecasts that include regional games airing at the same time. It also won't include data for individual syndicated shows that air in multiple time periods.

Regarding syndicated shows, Nielsen said, "We are working very closely with these clients and are taking all steps necessary to have the capability to include these programs at the earliest possible date."

Nielsen will make average commercial-minute figures available free of charge to its clients during the evaluation period. However, Nielsen clients who choose not to opt in will not have access to the information files.

The data will be available for commercial minutes in all three existing data streams: Live, Live Plus Same Day and Live Plus 7 Day. *—JC*

until it returns in the spring—on Nov. 8. Perhaps the most notable event for CBS is a *CSI* episode, airing Nov. 23, in which The Who's Roger Daltrey guest stars. NBC broadcasts a Tony Bennett special on Nov. 21, and a Madonna special on Nov. 22, while Fox airs its dramatic final fall episode of *Prison Break*—before it returns next spring—on Nov. 27.

Substitute: One "big" event for Nov. will be Daltrey's role on *CSI*.

DEBORAH LAW/SPLSH NEWS

Although advertiser complaints may have contributed to the diminished luster of sweeps, so have changing viewer measurements. "More than anything, local people meters have really eliminated the need for sweeps," said Brad Adgate, senior vp, director of research, at Horizon Media. Adgate added that broadcasters traditionally have programmed sweeps because stations sell off those ratings books. "But as more stations get continuous measurements, the need for sweeps diminishes," he explained, noting that the nation's ten largest local markets already employ LPMs, with three more cities slated to use them next year, and another five in 2008 (*see Wires on p. 4*).

Whether through advance scheduling or last-minute cancellations of failed freshman series, most networks also will be launching series in sweeps—a rare, though not unprecedented, occurrence. Following *Lost*'s midseason departure, ABC will premiere the action drama *Day Break*, on Nov. 15. The ABC comedy *Big Day* launches Nov. 28. CBS debuts medical drama *3 lbs.* on Nov. 14, replacing the cancelled crime drama *Smith*, while NBC returns *Medium* to its schedule, on Nov. 15, replacing *Kidnapped*. Fox launches its new trivia game show *The Rich List*, on Nov. 1, a day before sweeps officially begins. However, subsequent episodes will air through the ratings period.

A low-key November sweeps also may be the result of a tough fall season. And as broadcasters continue to try to stabilize their fall schedules, several advertisers said bulking up sweeps with too many events could have proven confusing to viewers. "Nothing has really solidified for the networks yet," said Laura Caraccioli-Davis, executive vp of Starcom Entertainment. "So I think it's smart for them to stay the course where they can, rather than be more disruptive." ■

NETWORK TV BY JOHN CONSOLI

Hitting Buzz Bull's-eye

Brandimensions' preseason study pegs winners, losers

One tracker of online buzz for broadcast prime-time programming has proven to be a fairly accurate predictor of which shows would succeed or fail thus far.

Three of the top six new shows that a Brandimensions preseason analysis predicted would succeed (by monitoring a broad range of Internet sources), among 26 programs, are so far the hottest shows of the new season. And the lowest show in its rankings was the first show to be pulled and put on hiatus.

In the Brandimensions report issued June 30 (*Mediaweek*, July 10), NBC's *Heroes* ranked second, CBS' *Jericho* ranked third and ABC's *Ugly Betty* came in sixth. Fox's *Happy Hour*, which was ranked 26th by Brandimensions, became the season's first casualty, pulled off the air after only a few weeks.

Brandimensions did rank NBC's *Studio 60 on the Sunset Strip*, based on online buzz, to be the show most likely to succeed. Brandimensions CEO Bradley Silver explained that while that show's share of audience discussion going into the season was by far the highest, edging out *Heroes*, *Jericho* and *Betty* narrowly in "sentiment score," it never met audience expectations. "The one fear of many viewers going in was that the content would be too 'inside-Hollywood' for most audiences, and that is how it has turned out to be," Silver said.

Three new shows already cancelled—CBS' *Smith*, NBC's *Kidnapped* and CW's *Runaway*—were ranked 13th, 14th and 18th respectively in preseason predictions.

As for *Heroes*, Brandimensions found from online discussions that "the comic fan community, a large number of males 18-49, is driving positive discussions for this show. These view-

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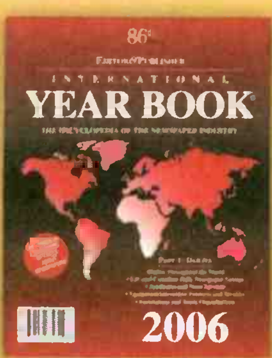

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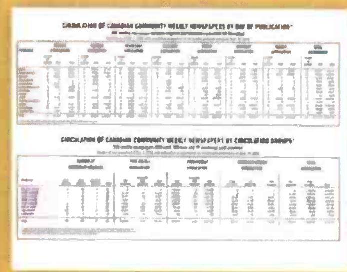

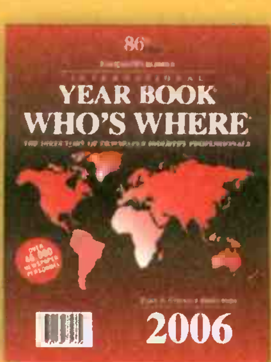

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ers are excited about the premise and will be giving the show a chance to meet their lofty expectations this fall." Brandimensions found viewers were "intrigued by the premise of *Jericho* and feel like the cast may prove to be somewhat of a sleeper." The report also predicted *Ugly Betty* could be a "surprise hit for ABC among younger female viewers."

Interestingly, the Brandimensions report said a majority of the show's fans were "not thrilled" with its initial 8 p.m. Friday time period. ABC, before the start of the season, moved the show to 8 p.m. Thursdays, when a greater number of the show's potential young female viewers are generally tuned in.

Silver said the buzz data reports have worked because they can filter out "the noise," i.e., viewers who complain or praise everything and who are not regular TV watchers or likely viewers of the shows on which they they are commenting. "We want to target discussions from the audience who are likely watchers of a particular show, because that will give a better indication of how the core target feels."

Since the Brandimensions' first report comes out after the new shows are announced during the upfront, when the media agencies buy for the new season, it is hard for them to use that data in their decision-making process. But some media buyers, who did not want to speak for attribution, said this type of data can be used to help them target shows for advertisers during the year in the scatter market.

"The accuracy of this data makes it another tool we can use when determining where our clients' dollars would be best spent," one buyer said. ■

ABC's *Ugly Betty* delivered on the early Web buzz that it would appeal to young women.

RICHARD CARTWRIGHT/ABC

RADIO BY KATY BACHMAN

Summer Shift

Free FM mixed; Spanish stations, CC's CHR/Top 40 up

Radio stations targeting 18-34 year-olds got their usual ratings boost in the Arbitron summer survey (June 29–Sept. 20), causing Adult-oriented stalwarts such as Clear Channel's WLTW-FM in New York, which held its No. 1 rank, to lose some share. Meanwhile, Spanish-language stations nabbed the No. 2 and No. 5 spots in New York and the No. 1, 2 and 4 spots in Los Angeles.

Several Clear Channel Contemporary Hit Radio/Top 40 stations were up, including WHTZ-FM in New York, which was up to 4.9 share from 4.5 to come in No. 3; KIIS-FM in L.A., (to 4.8 from 4.6), also No. 3; WIOQ in Philadelphia, (3.7 over 3.1); and WKQI-FM in Detroit (5.0 from 4.7) to rank fourth. "You get concerned when the summer doesn't look good for a CHR," said Rich Russo, director of broadcast services for JL Media.

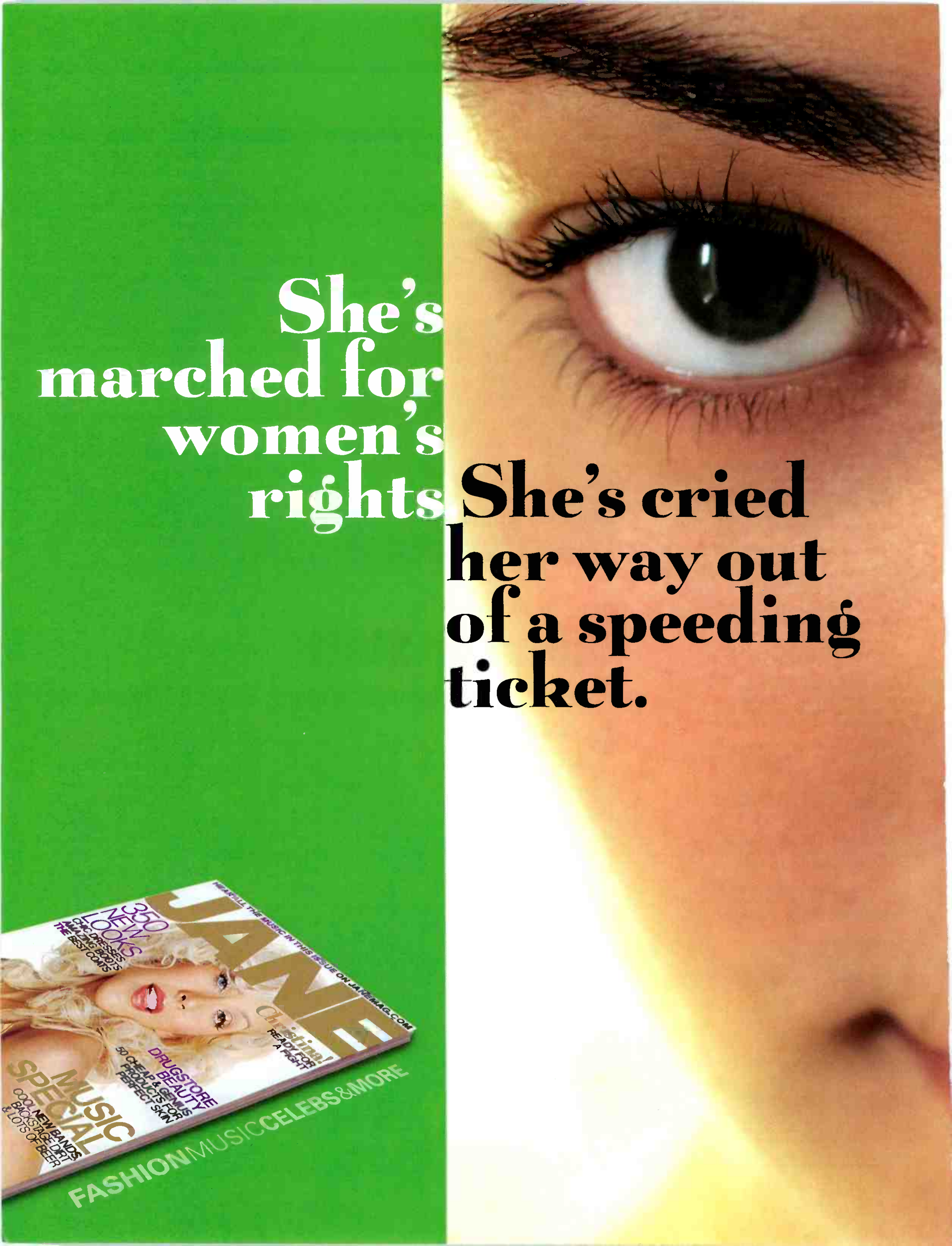
Urban stations also gained new share, including Emmis Communications' WQHT-FM in New York (4.1 from 3.9) and KPWR-FM in LA (3.8 from 3.1) and Clear Channel's WGCI-FM in Chicago (5.7 from 4.8).

