

MEDIAWEEK

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THE NEWS MAGAZINE OF THE MEDIA

Another Upfront Barrier: Language

National TV and digital buyers need to learn each other's metrics to cut deals **PAGE 4**

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At Deadline

■ AGENCIES REFUSING TO BUDGE ON LIVE-ONLY

The broadcast networks and media agencies remained in constant upfront sales talks into last weekend, but while the networks softened their position on demanding live-plus-7-day Nielsen Media Research ratings as the negotiating currency, agencies refused to back off from their insistence on using live-only ratings. A few agencies said some networks are even willing to do upfront business based on live-only ratings, but no net wants to be the first one to break ranks. Media buyers said that ABC sales president Mike Shaw—who for months insisted he would refuse to write upfront business if it didn't incorporate live-plus-7-ratings—was looking to compromise, first by agreeing to do deals using live-plus-same-day ratings, and even raising the possibility of doing deals using minute-by-minute commercial ratings. Shaw was not available for comment, nor were any of the other network sales chiefs. Agencies say they are interested in buying off of minute-by-minute ratings, but it appears to be too late in the process to implement that. Media buyers said that once the negotiating currency is decided, only then will they start discussing price, which will be another difficult conversation. They expect to pay lower increases than they did last year (about 2 or 3 percent hikes at the maximum) and are expecting NBC to cut its cost-per-thousand rates even more than last year.

■ ESPN BREAKS TIES WITH BONDS

ESPN has severed all ties to produce any further episodes of the documentary series *Bonds on Bonds*. The network had put the show on hiatus but was planning to do an episode focusing on San Francisco Giants slugger Barry Bonds hitting his 715th home run to pass Babe Ruth. Bonds' representatives wanted creative control over the episode, which both the network and the production company Tollin Robbins refused to grant. The network had a deal to run several more episodes if it chose to.

■ EMMIS STRIKES ITUNES WEB DEAL

Through a deal with Apple, Emmis Communications became the first company in the nation to integrate the iTunes Music Store into its radio station Web sites. Beginning with Alternative Rock WKQX-FM in Chicago and Contemporary Hits WNOU-FM in Indianapolis, Emmis plans to roll out the integrated

iTunes to the rest of its markets in July. The Indianapolis-based company will receive a portion of all iTunes sales made via its sites.

■ PEOPLE TO BECOME EMMY AWARDS SPONSOR

Time Inc.'s *People* struck a two-year sponsorship deal with the Academy of Television Arts & Sciences to promote events including the annual Emmy Awards, which will be held Aug. 27 in Los Angeles. The program will include event sponsorships, online components, reader panels and viewing parties surrounding the event. *People* will also publish a 36,000 circulation Emmy edition of its *Hollywood Daily*, a behind-the-scenes guide to the entertainment industry and its key players. Copies will be sent to industry execs for three days leading up to the ceremony.

■ ADDENDA:

Ben Sherwood is leaving his post as executive producer of ABC's *Good Morning America*, effective Oct. 1, a position he has held since April 2004, citing personal reasons. Rumors have persisted for months that Sherwood was under scrutiny by ABC News brass, but had recently been given a vote of confidence by news president David Westin...**Microsoft** last week released Active Search, an automated function which scans users' e-mails, then displays potential search terms related to that e-mail, along with text-based paid search ads. Active Search is being tested as part of the company's still-in-beta Windows Live Mail Desktop application—part of a larger initiative by the software giant to launch ad-supported software...

DirectTV has picked up NBC Universal's new crime/mystery network, *Sleuth*, in a carriage deal that puts the channel in front of 15 million households. A similar pact with

EchoStar's DISH Network was also finalized in January. DISH is expected to begin carrying *Sleuth* sometime this summer...Taking direct aim at ESPN's *SportsCenter*, FSN on July 3 will premiere a nightly 30-minute national sports highlights show, **Final Score**, which will run across its network of 21 regional sports channels...**Jack in the Box** added national cable to its second- and third-quarter media schedules, a first for the fast-food chain. Buys on networks including ESPN, TNT and Comedy Central will target the elusive male 18-34 demo.



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MEDIaweek**

Guerrero creates
an ambitious circ plan
for Success Page 33

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Market Indicators

NATIONAL TV: STALLED

Two weeks after the upfront presentations, negotiations for next season's buying have yet to begin. Even when ratings currency issues are resolved, buyers seem to be in no hurry to commit their dollars.

NET CABLE: BUSY

Although the broadcast upfront has yet to begin, many cable ad sales execs report they've been busy signing repeat customers. Others are filling orders against upcoming specials and one-off events.

SPOT TV: TIGHT

Here comes political. California primaries cause much of state to sell out; Atlanta; Phoenix; Washington, D.C. and Los Angeles overbooked into September. Many advertisers are heavily into third- and fourth-quarter buys.

RADIO: MIXED

Overall the market is flat and auto still slow, but a number of markets are tight in June, especially those that target teens and males. Political has caused tight conditions in June for certain markets; San Francisco is sold out.

MAGAZINES: GROWING

Tech and retail spending strong into second half in men's fashion magazines; domestic auto also starting to rev up. Parenting titles, on the rebound after a soft first half, are seeing growth from high-end and high-tech baby gear.

Circ IQ Analyzes Magazine Quality for Media Buyers

As advertisers continue to push publishers for more accountability, one New York-based company has developed a system to track circulation quality almost instantaneously. Media analysis firm Media IQ has developed Circ IQ, an online software system that analyzes data from the Audit Bureau of Circulations.

The system computes results from 475 consumer magazines and assigns each magazine a score based on four key metrics: stability, quality, consumer demand and accuracy track record. Those metrics are based on a number of measures—for example, a magazine's score for consumer demand is quantified by factors such as newsstand sales and average price paid per issue.

Users can also weigh the criteria based on what characteristics they feel are more important.

"In circulation, like the rest of media, the devil is the details," said Media IQ CEO Mike Lotito. "The ABC statements got to be so complex that it was hard for people to analyze the statement themselves. We wanted to make circulation analysis easier."

The service is already being used by a number of agencies including MediaVest, OMD, Starcom and Universal McCann. So far, media buyers love the speed with which the program combs through complicated data in minutes, especially when a publisher may owe rebates for not meeting circulation guarantees. "When a new ABC statement comes out, we can go right to the screen, put in the issues, check off how much we pay for something and it immediately calculates how much a magazine owes me. If we had to do that manually, it would have been days," said Jacque O'Connor, OMD Midwest director of print. The Magazine Publishers of America will get a demonstration of the service at a June 7 meeting. —Stephanie D. Smith

Competitive NBA Playoffs Lift ESPN, ABC, TNT Ratings

NBA playoff ratings continue to produce solid ratings on ESPN, ABC and TNT. The May 31 (Continued on page 6)

THE UPFRONT BY MIKE SHIELDS

Upfront Stalls on Language Barrier

Heading into new territory, network and digital buyers must learn each other's metrics

The way the word "broadband" gets bandied about in the media world, you'd think things would be moving a whole lot faster. But given the wealth of digital buying options and the increasingly crowded negotiation table, this year's TV upfront marketplace promises to be anything but high-speed.

On top of all other challenges to the upfront *Mediaweek* documented in recent weeks, another wrinkle emerges: the disconnect between traditional-media and new-media buying and evaluation techniques. Because digital is new territory for most traditional media players, "Network guys don't know how to sell online and network buyers don't know how to buy it," said Adam Kasper, vp, group director, MPG's Media Contacts.

Buyers from both disciplines will have to hold hands to strike deals. That scenario is challenging, particularly when one group speaks GRPs and the other talks in page views. "Something like *Desperate Housewives* reaches a



NBC's *Law & Order* is one of the highest-rated shows on TV. How does that translate online?

10 rating, and we know what that means," said Mitch Oscar, executive vp at Carat Digital. "Then Yahoo gets 5 million views. Can someone tell me how 10 and five add up?"

Because the online community grew up

Cable Deals With Incumbents

THE ONGOING VIGIL OF OBSERVERS waiting for the TV upfront marketplace to start is a bit like the crowds that gather when illusionist David Blaine engages in one of his public endurance-stunts: There's not much to see, although there's an underlying sense of spectacle nonetheless. While a few cable ad sales executives report they registered some incumbent deals last week, the prevailing sentiment is that cable will have to wait its turn, standing by until broadcast takes its portion of the pie.

Because the first week of June is now, for all intents and purposes, a "quiet period" for the cable nets, none of the ad sales execs approached for this analysis were willing to speak on the record. That said, the initial dribs and drabs were encouraging. "We just closed on a \$20 million multiplatform deal with [an incumbent client]," said the cable sales chief of a niche network. "That may be a drop in the bucket, but we're definitely open for business."

Other deals that slipped in under the radar last week include a series of sponsorships tied to one cable titan's upcoming big-budget specials and an incumbent buy at a third network that's tied in with some very specific viewership guarantees. "This is why everyone in cable is always coming up with new ideas," said another ad sales exec. "It frees them from some of the background noise of the marketplace."

If the amount of stealth business hasn't exactly been staggering, that may be because the vast majority of clients have held back on divulging their marketing budgets. "Of the few budg-

outside the agency business, said Oscar, the way media is evaluated is fundamentally different. "The online people are saying that the TV people are doing it wrong, and the TV guys are saying, 'what did I do wrong?'," he added.

Still, most say that as long as media teams are well integrated, they can figure out a way to translate metrics into a common tongue. "There is a hell of a lot more money going into TV," said Joe Barone, managing director, Neo@Ogilvy. "Chances are, you are going to be talking in the language of TV."

Measurement is one thing—valuation is another. Because much of digital is so new, it's hard for either set of buyers to determine what is worth a premium. "We need to work on sheer valuation," said Tracey Scheppach, vp and video innovation director, Starcom USA. "Is a linear view less valuable than a VOD view? Are all views created equal?"

Another potential source of conflict between buying camps: What the networks are selling may not be digital buyers' idea of the best inventory. "If you were to look at the top-ranking sites for a particular demo, chances are [it wouldn't be] the Web site for *The Biggest Loser*," said Kasper. "In many cases, you are trying to shoehorn in a fit."

Margaret Clerkin, managing director at MindShare Interaction, concurred, saying that much of the networks' new digital inventory lacks distinction. While the top broadcast nets are just getting digital, several cable players have been peddling multiplatform for a while, and claim to have learned lessons. "It's much more methodical," Greg D'Alba COO of CNN sales and marketing, said of negotia-

ets we've seen, Sears is down 20 to 30 percent," said an ad sales head at a first-tier cable net. "Gillette's going to be down now that it's merged with P&G."

(MindShare, which handles Sears' media buying and planning, declined to comment. Last year, Sears' total media budget was \$800 million, according to TNS Media Intelligence.)

On the plus side, Macy's will enter the national TV marketplace for the first time, which could sweeten the cable pot. "They're committing \$200 million to TV; we should see at least some of that," said the sales chief.

Until broadcasters and media agencies reach an accord on measurement, budgets will continue to be no-shows. "When there are no real deadlines, people don't respond," said one sales exec. "That's human nature." —Anthony Crupi

tions. He said buyers are asking more about measures such as effective reach, rather than rating points. "The currency is changing."

In fact, most buyers and sellers agreed that multimedia packages conceived toward addressing client objectives tend to mollify more tactical concerns. "If you have a good idea, the conversations over CPMs, ratings

NETWORK TV BY JOHN CONSOLI

New Tricks of the Trade

Nets use unusual venues to hype fall schedules

The broadcast battle for next season's viewers began in May. Before the 2005-06 TV season had even ended, ABC, CBS, Fox and NBC ran teaser promos for next season's new offerings during their top-rated shows during the sweeps. "Every year it gets more and more competitive," said George Schweitzer, president of CBS Marketing Group. "We are no longer just competing against other broadcast networks. We are competing against all media platforms and recreational activities for viewers' leisure time. It is so much harder to reach the entertainment consumer."

"It's certainly more competitive than it's ever been," said Chris Carlisle, Fox executive vp of marketing. "It used to be that we began running promo spots for new fall shows beginning in June, not the last week of the May sweeps."

ABC ran teasers for new dramas in the May finales of the shows they will lead out of: *Brothers & Sisters* ran in *Desperate Housewives*, *Six Degrees* ran in *Grey's Anatomy* and *The Nine* in *Lost*. CBS followed a similar strategy, hyping its new drama *Shark* in lead-in *CSI*.

Other nets simply tapped their strongest season-enders. Fox used powerhouse *American Idol* to promote new dramas *Justice*, *Standoff* and *Vanished*, while NBC ran teasers for new drama *Kidnapped* in the *Law & Order* finale and *Studio 60 on the Sunset Strip* in the final episode of *The West Wing*.

None of the networks were willing to reveal much of their summer promotional plans for fall, citing competitive issues. But Mike Benson, senior vp of marketing, advertising and promotion at ABC, said he is shift-

and who does what are less of an issue," said Ed Erhardt, president of ESPN/ABC Sports customer sales and marketing.

Added Jason Maltby, president and co-executive director of national broadcast at Mindshare: "The fact that we don't have a unified metric is a hindrance, not a burden. But if the idea is good, it's worth it." ■

ing away from a strategy ABC started just two years ago—concentrating promotion on only two key shows. This summer, Benson plans to promote all nine of ABC's new fall shows.

