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JULY 24-31, 2006 \$3.99 VOL. 16 NO. 28

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Kids TV Back in the Doghouse?

Anti-obesity activists seek to curb junk-food ads on networks and Web sites **PAGE 6**

TV PROGRAMMING

Network Dramas Parlay Paranoia

Vulnerability-themed shows occupy fall slates **PAGE 7**

THE UPFRONT

Scripps Looks to Defy Flat Market

Digital sales focus of Food, HGTV draws business **PAGE 8**

RADIO

O&A Save the Day For CBS Radio

Shock duo reverses Diamond Dave's ratings tumble **PAGE 8**

SOCIAL FUNCTION

FOLLOWING THE SUCCESS OF MYSPACE.COM, MAGAZINES ARE EXPERIMENTING WITH NEW ONLINE NETWORKING EXTENSIONS

BY STEPHANIE D. SMITH
PAGE 12

PHOTODISC RED/GETTY IMAGES



Google is looking for people with great aspirations. Take Eduardo Lopez, for example. Hired a year ago as an Inside Sales Representative in our New York office, Eduardo is now consulting as a team lead with our Dublin-based account representatives in Germany, Spain, the UK, Italy, France, Netherlands, Sweden and Denmark. Ed had already established a reputation for entrepreneurial flair by the time he joined Google.

Ed started two companies right after he got his degree in economics from Vassar, and went on to earn his MBA from the University of Michigan's Ross School of Business. He also studied at the Otto Beisheim School of Management at Wissenschaftliche Hochschule für Unternehmensführung (WHU) in Vallendar, Germany, and at Escuela Superior de Administración y Dirección de Empresas (ESADE) in Barcelona, Spain.

We're privileged to have Ed at Google, but we need more people like him – people with passion and goals and an incredible work ethic. We're currently looking for people to fill a number of roles in our fast-growing Inside Sales Organization in New York.



Do you need sales experience? Not necessarily. We've hired smart people with interesting academic and career backgrounds, who've thrived in advertising sales at Google. If you've ever aspired to great things, this might be the place for you. One of our goals is to create an inspiring work environment with lots of opportunities for growth. If that sounds interesting, we'd love to hear from you.

Check out www.google.com/aspireeduardo for a list of current openings. If you see something that seems perfect for you, send us your resume. Cute childhood pictures optional.

The Google logo in its multi-colored font.

At Deadline

■ EUREKA IS SCI FI'S MOST-WATCHED EPISODE

Cable continued its summer hot streak last week as yet another original series premiered to a sizable audience. The two-hour premiere of Sci Fi Channel's newest drama offering, *Eureka*, delivered more than 4 million total viewers between 9 and 11 p.m. on July 18, making it the most-watched episode of an original series in the network's history. About 1.7 million of those tuning in to *Eureka* fell into the target 18-49 demo, while another 1.9 million adults 25-54 tuned in. Other flashy summer cable premieres include: USA Network's *Psych*, which premiered to 6.1 million viewers July 7; TNT's *Saved* (5.1 million viewers in its June 12 debut); and Spike TV's *Blade*, which set a network record by serving up 2.5 million viewers on June 28.

■ NBC INKS ENGAGEMENT DEAL

Toyota last week reached an agreement with NBC under which the broadcast network will guarantee a specific level of viewer engagement for its programs. NBC becomes the first broadcast network to offer an advertiser guarantees based on engagement. Court TV has done some deals on the cable side based on viewer engagement guarantees. The viewer engagement guarantee will be tracked by using television engagement scores supplied by IAG Research.

■ PPM MAY LAUNCH IN PHILLY

If the Media Rating Council fails to accredit Arbitron's portable people meter service in Houston during its August meeting, the first PPM market could be Philadelphia. Steve Morris, Arbitron CEO, told analysts last week that the company won't necessarily wait for MRC accreditation in other markets on its rollout schedule, especially if it has a critical mass of clients signed for the service. In Philadelphia, Arbitron has signed broadcasters representing nearly 64 percent of the market revenue.

■ CONDÉ NAST BUYS NUTRITIONDATA.COM

Condé Nast last week acquired health and nutrition research Web site NutritionData.com for an undisclosed amount. NutritionData.com, founded in 2003, allows visitors to conduct searches on various types of food to garner specific nutrition data. The site claims 600,000 monthly unique users, according to Condé Nast. Officials said that the site's search tools, which

pull data directly from the USDA, may be incorporated into the CondéNet branded Web site Epicurious.com, or the sites for the magazines *Self*, *Glamour*, *Gourmet* or *Bon Appétit*.

■ INTERPRET TO MEASURE IN-GAME ADVERTISING

New media research firm Interpret says it plans to launch Gameasure, a new service designed to provide third-party measurement for the burgeoning in-game advertising business. Gameasure has been designed to track a variety of metrics such as user demographics, reach and frequency, and duration of play across multiple gaming platforms, according to Interpret. Starting in August, the product will pull survey-based data from a panel of gamers, while plans are in the works to pull data directly from video gaming devices.

■ ADDENDA:

ABC drama *Grey's Anatomy* was voted by the Television Critics Association as the Program of the Year. Other TCA winners include: Outstanding New Program: NBC sitcom *My Name is Earl*; Outstanding Achievement in Drama: ABC's *Lost*, and Outstanding Achievement in Comedy: NBC's *The Office*...**Jeff Dinetz**, executive and co-COO of NextMedia Group's radio division, will take over as president and CEO, following the resignation of Skip Weller, one of the company's founders...**Liz Vaccariello** was named editor in chief of Rodale's *Prevention*. Vaccariello was previously executive editor at Meredith Corp.'s *Fitness* and succeeds Rosemary Ellis, who became editor in chief of Hearst Magazines' *Good Housekeeping* in May...Celebrity weekly **OK!** will slash its \$1.99 cover price to 25 cents during Labor Day weekend.

■ NEWS ABOUT MEDIAWEEK:

In order to devote more space to news, analysis, and opinion, the Market Profile section will no longer run in the magazine. The last Profile, on Orlando, Fla., ran in the July 10 issue. But please visit mediaweek.com to purchase PDFs of markets profiled in the last year.

■ MEDIAWEEK TAKES A BREAK:

Mediaweek's next issue will be Aug. 7. For breaking news coverage, go to mediaweek.com.

