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Dual Purpose

FX chief **John Landgraf** balances his creative talent with an instinct for the business side

BY ANTHONY GRUPI PAGE 10



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At Deadline

■ COMCAST, DISNEY SIGN \$1 BILLION VOD PACT

Comcast last week announced it has negotiated a broad new carriage agreement with The Walt Disney Co., one that will allow the giant cable provider to offer prime-time ABC programming via its video-on-demand platform. The deal covers the Disney cable networks, including ESPN and its many spinoffs, as well as ABC's 10 owned-and-operated stations. The VOD component of the deal marks the first time ABC prime-time programming will be available on-demand. While financials were not disclosed, Comcast is believed to have agreed to pay \$1 billion per year for the privilege. Additional VOD content from the cable nets was also included in the carriage deal, as were titles from Walt Disney Pictures, Touchstone and Miramax. Comcast also paid \$1.23 billion for Disney's 39.5 percent stake in E! Networks, for full ownership of E! Entertainment Television, Style Network and E! Online.

■ MAGNA: KEEP VCR OUT OF LIVE

Media agency Magna Global said Nielsen Media Research should not include VCR recording as part of its "live" measurement for its proposed average commercial minute ratings reports because there is no way to distinguish between who is watching (versus fast-forwarding) through the commercials. "If they include VCR program recording, it will be nothing more than making up numbers," said Steve Sternberg, executive vp, audience analysis for Magna, in a position paper released last week. Sternberg also said that average-commercial-minute numbers should just be a preliminary step on the way to Nielsen eventually being able to produce actual commercial pod ratings performance, second by second.

■ PASS-ALONGS PAYING ATTENTION

Pass-along magazine readers were only slightly less likely than overall readers to recall a specific ad (48 percent vs. 52 percent) or consider taking an action in response to it (18 percent vs. 19 percent), Affinity Research's syndicated VISTA Print Effectiveness Rating Service found. Pass-along and all readers were equally likely to visit an advertiser's Web site (10 percent) and visit an advertiser's physical location (7 percent). Also, 89 percent of respondents said they read pass-along copies regularly or occasionally. Affinity conducted the online survey of more than 3,200 pass-along readers of 70 magazine titles in the second quarter of 2006.

■ NBC LIGHTS UP SITCOM VERSION OF *SMOKING*

NBC is taking the indie film mockumentary *Thank You for Smoking*, and turning it into a sitcom. The single-cam series will focus on Nick Naylor, played by Aaron Eckhart in the movie, a spin doctor for big tobacco, who now has opened his own PR firm that handles an array of distasteful clients. The project is from *Smoking* producer David O. Sacks, through Room 9 Entertainment and NBCU TV Studio.

■ ALLBRITTON LAUNCHES MULTIMEDIA NEWS UNIT

Allbritton Communications, owners of WJLA-TV, the ABC affiliate in Washington, D.C., and NewsChannel 8 cable channel, last week announced plans to launch a new multimedia news venture for political coverage that will complement the company's launch of its new Capitol Hill newspaper, *The Capitol Leader*. Anchored by the Web site, the new venture will link the resources of Allbritton's media properties, along with exposure on the CBS TV Network and CBS Radio.

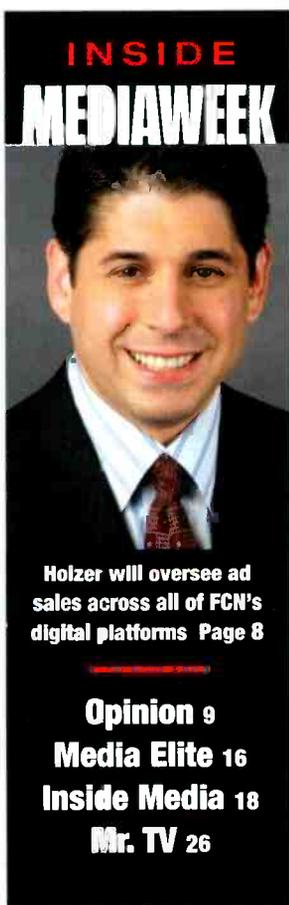
■ B&C'S JOHN HIGGINS DIES

John Higgins, a well-respected and hard-nosed media business journalist who was business editor for *B&C*, died suddenly of a heart attack last week. He was 45. The staff of *Media-week* extends its condolences to Higgins' family and coworkers.

■ ADDENDA:

Kevin LeFew was named director of information technology and operations for Gannett Digital. He was most recently director of information technology for USATODAY.com... **The New York Jets** and 1050 ESPN (WEPN-AM) in New York last week extended their broadcast partnership for another two years through the 2008 season. As part of the deal, the Jets will continue to produce and sell game

advertising through a joint venture with 1050 ESPN Radio's programming and sales teams... **Michael Carlson**, longtime vp and general manager of WHDH-TV, Sunbeam Television's NBC affiliate in Boston, plans to retire July 1, 2007. He will be succeeded by **Randi Goldklank**, the station's director of sales... **Curtis Media Group**, owner of 13 radio stations in North Carolina, last week agreed to buy three AM stations in Greensboro, N.C., from CBS Radio for \$8.375 million. The deal completes CBS Radio's plan to divest stations in 10 markets, raising more than \$668.3 million.



Market Indicators

NATIONAL TV: TIGHT

Prime-time and morning inventory through Dec. 22 is limited, with remaining scatter selling at 3 percent to 4 percent above upfront prices. First-quarter cancellation options were exercised at low levels.

NET CABLE: BUSY

Inventory has tightened significantly at several top-tier networks, including ESPN, TNT and TBS. Buyers are reporting price increases of 2 percent to 3 percent over upfront levels. Movies, packaged-goods, consumer electronics are active.

SPOT TV: MIXED

Fourth-quarter demand steady. Inventory tightest at top affiliates due to a lively scatter market. Retail rocky, with most holiday pushes going national. Auto up somewhat. Telecom, electronics, active. Restaurants weak. Movies picking up.

INTERACTIVE: SURGING

Retailers have significantly increased spending on the Web as the holiday shopping season kicks off. Search continues to be robust. AOL's ad sales gaining momentum.

MAGAZINES: ACTIVE

In general, travel is coasting, but spending by the airline industry has been grounded. Upscale lifestyle titles continue to compete with each other for luxury ad dollars, with mixed results.

Yahoo Strikes Ad/Content Deal With Newspapers

Yahoo last week entered into a partnership with a consortium of more than 150 daily U.S. newspapers that will see the portal provide both search and advertising technology to the papers' Web sites in exchange for the distribution of participating newspapers' content on its network of sites.

Several of the country's largest newspaper companies have signed on to participate, including Belo Corp., Cox Newspapers, Hearst Newspapers and The E.W. Scripps Co. As a result, some of the more prominent U.S. newspapers are involved in the deal, including the *San Francisco Chronicle*, *The Dallas Morning News*, *The Atlanta Journal-Constitution* and the *Houston Chronicle*.

Initially, the partnership will focus on classified job ads. Yahoo's HotJobs will now power each newspaper's jobs section, while also serving as an additional distribution outlet for advertising.

Eventually, Yahoo will begin providing the consortium members' sites with several other services, including Yahoo local listings and Yahoo Maps.

Conversely, both Yahoo News and Yahoo Search will start featuring relevant articles from the partner newspapers.

—Mike Shields

CBS, Fox: FCC Indecency Policy Hurts Free Speech

Both CBS and Fox filed briefs in two separate courts last week blasting the Federal Communications Commission's recent indecency decisions. Filing in the 3rd U.S. Circuit Court of Appeals in Philadelphia, CBS said that the government's new "zero tolerance" policy for indecent broadcasts threatens free speech and that Janet Jackson's breast exposure for a fraction of a second during the 2004 Super Bowl was "unscripted, unauthorized and unintended."

Fox reportedly filed its brief in the 2nd U.S. Circuit Court of Appeals in New York, challenging two indecency findings involving profanities uttered during the Billboard Music Awards as "vague."

Both cases could determine whether the govern- (Continued on page 6)

Activation Nation

With clients messaging across many platforms, agency TV buyers take charge of all buying units

Media agencies once handled "buying" chores for their clients. The job then evolved into advertising "investment." Now, the new task at hand is advertising "activation," and media agencies are turning to buying executives with a television background to get it done.

Earlier this month, MediaVest's Donna Speciale, originally head of the agency's broadcast buying, and more recently president of its Video Investment Group, was named president of investment and activation. Now, in addition to supervising all video spending for MediaVest clients (including broadcast, cable and interactive buying), she also will oversee the print and out-of-home units.

Back in September, Tim Spengler, executive vp, director of national broadcast for media agency Initiative, was named chief activation officer. And last spring, Group M, which

tiating a typical print or outdoor deal. More often, it is going to be print, broadcast or online that is going to be worked in as part of a television strategy, not vice versa.

In other words, media agencies are no longer simply placing a bulk of clients' ad dollars into one medium to reach mass audiences. Nor is it enough for them to just buy advertising across all media platforms.

Bill Koenigsberg, president and CEO of independent shop Horizon Media, sees the merit of putting the "broadcast czars" in charge of all buying. "Print and outdoor are becoming more and more leveragable in the world of media, so negotiation is critical, and agency broadcast people can add significant guidance in this area," said Koenigsberg.

Advertisers want their media agencies to follow the consumers of their brands via the specific media platforms the consumers interact with at any particular time—and this can



"[Clients] want us to come up with a unified strategy that works best for their brands, and it helps to have one person at each agency to oversee all of this." SCANZONI

"It is no longer going to be just buying a particular platform in a vacuum for a client. Consumers are more content-centric rather than platform-centric." SPENGLER



includes media agencies MindShare, Mediaedge: cia and MediaCom, quietly upped Mediaedge chief investment officer Rino Scanzoni to oversee all media platform buying at all three shops. Scanzoni joined Mediaedge in 2002 as head of broadcast buying.

It's no coincidence that media agency management is selecting executives with a broadcast buying background to oversee this new direction. TV spending makes up the bulk of the media agencies' billings; negotiating television buys on behalf of clients—with all the programming and various dayparts—can be a much more sophisticated process than nego-

vary widely from product to product. It also requires a quicker turnaround time to buy advertising in order to capture that audience before it moves on, considering consumers' shortened attention spans.

"Broadcast spending right now is more than half of our company's billings," said Spengler, adding that because of this, he is familiar with just about all of the company's clients.

Speciale agreed, but added that in her new role, she will not simply tout TV as the definitive solution to any client's goals. "We are going to be much more media-agnostic," she

said. "Not all of our deals will encompass all platforms. It will have to make sense for a particular brand. It will depend more on the media habits and media consumption of the targeted consumer of that brand."

Spengler explained that all buying units will have to adopt a different mindset. "It is no longer going to be just buying a particular platform in a vacuum for a client," he said. "Consumers are more content-centric rather than platform-centric. All of our buying units are going to have to work closer with clients from the outset to come up with ways to take advantage of opportunities there. It's going to be more about activating the brand in the consumer's mind, rather than just having the consumer see an ad for it."

To accomplish this most efficiently, the broadcast, print, online and outdoor buying units, once separate fiefdoms that negotiated with media outlets separately, are now being brought together from the outset. While TV and online units within the agencies have been working together more formally recently, synching up print and outdoor buying with them is seen as the next evolutionary step.

Scanzoni said this is clearly a direction that clients are pushing toward. "Our clients want us to talk across all media platforms. They want us to share ideas from all of our units," he explained. "They don't want to have to sort everything out on their end. They want us to come up with a unified strategy that works best for their brands, and it helps to have one person at each agency to oversee all of this."

None of the media execs believes these new internal structures are going to immediately result in a mass shift of dollars out of their longtime patterns. But they do believe that it will eventually yield smarter ways to spend clients' dollars. "I do not see the bulk of the advertising dollars shifting out of broadcast," Speciale said. "But I do see the agencies following consumer habits more closely and being ready to react on behalf of our clients as those habits change."

