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MEDIAWEEK

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CW Moves Into Makegood Mode

Net says scatter sales are up, but ratings shortfalls, ADUs tighten 4th qtr. avails PAGE 6

MOBILE

IAB Looks to Push Mobile Forward

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NETWORK TV

Nielsen Delays Data Again

Commercial ratings not ready for prime time PAGE 8

MAGAZINES

Mag Web Sites Set Preroll Limits

Publishers shorten length of Web video ads PAGE 28

ABC's hostage drama *The Nine* is losing much of its *Lost* lead-in.

MICHAEL YARISH/ABC

The Mean Season

The broadcast networks have spent lavishly on new shows that have flopped with viewers this fall.

Do they know what their audiences want anymore?

BY A.J. FRUTKIN PAGE 18

At Deadline

MOCHILA PACTS WITH ONLINE AD NETWORKS

Mochila, a company that launched an Amazon.com-like marketplace for editorial content last spring, has signed a deal with three online ad networks that will allow publishers to syndicate content for free. At Mochila.com, editors from newspapers, magazines and Web sites can purchase articles from other publications in an à la carte fashion, rather than having to subscribe to wire services like the Associated Press. Now, through separate deals with the online ad vendors 24/7 Real Media, Quigo and Tacoda, editors can elect to cherry-pick select articles for their publications via the Mochila marketplace and run ads alongside those articles rather than pay for them.

ABC MULLS RULE ON REACH

Audit Bureau of Circulations board members will seek a new rule at their annual conference in Las Vegas this week (Nov. 8-10) that would allow magazines and newspapers to report their total cross-media footprint. The board would seek approval for that data to be reported via the Consolidated Media Report, which ABC launched last summer and is limited to business-to-business titles. The media report provides an aggregated number that represents their pass-along readership, Web site traffic and other auditable media, compiled in a total audience reach figure.

THE O.C. SEASON OPENER IS DOA

The return of Fox serial *The O.C.* fizzled horribly during the first night of the November 2006 sweeps on Nov. 2. Season four of *The O.C.* opened with a series low (and distant fourth place) 3.38 million viewers and a 1.5 rating/3 share among adults 18-49 at 9 p.m., according to Nielsen Media Research data. That was down by an alarming 4.12 million viewers and 55 percent among adults 18-49 from its third-season premiere (on Sept. 8, 2005, at 8 p.m.). ABC and CBS opened the sweeps on a winning note: CBS was first in total viewers; ABC ranked No. 1 among adults 18-49. But all was not well on ABC given another series low for *Grey's Anatomy* lead-out *Six Degrees*. NBC, meanwhile, finished a distant No. 3.

FREE AOL SEES THIRD QUARTER AD GAINS

Time Warner CEO Dick Parsons' gambit to transform AOL into a free, ad-supported service has begun to bear fruit. While subscriber revenue dropped $210 million in third quarter, AOL upped its ad-dollar intake by 46 percent, or $151 million, to $479 million. In a question-and-answer session following Time Warner's Nov. 1 earnings call, Time Warner COO Jeff Bewkes reported that Turner's ad revenue was up 16 percent in the third quarter when recently acquired Court TV's numbers were factored in. Without Court TV, Turner ad revenue rose 9 percent year-over-year. Bewkes also said that thus far, Turner is enjoying a healthy fourth-quarter ad market. "The scatter market is good and picking up in terms of being higher…call it mid single-digits above the upfront market," he said. Meanwhile, on the publishing side, Parsons said the company has whittled down the pool of potential buyers of Time Inc.'s 18 specialty titles from "over 70" down to "eight or 10."

ADDENDA

The Latin Grammy Awards show on **Univision** on Nov. 2 outrated both Fox and The CW in households, viewers, and in both the 18-34 and 18-49 demos, according to Nielsen Media Research fast-affiliate data. For the night, Univision recorded a 3.1/household rating, an average 5.4 million average viewers, a 2.8 18-34 rating and a 2.6 18-49 rating…Showtime has picked up a second season of its stylized serial-killer drama ***Dexter***, ordering 12 new episodes to premiere sometime in the latter half of 2007… Yahoo has launched a new vertical channel, **Yahoo Food**, which will feature an original video series, *Cheap & Easy*…The Department of Justice approved **Entercom Communications'** proposed acquisition of 15 CBS Radio stations in four markets for $262 million as long as Entercom sells three stations in Rochester, N.Y.

CORRECTION:

In an Oct. 30 news story on cable scatter, the correct spelling of MediaVest USA's vp, director, video investment and activation should have been Louis Roloff. Also, in the Oct. 16 issue, the *Mediaweek* Monitor report on November monthlies incorrectly published *In Style*'s current and year-to-date ad pages. *In Style*'s November issue, which included a special Home fall edition, totalled 323.10 ad pages, up 7.5 percent compared to the November 2005 issue, which carried 300.28 ad pages (which also ran the Home special.) Year-to-date, *In Style* carried 3,142.53 compared to last year's total of 3,128.28, a 0.46 percent gain.

INSIDE

MEDIAWEEK

MTVN

MTVN's Salmi grapples with YouTube's broadband play Page 8

Market Indicators

NATIONAL TV: QUIET
Six weeks into the season, scatter buys have slowed as advertisers begin collecting make-goods for some ratings underdelivery. Many scatter advertisers are buying early morning as a cheaper alternative to prime time.

NET CABLE: BUSY
The scatter market continues to be solid, with most networks reporting CPM increases of a few percentage points over upfront pricing. (Time Warner last week said Turner was leading the industry, up in the mid-single digits.) Movies, financial services and telecom are active.

SPOT TV: MIXED
Core categories still lackluster, but getting a boost from a strong scatter market. Auto remains slow, especially domestic automakers. Telecom, financial services, movies, electronics active.

RADIO: OPEN
Conditions are improving slightly due to an influx of TV tune-ins for November. Some holiday ads ramp up, especially electronics. But core auto and retail remain volatile. Plenty of inventory available.

MAGAZINES: ACTIVE
Beauty, fashion spending strong. Tech moving on strength of cell phones and MP3 players. Financial and home lift shelter mags. Auto ticking up as carmakers are expected to back off of rebates.

André "3000" Benjamin is turning up the funk at Cartoon Network.™
And we're giving kids every opportunity to jam along with him.

CARTOON NETWORK

OK, so there's not literally 3000 ways to experience Cartoon Network's hot new property Class of 3000,™ but to kids everywhere it sure is going to seem like it. That's because we're turning André and the class loose On-Air, Online, on Podcasts, VOD, Mobile, and music downloads. So no matter where kids are or what platform they're on, they'll get to experience the fun, the magic and the music of Class of 3000.

MEDIA WIRE

XM to Roll Out Campaign During Network Prime

XM Satellite Radio will launch a groundbreaking ad campaign this month that links the XM brand to the music content featured in prime-time network shows. These first-of-a-kind ads air immediately at the conclusion of carefully selected shows in a 10-second in-program bumper that says: "If you enjoyed the music on tonight's show, you can hear more music like this on XM Channel X."

The ads will air on three episodes of CBS' *Cold Case* beginning Nov. 19, at least two episodes of NBC's *Las Vegas*, on two episodes of ABC's *Dancing with the Stars* as well as four to six times on Viacom cable channels, VH1, VH1 Classics and CMT.

"We looked for programs that had music as an integral part of their DNA," said John Moore, senior vp and group media director for mediaHUB, which worked with the networks to come up with the new ad concept. "It was important that this spot appear to be an integral part of the program."

For midsized advertisers such as XM, the ads were a way to do product placement-type ads without the long lead times and the pricey budgets advertisers typically shell out.

The branded content campaign also dovetails with XM's new 30-second spot ad campaign, "Are you on?" that broke last month. "These new ads transcend the 30-second spot, yet complement it," Moore said. "We're positioning XM as for music lovers, differentiating XM from Sirius, which pushes Howard Stern, NFL and Nascar." —*Katy Bachman*

Nielsen Launches National TV/Web Fusion Database

Together, Nielsen Media Research and Nielsen//NetRatings have launched a National TV/Internet Fusion database, which merges information from television and Internet viewer/user panels into a single dataset, allowing programmers and advertisers to maximize the relationship between TV and Internet use.

The resource combines Nielsen's National People Meter sample of more than 30,000 *(Continued on page 8)*

NETWORK TV BY JOHN CONSOLI

CW Feels Some Growing Pains

New net's ratings shortfalls worry buyers who paid big bucks on aggressive guarantees

The nascent CW network, just six weeks into the new fall season, is recording double-digit ratings decreases for most of the shows it picked up from the defunct WB and UPN networks. Now, several media buyers are worried that The CW has put itself in a potentially serious fourth-quarter makegood situation with their clients.

The problem is not so obvious, because the net cumulatively is showing ratings gains in its core adults 18-34 demographic this season of 6 percent over The WB and 12 percent over UPN last season. But The CW is airing only the "best of the best" from both nets, so comparing its cumed ratings this year with its ratings last year—which included numerous low-rated shows—offers a lopsided picture.

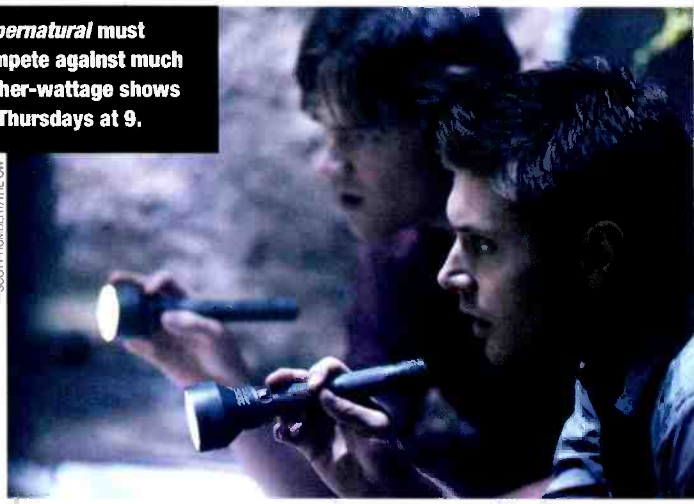
Advertisers buy packages of shows within the network, not the entire network, and key returning shows this season on CW are way down. Among live TV viewing by adults 18-34 (which allows for an apples-to-apples comparison to last season's ratings), through Oct. 29, ratings for *7th Heaven* are down 33 percent, *Gilmore Girls* is down 22 percent, *Smallville* is down 22 percent and *Supernatural* is down 32 percent. For the UPN ethnic sitcom block of *All of Us*, *Everybody Hates Chris* and *Girlfriends*, ratings are down 35 percent, 54 percent and 32 percent, respectively. Only *America's Next Top Model* and *Veronica Mars* are up in the demo over last year, while *One Tree Hill* and *WWE Smackdown* are flat.

Media buyers said The CW created its own problems by offering advertisers aggressive ratings guarantees in the upfront—15 percent to 25 percent higher than those shows got on The WB and UPN last season. With most packages under-delivering, the network is close to being in an "out of sale" position for the rest of fourth quarter.

Dawn Ostroff, CW entertainment president, conceded that the network may have been overly optimistic with its initial ratings projections, but explained, "We didn't want to undersell ourselves, and we thought they were attainable. We really had nothing to compare our projections with."

Bill Morningstar, The CW's ad sales chief, said the paucity of ad avails left has as much to do with strong scatter sales as audience deficiency units. "We sold 47 percent more scatter for fourth quarter this year than we did on the WB and UPN last year," said the former head of sales at The WB. "That has tightened up our inventory. Are we giving out ADUs? Yes. But we gave out ADUs in years past, too."

Morningstar called for buyers to show patience, and added that ratings in the 18-34 demo overall were 12 percent higher through the fifth week of the new season compared to the first week. "It's a big thing to overcome that 67 percent of our audience had to switch stations to find their shows," he said. "And we had to begin rebranding the new network from scratch." The CW also moved its ethnic



Supernatural **must compete against much higher-wattage shows on Thursdays at 9.**

SCOTT HUMBERT/THE CW

comedy block from Sunday back to its Mondays (where it ran last season on UPN), causing the block to rise from a 6.6 rating among African American viewers 18-34 the week it moved, to a 10.8 the week after.

Other CW officials noted that several WB shows, including *Supernatural*, were moved into more competitive time periods. Last fall, *Supernatural* aired on Tuesdays at 9, leading out of *Gilmore Girls*, but it now faces such huge hits as CBS' *CSI* and ABC's *Grey's Anatomy* Thursdays at 9. "NBC moved *My Name is Earl* from Tuesday to Thursday, and its 18-34 ratings are off 35 percent," said one official.

But a media agency exec pointed out that adults 18-49 ratings for the first three weeks of *7th Heaven*—which runs in the exact same time slot as last season on the same stations in major markets like New York, Los Angeles, Dallas and Cleveland—are down between 34 percent and 64 percent. "What's the explanation for that?" he asked.