"The face of our comedies has really changed, and we have to let the viewers know that," he said. "Promoting our shows is not about who screams the loudest, but more about getting the viewers to understand what each show is about, to try to build a connection with the characters before the season starts."

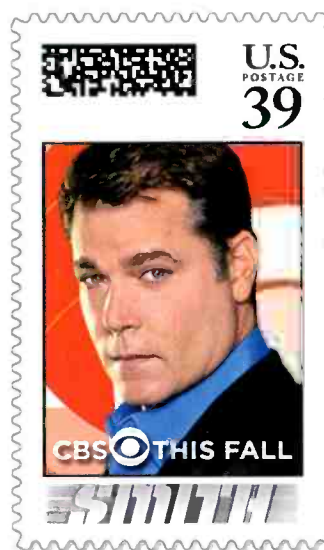
CBS is trying out some new tricks. The net will promote its four new fall shows and some returning shows by distributing real 39-cent postage stamps (pictured); screening shows on American Airlines flights and airing previews in more than 2,000 supermarkets as well

as in hair salons and auto service centers. "Our research shows that on-air promotion is still the No. 1 place where the viewer gets the bulk of their information about new programming, but we're always looking to find creative, smart ways to reach people," said Schweitzer.

NBC will again use movie theaters this August to hawk its shows. "Many of our shows have a movie quality," said Vince Manze, president, NBC Agency, "like *Kidnapped* and *Heroes*—and *Friday Night Lights* was a movie."

Even the Internet will play a growing role: Fox plans to hype its shows on MySpace.com, its Web site, while CBS will run its previously announced *Gold Rush* online reality game.

Regardless of how innovatively shows are promoted, it all eventually comes down to the program quality. Sums up Manze: "Great promotion is good, good shows are better." ■



MEDIA WIRE

Game 5 of the Eastern Conference Finals (the Detroit Pistons vs. the Miami Heat) telecast on ESPN recorded the highest rating for any basketball game on that network ever—a 5.5 rating reaching 4.99 million homes.

Through 19 playoff games, ESPN averaged a 3.2 rating, an increase of 23 percent from the 2.6 rating at that same point last year. On the broadcast side, ABC's NBA playoff rating is a 3.6, up 13 percent over last year.

TNT's ratings through 44 playoff games stand at a 2.5 U.S. household rating, up 8 percent from last year. The network has grown comparable percentages across key demos, with its men 18-34 ratings up 11 percent.

The strong ratings can be partially tied into more competitive series, with closer scores and each series being extended to more games. —*John Consoli*

Telecom Ads Help Drive 1st. Qtr. Spending Up 5.2%

Despite the spending slump among automotive advertisers, total advertising still grew 5.2 percent to \$34.9 billion in the first quarter, according to TNS Media Intelligence.

The downturn in auto spending was offset by increases in other categories, such as telecom (up 20.4 percent), financial (10.9 percent), and local services and amusements (15.7 percent), in addition to events such as the Winter Olympics, which helped boost network TV spending by 12.3 percent to \$6.5 billion and Spot TV by 6.4 percent to \$3.8 billion.

Other media posting gains were Spanish language media, up 14.2 percent to \$1.05 billion, outdoor (up 11.1 percent), local magazines (11 percent), consumer magazines (5.9 percent), national TV syndication (6.2 percent), and cable TV (2.2 percent).

But in terms of sheer growth, the Internet continues to attract an increasing number of advertisers, jumping 19.4 percent to \$2.3 billion. The Web is now the sixth largest media option in terms of ad dollars.

Local newspapers, all three segments of radio, and business-to-business magazines showed advertising declines. —*Katy Bachman*

WASHINGTON BY TODD SHIELDS

Rock the Vote

FCC's Martin wants must-carry, ownership decisions

Inaugurated by his first Republican majority, Federal Communications Commission Chairman Kevin Martin is pressing to give broadcasters greater carriage rights on cable systems and moving toward liberalizing media ownership laws.



McDowell jumps into the fray on June 15.

Each decision—which rekindles major controversies that have raged for years—could come to a vote on June 15 at the agency's monthly meeting. That would give new Commissioner Robert McDowell, a Republican and former

telecommunications executive, the dubious privilege of voting publicly against a major industry in his first week on the job.

Since taking office 14 months ago, Martin has endured a commission with a partisan 2-to-2 deadlock and for a few months was even the agency's sole Republican. McDowell's swearing-in on June 1 could free Martin to pursue his agenda with less regard for commission Democrats, who fought him to a standstill on media ownership last year.

Back then, Democrats demanded more hearings outside Washington than Martin would grant. This time, Martin is offering an undisclosed number of hearings as part of the agency's formal inquiry into recasting the

rules it loosened in 2003, which a court rejected in 2004. Martin's office calls his proposal neutral, aimed at laying groundwork for a vote some time next year. At the same time, the chairman favors loosening regulations, especially the rule restricting newspapers' ownership of TV and radio stations.

Martin wants the agency to vote to reverse itself on cable carriage rights immediately. He says requiring carriage of all broadcasters' digital fare would bring forth more programming, and would especially help smaller, minority and religious broadcasters that lack market clout. The FCC last year decided by 4-to-1, with Martin dissenting, that broadcasters could demand carriage of just one channel after the digital transition in 2009.

The Democrats made clear they might change their votes if broadcasters conceded public-interest obligations for their digital channels. Yet Martin's proposal arrived with no visible movement by broadcasters. So what makes June 2006 the time to urgently change a policy decided in February 2005? Some note the Comcast-Time Warner bid to buy the bankrupt Adelphia. The merger needs FCC approval by the end of July. Until then, Time Warner and Comcast are unable to bring their formidable lobbying firepower to bear upon a must-carry decision they will hate. Martin's office bristles at the suggestion. "It's an important issue that needs to be addressed," a representative said. "There's only so long you can kick the can down the road." ■

TV STATIONS BY A.J. FRUTKIN

Digital Dollars Dilemma

Content, revenue sharing top of mind for CBS affiliates

After winning the 2005-06 season among total viewers and coming in a strong third in adults 18-49, CBS got high marks from station executives who attended the 52nd annual CBS Affiliates Meeting in Las Vegas last week. But several issues remained unresolved. Among them were the September renewal of a National Football League contract, and matters regarding new media.

In fact, as much as CBS Corp. president and CEO Leslie Moonves continued to tout

the power of broadcast, digital subjects were top of mind for many execs. "Most stations realize that the networks are going to have to exploit their content," said Bill Carroll, vp/director of programming at Katz Television Group. "But how the networks do that and whether it's a partnership with the stations is really going to be the key issue. And that hasn't been totally resolved yet."

Revenue sharing is a key issue. With CBS offering \$1.99 downloads of *Survivor*, for

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example, stations have anticipated splitting any profits that might result from such offerings. According to Peter Schruth, president of CBS affiliate relations, an agreement that covers revenue sharing already exists, dating back to the last NFL deal struck eight years ago. Schruth would not quantify terms of that revenue split, but he told *Mediaweek*, "The affiliates are going to receive remuneration for whatever we do on the *Survivor* downloads."

Another digital issue revolves around content sharing, whereby local stations could stream network content on their own Web sites. Schruth said CBS is willing to explore such avenues, but he noted that most stations don't have the bandwidth capabilities needed for high-resolution streaming.

Doreen Wade, chair of the CBS affiliates

board of directors and president of Freedom Broadcasting, which owns five CBS affiliates, acknowledged that most stations lack the technology to adequately stream network content. But she added, "We are working toward acquiring those capabilities."

For now, most affiliate Web sites function primarily as extensions of their local newscasts. And while many execs agreed that the regional online landscape remains in test mode, those tests are yielding results.

Andrew Wyatt, GM of the Pappas-owned KSWT in Yuma, Ariz., said peak hours for his station's news site are between 12 and 6 p.m. Assuming those users then watch KSWT's late newscasts, Wyatt underscored the potential for future branding campaigns. "It gives us the opportunity to be in front of our viewers all day long," said Wyatt. ■

RADIO BY KATY BACHMAN

Fox Hears Radio Success

Upstart news service increases affiliates nearly sixfold

Traditional radio news services like ABC and CBS might want to take a word of advice from CNN and MSNBC: Don't underestimate upstart Fox News Radio. One year after launching its five-minute hourly news service on June 1, the network (which also offers a one-minute crisis coverage and one-on-ones with its anchors) has increased the number of affiliates from 58 to more than 330, including 24 of the top 25 markets.



Magee: building out the Fox News brand

"It's been a very successful 12 months," said Kraig Kitchin, president and CEO of Premiere Radio Networks, which sold out 95 percent of the network's inventory to advertisers such as Home Depot, Lowe's, Michelin and UBS Financial Services.

When Fox News first extended its brand to radio with a one-minute news service in April 2003, there were plenty of naysayers. The market seemed crowded with well-established news services: ABC with 2,500 affiliates and CBS with 1,600, as well as smaller nets such as NBC and CNN. Not only had the stalwarts locked up distribution on the biggest signals in the biggest markets, but building and maintaining a network news service was time-con-

suming and expensive. But Fox News saw an opening. It had established its news brand as a ratings juggernaut on cable; at the same time, listeners were hungrier for news, which can't be commodified like music.

"We're doing this without the confines of [traditional radio]," said Kevin Magee, FNR senior vp, who moved over in January 2005 after serving as vp of news programming for FNC. "In a world of iPods, you need to differentiate yourself." One way FNR does this is by borrowing heavily from the style of the news channel, which ironically adopted the style and sound of radio to counter the more traditional "snooze-news" approaches.

The business model is flexible. Instead of offering the service solely on a barter basis, FNR struck an unprecedented cash deal with Clear Channel that made FNR its primary news service for about 100 stations, many in the nation's largest markets. Today, non-CC-owned affiliates outnumber the CC stations. And a handful of outlets, such as Fisher Communications' KVI-AM in Seattle and Cumulus Media's KCMO-AM in Kansas City, brand their entire format with the Fox brand, a phenomenon you don't see with ABC, CBS or CNN.

"I can't compete with ABC's clearances, so we'll go around them," Magee said. "If I was the second or third Talker in the market, I'd be happy to partner with Fox. The brand is a big part of what we're selling." ■

MEDIAWEEK

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List Rental Info: JJ Single 845-731-2731
Subscriber Services: 1-800-562-2706
Customer Service: mediaweek@espcorp.com
Reprints: Wright's Reprints 877-652-5295
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BY EILEEN DAVIS HUDSON



The newly named—if not yet built—Comcast Center will be home to the cable giant in 2007.

National Hockey League's Flyers. Comcast Spectacor is the Philadelphia-based sports and entertainment company whose properties include the Flyers, Sixers and the American Hockey League's Phantoms, the Wachovia Center and First Union Spectrum, and regional sports network Comcast SportsNet.

Home to numerous colleges, Philadelphia hosts the annual Penn Relays, one of the country's largest track and field events, and the annual Dad Vail Regatta, the U.S.' largest intercollegiate rowing event.

The Philadelphia market includes south New Jersey and northern Delaware, and is expecting a blockbuster year in terms of political ad spending. Since Pennsylvania is a swing state and played a pivotal role in the 2004 presidential election, local media expect a windfall from candidates for U.S. Senate races in the three states and from the Pennsylvania gubernatorial race. Incumbent Democratic Gov. Ed Rendell will face Republican challenger, Pittsburgh Steelers Hall of Famer Lynn Swann.

While the political landscape was taking shape, the fog of uncertainty surrounding the city's two daily newspapers dissipated somewhat when a new owner was found. In March, Knight Ridder agreed to be acquired by McClatchy Co. for \$6.5 billion. McClatchy immediately put up for sale a dozen of the Knight Ridder newspapers it said were not part of a long-term growth strategy—two of those papers were *The Philadelphia Inquirer* and the *Philadelphia Daily News*.

On May 23, McClatchy announced a deal to sell the *Inquirer* and *Daily News* to a local group of investors led by Bruce Toll, co-founder of luxury home builder Toll Brothers Inc. and advertising executive Brian Tierney for \$562 million. The deal is expected to close this summer, around the same time as McClatchy's acquisition of Knight Ridder's other 20 newspapers.

The Inquirer's circulation for the six-month period ended March 31 was 350,457, while its Sunday circ was 705,965, both down 5.1 percent compared to the same period ended in March

For other markets, go to the Market Profile Index at mediaweek.com

Philadelphia

A 975-FOOT SKYSCRAPER UNDER CONSTRUCTION IN PHILADELPHIA'S Center City will become the tallest building in the state of Pennsylvania when completed in late 2007. Comcast, one of many Fortune 500 companies headquartered in Philadelphia, signed a long-term lease for

most of the building, where it will relocate its corporate headquarters. With the significant Comcast presence, the building has been renamed Comcast Center from One Pennsylvania Plaza.

The Comcast Center will be 58 stories high with a total of 1.25 million square feet of office space and 23,000 square feet of retail space. The project also includes a parking garage, a public park and a grand entrance to the commuter railroad terminal on site.