Sans Howard Stern, the morning audience is still shifting in New York, mostly to Luis Jimenez on Spanish Broadcasting System's WSKQ-FM, which is ranked No. 2. Jimenez was No. 1 among adults 18-34 (generating a 13.8 share) and 25-54 (a 9.3 share).

Despite adding *Opie & Anthony* to many CBS Radio stations, the Free FM format is taking time to click. Overall ratings for Free FM stations dipped in New York (WFNY-FM), L.A. (KLSX-FM) and Philadelphia (WYSP-FM). In Chicago, WCKG-FM remained at the bottom of the market, but WJFK-FM in Washington, D.C., held steady.

Opie & Anthony had mixed results, pulling their best ratings performances in New York and Boston (on CBS' Rock station WBCN-FM) where the duo is best known. In New York, *O&A* came in third among their target men 18-34 demo and No. 2 among men 18-49 and 25-54. But in Philadelphia, their ratings were off, declining to 6.8 from 9.6 among men 18-34.

In Washington, it's a case of Howard who? *The Sports Junkies* on WJFK-FM are pulling higher ratings than Stern did a year ago among men 18-34, men 25-54, men 18-49 and adults 18-34. ■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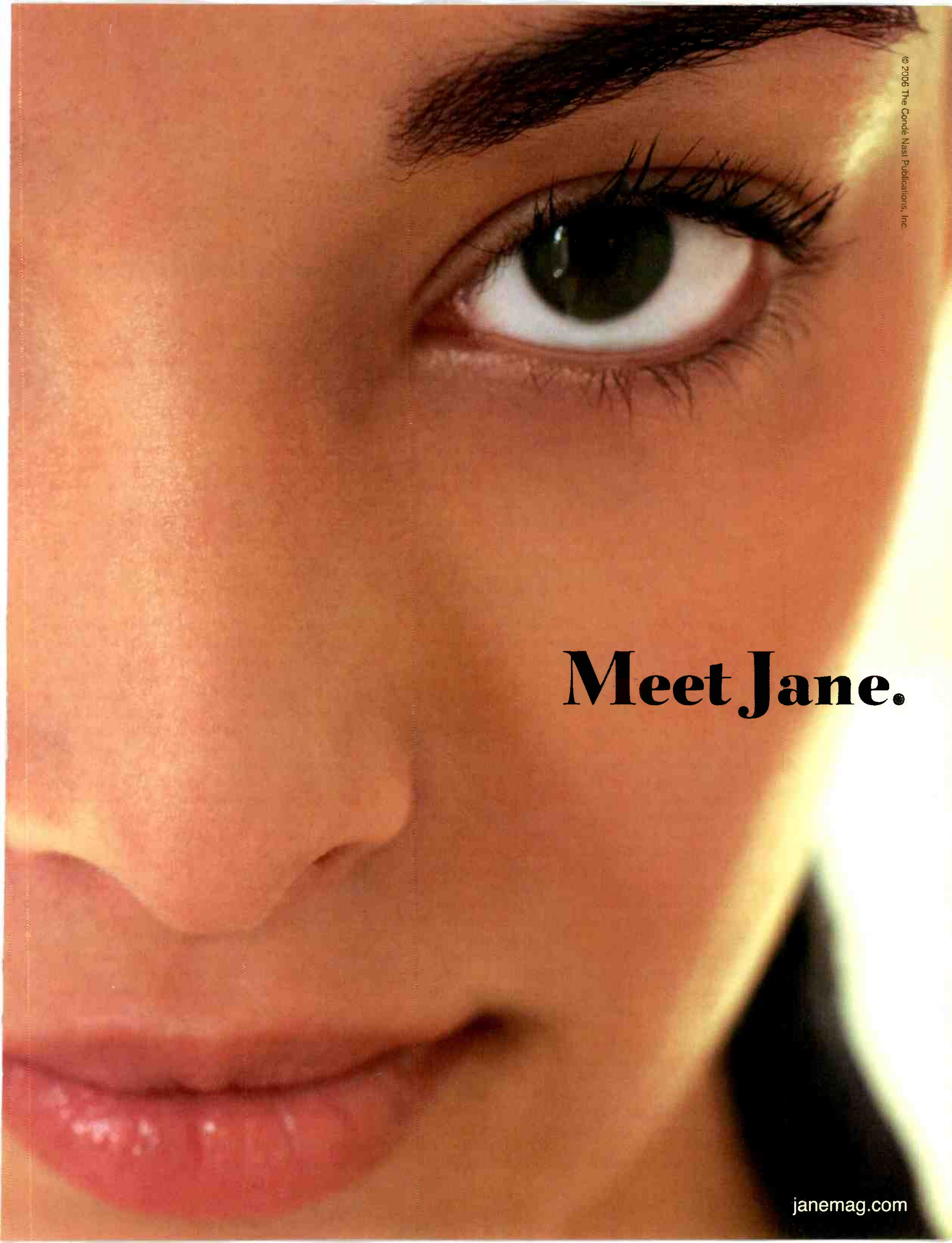
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OPINION
JOHN CONSOLI

Keeping It Simple

TV viewers just don't want to work that hard to be entertained

THE BROADCAST NETWORKS are spending record amounts of money on this season's new shows, both on the production side and in front of the camera, in some instances bringing in high-profile movie talent. Yet four weeks into the season, a handful of shows have already been canceled and several more probably will be before Santa Claus comes to town.

While network programming executives may be scratching their heads wondering why these shows—all creatively solid and well-acted—are failing, I think the answer might be right in front of their eyes. People watch what they watch not because of expensive production values or star power, but because a show is enjoyable to them. It helps them to escape and/or relax for an hour or two in this high-pressure world we live in.

Current hits *CSI: Crime Scene Investigation*, *Grey's Anatomy*, *Desperate Housewives*, *House*, *Without a Trace*, *Criminal Minds* and *Law & Order: SVU*, to name a few, have all drawn sizable audiences without the help of any major movie-marquee talent. It's more about the writing and the storylines than it is about big-budget locations and talent. And it's about avoiding putting on programming that people will not want to watch.

Take the current season, for example. Three shows that have been cancelled—NBC's *Kidnapped*, CW's *Runaway* and CBS' *Smith*—all feature storylines that I feel simply have turned off viewers.

How many families with children want to watch *Kidnapped*, in which a young boy is mysteriously snatched, and for an entire season the police and FBI are frustrated because they can't find him and bring him back? CBS' *Without a Trace* employs a similar concept, but the missing person is usually found at the end of each show.

Similarly, how many families were going to return to *Runaway*, in which a father is falsely accused of murder and then takes his family on the run, hunted by an overzealous cop? In one recent episode—again, very polished in its execution—one of the family's children is questioned by his teacher, can't remember his cover story, and suffers a panic attack that ends him up in the hospital. Does any parent want to live vicariously through that kind of storyline each week? I think not. Talk about creating parental angst.

And then we have *Smith*, a drama about a team of high-tech thieves. Even Ray Liotta's star power couldn't overcome a general tenet of TV: Viewers do not like tuning into a show in which the bad guys get away with a crime every week.

By contrast, let's look at the shows that are succeeding this season. ABC's *Ugly Betty* centers on a not-so-attractive young woman who is ridiculed in the workplace but always gets the last laugh on her detractors. Most people can identify with her character and feel good at the end of every episode. Or take NBC's *Heroes*, a series about ordinary people who discover their supernatural powers, which is drawing in comic-book readers and family members of all ages alike. And then there's CBS' *Jericho*, a sci-fi-tinged series with a scenario that's not that far-fetched—involving a town and a nuclear explosion. It's very different from last year's failed trio of sci-fi series, all of which featured some sort of aliens.

My point is, network programmers need to be giving viewers more shows they want to watch, not shows the suits believe they should be watching. And many times, these shows involve the simplest of concepts, even if they aren't critical darlings.

Remember how NBC's *Boomtown*—which told the same crime story in each episode from three differing viewpoints—was touted as a can't-miss concept a few years back? Cancelled. Viewers simply couldn't follow it. This season's *Boomtown* is ABC's *Six Degrees*, which is another one of those top-flight, creatively sound shows. The problem to me is that there are just too many storylines for viewers to follow, and the show keeps losing more audience each week.

When I was in journalism school, it was drummed in my head that newspaper reporters should write for readers that have an average educational level of 10th grade. Maybe that holds true for TV today. Programmers might want to put on high-concept shows that reach higher educated, $100,000-plus income homes, but they have to realize that most viewers are not in that demo.

It should be no secret to why NBC's *Law & Order* trilogy has worked for years, or why CBS has enjoyed such success with most of its procedural dramas. Their concept is simple. Each episode is self-contained so a viewer can watch one week, skip two weeks, and come back again. And each storyline is simple, too. A crime is committed and resolved within the hour. The critics may deride this formula—certainly no one predicted *Criminal Minds* would succeed—but CBS is laughing all the way to the bank.

Most people watching television today, I would bet, don't want complexity. They just want simplified entertainment that they can feel comfortable with. ■

Senior editor John Consoli covers the broadcast networks and TV sports.