"Every deal is still not going to include every platform," Scanzoni added. "But it will help us buy more efficiently. Spending \$100 million is no better than spending \$10 million if it is not spent the right way for the client. This structure is all about bringing more marketplace intelligence together for each client, which will help us do smarter deals."

The former broadcast buyers realize there will be a learning curve to get up to speed on the print and outdoor side. But they also don't plan to abandon their prior roles with some of their agencies' biggest spenders. "I will still be very much involved with broadcast," Speciale said. "I'm not going anywhere." ■

INTERACTIVE BY MIKE SHIELDS

Reliable Sources

Online news sites report myriad data to claim top spots

The battle for audience supremacy in the online news category continues to be a fiercely competitive three-horse race, despite efforts by some of the biggest traditional news players to strengthen their digital output.

While ABC, CBS and Fox have all pumped resources into their online news operations in the last two years, resulting in increased traffic, none has cracked the top five among news sites in terms of monthly unique users, according to the latest Nielsen//NetRatings data (*see chart*). In a category that exhibits little correlation to TV, the entrenched leaders Yahoo News, CNN.com and MSNBC.com have continued to hover in the 25 million–30 million user range. That is at least 10 million ahead of the closest competitor, AOL News, and roughly 20 million users ahead of the news sites for the big broadcasters.

Meanwhile, as the category leaders jostle for the top spot, each cozies up to whatever metric serves it best since, unlike TV, Web advertising isn't necessarily reliant on ratings. Said MSNBC.com president Charlie Tillinghast: "On TV, they get paid on those numbers. It's more of a beauty contest on the Web."

For its part, MSNBC.com's internal numbers report the site streamed a record 88 million videos in September. Meanwhile, CNN claims it wins on something it calls "share of online news," a metric that calculates each site's percentage of the category's total "gross usage minutes" using NetRatings data. Last month, CNN said it accounted for 14 percent of all news minutes ahead of Yahoo News' 12 percent and MSNBC's 10 percent. And while most competitors wouldn't knock Yahoo News publicly, many complain that the category leader's traffic figures (29 million uniques in October) are deceptively hollow. Fourth-place AOL News contends that its smaller user base consumes more pages each month than Yahoo (an average of 40 to Yahoo's 32, according to Netratings), and thus is a more engaged, advertiser-attractive audience. "It goes to programming," said Lewis D'Vorkin, vp, editor in chief, AOL News and Sports, referring to AOL's customized, user-participation-friendly news packages. "Most experiences at other sites are just blue links on a page."

David Payne, CNN.com's senior vp and general manager, concurs, claiming that portals like Yahoo can use their vast reach to capture tons of lighter users. "Having a whole bunch of

TOP 10 WEB NEWS SITES		
SITE	UNIQUES (MILLIONS)	TIME SPENT*
Yahoo News	29.1	31
CNN.com	27.6	35
MSNBC.com	26.5	27
AOL News	16.8	56
NYTimes.com	12.9	41
Gannett newspapers	12.6	18
ABC News Digital	11.3	12
Tribune newspapers	11.3	17
Internet B'casting sites	11.1	17
USAToday.com	10.2	17

*PER PERSON AVERAGE IN MINUTES FOR OCTOBER 2006
SOURCE: NIELSEN/NETRATINGS

uniques that generate one page-view doesn't do you a lot of good in the ad business."

The issue of lighter users did have some merit in the past, acknowledged Yahoo News general manager Neil Budde. But lately, he added, "the gap in time-spent has started to diminish," particularly as video has become more prominent. Last year, Budde noted, just 3 to 4 percent of Yahoo News users viewed videos, where today 20 percent do.

Meanwhile, smaller online news players like CBS, while trying to build up their own traffic, need to rely on Yahoo and others as partners. "It's unrealistic to think that our content is always going to be consumed at CBSNews.com," said Betsy Morgan, the site's senior vp and general manager. She said CBS' growing list of Web partners, which includes AOL, Yahoo and YouTube, is creating a cumulative reach that will be highly attractive to advertisers.

And though Fox News may dominate in cable-TV ratings, its Web site has curiously lagged in traffic. Some attribute this to the network's narrower, conservative focus. Yet Bert Solivan, FoxNews.com's general manager, said if anything, the company has been working this year to translate more of the network's distinct voice to the Web, while ramping up its commitment to original content. "When it comes to ad sales, are we where we want to be? Absolutely not," he said. "Part of our challenge is getting more boots on the ground and telling our story. But we need to grow." ■

ment can slap broadcasters with a big fine and threaten their licenses because of a slip of the tongue.

The FCC immediately responded to both networks, charging that both are out of touch with America. The commission contends that CBS knew or should have known about the Jackson incident and that the fines, which totaled \$550,000 against 20 CBS owned-and-operated stations, were necessary because of the attention the show generated and the threat that an unrestrained Hollywood poses to American sensibilities.

As for Fox: "By continuing to argue that it is okay to say the F-word and the S-word on television whenever it wants, Hollywood is demonstrating once again how out of touch it is with the American people," the FCC said in a statement.

ABC vacated its court challenge to the FCC after the FCC dismissed its indecency ruling against *NYPD Blue* on reconsideration. —Katy Bachman

Magazine Industry to Honor Ryder, Lapham

The Magazine Publishers of America and American Society of Magazine Editors, respectively, will give lifetime achievement awards to Tom Ryder, chairman of the Reader's Digest Association, and Lewis Lapham, author and national correspondent for *Harper's Magazine*. The awards will be presented at a luncheon on Feb. 1 at Gotham Hall in New York.

Ryder, who retired as RDA CEO last year, is credited with transforming the company through acquisitions, start-ups and a recapitalization.

"Tom Ryder is one of the magazine industry's most committed and warm-hearted executives," said MPA president/CEO Nina Link. "As one of the longest-serving [board] members as well as past chairman of MPA, he was a leading voice sounding the all-important battle cry of audience engagement."

Longtime *Harper's* editor Lapham, who also retired last year, brought such writers as Tom Wolfe and Mary Gaitskill into the magazine. "He is a remarkable editor, writer and intellectual thinker who greatly influences the national conversation," said Marlene Kahan, ASME executive director. —Lucia Moses

TV PROGRAMMING BY A.J. FRUTKIN

Aligning the Stars

Nets are set for midseason, but brace for *Idol's* punch

Aside from the fall, midseason remains the most crucial launch frame for broadcasters. And the networks have plenty of product waiting in the wings.

Among ABC's midseason shows are serialized drama *Traveler*, sitcoms *Knights of Prosperity*, *Notes from the Underbelly* and *In Case of Emergency*, *According to Jim* and *George Lopez* also will make their return then. CBS will debut sitcom *Rules of Engagement*. NBC plans to launch dramas *The Black Donnellys* and *Raines*, and will return *The Apprentice* to its schedule. Fox, in addition to *American Idol* and *24*, will bring back sitcom *The Loop*, plus new sitcom *The Winner*, and dramas *Drive* and *The Wedding Store*. And The CW will debut *Hidden Palms*.

As in years past, the game-changers this midseason are *American Idol* and *24*. Fox execs said they hope to use that promotional power to launch the net's two new dramas in March. "That's when we're at our strongest, and the other guys have to go back into repeats," said Preston Beckman, executive vp of strategic program planning for Fox. "And given how

difficult it is for us in the fourth quarter, if we can get these going in March and April, that could make life easier for us next fall."

Idol's return could knock ABC out of the top spot in delivery of adults 18-49. But with four new series ready to launch, the Disney-owned net isn't going down without a fight. In fact, ABC Entertainment senior vp Jeff Bader suggested all broadcasters should take as many shots at success as possible, given the odds against such occurrences. "The percentage of shows that work versus those that don't work just isn't very high," said Bader.

While ABC has the most new midseason programs among the major networks, CBS has the fewest. The reason? Following crime drama *Smith's* quick fizzle, and the subsequent launch of medical drama *3 Lbs.*, "We went to our drama replacement earlier than we did last year," explained Kelly Kahl, executive vp of program planning and scheduling at CBS. "But we have what we think is an appropriate amount [of midseason shows] for our schedule."

Of course, *Idol* may have the deepest impact on NBC, which has been on an upswing this fall. Against *Idol*, the network is maintaining realistic expectations. "There aren't a lot of openings against that," said Mitch Metcalf, executive vp of programming, planning and scheduling for NBC Entertainment.

But Metcalf is more optimistic about *Heroes'* chances against *24*. "You've got to expect it will take some kind of hit, but it won't be knockdown," he said, adding that the real winner will be network TV in general. "Viewing in that time period will be higher than it was a year ago," Metcalf added. "And that's good for everyone." ■



ABC will launch the most new midseason series, including sitcom *Knights of Prosperity*.

ERIC LIEBOWITZ/ABC

NEWSPAPERS BY LUCIA MOSES

Working for the Weekend

WSJ's Sat. edition draws new readers, ads to the fold

When *The Wall Street Journal* announced plans for a Saturday edition, skeptics wondered if the market was already saturated and whether people would want to read the business newspaper on their off-time. And post-launch, some even questioned the qual-

ity of new advertisers in the section.

But more than a year after its Sept. 17, 2005 debut, publisher Gordon Crovitz insists the naysayers are wrong. He said 1,500 advertisers have used the section, including 900 that are new to the paper. Crovitz added that



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The Journal in January will narrow its page size to 12 inches, which is the industry standard.

two-thirds of the revenue is incremental to the paper, and was a major contributor to the *Journal's* 10.3 percent and 9.1 percent gains in ad revenue and ad volume, respectively, through the first nine months of the year.

In addition to exposing the paper to a wider audience through pass-along to family members, Crovitz said, the weekend *Journal* also has helped boost weekend traffic to the *Journal* online. Since the section launched, weekend traffic and page views have risen 20 and 30 percent, respectively, Crovitz said.

Ever since its financial and technology advertising was clobbered by the dot-com bust, the *Journal* has sought to attract more women readers and round out its ad base with

more business-to-consumer advertising. The *Weekend Edition* has built on those efforts: More than 60 percent of its advertising is B-to-C. New clients include Land's End, Visa Signature, Nivea and Club Med. Some, including Kiwi and Home Depot, have added Monday-Friday buys after advertising in *Weekend Edition*.

Some media buyers, however, remain skeptical. Scott Daly, executive vp, executive media director at Dentsu America, said he hasn't recommended the section to any clients. "I still think we have it in our heads it's a business vehicle and not a consumer lifestyle" buy, said Daly. Also, consumer-goods advertisers usually want higher production values than what a newspaper would be able to provide. But Daly said he'd consider pitching it to consumer-electronics clients for next year, now that the section has a track record.

Meanwhile, the *Journal* is planning physical changes. In January, it will adopt the narrower, 12-inch-wide page size that is becoming the industry standard, and alterations designed to make the paper easier to read. Those will likely include a new typeface; Page 1 jumps that are easier to find and alerts of upcoming news—all features that tested well in prototypes shown to focus groups. The revamp grew out of a long-term project by the paper, *Journal 3.0*, to figure out how to better serve readers when news is readily available online. ■

CABLE TV BY ANTHONY CRUPI

Digital Liaison

FCN taps Holzer to head multiplatform ad sales efforts

Fox Cable Networks is pulling together all the disparate threads of its digital media platforms and tying them to Adam Holzer, who has been named to the newly created position of senior vp, integration and emerging media.

Holzer, who has served as senior vp of advertising sales for Fox Cable Sports since January 2004, will now oversee all multiplatform ad sales and integration initiatives at the cable nets, acting primarily as a liaison between the content creation and sales teams.

Lou LaTorte, president of advertising sales for FCN, said he decided to carve out a digital command post for Holzer in order to keep pace with the rapidly changing demands of his clients.

"We took the constituent parts of our structure and put them together under one orchestra leader," LaTorte said, adding that the move "establishes a clear understanding

in the marketplace that there's one person who can serve all their needs."

Holzer said his new responsibilities run parallel to a trend that has begun to pick up traction at the media planning/buying end of the business. "The agencies recognize that they need to be at the forefront of this digital revolution, so they're designating specialists of their own," he explained.