Also underway in the area are plans to bring a new major league soccer team to the market, part of a \$1 billion housing, retail and athletics project on the Glassboro, N.J., campus of

Rowan University. The school hopes to reach a final agreement with MLS by July 1.

Philadelphians are die-hard sports fans, with four professional sports teams already calling the city home, including the National Basketball Association's 76ers, Major League Baseball's Phillies, the NFL's Eagles, and the

NIelsen MONITOR-PLUS AD SPENDING BY MEDIA/PHILADELPHIA

	JAN.-SEPT. 2004	JAN.-SEPT. 2005
Spot TV	\$707,321,104	\$805,182,954
Local Newspaper	\$686,657,870	\$602,214,340
Spot Radio	\$169,576,840	\$214,522,330
Outdoor	\$90,075,593	\$85,359,095
TOTAL	\$1,653,631,407	\$1,707,278,719

Source: Nielsen Monitor-Plus

market profile

SCARBOROUGH PROFILE

COMPARISON OF PHILADELPHIA

To the Top 50 Market Average

	TOP 50 MARKET AVERAGE %	PHILADELPHIA COMPOSITION %	PHILADELPHIA INDEX
DEMOGRAPHICS			
Age 18-34	31	29	93
Age 35-54	40	40	100
Age 55+	30	32	108
HHI \$75,000+	35	39	114
College Graduate	14	14	100
Any Postgraduate Work	12	11	99
Professional/Managerial	27	28	106
African American	12	16	133
Hispanic	15	6	43
MEDIA USAGE-AVERAGE AUDIENCES*			
Read Any Daily Newspaper	51	58	115
Read Any Sunday Newspaper	58	65	112
Total Radio Morning Drive M-F	21	22	106
Total Radio Afternoon Drive M-F	18	18	100
Total TV Early News M-F	28	28	100
Total TV Prime Time M-Sun	39	41	105
Total Cable Prime Time M-Sun	15	17	113
MEDIA USAGE-OTHER			
Accessed Internet Past 30 Days	63	63	100
HOME TECHNOLOGY			
Owns a Personal Computer	68	69	102
Purchase Using Internet Past 12 Months	46	47	102
HH Connected to Cable	64	78	121
HH Connected to Satellite/Microwave Dish	24	14	60
HH Uses Broadband Internet Connection	37	37	100

*Media Audiences-Average: average issue readers for newspapers; average quarter-hour listeners within a specific daypart for radio; average half-hour viewers within a specific daypart for TV and cable.

Source: 2005 Scarborough Research Top 50 Market Report (August 2004 - September 2005)

2005, according to the Audit Bureau of Circulations' FAS-FAX report. The *Daily News'* average Monday-Friday circulation for the period ended in March was 116,590, falling 9.4 percent year to year. Its Saturday circulation was 138,707, down 1.5 percent. The paper does not publish on Sundays.

The Philadelphia papers have not been privately owned since Walter H. Annenberg sold them to Knight Ridder in 1969. The new owners said they do not expect to cut jobs and plan to retain both newspapers' discrete voices in the city. They also said they hope to improve the *Inquirer's* local news coverage and online presence.

The market includes also a slew of smaller dailies and weekly newspapers throughout the region. Among them is Calkins Media's Greater Philadelphia Newspapers chain, with *The Bucks County Courier Times* and *The*

(Doylestown) *Intelligencer*. The chain's total circulation was 139,872, down 4.2 percent in March. Its Sunday circulation declined 2 percent to 153,421.

Philadelphia's local television marketplace is equally competitive, ranking fourth in the nation with 2.9 million TV households. According to estimates from BIA Financial Network, the market experienced a precipitous 17.6 percent decline in gross revenues from 2004 to 2005, but BIA predicts the market will rebound this year. The market is expected to grow from \$626.3 million in 2005 to \$688.9 million in 2006.

ABC's owned-and-operated WPVI-TV is the market's top biller, taking in an estimated \$178.5 million in revenue in 2005, for a 28.5 percent share of market, according to BIA.

A year after Nielsen Media Research's local people meters went online (officially

June 30, 2005), the market has adjusted to the new viewership measuring service.

Caroline F. Welch, a representative for WPVI, says the station is faring well under the new system. "We're still No. 1 in every daypart. The only difference is that sweeps are 365 days of the year," says Welch.

In April WPVI became the first station in the market to launch a high-definition TV chopper, says Welch. Earlier this year, WPVI started a wireless application, 6abctogo.com, where users can get the station's news and other information for free via cell phones.

In February, WPVI introduced a news set that uses a variety of background shots including a crystal skyline of the city, which came about because the station's new weather equipment couldn't fit into the old weather area. This forced a redesign, says Welch.

Among programming changes, WPVI will launch *Rachael Ray* at 10 a.m. this fall, replacing *The Tony Danza Show*. WPVI is also the home to Eagles preseason games.

NBC O&O WCAU-TV on May 23 unveiled a new set in front of a live studio audience for *10!* its locally produced lifestyle and entertainment show. Guests on that day's show included NBC *Today's* Al Roker, Kate Flannery from the NBC show *The Office* and MSNBC's *Hardball* host Chris Matthews. The show, which airs weekdays from 10-11 a.m., returned to the station's studio in Bala Cynwyd, Pa., recently, after having been produced for nearly four years at the Philadelphia Loews Hotel.

WCAU also hosted a major health expo at the Pennsylvania Convention Center that saw a record 65,000 people on April 22 and 23. Called NBC 10's 10th Annual Fit Fest, the jam-packed event included free health screenings, fitness demonstrations, and celebrity guests including Kevin Eubanks, musical director and bandleader on NBC's *Tonight Show with Jay Leno*.

Beginning Sept. 1, Fox Television Stations' O&O WTXF-TV plans to begin broadcasting all local programs in HD, following a complete facility and technical renovation. The station has also made several on-air talent changes. Among them, Tom Burlington was promoted to weekend anchor/reporter for the station's 10 p.m. news. Sharon Crowley moved from reporter/anchor on *Good Day Philadelphia*, its four-hour morning newscast, to become an investigative and consumer reporter and fill-in anchor on the station's late news. Kerri-Lee Halkett, a co-anchor on the morning show since 2002, became the new main anchor for *Good Day Philadelphia* for the

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market profile

5-7 a.m. time period. Sheinelle Jones, previously a fill-in anchor and breaking news reporter on the program, joined the 7-9 a.m. anchor desk.

During the May sweeps, WTXF's *Ten O'Clock News* finished No. 1 against its other late news competitors in the 18-34 demo with a 3 rating Monday-Sunday. The station finished second (behind WPVI) in adults 18-

49, and third in adults 25-54.

CBS TV's Philadelphia duopoly includes CBS O&O KYW-TV and UPN affiliate WPSG-TV. KYW, once an also-ran in the market, has seen steady growth in its market position, even before the arrival of the LPMs. The trend held true in the May sweeps.

"We're seeing growth in early morning," says Michael Collieran, president and general

manager of KYW and WPSG. "We're the only station that grew in early morning 5-7."

The duopoly has made a number of management and talent changes within the past year. Among them, Robin Magyar was named vp/station manager of KYW and WPSG last September. She had been at KPIX-TV in San Francisco as director of sales. Kevin Gilligan started last December as general sales manager of the duopoly. He came from sister radio station, KYW-AM in Philly, where he held the same title.

WPSG will become the market's CW affiliate on Sept. 5. "We think that we have a tremendous advantage [over soon-to-be MyNetworkTV affiliate WPHL-TV] because we bring established, well-known programming to viewers who are used to watching it," says Collieran. "That gives you automatic entry into people's homes." For instance, *Everybody Hates Chris* (now on UPN) has performed exceptionally well in the market. African Americans make up 44.6 percent of Philadelphia's population, according to the U.S. Census Bureau. Collieran says he has not yet decided how to rebrand WPSG, which is currently known as "UPN 57."

In June 2005, WPSG launched a new morning news show called *Wake Up News*. The 5-9 a.m. newscast is more traffic- and weather-focused, with news and sports headlines. The newscast is produced in conjunction with a company called Traffic.com. WPSG is also the broadcast TV home of the Phillies. The station, which will broadcast 45 games this season, just re-upped its agreement with the team. WPSG has also had the over-the-air rights to the 76ers and Flyers, but both contracts are up for grabs this year.

Tribune Broadcasting's WB affiliate WPHL-TV is one of only three Tribune outlets that will convert to a MyNetworkTV affiliation this summer (the rest are becoming CW stations). Vince Giannini, WPHL vp/gm, says his station is actually in a very good position to succeed in this diverse marketplace. "No other network in history has ever given 52 weeks of original programming," he says. "We will have 52 weeks of original programming in HD."

WPHL stopped producing its own local news last December. That's when it officially began a new partnership to have WCAU produce its nightly 10 p.m. newscast. Although the revamped newscast, which uses WCAU talent, is now branded *WB17 News at 10 Powered by NBC News at 10*, Giannini says no decision has been made on a new name after its affiliation changes.

NIELSEN RATINGS/PHILADELPHIA

EVENING AND LATE-NEWS DAYPARTS, WEEKDAYS

Evening News

TIME	NETWORK	STATION	RATING	SHARE
4-5 p.m.	CBS	KYW	3.5	8
	NBC	WCAU	3.4	8
5-5:30 p.m.	ABC	WPVI	9.5	19
	CBS	KYW*	4.8	10
	Fox	WTXF*	4.4	9
	NBC	WCAU	4.0	8
	UPN	WPSG*	1.7	4
	WB	WPHL*	1.2	2
5:30-6 p.m.	ABC	WPVI	9.5	19
	Fox	WTXF*	4.9	9
	CBS	KYW*	4.8	10
	NBC	WCAU	4.0	8
	UPN	WPSG*	1.9	4
	WB	WPHL*	1.6	3
6-6:30 p.m.	ABC	WPVI	13.0	23
	NBC	WCAU	4.9	9
	CBS	KYW	4.6	8
	Fox	WTXF*	3.3	6
	WB	WPHL*	2.7	3
	UPN	WPSG*	1.8	3

Late News

10-10:30 p.m.	Fox	WTXF	6.2	9
	WB	WPHL	2.2	3
10:30-11 p.m.	Fox	WTXF	6.2	9
11-11:30 p.m.	ABC	WPVI	10.3	18
	CBS	KYW	7.8	14
	Fox	WTXF*	2.2	4
	UPN	WPSG*	2.2	4
	WB	WPHL*	1.5	3
	NBC	WCAU	#	#

*Non-news programming. #Olympics coverage. Source: Nielsen Media Research, February 2006.

ARBITRON

RADIO OWNERSHIP

OWNER	STATIONS	AVG. QTR.-HOUR SHARE	REVENUE (IN MILLIONS)	SHARE OF TOTAL
CBS Radio	3 AM, 2 FM	19.1	\$106.3	33.0%
Clear Channel Communications	1 AM, 5 FM	20.4	\$84.6	26.2%
Greater Media	1 AM, 3 FM	11.8	\$47.4	14.7%
WEAZ-FM Radio Inc.	1 FM	6.0	\$30.6	9.5%
Beasley Broadcast Group	2 FM	6.8	\$25.0	7.7%
Radio One	3 FM	9.5	\$18.2	5.6%

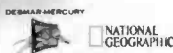
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market profile

NEWSPAPERS: THE ABCS

	DAILY CIRCULATION	SUNDAY CIRCULATION	DAILY MARKET PENETRATION	SUNDAY MARKET PENETRATION
Philadelphia County: 575,730 Households				
<i>The Philadelphia Inquirer</i>	90,125	206,759	15.7%	35.9%
<i>Philadelphia Daily News</i>	82,250		14.3%	
Montgomery County: 297,490 Households				
<i>The Philadelphia Inquirer</i>	72,414	132,157	24.3%	44.4%
<i>Lansdale Reporter</i>	16,772		5.7%	
<i>Norristown Times Herald</i>	16,281	28,419	5.5%	9.7%
<i>The Mercury</i>	13,901	14,883	4.7%	5.0%
<i>Philadelphia Daily News</i>	11,838		4.0%	
Bucks County: 228,729 Households				
<i>Bucks County Courier Times</i>	63,275	59,988	27.6%	26.1%
<i>The (Doylestown) Intelligencer</i>	38,224		16.7%	
<i>The Philadelphia Inquirer</i>	30,920	64,171	13.5%	28.1%
<i>Philadelphia Daily News</i>	5,392		2.4%	
<i>Allentown Morning Call</i>	3,661	5,447	1.6%	2.4%
<i>The Trentonian</i>	3,428	2,179	1.5%	1.0%
<i>The Trenton Times</i>	2,005	2,456	0.9%	1.1%
Delaware County: 208,586 Households				
<i>The Philadelphia Inquirer</i>	45,534	87,243	21.8%	41.8%
<i>Delaware County Times</i>	43,608	39,030	20.9%	18.7%
<i>Philadelphia Daily News</i>	8,957		4.3%	
Camden County (N.J.): 188,339 Households				
<i>(Camden) Courier Post</i>	47,205	54,380	25.1%	28.9%
<i>The Philadelphia Inquirer</i>	28,446	57,679	15.1%	30.6%
<i>Philadelphia Daily News</i>	5,094		2.7%	
Chester County: 169,380 Households				
<i>The Philadelphia Inquirer</i>	38,153	69,517	22.5%	41.0%
<i>Daily Local News</i>	27,981	27,673	16.5%	16.3%
<i>The Mercury</i>	5,111	5,736	3.0%	3.3%
<i>Philadelphia Daily News</i>	3,990		2.4%	
<i>Wilmington News Journal</i>	2,923	3,872	1.7%	2.3%
<i>The (Phoenixville) Phoenix</i>	2,649		1.6%	

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

Three stations serve the market's growing Hispanic population: Univision Communications' local duopoly of Univision O&O WUVP-TV and TeleFutura station WFPA, along with Telemundo affiliate WWSI, privately owned by Hispanic Broadcasters of Philadelphia.