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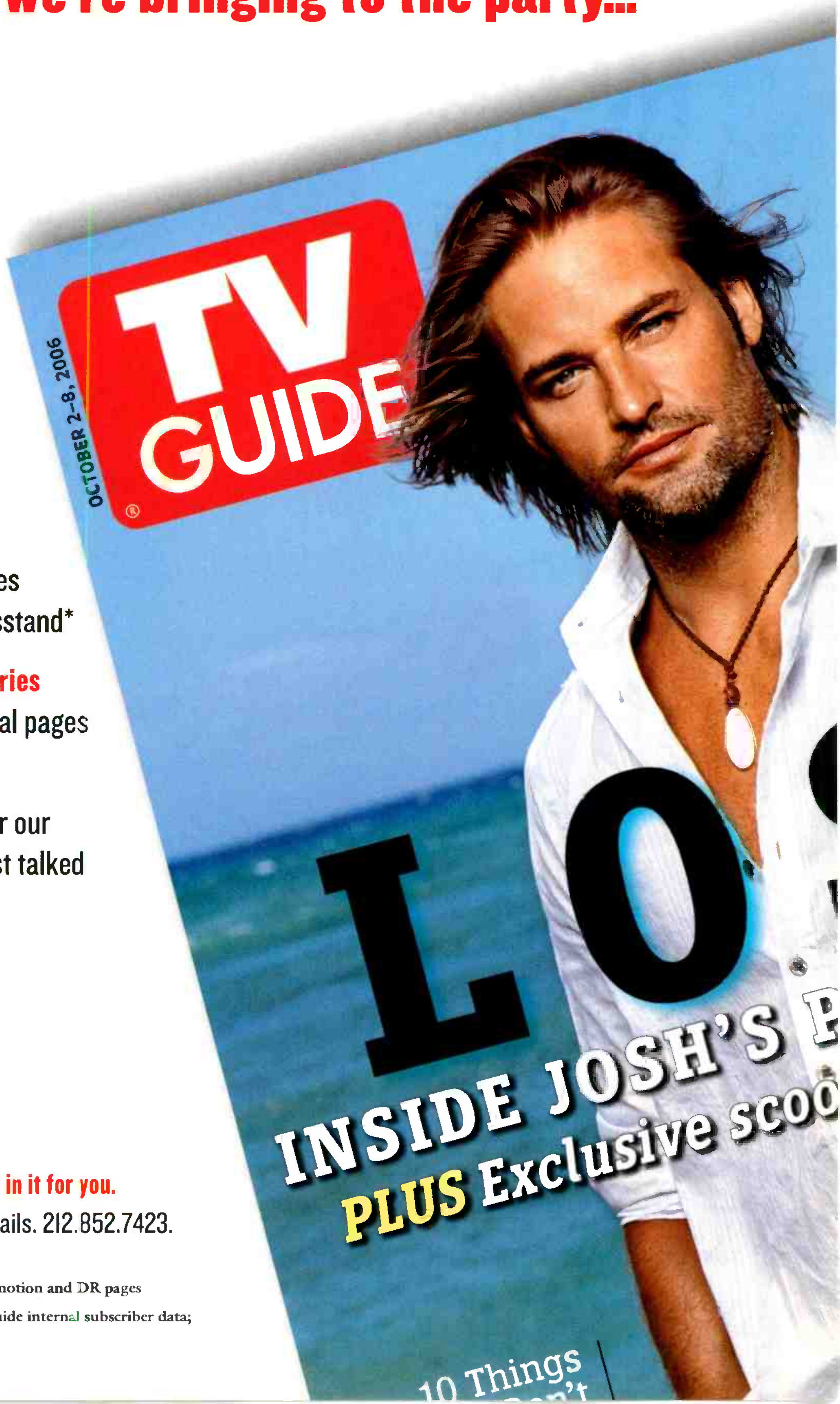

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Adweek Magazines

Special Report

OCTOBER 23, 2006

Magazines are creating brand extensions at a dizzying pace. See our inaugural list of the top 10 Brand Blazers. Page 6

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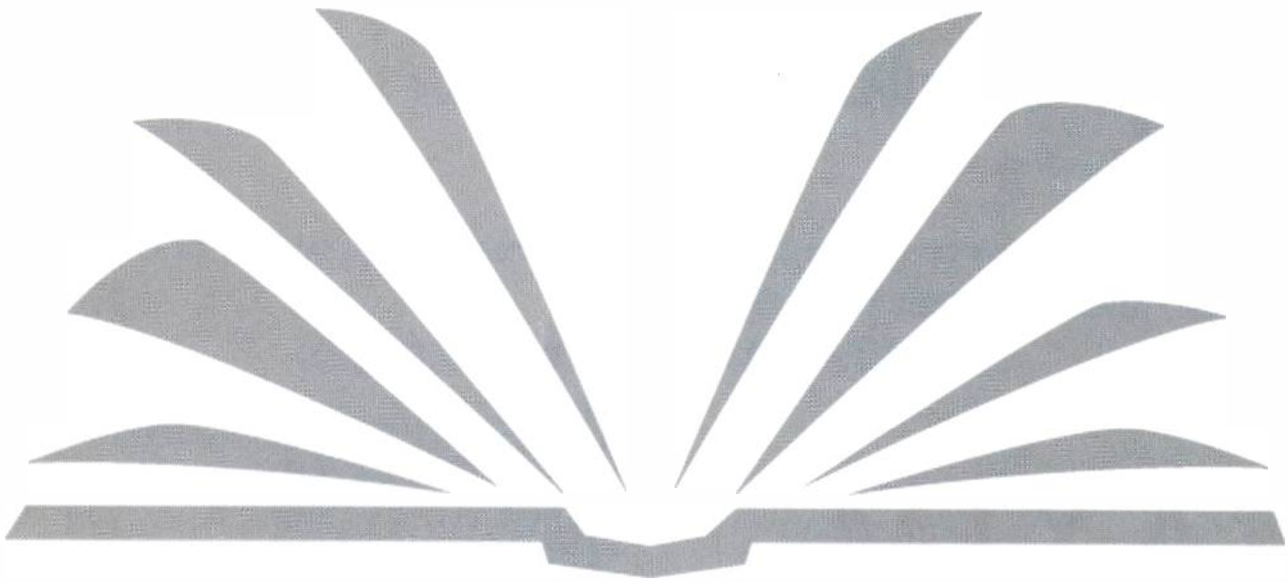


THE NEXT PAGE

FROM WEB SITES TO PODCASTS TO TV SHOWS, A FLURRY OF BRAND EXTENSIONS ARE TAKING MAGAZINE PUBLISHERS INTO NEW TERRITORY BY TONY CASE

PUBLISHERS CONVERGING ON Phoenix this week for the American Magazine Conference might think they've wandered into the wrong convention.

Execs from Google and Yahoo are invited to share their expertise in digital media, while a top Coca-Cola suit will ruminate on creating breakthrough brands. An exec with Cingular will school publishers on mobile opportunities. Meanwhile, celebrity chef Rachael Ray will yack and yack about her new status, not only as a magazine namesake but as a multimedia maven. Even the theme of this year's gathering, "Beyond the Page," relegates print to the back burner. No wonder the title of one AMC panel asks, "Just What Business Are We In?"

It's a fair question. From spinoff magazines, Web sites, TV shows, books, videos, podcasts, video-on-demand and mobile content to cable and satellite radio channels, apparel and housewares lines—even clubs, casinos and films—never before have publishers so aggressively and ingeniously expanded their brands into media, entertainment and retailing sidelines.

And never have magazine publishers been so pressed to make their brands as relevant in as many sectors as are available and logical, according to industry leaders. "As they say, necessity is the mother of invention," says Jack Kliger, president and CEO of *Elle* and *Car and Driver* parent Hachette Filipacchi Media and chairman of Magazine Publishers of America. "We're in a time, which happens in the magazine business every couple of decades, where the business has to reinvent itself for reasons of necessity and reasons of evolution. We cannot be over-dependent on the print magazine. We have to look for new streams of revenue. It's not really a choice."

Adds Susan Lyne, president and CEO of *Martha Stewart Living* parent Martha Stewart Living Omnimedia: "The largest 'old media' companies are under enormous pressure from Wall Street, analysts and the press to demonstrate they understand where the world is going, and in their minds, the world is going digital. Given that the digital world is growing at a much faster rate than old media, there's top-down pressure on publishers to get into new platforms, to find new ways of using their content."

Media agencies are also leaning on publishers to branch out. "Publications that have engaged in relationships with their consumer base across multiple content points are more desirable than one four-color page in a magazine," explains Andrew Swinand, president and chief client officer at Starcom MediaVest Group, Chicago, whose clients include Procter & Gamble and Kraft.

"With circulations falling, the world of print seems hungry to generate new revenue streams," observes Andrea Luhtanen, president of Haworth Marketing and Media in Minneapolis. "Now we wait to see if and where profits follow."

Top magazine titles, from the most established among them (Meredith Corp.'s *Better Homes and Gardens*, Time Inc.'s *Sports*

Illustrated, Playboy Enterprises' *Playboy*) to newer players (Time Inc.'s *Real Simple*, Dennis Publishing's *Maxim*), have spawned an unprecedented jumble of products, services and happenings not only in response to emerging technologies and insatiable consumer demand for content across a range of media, but also as a reaction to flat circulation and advertising results and the very real need to diversify revenue. Titles including *BH&G*, Rodale's *Prevention* and Condé Nast's *Glamour* have even enlisted "brand stewards" to manage their many disparate businesses. Just as the broadcast TV networks, faced with an ever-dwindling audience, have shrewdly peddled their programming via cable and mobile, magazines are seriously making a splash in disciplines far afield of their core business.

Some publishers have been more active than others. Standouts include Rodale's *Men's Health*, which has spun off magazine titles (*Women's Health*, *Best Life*), books and videos, and *BH&G*, with 150 special-interest publications, products at Wal-Mart and gardening tips via mobile phones. A handful of publishers have spread well beyond their magazine roots—among them, *Real Simple* and the venerable *Playboy* and *National Geographic*, boasting a broad range of media properties and multimillion-dollar licensing businesses. Then, there's "Brand Martha" and its anchor, the 2 million-circ *Martha Stewart Living*, which has hatched many ambitious spinoffs in the year and a half since its founder's stock-trading scandal wound down with her release from prison, paving the way for the hobbled *MSL* and its branches to commence their roaring comeback.

The big question when it comes to magazine brand extensions: What works and what doesn't? A common refrain: "It has to make sense." Publishers who have been most successful at building brands, execs agree, are those whose subsidiaries stay true to the core magazine's mission, and faithful to the consumer. That is to say, *Women's Health* is seen as a logical extension of *Men's Health*. For *National Geographic* to produce films about history and nature and for *Martha Stewart Living* to give way to paint, bedding and how-to books also are no-brainers. On the flip side, there's the case of shelter title *Dwell* and its line of branded footwear. Yes, footwear. That one left a few scratching their heads.

"I don't care whether you are talking about print, broadcast, podcast, cell phones, skywriting or road signs. You can never forget, it's still all about the consumer," says Time Inc. chairman and CEO Ann Moore. "First, build a great product that is relevant and differentiated. Second, build an audience for the product. Third, monetize that audience." Moore reports that Time Inc. is seeing "meaningful" profits from its extensions, with brands including *Sports Illustrated*, *Fortune* and *Money* reaping double-digit revenue growth from sidelines.

MSLO's Lyne warns that if an offshoot is "not organic and not well thought out, it's probably doomed." While it may seem the company never met a brand extension it didn't like—from TV, radio and spinoff magazines to crafts, furniture and homes—the exec says many more prospective businesses don't make the cut. Among the proposals MSLO has nixed: Martha-branded watches and beauty products.

Adds Stephanie George, president of Time Inc.'s *Real Simple*, *In Style*, *Essence* and the Parenting Group: "The greatest risk is damaging your credibility. Everything goes through a filter, and if it doesn't live up to the brand promise and giving our consumer unrivaled access to whatever our offering is, then why do it?"

Richard Gagnon, global chief media officer at DraftFCB, whose clients include Coca-Cola and GlaxoSmithKline, says, "If it's done in a forced way, it won't be of much value. If you look at a brand as a portal into a lifestyle ... the ones that resonate the most are the ones that understand their core audience and can deliver a more positive relationship strategy with an advertiser."

Starcom's Swinand thinks many publishers jump the gun regarding extensions. "They say, 'I need a digital offering. I need a mobile offering. I need a cafe.' The core idea is that it has to add value to a consumer's brand experience. Publishers who have a knee-jerk reaction will just be wasting money," he says.

With brand spinoffs, publishers and media directors agree, size does matter. Clearly, a daily TV program or product line, with exposure before millions of consumers, trumps a film festival or show home. Hence, publishers with the deepest pockets have an obvious advantage when it comes to brand proliferation.