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MEDIAWEEK

People.com's Hauser reveals the site's latest enhancements Page 18

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Market Indicators

NATIONAL TV: SLOW

With most of its new fall shows premiering in August, Fox is landing third-quarter scatter business, but it's slow going for the other nets. Most active scatter categories include movies, fast food and wireless.

NET CABLE: STALLED

The upfront marketplace remains all but frozen as buyers and sales execs continue to butt heads on CPM gains. While some of the larger nets say they aim to wrap up by week's end, a more realistic outlook has negotiations continuing well into August.

SPOT TV: OPEN

Auto remains stuck in the slow lane and retail is soft. Home improvement, telecom and movies are healthy. Political starting to tighten conditions, especially in California.

RADIO: FLAT

Still slow, still no dramatic turnaround, especially in largest markets. National slightly better toward the end of third quarter, but local is still lackluster. Stations offsetting sluggish conditions by offering promotions and non-traditional tie-ins.

MAGAZINES: MOVING

Fashion and retail boosting pages across all print categories, thanks in part to strong back-to-school and corporate branding campaigns. Tech and pharmaceutical still steady; Detroit auto remains stagnant.

Hispanic Nets On Pace to Sell \$1.3 Bil., Up 9 Percent

Telemundo has closed about 85 percent of its upfront inventory, while Univision is only about 60 percent sold, according to sources familiar with the Hispanic TV upfront negotiations.

Telemundo, sources said, jumped out of the gate quickly and paired with NBC, sold about 50 percent of its upfront inventory by early June at cost-per-thousand increases averaging 2 percent over last year's upfront rates. Upfront sales at Univision and sister broadcast network TeleFutura have been slower, but at similar CPM increases. One reason for the lag in Univision's sales effort was the World Cup, which diverted some attention from negotiations. Univision televised the monthlong event, and entertained many of its advertisers on site in Germany.

Sources said strong growth categories for the Hispanic networks include pharmaceutical, financial and telecom/wireless. Other solid spenders include foreign automotive and retail, but domestic auto deals have been slower.

Execs familiar with the negotiations also added when all upfront selling is done, the Hispanic broadcast marketplace will be up about 9 percent overall in volume, to a total just over \$1.3 billion.

While sales have been slower at Univision, the network has a strong story to tell, finishing the week ending July 16 tied for second among all broadcast networks in the adults 18-34 demo, averaging 1.1 million people per night. That's tied with NBC and behind only Fox. —John Consoli

FCC Adds On Conditions to Sale of Adelphia to MSOs

With regulatory approval in hand, Comcast and Time Warner are set to absorb some 5 million customers from the bankrupt Adelphia Communications and expand their presence in cities including Los Angeles, Cleveland, Pittsburgh and Washington, D.C.

The companies expect to close their deal by July 31. In a bid to limit possible market abuse by No. 1 MSO Comcast and No. 2 Time Warner, the FCC required the cable giants to let rivals broadcast

WASHINGTON BY TODD SHIELDS AND WENDY MELILLO

Kids' Pitches Face a Time Out

Activists decry preponderance of junk food ads on kids nets and Web sites; limits sought

Advertising to children is once again in play as an issue in Washington, as activists scrutinize possible links between food ads and obesity, and policymakers contemplate limits on interactive advertising.

Those speaking at a July 20 forum in Washington, D.C., included two U.S. senators, three of five members of the Federal Communications Commission, and a mix of academics and executives. The event was organized by Children Now, an advocacy group critical of food advertising to children. Aside from the execs, few had kind words for a media environment that, according to Dale Kunkel, a communications professor at the University of Arizona, bombards kids with ads for junk food—at a time when childhood obesity rates are soaring.

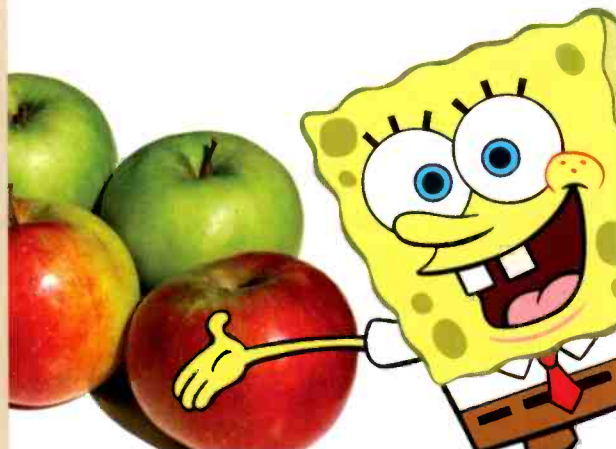
Kunkel calculates that half of the ads on kids' TV are for food, and 85 percent of those are for junk. If a kid bought each food advertised in a typical day of viewing, it would take six weeks to consume the haul without exceeding dietary guidelines, he said. "This is a significant public health challenge," Kunkel said.

Although there are no immediate proposals in Washington to ban ads based on their

content, proposals abound to limit advertisers' use of interactive media—especially the emerging possibility that children watching regulated broadcast digital TV will, with a click of the remote, jump to rules-free Internet selling sites.

FCC Commissioner Jonathan Adelstein said the agency should "severely limit" click-through TV advertising. His fellow Democrat, Commissioner Michael Copps, suggested that "at a minimum" parents be able to turn off such services on their TV sets. A provision before the U.S. Senate goes further, proposing a ban on links to commercial matter during kids programming and during ad breaks. The Association of National Advertisers served notice it thinks that's a bad idea, telling key senators in a July 17 letter that "media innovations...will be strangled" by the interactivity ban and other proposed restrictions. "This far-reaching legislative language is a 'solution' in search of a problem," said ANA executive vp Dan Jaffe.

The debate coincided with the release by the Kaiser Family Foundation last week of what it called the first survey of online food-marketing to children. According to the foundation, which also hosted the Children Now forum, 85 percent of leading food brands that use TV advertising to attract children also are targeting them with Web sites. The study examined 96 food brands and found that while most sites contained a single brand, more than one-fourth featured multiple brands—with an average of nine brands per site. Games, promotions, viral marketing efforts, membership opportunities and movie and TV tie-ins were among the features of the sites, which aim to capture kids in ways that a TV spot cannot. For example, at www.popsicle.com, part of Good Humor-Breyers Ice Cream,



Nickelodeon of late has licensed its characters like SpongeBob SquarePants to hawk healthier foods.