Buyers might not be as concerned if The CW had not so aggressively priced its "best of the best" schedule going into the upfront. But Morningstar said in some instances, the net's ratings projections were lower than those of some of the media agencies' during upfront negotiations. He added that enough inventory has been held back to give fourth-quarter makegoods to those who want them right away. But even those buyers who are willing to be patient said they need to see progress and solutions to the ratings shortfalls.

"I would have expected some underdelivery as a new network that had to rebuild and rebrand itself," said one buyer, who declined to speak for attribution. "But the levels of underdelivery are disappointing."

That same buyer, who has several clients running on The CW, added that he wants "to work with them to help them succeed. We do need them to reach a broad section of young female viewers. Even if The CW does a 1.5 or 2.0 in young female demos, that's far greater than any of the female-skewing cable networks. And Fox draws in mostly young males, except for *American Idol* and *The O.C.*"

"It's clear that many viewers have not figured out yet that The CW has a lot of the old WB shows on," said Steve Lanzano, executive vp, managing director at media agency MPG. "And that is a concern among us media agencies. It is something they need to be addressing sooner than later."

Ostroff said six weeks into the new season, with all the station shifting, it is still too soon to make any concrete judgments. The CW plans to run a second edition of *America's Next Top Model*, bring back the WB's *Beauty and the Geek* and sitcom *Reba*, plus another drama or two. She added that the goal was never to rush into development with a slew of new shows "and throw them on the air to see what sticks."

Ostroff also pointed to a longer term development plan, which includes projects with Josh Schwartz, creator of Fox's *The O.C.*, and Marta Kauffman, co-creator of *Friends*, among others, for fall 2007.

Meanwhile, she argued, The CW is fulfilling its mission of reaching younger viewers. "We are the broadcast network with the youngest median age—32—10 years younger than Fox," she said, "and among adults 18-34 we are the only broadcast network that over-indexes, by 36 percent. Clearly, our brand is desirable. It will just take time to grow it." ■

INTERACTIVE BY MIKE SHIELDS

A Call for Change

IAB committee seeks standards in mobile ad-buying

Last week, the Interactive Advertising Bureau announced the formation of a new committee focused on advancing the growth of mobile media. The move was not a minute too soon for an ad medium that many say is stuck in digital quicksand.

While mobile is regarded by most insiders as wielding tremendous ad potential, some contend that, like the Internet a decade ago, buying mobile is a disjointed experience that requires a lot of work for limited returns.


DAVID M. RUSSELL

"Mobile is something I want to see become a viable channel. But there are barriers that are limiting economies of scale." BADER

"Mobile is something I want to see become a viable channel," said Eric Bader, senior vp, director of digital connections, MediaVest. "But there are serious barriers that are limiting economies of scale."

Among the barriers Bader listed are unwieldy data collection, shaky analytics and substandard search options. But perhaps the biggest obstacle is simply a lack of buying standardization among major carriers such as T-Mobile, Cingular and Sprint Nextel, which control so much of what can and cannot be done in the space.

"From a media standpoint, there is no such thing as mobile, there are five different mobiles," explained Bader. "The carriers each have 'walled gardens' for content—kind of like the old days with AOL."

While the IAB doesn't paint such a rough picture, officials acknowledge that a major motivation behind the formation of the IAB Mobile Committee was to bring organization and legitimacy to mobile. "We want to take a leadership role to ensure that the platform becomes a viable ad medium," said Sheryl Draizen, IAB senior vp, general manager. "But it's hard to put a time frame on a medium."

Right now, it's still the first inning for mobile. Ad spending this year is expected to reach just $1.4 billion, according to eMarketer. For now, most mobile ad efforts are tied to traditional media in some way—as marketers plant text messaging short codes in radio spots, on billboards and on TV screens. That's because use of mobile phones for entertainment, like surfing the Web or watching video, still barely registers with most Americans.

"Big brands need a larger medium," said John Hadl, a prominent mobile consultant. "That's a ways off."

However, not everyone agrees that critical mass is a major issue for mobile at this point. "If you want scale, this is not the marketplace for you," said Courtney Acuff, associate director at Denuo, a division of Publicis. "You can't reach 20 million in one shot. But it's really powerful if you do it right."

While pleased that the IAB is giving mobile more attention, Acuff is miffed that agencies are not being included in the conversation. "We're [the ones] buying it," she said. "It is important that these efforts aren't creating more work and more process."

As the IAB moves to step up its mobile influence, many credit the Mobile Marketing Association as being more of a leader when it comes to establishing standards for advertising. While MMA president Laura Marriott said she hasn't heard complaints from buyers about the space, she believes that a general lack of understanding of how mobile works is "the biggest challenge in the industry." ■

MEDIA WIRE

respondents with NetRatings' NetView sample, which electronically tracks Internet use of approximately 29,000 panelists from homes and businesses. The fused database can provide age, sex, household income, household education and region of the country to provide a comprehensive picture of consumers' TV and online activities.

The goal will be to develop a single-sample TV/Internet panel. Beginning this month, Nielsen will install software meters, including NetRatings' metering technology, on the laptops and personal computers of test homes with Nielsen People Meters. The meters are expected to be fully deployed by the end of the 2007-08 TV season.

In conjunction with the newly launched service, results of a sample fused data report produced off of April 2006 data shows that 40 percent of the U.S. population is more "television centric," while 24 percent is more Internet-centric, and 15 percent uses both the TV and the Web heavily and in equal portions. Nielsen is owned by *Mediaweek* parent VNU. *—John Consoli*

GM Planworks Creates Two New President Roles

In keeping with his goal of coordinating media buying and planning across all platforms, GM Planworks CEO Dennis Donlin last week promoted two of the company's senior executives to new roles as co-presidents. Mike Rosen and Mary Carpenter will take on the new joint leadership titles of president, investment and activation, and president, strategy and operations, respectively.

Rosen was previously chief investment officer and was responsible for overseeing the Video Investment Group, Planworks' New York-based buying unit for national broadcast, cable and video-on-demand. In his newly expanded role, he will assume oversight responsibility for investment in all media platforms.

Carpenter, in her prior role as executive vp, chief strategy officer, handled the day-to-day strategic operations of Planworks since joining the company at its inception in 2000. In her new role, Carpenter now will oversee all planning activity across GM divisions. *—JC*

RESEARCH BY JOHN CONSOLI AND ANTHONY CRUPI

Diverting the Stream

Nielsen's commercial-minute ratings delayed again

Nielsen Media Research's decision to further delay the release of average commercial-minute ratings data—initially moved from mid-November to Dec. 11, and now delayed indefinitely—has some media agency executives upset that there will not be enough time to evaluate whether the data can be used as a currency in next season's upfront negotiations.

Nielsen, on Oct. 30, released a new analysis that examined DVR playback viewing by day, which showed that most delayed TV viewing takes place within three days following live airing. Before it begins issuing data for the current three data streams—live, live-plus-same-day and live-plus-seven-days—Nielsen wants to hold another set of client meetings to determine whether it should add a fourth ratings stream measuring live-plus another number of days. Nielsen (owned by *Mediaweek* parent VNU) also said another benefit of postponing the release of commercial minute data will be to continue working with the cable industry to address their concerns with the data.

> **"I am concerned that when the data is eventually released, we will not have enough time to...see if it can be used...for the upfront."**
> **SCHWARTZ**

But Lyle Schwartz, executive vp and director of research and marketplace analysis for Mediaedge:cia/Group M, expressed concern about the further delay. "We could have discussed and decided this months ago," Schwartz said. "Now I am concerned that when the data is eventually released, we will not have enough time to evaluate it to see if it can be used in conjunction with our buying in the upfront" selling season.

Not surprisingly, executives from the cable side of the table are much more enthusiastic about Nielsen's decision. But as antagonistic as the situation has been, no one is declaring victory just yet.

"It's not a matter of our coming out against commercial ratings," said Sean Cunningham, president of the Cabletelevision Ad Bureau. "It's about the rush to market to produce this one data file that has had a lot of problems." Cunningham did say Nielsen has become much more cooperative over the past week or so.

Tim Brooks, executive vp, research, Lifetime Entertainment, agreed, saying he believes that the sheer number of nonparticipants stayed Nielsen's hand. "Three quarters of all GRPs would not be covered," said Brooks. "And when you leave out that much business, you're going nowhere fast."

Nielsen representative Gary Holmes said "There is not unanimity among any client segment" as to how Nielsen should proceed in the wake of the Oct. 30 data, so Nielsen now wants to go back to get a new consensus. He said Nielsen initially decided to proceed with a live-plus-seven-day data stream for commercial ratings because clients wanted data as quickly as possible, and adding another new data stream would have taken longer. But the latest DVR viewing data results has raised new questions about what the best data streams are. ■

INTERACTIVE BY MIKE SHIELDS

Friend or Foe?

Media execs may alter their relationship with YouTube

Last week's tussle between Viacom and YouTube, in which Viacom executives forced the video-sharing giant to pull down an untold number of full-length episodes of MTV Networks shows, shed light on a tricky tightrope walked by major media companies: work with or fight with YouTube.

Most would prefer not to fight given YouTube's soaring popularity, but industry observers wonder whether partnering with the site threatens networks' own broadband efforts. After all, if users eventually can get all their news, music videos and *Daily Show* highlights in one place, why bother visiting branded broadband hubs like NBC 24/7, Comedy Central's Motherload or MTV Overdrive?

Prior to its spat with Viacom, YouTube had been striking a series of licensing partnerships with companies like CBS, NBC, and several major record companies. Now that deep-pocketed Google is in charge, reports say the company is seeking to enact similar deals with other major media players. As evidenced by Viacom's new position, most aren't simply going to allow their copyrighted content to flow freely on YouTube forever, despite any inherent promotional value.

"You're schizophrenic on these issues," said Beth Comstock, president, digital media and market development, NBC Universal. "From a marketing perspective I love it. But from a business perspective, I have to protect my property."

That's what Viacom is trying to do. And though both companies seemed to have moved forward, neither side claims to have arrived at a long-term solution. "There are a lot of different directions you can go," said Mika Salmi, MTV Networks' newly installed president of global digital media. "There is no hard line on whether they are friend or foe. In the end, it's about what are consumers doing."

That's been the mantra of dozens of media execs of late: Follow your consumers. But they may not be able to give them everything they want everywhere. "Some of our content has to be focused on making a compelling consumer experience at one of our destination sites, while some of our other content has to be able to travel to reach other audiences," said Comstock. Either way, "our value and intellectual property rights have to be respected."

With that in mind, media companies and YouTube will have to swallow some less-than-perfect solutions, said Jeff Lanctot, vp, general manager of Avenue A/Razorfish. Both sides need each other. "We're entering a video era where new syndication models and strange bedfellows will rule the day," he said. ■

COMEDY CENTRAL

Comedy Central's *South Park* was a big hit on YouTube, but Viacom wants its viewers back.

OUT-OF-HOME **BY KATY BACHMAN**

Outside Help

OAAA adopts new standards to stay competitive

Reversing decades-old business practices, the Outdoor Advertising Association of America adopted new voluntary guidelines that conform the industry's practices to what is already standard in other media. The new practices were outlined in a letter to the OAAA membership last week, which urged outdoor companies to sell campaigns based on a lunar calendar (13 four-week cycles beginning on Mondays), adopt net billings and move to a Web-based proof-of-performance system.

Consolidation of outdoor companies, coupled with the medium's ability to embrace technological innovations, has contributed to a renaissance of sorts in the business. Next to the Internet, out-of-home has become the second-fastest growing medium.

This makes it the perfect time to make changes in how out-of-home is bought and sold, outdoor executives said. "This is a sweet spot for our business, but there is so much to improve. It's an opportunity to move this business ahead," said Mark Moyer, president of Fairway Outdoor Advertising, chairman-elect of the OAAA, and chairman of the OAAA ad hoc standardization committee.

The standards should help make outdoor easier to buy and compare with other media. "The general practice of standardization and proof of performance will bring the industry to a different level and make buying outdoor more comfortable with advertisers and agencies," said Connie Garrido, president of WOW and chair of the American Association of Ad Agencies' out-of-home committee.

Many outdoor companies are well on their way to adopting the new practices, especially the lunar calendar and net billing, which leaves the matter of agency commissions to the advertiser and agency.

More changes for the industry are on the horizon. "This is a big change and is the first of reinventions we're looking at," said Stephen Freitas, OAAA's chief marketing officer. ■

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MEDIA PERSON
LEWIS GROSSBERGER

Who's That in the Eyeshade?

WHAT WE URGENTLY NEED now, Media Person solemnly declares, is a law savagely penalizing any individual who makes a public statement without first running it by a copy editor.