"Scale is definitely a consideration. It takes just as much time to develop something that turns out to have small scale as large scale," says Steve Sachs, publisher of the 1.9 million-circ *Real Simple*, one of the branding monsters of publishing whose numerous sidelines include books, home products at Target, XM Radio segments, a PBS series and a syndicated column.

The well-documented, deep affinity consumers have for their favorite magazines certainly benefits publishers looking to expand; and the more loyal the following, the more valuable an extension can be. Nobody knows that better than Rodale's president and CEO Steve Murphy, who reports that 35 percent of subscribers to its magazines—including *Men's Health*, *Prevention* and enthusiast titles like *Bicycling* and *Runner's World*—now buy other products from the company, including books and videos. (That number is expected to hit 50 percent next year.) Even Rodale's extensions have extensions. The best-selling book *The Abs Diet* by *Men's Health* editor-in-chief David Zinczenko has spawned a cottage industry encompassing videos, a Web site and still more book titles.

Undeniably, Rodale has had the magic touch when it comes to spinoffs, but has labored to stay "consistent with the brand premise," says Murphy. "We don't feel obliged to have every single magazine pursue every single avenue of brand extension. The strategy should be customer driven, not driven necessarily by trying to pursue a 360-degree approach."

No longer principally about adding value for advertisers and promoting the core magazine property, brand building has become, for a growing number of publishers, a vital part of the business plan. The smart publishers, media execs say, will continue to search for ways to successfully leverage their brands. "It is fundamental that the magazine industry stop thinking about itself as being in the magazine industry," advises Paul Woolmington, partner at Naked Communications, New York, which counts Sony and Johnson & Johnson among its clients. "Expanding into diverse and interesting new areas should be a top priority for publishers, because the lifeblood of how you can continue to reinforce, enrich, surprise and delight your customer will not only create new business enterprises, but will reinforce the core." ■

Tony Case is a contributing writer to *Mediaweek*.

Editor's Note

As magazine publishers struggled these past few years with stagnant circulation and ad sales, they also strategized to increase visibility and revenue through a range of sideline businesses. It's not just about newsstand and ad rates anymore. It's about how to extend the brand and create new revenue streams, as well as broaden awareness of the core product. It's a tricky balance, and something publishers must accomplish to keep their titles relevant in an all-media, all-the-time environment.

The editors at Adweek Magazines thought it was time acknowledge this sea change. So in this issue, we present our inaugural list of "Brand Blazers," those magazines that are doing the best job extending their brands.

Our list, which begins on page 6, is an interesting mix of long-established titles and newer players. Some magazines were created decades ago, before the cluttered media landscape of today. And some newer titles were launched along with companion Web sites, with licensing deals and books as part of the business plan.

When we started analyzing data for these titles, we considered ranking brand extensions according to importance. But, we asked, should a TV show count for more than a magazine spinoff? Are licensed products more valuable than a podcast? In the end, we determined we should examine magazines and their brand extensions on a case-by-case basis. A catchall comparison simply would not work because, as several executives point out in contributing writer Tony Case's story "Turning the Page" (page 2), extensions must "make sense." If a title is doing a podcast for the sake of doing a podcast, it won't fly—with consumers or with media directors. (For more on our methodology, see the box below.)

One more word about the list: We were surprised to find such a diverse array of magazine titles so aggressively branching out. The fact that a variety of magazines are forging ahead, testing new ideas and seeking new revenue streams bodes well for the future of the magazine industry, which is demonstrating that it can be forward-thinking and flexible when it comes to giving readers what they want and expect in a multimedia universe. Yes, consumers still need to hold their magazines—but they also want to hear them, taste them and experience them. Increasingly, publishers seem more than happy to oblige.

Patricia Orsini,
Editor, Special Reports

Brand Blazers 2006

METHODOLOGY

When we started compiling data to create our Brand Blazers list, we realized we needed to lay down some ground rules. First, we would consider only those titles that began life in print. Thus, *ESPN The Magazine*, which followed the cable network, was not part of our evaluation. The same goes for *O, The Oprah Magazine*. While we do not deny the power of *O*, the magazine was an extension of Winfrey's already successful syndicated talk show. And yes, we know Martha Stewart started out writing books, but her magazine was not an extension of a brand. We also had to determine what exactly constituted a "brand extension." One could rightly argue that *People* is an extension of *Time*—the title started, after all, as a weekly feature in the newsmagazine—but the fact that *People* has become a well-established player in its own right and has created a range of extensions makes it, in our book, a brand of its own. Once we had written our rule book, we began analyzing as much data for as many extensions as we could dig up, using Nielsen Media Research ratings for TV, Nielsen//NetRatings for Web sites, sales figures for books, DVDs and CDs, mobile downloads, merchandise sales to gauge the success of extensions. We also evaluated business sidelines according to whether they made sense for the brand, leaning heavily on the judgment of media directors. Would readers who bought a magazine visit its Web site, download its ring tones or watch its TV show? Relevance counts to media directors, and it counts for us. The overall health of the core magazine also figured into our calculations, even though negative circulation or ad results didn't necessarily disqualify a contender. *Playboy*, for example, continues to be challenged in the face of scores of print and digital rivals, but there's no denying the power of that famous bunny. —*The Editors*

Brand Blazers 2006

Adweek Magazines

1 Martha Stewart Living

Martha and Co. are in a league of their own when it comes to expanding the brand in smart, relevant ways. The empire that started with *Martha Stewart Living* magazine has spun off sidelines at a dizzying pace. In its second season, the syndicated *Martha* TV show faces formidable rivals in daytime but remains valuable in promoting the company's many offerings, including print spinoffs (*Everyday Food, Martha Stewart Weddings*), satellite radio, books and home products. As one media buyer says, "They're always thinking about how they can help the consumer enjoy the Martha lifestyle."

HIGHLIGHTS
■ Circ: 2M ■ *Martha*, syndicated daytime TV show, 2M viewers ■ *Everyday Food*, 940,000 circ ■ MSL radio channel on Sirius ■ Home products at Kmart and soon Macy's

2 Real Simple

Few could have predicted when Time Inc. launched the women's lifestyle title six years ago—with less-than-stellar results—that it would become not only a smash magazine but an industry unto itself. Extensions include a line of home products at Target, books, events, international editions (with circ exceeding 170,000), a weekly PBS series and a syndicated column appearing in 48 newspapers. "*Real Simple* is a magazine brand that seems to have limitless extension possibilities without seeming forced," says a buyer, who calls it a "standout among magazine brands."

HIGHLIGHTS
■ Circ: 1.9M ■ Real Simple line at Target with $13M in sales ■ PBS series, 900,000 viewers ■ XM Satellite Radio daily segments ■ Books ■ Syndicated column in 48 newspapers

3 People

Celebrity magazines clog newsstands, but when it comes to brand building, the granddaddy of the category takes a backseat to no one. The Time Inc. title has enjoyed newsstand growth while spinning off magazines (*People en Español*; international editions; special-interest titles, including the 550,000-circ *Stylewatch* and most famously, *In Style*). True, *Teen People* folded, but it remains a player on the Web (where its audience lives). Sidelines also include books, radio segments, mobile and People.com. No wonder one media buyer calls this "one of the ultimate magazine brands."

HIGHLIGHTS
■ Circ: 3.8M ■ *People en Español*, 487,000 circ ■ People.com, 2.8M uniques per month ■ People Radio on 525 CBS affiliates ■ *Hollywood Daily* at Oscars, Emmys and Grammys

4 National Geographic

One of the most esteemed magazine brands is also one of the most vibrant, thanks to a variety of extensions that include a cable net, a hit show (*The Dog Whisperer*), a popular Web site, TV and film production/distribution (including *March of the Penguins*), books, DVDs, expeditions, branded products (binoculars, outdoor gear) and a lineup of successful magazine spinoffs (*NG Traveler*, *NG Adventure*, *NG Kids*), with most enjoying a newsstand spike. Media buyers say the focus on the environment and "all things green," means this beloved title will only continue to blossom.

HIGHLIGHTS
■ Circ: 5M ■ Cable net in 61.2M households ■ Spinoffs: *NG Traveler*, *NG Adventure*, *NG Kids* ■ Web site, 2.7M uniques ■ *March of the Penguins*, $77M at U.S. box office

5 PLAYBOY

"Laddie" titles may have stolen its thunder. And yes, Hugh Hefner's celebrated paean to heavenly bodies has been bit by circ softness (even though, at 3 million, it still bests rivals). But no one disputes that this player remains the standard bearer of brand building. Licensing rakes in $700 million, and the publisher has expanded into multimedia properties (Playboy TV, Playboy Radio). The famed Playboy Club relaunched this month in Las Vegas, While its *Girls Next Door* reality show is a hit with males and females, averaging 1.1 million viewers. Notes a buyer: "No one can say that this brand has lost its appeal."

HIGHLIGHTS

■ Circ: 3M ■ Licensing, $700M ■ Playboy TV cable channel, 50M households ■ *Girls Next Door* reality show on E! ■ Revived Playboy Club, Las Vegas ■ Super Bowl event

6 Sports Illustrated

The legendary, 3.2 million-circ Time Inc. weekly gets props for the success of its Web site alone, drawing a massive 5.9 million uniques. Beyond that, *SI* has introduced a customizable desktop application allowing sports fans to monitor their favorite teams, a multimedia fantasy sports product (4.5 million users), a print spinoff (*SI Kids*), special-interest pubs, international editions, mobile, a swimsuit special on TNT and two best-selling books this year. Says one buyer, "They are among the most innovative magazines around, and have always been thinking about how to best leverage the brand."

HIGHLIGHTS

■ Circ: 3.2M ■ SI.com, 5.9M uniques ■ *SI Kids* ■ Rick Reilly on Verizon V Cast ■ iTunes Swimsuit videos ■ Swimsuit special on TNT ■ mySI desktop app ■ *NYT* best-sellers

7 MAXIM

The Dennis Publishing import that rocked the men's magazine field continues to aggressively expand its brand, with 32 international editions, satellite radio, special interest titles, wireless, branded mobile products, a "Real Men of Comedy" tour, cable specials, events, a line of products including bedding, furniture and barware, as well as a film unit. The Maxim Lounge opens in South Beach in December. While experiencing softness at newsstand, overall circ is up and *Maxim* remains "among the top magazines in growing their brand," says one media buyer.

HIGHLIGHTS

■ Circ: 2.6M ■ Radio channel on Sirius ■ Maxim Living product line, with $50M in sales ■ Maxim To Go, 1M downloads ■ TV specials on ESPN, VH1 ■ Maxim Lounge

8 Better Homes and Gardens®

One of the most venerable and broadest reaching women's magazines is also one of the most visible magazine brands, boasting 150 special-interest publications and 150-plus books in print. The Meredith Corp. title has inked multiple licensing deals for furniture, fabric and food products at retailers including Wal-Mart. It may be one of the oldest brands, but the magazine keeps up with a dynamic, content-rich Web site offering recipes, decorating tips and crafting instruction via video, as well as gardening tips via mobile. A new Family Cook-Off event will be the subject of a syndicated TV special this fall.