NICKELDEON

players can reach extra levels as their skill improves. At Nestle's www.wonka.com, Wonka Club Dub offers visitors not only games, but "a personally flavored home page," special screen savers and e-cards.

It all was enough to put wind into the sails of media critics at the Children Now forum, who pointed out that children under the age of 6 cannot distinguish between programming and commercials. "We are conducting a massive experiment on our kids, and parents have not given their consent," said Sen. Hillary Clinton (D-N.Y.). She called for dedicated federal funding for research into media's effects on children. Sen. Sam Brownback (R-Kansas) said sophisticated scanning could reveal how video stimulates children's brains. "As we continue to hear deep concerns about television and our children, and we look at how the brain is wired, you will see this issue continue to come forward," Brownback said. Republican FCC Commissioner Deborah Tate said children are so susceptible to marketers' blandishments that at times advertising to them "may not be entirely fair."

Execs on the Kaiser panel accentuated the positive. Matt Palmer, senior vp, marketing for the Disney Channel, touted its limited sponsorship, its lack of commercials and the forthcoming expiration of its marketing pact with McDonald's. He faced a quick rejoinder from Margo Wootan, director of nutrition policy at the Center for Science in the Public Interest, who said from the audience that spinoff channel Toon Disney is replete with food ads. "They undermine parents' efforts to feed their children healthy diets," Wootan said. Palmer said Disney is always reviewing its inventory.

Wootan's center has served notice in Massachusetts it intends to sue Kellogg and Viacom, owner of Nickelodeon, over advertising of sugary, salty, high-fat foods. Last week, Nickelodeon announced it would license the characters SpongeBob and Dora the Explorer to boost sales of organic edamame, adding to deals that have popular characters gracing supermarket displays of pears, apples and cherries. Sherice Torres, vp, Nickelodeon and Viacom consumer products, said her company would "continue to look for opportunities to use our stable of loved characters to encourage healthy food choices."

Some suggested regulators eventually may leave companies little choice but to encourage healthier choices. Joan "Jodie" Bernstein, a former member of the Federal Trade Commission who now advises the industry on advertising practices, was asked what will happen if self-regulation doesn't work. "My personal opinion is yes, I think further steps of protection will have to be taken," she said. ■

TV PROGRAMMING BY A.J. FRUTKIN

Peril Hits Prime Time

New broadcast dramas tap into post-9/11 vulnerability

The events of Sept. 11, 2001, continue to impact network programming. From government conspiracies, to terrorist attacks, to bank robberies and abductions, a handful of fall dramas reflect a fictional world in peril—not unlike the real world that viewers see on the news every day.

In ABC's *The Nine*, the lives of a group of strangers become intertwined when they wind up hostages during a bank robbery. In the CW's *Runaway*, a man and his family hide from the law, after he is wrongly accused of murder. Fox's *Vanished* and NBC's *Kidnapped* both revolve around wealthy families whose lives implode when someone from each family goes missing. On CBS' *Jericho*, a Midwestern town may be the only community spared from a series of nukes that have hit the U.S.

As violence continues to spread not only through the Middle East, but Asia and Europe as well, many advertisers aren't surprised that the unstable worlds portrayed in these new dramas parallel that of a global arena that has become increasingly terrifying. "The world is a much more dangerous place than it was ten years ago," said John Rash, Campbell Mithun's chief broadcast negotiator. "And that sense of danger is reflected in what viewers see on the screen."

K.J. Steinberg, who, with her brother Hank Steinberg (*Without a Trace*), created *The Nine*, said the idea for the show came from the personal experience of a friend of hers who, along with his date, was held up at gunpoint. (Suggesting that trauma brings people closer together, the two will marry, she told reporters at last week's TV critics convention in Pasadena, Calif.) Steinberg also said the idea was very current, "since the world as we know it, is fragile. And that fragility is coming closer to home."

Actor Tim Daly, a member of *The Nine*'s ensemble, directly cited Sept. 11 as a reference point. "This horrible thing happens, and suddenly, your view of the world, and the way you look at your kids, and the way you look at time, and your life, is just different," he said during a TCA panel discussion featuring the show's cast and creative team.

Not only global events are impacting TV programming—so are domestic affairs. In the wake of 9/11, and what many see as the erosion of civil rights here, *Runaway*'s exec producer, Darren Star, acknowledged a sense of



CBS' *Jericho* revolves around the last town standing after an apocalypse destroys the U.S.

nationwide unease. "There is a fear that somebody can arrest you for something you didn't do, and you're powerless," he told *Mediaweek* at the CW's press party last week. "This is a show about a family that has to live in a state of paranoia, and I think we're all feeling paranoia right now, so it does tap into that."

Not all writers—or executives, for that matter—see a direct correlation between fall programming and current affairs. "You'd be kidding yourself if you said that post-9/11 trauma doesn't affect what artists bring to the network, but I think that's too narrow a statement," said Ted Gold, senior vp of drama development at Fox. Gold added that *Vanished*, the network's fall drama about a senator's wife who goes missing, is "substantively deeper than a reflection of world events."

CBS entertainment president Nina Tassler echoed those thoughts, saying although her network's apocalyptic drama *Jericho* may begin with a devastating event, it really is about a "spirit of hope, community and resourcefulness." But Tassler added that if there is a common thread running through many of the new dramas this fall, it is that "people are struggling to make sense of things."

Stephen Chbosky, who wrote *Jericho*'s pilot, also played down a direct link. But he added that having been in New York during the attacks on the World Trade Center, "it's definitely something I drew from."

Campbell Mithun's Rash cautioned that tapping into any so-called zeitgeist or national consciousness isn't enough to make a show a hit. "The fundamentals still apply," he noted. "A good story, well-told, with a solid lead-in will still have the most bearing on whether or not a show will succeed." ■

local sports teams.

The companies “got what they wanted, but they received it subject to most of the conditions we sought,” said Andrew Jay Schwartzman, president/CEO of the Media Access Project, a public-interest law firm. DirecTV said the FCC decision “allows video competition to flourish throughout the country.”

Except for Philadelphia, that is. The FCC left undisturbed Comcast’s right to deny satellite rivals access to Philly pro sports teams. On the other hand, it allowed for arbitration to bring more games of Major League Baseball’s Washington Nationals onto Comcast systems serving 1.3 million subscribers.