With Comcast, the nation's largest cable service provider, based locally, it stands to reason that the city has a large cable penetration. About 78 percent of the market is wired versus the national average for the top 50 markets of 64 percent, according to Scarborough Research (see *Scarborough chart on p. 10*). In comparison, satellite penetration

is a paltry 14 percent, well below the national average of 24 percent.

Comcast Spotlight serves as the local interconnect, reaching nearly 1.9 million cable homes in the Philadelphia DMA, or 88.5 percent of the DMA's cable households. The interconnect lets advertisers insert on up to 50 cable networks. Comcast also owns and operates 24-hour local cable channel CN8, which airs a mix of locally produced programming. Comcast SportsNet Philadelphia carries Flyers, Sixers and Phillies games, most of which air in high-def.

The leading players in the nation's sixth-largest radio market are CBS Radio, Clear

Channel Communications, Greater Media, WEAZ-FM Radio Inc., Beasley Broadcast Group and Radio One.

CBS' All News powerhouse KYW-AM is the market's No. 1 station, earning a 6.2 average quarter-hour share (among listeners 12-plus) in the winter 2006 Arbitron survey. With an estimated \$37.1 million in ad revenue flowing into its coffers in 2005, according to BIA, the station is also the market's top biller.

WEAZ-FM Radio's Soft Rock WBEB-FM reflects a dying breed as the market's last remaining independently owned radio station. The outlet has consistently been among the market's top-ranked stations for more than 15 years. WBEB earned a 6 share in the winter book, just behind KYW. It also finished second in revenue with \$30.6 million, according to BIA estimates.

Clear Channel's WDAS-FM is the market's heritage Urban Adult Contemporary leader. The station ranks fourth overall in ratings (behind CBS' Oldies WOGL-FM), but third in billings at an estimated \$27 million. It competes with Radio One's Urban AC WRNB-FM. Also battling for younger Urban listeners are Radio One's WPHI-FM and CC's WUSL-FM, and Beasley's Rhythmic CHR WRDW-FM.

Recent changes to the local radio landscape include the rebranding in October 2005 of Modern Rock WYSP-FM to "94.1 Free FM," a Talk/Rock hybrid format. The station, like some of its sister stations around the country, had replaced Howard Stern with David Lee Roth on Jan. 3. Opie & Anthony replaced the canned Roth in April. The controversial duo's syndicated show had been heard on WYSP before they were fired in 2002 following a lewd, on-air stunt. WYSP competes with Greater Media's Rocker WMMR-FM. WYSP is also the radio flagship of the NFL's Eagles.

Also in October 2005, Mega Communications sold its Spanish Tropical WEMG-AM to Davidson Media for \$8.75 million. WEMG, known as Mega 1310, is licensed in Camden, N.J.

Clear Channel and CBS are the largest players in the Philly outdoor market. Last spring, Titan Worldwide won the contract to handle advertising on the trains and buses of Southeastern Pennsylvania Transportation Authority. The contract was previously held by CBS (then Viacom Outdoor). Other outdoor companies that compete in the market include Philadelphia-based Steen Outdoor Advertising, Keystone Advertising and Chesapeake Outdoor Advertising. ■

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Brava Performance

Lauren Zalaznick is pushing Bravo's creative envelope with a mix of reality programs and broadband plays, avoiding the dreaded one-hit-wonder stigma **By Dan Ouellette**



MARC ASINW/REDAUX, PHOTOGRAPHED AT THE TOP OF THE ROCK

WALKING FROM HER CORNER OFFICE overlooking Rockefeller Plaza to her weekly direct-reports team meeting, Bravo president Lauren Zalaznick encounters a tall, broad-shouldered man in the main hallway drawing small, black oblong spheres on the wall. “Are you defacing our walls?” she asks, then laughs. Actually, she’s pleased Tucker Nichols has arrived. They’re on the eighth floor of 30 Rockefeller Plaza, and the illustrator is completing the artistic makeover of Bravo’s new office space. Most of the network’s staff moved in three weeks ago.

The spheres form the skeleton of a corridor-long mural (meant to be “artsy and ironic,” says Zalaznick) that Nichols, who is based in

Marin County, Calif., has created in line with his outsider’s view of Bravo, NBC Universal’s increasingly successful cable network. He has plenty of material to draw from: new reality programming that’s turning heads and increasingly drawing eyeballs, creative staff members—who stop to talk to him despite their hectic schedules—and even the channel’s maverick president, now celebrating her second anniversary at Bravo’s helm.

The Rockefeller complex has been heralded as an Art Deco wonder; its tallest building has become a high-security home base for NBC—a corporate monolith writ large indeed. Housing Bravo on the same floor as renegade *Saturday Night Live*—the show uses part of the net’s corridor as its staging area—and letting Bravo modify its office headquarters to its liking, is remarkable to Zalaznick. “You’re in 30 Rock. Crazy, right?” she says. “But it’s a statement of how a big company can let you be when you’re on the creative side. We said ‘no, no thank you’ when they wanted to paint our walls [the standard color]. We prefer something different.”

To Zalaznick, breaking form within the physical space has two benefits: providing “a clean, well-lighted place” for the “people who spend so much time here.” But more importantly, she says. “Creativity breeds creativity. In a creative industry, you don’t want to be compartmentalized so that your brain feels like a cog in a wheel. It’s difficult to be an evangelist for your brand if you’re in a space that doesn’t reflect that.”

In recent years under Zalaznick’s watch, Bravo has enjoyed audience surge and identity cachet with a string of reality hits, beginning with *Queer Eye for the Straight Guy*, which she inherited, and continuing with *Project Runway*, *Top Chef* and *The Real Housewives of Orange County* on its Tuesday-Wednesday lineup of original prime-time programming. That is complemented by its movie nights as well as off-net evenings, featuring *The West Wing*, *Law & Order* and *CSI*. (Beginning in fourth quarter this year, HBO’s acclaimed series *Six Feet Under* will debut on Bravo with minimal editing nips and tucks.)

Because of its programming success, Bravo, currently available in 80 million homes, has seen viewing gains across the board this year. First-quarter 2006 was its highest-rated and most-watched quarter. Among the key adults 18-49 demo in prime time, the network averaged 282,000 viewers, just a hair above above first-quarter 2005 and 28 percent above fourth-quarter ’05, according to Nielsen Media Research data. Among women 18-49, Bravo averaged 163,000 in first-quarter 2006, 7 percent above first-quarter 2005 and 48 percent above fourth-quarter 2005.

Through May 14, second-quarter ratings are solid, up 22 percent in total viewers to 447,000 in prime. During that time period, Bravo averaged 261,000 viewers in the 18-49 demo, up 32 percent from the same period a year ago. Women 18-49 were up 51 percent to 148,000.

Several original series enjoyed breakout seasons. *Top Chef*, the No. 1 cable food series in both adults 18-49 and 25-54, grew during its first season with 1.5 million viewers tuning in to the May 24 series finale. The finale doubled its total viewers from the first episode, grew its adults 18-49 by 92 percent and exploded its 25-54 total by 142 percent.

When the second-quarter to-date figures are announced at the direct-reports meeting, Zalaznick, arms folded and casually dressed in a beige button-down sweater, beams. “This is a big deal,” she says. “We’re doing well during sweeps. After our huge first quarter, we’re really, really ramping up for our summer.”

It has not always been that way. Bravo was launched by Cablevision’s Rainbow Media in December 1980 as a commercial-free drama and



performing arts channel. The net later adopted a PBS-like sponsorship model before going fully commercial in 1998. While it carried the popular program *Inside the Actor's Studio*, with host James Lipton, it was still plagued with the rep of being a stodgy service that aired opera.

But Bravo started to garner new recognition in 2002 when it was purchased by NBC and launched the décor/personal-grooming makeover show *Queer Eye*. The unlikely hit drew hordes of viewers to Bravo and then crossed over to the parent network. Jeff Gaspin was president of Bravo and NBC's executive vp of alternative programming at the time.

"That show was undreamed of in the Bravo world," says Frances Berwick, senior vp, programming and production and a 10-year Bravo veteran. "Jeff put his weight behind the show, giving it a lion's share of Bravo's annual budget. It was radical for NBC to pick it up, but it paid off."

In 2004, Gaspin (today president of NBCU cable entertainment and digital content) paved the way for Zalaznick to "take the channel to the next level." The two were friends from their days working at VH1. "I knew Lauren could do it even though she started out in the indie film world, which is a nontraditional entry point to the cable business," he says. "I put the ground floor in, and now Lauren is building and decorating it. She's moving Bravo beyond one show."

Previously senior vp, original programming and development for VH1 and most recently president of the short-lived Universal-owned Trio digital network (scrapped last year in its on-air manifestation in the wake of the 2004 NBC-Universal merger), Zalaznick remembers well her arrival at Bravo at the apex of *Queer Eye*'s success.

"I've done three kinds of transformative jobs," she says. "VH1 was an old, unsuccessful brand that was a bastard stepchild of MTV. It was Kenny G and Michael Bolton and got no respect. I set out to change the brand to something else. Trio had no brand. There was a vacuum, an absence, when I got there. It was, 'Think of what it is and make it into something.' Bravo was definitely the hardest. It had a distinct brand that no longer fit with what was making it incredibly successful. There were costume dramas from England and then this thing called *Queer Eye*. It didn't match up. It was horrendous."

Zalaznick likens her experience to a shaky three-legged stool. "The stool looks nice," she explains, "but one of the legs is unstable at the joint and another someone is starting to saw through. *Queer Eye* was the biggest of big, the slickest of slick, on the cover of *Entertainment Weekly*. There was only one way for it to go. So my joke was that I'm the sucker who has to sit on this stool in public and say that everything is fine."

Her biggest fear? The one-hit wonder. "In the music world, the



A "BLENDED" WORLD
Zalaznick is proud of the inclusiveness of Bravo's programming, including (clockwise from bottom) veteran hit *Queer Eye for the Straight Guy*, newest hit *Top Chef*, off-net acquisition *Six Feet Under* (which starts later this year) and the fashion conscious *Project Runway*.

one-hit wonder is the kiss of death. You don't want to go down in the history books that way. From day one that was the immediate and obvious threat at Bravo. I couldn't let it go down as a one-hit wonder. That was behind the mandate and the vision to create the new Bravo."

In development before she arrived, *Project Runway*, the reality show pitting fashion designers in competition against each other, hosted by supermodel Heidi Klum, became Zalaznick's pet show to groom. "I liked it, but I was afraid of it," she says. "I had done VH1's *Fashion Awards* for five years, so I knew how hard it was to bring fashion to TV. But this was on the artier side. Plus, Heidi was great, there was wonderful chemistry with the judges, and the whole alchemy of TV worked."

Runway lifted off in early December 2004...and promptly tripped on its cuff. "It fell to the bottom of the ratings heap," recalls Zalaznick. "But it was too good and unique, and it was my vision for the new Bravo. My public relations, marketing, scheduling and programming teams insisted that we'd turn it around. We relaunched it in January, drove it like crazy through the February sweeps and made it work."

Yet after that installment of *Runway*, Zalaznick notes, Bravo slumped in second quarter 2005. "It looked grim, but phase two of plan one was set for the summer. I believed in the new shows." In addition to *Queer Eye* and celebrity hairstyle show *Blow Out* returning strong, Bravo scored with the debut of comedian Kathy Griffin's *My Life on the D-List* and *Being Bobby Brown*. "From *Runway*'s launch to the end of summer, we really knew what we were doing," says Zalaznick. "And after that we needed another hit, which turned out to be *Top Chef*."

With its reality programming catchphrase coined last year, "Watch What Happens," still resonating with audiences, 2006 has so far been solid. *Runway* pulled in big numbers for its second season's final show on March 8 this year (3.5 million viewers, including 2.5 million 18-49ers). *Top Chef*, leading out of the finale, was the highest-rated premiere in the net's history with 1.3 million viewers (932,000 adults 18-49). Even old standby *Inside the Actors Studio* scored big with its Feb. 12 season premiere, delivering 1.02 million viewers and 633,000 adults 18-49 for Lipton's interview with comedian Dave Chappelle.

"Not all cable networks are attracting those ratings and demos," says Lyle Schwartz, Mediaedge:cia managing partner and director of broadcast research. "*Queer Eye* was huge for Bravo and got it critical acclaim. So is *Project Runway*, which helps to separate the network out." Still, he cautions: "What's a hit one year can go cold really quick. Promoting other shows can help [lessen] the impact should a successful show tank."