FCN has been particularly keen on the digital ad space, developing its first integrated sponsorships back in 2000. Upcoming developments include the launch of *The Shield 5.5*, a self-contained 15-minute episode of the FX cop drama that will stream on the network's VOD and broadband platforms prior to the season-six premiere.

Although FX hasn't disclosed a sponsor, a similar short, *Rescue Me 2.5*, rolled out in May and was sponsored by Alltel Wireless. ■

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Business Week	1000	100,000	0	\$1.00	0
Entrepreneur	1000	100,000	0	\$1.00	0
Forbes	1000	100,000	0	\$1.00	0
Inc.	1000	100,000	0	\$1.00	0
MediaWeek	1000	100,000	0	\$1.00	0
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mr. television

Syndication Report
BY MARC BERMAN

Moving Forward

It took a little while, but ABC's *Monday Night Football* is finally back on the air. The network's sports department is reportedly looking for a new home for the game, and it's possible that the show will be syndicated to other networks. This is not to say that the game is a sure thing, but it's a possibility that the network is exploring.



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OPINION
MICHAEL CASSIDY

Ad Networks: Types and Trials

A variety of vendor services can help streamline online buying

WHEN WE FIRST LAUNCHED Undertone Networks in 2002 there was minimal demand for online advertising networks outside of pure direct-response advertisers. Much of our time was spent educating advertisers and agencies on the benefits of advertising networks; how they can be used not only for direct response, but also for branding.

Since then, the demand for ad networks has skyrocketed and today we spend our time extolling the benefits of our own particular ad networks, differentiating ourselves from the masses. And with hundreds of vendors in the market, navigating the landscape to determine who to work with and why can be challenging.

Notice that I did not question whether advertisers should or should not work with an ad network. I'm a firm believer that ad networks can be used for virtually every online initiative, provided you have a good sense of the differences among types of networks and how they operate.

Ad networks can be classified into three basic categories—rep firms, revenue share and pre-buy. Each of these categorizations matter because they have a direct impact on cost, consistency and type of exposure your media campaigns achieve.

Rep firms come in two varieties—the exclusive and the nonexclusive kind. It's a fairly straightforward difference; the exclusive reps firms are either the only sales team for a Web site or act as the exclusive extension of a very small internal sales team. Conversely, rep firms that have very long lists of well-known sites are generally of the nonexclusive variety. The reason for this is that large Web properties typically manage their own sales efforts and do not rely on outsourced third parties to bring their brand to the market.

Some rep firms have found success by focusing on a specific category (i.e., entertainment or auto), and can be a resource for advertisers looking to target those high-demand verticals. The select number of rep firms who are exclusive with small and mid-tier sites should have the ability to offer more customizable opportunities including brand wraps, homepage takeovers and fully implemented integration packages, which you can only get when working with the larger sites directly.

Revenue-share networks, much like rep firms, offer exposure on potentially thousands of small and mid-tier sites that fall well beyond the comScore 500. These types of ad networks generally bring value by aggregating sites and giving advertisers and agencies access to inventory to which they might not otherwise be exposed. The revenue-share ad networks are not going to offer much integration, although they will offer superior technological capabilities (i.e. behavioral and contextual) compared to

the rep firms. These networks typically offer the lowest rates and are willing to entertain pay-for-performance pricing (a.k.a., cost per acquisition, or CPA). Finally, the volume potential from these companies is incredibly attractive for the large direct-response advertisers.

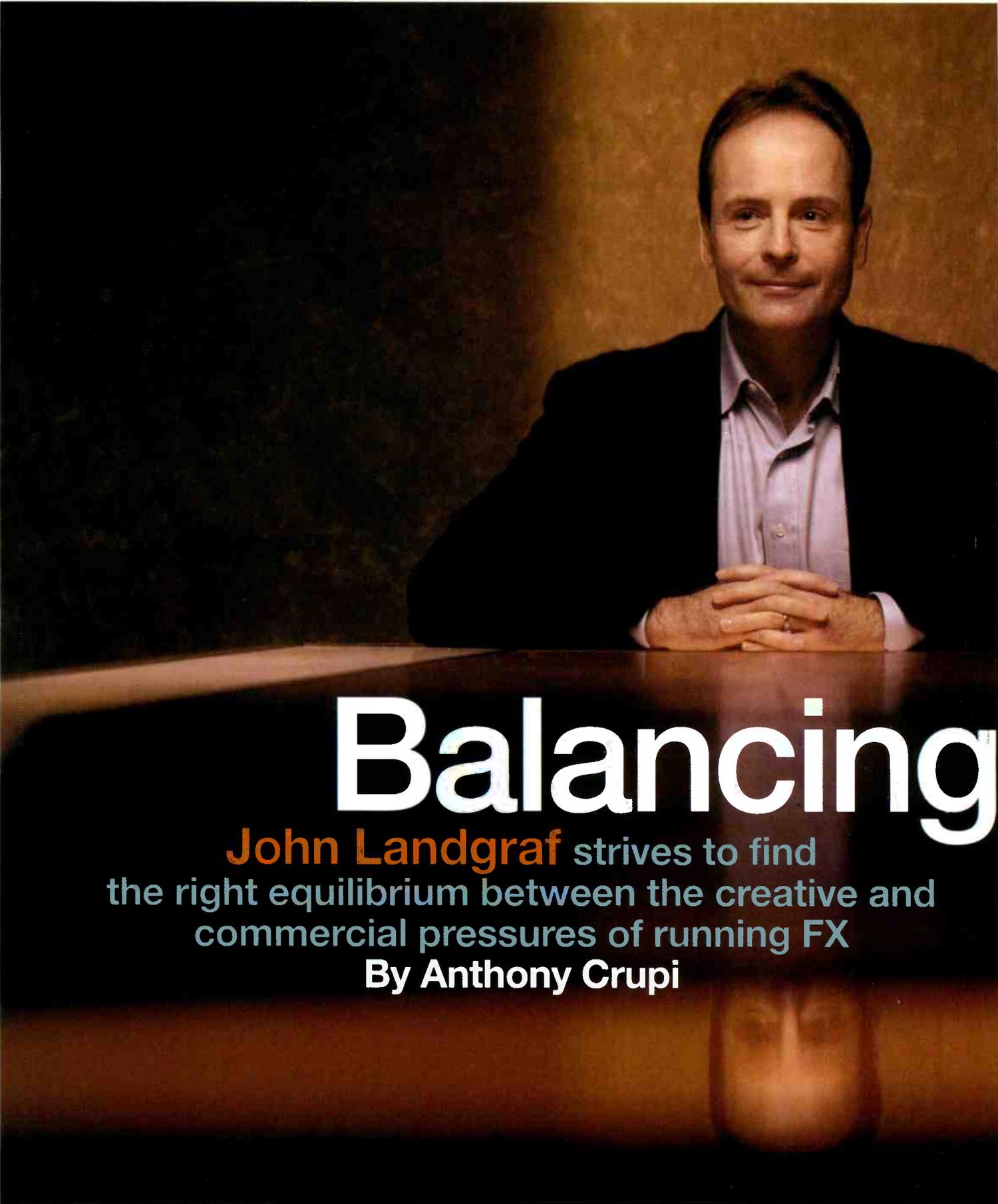
The revenue-share side of the network landscape is a very crowded place, and it's still growing. Countless companies are fighting for exactly the same inventory and ad dollars. Because of this competition, the inventory you contract may vary greatly from buy to buy. The reason for this is that many of these small sites are typically signed up with numerous ad networks, and are rotating ad tags in and out based on whichever party is yielding the highest financial return. This is a great benefit for the publishers of these small sites but a detriment to the advertisers. Consistency is an important element because if you find success for one campaign you will undoubtedly want to duplicate it. Another obstacle for the revenue share/CPA-only ad networks is that they have a difficult time buying more valuable inventory because their customers cannot absorb the increase in cost.

The third variety of ad network works on a pre-buy model. Ad networks operating in this fashion will contract with a publisher in advance for media based on a negotiated rate. In this category there are fewer competitors because larger publishers (i.e., CNN and *Sports Illustrated*) typically want to manage only one or two relationships.

The pre-buy networks are much more accountable when it comes to quality controls and focus on the more well-known premiere sites. The other types of networks naturally lose control when it comes to content review because of the sheer volumes of sites they work with. The few ad networks that operate in this pre-buy model are able to satisfy demand from many Fortune 500 companies looking for both brand and direct-response campaigns. These networks are also leading the way when it comes to pre-roll and other video opportunities since the sites making up these networks have the most prominent video assets to leverage.

Regardless of the category in which they operate, networks are a fantastic way to help streamline the buying process and realize pricing efficiencies, while tapping into many market leading technologies. So, as you plan your interactive advertising strategy for 2007, I strongly recommend considering networks. ■

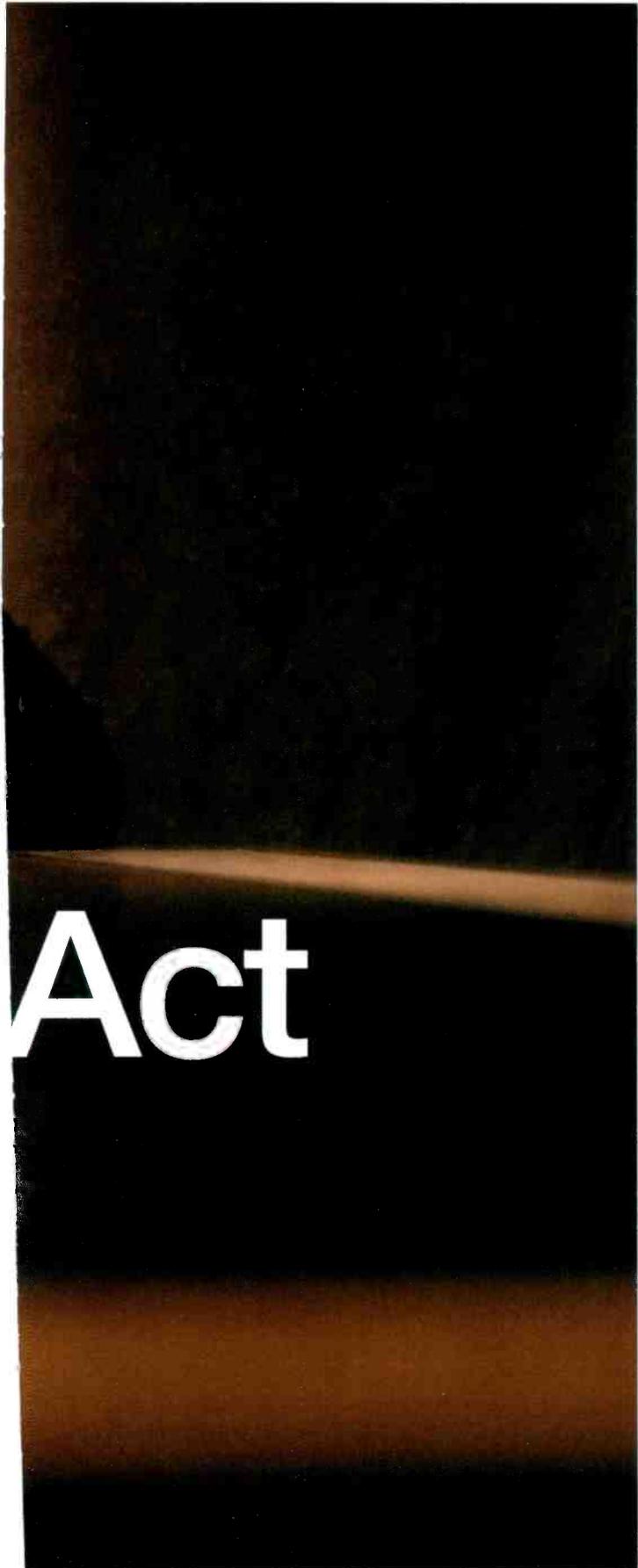
Michael Cassidy is CEO and founder of Undertone Networks. He is responding in part for an Opinion piece that ran in the Nov. 6 issue. He can be reached at Cassidy@undertone-inc.com.