The FCC did not restrict the companies’ ability to charge Internet content providers for access to customers, yet it said it would not hesitate to protect consumers’ Web access. —*Todd Shields*

Gotuit Launches Advanced Video Portal With Search

VOD software vendor Gotuit Media has launched Gotuit.com, a new broadband video portal that uses advanced streaming and search technology.

The new portal features standard content channels, including news, sports, music and entertainment. Its primary point of differentiation is its streaming technology, which is designed to eliminate wait time from the online video experience, allowing users to jump from clip to clip instantly without any loading or buffering holdups.

The other selling point for Gotuit.com is its search functionality. It lets users search within individual videos and jump to precise moments, such as a touchdown pass in a football highlight clip. Theoretically, advertisers could run video spots timed to such specific queries.

Otherwise, the free portal will be supported by 15-second video spots interspersed within content rather than preroll ads. Ads will be served to users based on how long and how active they have been on the site.

At launch, Gotuit.com is featuring licensed content from Reuters, AP, HGTV, Accuweather and the NFL Network, along with 2,000 music videos. —*Mike Shields*

RADIO BY KATY BACHMAN

On the Comeback Trail

Opie and Anthony help revive Stern-less CBS stations

Not only have Opie and Anthony shown they can do a radio show compliant with Federal Communications Commission standards, they’ve also proven, in just two short months, that they can practically single-handedly turn around the CBS radio stations that carry the show. Last week, as the Arbitron Spring 2006 ratings survey results began to roll out, you could all but hear the champagne corks—make that beer tabs—popping at CBS.

In three of the nation’s largest markets—New York, Philadelphia and Boston—*The Opie and Anthony Show*, hosted by Opie (Gregg Hughes) and Anthony (Cumia), broadcast from 6 to 9 a.m., made up for the lost ratings squandered by the experiment that was David Lee Roth. In New York on WFNY-FM, morning ratings jumped 131 percent, earning Opie and Anthony bragging rights as the No. 1 English-language show among men 25-54 with a 6 share. In Philadelphia on WYSP-FM,

the duo’s morning ratings helped lift the station to the No. 2 spot for men; in Boston, the pair were up 77 percent, ranking third.

“These listeners have been missing since Howard Stern left,” said Dennis McGuire, vp and regional broadcast director for Carat. “Stern has cut himself off from a lot of listeners and he’s lost some stature.”

CBS must now make up for the lost revenue—estimated to be \$100 million annually—a formidable task “We’ll start monetizing *O & A* shortly,” said Joel Hollander, chairman/CEO at CBS Radio, which carries the show on 11 of its stations via a syndication deal with XM Satellite Radio. “We have a long way to go to replace Stern revenue. We said it would be a yearlong process and we have five months left.”

Still, *O & A* remain a tough buy, particularly for advertisers with a long memory of some of the duo’s most notorious stunts. “They will always be a lightning rod for some groups and therefore always have a ‘Buyer beware!’ label attached to them,” cautioned Matt Feinberg, senior vp of radio for Zenith Media. “To some advertisers, *O & A* may have cleaned up their act, but they’re not born-again.”

With a much-needed strong lead-in for the rest of the day, the ratings are a good sign for the future of FREE FM, CBS’ FM Talk brand targeting young men. “CBS needs to grow the personalities and grow the brand, but there’s hope for the brand with a strong lead-in,” said Agnes Lukasewych, vp of radio at MPG. “It just takes a little more time to evolve.” ■



While ratings may be up considerably on CBS Radio stations that carry *O & A*, ad revenue remains a challenge.

THE UPFRONT BY ANTHONY CRUPI

Playing Up Its Pedigree

Scripps nets push demos, digital strategy for ad gains

Looking to warm up the early-morning crowd at an investment conference in Cincinnati last month, E.W. Scripps COO Richard Boehne jokingly recalled his reaction upon first hearing the pitch for HGTV: “Home and garden 24 hours a day? My gosh, that’s paint drying and grass growing.”

Turns out he meant that literally. A decade

later, HGTV and sibling Food Network are the twin dynamos that power Scripps Networks’ consistent ad sales growth, a pair of brands that were designed to make good on the catechized promises of convergence. As such, Scripps is well positioned for a strong upfront in a very weak market.

Last year, Scripps nailed down CPM hikes

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2004 Media Expenditures: not reported.
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2004 Media Expenditures: not reported.
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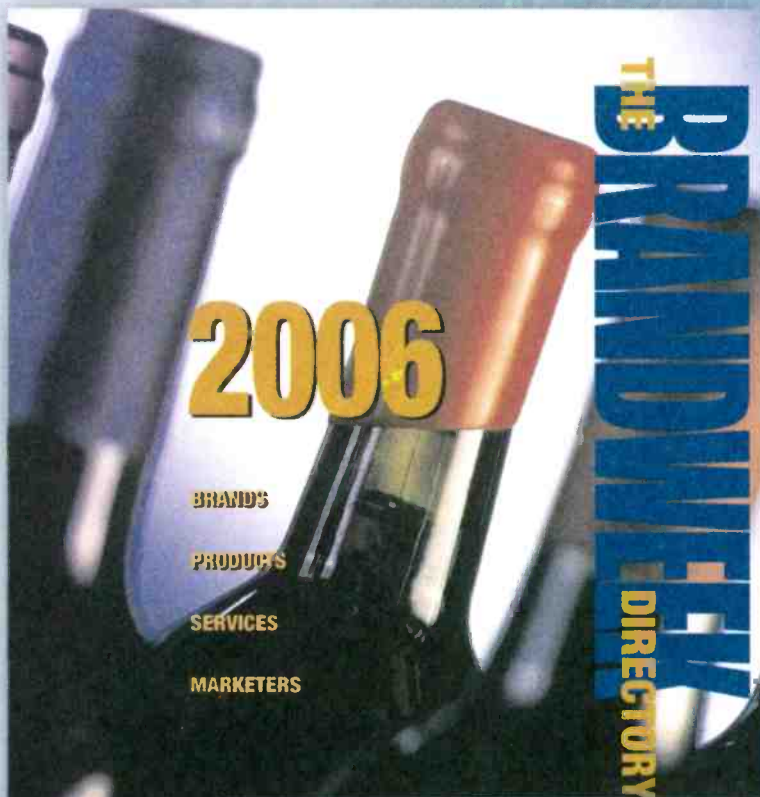
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of 5 to 6 percent. While the market isn't likely to bear that sort of growth this year Scripps Nets senior vp of ad sales Jon Steinlauf said he's aiming high. "We're above average, but we're worth it given who we reach," Steinlauf said, adding that HGTV ranks No. 1 in reaching \$100,000-plus income women 25-54.