Too many error-prone people are wandering around unedited. Media Person doesn't care about their run-on sentences and dangling modifiers, though it would be a nice collateral benefit to clean those up, too. He's talking about the lying and the stupidity. He's talking about a copy editor demanding of, say, Rush Limbaugh:

"Hey, Rush, you haven't backed up your lead! When you state that Michael J. Fox is faking symptoms of Parkinson's to gain sympathy, you have to give some evidence. I mean have you called a doctor specializing in this disease and asked any questions about the symptoms and the medication? Have you called Fox or his PR guy and questioned them? Or are you just pulling this stuff out of your nether orifice as usual?"

Or let's say that some future U.S. President (of course this could never really happen, but let's just go with a hypothetical here) is about to announce an invasion of some mythical Middle Eastern country because it has allegedly attacked us once, (though it really didn't, because in fact someone else did) and now poses an even direr threat to our security using alleged weapons of mass destruction (which, in fact, do not exist). Under Media Person's Mandatory Copy Editor Act, the frazzled, overworked desk man or woman sitting in the Oval Office right next to the hypothetical chief executive would look over his statement, and, utilizing a thick black pencil (preferably the kind where you pull a little string and unravel some paper to expose more lead, if they still make them), scrawl HUH? and WHO SEZ?? and HOW WE KNOW??? And R U KIDDING???? all over it and hand it back for a rewrite.

Nobody knows what's fact or fiction anymore and half the populace still believes that global warming is a hoax.

And then when the president's press secretary stands up at the daily White House briefing—we're still speaking hypothetically, of course—and prepares to intone something like "The President never really ever said, 'Stay the course,'" the copy editor scrawls across the press secretary's forehead, DID TOO.

The copy editor then scribbles across the press secretary's heart: GET HIGHER IN STORY.

Now Media Person knows what some of you are thinking: Does our nation have enough copy editors to meet the growing crisis? Bloggers alone would require at least 2.5 million additional copy editors. Answer: No, we don't have enough. That is why the Mandatory Copy Editor Act would set up a nationwide emergency training system. English teachers and semiotics professors would be pressed into service on a part-time basis until enough copy editors had been trained.

Of course some commentators, notably Limbaugh and his soulmates Ann Coulter and Bill O'Reilly, would have to have more than one copy editor. They would be assigned an entire copy desk manned by six to 10 tough-minded veterans. It would be motorized and have wheels so as to follow them everywhere.

The Vice President of the United States would be assigned a copy regiment.

Oh and Mr. Kerry, a copy editor is being dispatched to your home immediately.

Now Media Person realizes the American Civil Liberties Union will probably claim the Mandatory Copy Editor Act is an abridgement of free speech. Not so! This isn't censorship, it's merely editing. Big, big difference.

It has always been shocking to Media Person that while newspaper and magazine writers can't get word one into the public conversation without someone (and often two or three someones) hacking away at it with machetes, everyone else is free to blabber away at will. This has resulted in a Babel of false and meretricious drivel inundating the nation and hopelessly confusing the public. Nobody knows what is fiction or fact anymore and half the populace still believes that global warming is a hoax, Elvis is still alive and the U.S. Constitution warmly endorses torture.

Of course some of you who have been subjected to the tender ministrations of copy editors are now saying, "Hah!" as well as "Ptui!" You are then going on to ask, "But Media Person, what of the semiliterate butchers who have on so many occasions destroyed—yes, I say destroyed—my copy? The humorless ogres who amputated my exquisite jokes? The insensitive brutes who specialize in chopping out my poetry and inserting inaccuracies under my byline for which I must then appear as an imbecile in the eyes of my peers and informed readers? The tremulous prudes who kill anything remotely naughty? The nerds who obsess over who and whom but miss my one unfortunate libelous sentence, the only such egregious error I ever made in 46 years of exemplary journalism, which cost my newspaper $16 million? What about them, huh? Huh?"

Hey, nobody's perfect. ■

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- Mr. Television reflects on ratings guru Marc Berman's unique take on the television business, with profiles of executives and producers, and observations about programming tactics and trends.

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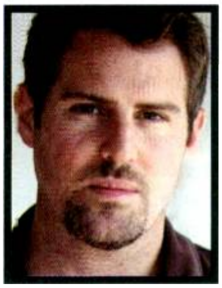


OPINION
BRIAN FITZGERALD

Me Rep Firm, You Ad Network

For premium online services, who is king of the digital jungle?

INTENSIFIED DEMAND FOR premium ad inventory on major portals and prime destinations has caused cost-per-thousand rates to escalate. As a result, brand marketers are increasingly looking across the midtail of the Internet, where high-quality sites can be more cost-effective and provide better contextual relevancy for creative integration. However, the midtail represents an especially formidable expanse of the digital jungle.

Dealing directly with midsize Webmasters with minimal, if any, media experience can try anyone's patience, so marketers usually place ads through third parties. The choice here is between ad networks and rep firms. Ad networks generally represent thousands of Web sites and have little to no relationship or control over publisher inventory. Rep firms represent hundreds of sites and are an outsourced extension of a site's internal sales efforts. But recently, given rep firms' strength in managing midtail inventory, ad networks have been attempting to rebrand themselves as quasi-rep firms in an effort to garner growing brand dollars.

To dispel this confusion, here are seven key considerations used to identify the true rep firm from an ad network.

Site representation: Ad networks aggregate fragmented online audiences by assembling as many sites as they possibly can to create a channel. And there's considerable overlap, as many networks work with the same sites. A rep firm's focus is on the exclusive representation of a set of quality sites that comprise a desired vertical market or audience segment.

Decision-maker relationships: Ad network salespeople rarely have any personal contact with individual Web publishers, so media planning and buying is purely formulaic. Rep firms are heavily invested in face-to-face contact with individual decision-makers on both sides of the fence, since matching creative execution with medium is paramount.

Marketing message: Brand marketers are becoming increasingly concerned with the quality of association between their brand message and Web site content. Ad networks generally lump sites into broad channels and have little knowledge of each site's content and whether it is relevant to—or even safe for—a particular brand. A rep firm focuses on identifying sites that are a contextual fit for the brand's messaging and avoids those that are not.

Ad placements: Ad networks usually rely on fully automated programs to place and rotate standardized ads through remnant publisher inventory. Working more intimately with fewer sites, a rep firm has knowledge and control over publisher inventory to guarantee certain ad placements, thereby providing total transparency of all ad placements.

Creative integration: Automated ad networks are generally limited to the standard set of Internet Advertising Bureau units. A rep firm delivers these plus rich media, customized and out-of-the-box placements. These can include reskinnings, microsites, blogs, co-branded navigation bars, promotions, contests, sweepstakes, sponsorships, custom videogames and advertorial support.

Ad serving: Publishers turn to ad networks to fill unsold inventory, and, since they generally "daisy-chain" multiple ad networks together, no network knows exactly what inventory a publisher decides to default through to it. A rep firm, through its exclusive relationships, obtains priority access to key site positions through primary inventory deals, allowing them to guarantee placements and frequency.

Customer service: Born out of an arbitrage/performance model, ad networks have not had to develop the personnel and skill-set required to work one-on-one with top brand marketers to develop, plan and execute site-specific media buys. Rep firms are staffed by account executives, planners and buyers who understand the inherent issues in obtaining key placements across multiple Web sites.

So, who's king of the digital jungle: the ad network or rep firm? The answer depends on the nature of your brand, your marketing objectives and creative strategies. But if you need a guide as you move into the midtail, rep firms are the better choice. ■

Brian Fitzgerald is co-founder and president of Gorilla Nation Media, LLC, the world's largest online ad sales rep firm. He can be reached at brian.fitzgerald@gorillanation.com.

My Favorite *Raymond*

While all the episodes [of *Everybody Loves Raymond*] you list [in the Oct. 23 Mr. Television column] are great and I am looking forward to reading [*Raymond* creator Phil] Rosenthal's book too, the one that needs to be included (I would replace it with "Robert's Date" at No. 10) is "She's the One." Also an episode about Robert dating, this is where his date Angela eats a fly. It ran Nov. 18, 2002.

A funny side note about the episode: When Ray yells at Robert in the kitchen, "She ate a fly!" he almost passes out. You can see him stumble after he yells it with so much emotion.

Alex Petrilli, Jr.
Research services director, CBS 5/The CW Bay Area, San Francisco

Will the Real Berman Stand Up?

I was very interested in your Oct. 16, 2006, Mr. Television column in *Mediaweek*, discussing the "utter, total, unnecessary chaos" of the confusing TV schedule. And I was fairly shocked by this section:

"Building a schedule is about choosing the shows you believe in, finding the right time periods, promoting them until the audience has found them and committed the date and time to memory (or at least set the DVR), and then letting word of mouth spread the good news. Why don't the network programmers know this?"

Wow. Is this the same Marc Berman who writes The Programming Insider or is it his good twin? Because this is a great manifesto that I think most devout TV watchers can get behind. And it seems to be 180 degrees from the tone of The PI.

Every day, you don't list "Winners" and "Shows That the Network Believes In and Is Letting Word of Mouth Spread the Good News." You list "Winners" and "Losers." And that's how I believe the networks see it, too.

Unfortunately, the media's focus on a show's ratings exponentially outweighs its focus on a show's quality, and that has bled into the mindset of most viewers, who—instead of reading about what's going on in a show like, say, NBC's *Studio 60 on the Sunset Strip*—read about its disappointing initial numbers and its "bleeding" of them in subsequent weeks.

It may not be your actual mindset, Marc, but I read an almost gleeful tone in The PI when you throw out the old standard, "Tick-tock, the cancellation clock is ticking!" even if it's a strong show that desperately needs the belief, timing, promotion and patience you ask for above.

I have no doubt that you're a huge fan of

TV (though I'll be a happy man when you quit referring to *Scrubs* [NBC] and *How I Met Your Mother* [CBS]—two of my favorite shows—as "overrated") and I appreciate everything you wrote in this Mr. Television article. But I also am curious if you agree with me that the column's call for patience and nurturing on part of the networks feels contradictory to the general tone of The Programming Insider.

Just my two cents.

Brian Winkeler
Creative director,
Robot House Creative
Yukon, Okla.

Marc Berman responds: Yes, there is only one Marc Berman, not an "evil twin" who writes The PI. But I don't necessarily agree that the tone of the daily column differs from Mr. Television. While I may jump the gun and label a worthy show a "loser" on occasion (case in point: Scrubs, *which is heading into its sixth season), I have always been an advocate for patience, promotion and a compatible time period. But since you are not the first person to complain about my favorite label, "Tick-tock, the cancellation clock is ticking," I'll give it a rest, I promise.*

Hooked on Maine Media

I thoroughly enjoyed Bill Gloede's Space & Time column in *Mediaweek* entitled "The Local Angle" (Oct. 16).

Having grown up in Camden, Me., and being a current reader of both *The Camden Herald* and *Village Soup*, I can (usually) relate to much of his references in the column, but his closing with the new alpaca farm story had me audibly chuckling. Hook 'em indeed!

Keep it coming.

Chris Rooney
The Outdoor Channel
New York, NY

***Mediaweek* welcomes letters to the editor. Address all correspondence to Editor, *Mediaweek*, 770 Broadway, New York, NY 10003 or fax to 646-654-5368| or e-mail to mburgi@mediaweek.com. All letters subject to editing.**

A New Way to See the All-Stars

Can't make it to this year's Media All-Stars luncheon because you're out of town? This year you can catch up on highlights from the lunch on our web site, mediaweek.com. Starting Monday Nov. 13, look for a special destination, powered by Dragonfly, on our home page.

Take It Outside

A surge in interactive out-of-home messages revitalizes the oldest ad medium.

BY TONY CASE

To hear out-of-home advertising executives tell it, *Minority Report* may be just around the corner. In Steven Spielberg's futuristic thriller, a flurry of moving, talking ads crawled across buildings, recognizing Tom Cruise's character and greeting him by name.

Far from far-fetched, technology is making interactivity between marketers and consumers very much a reality today, with some of the best-known brands around, including Sprint Wireless, Jeep, Land Rover, Absolut, Nike, Unilever's Dove and CBS Television, using functions like texting and technologies like Bluetooth and Wi-Fi to communicate their messages to an increasingly wireless world via mobile phones, PDAs, laptops and touch screens.

Whether users are downloading selections from the latest Coldplay album via Bluetooth-enabled billboards in the London underground or "kicking" virtual teed-up footballs via interactive floor displays in the shopping mall down the street, it's becoming routine for consumers worldwide to engage with and fully immerse themselves in outdoor ad placements like never before.

Established players in out-of-home, including Clear Channel Outdoor, CBS Outdoor (formerly Viacom Outdoor), JCDecaux and Titan Worldwide, as well as newer, tech-based networks such as Reactrix, Ecast and Adspace, are bringing the latest technology to ads in shopping centers, transit hubs, even pubs. And while executives say they are just beginning to realize what the possibilities are, interactive outdoor technology could very well change the face of outdoor advertising in the not-too-distant future.

"As the technology improves and increases, and people become more comfortable with it, I can see it becoming the rule more than the exception," says Stephen Freitas, chief marketing officer at the Outdoor Advertising Association of America. The trade organization over the last two years has formed three committees—on digital, interactive and, most recently, narrowcasting—to explore the opportunities and challenges technology presents for outdoor vendors and advertisers.