Balancing

John Landgraf strives to find the right equilibrium between the creative and commercial pressures of running FX

By Anthony Crupi



Act

PHOTOGRAPH BY VERN EVANS

THERE'S A MOMENT IN THE LATTER half of the pilot episode of the new FX drama, *Dirt*, where a floridly disturbed paparazzo is told that he is suffering from "the most manageable form of schizophrenia," which, in this case, manifests itself in paranoia and hallucinatory interludes where spoken words transform themselves into wriggling worms.

Besides being a dandy metaphor for the controlled chaos of celebrity, the schizophrenia trope also could serve as a précis of what it must be like to run a television network, where the dictates of art and commerce clash with the capriciousness of misfiring neurons.

When this thesis is presented to FX president and general manager John Landgraf, he pounces on it, albeit in the still, somewhat yogic manner in which he engages most propositions set before him. "I have really two very different natures," Landgraf says. "On the one hand I am a very sober, well-organized and competitive person who has a pretty natural embrace of running a business. On the other hand, there's nothing in the world I'm more passionate about than storytelling. When it comes to television, I'm like that weird dude who spends 20 years building a sailboat in his garage because he likes balsa wood."

That duality seems to have served Landgraf well. In the three years he's been pulling the programming strings at FX—he joined the network in January 2004 as president of entertainment and moved up to the corner office in May '05, after Peter Liguori moved over to the Fox broadcast net—the network has increased its adults 18-49 audience in prime time by 12 percent, to 731,000, and grown its average nightly viewership also by 12 percent, to 1.27 million. That FX has continued to attract converts to its lineup of unapologetically edgy original fare is testament to Landgraf's belief that quality and commerce aren't necessarily mutually exclusive propositions.

"To make a show that's original, you have to be willing to go places that might not appeal to a lot of people," Landgraf says. "I think there's an aversion to that in most television and fortunately—or unfortunately, because that's always been a double-edged sword—that's our brand."

If FX has constructed its brand on the backs of the inner torments and outer hostilities of dysfunctional white males, the network plans to add a more distaff kind of angst to the mix in January, when it debuts its latest one-hour original series. A serio-comic look at the greasier cogs in the Hollywood machine, *Dirt* stars Courteney Cox as a tabloid editor whose journalistic bona fides are compromised by an almost reckless desire to demolish the carefully constructed façade of celebrity. Cox's character, the archly named Lucy Spiller, is Machiavelli in Dior, and Landgraf hopes that female viewers will tune in to watch the former *Friends* star in all her ruthless glamour.

"I think men and women will find Lucy a very appealing character because she's very powerful and extraordinarily complex, in that she's actually a really good reporter who has this rabid dedication to getting the story," Landgraf says. "At the same time, she doesn't have a very deep sense of the complexities of truth. There are no gray areas; in her view, everything she puts into print is true."

(Incidentally, it should be noted here that Landgraf has a tendency to speak in full sentences that sound perfectly punctuated. He even seems to be able to verbally carve out a little space for semicolons, which is something most people don't really do all that well in print. Moreover, in the course of about five hours, he probably utters the placeholder "um" three or four times, tops.)

If *Dirt* does scare up a wider female audience for FX, it will continue a trend that began last year, when Landgraf stepped up as head of the network. When *The Shield* broke into the prime-time schedule in 2002, it drew two males for every one female viewer. Today, the three original dramas—*The Shield*, *Nip/Tuck* and *Rescue Me*—skew about fifty-fifty between the sexes, with a median age of about 36.

"One of the first things I wanted to accomplish was to recalibrate the definition of our brand from something that's male-centric to a brand that's about adults, without regard to gender or ethnicity," Landgraf says. FX was able to make great strides in that direction through a number of savvy casting choices. Last season, Susan Sarandon and Marisa Tomei joined the *Rescue Me* cast; prior to that, Landgraf landed Glenn Close for the fourth season of *The Shield*, bringing the show "a radically more female audience," he says.

Landgraf has also put his stamp on the network by programming two hitherto untried genres in scripted comedy and reality. Earlier this month, FX picked up a 15-episode third-season order of its slacker comedy, *It's Always Sunny in Philadelphia*, signing a deal with Danny DeVito that will keep him onboard through season six, should the net choose to commit to such an ambitious run.

Last season, DeVito agreed to return to series TV after a 23-year hiatus, taking on the role of *Sunny's* cheerily vulgar patriarch, Frank Reynolds. The wheels on that deal were undoubtedly greased by the close bond Landgraf shares with DeVito; the two friends co-founded Jersey Television in 2000, and Landgraf served as president of the venture until he accepted the top programming job at FX. (Landgraf's wife, the actress Ally Walker, also happens to be a longtime friend of DeVito's wife, Rhea Perlman.) Landgraf is still searching for a book-end to *Sunny*, which lost its first-season counterpart when FX decided against renewing the polarizing *Starved* after the eating-disorder comedy failed to win over an audience in its lead-in slot.

"Comedy is really hard. On both cable and broadcast, no one is hitting the mark on that genre," says Fox Networks Group president and CEO Tony Vinciguerra, "so our dilemma with [*Sunny*] is what can we find to match it with." Last season, FX ran episodes from the first run of *Sunny* as lead-ins to its Tuesday night premiere episodes, and while the ratings jumped 15 percent, Vinciguerra says he's still not sure how FX will program season three. Nor has Landgraf made a final decision about FX's doc series, *30 Days*, although insiders suggest that the Morgan Spurlock vehicle will return for a third season sometime next year.

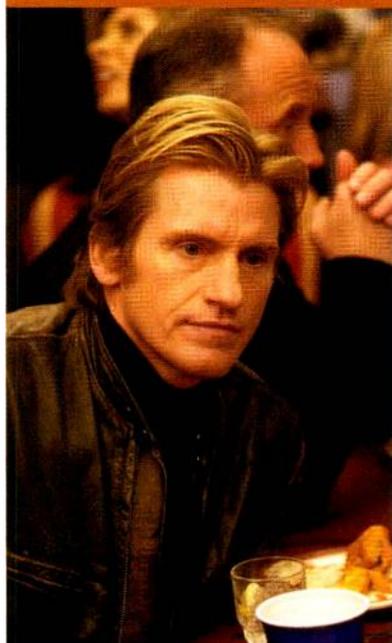
Of course, Landgraf may have more on his mind than deciding if he'll sign off on another run of the six-episode doc series. After *Dirt* premieres on Jan. 2, he's got to start thinking about how to position a second new drama, which he says is about nothing less than the meaning of life. But before he gets into deconstructing that project, he'd like some lunch.

A.J. Maxwell's is the sort of old school New York steakhouse that seems like it's been around for a century, even though it only opened earlier this year. The restaurant is not only a favorite of the FX ad sales team, but it is also blessedly close, just a block north of News Corp.'s Sixth Ave. headquarters. This is doubly convenient, as a five-hour mechanical delay at LAX scotched Landgraf's dinner plans the night before, and he's more or less famished.

As Landgraf tucks into his colossal meat dish, the primary ingredient of which appears to be some particularly tasty genus of bison, he picks up an earlier thread about the second drama that's being developed for next year, the iconoclastic striver's fable, *The Riches*. Starring Eddie Izzard and Minnie Driver, *The Riches* is about a family of nomads (Travelers) who try to go straight in the suburbs after a series of events leads them to believe that it's time they give up the road for a lunge at the brass ring. (Or as Izzard lays it out in the pilot episode: "The American Dream ... We're going to steal it.") The pilot is unlike anything on television, suffused as it is with a heady mix of antic mirth and grim fatalism. It also looks like it could prove to be an exceedingly difficult series to pitch to both viewers and advertisers, although Landgraf says his best marketing heads are beginning to take a crack at it.

"We think *The Riches* is something new and really original, and we knew it was going to be a challenge when we picked the show up," Landgraf says. "And if it doesn't have the kind of natural allure that *Dirt* has, I have no illusions that the show won't sell, because it's really good."

When asked if *The Riches* might prove to be too much of a leap for viewers weaned on a steady diet of procedurals and lawyer shows, Landgraf suggests that the FX brand is all about delivering the unexpected. "Our audience comes to us because they want to be surprised,"



TOMMY GUN FX's *Rescue Me* spins in a tight orbit around Leary's edgy portrayal.

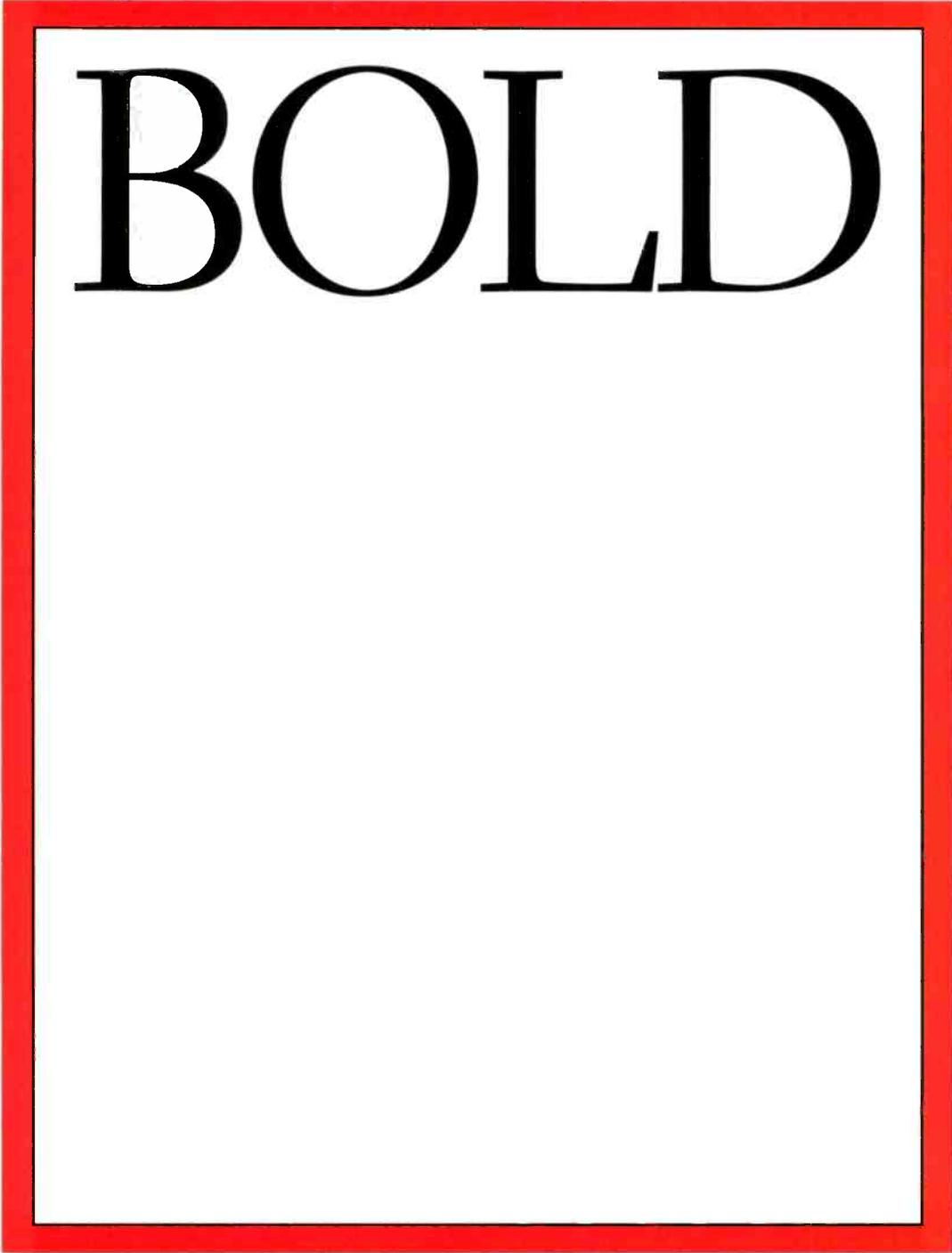
Woe Falling on Cinders

SEASON THREE OF *RESCUE ME* can be seen as a 13-episode dissertation on the principles of escape velocity, as nearly every character tries—and fails—to free themselves from Tommy Gavin's gravitational field, whether they're consciously aware of it or not.