To reach his sales goals, Steinlauf is taking to market a unique digital sales strategy: a series of channel-specific vignettes meant to move viewers from the TV to the Web, where consumer behavior is infinitely more quantifiable. The latest, a pair of GE spots that launched on Food this month, marry summer recipes to the intricacies of GE's line of Profile refrigerators. Kristen Colonna, OMD associate director, national TV investment, said tying the new spots to an online sweepstakes helped generate 500,000 entries. That transparency extends to the creative

execution, Colonna said. "We never pursue anything that feels like an infomercial," she said. "This lets us get the product on the air in an environment that feels more like programming than anything else."

Consumer recall data suggests the vignettes also engendered an unexpected halo effect, said Rachel Mueller-Lust, executive vp, networks, IAG Research. "The traditional ads for the same clients that occur near or adjacent to the vignettes perform better than when they run on their own," Mueller-Lust said. "There's a synergy at work."

OMD is currently negotiating its way into another series of Food vignettes, and clients like Saturn have done similar buys on both nets. Such buys are executed during the upfront and in scatter, Steinlauf said: "We don't need to force anybody's hand to buy us when they're not ready." ■

NETWORK TV BY JOHN CONSOLI

A Little Bit Country

ABC bets CMA, Nascar will kick up some ratings dust

It's no secret there is a strong connection between Nascar and country music. And with ABC set to air the annual Country Music Association Awards for the next six years starting this November, along with Nascar telecasts rolling next summer, both the network and the CMA hope to ride herd on that bond by making use of heavy cross-platform promotion.

But that's down the road. In a precursor to the CMA Awards airing on ABC (Nov. 6) for the first time after a 34-year run on CBS, ABC tonight will carry a two-hour special on the CMA Music Festival, featuring many of the biggest performers in country music.

The CMA is hoping that its move to ABC will help it reach more younger viewers than it did on CBS. ABC, sensing an opportunity to draw new viewers to the network, will promote the CMA events and country music in general at various Disney properties.

"There are a lot of opportunities for synergy with Nascar, ESPN and with other Disney properties," said Steve McPherson,

ABC entertainment president. Some of those include signage promoting country music stars and the TV events at the Disney theme parks and on the Nascar telecasts. Appearances by more country music artists

on ABC's *Extreme Makeover: Home Edition* is being considered. ABC also afforded itself lots of on-location promos during the CMA Festival. "Everyone [of the more than 160,000] who attended walked away knowing about ABC's involvement," said CMA's COO, Tammy Genovese.

The CMA Awards is one of the highest rated specials on television, drawing 17.7 million total viewers last year on CBS, along with a 5.4 rating among adults 18-49.

But McPherson believes the ratings, which have been on a decline, can be reversed.

"The CMA Awards is the marquee country music event, so we need to look at what worked for CBS and what didn't," he said.

And the network is also looking into doing more country music specials following its Kenny Chesney special last November that drew about 8.3 million viewers. ■



Chesney will be among the stars on ABC's CMA Festival telecast.



CHRIS D'AMORE

SPACE & TIME BILL GLOEDE

Ticking Clock? Or Time Bomb?

Commercial-minute ratings may be a godsend, or just the opposite

ALAS, AFTER YEARS OF advertiser and agency clamoring, and a very quick and unexpected acquiescence by the broadcast networks, we are going to get commercial-minute ratings, or some reasonable facsimile thereof, next year. They won't be commercial-minute ratings, per se, but average ratings for all the commercials within a given program period.

The announcement by Nielsen Media Research earlier this month was followed immediately by the requisite *Sturm und Drang* from various quarters of the advertising business, each preoccupied, of course, with how this new way of looking at TV ratings might affect its business. A couple of media agencies found the methodology lacking, although for different reasons. Cable cried foul,

understandably since its local ad pods are counted as national time in the new system and especially since the current cable upfront is moving at Mach-stuck speed.

Nielsen is listening and will entertain any and all proposals, with two provisions: One, that all companies within each industry segment come to agreement on what they want; two, that they be willing to pay for what they want. Nielsen spokesman Jack Loftus explained to me that the reason the average-commercial-minute plan, together with a live-plus-sev-

en-day window, was chosen was that the broadcast networks came to an agreement on what to ask for. Broadcast networks are Nielsen's biggest clients. No mind-bender there.

Whether the commercial-minute ratings system that eventually emerges will turn out to be a better way to measure actual commercial audiences or yet another example of the be-careful-what-you-wish-for corollary of Murphy's Law remains to be seen. It's my guess that the former is more likely, especially since Nielsen (a unit of the same company that owns *Mediaweek*) is willing to entertain—and produce—options.

The average-commercial-minute plan is a start down the path toward real ratings for individual commercials. That data already can be derived from premium Nielsen services with a fair bit of legwork. Loftus says that such data will be much more readily available "soon," but he would not specify exactly what he meant by "soon" other than to say that it did not mean in the immediate future. The problem with the averaging system is that it will ascribe the same numbers to each spot within a program

period when the actual ratings will vary considerably. For instance, the first commercial in the first pod is nearly always going to score higher than a middle commercial in the second or third pod.

It's also my guess that the new system will have zero effect on pricing. If the commercial ratings show 5 percent to 10 percent declines in audience, as some in the media agency community have predicted, the networks will do what the government does when properties are revalued: They will simply adjust the tax rate so as to make the transition revenue neutral.

Where commercial ratings will make a difference is in intermedia comparisons, specifically those involving Internet advertising, where a click is a hit. Now, the lack of a click on the Nielsen people meter will serve as a hit, and the numbers can be compared more reliably, although there still is no way to quantify the impact of sight, sound and motion in a TV spot versus static banner ads or even those dancing images that routinely irritate me on Web pages.