Text-enabled ads have become virtually ubiquitous, as cell signals have become reliable "from New York to Duluth," says Freitas. Bluetooth is a less common capability, but is growing fast.

PLAY ON: Bluetooth-enabled billboards allow users to download Coldplay tunes

While accounting for a tiny fraction (less than 1 percent) of total out-of-home business, which is still dominated by old-fashioned roadside billboards and transit posters, interactive has designs on revolutionizing the sector, along with another small but swelling out-of-home subsegment: digital billboards, whose messages can be changed in the blink of an eye. While Europe and Asia, predictably, remain ahead of the U.S. in interactive executions, tech-driven outdoor appeals here are slowly becoming more visible. Over the next decade, OAAA's Freitas believes, interactive out-of-home ads could be popping up everywhere.

Meanwhile, others—including Michael Hudes, senior vp, corporate development at Clear Channel Outdoor—are even more bullish, predicting that we could see dramatically greater interactivity in out-of-home just a couple of years from now. "We are exploring all opportunities to bring interactivity to our real estate," says Hudes. "We feel an inextricable link between the handset and the 880,000 different touchpoints we operate globally." Hudes reports that Clear Channel has executed about 20 interactive displays in Europe, Asia, Australia and the U.S. on behalf of telecom, automotive and consumer goods clients.

Catching Consumers on the Go

While still small, it is a medium that is fast-moving. In only a couple of years, interactive outdoor has gone from "watercooler talk to a toe in the water," says Jack Sullivan, senior vp, out-of-home media at Starcom, who chairs the OAAA's interactive committee. The technology remains expensive because of still-slow demand, Sullivan points out. But "once we get over the threshold of a minimal amount of hardware, the prices will take a dive."

Not surprisingly, advertisers in tech and communications businesses like wireless, media and entertainment are taking the first dip; retailers and automakers also are beginning to experiment. It's interesting to note that spending on interactive out-of-home is

Steven Puetzer/Getty Images

not coming from outdoor budgets but rather interactive and TV allocations. "The expectation is that [interactive out-of-home] budgets will come out of interactive," says Jodi Senese, executive vp, marketing at CBS Outdoor. "Out-of-home budgets are growing, but the money relegated to out-of-home will still go to billboards and bus sides and rail posters."

A population increasingly on the go, as well as going wireless, bodes well for this outdoor ad revolution, execs say. "Consumers are out there with downtime on the streets. If you can get them to play, to interact with your sign, you are being invited into that decision-maker's lifestyle and they are opting in to share their personal time with you; it hopefully is having a heck of a lot more impact and is leading to increased sales," Starcom's Sullivan explains.

As interactive out-of-home catches fire, there are issues the industry must sort out. For one, how to measure audience, and how to charge clients for that exposure. The OAAA's interactive committee is considering "engagement, impressions, eyeballs—trying to figure out how we measure it, and which of these measurements is more important to clients," Sullivan says. The standard, he adds, most likely will turn out to be "cost per engagement"—that is, counting those who actually opt to "enter the experience" of an ad versus simply how many people pass by. As the out-of-home business overall explodes—with ad spending projected to grow 6.7 percent to $7.25 billion next year on top of 7.9 percent improvement this year, according to media investment bank Veronis Suhler Stevenson—marketers increasingly are demanding more sophisticated measurement of outdoor ad consumption. Research companies, including Nielsen Outdoor, which last year launched a GPS-based measurement service, are ramping up their efforts. (Nielsen, along with Adweek Magazines, is owned by VNU.)

Leaving It Up to Consumers

That consumers are willing to spend time not only looking at but engaging with ads is especially remarkable in a time of message avoidance and ad-skipping technology such as digital video recorders and pop-up blockers.

Again and again, execs stress that the only way interactive out-of-home will have a chance is if consumers opt in rather than, as Sullivan puts it, "walk down the street with their cell phone vibrating all over the place. We don't want the consumer barraged with messages, or we'll be heading into the quicksand." Adds Clear Channel's Hudes, "There is quite a bit of concern that people will ultimately make themselves not discoverable if they find that as they walk down the street, their phone is ringing off the hook because there are all these transmission points. One of the things as an industry we're doing ... is to establish best practices and standards so we don't ruin the opportunity to use our real estate to strengthen the bond between our clients' brands and their customers."

Case in point: CBS Outdoor's Bluetooth-enabled campaign for its sister company, CBS Television, this past September in New York's Grand Central Terminal. Mobile users who opted in could download free video clips of the network's prime-time shows via five different ad units placed throughout the transit hub. Once mobile users chose to activate their cell phones or PDAs, scenes from the freshman series *Shark*, *Smith*, *Jericho* and *The Class*, as well as the returning hit *CSI: Crime Scene Investigation*, could be played instantly, and then saved or passed on to friends. CBS Outdoor teamed with Paris-based mobile company Kameleon Technologies on the campaign.

This was CBS' first interactive campaign at a transit center, although the vendor has carried other interactive ads at locations including Times Square, says CBS Outdoor's Senese. Because penetration remains low, interactive campaigns involve "a lot of buzz; but they're not completely a robust ad vehicle," she adds. "It's just really a fun adjunct for people who want to stop and try it. People have to feel compelled to take the next step." Senese says CBS Outdoor is still waiting to learn responses from the CBS TV ads.

Also in recent months, Titan Worldwide partnered with a leading home builder in Philadelphia to launch that market's first out-of-home ad campaign using Bluetooth technology. A month-long campaign from TH Properties kicked off in September, featuring 76 Bluetooth-enabled posters at a well-traveled transit hub. Consumers with Bluetooth-capable phones and other devices were invited to download 30-second video clips about THP and its ventures, reaching 442,000 commuters in the month.

JCDecaux recently showcased the latest in interactive outdoor in London, spotlighting more than 25 executions, including oversized digital posters, image-changing mirrors and Wi-Fi-enabled bus shelters.

In one ad, as a consumer approached a mirrored poster on a bus shelter, motion sensors prompted the shelter to ask, "Mirror, mirror on the wall, who is the fairest of them all?" The mirror then slowly transformed from the user's image into the face of a soccer star. Another ad prompted users to book their next holiday, and yet another offered sample tracks from the latest CDs via touch screen.

"Consumers are out there with downtime on the streets. If you can get them to interact with your sign, they are opting in to share personal time with you." – JACK SULLIVAN, STARCOM

"As people spend more and more time out of home, the opportunities and the audience for outdoor media grow even stronger," says David McEvoy, JCDecaux's group marketing director. "This interactive experience shows how advertisers can reach people in a way that engages and entertains them."

Redwood City, Calif.-based Reactrix has for four years created state-of-the-art out-of-home executions in public spaces like shopping malls, movie theaters and transit centers for clients including Nike, McDonald's and Disney. Last month, it kicked off a campaign on behalf of client Sprint Wireless and its NFL Mobile offering, providing free NFL content to users. Reactrix enabled consumers to physically engage with projected images, instantly responding as they walked across or gestured over a huge, 6-by-8-foot display.

The Sprint ads began appearing on Reactrix's digital screens in August and will run through February, highlighting a variety of products from the wireless provider and placed in locations such as the Las Vegas

HEADING IN THE RIGHT DIRECTION: Jeep took its popular "Bobblehead" campaign to out-of-home via Ecast's video jukebox. Users selected a song, then were able to design their own Jeep Compass using a touch screen.

Convention Center's monorail system. Reactrix also exhibited its technology at the recent NextFest, a festival highlighting innovative technologies and products, sponsored by *Wired* magazine.

The company has worked with clients including DaimlerChrysler, eBay, Hilton Hotels and Visa in major media markets including New York, Los Angeles and Atlanta, reports CEO Michael Ribero. "There is a host of brands looking to reach what is a very television-like audience who is willing to commit the extra amount of time with the medium and give it their undivided attention," he says. "We're seeing a trend where marketers and ad agencies are taking responsibility for making sure there are media options available to them in addition to the traditional ones, as they struggle to accumulate audience the way they used to."

Engaged Consumers

More and more marketers and agencies, in an age of YouTube and iPods are introducing tech-driven media plans that are more "engaging, that feel more personal and relevant because the consumer plays a critical role in the experience," says Ribero. Outdoor is enjoying a resurgence because, he contends, "as television and other media are losing audience and the Internet continues to be saturated, the only logical place the consumer, frankly, has the time and the focus to be able to be engaged with brands in ways that result in profitable behaviors are places outside the home."

And it is an engaged target. Ribero reports that consumers spend an average 10 minutes with Reactrix's displays. An Arbitron ad-effectiveness study commissioned by Reactrix revealed that half or more of 310 consumers studied recalled seven of 10 advertised brands unaided. Aided recall increased that recognition rate to more than 85 percent. Most important to marketers, nearly half of those who recalled an ad said they would be more likely to buy the product after seeing it on Reactrix. Further, 86 percent of consumers thought the displays were "entertaining and fun."

A current, three-month campaign from San Francisco-based Ecast in support of DaimlerChrysler's new Jeep Compass lets users choose colors, wheel trim and sound systems to create their own personalized model while requesting more information about the Compass and other Jeep models via more than 8,000 touch-screen jukeboxes found in bars nationwide. Ecast reported that during the first five weeks of the campaign, it garnered an 8.3 percent click-through rate from the end of a paid song selection into Jeep's promotional mini-site.

While in the advertiser's site, they spent an average 53 seconds interacting with the brand, with nearly 3,000 people per week entering contact information using the data-collection function of the touch screens. The jukebox campaign, which involved Jeep's agency PHD, was designed to support the national print and TV "Bobblehead" campaign in support of the Compass.

"Our goal was to find a unique, out-of-home advertising medium that directly targeted Jeep's audience of active, young adults who are social influencers," says Marisa Russell, PHD's national media planning director for Jeep.

Ecast attracts young influencers with alternative/indie rock, Latin, punk and country tunes through licensing agreements with music labels including Sanctuary and Curb. (Further evidence that interactive out-of-home is roaring: Wall Street is taking notice and ponying up. A wave of investment is pouring into the medium, with the seven-year-old Ecast recently reaping a $20 million investment from venture capital groups.)

Technology has transformed the out-of-home market, but in some cases, resistance to technology has stunted the growth of interactive out-of-home, underscoring the difficulty of getting emerging platforms up to speed. As Ecast's vp of ad sales George Glatzis points out, some bar owners were averse to putting the company's digital jukeboxes in their establishments because they were wary about having to link to the required DSL line. So, the company now offers a wireless alternative, expecting the move to aid expansion. "We know we have this really strong tool for reaching a very distinct and desirable yet hard-to-reach young adult audience, particularly young adult males, with 360-degree marketing where they live, where they work and where they play," Glatzis says. "When they're interacting with our boxes, there's really no other media competing for their attention at that moment."

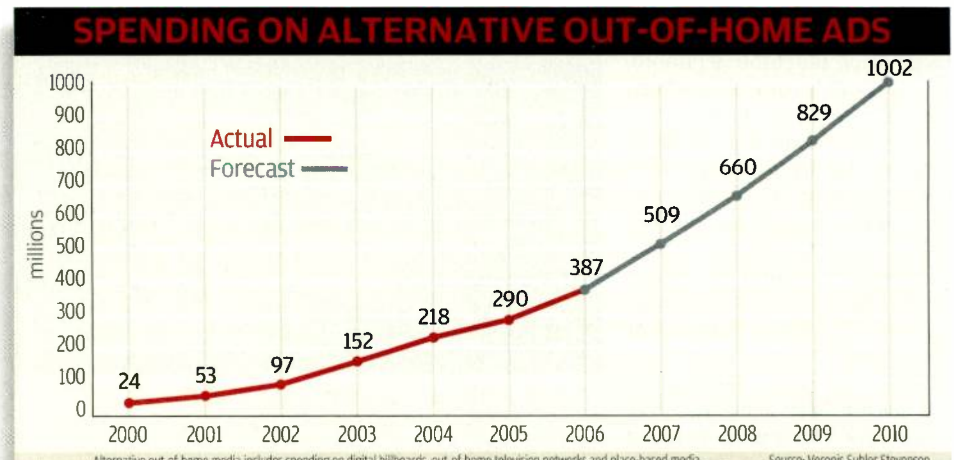
VIRTUAL PLAY: Sprint Wireless is promoting its NFL Mobile offering with a floor display that allows users to "kick" a football.

Not surprisingly, considering that more than 90 percent of the jukeboxes are located in bars, the first Ecast advertisers were alcoholic beverage brands—among them, Heineken, Stolichnaya and Southern Comfort. In the spring of this year came the first non-beverage client, Verizon Wireless, followed by Jeep.

Marketers are drawn to new technology such as that available through Ecast because of its flexibility and measurability, Glatzis says. "As we report back [data] from different areas of the country, different DMAs, we can give that information to our advertisers and they can change out copy instantaneously based on consumer reactions," he explains.