HIGHLIGHTS

■ Circ: 7.6M ■ 150 SIPs ■ BHG.com, 2.8M uniques ■ 150 branded books ■ Home products at Wal-Mart ■ Gardening tips via mobile ■ Family Cook-Off syndicated TV special

9 Men'sHealth

Without a doubt, one of the most ambitious brand builders in publishing. As Rodale's guide for the buff man experiences strong circ performance, it has rolled out two successful print spinoffs (*Women's Health*, *Best Life*) with their own brand extensions, as well as 39 international editions. Content is syndicated via MSN. Best-selling books and DVDs include *The Abs Diet*. *Best Life* introduced a film festival and regatta; *Women's Health* is producing its own DVDs and events. "Its ability to extend the brand is unquestioned," says one buyer, while another chimes, "*Men's Health* delivers in spades."

HIGHLIGHTS

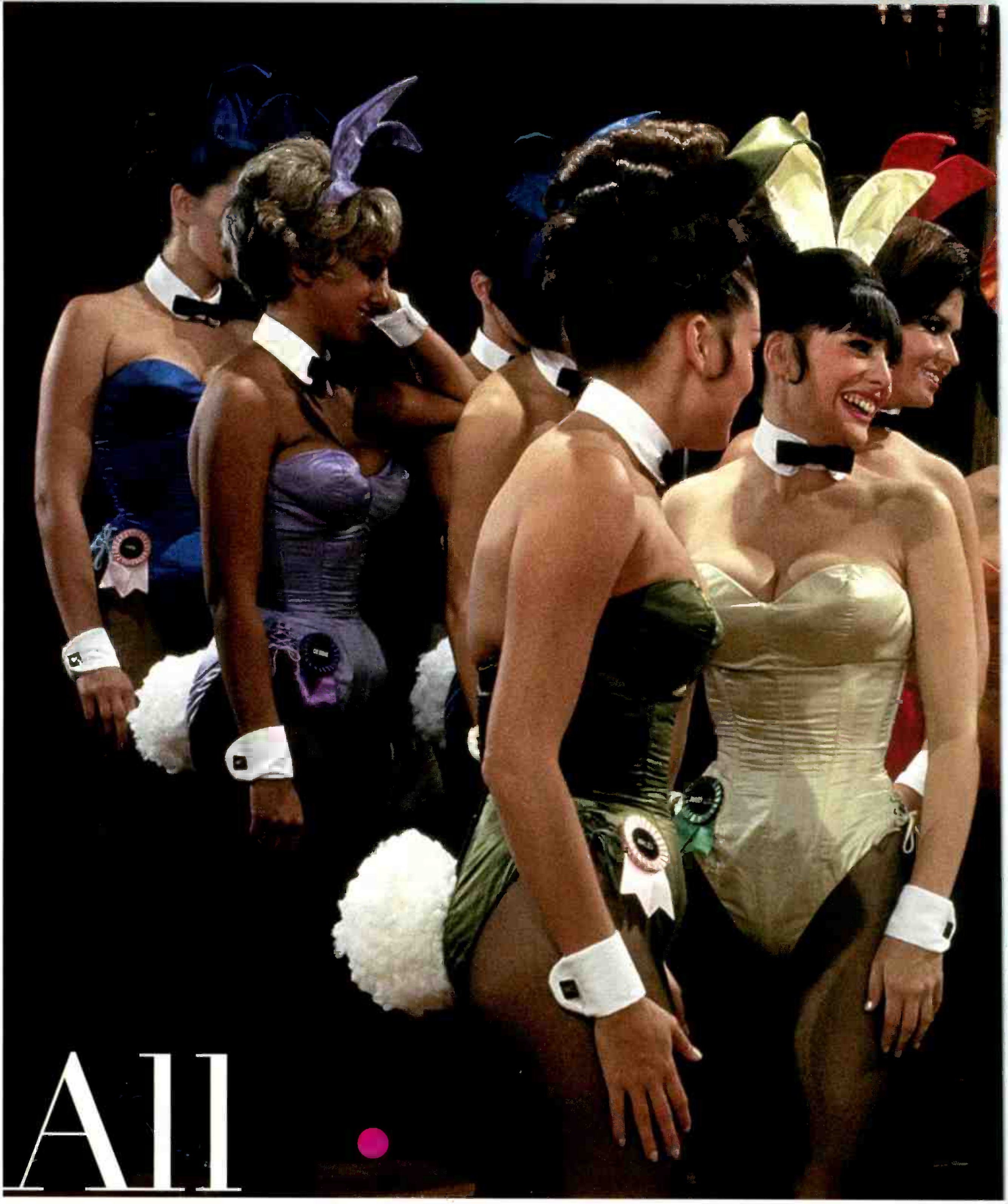
■ Circ: 1.8M ■ Spinoffs *Best Life* (422,000), *Women's Health* (518,000 circ) ■ *The Abs Diet*, 2M copies ■ 39 international editions ■ Content syndicated on MSN ■ DVDs

10 ELLE

Two words: *Project Runway*. The Hachette Filipacchi Media fashion book's deep association with Bravo's reality hit exposes the brand to around 3 million devoted fans every week. Then, there's the line of branded accessories. Both the core title and spinoff *Elle Decor* are going gangbusters at newsstand. The magazine has launched mobile products and books. *Elle Girl* folded its print edition, but shrewdly migrated to the Web. *Elle* is media partner in Xanadu, the New Jersey retail-entertainment complex slated for 2008. One media buyer calls the brand's power "astounding."

HIGHLIGHTS

■ Circ: 1M ■ *Project Runway* on Bravo, 3 million viewers ■ Spinoff *Elle Decor*, 512,000 circ ■ Line of accessories ■ Mobile ■ Partner in Meadowlands project ■ Fitness DVD



All business

When Hugh Hefner started *Playboy* magazine, economics necessitated that the title branch out into events, clubs and TV. A pioneer in magazine brand extensions, it continues to show other titles how to make the most of what they've got **By Alec Foege**

ALL EARS
Playboy Bunnies gather around Hugh Hefner as he inspects their costumes at the Playboy Mansion in Chicago, 1965.

IN THE BEGINNING, HUGH HEFNER CREATED *Playboy*, a print publication devoted to celebrating the modern single male at leisure. And from the first issue's immediate sellout in 1953, it was good. Not long after that, Hefner created *Playboy* merchandise and began sponsoring *Playboy*-themed parties on college campuses. The parties created enormous buzz, helping spike circulation and building a comfort zone for would-be advertisers.

In a few short years, *Playboy* would become much more than a magazine—it became a multi-tiered brand; perhaps the first genuine lifestyle brand in magazine history.

As prescient as Hefner's strategy seems now, it was born primarily out of necessity. "The 1950s, that post-war era, was very conservative, politically and socially and sexually, and not everybody was happy about that," Hefner explains. "The magazine was a huge success in circulation, but we had problems selling advertising. Initially, I refused to take the kind of advertising that the pulp magazines would get. I figured if we took those, we'd never break into the high end of the advertising market."

Clearly, the strategy worked. The campus parties inspired an ad campaign titled "What Sort of Man Reads *Playboy*?" that emphasized the magazine's educated, sophisticated readership, encouraging mainstream advertisers to get beyond any prejudices about the magazine's nude photos.

In 1959, *Playboy* introduced a syndicated TV variety show, *Playboy's Penthouse*, hosted by Hefner, with a similar purpose in mind. Provocative from its first episode, which featured the controversial comic legend Lenny Bruce, the program also featured A-list guests such as Ella Fitzgerald and Pete Seeger in a laid-back party environment that came off as authentically sophisticated. *Playboy*'s circ now topped 1 million, "but we were still having problems getting advertising," Hefner says. He says his decision to host the series (as well as another show in 1968, *Playboy After Dark*) was a deliberate ploy to make the brand mainstream, by showing that Hefner wasn't some dirty old man.

By 1960, *Playboy* had won over some big advertisers. Then, Hefner opened the first of the Playboy Clubs, where devotees could experience the Playboy lifestyle firsthand, and bought the Playboy Mansion in Chicago, a kind of laboratory for Hefner's vision of the good life.

What began as a business necessity had evolved into a corporate philosophy.

For more than five decades, *Playboy* has kept ahead of the curve in extending its brand beyond print. Persistent and creative marketing efforts have made the Playboy bunny logo a global icon and put branded products in more than 100 countries. In an era of plummeting circulation, Hefner's brainchild remains a role model for magazines of all stripes, which are waking up to brand extension as a means of survival.

"They transcend a magazine," says George Janson, managing partner and print buyer at Mediaedge:cia. "Just look at how it's crept into people's vernacular. Someone will say, 'He's such a playboy.' They won't say, 'He's so *60 Minutes*.'"

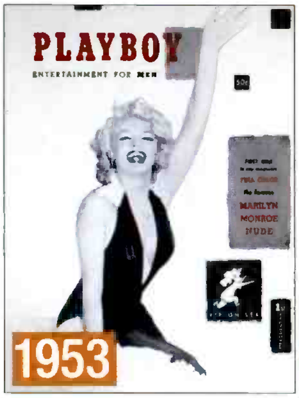
Playboy Enterprises' vast business extensions have been all the more vital as staple ad categories like liquor and tobacco have withered in recent years for *Playboy* and other men's magazines. The conservative tenor of the Bush years hasn't helped, Janson adds, cooling mainstream advertisers to racy content. "So, if you're not cutting it on the revenue side for advertising and circulation, you've got to look somewhere else," he notes.

Over the past 20 years, the company has introduced an array of media and entertainment vehicles, including the Playboy TV cable channel; the Playboy Cyber Club, a paid-subscription Internet site; and, most recently, a reality show, *The Girls Next Door*, on the E! channel. Licensing agreements, which generated $700 million in global sales of apparel, accessories and home furnishings in 2005, have been another reliable revenue source. Over time, the brand became a financial dynamo.

Now, brand extension has, once again, become a necessity for the company, which, like many others, has only flirted with profitability in recent years. Ad revenues at the magazine fell 16 percent year-over-year in this year's second quarter and are projected to drop another 17 percent in third quarter. Playboy

2005


1960



1953


1968

1971


1971

2005

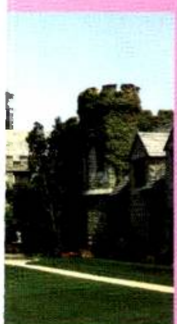
1953 First issue of *Playboy* sells 51,000 issues
1955 *Playboy* markets cuff links; first product with rabbit head trademark
1959 *Playboy's Penthouse* TV show runs 26 weeks
1960 Playboy Club opens in Chicago.
1968 TV series, *Playboy After Dark* premieres
1969 Playboy Productions opens in Los Angeles
1971 Playboy goes public, company purchases Playboy Mansion West in California, and first international edition launched in Germany
1982 Christie Hefner named president of Playboy Enterprises; national pay-cable TV service launched
1986 Playboy closes remaining company-owned clubs
1989 Playboy TV focuses on pay-per-view market
1994 *Playboy* goes online
1997 Playboy.com launches playboy CyberClub, a paid-subscription site on the Internet
2002 First Playboy Concept boutique opens, in Tokyo
2003 50th anniversary of the magazine
2004 The company consolidates online, TV and DVD businesses into Playboy Entertainment Group
2005 *The Girls Next Door* launches on E!; first-ever videogame, Playboy: The Mansion, is released; first U.S.-based Concept Boutique opens in Las Vegas
2006 First new Playboy Club in 25 years opens in October at The Palms Hotel and Casino Resort in Las Vegas

Enterprises' stock has lost more than 30 percent of its value in the last year, hovering around $10 a share.