Commercial ratings will become really interesting, however, when "soon" comes and Nielsen switches from minute-to-minute monitoring to second-to-second. That will result in real ratings for every commercial. And while I'm not quite sure that creative agencies are going to like this, it will be interesting for clients to be able to look at the audiences for individual spots. Talk about engagement! Whatever words the eggheads come up with to define engagement down the road, a viewer can not be engaged at all unless the viewer watches the spot. I suspect we will get a good idea of which spots work when the ratings data is merged with sales figures for a particular product. We could at last learn whether humor works, or whether copy testing dumbs down advertising and makes it ineffective—or that it works like a charm.

Heck, we might even find that half of John Wanamaker's ad budget that got wasted every year.

An update to last month's column...The cable upfront is stalled. There's what looks like a new war in the Middle East. Oil is hitting record prices. My favorite screaming TV host, Jim Cramer, is advising his audience that Ben Bernanke & Co. took two steps too far in raising interest rates and that the business cycle is now at peak and headed downtown. As a result, you, dear reader, now have my permission to begin using the "r" word in public. By that, of course, I mean "re-express." ■

Bill Gloede, the former group editor of *Mediaweek* and Editor & Publisher, lives in Camden, Maine, where he can be reached at billgloede@adelphia.net.

Where commercial ratings will make a difference is in intermedia comparison, specifically those involving Internet advertising.



OPINION
RICH RUSSO

It Stands for Huge Debacle

HD radio in its current iteration does far more harm than good

RADIO WAS ON A ROLL until HD radio came along. HD radio, for those who are unaware, is the radio industry's answer to going digital. It's supposed to mean high-definition radio: better sound, more channels (called HD 2 or sidechannels), less interference.

But HD radio as it has been introduced by the industry should really stand for Huge Debacle or Highly Debatable. In its current state, HD radio is like HDTV launching in black and white or the iPod launching and playing tunes in mono.

Before HD radio, the radio industry was moving aggressively towards addressing several critical issues. We all complained about clutter and it has slowly been cut back. New advertisers are coming to the medium. For years I have grumbled about Wall Street and its "jackasses in suits" screwing up the medium, and now some broadcasters are buying back stock and contemplating going private. We're about to have a changing of the guard at the Radio Advertising Bureau, and that represents an opportunity to change that organization from a kiss-ass, glad-handing quasi-organization, to a full force sales arm to champion radio and highlight the progress made in order to increase radio's share of ad dollars.

And then, like a twist in an M. Night Shyamalan movie, comes HD radio. How in the world could the HD Radio Alliance, representing all the major broadcasters, let it launch like this? I am all for more radio formats and better fidelity that will strengthen the medium, but at this time—in its current incarnation—HD radio is so flawed that any effort put into it will only turn off listeners and advertisers. Please, HD Radio Alliance, stop the madness now! Regroup and relaunch this correctly.

As I see it, here are the problems with HD radio and some of the corrections I believe could make HD radio more viable.

Let's start with the primary receiver currently being marketed to the consumer: The Boston Acoustics radio. The unit itself is awkward, it's difficult to use and it looks like a clumsy clock radio from the '80s. You actually need to buy an additional 75-ohm antenna—what normal consumer knows what that is?—to receive the stations that broadcast in HD because the one that comes with the unit doesn't work. (Memo to the Wall Street jackasses: If Boston Acoustics is a public company, short the stock.)

For another, the HD 2 sidechannels (if you are able to tune them in) are commercial free. Why would advertisers ever want anything commercial free? Doesn't that dilute the other commercial vehicles out there?

Plus, the HD Alliance is running \$200 million in free advertising to promote this inferior product. Once people try it and see it doesn't work, they will not come back.

Let's be realistic. People can't tell the difference in fidelity. The iPod has less fidelity than a CD, which has less than a vinyl record. So who cares what HD radio sounds like. For the time being, just give the consumer an easy-to-use adapter that can attach to any radio to receive the sidechannels at no worse quality than current FM receivers. The only exception, of course, would be my friend Stevie Van Zandt, who can hear instrumentation on a song that no human ear should be able to. (Note to the HD Alliance: Give Stevie a channel to program, but don't send him a radio yet.)

Programming is always key, so let's highlight radio's best on the HD 2 channels, simulcast legendary morning shows or stations from other markets. This should be a no-brainer. Also, run commercials on the sidechannels using the same stopsets and loads as the main channel.

We also need all types of radio—terrestrial, HD, satellite radio and Internet—to be evaluated on the same playing field. All audio and radio should be measured at the same time. We need to work quickly towards that goal.

HD radio is supposed to be the industry's answer to satellite radio. But anyone who has a satellite radio service sees how easy the units are to use and how easy it is to identify the programming via the channel guides. HD radio is not easy to use—and it really needs to be in order to compete.