"Technology has driven the ability to interact with people in the out-of-home space in ways we couldn't have 10 years ago," Glatzis says. "The fact is, people will learn to consume media in different places because of technology, and they will seek out content in nontraditional spaces ... [rather than] TV, radio and magazines. When people understand it's out there, they will seek it out." ■

Tony Case is a contributing writer to Mediaweek.



Fall of Their Discon

BIG MONEY, LITTLE RETURN
Several costly network shows have delivered lowly ratings, including (clockwise from top) NBC's *Kidnapped*, Fox's *Vanished*, CBS' *Smith* and ABC's *Six Degrees*.

ABC'S *THE NINE* SHOULD HAVE DRAWN EYEBALLS. Leading out of *Lost* on Wednesdays at 10 p.m., and with some of the best reviews of the new season, the hostage-aftermath drama should have succeeded.

But the *The Nine*'s Oct. 4 launch drew only 12 million viewers, and a 4.6/13 in adults 18-49, retaining about 60 percent of its *Lost* lead-in. While those ratings surprised many throughout the TV industry, it was the show's second-episode numbers that drew real gasps: It scored only 8.25 million viewers and a 3.1/8 in adults 18-49, falling 33 percent in the demo from its premiere and retaining just 45 percent of its *Lost* lead-in. Ratings for subsequent episodes have leveled somewhat, but the show clearly is under-performing. "No one will pretend that those are the numbers we want to see," ABC Entertainment president Stephen McPherson tells *Mediaweek*.

Of course, ABC isn't alone in being disappointed this season. CBS pulled its big-budget crime drama *Smith* after only three airings. Fox has changed time periods for its legal drama *Justice* and kidnapping drama *Vanished*, and its Thursday-night sitcoms *'Til Death* and *Happy Hour* face tough competition. NBC's suspense drama *Kidnapped*

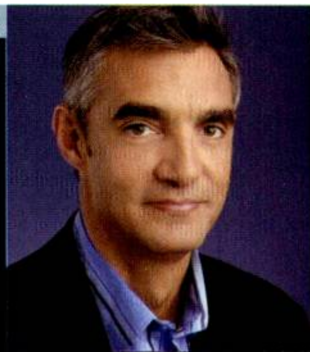
nect

Why have some of the broadcast networks' most critically acclaimed and expensively produced new shows failed to connect with viewers?

BY A.J. FRUTKIN

CLOCKWISE FROM TOP:
ERIC LIEBOWITZ/NBC PHOTO;
MICHAEL DESMOND/FOX;
ROBERT VOETS/CBS;
ERIC LIEBOWITZ/ABC

"The audience is saying... that they're going to be selective. If they're going to dedicate their attention to a new show, they have to feel it's really worth it." REILLY



"This is a business where you need magic fairy dust...You need quality going in, and hope quality begets popularity." LIGUORI

was bumped off the schedule. Its two backstage series *30 Rock* and *Studio 60 on the Sunset Strip* are struggling, as well as its high school football drama *Friday Night Lights*. Meanwhile The CW's action drama *Runaway*, one of only two new series on its fall schedule, was also yanked.

The Nine's startling under-performance may just be the latest example of a TV season gone, well, somewhat awry. More importantly, its disappointing launch seems to underscore larger challenges facing all broadcasters. "There could be something to the notion that with so much good TV on," McPherson wonders, "at what point are there too many things that people need to commit to?" Indeed, ratings remain strong for many returning series. What's more, with blockbusters like ABC's *Grey's Anatomy* and CBS' *CSI: Crime Scene Investigation* going head-to-head, successful TV shows in certain time slots actually are aggregating larger audiences than the industry has seen in years.

Conventional wisdom might have assumed those larger audiences would create a greater demand for new content. But few new series have managed to click with viewers. "I think what the audience is saying this year is that they've got a full plate, and that they're going to be selective," says NBC Entertainment president Kevin Reilly. "If they're going to dedicate their attention to a new show, they have to feel like it's really worth it."

Perhaps ironically, most analysts, advertisers and TV executives believed the fall's new shows were worth watching, and they regarded programming quality to be unusually high. But it wasn't enough. "This is a business where you need magic fairy dust," says Fox entertainment president Peter Liguori. "You need quality going in, and hope quality begets popularity."

Following the popularity of shows like Fox's *24* and *Prison Break*, the season's most notable trend revolved around the resurgence of serialized dramas. But the audience turned away from them. Most TV programmers agree now that forcing viewers to commit each week to these rapidly evolving narratives was a mistake.

Fox even scheduled its latest serialized entry, *Vanished*, after *Prison Break*. But the network quickly did an about-face, switching in its close-ended legal drama *Justice*. The net also is standing by its close-ended action-romance *Standoff*. "Given the great influx of serialized dramas this fall, these happen to be appealing entertainment oases in the middle of shows screaming you have to tune in each week to appreciate what's going on," Liguori adds.

Not all is doom and gloom. In fact, all four major broadcasters have something to crow about. With shows like *Desperate Housewives*, *Grey's Anatomy*, and *Lost*, ABC has grabbed hold of 18-49 viewers. CBS returned the most number of sophomore series to an already stable schedule. As in past seasons, Fox has had a weak third quarter. But come January, *American Idol* and *24* could catapult it back to the top. Even NBC has gained strength: from football, from a resurgent *ER* and from the surprising success of its fantasy drama *Heroes*.

But as viewers—especially younger viewers—turn increasingly toward nontraditional media, no broadcaster has the luxury of being complacent. "Our development strategy is one of balance and build," says CBS entertainment president Nina Tassler. "You balance the programming on your schedule, and you build from that core audience."

As businesses go, TV is unique. Roughly 84 percent of new shows fail each season. And that margin of success still provides enough wiggle room for networks to garner immense profits. But as the measurement of success continues to decline—who would have ever thought a 10 share would define a hit?—executives throughout the industry are beginning to question whether that slim success rate can hold. In fact, many already are anticipating changes as early as next fall.

First and foremost are the changes that concern finances. After a launch season in which production costs seemed to skyrocket, most TV studios are preparing to tighten their belts—from cutting back on expensive location shoots to salary reductions for talent, including writers, producers, directors and actors.

"We won't change our methodology either in terms of the ideas we choose or the quality of people with whom we work. The only change may come from the economic imperatives of the business," explains Warner Bros. TV president Peter Roth. "If a network can only spend a certain amount of money, we have two options. We either choose not to do business with them on that project, or the creators adjust to a less ambitious picture.

"Ultimately, however, the 'play' will always be the thing," continues Roth. "The investment can't dictate the idea. The idea must always be able to flourish, and then money is made."

In fact, if any lesson was relearned this fall, it was the age-old axiom that great stories, characters and conflicts trump high-end production. "It isn't about whether you spend the day shooting outside, or how many days outside you have, or how big the explosions are,"

REILLY: JILL GREENBERG/NBC PHOTO; LIGUORI: FOX

says Twentieth Century Fox TV president Gary Newman. "Those are nice additions to shows that already are working with audiences. But if your characters aren't resonating, and the situation isn't provoking a passionate response from the audience, then it doesn't matter how beautifully it's shot."

Perhaps the most drastic financial changes to the industry came from NBC last month when it announced, in addition to job cuts, a reorganization of its production, development and scheduling process, whereby the 8 p.m. to 9 p.m. weeknight hours would be largely devoted to lower-cost nonscripted shows. NBC's Reilly suggested one way to counter rising costs was to produce fewer big-budget series. And coupled with its success on game shows *Deal or No Deal* and *1 vs. 100*, the net plans to do just that.

"We're in a big bet business," Reilly says. "And we continue to make those big bets. But we need to offset that with lower-cost fare." Even if nonscripted programs are still perceived as less prestigious, Reilly adds, "I'll take a successful show wherever it comes from."

While NBC's moves drew mixed reactions, some advertisers say the network simply may be chasing audience tastes. "What viewers seem to want are challenging dramas, which are imperative for them to talk about around the water cooler the next day, as well as instantly forgettable but ultimately enjoyable escapism in the form of nonscripted series, whether it's *Dancing with the Stars* or *Deal or No Deal*," says John Rash, chief broadcast negotiator for Campbell Mithun.

Escapism even has crept into the more challenging scripted field. Among the only new shows to be galvanizing an audience this season are NBC's *Heroes*, ABC's comic soap *Ugly Betty* and CBS' apocalyptic drama *Jericho*. On paper, these three shows may share little in common, but they all seem to offer viewers a healthy dose of fantasy.

"I think there is something to the idea of escapism and wish-fulfillment right now," says ABC's McPherson. "There is this sort of depression mentality out there, where everyone seems to feel down about the economy, and war, and politics, and scandals. And it may be that viewers are looking to run away from all that in these shows."

Although network programmers already may have gleaned much from this fall, it likely will have little impact on what makes the schedules next fall. After all, development began even before most shows premiered this season. In an age when media and technology seem to evolve at light speed, so do audience tastes. Don't expect serialized dramas to be completely absent from next season's development slates.

"What you learn is that, when you develop, you have to develop a broad spectrum of shows," says Mark Pedowitz, president of Touchstone TV. "Because you're never quite sure when consumers' tastes are going to change."

No matter what changes are made, next season's shows are likely to face the same problems. "The field is so crowded in the fall, that sometimes I just think it's better to launch at midseason," says TV agent Jay Sures, a partner at United Talent Agency. "There are a lot of choices out there in network prime time, cable and the Internet. The competition is greater, and people's eyeballs are drawn to many forms of media now. So when you have a good show, you really should spend time and think about it, promote it, launch it and build a hit that way."

Few executives disagree. "It's increasingly hard to break through the clutter," says Warner Bros.' Roth. "Viewers have so many options. It takes time for them to settle into long-term choices. And the reality that exists at the networks in this highly competitive time in TV is that it's difficult to be patient."

But when networks are patient, the payoff can be big. NBC stayed with *The Office*, Fox stayed with *House*, CBS stayed with *CSI: NY* and *Criminal Minds*. Tassler noted that showing patience with a show before it makes air is just as important. Both for *Numb3rs* and the upcoming medical drama *3 Lbs.*, she says pilots were shot, adjusted and then reshot. "I think that's being cost-effective," Tassler adds. "If we believe in the material, then it's smarter for us to continue working with something that has potential than it is to discard it."

If broadcasters are to maintain their hold on viewers, perhaps the greatest change may have to come where younger viewers are congregating: online. While most networks are utilizing their Web sites largely as marketing platforms for their shows this season, many advertisers believe the nets will have to be more aggressive in terms of their digital strategies.

"Hollywood still operates as if the digital world doesn't really exist," says Laura Caraccioli-Davis, executive vp of Starcom Entertainment. "They're still thinking in terms of TV content leading to all other platforms, as opposed to original digital content leading to TV. And that's the type of thinking that has to change." ■

"Our development strategy is one of balance and build. You balance the programming on your schedule, and build from that core audience." TASSLER

"There could be something to the notion that with so much good TV on, at what point are there too many things that people need to commit to?" McPHERSON

TASSLER: JOHN PAUL FILO/CBS; MCPHERSON: CRAIG SJODIN/ABC

Culture Trends

NIELSEN MEDIA RESEARCH

TOP ONLINE

AUTOMOTIVE ADVERTISERS

U.S., Home and Work

Week ending October 22, 2006

Company	*Impressions (000)*
1. Honda Motor Co., Ltd.	747,221
2. Ford Motor Company	404,983
3. General Motors Corporation	188,219
4. Toyota Motor Corporation	119,892
5. DaimlerChrysler Corporation	111,819
6. Nissan Motor Co., Ltd.	54,489
7. Southern CA Area Audi Dealers	28,052
8. Hyundai Motor Company	24,227
9. Volkswagen AG	19,375
10. Suzuki Motor Corporation	16,639
TOTAL	1,847,765

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.*

THE HOLLYWOOD REPORTER'S BOX OFFICE

THIS WEEK	LAST WEEK	PICTURE	WEEKEND GROSS	DAYS IN RELEASE	TOTAL GROSS
1	NEW	***SAW III***	33,610,391	3	33,610,391
2	2	***THE DEPARTED***	9,848,258	24	91,098,431
3	1	***THE PRESTIGE***	9,573,215	10	28,780,742
4	3	***FLAGS OF OUR FATHERS***	6,346,856	10	19,923,069
5	4	***OPEN SEASON***	5,862,674	31	77,120,167
6	5	***FLICKA***	4,728,261	10	13,891,482
7	7	***MAN OF THE YEAR***	4,727,960	17	28,884,500
8	6	***THE GRUDGE 2***	3,264,336	17	35,980,317
9	8	***MARIE ANTOINETTE***	2,845,815	10	9,752,091
10	29	***RUNNING WITH SCISSORS***	2,531,760	10	2,865,340