At critical points in the magazine's history, the brand actually served as a life raft that kept the publishing operation afloat, an early model for what today's magazine brands, including *Playboy*, aspire to. In the early '60s, Hefner attempted a spinoff magazine, *Show Business Illustrated*, inspired by *Sports Illustrated*'s success. But after losing too many millions, it was shuttered. Luckily, the Playboy Clubs, which would come to number more than 30 worldwide, picked up the slack, becoming the company's main revenue source at the time. Hefner says he learned that "the brand itself was more powerful than any single part of it." Even then, the Playboy brand transcended the value of any content the company could generate.

If Hugh Hefner was the creator of *Playboy*'s brand philosophy, his daughter would be its guru. "It seemed to me," says Christie Hefner, who took over as Playboy Enterprises' president in 1982 (she became chairman and CEO in 1988), "that if, at the end of the day, we were going to define ourselves not as a publishing company but as a brand-driven company, then we needed to treat the brand with the same respect that we wanted the consumer to treat it with."

Christie Hefner has been nothing short of a brand pioneer. She pushed into cable TV in the medium's earliest days with the premium-tier Playboy Channel, which debuted in 1982. Now, television, including pay-per-view, is the company's most profitable business. In 1994, she led *Playboy* to start the first national magazine Web site, complete with content, gambling and e-commerce components. Via licensing agreements, Hefner has expanded the brand into video games and concept stores. Her recent corporate restructuring emphasizes the magazine's strengths, not just as a content provider, but as a branding engine room.



COURTESY OF PLAYBOY

OVER THE YEARS, Playboy Enterprises certainly tested the limits of brand extension. Anyone around in the '70s will remember the omnipresence of Playboy air fresheners and fuzzy dice. But when Christie Hefner took charge, one of her first moves was to rein in some of the brand's kitschy extensions. She also took the company out of businesses that strayed too far from its core media competencies. By 1986, the last of the company-owned Playboy Clubs had been shut down.

Part of returning to the core values of the brand was keeping it away from projects and products that didn't enhance the brand image. According to president of licensing Alex Vaickus, the company now turns away many product-endorsement opportunities, relying on its own creative team. "The best and most successful ideas are generated in-house," says Vaickus. These days, among the categories the company is looking into are fragrances for both men and women.

The reemergence of Hugh Hefner also played a role in *Playboy*'s renaissance. After suffering a stroke in 1985, Hefner laid low, got married and stayed out of the public eye for more than a decade. Then, in 1998, he got divorced and began making public appearances again, helping introduce the Playboy image to a whole new generation by hosting star-studded parties at the Playboy Mansion in Los Angeles. The West Coast Mansion soon became a destination for young rock stars and Hollywood types, lured in by the retro-cool appeal of Hefner and the Playboy image.

This time around, the company noticed that nearly as many women as men were drawn to the brand, a trend reflected in pop-culture moments—for example, when Sarah Jessica Parker's character on *Sex and the City* wore a Playboy necklace. Suddenly, women's fashion titles like *Vogue* and *Women's Wear Daily* were running stories about Playboy merchandise.

A new generation of consumers was rediscovering an icon—and just in time. In 2000, Playboy Enterprises brought in less than $100 million from sales of licensed products and had just 50 licensees. Profits were scarce. Now, the company boasts more than 160 licensees and 200 licensing deals, and maintains a retail presence in around 100 countries.

Determined that the resurgence of interest in the brand not be just a fad, the company seized the opportunity. In particular, it began actively pursuing female consumers by developing more apparel and a home furnishings line, as well as Playboy-branded cosmetics and a line of high-end lingerie. And, the audience for the E! channel's *The Girls Next Door*, a reality show following the daily lives of Hugh Hefner's three girlfriends, is primarily female.

The company also expanded its global reach, even in countries that banned the magazine. "On the mainland of communist China, there are over 300 stores now handling Playboy menswear," Hef says proudly. Yet, to this day, sales of *Playboy* magazine are not permitted in China. The Playboy bunny logo remains one of the most recognizable icons in the world, even in third-world nations. The company regards these emerging markets as the base of its future growth.

In perhaps the ultimate retro move, Playboy recently licensed the rights for the first Playboy Club in over a decade. The club, which opened this month in the Fantasy Tower at the Palms Casino Resort in Las Vegas, features an intimate lounge environment, as well as gaming pits and Playboy-branded slot machines. Vintage art from the magazine graces the walls, and at the top of the tower sits a two-story, 9,000-square-foot Playboy-themed luxury suite that includes a replica of Hef's legendary rotating circular bed. The club also features the signature Playboy bunnies, donning Roberto Cavalli-designed costumes that harken back to the original '60s costume. The company has plans to open clubs in the U.K., Australia and the Caribbean. Christie Hefner has said she expects the clubs to lift the company's fortunes.

George Maloof Jr., owner of the Palms, says that partnering with Playboy was an easy decision, despite the fact that the original Playboy Club concept seemed to have run its course long ago. "Most of the people who will frequent our club, including myself, had never been to one," says Maloof. Acknowledging the worldwide reach of the Playboy brand, Maloof adds, "It's an opportunity for people to experience something that's bigger than Las Vegas."

In the time since Christie began running the company, she has retooled the Playboy branding formula, first for cable, then for the Internet age. The difference between then and now, she says, is that while technology today offers greater opportunities for brands, "our business model is to not try to own and operate a lot of different businesses ourselves."

Along those lines, the company recently pared its hardercore, pay-per-view Spice cable channels (acquired in 1999) from nine down to four. One was rebranded Club Jenna, to promote the involvement of adult film star Jenna Jameson. Another, dubbed Fresh, features reality programming and casting calls. Those developments suggest that Playboy gained little from adult programming that strayed too far from its trademark formula and held no close association with its core brand.

Christie Hefner also engineered a corporate restructuring last month that put the magazine at the center of the company, with separate media and licensing arms. Bob Meyers, a veteran digital media executive, was recently hired as president of the publishing and media group, charged with helping break down any remaining rights-management barriers between the magazine and the company's Internet and television properties. Plans include managing related content across all three platforms and creating more multiplatform advertising packages designed to capitalize on those networks. Recent takers include X Fragrance for men and Haggar apparel.

The next frontier? Fourth-generation (4G) cell phones that can accommodate video content. But no matter the technology, the company always treads with caution. "Each medium is unique, and you need to find the intersection of that medium with your brand," says Christie Hefner. "So, if you're a travel magazine, it probably isn't just about putting your articles on your Web site. It probably should have been about also creating a way for people to book their travel online."

Envisioning the Playboy brand as a living, breathing thing, as opposed to an immutable icon, has the company constantly rethinking the essence of the brand. And its CEO says the print magazine provides the vital creative fuel for that process. "The magazine is absolutely at the hub of what we do," she says, "because it defines the Playboy lifestyle, both that sophisticated voice of authority that can tell you what the best of everything is and the aspirational element of the lifestyle." Adds Vaickus: "The magazine establishes what the brand is all about."

While the company's financials reveal the magazine as a revenue generator in steady decline, Hefner says she believes the print product will be around for a very long time. The title still gives the brand its authority, and allows the brand a platform for reinventing itself 12 times a year.

Playboy's new media and licensing enterprises continue to grow—but never at the expense of the brand, Hefner says.

"The thing that I would caution other magazines is, you can't be a passive licensor and just go out and do a bunch of deals and help your brand," she says. "You have to think through where you have trademark equity you can leverage, and you have to manage those relationships in terms of the design and positioning. You can harm your brand tremendously by simply signing deals because people are willing to pay you money. Someone once said, 'Brands are like bank accounts—either you're making deposits or making withdrawals.' And you'd better be making more deposits than withdrawals over the long haul." ■

Alec Foege writes about media for Adweek Magazines.

OPINION
JIM SPAETH

Apollo's Mission

Metrics tool helps marketers figure out how to "let go"

IT'S HARD TO ARGUE with A.G. Lafley. Last year, Procter & Gamble's net sales grew 20 percent, thanks to a savvy acquisition and solid organic growth. It's the latest installment in a positive trend that began soon after Lafley took the reins at the then-moribund consumer packaged-goods giant. But his advice, offered at the recent Association of National Advertisers conference, to "let go" and let consumers "take charge," seems like crazy talk from a company that outspends all others in television advertising, the ultimate take-charge medium.

Lafley's point that reconciling the advertisers' desire to be in control with their need to be in touch with consumers is the top challenge to marketers today. Yankelovich president Walker Smith has compiled the evidence in his recent book, *Coming to Concurrence*. Commercial avoidance is the norm, anti-spam software is a big business, "do not call" is the law. Consumers do not want to be disturbed...unless they are interested.

With almost 100 TV channels in the average household, advertisers have plenty of outlets to deliver their message to consumers. But thanks to the invention of all sorts of ad-avoidance technologies, consumer attention is in short supply. Hence, the quest for engagement. Research on program content and commercial attentiveness identifies three factors important to engagement—congruence; priming and conservation of attention. The first suggests that when ads match the context of the program, viewers pay more attention. The second suggests that programs can actually prepare viewers to be more receptive. The third cautions advertisers that highly-involving programs can sap viewers' attention, leaving them exhausted at the commercial break. These factors help to explain why some media deliver more viewers to a commercial break in an attentive and receptive state—ready to engage.

Years ago when I worked at General Foods, food copy adjacent to recipe editorial was the definition of Nirvana. But before the Food Network, it was hard to find this in television. Today, fragmentation, often cited as a curse, has become a blessing by offering such relevant advertising opportunities as, well, the Food Network.

But how else can we define "relevant programming"?

Lafley would say, "Let go and let the consumer tell you." Consumers vote every day with their programming choices, and in our 100-channel world, there are many real choices of relevant programs to almost anyone in any need-state. But how can advertisers find the programs that are relevant to their consumers? One source would be a consumer-centric, single-source, multimedia information research service. A system that tracks, in a common sample of consumers, viewing, listening, and reading of multiple media as well as the products they purchase. Long dreamed of, this guidance is becoming available through Project Apollo, currently in pilot with six of the largest advertisers in support. So now if you want to find programs of relevance to heavy purchasers of fragrance-free laundry detergent, you don't have to wait for some programming genius to create the Washer & Dryer Channel.

Only a small amount of Project Apollo data has been released to the public so far, but the following insight is from a recent ESOMAR presentation by Bernhard Glock, global media head of P&G. Glock focused on the media profile of Loyals (consumers who always purchase Brand X) versus Switchers (consumers who buy a variety of brands) and compared the traditional sex/age target index to Apollo's consumer behavior target index.