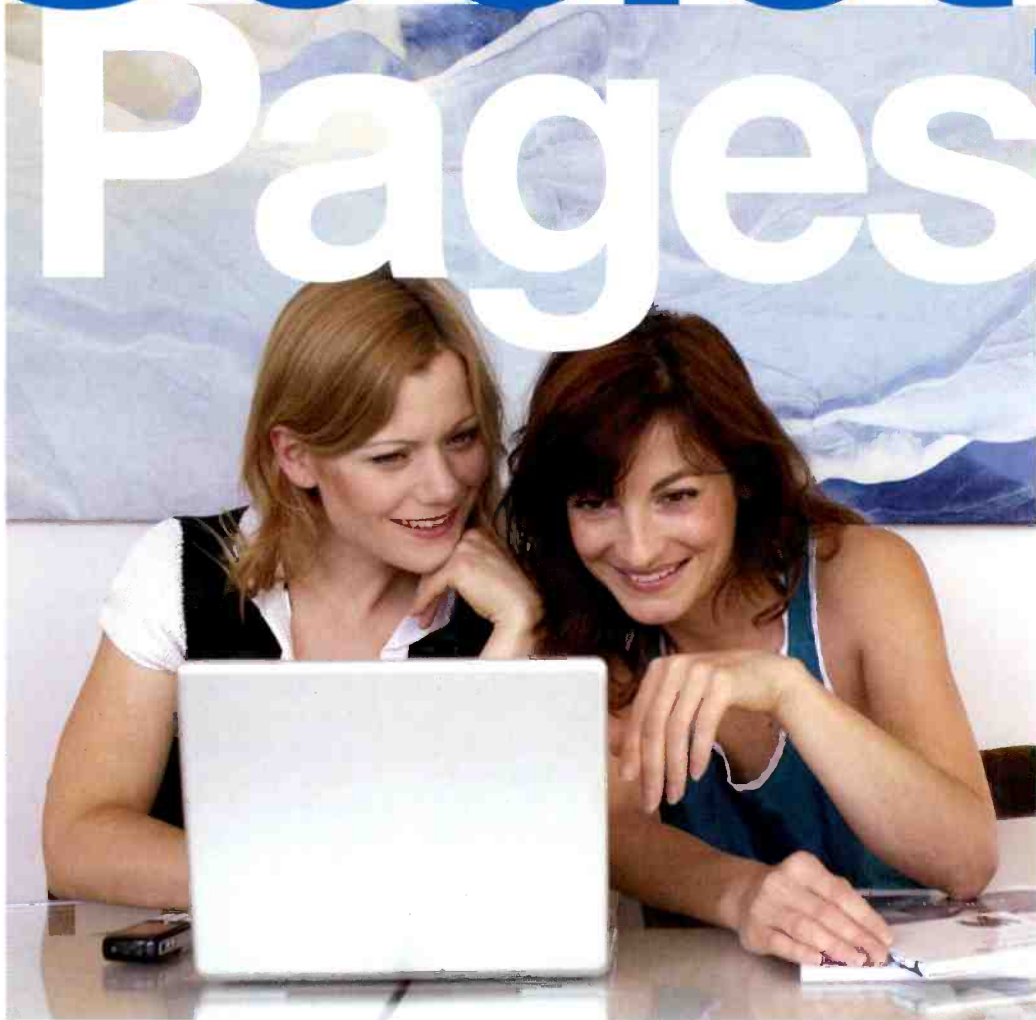
The fledgling field is also supposed to be the next evolution of radio and reinvigorate the medium for advertisers and marketers. But HD radio isn't delivering anything for advertisers and marketers.

With this kind of start, HD radio is dragging down radio in general. HD radio's first impression with the consumer is like an uncomfortable blind date. No matter what anyone may say to comfort you, first impressions always count the most. Very rarely does one get a second chance. The radio industry needs to pull out of its current course with HD radio right now and come back when these basic issues are addressed, or else it will never recover from this bad first impression.

As an industry, on both the broadcast and advertising side, we need HD radio to work. Let's hope it gets a second chance. ■

Rich Russo has served as agency JL Media's director of broadcast services for 12 years. He can be reached at russo@jlmedia.com.

Society Pages



Magazine categories
ranging from teen to parenting
see the myspace.com
community-media model
as a way to boost buzz, ad sales
and circ **By Stephanie D. Smith**

RUPERT MURDOCH LIKELY HAD NO IDEA he would make magazine publishers squirm when he purchased online networking site myspace.com for \$580 million last year. Less a Web site than an obsessive cultural phenomenon, myspace.com boasts 90 million users who have uploaded pictures and personal information to make friends, share music and create alternate personas, all linked by one common thread—the site's URL. And after witnessing myspace.com's successful interaction between brand and consumer, publishers have been toying with ways to create their own online social networking offerings.

"It's similar to any social phenomenon and technology," says Andrew Swinand, executive vp, group client leader for Starcom USA. "There's a knee-jerk reaction from publishers—'Oh my gosh, we need to get into the Internet, or wireless, or communities.'"

But recreating their own version of myspace.com may not be the answer. "Myspace.com is the flavor of the week, but let's start with the consumer and apply that to the brand. Publishers should strategically be looking at the brand and understanding what the consumer proposition is," adds Swinand.

On the surface, magazines are the ideal medium in which to gather millions of people with like interests to interact with one another. "The magazine audience has a built-in community and have some affinities already from their audience," says David Card, Jupiter Research senior analyst. "The readers tend to have a hobby or interest in something, and that tends to work out well on the Internet."

That audience could be readers of a parenting magazine looking to connect with other working mothers or a fashion magazine that allows budding Calvin Kleins to post their own designs. But whatever the topic, publishers are still figuring out how best to approach online networking. While some think they have nailed the formula, others are still drawing the blueprints. "Magazines have to be really smart about what the idea is and how you're going to engage them. [The platform] has got to be informed by what works best online," says Sarah Chubb, president of CondéNet, the Internet arm of Condé Nast.

There are several key questions the industry needs to ask before diving headfirst into social networking: Is my content or area of expertise open to a social networking site? What's the purpose of the site? What categories are most apt to develop viable sites? "Do multiple people have opinions and is it a category where multiple knowledge is a benefit?" throws in Swinand.

Several magazine categories are prime candidates for social net-

working. Parenting titles offer a wealth of so-called experts (existing mothers) and those clamoring for information (expectant mothers). For example, Time Inc.'s Parenting Group, including *Parenting* and *Baby Talk*, developed momconnection.com in 2003 to let mothers swap tips and seek advice. Until now, the modest site allowed its roughly 6,000 users to post messages and take part in surveys and product tests, but by the end of July, momconnection.com will allow users to post personal profiles. Then in August, users will be able to post their own photo albums.

While Time Inc. does not earn revenue from the site, the community—comprised of both readers and nonreaders of the Time Inc. parenting titles—has been a valuable resource for market research and editorial content. "Our motivation was to give something to our consumer base that they knew they needed, not to create an alternate

revenue stream or to broaden the awareness of our brands," says Cheryl Wilbur, Parenting Group director of research and brand development. "The editors gain information and insight and our business gains by increasing our leverage with the marketing community as the expert on our consumer."

Meredith Corp., publisher of *Parents*, *Child*, *Family Circle* and the American Baby Group, recently introduced more interactive elements on its Web site, americanbaby.com, but will expand its offerings this fall to include more interactive capabilities. "In the beginning, community was all about text. Then it became more about pictures, and now it's becoming more about multimedia. So our strategy has evolved from text and pictures to a sexier multimedia version," says Lauren Wiener, vp, Meredith Interactive.

This spring, americanbaby.com ran contests where readers sent in videos of their babies or parenting tips based on certain criteria. In 2007, Meredith will launch a portal, parents.com for all the parenting content from the four brands. Users will be able to upload personal information about their family and background and receive customized content so parents can one-stop shop for information. "The goal is to superserve parents of children from 0 to 12 years of age," says Wiener.

Meredith also found that different audiences want different things from community media. While parents want to upload video and pictures of their adorable children, fortysomething women's lifestyle monthly *More* will launch less visual offerings.