Denis Leary, who pulls triple duty as the star/executive producer/sometimes writer of the firehouse drama, says that Tommy and the people in his orbit are paralyzed by internal and external forces, by chemistry and circumstance.

Last season, Leary decided to spread the misery around a bit more evenly, enlisting Academy Award winning actresses Susan Sarandon and Marisa Tomei to play two strong characters who seem to be able to walk away from Ladder 62. Both joined the cast in its most controversial season—a violent sexual encounter between Tommy and his ex-wife, Janet, was widely decried as spousal rape and resulted in T-Mobile pulling its ads from FX—an irony that isn't lost on Leary.

"I don't think that Susan and Marisa would be doing TV for first time in their careers if they had a problem with the storylines," Leary explains. "And I find it very interesting that two of T-Mobile's spokespeople at the time were Snoop Doggy Dog and Paris Hilton. You know, one's a former gang-banger and the other one, um, is still a gang-banger." In fact, Sarandon is such a booster that she's coming back for season four along with three new characters. "One's a young, black probie who joins the house," Leary says. "He's also a Muslim, so that'll be interesting." —AC



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he says. "They want to be taken on that roller-coaster ride where the next rise or fall is never in clear view."

As executive vp, ad sales, at FX Networks, Bruce Lefkowitz has been of late making the rounds of planning groups, drumming up interest in *Dirt* by way of lunch-hour screenings of the pilot. With about six weeks to go before the show debuts, Lefkowitz says that he's basically sold out in January, having structured a major sponsorship deal with Pontiac. "Pontiac is sponsoring the premiere of *Dirt*, as part of a broader deal to highlight their Solstice GXP," Lefkowitz says. "The premiere will be commercial free, and we've agreed to at least three integrations, although we're planning as many as eight."

The sponsored premiere also reduces the network's exposure inasmuch as content issues are concerned, says Lyle Schwartz, executive vp, director of broadcast research at Mediaedge:cia. "There are certain programs where going commercial-free or with limited sponsorships can neutralize certain content concerns," Schwartz says. "Still, there are a lot of clients who aren't all that concerned about those issues."

Lefkowitz credits Landgraf for much of the headway the sales team has made with *Dirt*, and while that may sound a bit unorthodox, it's a measure of the network chief's soup-to-nuts management philosophy. "The second John stepped in, he immersed himself in the ad-sales side," Lefkowitz says. "He literally cultivated the relationship we have with Pontiac. To be able to cultivate an asset like that and to understand both sides of the street...that's just invaluable."

With its heady stew of sex and drugs and death, *Dirt* undoubtedly will trigger petit mal seizures among the Mrs. Kravitz (*Bewitched*) types who raise a stink whenever something doesn't jibe with their moral calculus. This, according to Lefkowitz, comes with the territory and will have no impact on business. In fact, he says he'll overdeliver with *Dirt*.

"There are very few advertisers that literally can't buy our network," Lefkowitz says. "Our challenge is to find those that can and hammer away until they're reaping in the rewards of that buy. The

strength of our conviction lets us pull that off."

In the rare event where a client does capitulate to outside pressure, if the ad doesn't reappear the next week, Lefkowitz can always turn around and try to resell it at a premium in scatter. "If the marketplace is tight, you can probably bring in more for that inventory, depending on the premium your original client paid in the upfront," Schwartz said.

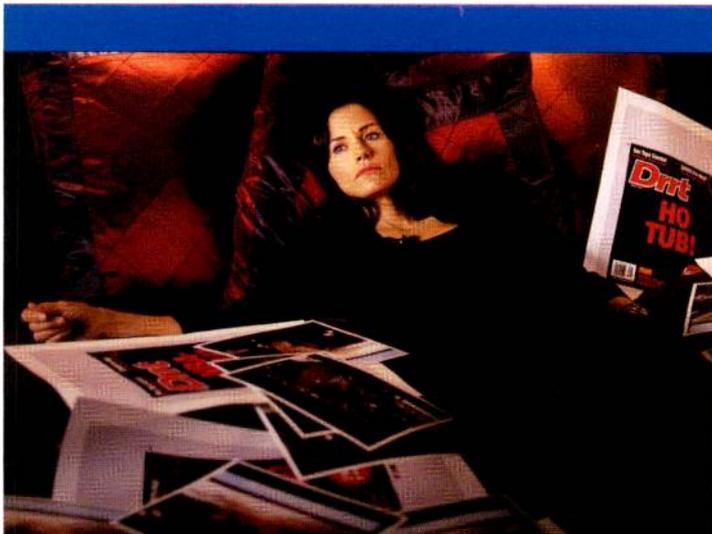
While original series get all the ink, they're not the single most important arrow in the FX quiver, says Vinciguerra. "Our movie acquisitions are the backbone of our business, and they're where the bulk of our revenue is going to come from as we go forward," he says.

Since Landgraf came aboard three years ago, Vinciguerra has given him the green light to pick up a vault of younger-skewing film titles, including *Spider-Man 2* and *Elektra*, which will have their basic cable premieres on FX next year. Other pickups include comedies (*Dodgeball*, *Sideways*), dramas (*The Aviator*, *Friday Night Lights*) and action (*Crash*, *Flight Plan*). Since the net began bolstering its movie library, FX has raised the average audience for its premieres by 34 percent to 1.24 million total viewers and has boosted its 18-49 demo another 39 percent.

Landgraf says that the movie strategy is in some ways a reaction to the industry's slavish dependence on what he sees as a fading genre. "There are going to be 15 procedural dramas on basic cable by 2010 and if you buy them uncapped, you could be looking at a 10-year commitment," he says. "And you can count on the median age ticking up one year per year. By the end, you'll be 10 years older than when you started."

Still, after two recent high-profile projects (*Over There*, *Thief*) failed to earn renewal last year, Landgraf expects that he's likely to be judged based on the performance of his latest crop of originals.

"I'm trying to make populist entertainment that is also smart and innovative, and that's like trying to thread two needles simultaneously in the back of a moving car," Landgraf says. "So I do feel pressure, because we set the bar so high. But I also feel optimistic. We're going to keep taking risks, because once we stop doing that, we will cease to be successful on any level." ■



Ink Stained

TWO-AND-A-HALF YEARS after ringing down the curtain on *Friends*, Courteney Cox has done a complete volte-face, returning to series TV as the cutthroat tabloid editor in a one-hour drama that, under the surface of things, appears to be about the apocalypse.

Co-executive produced by Cox, her husband David Arquette and Matthew Carnahan, *Dirt* works on one level as a tour of Hollywood's seedier precincts, with all the requisite nods to moral turpitude and unchecked hedonism. On another level, the show is more or less an update of Dante's *Inferno* set in postmillennial Beverly Hills. "The word 'apocalyptic' was used quite often in the creation of this show," says Cox, who is having her makeup reapplied on the *Dirt* set.

"Without giving too much away, there will be a day of reckoning for these characters, definitely."

DIRT DISH Cox's character inhabits the dark nexus of an L.A. tabloid and the apocalypse.

ly." Cox says she originally wasn't interested in taking on another job in front of the camera, but changed her mind after Landgraf suggested a number of refinements to the Lucy Spiller character. "Initially I had no intention of acting in the show, but John pushed us to give [Lucy] more and more layers of complexity," Cox says.

Landgraf also pushed some of the more cataclysmic elements into the background, so that, at least in the earlier episodes, they're more subtextual. "John is really one of the smartest people I've ever met, and when he gives a note he really knows what he's doing," Cox says. "Sometimes he's a little too smart. I'm always telling him, 'Hey, this is TV. We've got to dumb it down a little!'" —AC

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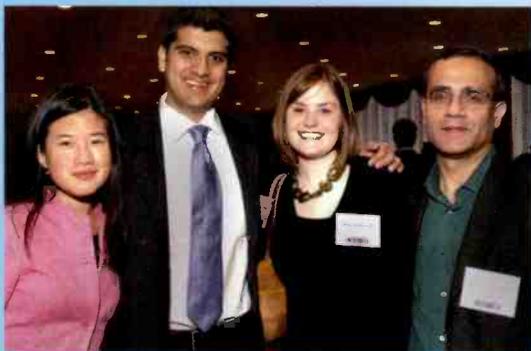
time.com/leap

Media All-Star Awards 2006

More than 650 industry insiders gathered for a luncheon at the Hilton New York on Nov. 16. JoAnn Ross, CBS Network Sales president, opened ceremonies, and *The Early Show's* Dave Price emceed. Storms brewed outside, prompting Price to do a weather shtick, but he kept the crowd plenty warm.



Horizon Media's Bill Koenigsberg, impressed by the competition, gave them kudos.



Game on: Starcom's Chandra Lim, Nontraditional Media winner Saneel Radia, Play, and Denuo's Mary DeBrunner and boss Rishad Tobaccowala.



Simon says: All-Star planner Ernie Simon (2nd from right) is flanked by (l. to r.) MindShare's Diane Denesowicz and *Woman's Day's* Reed Foster and Laura Klein.



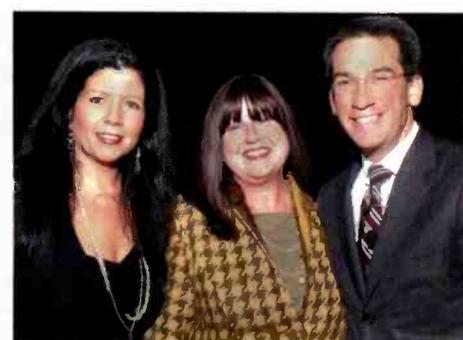
Magazine queen: Starcom's Brenda White braves the flashbulbs with Price.



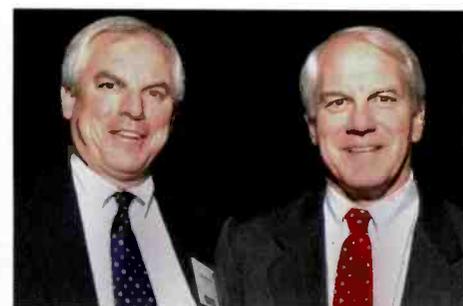
Spot/Local TV winner Mary Honan (far left) hangs out with fellow GSD&M teammates (left to right) Debbi Mize, Meenah Halsa and Stephanie Moore.



Horizon Media's Brad Adgate, quotable star of page and screen.



The Price is right: Dave's CBS colleagues Melissa Moran (left) and sales chief Ross share a proud moment.



Separated at birth? PHD's Harry Keeshan (left) and Initiative's Alec Gerster are just first cousins.

The 2006 Media All-Star award winners brought to their knees *Mediaweek* publisher Geraldine FitzGerald, emcee Price, *Mediaweek* editor Michael Bürgi and Ross.

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CALENDAR

■ Enjoy wine tasting, hors d'oeuvres, a raffle and a silent auction at **The Advertising Club's Second Annual Holiday Party** Nov. 28. at Loft Eleven in New York. For more information, call The Ad Club at 212-533-8080 x210.

■ 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. Visit demmx.com.

■ Top executives from America's best brands will convene Nov. 29-30 at Jazz at Lincoln Center in New York City Nov. 29-30 for the third annual **Fortune Innovation Forum**. Speakers include The Home Depot's chairman/president/CEO Bob Nardelli; Nascar chairman/CEO Brian France and Yahoo product strategy vp Bradley Horowitz, among many others. For more info, go to timeinc.net/fortune/conferences/conferences.html.