Shari Cohen, president and co-executive director of national broadcast at MindShare, agrees that "too much of one thing might be an issue." But she says Bravo has done well by its "compelling reality where viewers have a vested interest in the characters. Bravo has done a good job strategically finding a fit between programming and the [cultural] mind-set. The network has buzz by virtue of its programming and way of marketing."

Following the network's recent upfront presentation to agencies and advertisers, Zalaznick says that "[ad] sales is happy, and the street is receptive to Bravo. Our external marketing and product placement partnerships have been phenomenal." A team member points out at the direct-reports meeting that brand recall and improvement of brand opinion for Toyota, which did product placement on 30 shows on 12 networks (six broadcast; six cable) in first-quarter 2006, was highest on *Top Chef*, per IAG Research data. And it was announced recently that the Southern Comfort liquor brand has been integrated into the eighth season of *Celebrity Poker Showdown*, a deal initiated by Magna Global

Broadband as Plan B

2005 WAS THE YEAR Bravo started thinking about how its stand-alone Web site BravoTV.com and the other broadband initiatives under its digital umbrella, including TrioTV.com (the first TV channel to move to broadband), BrilliantButCancelled.com and OutzoneTV.com, might contribute more to its bottom line. Working with Jason Klarman, senior vp, marketing and brand strategy, Lauren Zalaznick began to reimagine the marketing potential of online networks during 2004's budget season.

"We decided that our Web site should no longer be a cost center, but a revenue generator," she says. "As soon as top-line content would come in, we couldn't be dismissed as just another marketing site. That was the goal. The company was just learning how to sell online advertising and to separate on-air show content from show content on the Web, to not just treat it as an added value, but as unique, monetizable content."

"We began to see traction on the Web," says Klarman, who joined Bravo in 2004 after being senior vp of marketing at Trio. "We began to see it as a great way to engage Bravo's audience." Zalaznick agrees: "We have a smart viewership that's affluent, educated and loves technology."

Traffic has proliferated. In just the first quarter of 2006, BravoTV.com reports unique visitors up 161 percent and page views up 120 percent over full year 2005. From January to April 1, the site drew 3.4 million unique visitors and 107.5 million page views, with *Project Runway* by far attracting the most attention. The site also delivered 5.6 million video streams, representing a 230 percent increase over first quarter '05.

With the plug pulled at on-air Trio—a multipronged net that attracted TV buffs (with the airing of "brilliant" shows that had been prematurely "cancelled"), a gay following and live-music aficionados—Zalaznick decided to reinvent it on the Web. "It's like seeing a kid go off to college," she says, about the fact that the network has moved from TV to the Web.

BrilliantButCancelled.com launched May 23. It's a site where viewers can watch late-but-great TV shows (including *EZ Streets* and *Johnny Staccato*). In a reversal of roles, instead of having broadband support a TV network, Bravo promoted the Web site by airing back-to-back episodes on May 25 of NBC's cancelled-before-it-aired *The Jake Effect* to drive viewers to the Web site. Gay and lesbian broadband site OutzoneTV.com launched on June 1. "We launched [BrilliantButCancelled.com and OutzoneTV.com] the way young kids approach their homework—do what's easiest first," says Zalaznick. TrioTV.com, which is a little less defined at the moment, is scheduled to go live this summer or early fall.

On June 6, BravoTV.com bulks up its capacity and relaunches. "TV is the driver, but the Web site is the waterhole around which to gather and interact," says Klarman, who notes that the old site had an architecture that couldn't support its growth. The new incarnation will include on-demand show episodes (the video player is presently loaded with more than 250 shows), blogs, podcasts, picture galleries and The Dish, a daily updated column of pop-culture news. "This represents the next evolution of the Bravo brand."

Zalaznick adds, "Watching TV has become more active, less passive. It's no longer the decades of the idiot box and couch potatoes. Viewer engagement will drive these Web sites." —DO



Cybill and Me

Bravo vp Andy Cohen blogs behind the scenes

WHETHER HE'S FAWNING OVER Oprah Winfrey's "Legends Ball," delighting in Donny and Marie Osmond's face-to-face with Larry King, dissing Jessica Simpson and David Blaine, revealing behind-the-scenes observations of Bravo shows like *Top Chef* or comically reminiscing about how he and Cybill Shepherd discussed her reality-TV project without their shirts on, Andy Cohen has passionately, snarkily and, at times, hilariously blogged his way into becoming a daily sensation at BravoTV.com.

A week before celebrating his 100th blog-post on June 1, Cohen, vp, production and programming, Bravo, gleefully wonders, "Is Bravo going to throw me a party?" He doesn't even wait for an answer. "This is so fun for me. I'm really excited!"

Not only has Cohen become a celebrated pop-culture pundit (*Out* magazine named him "hottest blogger" in its yearly "Hot" issue), but he also wears the banner of being the only TV net exec penning his own Web opinion forum.

"I do random posts about random things," says Cohen, who notes that he's received 1 million-plus page views since he launched on Jan. 1. "I can be really opinionated and totally off the cuff about Bravo as well as pop culture in general. It's a reflection of my life and my opinions as pop culture filters through me."

and negotiated in collaboration with Universal McCann.

Earlier this year Bravo teamed with iLoop Mobile to make ringtones and wallpaper available for mobile phone users through the net's Web presence, BravoTV.com (see sidebar on page 19). And on another broadband front, Bravo partnered with PlanetOut's Web sites, Gay.com and PlanetOut.com, to introduce OutzoneTV.com, the first Web channel targeted specifically for gays and lesbians, which launched June 1. "We decided to seek out the expertise we needed," says Zalaznick. "We're the experts on content, so we leveraged that in exchange for brand association to reach places where we normally wouldn't have access."

Digital distribution strategies dominated many upfront presentations this year, but Zalaznick hooked onto basics: "We're still proud of that old thing called TV." She laughs, saying, "For the first time ever, we have a real schedule." She's enthused about *Queer Eye* and *D-List*, which will premiere back-to-back June 6.

Of course, through his filter (remember, he is vp of programming), Bravo is a great place to watch TV. Despite his candidness, he's still pretty much a champion for the network.

Formerly Trio vp, original programming, and before that a producer at CBS News for 10 years, Cohen now supervises the production of such Bravo unscripted shows as *Queer Eye for the Straight Guy* and *The Real Housewives of Orange County*. "I do have a day job," he says, noting that he's overseeing the third incarnation of *Project Runway*—which is currently shooting—and the ramp-up for the second season of just-concluded *Top Chef*.

Asked about how he fits it all in, he sums it up pretty matter-of-factly: "I get up, work out and write my blog, then do my 12-hours-a day job at Bravo."

Andy's Blog got its start when Cohen e-mailed Bravo president Lauren Zalaznick about the goings-on on the set of *Battle of the Network Reality Stars*. "I wrote Lauren my vivid, funny observations," he recalls, without a hint of modesty. "She told me, 'This is great. You need to do a blog.'"

It proved to be good timing. Bravo was redesigning its Web site and looking for blogging prospects. He was immediately enlisted. "They told me I could write whenever I wanted," Cohen says. "They said once a week is fine, but I felt it would only be successful if I wrote daily. It's ended up being an active dialogue with Bravo viewers."

So what about the Cybill Shepherd episode? The blog posting, titled "Cybill & Her Bra," dated Feb. 24 in the Andy's Blog archives, opens with Cohen meeting the actress in her agent's unairconditioned office on a steaming hot L.A. day. As the meeting progresses and the room grows increasingly warm, Shepherd and her friend strip to their bras while pitching a show for "a reality version of her successful CBS sitcom, *Cybill*." Cohen later wondered if perhaps he had "crossed a line, revealing way too much. But Lauren thought it was great. So I've been able to be incredibly candid in my opinions."

A large number of Cohen's blogs center on Winfrey. "I've written about Oprah more than anyone else," he says. "I watch her show every day. I'm trying to figure her out. I have so much respect for her, but I'm also in awe and scared of her."

Has she taken notice? "Oh, no, but that's my dream," he confides, "to be invited onto her show." —DO

She is also passionate about new programming in the wings, including a Joan Rivers pop-culture talk show that's still in development and nonscripted series that hit this summer, on high-end real estate (*Million Dollar Listing*, June 12), celebrity training (*Work Out with Jackie Warner*, July 19) and a tabloid newspaper's news room (*Tabloid Wars*, in August).

She adds that Bravo offers a distinction that's rarely talked or written about. It's the network that reflects the "blended" world. "Bravo is the manifestation of that idealized place where gays and straights, blacks and whites, men and women, celebrities and noncelebrities all live together in a peaceful enclave where all that matters is quality, smarts, energy and drive. We never say it; we never cast for it. But this is the vision of what we see the world as." ■

Dan Ouellette last wrote for *Mediaweek* about new spinoffs in music television in October 2005.

Getting the eyeball count right is hard enough! Now we have to measure grunts, too!

“This event seems like a rare opportunity to help us all understand how to tear down the silos that prevent media measurement from keeping up with consumer behavior.” Betsy Frank, Chief Research and Insights Officer, Time, Inc.

The 1st Annual Advertising Research Foundation (ARF) Audience Measurement Symposium (AMS) is going to tackle this mission-critical subject in New York City on June 20-21, 2006. Some highlights:

- Jeffrey Cole, Director, Center for Digital Future, USC paints a 26 country picture of digitally driven change.
- Chris Mundy, BBC Research Head, reports on the recent BBC decision to “change their traditional broadcasting model forever and replace it with one that delivers content to our audiences in whatever media and on whatever device makes sense for them, whether they are at home or on the move.”
- The IPA’s Lynne Robinson reports on the groundbreaking UK Touchpoints Initiative including the public debut of the first multimedia-planning database.
- Four Tracks that address ROI, Engagement, Innovation and Cross Media through 16 thought-provoking, peer-reviewed papers.

And, much more... including an Apollo pilot data update; the debut of the first ever passive, electronic magazine audience measurement from Arbitron; Frank Maggio speaks from the center of his firestorm; and Erwin Ephron and Joe Plummer duke it out on engagement.

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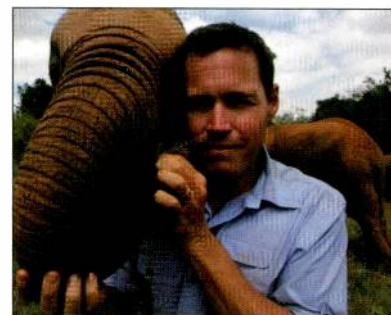
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Digital Marketing: The Revolution is Upon Us

Digital Marketing Taking On Multiplicity Of Themes

If the message is, indeed, the medium itself, then digital marketing messages are taking on a multiplicity of themes at a record pace.

Marketing consultants agree that the playing field for electronic media advertising has shifted, and is moving light years away from an obsessive focus on the big numbers factor of television and radio. "The days of just being able to rely on a machine-gun blast approach to deliver a micro-community on a mass scale are over," says Nick Pahade, president of Denuo, the digital consulting arm created earlier this year by the Publicis Group.

In working with clients including Reebok, Nokia, GlaxoSmithKline and Western Union, Pahade says digital marketing campaigns have risen from the status of test balloons to essential advertising ballast. "It's becoming a matter of survival. If people don't start embracing this, they're going to be left in a position where they won't be able to recover."

According to Pahade, the big idea in digital marketing isn't about finding the perfect platform or the ultimate convergent device. "It's not about TV becoming online or online becoming TV. It's this idea of portability. It's not just going to be about one thing. Consumers are going to use different things. So the interesting thing is how you tie all these things together."

Functionality is blurring as devices

take on multiple characters, a phenomenon evident in enlarging cell phone screens and video game consoles with increasingly muscular processing power. And as device functionality multiplies, the audiences for the respective devices are broadening beyond their traditional parameters.

"Even those who are playing video games skew older now, and there are more women playing games," Pahade observes. "It's become more of a social experience than just playing a game. It's kind of woven in the fabric."

And ad messages are being woven into the fabric of video games in novel ways. OMD Digital helped develop an integrated strategy for Visa to be incorporated in the story line of Unisoft's *CSI* game. The timing of when a murder victims' Visa card was used by someone is a crucial piece of the game's investigative puzzle.

And it demonstrates Visa's protection services in an ideal example of brand integration, says Jeff Minsky, director of emerging media platforms, OMD Digital. "We feel that the best use of video game advertising is something that allows for brand demonstration as well as integration."

As cable networks start to create broadband channels in their respective images, Minsky foresees those reinventions coming full circle as channels are delivered to TV screens by web



"The days of just being able to rely on a machine-gun blast approach to deliver a micro-community on a mass scale are over."
—Nick Pahade, president of Denuo



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Digital Marketing: The Revolution is Upon Us



“The broadest implication of technology is that we can be infinitely targeted and infinitely more addressable.”
—Marc Landsberg, president of Arc Worldwide

browsers. He envisions advertising technology finding a way of coexisting with DVR technology, pointing to a current spot by GE that offers more information when the commercial is viewed frame-by-frame in pause mode.

OMD Digital has helped produce long-form 2.5-minute spots for both Visa and Nissan. While Minsky says he’s enthused about the prospects, he concedes technology takes a certain gestation time for broad adoption to occur. But Minsky is certain that creative types need to consider ways of extending the conversation with consumers from 30 seconds to 30 minutes: “The creative agencies need to start thinking differently about the way they tell stories,” he says.