For week ending October 29, 2006

Source: *Hollywood Reporter*

EMPLOYMENT

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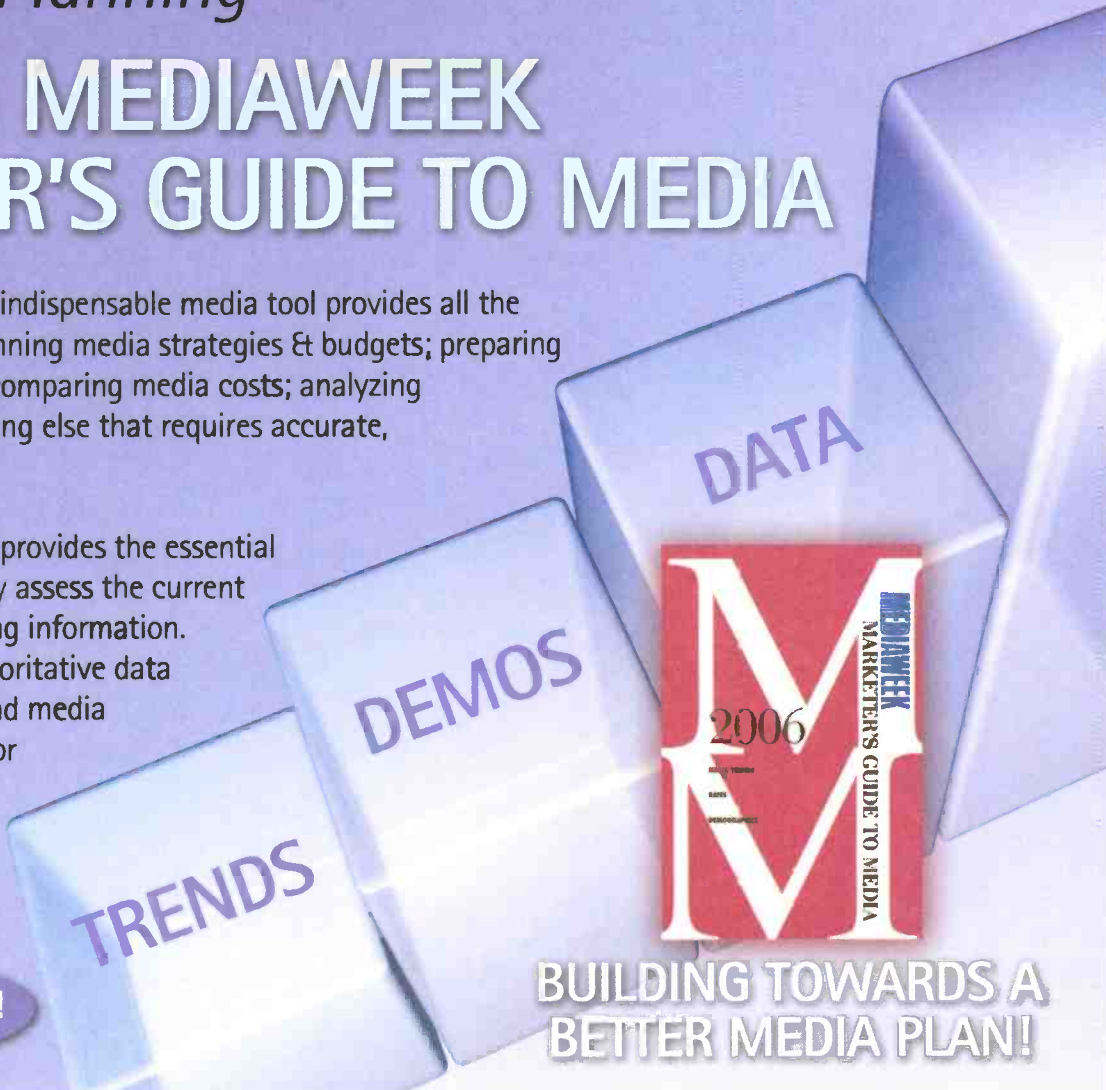

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MOVERS

TV STATIONS

Shaun McDonald was named president and general manager of CBS Television Stations' operations in South Florida, including WFOR (CBS), WBFS (MyNetworkTV) in Miami, WTVX (CW), WWHB-CA (TV Azteca) and WTCN-CA (MyNetworkTV) in West Palm Beach. He most recently served as vp and general manager of CBS' duopoly in Detroit, WWJ (CBS) and WKBD (CW).

NETWORK TV

Seth Winter was named senior vp, sales and marketing, NBC Universal Sports & Olympics. He was most recently vp, sales for NBC Universal Digital Media… **Rob Tuck**, senior vp, national sales, at The CW, was promoted to executive vp, sales and planning.

CABLE

AMC tapped **Michele Solomon** as vp, ad sales marketing. She was most recently director of marketing solutions for Discovery Networks…**Lee Pettit** was appointed director of affiliate sales at The Weather Channel. Pettit was previously account vp and area general manager in the Atlanta office of Showtime Networks.

MAGAZINES

Kristiana Helmick was named consumer marketing director at *In Style*, moving over from corporate sibling *Real Simple*. **Carrie Goldin,** head of consumer marketing at Time Inc.'s Parenting Group, will take over Helmick's *RS* duties.

RADIO

John Mainelli was named program director for WFNY-FM, CBS Radio's Free FM station in New York. He most recently wrote *The New York Post*'s radio column and served as a consultant to numerous Talk stations…**Rob Hienaman** was named general sales manager for Cox Radio's KLDE-FM (K-Hits) in Houston. He joins from Clear Channel, where he held that post for its San Antonio stations.

OUT OF HOME

Lon Otremba joined Access 360 Media (formerly Access Retail Entertainment) as president and a board of directors member. He was formerly CEO of Muzak, LLC.

media elite

BY LAUREN CHARLIP

All Hail Latifah: ***Glamour*** **editor in chief Cindi Leive pays homage.**

LARRY BUSACCA

THERE ARE SO VERY MANY outstanding women out there, so its a good thing there are plenty of outstanding media-industry events to honor them: **CNN**'s Oct. 12 Inspire Summit, ***Traditional Home***'s Oct. 12 Classic Woman Awards, and today's Inspiring Confidence Through Education luncheon courtesy of ***People***, ***People en Español*** and ***Essence***, with Maybelline New York, to name a few. Perhaps the, um, mother of all inspiring-women awards was ***Glamour***'s Women of the Year, at Carnegie Hall on Oct. 30. Red-carpet usuals and white tents aside, scores of area teenage girls streamed in, probably wearing their first cocktail dresses, and the place was full to the rafters. Nonwoman Stephen Colbert introduced a legally blind 21-year-old who ran this year's 1,150-mile Alaskan Iditarod dogsled race, and Barbara Walters introduced Sandra Bullock, recognized for donating millions for disaster relief. The sock-you-in-the-gut moment came when Cambodian activist Somaly Mam took the stage. Mam, who fled the brothel she was sold into as an orphan, runs an organization that helps other young girls escape, even going on raids to free them. She brought onstage a 14-year-old she'd freed, and translated for her. It was so moving that Queen Latifah, up next to accept her award, pledged $150,000 on the spot to Mam's work, matched later by Barbara Walters. Even this jaded reporter wished she'd had more Kleenex …***GQ*** editor in chief **Jim Nelson** celebrated the magazine's November sports issue at Miami hot spot Mokai Oct. 26 with the Miami Heat's Dwyane Wade, who graces the cover shirtless and sweaty, and teammate Shaquille O'Neal. Nelson reflected on his own late-blooming sports-fandom in his editor's letter, writing "I feared gym class the way terrorists fear water-boarding." Wade is the first athlete on *GQ*'s cover since New England Patriots quarterback Tom Brady in 2005…Sean "Diddy" Combs, famous for his annual Hamptons summer White Party (where invitees don't get in if not decked out in bleach-worthy fabrics) changed things up Oct. 16 with the Black Party, co-hosted by ***Vibe*** at Crobar, to celebrate his sixth *Vibe* cover and new album, "Press Play." Rapper Kanye West dishonored the absence of color, but cleared the velvet ropes anyway; the new *Vibe* crew, including editor in chief **Danyel Smith**, Vibe Media Group president **Ari Horowitz** and CEO **Eric Gertler**, didn't dare give the doorkeepers pause.

Nelson (center) measuring up to Wade and O'Neill.

RED EYE COURTESY OF GQ

The new *Vibe*, the new Black [Party]: (from left) Horowitz, Diddy, Smith, Vibe Media Group vp Len Burnett, Gertler.

JOHNNY NUNEZ

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Kaye Bentley, senior vp, national media, *Fox TV*

NEWSPAPERS
Scott Daly, executive vp, executive media director, *Dentsu America*

OUT-OF-HOME
Chris Gagen, senior vp, managing director, *Posterscope*

RISING STAR
Jonathan Haber, account manager, *Initiative Innovations & Entertainment*

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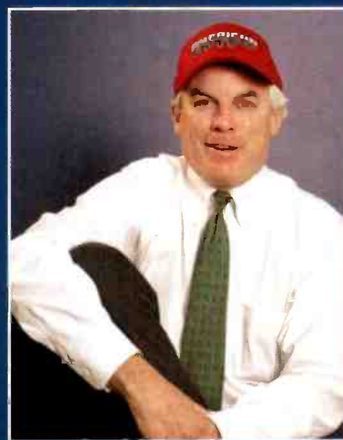

NATIONAL TV/CABLE
Harry Keeshan, executive vp, director of national broadcast, *PHD*

MEDIA EXECUTIVE OF THE YEAR
Bill Koenigsberg, president, CEO and founder, *Horizon Media*

NON-TRADITIONAL MEDIA
Saneel Radia, group director, *Play (a division of Denuo)*

INTERACTIVE
Alan Schanzer, managing partner, North America, *MEC Interaction*

PLANNING
Ernie Simon, president, strategic planning, *MindShare North America*

MAGAZINES
Brenda White, vp, director of print investment, *Starcom*

inside media

CALENDAR

■ Interactive advertising and technology conference **ad:tech New York** looks to connect all sides of the brand marketing landscape with new and improved keynotes, workshops and exhibitors Nov. 6-8 at the New York Hilton. See www.ad-tech.com.

■ The Advertising Club presents **Fashion Advertising and Advertising Fashion**, a Nov. 9 luncheon at New York's Cipriani 42nd Street. An expert panel of fashion leaders moderated by *Full Frontal Fashion*'s Judy Licht discusses how the two fields influence each other. Visit www.theadvertisingclub.org or call 212-533-8080 x 209.

■ Learn to sell digital media more effectively at **Intelligent Selling of Internet Advertising**, offered by the Laredo Group, Nov. 13 at the San Francisco Airport Embassy Suites. Go to www.imediaschool.com for more information.

■ **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 and 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. For more information, visit www.demmx.com.

Backchannel Creates TV Planning Portal

Backchannelmedia is launching a free television media planning research portal that offers media buyers and planners a centralized location to access demographic information, paid programming ad avails and TV listings for all U.S. commercial TV stations, cable networks, regional sports networks, and syndicated programs. DRTVResearch will consist of more than 800,000 searchable Web pages of data that can be used as an optimization tool by media agencies.

Pre-election, CNN to Stream Pipeline Free

CNN will offer CNN Pipeline, its subscription-based video service, free for 24 hours starting today, Nov. 6, the day before Americans go to the polls. The four-channel broadband platform will deliver comprehensive pre-election coverage. Pipeline will stream a variety of live footage of various candidates making their last-minute pitches to voters, including campaign speeches and events and congressional debates. Pipeline, which is normally available for a monthly subscription fee of $2.95 per month ($24.95 per year), will also provide viewers with behind-the-scenes looks at CNN's New York studio as the network navigates covering key congressional and gubernatorial races across the U.S.

Serwer Replaces Pooley as *Fortune* M.E.

Andy Serwer, most recently *Fortune*'s editor at large, has been named managing editor of the Time Inc. biweekly business magazine. He succeeds Eric Pooley, who spent just 18 months at the helm. Pooley will shift over to investigative projects and work with Time Inc. editor in chief John Huey and Time Inc. m.e. Jim Kelly. Since 1998, Serwer has written the "Street Life" column as well as stories about the personalities and behind-the-scenes action on Wall Street. He writes a daily market briefing on Fortune.com and is a business anchor on CNN's *American Morning* show. Serwer joined *Fortune* in 1985 as an intern.

NBCU Renews *Martha Stewart Show*

NBC Universal Domestic Television Distribution has renewed syndicated talker *The Martha Stewart Show* for a third season on a number of leading broadcast groups, including the NBC owned-and-operated stations in New York, Los Angeles, Chicago, Philadelphia and San Francisco, and stations from Gannett, Belo, Fisher and Scripps. Season to-date (through Oct. 16, 2006), *Martha* ranks No. 10 out of 13 talkers in the category with a 1.3 household rating, according to Nielsen Media Research; that's a drop of 24 percent from the year prior.