■ The Kelsey Group holds **Interactive Local Media 2006 (ILM:06)**, its annual conference devoted to digital media with a local focus. At the Sheraton Philadelphia City Center, Nov. 29-Dec. 1, the event provides a 360° view of the local marketplace, covering local search, Internet Yellow Pages, vertical directories, online classifieds, social networks and mobile search. See kelseygroup.com for further information.

■ The **Search Engine Strategies (SES) Chicago** conference and expo convenes in Dec. 4-7 at the Hilton Chicago. Netscape gm Jason McCabe Calacanis keynotes. Visit searchenginestrategies.com.

■ On Dec. 14, begin the day at the **New York: Media Information Exchange Group (NY:MIEG) Holiday Breakfast Networking Event** at Cafe Metro. E-mail bsobel@gmail.com or visit sobelmedia.com to RSVP.

NMAs to Expand Interactive Categories

The American Society of Magazine Editors has expanded its National Magazine Awards, effective with the 2006 calendar-year awards, to reflect the growing influence of online media. Interactive awards, which had been limited to the general excellence category, will be extended to service and feature. The categories of essays, columns and commentary, and reviews and criticism will now accept entries from online magazines and content created for online editions.

Lifetime Orders *Gay, Straight or Taken?*

Lifetime has ordered 18 episodes of a half-hour unscripted series called *Gay, Straight or Taken?*, which the network characterized as a nontraditional look at the reality/dating genre. The series is produced by Endemol USA, the creative arm behind NBC's *Deal or No Deal* and *1 vs. 100* and ABC's *Extreme Makeover: Home Edition*. The premise of the show is simple: A woman spends quality time with three men, only one of whom is both single and straight. If she identifies him correctly, the two will win an all-expenses-paid trip. The series premieres with two episodes on Jan. 8 from 8 p.m. to 9 p.m.

Nielsen: Few iPod Users Use Video

Most video iPod users aren't spending a whole lot of time watching videos on their devices, according to Nielsen Media Research. Just 16 percent of iPod users played a video during the month of October, according to a survey of 400 iPod users conducted by Nielsen as part of its Anytime Anywhere Media Measurement initiative. Nielsen found that just 2.2 percent of iPod users' "play activity" went towards actually playing videos. Nielsen said it is early in its research to draw major conclusions on the video iPod, which is itself just over a year old. According to the new report, just 13 percent of U.S. households own an iPod, and only 30 percent of those devices are video capable.

Opie and Anthony Expand XM Roster

XM Satellite Radio premiered new Opie and Anthony programming for the weekend of Nov. 25 on the duo's newly named channel, The Virus. The new schedule includes *Saturday Night Virus*, a live, three-hour show airing from 9 p.m. to midnight, hosted each week by a rotating roster of O&A regulars.

In addition, XM will add *The Razzle Dazzle Hour*, a block of two new half-hour O&A specials on Saturdays at 6 a.m. and 8 p.m., with additional encores on Sundays. *When the Mics Are Off* will feature exclusive off-air content, and *Best of The Walks* will highlight the favorite on-air moments from O&As daily walk up West 57th Street in New York from CBS Radio's WFNY-FM (Free FM) studios to their XM Studios.

OSU vs. Michigan Draws 21.8 Mil. Viewers

The Nov. 18 showdown between the No. 1 Ohio State Buckeyes and the No. 2 Michigan Wolverines averaged 21.8 million viewers on ABC, according to Nielsen Media Research data. The game, which was played the day after legendary former Michigan coach Bo Schembechler died of heart failure at age 77, drew the largest audience for regular-season college football in 13 years. That particular high-water mark was reached on Nov. 13, 1993, when Florida State and Notre Dame clashed in front of 22 million viewers. Ohio State last week won a berth in the Tostitos B.C.S. title game, which will be broadcast by Fox on Jan. 8.

Pappas Praises O.J. Special Cancellation

Pappas Telecasting Companies, which owns four Fox TV affiliates and was one of the affiliate groups that planned to not air the O.J. Simpson interview shows, *If I Did It*, *Here's How It Happened*, before they were pulled by News Corp. chairman and CEO Rupert Murdoch, praised the decision cancelling the interview. Pappas called it "a victory for the people who spoke out." Murdoch and Fox also received praise from the Family Violence Prevention Fund.

Christmas Pays Off After Thanksgiving

Although nearly 100 radio stations flipped to all-Christmas music weeks before Thanksgiving to claim the market position, the stations probably won't see a ratings boost until the turkey's off the table, according to an Arbitron analysis of portable people meter data in Philadelphia and Houston. Last year in Houston, for example, KODAFM, Clear Channel's Soft Adult Contemporary station went all-Christmas Nov. 18 and remained relatively flat until after Thanksgiving. By Christmas Eve, KODA had a 25 share among the 25-54 demo and a 26 share on Christmas. ■

Call for entries:

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- | | |
|---------------------------|---|
| 1. Contact Name/Company | 11. Agency Producer |
| 2. Contact Phone # | 12. Production Company/Location |
| 3. Contact E-mail Address | 13. Director |
| 4. Advertiser | 14. Director of Photography |
| 5. Spot Title | 15. Editor (person & company) |
| 6. First Air Date | 16. Music/Sound Design (person & company) |
| 7. Agency/Location | 17. Principal Performers |
| 8. Creative Director | |
| 9. Art Director | |
| 10. Copywriter | |

Spots must be sent on either DVD (preferred format) or 3/4" video with ALL submissions for your company on ONE DVD or reel. Be sure to include a sequence list of the spots. If you want a spot to be considered individually AND as part of a campaign, do not submit the spot twice. Simply indicate which spots belong to which campaign on the credit sheet. Pro bono work is NOT eligible.

If you're submitting on DVD, each spot should be considered a separate chapter. If you're submitting on video, please provide bars and tones at the front of the tape. Do not include slates for each spot, but be sure there is 2 seconds of black between spots.

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Winners will be notified upon selection and will be announced in print and online February 5, 2007.

We look forward to seeing your best!
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NIelsen SPORTS

**SPONSORSHIP RATINGS
MLB WORLD SERIES GAME 5
DETROIT TIGERS @ ST. LOUIS CARDINALS
FOX, OCTOBER 27, 2006**

Brand	Impressions Ages 25-54 (000)
1. NEW ERA	133,188
2. BUDWEISER SELECT	91,895
3. GATORADE	90,577
4. CHEVROLET AUTOS & TRUCKS	55,071
5. TACO BELL	53,044
6. BANK OF AMERICA	34,892
7. MASTERCARD	33,035
8. HEWLETT-PACKARD	26,881
9. HOLIDAY INN	26,360
10. CHEVROLET CORVETTE	26,163

SOURCE: Nielsen's Sponsorship Scorecard®. Impressions weighted on :30 second duration basis.

Note: Sponsorship Scorecard, launched by Nielsen Sports™ in Jan. '05, measures television audience exposure to sponsor-placed media in all televised sporting events. For more information, visit www.nielsensports.com

NIelsen

TOP 10 ONLINE WEB MEDIA ADVERTISERS

WEEK ENDING NOVEMBER 12, 2006

COMPANY	IMP (000)	SHARE
1 NEXTAG, INC	6,809,056	51.5%
2 MONSTER WORLDWIDE, INC	944,573	7.1%
3 QUINSTREET	505,849	3.8%
4 YOURGIFTCARDS.COM	471,667	3.6%
5 INTERACTIVECORP	262,718	2.0%
6 TIME WARNER INC	231,240	1.7%
7 IAC SEARCH & MEDIA	146,854	1.1%
8 GIFTCARDFREEBIES	137,580	1.0%
9 ONLINEREWARDCENTER	136,403	1.0%
10 YAHOO! INC	119,061	0.9%

Note: Impressions reported exclude house ads, which are ads that run on an advertiser's own or related property and co-branding relationships. Note: Nielsen/NetRatingsAdRelevance service reporting data reflects advertising activity served on pages accessible via World Wide Web and not within AOL's propriety service. Source: Nielsen//NETRATINGS

NIelsen//NETRATINGS

TOP 10 ONLINE TRAVEL SERVICES

WEEK ENDING NOVEMBER 12, 2006

COMPANY	IMP (000)	SHARE
1 ORBITZ	234,483	13.6%
2 DELTA AIRLINES, INC	162,134	9.4%
3 INTERACTIVECORP	151,600	8.8%
4 VACATIONSTOGO.COM	137,248	8.0%
5 HILTON HOTELS CORPORATION	64,255	3.7%
6 EXTENDED STAY AMERICA, INC	60,493	3.5%
7 MARRIOTT INTERNATIONAL, INC	51,116	3.0%
8 STARWOOD HOTELS & RESORTS WORLDWIDE, INC.	44,331	2.6%
9 DOLLAR THRIFTY AUTOMOTIVE GROUP, INC	42,072	2.4%
10 LA QUINTA CORPORATION	36,561	2.1%

Source: Nielsen//NETRATINGS

Culture Trends

THE HOLLYWOOD REPORTER

YEAR'S BOX OFFICE TOP 10

Film	Gross to date
1. Pirates/Dead Man's Chest	422,543,393
2. The Chronicles of Narnia *	291,709,845
3. Harry Potter/Goblet of Fire *	289,994,397
4. Cars *	244,052,711
5. X-Men: The Last Stand*	234,360,014
6. King Kong *	218,051,260
7. The DaVinci Code *	217,536,138
8. Superman Returns *	200,069,408
9. Ice Age: The Meltdown*	195,329,763
10. Over the Hedge *	155,019,340

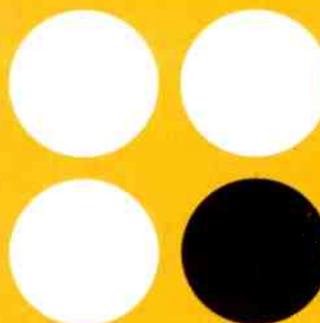
* Film is not in release. Year begins with 2005 Christmas season

SOURCE: The Hollywood Reporter

THE HOLLYWOOD REPORTER'S BOX OFFICE

THIS WEEK	LAST WEEK	PICTURE	WEEKEND GROSS	DAYS IN RELEASE	TOTAL GROSS
1	NEW	HAPPY FEET	41,533,432	3	41,533,432
2	NEW	CASINO ROYALE	40,833,156	3	40,833,156
3	1	BORAT	14,602,874	17	90,757,366
4	2	SANTA CLAUSE 3	8,302,661	17	51,704,119
5	4	STRANGER THAN FICTION	6,605,197	10	22,905,344