The way they tell those stories is a very specific strategic choice in a digital age when ad messages are moving increasingly toward personalization. “The broadest implication of technology is that we can be infinitely targeted and infinitely more addressable,” says Marc Landsberg, president of Arc Worldwide, adding that the consumer’s ability to control an advertising experience is accelerating: “we’ve gone from a push world to a pull world.”

One of Arc’s pioneering moves was a campaign for Purina, repurposing audio

pet care segments available as podcasts to pet owners. Pet owners could opt to receive downloadable versions of Purina’s *Animal Advice* radio show featuring subjects such as pet training and behavioral theories. Consumers could also receive training tips via cell phone, along with barking dog ring tones.

When Arc and Leo Burnett collaborated last year on a Cadillac campaign to plug Cadillac’s acceleration from zero to 60 mph in five seconds, 2,600 Cadillac fans submitted five-second films during a



Cadillac and John Travolta promoting *Be Cool*.

12-day campaign tied to the debut of the movie *Be Cool*. Those films were sparked by the first five-second TV spots in Super Bowl history that kicked off the campaign when they aired during the big game. In the six weeks following, Cadillac’s site drew a big response: 1.5 million more visitors than in the same period the year before.

Meanwhile, proving the universality of digital marketing, Arc helped promote the Singtel mobile carrier in the Singapore market by creating mobile blogs. “The bottom line is we see a lot of interesting trends now in digital marketing. People will not just be passive recipients,” says Landsberg.

The idea is to put consumers “in the middle of the equation” Landsberg says, with the ultimate goal of recreating mass marketing in a digital context: “It will be targeted, but we’re going to get to a point where it’s mass targeting.”



Purina utilizes interactive Web sites in its digital marketing campaigns.



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Digital Marketing: The Revolution is Upon Us

Digital Marketing Flying Higher and Higher Via Mobile Platforms



Endemol uses text messaging in its *Deal or No Deal* marketing.

To enter the biggest sweepstakes in mobile marketing history earlier this year, all you had to do was buy some chicken fries at Burger King and find the text code on the box.

The next step, sending a text message with the code, produced a landmark response rate among Sprint subscribers to win a Super Bowl Sweepstakes prize of an expense paid trip to the game and special access to the Rolling Stones' half-time gig.

Sports and rock and roll have gained particular emphasis in Sprint's digital marketing gameplans, which is a clear indication of today's prime market demographic of young, upscale early adopters attuned to wireless technology. "It starts with the youth market and if the US follows what's happened in Europe and Asia, then you would expect that would prompt penetration on all age scales," says John Styers, Sprint's director of data communication services.

The Super Bowl bonanza is part of an ongoing relationship with the NFL, which makes NFL Network content accessible by cell phone. The NASCAR Nextel All-Star Challenge Fan Vote, a text message promotion for NASCAR fans to vote their favorite driver into the field of a Nextel-sponsored May 20 race, drew responses from more than 92,000 Sprint Nextel customers.

It's just one more sign of the mobile marketing explosion that seems to be well underway. "The technology is in place and we're starting to get some idea of take rates," says Styers. "People are becoming comfortable with text messaging, so it becomes more viable."

Sprint was the sponsor for Bon Jovi's recent tour and streamed one of the band's concerts to handsets in what

Styers calls a "one-off trial" to gauge the response. Styers won't reveal what the response rate was, but it was good enough for Sprint to consider future, similar entertainment-based initiatives.

Another company, Endemol, claims it has actually initiated many cell phone users into text messaging with its "Lucky Case" call-in component to its *Deal or No Deal* TV game show. "It's very much a TV culture," says Jon Vlassopoulos, vp, digital media and strategy planning for Endemol USA. "If you see a call to action on a prime time show with a pretty girl and you can win \$10,000, it's a motivation to start text messaging."

Endemol plans to build chat shows and other companion mobile programming around its upcoming music talent show on ABC this summer, which Vlassopoulos describes as Big Brother meets *American Idol*. Endemol is contemplating interactive mobile components for three other new series, *The Rest Of Your Life* on ABC, *Show Me The Money* on Fox, and a third on NBC, premiering later this year.

Endemol enables cell phone users to integrate content, such as wallpaper, from the show they're interested in as it integrates content from Toyota when consumers interact. Providing wireless access through text codes to 15-minute video show segments also presents an opportunity to produce 10-second or 15-second pre-roll spots, or spots inserted in the segment, according to Vlassopoulos.

Vlassopoulos anticipates a growing avidity among advertisers for Endemol's approach: "As advertisers next season get more used to the medium, we think there's going to be more leverage to offer this integration with TV shows."

Digital Marketing: The Revolution is Upon Us

And the broader demographic for game shows includes older viewers and female viewers, thus expanding the base of users beyond the youth segment.

As U.S. cell phone infrastructure and technology improve, Endemol is exploring the idea of delivering segments of its reality cult hit *Fear Factor* via the same kind of reality channel it's now launching on wireless networks in Europe.

Presenting a much more pedantic perspective on reality, The Weather

Channel now makes money on a mobile product that was running solidly in the red 10 years ago. Improved handsets, infrastructure and a concise, appealing translation of on-air and online graphics to the smaller screen have turned its mobile weather into a monthly destination for four million users that produced a 75 percent jump in revenue since last year.

"What we do here is take it to the next frontier. We take the best of the Weather Channel and Weather.com and we create a different experience," says Louis Gump, vp, mobile, The Weather Channel Interactive.

In addition to the localized ad-supported content it distributes through six mobile carriers, Weather Channel Interactive produces a personalized weather alert download service priced from \$2.99 to \$6.99 monthly, depending on the platform. Gump calls weather the "ideal" content category for the mobile market: "The level of detail matters," he says.

Weather is a prime example of content that cuts across demographics. And the conventional industry wisdom is the market for mobile services is clearly expanding. Laura Elliott, executive director of the Mobile Marketing Association, said the universe of 13-34-year-old consumers once considered the "sweet spot" of the mobile market, is skewing older, to age 44.

The proliferation of sweepstakes and promotions is expanding the audience, according to Elliott. It was Fox's *American Idol* voting promotion that started the rush to text messaging, and the breadth of that show's appeal indicates the direction of mobile marketing as it looks to grow beyond its current \$2 billion in annual revenues level.

"Although it's largely a youth market, the reach is broadening," says Elliott. "What we're finding is that mobile is becoming an integral component of brands' ad campaigns, particularly if they're targeting that younger demographic."



We take the best of the Weather Channel and Weather.com and we create a different experience."
—Louis Gump, vp, mobile for the The Weather Channel Interactive

The screenshot shows the mobile weather product interface for Pittsburgh, PA. At the top, it displays "The Weather Channel" logo and "weather.com". Below this, it shows the location "Pittsburgh, PA" with a "Change Location" link. A "Maps" section features a radar map of the region with a white crosshair over Pittsburgh. Below the map, there are links for "Regional: Radar | Satellite" and "National: Radar | Satellite". A legend indicates weather conditions: Rain (green), Mix/Ice (yellow), Snow (white), Light (light green), and Heavy (dark green). A navigation menu on the left lists: 1. Outlook, 2. Maps, News, 3. Severe Weather, 4. Regional News, Interests, 5. Airport Delays, 6. Lifestyle, Tools, 7. Preferences, 8. Change Location, Products, 9. Desktop, 0. Text Messaging, and The Weather Channel Home.

Weather Channel's mobile weather product.

Digital Marketing: The Revolution is Upon Us

Viral Marketing: The Buzzword du Jour In Digital Marketing Universe

Viral video has spread, well, like a virus. Home-made video content, uploaded to the Web and available to all and sundry, has made a meteoric rise in recent months and could be a paradigm-shifter. Abetted by cheap video cameras and editing equipment, young people are flocking to the web to post and watch tens of thousands of videos in the ultimate Short Attention Span Theatre: ten-second clips of car crashes and Jackass-like stunts; Two Chinese Boys lip-synching to bubble-gum pop; clips pirated from wacky foreign TV shows and musical performances by classic rockers and unsigned bands. Just ask your 12-year-old—he'll know all about it.

This new way of creating and watching television is democratizing in a way that will have pop-culture pundits pontificating for years. For advertisers, it offers yet another brave new world. Sponsors look at the young male traffic for these video download sites and consider them an opportunity.

Some brave advertisers have opened themselves and their products up to the video-making public by inviting homemade ads: MasterCard has consumers writing copy for its "Priceless" campaign and Converse solicited homemade commercials for its website, a few of which even made it to TV. Current TV (a/k/a the Al Gore network) is running contests to solicit ads for seven sponsors, including Toyota and L'Oréal.

But the true phenomenon of viral video is San Mateo, Calif.-based YouTube, which may be the hottest company in the TV business right

now. YouTube signed on in December and in April averaged 6.6 million unique viewers a month, according to comScore Media Metrix, ahead of such established multimedia sites as AOL Video, Shockwave and iFilm. Now the company says it serves 40 million videos a day with just 25 employees. Other top viral video players include Ebaumsworld, Heavy and Atom Entertainment.

YouTube exploded into public consciousness when it served up 5 million downloads of "Lazy Sunday," a rap spoof video aired on *Saturday Night Live*. As the video's fame spread, NBC demanded that YouTube and other download sites remove these viewer-posted copies; NBC then plopped the clip on the iTunes store at \$1.99 a throw. C-Span also asked YouTube to take down copies of Stephen Colbert's notorious turn at the Press Corps dinner in April; C-Span cut an exclusive deal with Google Video.

But most viral content is considerably more homegrown. "It's mostly kids recording stupid crap and hoping they can win a thousand bucks," says Karl Heberger, advertising director at Rochester, N.Y.-based Ebaumsworld, referring to the monthly cash prize the site offers for best clip. Its 5.5 million visitors in April places Ebaum 12th among multimedia sites, with more traffic than youth magnets MTV and Comedy Central combined. Editors sift through 7,000 submitted clips a day to serve up the best funny, sports or extreme clips. About 80 percent of the traffic is male.

Aren't advertisers scared off by the gross-out content? "We lump all our sections accordingly, including

extreme," says Heberger. "If you don't want to be next to someone pulling his toenail off, no problem. But 18 to 34-year-olds love it, that's who our site reaches and that's who advertisers want to be in front of. With agencies putting an online component in every campaign, we're contacted by mainstream advertisers more and more."

YouTube is still developing its ad model, though it has hosted a promo with the first eight minutes of the feature Lucky Slevin and advertisers like Nike and Volkswagen have put up spots on the site. "We're exploring a range of possibilities, including promotions, sponsorships, contextual-based advertising and banners," says Julie Supan, senior director of marketing.

Atom, with 2 million visitors, has shown films and clips up for years. Atom recently launched a viral site, Addicting Clips, which is "all stuff that advertisers can be around," says vp/ad sales Lee Uniacke, "nothing beyond girls in bikinis." Advertisers can buy the front page, run-of-site or special promotions; sales have grown by 50 percent annually in recent years. Advertisers have included Gillette, Verizon, Dodge, Nike and Microsoft.

Advertisers looking at viral will approach with caution. "They may say, 'I've never seen so much crummy inventory in my life,'" predicts David Card, senior analyst at Jupiter Research. "I'm not sure any one clip is watched enough, and advertisers coming to this with a TV standard of reach may think they're paying way too much for this number of people, and they're not wrong."

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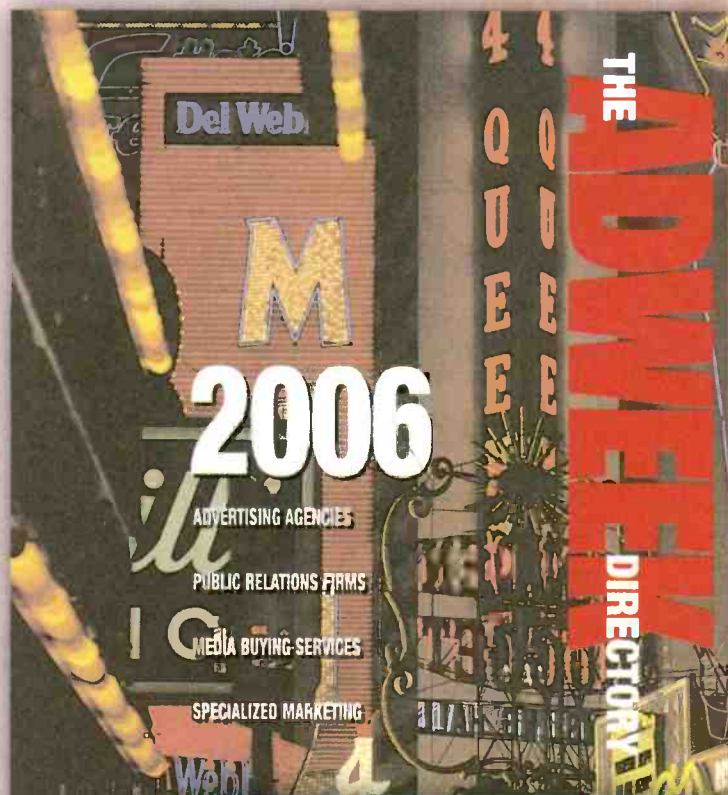
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MOVERS

MAGAZINES

Steven DeLuca has been named associate publisher of *Maxim*. He joins after two years as publisher of *Rolling Stone*... *Cottage Living* promoted **Deirdre Finnegan** to associate publisher. She has been *CL*'s advertising director since its launch...