Hallmark COO FitzPatrick Steps Down

Crown Media Holdings last week announced the resignation of COO and executive vp Paul FitzPatrick, a six-year company veteran. The parent company of the Hallmark Channel, Crown did not disclose FitzPatrick's reason for stepping down, although his departure neatly coincides with the Oct. 4 appointment of Henry Schleiff as president/CEO of the company. In addition to growing the channel's distribution to nearly 75 million homes, FitzPatrick has been credited with beefing up Hallmark's ratings.

CBS TV Names Two Affiliate Sales Execs

The recently formed CBS Television Distribution Group has announced a new management structure for its affiliate sales

MEDIAWEEK MAGAZINE MONITOR

BIWEEKLIES OCTOBER 30, 2006

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
BUSINESS/ENTERTAINMENT								
ESPN The Magazine	23-Oct	51.82	24-Oct	57.14	-9.31%	1,224.31	1,318.58	-7.15%
Forbes	16-Oct	74.26	17-Oct	83.02	-10.55%	2,503.02	2,471.45	1.28%
Fortune	30-Oct	141.00	31-Oct	107.03	31.74%	2,397.68	2,408.47	-0.45%
National Review	20-Nov	16.60	21-Nov	23.70	-29.96%	396.40	393.20	0.81%
Rolling Stone	2-Nov	85.78	3-Nov	98.06	-12.52%	1,242.29	1,327.46	-6.42%
CATEGORY TOTAL		**369.46**		**368.95**	**0.14%**	**7,763.70**	**7,919.16**	**-1.96%**

division. Joe DiSalvo was named president of sales and Scott Koondel was named executive vp, off-network, cable and digital media. DiSalvo had been president, domestic television sales for King World Productions, while Koondel was executive vp, distribution at CBS Paramount Domestic Television. DiSalvo will now oversee all first-run and off-network sales to broadcast stations, while Koondel will handle off-network station sales and the sale of all off-network and original programming to cable and digital media.

Condé Nast Acquires Reddit.com

Condé Nast Wired Digital group, which includes both Wired.com and Wired News, last week acquired Reddit.com, a Web site that aggregates and ranks news content based on its users' feedback. Financial terms of the deal were not disclosed. Condé Nast had previously partnered with Reddit—which has been compared to Web 2.0 darling Digg.com—to launch Lipstick.com, a site that similarly aggregates and filters celebrity news. Reddit, which reaches 1 million unique users a month, according to Condé Nast, will continue to operate independently.

Brightcove Adds Free Video to Web Site

Broadband technology and syndication company Brightcove has relaunched its corporate Web site as consumer destination for watching online video. The site features content from publishers who already use Brightcove to deliver video content on the Web, ranging from *Newsweek* to MTV Networks' The N to smaller independent brands like The Horror Channel. Currently, the site is not ad supported, but plans are in the works to add video advertising down the road.

Air America Courts Potential Buyers

Air America Radio is talking to several parties about a possible sale and hopes to reach a deal before Thanksgiving, according to the Associated Press. A lawyer for the liberal talk radio network told a U.S. bankruptcy court on Oct. 31 that the privately held company was in discussions with seven parties about a sale and was "very hopeful" of striking a deal by Nov. 22, saying there was a "significant amount of interest." The network filed for bankruptcy protection on Oct. 13. The lawyer declined to say who the potential suitors for the company were, and a rep for Air America also declined comment.

WEEKLIES OCTOBER 30, 2006

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
NEWS/BUSINESS								
BusinessWeek	30-Oct	71.45	31-Oct	52.75	35.45%	2,188.99	2,203.63	-0.66%
The Economist@	21-Oct	46.00	22-Oct	57.00	-19.30%	1,736.00	1 753.00	-0.97%
Newsweek@@	30-Oct	52.00	31-Oct	37.22	39.71%	1,577.84	1,555.91	1.41%
The New Republic	6-Nov	4.23	7-Nov	5.49	-22.95%	224.92	264.53	-14.97%
Time	30-Oct	49.33	31-Oct	50.90	-3.08%	1,792.72	1,757.52	2.00%
U.S. News & World Report	30-Oct	47.75	31-Oct	47.18	1.21%	1,376.62	1,328.81	-3.60%
Category Total		**270.76**		**250.54**	**8.07%**	**8,897.09**	**8,863.40**	**0.38%**
SPORTS/ENTERTAINMENT/LEISURE								
AutoWeek	30-Oct	25.35	31-Oct	21.66	17.03%	966.58	979.38	-1.31%
Entertainment Weekly@	27-Oct	25.57	28-Oct	39.48	-35.23%	1,352.49	1,448.57	-6.63%
Golf World@	27-Oct	28.06	28-Oct	17.50	60.34%	1,013.12	1,049.97	-3.51%
In Touch	30-Oct	12.65	31-Oct	12.17	3.94%	722.00	534.65	35.00%
Life & Style+	30-Oct	5.83	31-Oct	6.00	-2.83%	377.99	321.78	17.47%
New York	30-Oct	77.45	31-Oct	51.70	49.81%	2,606.19	2,394.45	8.84%
People	30-Oct	53.75	31-Oct	72.36	-25.72%	3,017.17	3,078.09	-1.98%
Sporting News	3-Nov	22.33	4-Nov	17.00	31.35%	746.98	686.16	8.75%
Sports Illustrated	30-Oct	33.45	31-Oct	42.82	-21.88%	1,721.11	1,712.15	0.52%
Star	30-Oct	20.67	31-Oct	13.83	49.46%	854.77	778.72	9.77%
The New Yorker@	30-Oct	43.09	31-Oct	31.34	37.49%	1,499.04	1,729.73	-13.34%
Time Out New York	25-Oct	67.38	26-Oct	76.44	-11.85%	2,783.12	2,706.36	2.84%
TV Guide (redesign)T	30-Oct	19.74	31-Oct	19.33	2.12%	726.86	55.99	1,198.20%
Us Weekly	30-Oct	28.00	31-Oct	29.82	-6.10%	1,563.52	1,454.83	7.47%
Woman's World	31-Oct	7.00	1-Nov	7.00	0.00%	304.31	292.64	3.99%
Category Total		**470.32**		**458.45**	**2.59%**	**20,255.25**	**19,223.47**	**5.37%**
WEEKEND MAGAZINES								
American Profile	29-Oct	13.91	30-Oct	10.17	36.77%	470.45	459.35	2.42%
Life@@@	3-Nov	4.50	4-Nov	5.00	-10.00%	334.55	284.07	17.77%
Parade	29-Oct	10.96	30-Oct	13.62	-19.53%	581.71	563.81	3.17%
USA Weekend	29-Oct	13.65	30-Oct	12.74	7.14%	588.59	588.34	0.04%
Category Total		**43.02**		**41.53**	**3.59%**	**1,975.3**	**1,895.57**	**4.21%**
TOTALS		**784.10**		**750.52**	**4.47%**	**31,127.64**	**29,982.44**	**3.82%**

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WEEKLIES OCTOBER 23, 2006

	Issue Date	Current Pages	Issue Date Last Year	Pages Last Year	Percent Change	YTD Pages	YTD Last Year	Percent Change
NEWS/BUSINESS								
BusinessWeek	23-Oct	85.12	24-Oct	75.38	12.92%	2,118.54	2,150.88	-1.50%
The Economist@	14-Oct	52.00	15-Oct	44.00	18.18%	1,688.00	1,696.00	-0.47%
Newsweek@@	23-Oct	38.18	24-Oct	43.70	-12.63%	1,525.84	1518.69	0.47%
The New Republic	23-Oct	5.23	24-Oct	4.82	8.51%	217.61	251.38	-13.43%
TimeE	23-Oct	57.40	24-Oct	67.73	-15.25%	1,743.39	1,706.62	2.15%
U.S. News & World Report	23-Oct	30.11	24-Oct	37.18	-19.02%	1,327.24	1,281.65	3.56%
Category Total		**268.04**		**272.81**	**-1.75%**	**8,620.62**	**8,605.22**	**0.18%**
SPORTS/ENTERTAINMENT/LEISURE								
AutoWeek	23-Oct	16.35	24-Oct	23.60	-30.72%	941.23	957.72	-1.72%
Entertainment Weekly@	20-Oct	32.81	21-Sep	33.13	-0.97%	1,324.92	1,409.13	-5.98%
Golf World@D	13-Oct	20.83	14-Oct	16.67	24.96%	985.06	1,032.47	-4.59%
In Touch	23-Oct	17.85	24-Oct	12.83	39.13%	710.35	522.48	35.96%
Life & Style+	23-Oct	9.66	24-Oct	6.00	61.00%	372.16	315.78	17.85%
New York	23-Oct	83.20	24-Oct	76.00	9.47%	2,541.65	2,342.75	8.49%
People	23-Oct	53.99	24-Oct	75.03	-28.04%	2,963.42	3,005.73	-1.41%
Sporting News	27-Oct	19.37	28-Oct	28.58	-32.23%	724.65	669.89	8.17%
Sports Illustrated	23-Oct	60.02	24-Oct	50.88	17.96%	1,687.67	1,664.93	1.37%
Star	23-Oct	19.50	24-Oct	17.52	11.30%	834.10	764.89	9.05%
The New Yorker@	23-Oct	27.93	24-Oct	31.19	-10.45%	1,455.95	1,698.39R	-14.27%
Time Out New York	18-Oct	84.24	19-Oct	65.00	29.62%	2,715.74	2,629.92	3.26%
TV Guide (redesign)T	23-Oct	10.41	24-Oct	16.26	-35.98%	707.12	36.66	1,828.86%
Us Weekly	23-Oct	31.67	24-Oct	28.33	11.79%	1,536.33	1,425.01	7.81%
Woman's World	24-Oct	7.00	25-Oct	7.00	0.00%	297.31	285.64	4.09%
Category Total		**494.83**		**488.02**	**1.40%**	**19,090.54**	**17,063.00**	**11.88%**
WEEKEND MAGAZINES								
American Profile	22-Oct	12.03	23-Oct	15.77	-23.72%	456.54	449.18	1.64%
Life@@@	27-Oct	4.33	28-Oct	3.83	13.05%	330.05	279.07	18.27%
Parade	22-Oct	13.32	23-Oct	14.46	-7.88%	570.75	550.19	3.74%
USA Weekend	22-Oct	20.69	23-Oct	20.00	3.45%	574.94	575.60	-0.11%
Category Total		**50.37**		**54.06**	**-6.83%**	**1,932.28**	**1,854.04**	**4.22%**
TOTALS		**813.24**		**814.89**	**-0.20%**	**29,643.44**	**27,522.26**	**7.71%**

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BY LUCIA MOSES

Roll On

Publishers seek to turn readers onto their brands online with careful attention to preroll ads

In order to keep users engaged, SI.com will stop taking ads that are longer than 15 seconds.

AS MAGAZINES BEGAN TO DABBLE WITH RUNNING VIDEO ON THEIR WEB SITES, it was only a matter of time before preroll ads followed. Preroll ads—messages that roll right before the content—give publishers a way to make money off their content and provide marketers with high CPMs once reserved for their broadcast brethren. For advertisers, they provide another platform for their TV spots.

Preroll ads are the most common of online video ads, according to Forrester Research: 37 percent of consumers said they've seen ads before videos start, versus 22 percent who reported seeing ads alongside the video and 14 percent who saw ads within or after videos. But with many still running 15 seconds and longer, publishers risk turning off the viewers they're trying to court.

Three-fourths of online consumers who viewed video content in the past month said they ignore ads before or in streaming video, and 72 percent say they're too long, according to a 2005 Forrester survey. Asked how often they interact with online video ads, 90 percent of online consumers said they "seldom" or "never" click on video ads to learn more about advertised products, Forrester also found.

"A minute is longer than people need to watch. You tend to tune them out," said Alison Tocci, president and group publisher of Time Out North America. *Time Out New York* runs preroll from marketers such as Cingular before its video clips featuring museums, theaters and other destinations and events as part of a revenue-sharing partnership with City on Demand, a TV production company.

Yet while some advertisers are creating ads specifically for the medium, many still use the same 30- or 60-second spot they already created for TV.

"A lot of them just take their TV ad and drop it into broadband as preroll and are done with it," said Andrew Swinand, president, chief client officer at Starcom USA. "It has no recognition of the context or environment of the placement."

Marketers are beginning to shorten their ads and customize them to the medium, with direct calls to action, humor and more interactivity, and publishers are finding ways to limit the intrusiveness of preroll ads.

Newsweek.com, for one, limits its preroll ads to 15 seconds, and to avoid overloading its viewers, a given user sees ads only every other time he clicks on a video, said Dierdre Depke, assistant managing editor of *Newsweek*.