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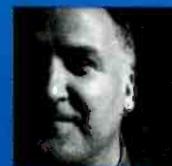
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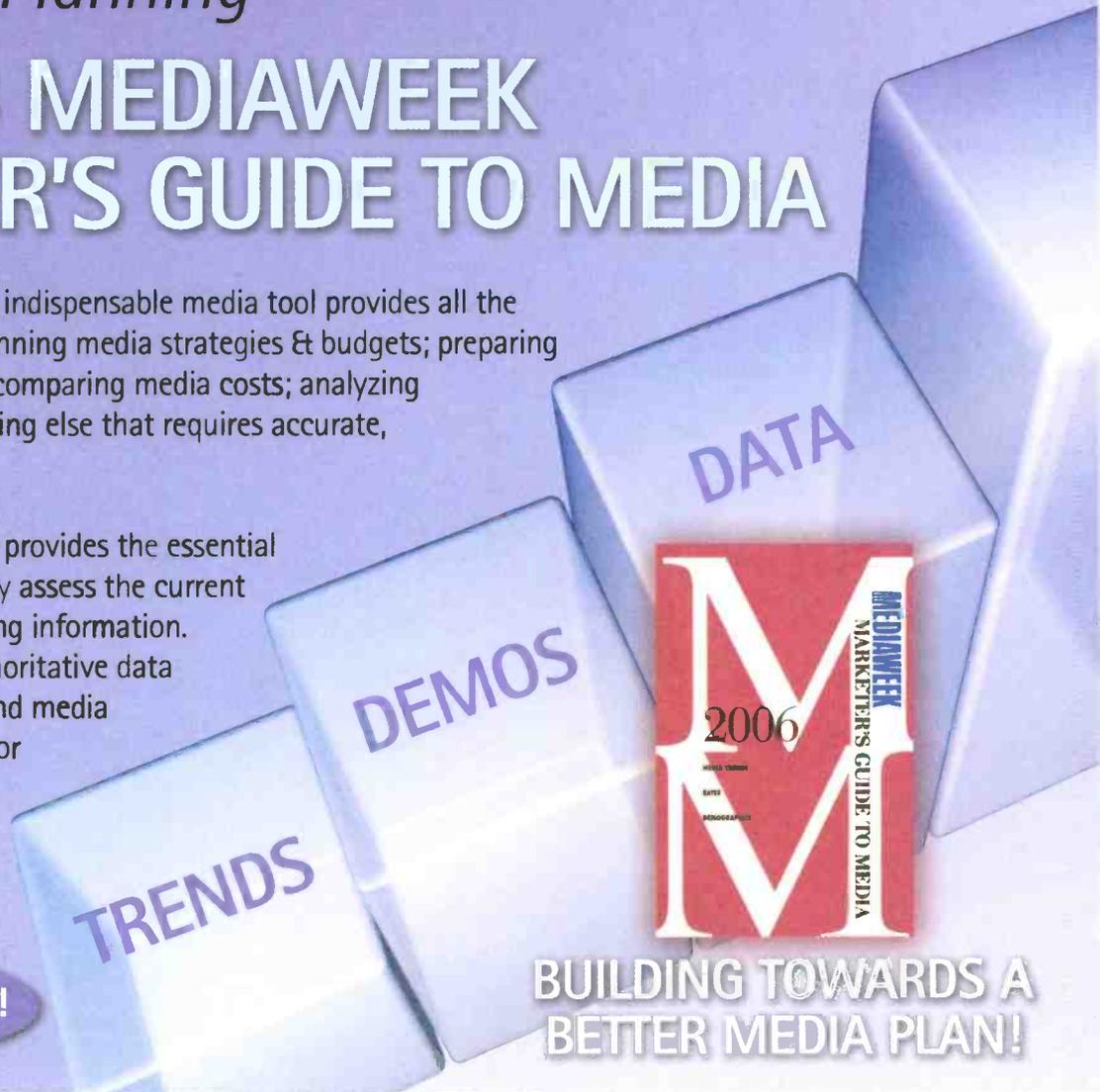
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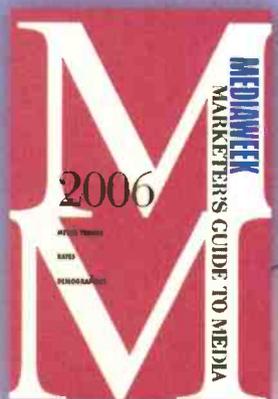
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BUSINESS/TECHNOLOGY						
Business 2.0 ¹¹	73.34	99.57	-26.34%	724.85	757.28	-4.28%
Entrepreneur	88.83	94.33	-5.83%	1,190.63	1,175.37	1.30%
Fast Company ⁶	48.37	43.07	12.31%	412.33	476.97	-13.55%
Fortune Small Business ¹⁰	47.28	73.80	-35.93%	495.42	589.37	-15.94%
Inc.	71.54	64.84	10.33%	770.62	817.43	-5.73%
Wired	156.39	163.46	-4.33%	1,281.28	1,083.34	18.27%
Category Total	485.75	539.07	-9.89%	4,875.13	4,899.76	-0.50%
ENTERTAINMENT						
Blender ¹⁰	110.59	91.88	20.36%	797.00	706.88	12.75%
People en Español ¹¹	123.14	121.65	1.22%	982.57	863.01	13.85%
Premiere ¹⁰	77.17	106.49	-27.53%	491.67	641.64	-23.37%
Spin	51.33	64.49	-20.41%	516.82	580.69	-11.00%
Vibe ¹⁰	113.89	138.88	-17.99%	1,085.31	1,184.54	-8.38%
Category Total	476.12	523.39	-9.03%	3,873.37	3,976.76	-2.60%
ENTHUSIAST						
Automobile	67.66	59.00	14.68%	860.70	772.98	11.35%
Backpacker ^{9/G}	62.33	63.40	-1.69%	503.65	493.91	1.97%
Bicycling ¹¹	50.49	39.00	29.46%	729.77	548.43	33.07%
Boating	79.00	75.67	4.40%	1,158.65	1,305.73	-11.26%
Car and Driver	101.00	110.93	-8.95%	1,155.16	1,259.35	-8.27%
Cruising World	99.21	95.54	3.84%	1,329.81	1,241.14	7.14%
Cycle World	82.57	85.22	-3.11%	963.45	1,021.60	-5.69%
Flying	63.67	68.83	-7.50%	784.24	799.50	-1.91%
Golf Digest	128.04	136.26	-6.03%	1,524.47	1,617.26	-5.74%
Golf Magazine	91.36	107.09	-14.69%	1,153.92	1,279.02	-9.78%
Motor Boating	34.91	37.50	-6.91%	702.85	869.34	-19.15%
Motor Trend	113.95	111.63	2.08%	1,237.03	1,192.67	3.72%
Popular Mechanics	78.45	67.19	16.76%	758.63	860.21	-11.81%
Popular Photography & Imaging	107.97	107.84	0.12%	1,037.78	1,292.33	-19.70%
Popular Science	83.70	78.90	6.08%	709.80	728.96	-2.63%
Power & Motoryacht	173.08	156.93	10.29%	2,543.94	2,525.58	0.73%
Road & Track	104.18	108.39	-3.88%	1,135.29	1,220.83	-7.01%
Sailing World ¹⁰	NO ISSUE					
Stereo Review's Sound & Vision ¹⁰	96.67	74.33	30.06%	551.58	580.37	-4.96%
Tennis Magazine ^{10/D}	DOUBLE	DOUBLE	N.A.	550.04	510.55	7.73%
Yachting	173.74	163.51	6.26%	2,161.28	2,185.07	-1.09%
Category Total	1,791.98	1,747.16	2.57%	21,552.04	22,304.83	-3.38%
FASHION/BEAUTY						
Allure	152.99	123.07	24.31%	1,555.96	1,428.94	8.89%
Cosmopolitan	151.13	151.24	-0.07%	1,740.41	1,811.83	-3.94%
Elle	245.11	193.12	26.92%	2,370.15	2,070.92	14.45%
Essence	142.38	125.87	13.12%	1,384.28	1,437.61	-3.71%
Glamour	195.61	179.18	9.17%	1,888.67	1,757.60	7.46%
Harper's Bazaar	221.23	167.03	32.45%	1,772.00	1,621.34	9.29%
In Style	315.00	374.80	-15.96%	3,463.79	3,503.08	-1.12%
Jane ¹⁰	62.84	58.60	7.24%	592.28	749.62	-20.99%
Latina ^{11/E}	111.65	118.31	-5.63%	994.08	975.30	1.93%
Lucky	216.49	230.86	-6.22%	1,846.20	1,858.86	-0.68%
Marie Claire	148.74	138.46	7.42%	1,343.32	1,347.12	-0.28%
Vogue	292.55	272.29	7.44%	3,056.02	2,958.24	3.31%
W	205.00	214.00	-4.21%	1,971.00	1,961.00	0.51%
Category Total	2,460.72	2,346.83	4.85%	23,978.16	23,481.46	2.12%
FOOD/EPICUREAN						
Bon Appetit	94.13	108.25	-13.04%	960.27	976.73	-1.69%
Cooking Light ¹¹	107.84	134.82	-20.01%	1,469.16	1,508.19	-2.59%
Everyday Food ¹⁰	77.00	53.86	42.96%	610.19	434.99	40.28%
Food & Wine	133.98	172.36	-22.27%	1,382.75	1,305.52	5.92%
Gourmet	166.62	152.72	9.10%	1,345.28	1,257.90	6.95%
Category Total	579.57	622.01	-6.82%	5,767.65	5,483.33	5.19%
GENERAL INTEREST						
Guidposts	33.23	51.73	-35.76%	521.54	408.90	27.55%
Harper's Magazine	19.16	20.59	-6.95%	239.59	234.28	2.27%
National Geographic	44.18	48.28	-8.49%	440.28	428.08	2.85%
Reader's Digest	94.84	88.84	6.75%	996.72	1,061.54	-6.11%
Smithsonian	34.00	43.18	-21.26%	524.33	563.50	-6.95%
The Atlantic Monthly ¹¹	92.42	81.98	12.73%	643.45	650.75	-1.12%
Vanity Fair	232.95	241.02	-3.35%	1,933.18	2,071.70	-6.69%
Category Total	550.78	575.62	-4.32%	5,299.09	5,418.75	-2.21%
HEALTH/FITNESS (MEN)						
Flex	161.45	155.08	4.11%	2,346.21	2,028.21	15.68%
Muscle & Fitness	130.59	138.15	-5.47%	1,907.30	1,653.93	15.32%
Runner's World	66.24	54.77	20.94%	745.40	691.80	7.75%
Category Total	358.28	348.00	2.95%	4,998.91	4,373.94	14.29%
HEALTH/FITNESS (WOMEN)						
Fitness	42.13	48.72	-13.53%	783.16	812.81	-3.65%
Health ¹⁰	77.44	99.44	-22.12%	1,051.36	1,104.28	-4.79%
Prevention	70.89	78.31	-9.48%	1,169.37	1,211.54	-3.48%
Self	116.20	74.31	56.37%	1,260.96	1,204.21	4.71%
Shape	112.58	110.28	2.09%	1,382.52	1,356.52	1.92%
Women's Health ^{10/F}	34.83	46.17	-24.56%	435.31	203.83	113.57%
Category Total	454.07	457.23	-0.69%	6,082.68	5,893.19	3.22%
KIDS						
Boys' Life	12.40	16.68	-25.66%	124.76	142.55	-12.48%
Disney Adventures ¹⁰	21.15	44.90	-52.90%	258.05	285.22	-9.53%
Nickelodeon Magazine ^{10/E}	36.00	58.90	-38.88%	336.96	421.33	-20.02%
Sports Illustrated for Kids	42.97	39.38	9.12%	294.55	273.50	7.70%
Category Total	112.52	159.86	-29.61%	1,014.32	1,122.60	-9.65%
MEN'S LIFESTYLE						
BestLife ^{10/F/E}	58.39	46.01	26.91%	426.43	259.03	64.63%