Steven Binder was named vp, magazine sales for *ESPN The Magazine*. Binder previously owned Scarsdale Sports, a division of S.C.B. Sports LTD and has held publisher and senior vp titles at Condé Nast.

RADIO

Dan Halyburton joined Emmis Communications as senior vp and market manager for Emmis' three stations in New York. He hails from Susquehanna Radio...

Jim Condron earned vp/general manager stripes for WALK-FM and WALK-AM, Clear Channel's stations in Long Island, N.Y., from general sales manager...

Stacey Goldfaden was upped to senior director of western sales, ABC Radio Networks, from account executive.

CABLE

The board of directors of the Cabletelevision Advertising Bureau voted to renew president and CEO **Sean Cunningham's** contract. Cunningham served as executive vp and managing director at Universal McCann in New York before joining CAB in 2003... IFC elevated **Alan Klein** to senior vp of partnerships and licensing. Klein previously held the position of vp of integrated partnerships... Court TV appointed **Glen Freyer** to the new position of vp of nonfiction series development. Freyer joins Court TV from Twentieth Television's Fox Lab.

MEDIA AGENCIES

Janet Fitzpatrick was named to the newly created position of chief strategic officer at media agency Initiative Worldwide. Most recently Fitzpatrick was vp, director of global marketing at Motorola Inc... MediaCom New York welcomes **Donna Newton** as vp, new business director. Newton hails from Foote Cone & Belding, where she worked for 10 years.

RESEARCH

Rachel Mueller-Lust was elevated to executive vp of IAG Research's network division, from senior vp.

media elite

EDITED BY LAUREN CHARLIP



A CREW FROM *BICYCLING* landed in Botswana's capital city, Gaborone, May 22 to launch BikeTown Africa, distributing 200 bicycles to health workers to fight HIV and AIDS in Gaborone and the rural community of Bobonong, seven hours to the north. Botswana has a 38 percent infection rate, the world's second-highest. The team (a collaboration headed up by *Bicycling*, Kona Bicycles and Bristol-Myers Squibb, with others) custom-designed bicycles for the harsh Botswana terrain and the comfort of predominantly female caregivers with giant, full skirts: this meant step-through frames and chain guards. "We knew we had to have almost bomb-proof tires, because of all

of the thorns... We tried to keep it as basic and functional as possible," said **Chris Brienza**, *Bicycling* spokesman, who landed Stateside May 29. Two hundred boxed bikes

Ready to roll (left to right): community member James Maruatona, Madden, Botswana Parliament member Shaw Kgathi, Kona Bikes' Mike Geraci, elder Phetogo Moloko and three unidentified community members after the presentation of 100 bikes in Bobonong.

were shipped over and the 10-person BikeTown team spent the next 36 hours assembling them in a hotel conference room. "It was very cramped quarters," Brienza said. Police closed Gaborone's main drag for the BikeTown crew and 15 caregivers to ride to the launch. In Bobonong, *Bicycling* editor in chief **Steve Madden** was struck by how many "aunties" in their 50s and 60s were pedaling away. They rode when they were young, they told him, but had not expected to again. ■

DISH

(L. to r.) *In Style* June cover model and *Project Runway* host Heidi Klum, LVMH media director Billy Parette and *In Style* publisher Lynette Harrison pose at a May 18 VIP cocktail party at Thom Bar. Several *Project Runway* alums were on hand; guests took home keys to Thom's private rooftop terrace for the summer.



CALENDAR

■ The Online Publishers Association's eight-city **"Eyes on the Internet" Tour** will stop in New York on June 7. The conference, at the Marriott Marquis, informs advertising, marketing and publishing execs about online media trends and how consumers are using media. Go to online-publishers.org.

■ The two-day **Digital Marketing Conference**, hosted by Adweek Magazines, will explore how media companies and ad agencies can adapt to fragmented and customized media. The event will be June 8-9 at the Marriott Marquis in New York. See digitalmarketingexpo.com for more info.

■ A panel for marketing execs, the **Breakaway Brand**, will be held June 13 at the Time & Life Building in New York. Senior execs will distill the differentiators of the world's most recognizable and successful brands. Go to NYAMA.org for more details.

■ The **Circulation Management Conference and Expo**, for newspaper and magazine circulators, will be at the Hyatt Regency in Chicago June 14-16. The conference, with more than 30 sessions, will cover many topics, including fresh approaches to circulation challenges and partnership marketing as a growing source of new subscriptions. Go to circmanshow.com for info.

■ The **Online Video and Advertising Forum** will be held June 16 at the Puck Building in New York. Panels will discuss whether video should become part of an interactive marketing and advertising strategy and what determines the success of an interactive video marketing campaign. To register, e-mail registration@incisivemedia.com.

■ To help the media industry acclimate to the alternative new-measurement solutions required for the rapidly changing media landscape, the Advertising Research Foundation will hold its first **Annual Audience Measurement Symposium** on June 20-21. It will be at the Millennium Hotel in New York. See hearf.org for more details.

inside media

EDITED BY ROBIN ELDRIDGE

FIFA Runs World Cup Clips on the Web

Free video highlights from the 2006 World Cup will be available to fans on FIFAWorldcup.com, when the tournament starts June 9. The Federation Internationale de Football Association (FIFA) will work with Yahoo, which is producing the Web site, to run two-minute highlights from all 64 matches, an hour after each game. Fans will also be able to follow live game action via their mobile devices through a downloadable Matchcast application.

Citadel Accused by Rival of Pay for Play

Citadel Broadcasting Corp., with 221 radio stations, and Disney-owned ABC Radio, with 22 stations, said in February they would combine to form the nation's third-largest radio group. The deal may face headwinds amid allegations that Citadel accepted illicit pay for air play. Federal regulators in April said they were investigating. Last week, rival Red Wolf Broadcasting added fresh accusations in a filing with the Federal Communications Commission, calling for a hearing and fines. Citadel declined comment.

Interactive Guru Hirschhorn Leaves MTVN

MTV Networks' chief digital officer, Jason Hirschhorn, stepped down last week after six years with the company, opting to return to his entrepreneurial roots. The 34-year-old wunderkind was responsible for transforming MTVN into a digital media powerhouse, creating cross-platform and interactive applications for all network brands, the most recent being digital music service Urge. Nick Lehman will serve as Hirschhorn's replacement in the near-term, acting as interim executive vp of the digital and music media group.

ION to Launch Digital Healthcare Channel

ION Media Networks (formerly Paxson Communications) will launch I-Health, the country's first 24-hour digital channel dedicated to consumer healthcare, later this year. Featuring programming from content partners, including Information Television Network, Breakthrough Entertainment and Aquarius Health Care Media, I-Health will focus on preventative healthcare and educational information. ION plans to establish an advisory board of medical experts and health professionals to provide guidance on content and advertising.

Mochila to Sell AP, Hearst Mags Content

Mochila, a one-month-old company that aims to facilitate the buying and selling of syndicated à la carte print, audio, video and photo content, has recently signed on six publishers, including The Associated Press and Hearst Magazines. The startup has already agreed to sell the content of publishers Hachette Filipacchi Media and Metro International in an Amazon.com-esque fashion.

Broadcast TV Gains Viewers in '05-'06

According to the Television Bureau of Advertising's analysis of Nielsen Media Research data, broadcast TV stations gained viewers in households for the 2005-2006 season. In prime time, household ratings for broadcast TV surpassed last year's 34.78 to hit 35.75, which was 8.8 percent higher than ad-supported subscription TV's 32.87. The TVB's analysis included ratings for Hispanic network affiliates and independent stations.

TNT Tops May's Cable Ratings, Beats USA

TNT was May's most-watched basic cable network, averaging 3.05 million viewers in prime time, according to Nielsen Media Research data. The net's coverage of the NBA Western Conference playoffs helped TNT beat out perennial rival USA Network (2.40 million). Of the top 20 cable telecasts, all but three were devoted to sports or sports-related fare. The other top ad-supported nets for May were ESPN (2.01 million) and Cartoon Network (1.54 million).

MTV Series Created for Wireless Devices

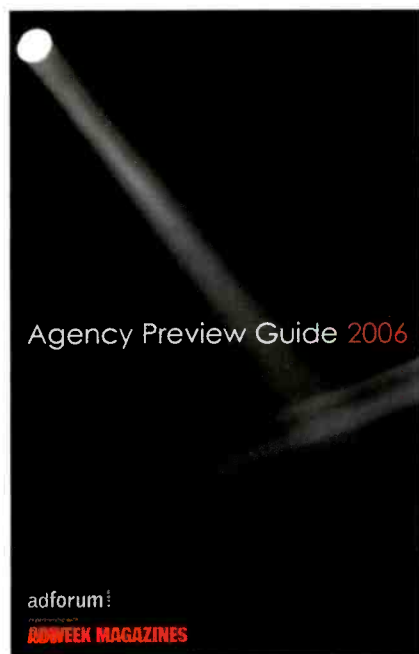
MTV plans to launch an original video-based series developed specifically for wireless devices. Ten short-form episodes are in the works for *Sway's Hip-Hop Owner's Manual*, the new show that will feature MTV News correspondent Sway Calloway interviewing hip-hop experts. The show will be available through all wireless carriers that offer MTV Mobile Video as part of their content subscription packages.

Excelsior to Run Westwood Music Nets

Excelsior Radio Networks, a division of Dial-Global Communications, will assume responsibilities in August for sales, programming and operations of Westwood One's eight nationally distributed music formats. It will also take over Westwood's advertising sales in 2007. Terms were not disclosed. ■

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BY STEPHANIE D. SMITH

Attention Advertisers!

All You has extended its deal with Wal-Mart for another year, making circ audits an impossibility

TWO YEARS AGO, TIME INC. LAUNCHED *ALL YOU* TO STAKE ITS CLAIM IN THE low-cost women's service category previously dominated by Bauer Publishing's *Woman's World* and *First For Women*. The magazine launched in August 2004, exclusively at Wal-Mart, with a plan to expand beyond the giant

retailer a year later. After a bumpy start with missed rate bases, business is on the upswing. Yet rather than broaden its readership to bookstores and other retailers, *All You* will stay within the confines of Wal-Mart stores, having extended its exclusive distribution deal through 2007, *Mediaweek* learned last week.

The relationship is beneficial to both the retailer and the magazine—Wal-Mart gets a quality Time Inc. title, packed with value-conscious information exclusively for its customers, while *All You* gets prime rack-space in a chain that accounts for 15 percent of all single-copy sales. Despite these benefits, last year *All You* missed its 500,000 rate base on several issues.

In recent months, the women's title seems to have stabilized. *All You* met its 500,000 rate base on all of its issues through May, and in January will raise its rate base 40 percent to 700,000. The move will come nearly a year after increasing its cover price to \$1.97

from \$1.49. Through June, the magazine carried 458 pages, reports the *Mediaweek* Monitor, a 29 percent jump over last year. Comparatively, *First For Women* carried 265 ad pages though June.

But despite its solid footing, *All You* will maintain its relationship with Wal-Mart. And media buyers say that beyond the obvious advantages of staying in Wal-Mart, leaving the shelter of the retailer is a huge risk—one *All You* may not be willing to take.

"It's a golden crutch. They have a very unique stance in the marketplace and they're nervous to let that go," said Steve Lerch, vp, manager of print media at Campbell Mithun.

Publisher Diane Oshin argues that it's just good business sense to stay put. "The relationship has allowed us to develop unique marketing and cross-promotional programs based on our editorial product and they've worked very well for marketers who have



Publisher Oshin said the two-year-old women's monthly will raise its rate base to 700,000 in July.

participated in them," she said.

Put a little more bluntly, it happens to be a good way for advertisers to suck up to Wal-Mart. "*All You* is getting a lot of ad pages from [Wal-Mart] clients because [merchandisers] always want to find more opportunities to deepen their relationship with the retailer. If *All You* branched out to other stores, it might not create as strong a tie to Wal-Mart," said Coleen Kuehn, executive vp, chief strategist for MPG.

Moreover, smaller advertisers can take

60sec. With



Bob Der managing editor, *SI Kids*

Q. You've been with *SI Kids* for 16 years, working your way up from intern to managing editor. Did you ever have an inkling to go anywhere else within Time Inc.? **A.** Kids are always changing, but now, their appetite for sports and sophistication is off the charts. What keeps me energized is I have the opportunity to do new, surprising things for the new generation. **Q.** How do you keep a magazine for 8- to 14-year-olds compelling when kids are inundated by TV, the Web and video games? **A.** By having a quick read, lots of points of entry, stat grids, quick

facts, places where readers get information without dedicating a lot of hard labor to reading. It's similar to what you find on the Internet, but done in a way where you can come back to it and linger. **Q.** What eye-popping changes are you planning for the magazine?