We find that with Apollo data, Loyals indexed much higher for lifestyle, news and general drama networks than Switchers and women 25-54. And while Switchers had more in common with women 25-54, there were still some important differences in their network choices. For instance, while a cable entertainment network ranked first with women 25-54—the classic demo target for CPG products—a woman's information network ranked first with Switchers while a lifestyle network ranked first with Loyals. (That cable entertainment network that was first among women 25-54 ranked 26th among Loyals.)

With only sex/age demos it is difficult to identify the programs of real relevance to the brand's most important consumers. With Apollo data, we can see the consumer-centric differences in media choices.

Lafley's advice to let go and cede control of the brand/consumer relationship to the consumer sounds like good advice. But ceding control need not result in chaos. It brings to mind a related piece of advice—good listening skills are the foundation of a good relationship. Listening to consumer's preferences, expressed through their media choices, is one way to let go and cede control. It can enable advertisers to find the relevant consumers during programming of relevance to them and deliver relevant brand messages for which the consumers will be receptive. Isn't anything else just irrelevant? ■

Jim Spaeth is a founding partner of Sequent Partners, a metrics-based consultancy helping clients link marketing investments to financial performance. Sequent is also a consultant to Project Apollo.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MAGAZINES

BusinessWeek has signed on **Linda Brennan** as vp, worldwide circulation. Brennan most recently served as vp, consumer marketing, at Gemstar-TV Guide...**Cathryn Cranston** has left *Harvard Business Review*, where she was publisher for six years, to become executive vp, strategy and sales development at Mansueto Ventures LLC, publisher of *Inc.* and *Fast Company*, a newly created position, effective Nov. 6.

CABLE

Onetime ESPN CEO **Roger Werner** has been named chief executive of The Outdoor Channel. Werner was named COO of ESPN in 1982; after a brief stint as executive vp of the ABC Television Network Group, Werner rejoined the sports net from 1988 to 1990 as president and CEO. An entrepreneur, Werner developed a number of regional sports networks during the 1990s, and helped launched the ventures formerly known as Outdoor Life Network and Speedvision...Fox Sports en Español last week named **Kim Porter** to the newly-created position of director of research. Porter joins FSE from Nielsen Media Research Hispanic Services, where she served as senior account executive.

MEDIA AGENCIES

Tony Manuelli, most recently vp of finance at Deutsch, has joined Carat USA as chief financial officer, director of operations. Prior to Deutsch, Manuelli spent eight years at Saatchi and Saatchi Holdings, as assistant treasurer.

RESEARCH

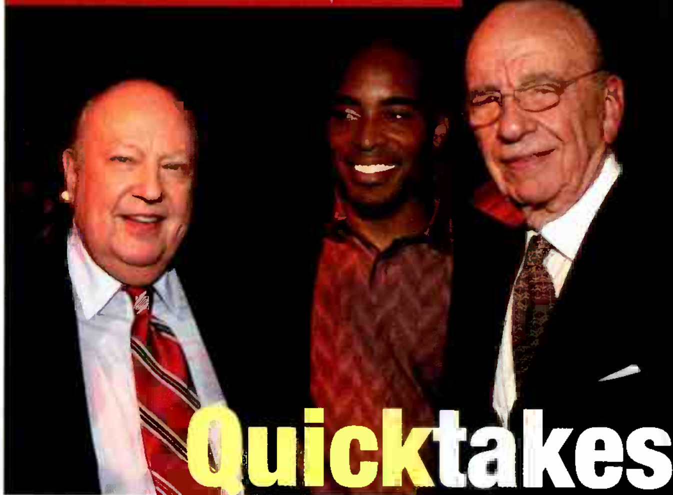
Barbara Tenney joined Lieberman Research Worldwide as vp of entertainment and media. She was previously at Fox Broadcasting Co., where she was vp of affiliate research and marketing.

NEWSPAPERS

Metro International newspaper group named **Dennis Malamatinas** its new chairman. Malamatinas has been a board director since May 2004. He was formerly CEO of Burger King Corp. worldwide and a former director of the boards of Reuters Group PLC and Diageo PLC.

media elite

BY LAUREN CHARLIP



Quicktakes

COURTESY OF FOX NEWS CHANNEL

They report. You Imbibe: (from left) Ailes, NY Giants player Tiki Barber, Murdoch.

PERHAPS YOU HAVEN'T HEARD: Fox News Channel celebrated its 10th year of existence this month. And like many 10-year olds, FNC is making sure everybody knows its birthday. On Oct. 4, News Corp. chairman and CEO **Rupert Murdoch** had 500 people over to the news organization's midtown headquarters for cocktails, hors d'oeuvres and red-carpet action. West 48th Street was closed off, and the vibe under the white tents was lounge-y, with hip-hop playing (a natural choice for the network of Bill O'Reilly) and pillows emblazoned with the red-and-black Fox News logo. Monitors aired crawl quotes of the net's early detractors but the revelry was kept "fair and balanced" with appearances by New York governor George Pataki and Donald Trump. The date was hammered into the annals of New York City history when Mayor Bloomberg presented Rupe and Fox News Channel chairman and CEO **Roger Ailes** with a proclamation declaring Oct. 4, 2006, Fox News Day—a move that would satisfy the 10-year-old in any of us. The network threw itself another bash—this time for its 1,200 staffers—at the Times Square Hard Rock Café Oct. 12, and has embarked on a 10-city "Thank You America" tour, to wind up in November... ***Domino*** kicked off its Bazaar weekend at the Altman Building in Chelsea on Oct 12. with a cocktail benefit for AIDS Community Research Initiative of America (ACRIA). Guests milled around in bohemian-chic indoor bazaar tents, through displays of well-curated wares, available, of course, for purchase at a line of American Express-sponsored cash registers. ***Access Hollywood*** host Maria Menounos stopped by to see what editor in chief **Deborah Needleman** and the ladies at *Domino* were hawking, and she left with a baby bassinette for her quadriplegic poodle. You couldn't make that up if you tried, kids.

Menounos and Needleman

DIMITRIOS KAMBOURIS/WIRE IMAGE; COURTESY OF DOMINO

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Culture Trends

NIELSEN MEDIA RESEARCH

TOP ONLINE ADVERTISING DATA

U.S., Home and Work

Week ending October 8, 2006

Company	*Impressions (000)*
1. Vonage Holdings Corp	1,474,871
2. Verizon Communications, Inc.	698,470
3. BellSouth Corporation	596,000
4. SBC Communications, Inc.	293,094
5. AT&T Corp.	268,618
6. Skype Technologies S.A.	257,492
7. Qwest Comm. International, Inc.	249,176
8. Deutsche Telekom AG	142,767
9. ALLTEL Corporation	135,794
10. InPhonic.com	120,624
TOTAL	4,612,931

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.

HITWISE

TOP EDUCATION - REFERENCE WEBSITES	DOMAIN	SHARE
For week ending October 14, 2006		
1. WIKIPEDIA	www.wikipedia.org	19.36%
2. DICTIONARY.COM	dictionary.reference.com	3.94%
3. YAHOO! ANSWERS	answers.yahoo.com	3.48%
4. ANSWERS.COM	www.answers.com	2.73%
5. SPARKNOTES	www.sparknotes.com	1.49%

Source: *Nielsen//NetRatings AdRelevance*

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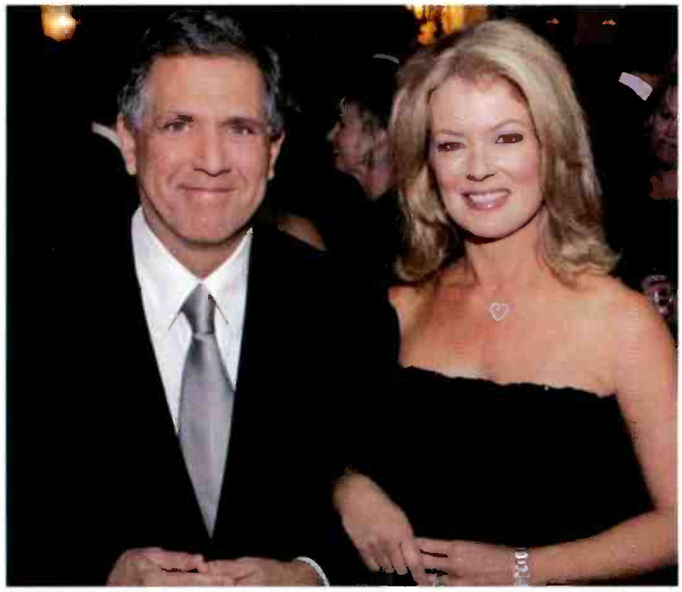
media elite

DISH

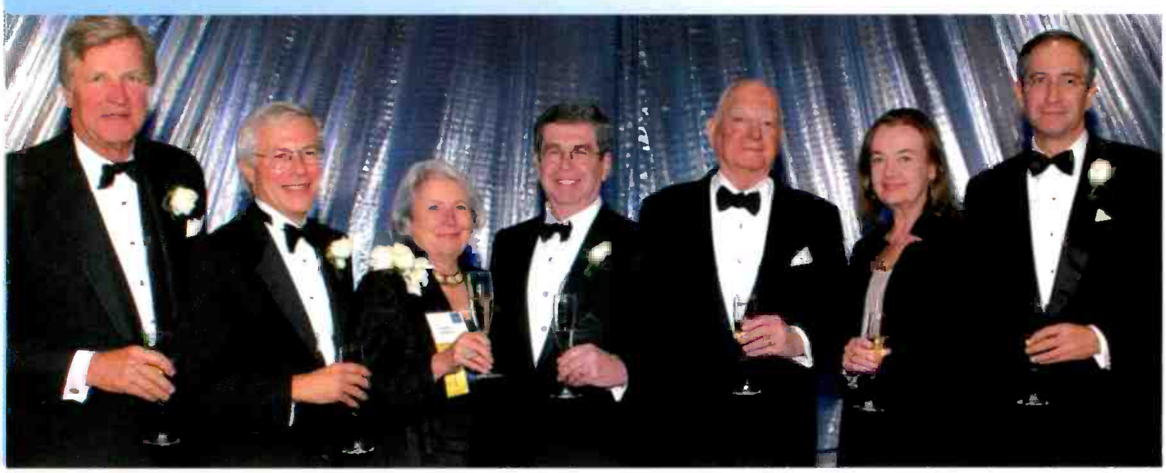
▲ Hannah Storm, *CBS Early Show* (left) and *Traditional Home* editor in chief Ann Maine shared a laugh at the magazine's Classic Woman Awards Oct. 12 at the TriBeCa Rooftop.

▲ *People en Español* celebrated its 10th anniversary and Hispanic Heritage Month with "Fiesta 2006," a free family event with live music in Central Park, Oct. 7. From left: *People en Español* publisher Jackie Hernandez-Fallous; Robert Mendez, senior vp, diversity, Disney-ABC Television Group; Grammy winner Laura Pausini; 2006 Latin Grammy nominee Anais; *People en Español* editor Peter Castro.