SI Digital, meanwhile, will stop taking ads longer than 15 seconds effective Jan. 1, even while recognizing 10 percent of its preroll advertisers (which now include Dell and Miller Lite) might opt out, said Jeff Price, president of SI Digital, who oversees all *Sports Illustrated*'s online properties. "What we've quite honestly seen is the user experience at 15 seconds and under is quite engaged and constant," he said. "When you go longer, the abandonment rate is significantly higher. What we're saying to advertisers is, we want to help create engagement." Noting that Sports-

60sec.With

Giulio Capua vp, publisher, *Gourmet*

Q. *You just launched the* Gourmet's Diary of a Foodie *show on PBS Oct. 6. With all the cooking and food shows out there, why is* Gourmet *getting into TV now?* **A.** A lot of shows fall into specific genres: reality, what you call dump-'n-stir and a lot of celebrity-based stuff. With our show, there's no host. You're led on these epicurious adventures through local people. The thread that ties it all together is the food writer, and we have a practical take on how you bring the flavor into your home. **Q.** *How do you compete with all the new foodie magazines?* **A.** They're good for the category, but I'm competing more with luxury magazines. **Q.** *Ad pages are up 6.2 percent through November after an 8.5 percent decline in 2005. What's driving the gains?* **A.** We'll probably end the year up around 8 percent. Business is up across the board, because we're not dependent on one category. We have huge luxury, beauty and fashion business; our No. 1 ad category is travel. **Q.** *So what new advertisers have you broken this year?* **A.** In fashion, Façonnable is new for us. So are Estée Lauder, Prada, Donna Karan Home and, in financial, Sotheby's. And in jewelry and watch, Piaget. **Q.** *What attracts them to* Gourmet? **A.** They recognize that the consumer is there, the consumer duplicates very, very low with beauty/fashion books, and they do added-value programs with *Gourmet*. We hosted an exclusive, behind-the-scenes dinner for six or eight of jeweler Daniel K's top customers, which creates goodwill with their customers and brings them closer to their client. **Q.** *Finally, what's the strangest thing you've ever been presented in a restaurant?* **A.** At Alinea, in Chicago, our No. 1 restaurant, they brought you a pillow filled with air, and when they put the plate on it, it pushed the air out and infused the dish with that scent—I believe it was rose petals. It totally worked!

Illustrated.com has expanded the audience of *Sports Illustrated* the magazine and helped it have broader conversations with advertisers, he added, "We're willing to forego revenue to make a better user experience."

While not new, preroll ads gained popularity this past summer when the networks began selling them as part of the upfront. Jeff Ratner, senior partner, media director, Mindshare North America, predicted they will continue to evolve as marketers improve relevancy to viewers based on inferences made from their Web usage history. Some ad messages cry out for short and sweet, but viewers may happily tolerate a 30-second ad for, say, Apple's iPod if it contains a U2 music video, he noted. "It used to be, everybody saw the same ads," he said. "Now, there's better targeting technology. That's going to be the biggest change in the tolerance of these videos."

Swinand agreed that ads will evolve to be more contextually relevant, making ad length less critical. "Consumer satisfaction with 15 seconds or less is higher," he said. "But in the same respect, if you have content that's entertaining, if you have content that's informative, consumers have more patience."

Publishers also may adopt a free/paid model that gives viewers the option of paying a subscription so they can bypass the ads. And Google could raise the quality bar. With its purchase of YouTube, some media observers believe that it won't be long before Google starts running preroll on YouTube videos that are both sophisticated and relevant.

Marketers need to be mindful of the sophistication of the online user, Tocci said. "I think, particularly for young audiences, who are more conscious of advertising and oversaturated with it, advertisers have got to be a lot more clever about how they're getting their message out," she said. *—LM*

MEDIAWEEK

MAGAZINE MONITOR

WEEKLIES NOVEMBER 6, 2006

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
NEWS/BUSINESS								
BusinessWeek	6-Nov	61.00	7-Nov	73.76	-36.46%	2,449.99	2,277.39	7.58%
The Economist@	28-Oct	58.00	29-Oct	44.00	31.82%	1,794.00	1,775.00	1.07%
Newsweek@@	6-Nov	37.60	7-Nov	48.53	-22.52%	1,615.44	1,573.22	2.68%
The New Republic	13-Nov	5.56	14-Nov	5.15	7.96%	230.48	269.68	-14.54%
Time	6-Nov	45.86	7-Nov	64.26	-28.63%	1,838.58	1,831.47	0.39%
U.S. News & World Report	6-Nov	49.23	7-Nov	41.40	18.91%	1,425.84	1,370.21	4.06%
Category Total		**257.25**		**277.10**	**-7.16%**	**9,354.33**	**9,096.97**	**2.83%**
SPORTS/ENTERTAINMENT/LEISURE								
AutoWeek	6-Nov	29.27	7-Nov	30.43	-3.81%	995.85	1,009.81	-1.38%
Entertainment Weekly	3-Nov	32.74	4-Nov	33.76	-3.02%	1,385.23	1,482.33	-6.55%
Golf World	**NO ISSUE**		**NO ISSUE**		N.A.	1,013.12	1,049.97	-3.51%
In Touch	6-Nov	14.98	7-Nov	12.00	24.83%	722.00	534.65	35.00%
Life & Style+	6-Nov	6.82	7-Nov	15.00	-54.54%	384.84	336.78	14.27%
New York	6-Nov	78.48	7-Nov	89.90	-12.70%	2,688.83	2,484.35	8.23%
People	6-Nov	53.66	7-Nov	77.82	-31.05%	3,070.83	3,155.91	-1.98%
Sporting News	10-Nov	19.83	11-Nov	20.17	-1.69%	767.32	706.33	8.63%
Sports Illustrated	6-Nov	31.85	7-Nov	29.01	9.79%	1,752.96	1,741.16	0.70%
Star	6-Nov	16.83	7-Nov	25.17	-33.13%	854.77	778.72	9.77%
The New Yorker@	6-Nov	61.97	7-Nov	73.21	-15.35%	1,560.86	1,802.94	-13.43%
Time Out New York	1-Nov	83.19	2-Nov	74.44	11.75%	2,866.31	2,780.80	3.08%
TV Guide (redesign)T	6-Nov	21.03	7-Nov	18.60	13.06%	747.89	74.59	902.67%
Us Weekly	6-Nov	32.67	7-Nov	27.00	21.00%	1,596.19	1,481.83	7.72%
Woman's World	7-Nov	7.00	8-Nov	7.00	0.00%	311.31	299.64	3.89%
Category Total		**490.32**		**533.51**	**-8.10%**	**19,705.19**	**18,669.84**	**5.55%**
WEEKEND MAGAZINES								
American Profile	5-Nov	15.25	6-Nov	11.57	31.81%	485.7	470.92	3.14%
Life@@@	10-Nov	8.00	11-Nov	8.33	-3.96%	342.55	292.41	17.15%
Parade	5-Nov	14.32	6-Nov	13.57	5.53%	596.02	577.38	3.23%
USA Weekend	5-Nov	15.99	6-Nov	16.90	-5.38%	604.05	605.24	-0.20%
Category Total		**53.56**		**50.37**	**6.33%**	**2,028.32**	**1,945.95**	**4.23%**
TOTALS		**784.10**		**750.52**	**4.47%**	**31,127.64**	**29,982.44**	**3.82%**

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Channeling *SI*

Sportsman issue to hit Web

Sports Illustrated plans to get a jumpstart on one of its biggest franchises, and preroll ads will factor in to its promotion on the Web. The Time Inc. weekly will launch a variety of multiplatform content extensions on Nov. 17 for its annual Sportsman of the Year issue.

The official channel will live on SI.com, nearly a month before the magazine's Sportsman issue lands on newsstands on Dec. 6. During the lead-up to the issue, the site will feature a regular dosage of original Sportsman-related content, including daily nominations from top *SI* writers, along with fan polls, photos, and archival coverage of past Sportsmen.

More noteworthy is the content being created specifically for the Sportsman's four flagships sponsors: Heineken, Courtyard by Marriott, Liberty Mutual and Viagra. "Each of these brands has their own platform for Sportsman," said SI Digital president Jeff Price. "From an ad perspective, we are creating original extensions that are relevant to brands."

For Heineken Premium Light's Smooth Moves, the magazine and Web site will package a series of three custom Q&A sessions with high-profile athletes. SI.com will also host a Heineken-sponsored sweepstakes that promises a trip for two to New York for the 2006 Sportsman of the Year party.

Meanwhile, capitalizing on SI.com's expanding library of online video is Courtyard by Marriott, which is the presenting sponsor of a series of original interview sessions between past *SI* Sportsmen of the Year and the weekly's writers, including such notable sports figures as 1980 U.S. Olympic Hockey Team hero Mike Eruzione, boxer Sugar Ray Leonard and former baseball star and Sportsman Cal Ripken Jr.

According to *SI* president/publisher Mark Ford, interest in Sportsman extras was such that these packages were sold out by last January (just after the last Sportsman was crowned), particularly given the sports properties' willingness to create customized, multiplatform opportunities. "This is the first time that editorial and advertising have embraced digital platforms in this way," added Price. "[Sportsman] has really moved from a week-long event to programming that lasts all year."

Robin Steinberg, senior vp and director of print investment at MediaVest, said that reaching readers who actively seek out additional Sportsman content was compelling for a new brand like Heineken Light. "*SI* is an iconic brand," she said. "The fact that its content is being experienced in a multiplatform way only makes it more powerful."

Beyond digital properties, Sportsman also extends to the TV screen: The December edition of HBO's *Costas Now* will feature coverage of this year's winner. *—Mike Shields* ■

mr. television

BY MARC BERMAN

Getting a Fix on NBC

AT THIS POINT, I IMAGINE NBC WOULD LIKE US ALL TO FORGET ABOUT THE NBCU 2.0 initiative it recently announced, then quickly reneged on. I'm referring to that brilliant plan to cut out all scripted programming in the 8 p.m. hour and replace it with reality/game show fare like *Deal or No Deal*, *The Apprentice* and *1 vs. 100*. Executives initially said that this plan would ease the transition from traditional analog media to digital.

"It's a tricky business," noted NBC Universal CEO Bob Wright. "We're trying to make sure that we don't wake up and feel that we should have acted earlier. This is our planning."

But what these suits failed to realize is that eliminating scripted programming across the board at 8 p.m. sends out the message that the network is throwing in the towel. Why, after all, would a producer now pitch his or her product to NBC with so few time periods left for scripted fare?

What NBC execs failed to realize is that eliminating scripted programming at 8 p.m. sends out the message that the network is throwing in the towel.

What gets my blood boiling, though, is the announcement by NBC Universal that it plans to slash expenses by $750 million and cut 700 jobs—about 5 percent of its work force. The network has not reneged on that announcement. Instead of axing the executives responsible for the lion's share of the networks current financial woes (we all know who they are), innocent people are sitting at their desks wondering if the end is near.

I can totally relate. In my five-year (1990-95) stint in research at NBC, I survived two major layoffs. And I remember how badly it felt wondering why I might be victimized instead of any of the big cheeses (with big paychecks) responsible for the mess. It boggles my mind how some big shots manage to get promoted every time disaster is about to hit.

While I could spend the remainder of this column ranting over these frustrations, let me shift gears and focus on what NBC needs to do to get back on the map in prime time. Since this is indeed a cyclical business, what is broken is not impossible to fix.

But let me begin by giving NBC a stern warning: Keep your mouth shut. Do not make announcements that will only make a grave situation feel considerably worse. Focus on finding the right scripted programming options instead of finding ways to explain your shortcomings. And don't cry to the community about your financial troubles. Everyone is struggling these days to make ends meet—it ain't just you.

Secondly, I strongly suggest that when NBC unveils its 2007-08 schedule in May, it does not go first (or second, or third, for that matter). By shifting half of its prime-time lineup around after the other networks made their announcements last May (the lineup that was so "perfect" that first Monday of the upfront presentations), NBC revealed way too much flopsweat to the marketplace. That is no way to head into the upfront selling season.

As for the actual schedule, the good news is there is light at the end of the tunnel. While I have to scratch my head in amazement wondering how the network would order a sitcom like *20 Good Years*—which never had 20 good seconds—I commend NBC on *Heroes*, which works because a) it dares to be different and b) the network scheduled it wisely. And this tells me that NBC still has what it takes to find new hit programming options.

I also admire NBC for taking a chance with *Studio 60 on the Sunset Strip*. Although the ratings indicate it is unlikely there will be a second season, the series has managed to accomplish one thing: It got viewers talking about the network again. (Just take a look at our chat room, www.pifeedback.com.) And bringing back *Scrubs* and moving *30 Rock* to Thursday, recreating its "must-see" comedy block, is also a step in the right direction.

Since there is no magic wand to wave for planning ahead, I advise NBC to focus on scripted programming—and sitcoms in particular—because that is the format that put it on the must-see map to begin with. Find shows that are creative yet feel familiar, choose the time periods wisely, promote like crazy and give viewers a chance to find the new shows.

Most importantly, NBC needs to be more thoughtful about what it says and does. Changing schedules, changing policies: The last thing you want to do is let viewers think you are grasping at straws. Even if you are. ■

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