A. For the first time ever, we're going to do two different covers for our holiday issue (December/January). The back cover will be our "Gotta Get It" guide, giving a lot of play to products kids are most looking forward to getting for the holidays. We're also talking about doing 3-D photo action sports cards for the December/January issue. **Q.** Speaking of change, why did *SI Kids* tweak its name and its logo on the June issue? **A.** Dropping that word, 'for' gave us the flexibility to do something creative that reflects both the franchise logo and the kids. We changed the way *Sports Illustrated* was played. Now it is the same way it runs on [the big *SI*], with a stencil-stamp logo of 'Kids'. And kids liked the fact that it had the stamp on it, marking it as *their* magazine. **Q.** So, who were your sports heroes as a kid? **A.** I grew up in D.C., so I was a big Washington Redskins fan. I always respected [Hall of Fame wide receiver] Art Monk, because he was so classy...But I always wanted to be [Hall of Famer] John Riggins, because I always wanted to be a running back.

advantage of *All You's* bargain ad rates. "Some of the smaller brands with smaller budgets can participate in the Wal-Mart magazine and have national presence because it's affordable," added Kuehn. The open page rate for 500,000-circ *All You* is \$14,145, versus \$58,090 for the 1.35 million-circ *First For Women*. "If *All You* increases its presence, smaller advertisers wouldn't be able to afford it," Kuehn continued. *All You* is also competitive with Hearst Magazines' weekly 225,000-circ *Quick & Simple*, which has an open rate of \$9,450.

A Wal-Mart representative declined repeated requests to be interviewed for this story.

Meanwhile, media buyers will not be seeing an *All You* circ audit anytime soon. Since all of the magazine's single-copies are sold through Wal-Mart, and Wal-Mart says its figures are proprietary, *All You* cannot be audited by a third party. Oshin acknowledges the paradox: "What's part of our business strategy is being transparent, and it's frustrating that we can't share the specificity of our newsstand."

Oshin also noted that she provides publisher's statements to media buyers.

Buyers are willing to accept this unique situation. "It's unusual for advertisers to feel comfortable with no audit," said Kuehn. "But in the grand scheme of things, [clients] think they're getting more in terms of improving their relationships with Wal-Mart."

Success Story

Mag has ambitious circ plan

Only a handful of existing magazines, including Condé Nast's *Vogue* and Meredith Corp.'s *Ladies' Home Journal*, have a history that dates back to the late 1800s. Even fewer of them are brought back from the dead.

One such title has been revived repeatedly. Business magazine *Success*, founded in 1891 by self-help guru Orison Swett Marden, has been folded and resuscitated by several publishers before Quantum Media Ventures Fund bought the assets in 2002. On June 6, the title returns yet again as a lifestyle guide for entrepreneurs.

Success's latest incarnation will include motivational tools, executive profiles and stories focusing on the rewards of hard work, including luxury cars and antiques. Publisher Joe Guerriero said *Success* will target a mid-40s reader with a household income averaging \$136,000. The title will have a roughly even male/female readership, compared to traditional business magazines that typically skew more male.

"We found that most of the other maga-

zines address the business side only of being a small business owner," said editor in chief Gay Bryant. "We want to address the whole life of the small business owner, for example how they dealt with failure, how they dealt with leadership, and how their personal life affected their professional life. It's more of an emotional, holistic approach."

One thing that could give *Success* an advantage over its competitors, which next spring will include Condé Nast's new business book, is its unique circulation model.

Quantum Media struck a seven-year deal with Florida-based business event firm Get Motivated Seminars to distribute *Success* free to its 1.15 million seminar attendees who request the magazine. Get Motivated paid *Success* for 650,000 subscriptions, all of which will contribute to the magazine's 650,000-circ rate base. (However, high subscription renewals will be key to sustaining the title's ambitious rate base.) *Success* will also be sold for \$4.95 on newsstands and bookstores, as well as in 77

major metro airports.

"[The deal] allows us to deliver a highly competitive rate base in a highly competitive category," said Guerriero. "By establishing a relationship with Get Motivated, *Success* can now go to market with the ability to guaran-

tee advertisers and marketers an ironclad distribution network of small-to-medium-size business entrepreneurs."

Buyers are intrigued by the magazine's unique circulation strategy. "The seminar integration creates a different or more personal involvement with the reader base," noted Rich Gagnon, executive vp, media director for FCB. "Whether or not it's successful, it creates a catalyst for a different way of looking at business editorial."

The magazine will publish three times in 2006 and will move to a bimonthly schedule in 2007. The premier issue

carries 24 pages of advertising, including State Farm, Monster.com, Wachovia Securities and Hilton. The open page rate for a full-color page is \$61,750.



Get Motivated will send 650,000 copies of the title to attendees of its events.

MEDIAWEEK

MAGAZINE MONITOR

WEEKLIES JUNE 5, 2006

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
NEWS/BUSINESS								
BusinessWeek	5-Jun	65.72	6-Jun	70.09	-6.23%	1,091.98	1,133.64	-3.67%
The Economist®	27-May	36.00	28-May	39.00	-7.69%	869.00	909.00	-4.40%
Newsweek ^E	5-Jun	29.06	6-Jun	39.56	-26.54%	790.66	765.32	3.31%
The New Republic ^D	5-Jun	7.74	DOUBLE ISSUE		N.A.	115.29	110.68	4.17%
Time ^E	5-Jun	40.40	6-Jun	46.95	-13.95%	856.47	862.60	-0.71%
U.S. News & World Report	5-Jun	22.08	6-Jun	23.35	-5.44%	654.79	641.67	2.04%
CATEGORY TOTAL		201.06		218.95	-8.20%	4,378.19	4,422.91	-1.01%
SPORTS/ENTERTAINMENT/LEISURE								
AutoWeek	5-Jun	31.85	6-Jun	32.15	-0.93%	500.15	500.02	0.03%
Entertainment Weekly	2-Jun	37.8 ⁺	3-Jun	38.44	-1.64%	629.95	673.43	-6.46%
Golf World	2-Jun	10.33	3-Jun	19.42	-46.81%	539.55	562.34	-4.05%
In Touch	5-Jun	18.50	6-Jun	14.83	24.75%	326.36	253.48	28.75%
Life & Style ⁺	5-Jun	11.83	13-Jun	7.33	61.39%	179.28	158.64	13.01%
New York	5-Jun	47.53	6-Jun	43.00	10.47%	1,324.40	1,151.80	14.99%
People	5-Jun	68.96	6-Jun	69.96	-1.44%	1,573.63	1,657.71	-5.07%
Sporting News	9-Jun	13.75	10-Jun	8.50	61.76%	315.53	336.42	-6.21%
Sports Illustrated	5-Jun	37.59	6-Jun	40.53	-7.25%	849.02	833.07	1.91%
Star	5-Jun	24.67	6-Jun	26.00	-5.12%	419.83	361.70	16.07%
The New Yorker®	5-Jun	22.66	6-Jun	38.54	-41.20%	687.24	855.30	-19.65%
Time Out New York	31-May	75.00	1-Jun	76.56	-2.04%	1,354.21	1,357.84	-0.27%
TV Guide (redesign) ^T	5-Jun	10.78	N.A.	N.A.	N.A.	349.70	N.A.	N.A.
Us Weekly	5-Jun	43.50	6-Jun	43.83	-0.75%	797.47	790.32	0.90%
Woman's World	6-Jun	7.00	7-Jun	6.33	10.58%	160.66	151.32	6.17%
CATEGORY TOTAL		461.72		465.42	-0.79%	10,006.98	9,643.39	3.77%
WEEKEND MAGAZINES								
American Profile	4-Jun	8.75	5-Jun	9.40	-6.91%	227.89	222.25	2.54%
Life®	9-Jun	8.33	10-Jun	9.33	-10.72%	177.67	144.07	23.32%
Parade	4-Jun	13.74	5-Jun	13.26	3.62%	297.75	291.13	2.27%
USA Weekend	4-Jun	19.88	5-Jun	14.07	41.29%	318.08	295.58	7.61%
CATEGORY TOTAL		50.70		46.06	10.07%	1,021.39	953.03	7.17%
TOTALS		713.42		730.43	-2.33%	15,406.56	15,019.33	2.58%

®=One less issue in 2006 than in 2005; E=Estimated page counts; D=Double Issue for June 5/June 12, 2006 with numbers reported in this issue. Double Issue for May 30/June 6, 2005 with numbers reported in May 29 Monitor; +=One more issue in 2006 than in 2005; T=Relaunched Oct. 17, 2005, with lower rate base; @@= Two less issues in 2006 than in 2005.

CHARTS COMPILED BY ROBIN ELDRIDGE

BY MARC BERMAN



Report Card Time

WITH THE TRADITIONAL TV SEASON OVER (AND SCHOOL OUT, SO TO SPEAK), it is time for the sometimes-dreaded report cards. Based on the overall results, here is how your favorite and not-so-favorite networks fared in the '05-'06 season. Ratings are based on Nielsen Media Research data.

Fox: A-

VIEWERS: 9.9 million (Rank: No. 3, no change year-to-year); Adults 18-49: 4.1 rating/11 share (No. 1, -2 percent)

Life is good at Fox these days, and not just because of *American Idol*. Although that show closed season 5 with a mammoth 36.4 million viewers, the ongoing success of *24*, *House*, *The Simpsons* and *Family Guy*, coupled with sleepers *Prison Break* and *Bones*, means the network has something it never had before: stability. Fox will introduce only five new shows next fall, the fewest in recent memory.

But no network is without its misses, and Fox had a few. *Arrested Development* never found a niche; *The OC* lost steam; *Head Cases*, *Kitchen Confidential*, *Reunion* and *Killer Instinct* never made it past midseason and no one was laughing when the results came in for midseason sitcoms *Free Ride* and *The Loop* (although *The Loop* gets a reprieve, out of *American Idol* in January 2007, no less!). But considering Fox is expected to be on the map in fourth quarter despite the absence of *American Idol* and *24*, this network gets extra credit.

CBS: A-

VIEWERS: 12.6 million (No. 1, -2 percent); A18-49: 3.8/10 (No. 3, -5 percent)

One look at TV's most stable network and it comes as no surprise that CBS will add only four new series next fall. Although the network finished third among adults 18-49, that

was just three-tenths of a rating point (or 7 percent) below No. 1 Fox. My concern with the network last fall was that it had too many crime-related dramas. But the success of *The Unit* on Tuesday and *Criminal Minds* on Wednesday (opposite *American Idol* and *Lost*) are two more reasons why CBS was wise to capitalize on the genre. The recent addition of *The New Adventures of Old Christine* fits well out of *Two and a Half Men* on Monday, but the failures of *Courting Alex*, *Out of Practice*, *Still Standing* and *Yes, Dear* means that the current comedy drought is very much in evidence at CBS. After two decades of not finding sitcom success outside of Monday, the network has given up. And the failure of *Love Monkey* after just three telecasts means that finding a successful drama that isn't crime-related is going to be tough.

ABC: B

VIEWERS: 10.8 million (No. 2, +8 percent); A18-49: 4.0/11 (No. 2, +8 percent)

Just two years ago, everyone thought ABC was dead. But in the cyclical world of network television, the success of *Lost*, *Grey's Anatomy*, *Extreme Makeover: Home Edition*, *Dancing With the Stars* and *Desperate Housewives* means that the network has five key shows on which to build. Even so, not everything is perfect. President Geena Davis was impeached on *Commander in Chief*, and not a single comedy generated interest. Other dramas *Invasion*,

Night Stalker, *The Evidence* and *In Justice* came and went, and no new series from last fall got renewed. So, when you hear about ABC's resurgence, keep in mind that it's a reflection of 2004-05, not this season. Unless something new clicks in 2006-07, (and introducing nine new series is certainly risky) you have to wonder: How long can ABC ride the wave?

NBC: D

VIEWERS: 9.7 million (No. 4, no change); A18-49: 3.3/9 (No. 4, -6 percent)

No one ever said rebuilding a network was easy, and the failures of freshman entries *The Apprentice*: *Martha Stewart*, *Conviction*, *E-Ring*, *Heist*, *Inconceivable*, *Surface*, *Teachers* and *Three Wishes* are proof. *Deal or No Deal* is a much-needed blessing, and *My Name Is Earl* warranted the attention of the critics, but the move of both *Earl* and *The Office* to Thursday in midseason stalled early momentum (moving to the 8 p.m. hour next season won't help). With all of these potholes, why create another one by moving the second weekly installment of *Deal or No Deal* opposite *CSI* and *Grey's Anatomy*? Start ducking, Howie!

WB: D UPN: D

**WB VIEWERS: 3.14 million (No. 5, -6); A18-34: 1.4/4 (tied for No. 5, -7 percent)
UPN VIEWERS: 3.13 million (No. 6, -7); A18-34: 1.4/4 (tied for No. 5, no change)**

With 88 percent of new network CW's prime-time schedule a combination of former UPN and WB programming, lack of momentum could be a concern even if it chose "the best of the two." By issuing a last minute renewal to *7th Heaven*, CW is guaranteed at least some some sampling. But will bringing back shows like the middling *One Tree Hill* and *Veronica Mars* really be enough to fuel interest?

This past viewing season, all networks had their ups and downs. But of the six, Fox and CBS are clearly the most worthy of being on the honor roll. ■

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

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