▲ Condé Nast Bridal Media hosted wedding-planning weekend "Wedding March New York," throwing an Oct. 6 kickoff party at Kleinfeld's Bridal Salon in Manhattan. Attendees discussed, viewed and sampled the most chic and sophisticated resources for all things bridal. From left: Designer Michelle Roth; Kleinfeld's owner/president Mara Ushel; *Brides* editor in chief Millie Martini Bratten; Condé Nast Bridal Media vp/publishing director Susan Rerat.



▲ CBS Corp. president and CEO Leslie Moonves chatted with longtime *Entertainment Tonight* anchor Mary Hart at a party celebrating the show's 25th anniversary at the Four Seasons Biltmore in Santa Barbara, Calif., on Oct. 7.



▲ The Cable Hall of Fame Class of 2006. (L. to r.): Jim Robbins, retired president/CEO, Cox Communications, Inc.; Decker Anstrom, president/COO, Landmark Communications, Inc.; Carolyn Chambers, chairman/CEO, Chambers Communications Corp.; Bob Zitter, exec vp, tech operations/CTO, HBO; Ralph Baruch, founder/chairman, Viacom International; Judy McGrath, chairman/CEO, MTV Networks; Brian Roberts, chairman/CEO, Comcast Corp.

CABLE: STEVE CRECELIUS; ET: CLIFF LIPSON

inside media

CALENDAR

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

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

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

■ **The 18th Annual EPM Marketing Conference: Engaging the Multi-Screen Consumer**, Nov. 13-14 at the Hilton, Los Angeles/Universal City, Calif., explores strategies for engaging viewers across traditional TV, its cable, digital and VOD variations, along with computer screens and mobile phones, among other outlets. See www.epmcom.com/emc.

■ Tables will be set Nov. 16 for *Mediaweek*'s **Media All-Stars Luncheon**, celebrating this year's roster of A-list-executive award-winners, at the Hilton Hotel in New York. Contact Hannah Doblick at 646-654-5174 or hdoblick@adweek.com for information.

■ The third annual **DEMMX**, or **Digital Entertainment Media + Marketing Conference & Awards**, hosted by Adweek Magazines, *Billboard* and *The Hollywood Reporter*, takes place Nov. 29-30 at the Hyatt Regency Century Plaza in Los Angeles, and provides a 360° view of the rapidly evolving digital entertainment, marketing and media landscape. A Mobile Marketing Forum is being held in conjunction with the conference on Nov. 28. More info at www.demmx. com.

CBS, Yahoo Ink Local News Video Deal

In a groundbreaking deal, CBS Television Stations agreed to syndicate local news video to Yahoo. The partnership, the first of its kind between a network-owned TV group and an Internet news provider, gives Yahoo daily access to between 10 and 20 local news video stories from CBS' 16 owned-and-operated stations in the nation's largest markets. The companies will share revenue from the advertising sold adjacent to CBS' content on the site. Yahoo's local news page will include links to the CBS stations' Web sites.

MyNetTV to Promote Soap in Wal-Mart

MyNetworkTV is partnering with Wal-Mart in an on-air, in-store, print and online promotion of the retailer's Metro 7 women's apparel collection, in conjunction with the December premiere of the network's prime-time soap opera *Watch Over Me*. Wal-Mart will air commercials featuring *Watch Over Me* star Dayonnara Torres during the show encouraging viewers to buy her Metro 7 wardrobe. Ads in Condé Nast's *Vogue* and *Lucky* are also part of the campaign.

Sirius Rolls Out Internet Radio

Sirius Satellite Radio launched Sirius Internet Radio, an online version of its subscription radio service. The service is available for $12.95 a month, the same fee as the satellite-delivered service. To promote the service, Sirius is offering two days free, including *The Howard Stern Show* and Stern's two 24/7 channels on Oct. 25 and 26. XM Radio launched its Internet service two years ago, but charges $7.99 a month, less than its regular $12.95 sub fee.

Magazines.com to Be Evaluated by ACE

Franklin, Tenn.-based Magazines.com agreed to be the first subscription agent to be evaluated by the Audit Bureau of Circulations' new compliance program. The Agent Compliance Evaluation was approved by the audit board this year in response to demand from publishers and agents after a few agents were reprimanded for improper business practices. ACE reviews transaction processing, sub-agent orders and internal controls.

Maker's Mark Pours Ads Into *GQ*

Condé Nast's *GQ* nabbed bourbon distiller Maker's Mark for its biggest integrated ad buy to date, a $700,000-plus deal using print, online, mobile and event platforms. Maker's will be the exclusive advertiser, with four custom-created ads, in a 16-page editorial section on film in the November issue, which goes on sale Oct. 24. It also is running online ads; hosting screenings of films that are featured in the editorial section; hosting pre-screening parties, which subscribers will be invited to via text message.

Viacom's Redstone Criticizes FCC

Include Viacom executive chairman Sumner Redstone on the list of those disturbed by the Federal Communications Commission's crackdown on televised indecency. "Entertainment and news executives, musicians and artists are living with a great deal of fear," Redstone told a black-tie audience gathered Oct. 16 in Washington by The Media Institute, a First Amendment think tank. Among those listening to Redstone's speech were FCC commissioners Robert McDowell and Jonathan Adelstein. "Unfortunately we find ourselves in a world where, increasingly and alarmingly, a couple thousand form complaints from people condemning shows that they never have watched can result in an indecency fine 10 times higher than it was a year ago," Redstone said.

FNC Triples Cablevision Sub Fee

Fox News Channel secured a significant subscriber fee increase in a new carriage deal with Cablevision. According to sources familiar with the negotiations, FNC landed a rate hike of "20 cents to 25 cents more than what CNN gets," or about 75 cents per sub, up from the quarter per sub the network received per the terms of its previous carriage deals. In an Oct. 16 note to investors, Merrill Lynch analyst Jessica Reif Cohen characterized the agreement as a "six to seven year deal." Although FNC's original contract with Cablevision expired earlier this month, the net was not blacked out in any of the MSO's 3 million N.Y.- and N.J.-area households.

Premiere Revamps RADAR-Rated Nets

Premiere Radio Networks overhauled its RADAR-rated networks and its scatter nets. Available in 2007, the Clear Channel-owned programming division reconfigured them in time for the network radio upfront, now underway. Premiere's new lineup includes four new nets and reduces the total number of RADAR-rated networks from 18 to 17. ■

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770 Broadway, New York, NY 10003
Tel: (646) 654-5218 • Fax: (646) 654-5373

BY MARC BERMAN

Everybody Loves Phil

OVER THE YEARS I HAVE MET SOME VERY INTERESTING PERSONALITIES IN the TV business. The legendary Aaron Spelling, of course, leads the pack. And then there was Carol Burnett, Martha Stewart, Ellen DeGeneres, Tony Danza, Larry "J.R." Hagman, Dawn Wells from Gilligan's Island, those ageless ladies from *Knots Landing*, psychic John Edward, Tony Randall and Wanda Clark, the former assistant to Lucille Ball (who had no shortage of stories about the wacky redhead). And how could I not acknowledge Joyce Randolph, an original cast member from *The Honeymooners*?

But there is one person from whom I feel practically separated at birth: Phil Rosenthal, the creator of the now classic *Everybody Loves Raymond*, who currently appears in a semi-regular role on ABC's *Help Me Help You*.

To begin with, he and I are the same age (29—right Phil?). We both grew up in similar homes, riddled with neurotic relatives (no offense, Mom, but you would also be *plotzing* if I signed you up for the Fruit of the Month club). We both have wives who see the world through rose-colored glasses while we stress over every minute detail of life. And we both are glued to the tube. When Rosenthal rambled on in his new book—*You're Lucky You're Funny: How Life Becomes a Sitcom*—about how all he wanted to do as a child was watch TV, a lightbulb flipped on in my head. I am not alone! There are "others" out there.

I met Phil through writing my daily Programming Insider column and we have corresponded ever since. Then, several years ago at a NATPE conference, I became tongue-tied when he introduced me to his wife, Monica Horan, who played affable Amy on *Everybody Loves Raymond*. "Aren't you supposed to be married to Robert?," I mumbled in a moment of confusion. (Brilliant line of dialogue, don't you think? If there was a table nearby, I would have dived under it.)

Although chaining myself to the couch watching TV does not afford me much time for reading, I was eager to dig into Rosenthal's memoir. He sent me an advance copy of his book (due in stores Oct. 23), and needless to say, I devoured it. He writes about a young comedian named Ray Romano, how *Everybody Loves Raymond* got started, the casting process, the obstacles the show faced getting on the air (including dealing with one unnamed executive who tried to sabotage the series), how the show beat the odds and survived for nine seasons, how some of the story lines came about, and how it was so difficult to say goodbye.

Rosenthal reminisces about some of my favorite Raymond episodes. It's hard to choose, because there's not a clinker in the 210 episodes produced. (I've even compiled my own Top 10. See box.)

Readers also get a glimpse of Rosenthal's childhood, his early jobs, and how he went from a classic TV fan to struggling actor to writer, director, producer and creator of arguably one of the most successful series in the history of television.

"I am one lucky guy," explained Rosenthal, who prior to *Raymond* was getting his feet wet behind the scenes on sitcoms like *A Family for Joe* (the Robert Mitchum disaster that he was impressed I even watched), *Baby Talk*, *Down the Shore* and *Coach*. "A nice Jewish boy landing on his feet in Hollywood and actually surviving...I sometimes still wonder how any of this happened," he added.

Rosenthal also recounts how he landed a gig working with then-President Clinton for a White House Correspondents Dinner, a vacation at an "all-inclusive" resort (that could, and should, be the pilot for a new comedy) and how he casually suggested during a meeting at CBS that they put *CSI* on the air, and they listened to him.

"We spent a huge chunk of time together," said Rosenthal to the cast, staff and crew at the *Everybody Loves Raymond* wrap party, which he includes in the book. "Let's stay connected."

So, to any fan who wants to stay connected, pick up a copy of *You're Lucky You're Funny: How Life Becomes a Sitcom*. One chapter in and you will be *kvelling* like I am! Now, take a look at my top 10 favorite episodes of *Raymond* and tell me if you agree. ■

My Top 10 *Raymond* Episodes

1. **"Marie's Sculpture"** 10/22/01
2. **"Bad Moon Rising"** 5/08/00
3. **"The Toaster"** 12/14/98
4. **"Halloween Candy"** 10/26/98
5. **"Meeting the Parents"** 2/24/03
6. **"The Christmas Picture"** 12/13/99
7. **"Just a Formality"** 2/03/03
8. **"Frank Goes Downstairs"** 10/29/01
9. **"The Wallpaper"** 10/09/00
10. **"Robert's Date"** 2/01/99

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Are you a fan of Mr. TV's alter ego, The Programming Insider? Now you can talk back to him at pifeedback.com.

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IT WAS A NIGHT OF BLOOD, SWEAT AND FEARS.

SPIKE WAS #1 FROM 8-11P IN M18-34
(BROADCAST & CABLE)

Source: Nielsen Media Research; 10/10/06, 8-11p; Spike vs. broadcast and cable networks; M18-34 Live + Same Day (000)

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