	CURRENT PAGES	PAGES LAST YR.	% CHANGE	YEAR TO DATE	LAST YEAR	YTD % CHANGE
DETAILS						
Details ^{10/E}	128.44	105.33	21.94%	490.99	522.84	-6.09%
Esquire	138.61	167.48	-17.24%	1,190.35	1,138.23	4.58%
FHM ^{11/G}	81.00	122.20	-33.72%	735.40	935.60	-21.40%
Gentlemen's Quarterly	226.54	218.52	3.67%	1,766.21	1,666.61	5.98%
Maxim	105.00	102.92	2.02%	941.40	998.90	-5.76%
Men's Fitness	74.01	75.41	-1.86%	733.92	708.87	3.53%
Men's Health ¹⁰	150.00	144.79	3.60%	1,063.80	1,117.02	-4.76%
Men's Journal	164.03	143.29	14.47%	1,080.41	1,024.95	5.41%
Penthouse	22.98	25.99	-11.58%	319.39	333.74	-4.30%
Playboy	59.59	60.30	-1.18%	493.21	572.81	-13.90%
Stuff	84.36	96.23	-12.34%	732.87	744.74	-1.59%
Category Total	1,292.95	1,308.47	-1.19%	9,974.38	10,023.34	-0.49%
OUTDOORS						
Field & Stream ^{11/E}	60.60	76.17	-20.44%	606.41	697.96	-13.12%
National Geographic Adventure ^{10/E}	60.74	61.41	-1.09%	577.28	532.76	8.36%
Outdoor Life ^{10/E}	47.78	48.11	-0.69%	424.95	499.39	-14.91%
Outside	114.99	97.33	18.14%	987.29	921.33	7.16%
Category Total	284.11	283.02	0.39%	2,595.93	2,651.44	-2.09%
PARENTING/FAMILY						
American Baby	51.13	67.65	-24.42%	669.72	731.49	-8.44%
BabyTalk ^{10/E}	52.53	67.11	-21.73%	548.89	585.72	-6.29%
Child ^{10/E}	99.47	116.09	-14.32%	914.36	1,078.57	-15.22%
FamilyFun ¹⁰	79.47	74.64	6.47%	692.01	731.84	-5.44%
Parenting ^{10/E}	116.13	167.62	-30.72%	1,236.06	1,533.52	-19.40%
Parents	140.64	133.09	5.67%	1,462.04	1,484.51	-1.51%
Category Total	539.37	626.20	-13.87%	5,523.08	6,145.65	-10.13%
PERSONAL FINANCE						
Kiplinger's Personal Finance	43.13	48.45	-10.98%	529.90	615.89	-13.96%
Money	84.56	115.88	-27.03%	940.02	1,063.22	-11.59%
SmartMoney	70.15	73.29	-4.28%	717.39	739.34	-2.97%
Category Total	197.84	237.62	-16.74%	2,187.31	2,418.45	-9.56%
SCIENCE						
Discover	21.24	21.66	-1.94%	246.98	256.55	-3.73%
Natural History ¹⁰	25.21	25.34	-0.51%	278.06	261.17	6.47%
Scientific American	42.32	38.58	9.69%	434.09	458.35	-5.29%
Spectrum, IEEE	47.17	37.92	24.39%	383.11	410.36	-6.64%
Category Total	135.94	123.50	10.07%	1,342.24	1,386.43	-3.19%
SHELTER						
Architectural Digest	129.12	127.09	1.60%	1,708.88	1,711.54	-0.16%
Coastal Living ^{10/+}	54.46	105.36	-48.31%	1,001.10	922.76	8.49%
Country Home ^{10/E}	74.53	104.60	-28.75%	926.61	915.37	1.23%
Country Living	135.97	117.29	15.93%	1,183.58	1,236.87	-4.31%
Domino ^{10/E}	108.50	74.31	46.01%	746.07	735.34	98.77%
Dwell ^{10/E}	150.64	139.51	7.98%	1,323.23	951.22	39.11%
Elle Decor ^{10/E}	112.41	117.01	-3.93%	1,152.09	1,210.64	-4.84%
The Family Handyman ¹⁰	43.12	52.35	-17.63%	580.47	631.78	-8.12%
Home ^{10/E}	59.51	63.17	-5.79%	718.39	802.46	-10.48%
House Beautiful	63.71	48.52	31.31%	677.66	796.81	-14.95%
House & Garden	45.61	52.15	-12.54%	845.87	733.41	15.33%
Metropolitan Home ¹⁰	103.47	102.68	0.77%	987.01	1,039.72	-5.07%
Southern Living ¹³	118.25	118.21	0.03%	1,423.35	1,590.95	-10.53%
Sunset	69.14	75.70	-8.67%	1,082.33	1,057.65	2.33%
This Old House ¹⁰	48.53	76.02	-36.16%	686.30	861.39	-20.33%
Traditional Home ⁸	82.80	84.80	-2.3			

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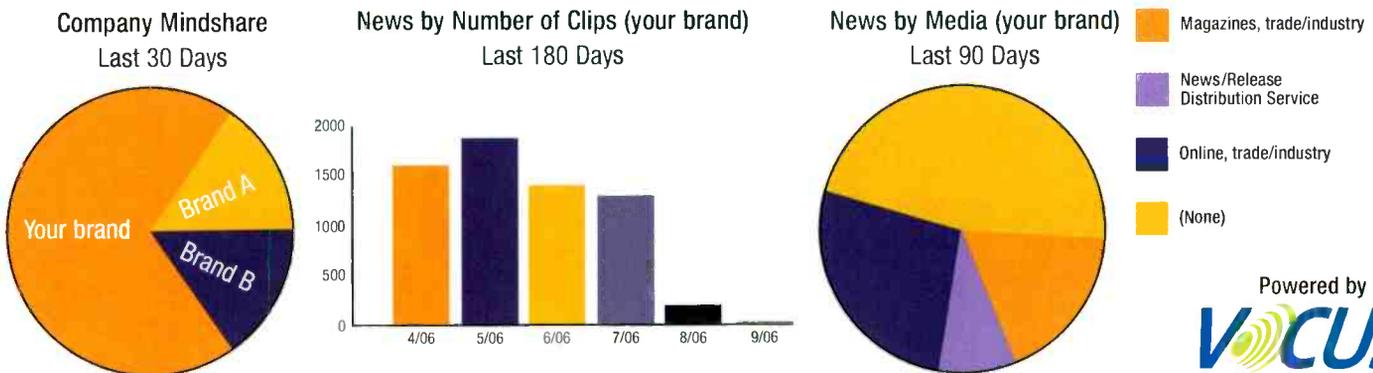
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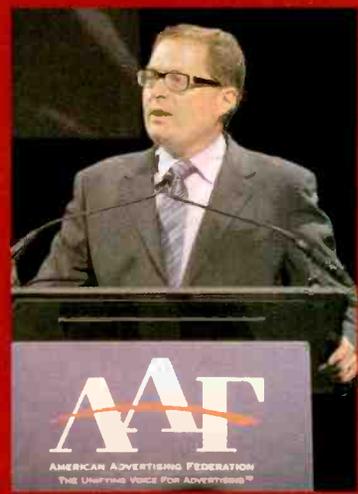
2006 advertising ★ hall of achievement



Wally Snyder; Alexis Buryk, SVP - advertising, The New York Times Company; Mark-Hans Richer; Scott Heekin-Camedy, president & general manager, The New York Times Company.



Advertising Hall of Achievement (AHOA) members are applauded at a reception on November 13 at The New York Times by Andy Jung, AAF chairman and senior director of advertising & media, Kellogg North America, (second from left) and AAF President & CEO Wally Snyder (far right).



David Carey, president - Condé Nast Business Group, gives remarks.



An attendee reads the special Advertising Hall of Achievement edition of USA TODAY.



Past AHOA recipient Susan Mboya, associate marketing director, baby care, Procter & Gamble, congratulates AHOA honoree Maurice Coffey.

The American Advertising Federation celebrated the newest inductees to the 2006 Advertising Hall of Achievement at a VIP reception on November 13 at The New York Times and at a star-studded luncheon on November 14 at Cipriani 42nd Street. The Advertising Hall of Achievement's seven newest stars have shaped the future of advertising through their considerable career achievements. These awards honor remarkable advertising executives age 40 or younger who have significantly contributed to business, to the advertising industry and to their communities. This year's honorees included:

Jason Binn, CEO, Niche Media LLC; Maurice Coffey, associate marketing director, household care, the Procter & Gamble Company; Beth-Ann Eason, VP, category development, Yanoo! Inc.; Sean Finnegan (Jack Avrett Volunteer Spirit Award Recipient), U.S. director, OMD Digital; Courtney Monroe, SVP, consumer marketing, HBO; Michelle Peluso, president & CEO, Travelocity; Mark-Hans Richer, marketing director, Pontiac, General Motors Corporation.

We congratulate them all!



Back row: Wally Snyder, Maurice Coffey, Mark-Hans Richer, Sean Finnegan, Wright Ferguson Jr., publisher - Adweek Magazines and AHOA Committee chair. Front row: Beth-Ann Eason, Jason Binn, Courtney Monroe (not pictured: Michelle Peluso).



BY MARC BERMAN



Just a Thought

WHEN I LAUNCHED PIFEEDBACK.COM, THE PROGRAMMING INSIDER CHAT room, two months ago (the “place to be” online, if I may say so, for people to respond to the column and talk about TV), I expected a bevy of TV junkies to participate. Who doesn’t have opinions about the small screen?

But what I did not anticipate was the incredible number of scheduling wannabes—both people working in the industry and outside of it—whose favorite hobby seems to be rearranging the prime-time broadcast lineups. Obviously, I am not alone in my obsession.

Several ideas, in fact, are worthy of consideration. Who better to trust, after all, than the people actually watching these series?

To begin, no one in the chat room, myself included, can understand why NBC won’t return *Medium* to the Monday 10 p.m. hour. (It currently airs at 10 p.m. on Wednesdays.) With breakout hit *Heroes* at 9 p.m., the flow would certainly be seamless, and the lead-in support would be beneficial. Although the two-hour *Medium* season-opener, from 9 to 11 p.m. on Wednesday, Nov. 15, resulted in a respectable 9.44 million viewers and a 3.5 rating/9 share among adults 18-49, according to Nielsen Media Research data, the drama already has a proven track record opposite CBS’ *CSI: Miami* on Monday. And flipping it with *Studio 60 on the Sunset Strip*—which was just renewed for the full season—would give the Aaron Sorkin drama another chance at finding an audience opposite the less competitive *CSI: NY*.

The PIFeedbackers are also fed up with the lack of original scripted-programming options on Saturday (as am I). And since only one network, CBS, is strong enough to exper-

Nearly everyone agrees *Brothers & Sisters* is getting better by the week. We like it, Sally Field, we really like it!

iment, we have a suggestion. Move *Close to Home* from Friday at 9 p.m. to the Saturday anchor position, and find two compatible female-skewing dramas to air in the Friday 9 p.m. and Saturday 9 p.m. time periods. I also like the idea of ABC testing struggling Monday drama *What About Brian* in the Thursday 10 p.m. hour (out of *Grey’s Anatomy*) if the soon-to-be relocated *Men in Trees* fails there. And I agree with these online programming wannabes about Fox’s *The O.C.* It’s over, so let the serial drama die with some dignity. Taking its cue from classic serial *Dallas*, maybe the show can end with Mischa Barton as “dead” Marissa being discovered in the shower by brooding Ryan (Benjamin McKenzie). It was all a bad dream!

I am also on the same page as the PIFeedbackers about ABC’s *Grey’s Anatomy*. As well as

it is doing on Thursday (And that is damn well!), ABC might have done even better by moving it to Monday at 9 p.m. It would have given the network a golden opportunity to build its first-quarter Monday schedule without football in 36 years, while thwarting NBC’s competing *Heroes*. Without *CSI* in the competitive mix, even more viewers would be watching. And we all agree that NBC must be patient if it expects viewers to reconnect with its two-hour Thursday sitcom block opposite killer competition on ABC and CBS. But, I must be honest: I am not as gung ho as the majority of online chatterers are about NBC’s *30 Rock* or recently axed Fox drama *Justice*. I don’t see what the fuss is about for either series.

The one new show nearly everyone on the site agrees is getting better by the week is ABC drama *Brothers & Sisters*. We like it, Sally Field, we really like it!

There are some suggestions, however, I do not agree with. For instance, one poster suggests Fox move *House* to Thursday to jumpstart the evening. With holes galore on every night of the week, I think the struggling network should leave well enough alone. I am also dead-set against CBS flipping 8 p.m. show *Ghost Whisperer* on Friday with *The Amazing Race* on Sunday; the adults 18-34 audience watching *TAR* is usually out celebrating the start of the weekend.

ABC reconsidering the two-hour TGIF sitcom-block is also a mistake. The network recently tried it and it didn’t work. Why go down that same path again? As for The CW moving *7th Heaven* back to Monday, what would you do about relocated sitcoms *Everybody Hates Chris* and *All of Us*?

Whether I agree with the opinions on pifeedback.com or not, I love to read them—it’s like an addictive game of chess. I hope readers continue posting their views. You never know when a network exec will take someone’s advice. Consider it Fantasy Camp for programmers. ■

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

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

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Source: Nielsen Media Research, *Live HH(040), M-SU 8-11PM, Jan-Sep '06 vs. Jan-Sep '05;
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