"The *More* audience didn't want to have their photos or profiles on the site, They're really much more interested in being able to connect with others," says Heather Perram Frank, editor in chief, Women's Lifestyle, Meredith Interactive. *More.com* this fall will launch a tool that will enable women with like interests to connect. "If I'm a school teacher who wants to make a transition to be a real estate agent, or find someone who lives in my neighborhood and wants to train for the

"The primary goal of this is to build audience engagement and get those who are consuming the brand online to consume the magazine offline." CARD

More marathon, I can find them," explains Frank.

Teenagers are also another magazine audience well-suited for social networking, since most spend a considerable amount of their free time instant-messaging, emailing and developing their personal profiles on sites like Friendster, Facebook and myspace.com.

Recognizing that, Hearst Magazines' *Seventeen* has partnered with myspace.com to run promotions, while *Seventeen* editors—including editor in chief Atoosa Rubenstein—have their own profiles on myspace.com to interact with readers. Ads for *Seventeen* subscription offers are also featured on *Seventeen*'s myspace.com pages.

"Our readers are on there, it's a big part of where they hang out," says Rubenstein. "If you're a jeans store and your consumer recently started shopping on the street corner and you're in a mall, you're going to go set up shop on the street corner or else you can kiss



"It's very difficult to make a business out of something fairly general. You have to pick what you're good at, one or maybe two things, and get traction." CHUBB

your business goodbye."

While *Seventeen* is using myspace.com as a partner, the magazine will also revamp its own site, *seventeen.com*, by the end of the year. One new feature of that redesign will allow *Seventeen* readers to seek help and advice on certain topics, though the exact format and scope has yet to be finalized.

Meanwhile, Condé Nast is developing a destination for teenagers that could allow them to share information with each other, as well as post personal information. While Chubb will not reveal details about the site, she says "it is not another myspace" in that the focus will not be on chatting or messaging. The site will also not mirror the format of Condé Nast's *Teen Vogue*, but there could be an opportunity to share some editorial content or bundle advertising packages across both sites.

Also at Condé Nast, *Jane* is brainstorming ways to introduce more social elements on *janemag.com*. Editor Brandon Holley envisions setting up a forum in which its twentysomething readers could upload personal travel guides of their hometown so readers can get the *Jane* perspective on where to go and what to do. She could also see readers organizing *Jane* events online at local venues.

Hobbyists, whether it's scrapbooking or fantasy football, are also a prime target. Martha Stewart Living Omnimedia wants to enable its craft-minded consumers to share projects with each other. The company will unveil a redesign of the entire Martha Stewart site, *marthastewart.com* in first quarter 2007 that will include a destination where users can organize scrapbooks and access content from Stewart's television shows, magazines and radio programs.

"The intent is focused on personalization and community," explains Holly Brown, MSLO's acting president of Internet. "We're focused on creating a continuum where users will save content, create lists of favorites, add notes, add [their] own content, see what others have to say and go deep into our archives."

While the platform is far from finalized, Brown says the goal is to give users a save-and-share experience. "It starts with reacting to our content," she says. "[Readers] try a recipe. Then there's contributing

their own photos and video. And then there's collaboration, such as finding others who love organic gardening."

Sports is also another arena where networking could play well with readers. *Sportsillustrated.com* and *espnmag.com* are both working on ways for fans to interact with each other. Jeff Price, president of Sports Illustrated Digital, says he believes partnering with existing sport enthusiast sites may be the best approach. "There are 59 million avid male sports fans," Price notes. "For some guys, it's fantasy and gambling. For others, it's loyalty to a team. So they tend to gravitate towards those communities. For us, it's understanding what those groups are doing and how we can create something for those groups."

While publishers are still figuring out how to approach online networks, there are some challenges, such as determining who will come to the site and what knowledge or value the user gets. And some publishers may realize that social networking simply is not a viable option.

General-interest magazines that cover a variety of topics may not be able to create a network of like-minded readers. "It's very difficult to make a business out of something fairly general," says Chubb. "You have to pick what you're good at, one or maybe two things, and get traction." News magazines—whether tracking politics or celebrities—also may not find social networking feasible because not everyone would have deep expertise on every topic or event.

Monetizing these offerings is also a challenge. Advertising is one avenue, but integrating ads in a nonintrusive way isn't easy. And marrying a brand with user-generated content poses risks, especially for more risqué contributions.

"Brands don't want to be associated with content that's that open," says Starcom's Swinand. "In sports, there's going to be very little objectionable content. But in cases where content is more free-form, advertisers have to be wary. You don't want your spring-break party pictures posted with a more conservative brand, or your auto ad next to a drunk-driving story."

Analysts agreed that the biggest benefit of these sites lies in the sheer increase in eyeballs drawn to the magazines' general Web plays and brands. By having a networking platform embedded in a magazine's Web site, it generates more traffic and hopefully more ad dol-



"In the beginning, community was about text. Then it was pictures and now it's about multimedia. So our strategy has evolved to a sexier multimedia version." WIENER

lars. The more important result, however, could be that a branded networking sites would generate more paid subscribers to a magazine.

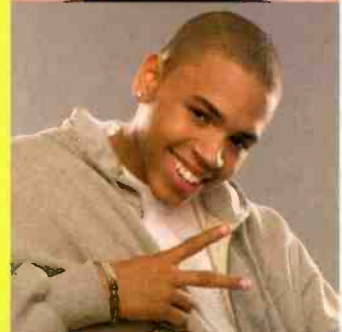
"The primary goal of this thing is to build audience engagement and get those who are consuming the brand online to consume the magazine offline," says Jupiter's Card. "You have to drive people back to the place where you make money."

Nevertheless, as this phenomenon grows, one publishing executive warned against creating too many methods of online interaction with users, who may feel overwhelmed at the prospect of managing too many profiles across various magazine brands. Wonders the exec: "How many profiles can one person have?" ■

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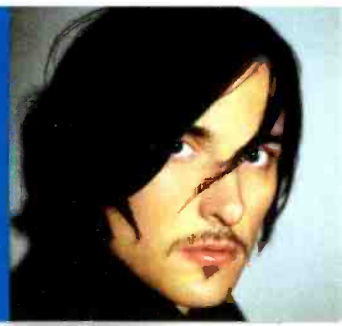
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MOVERS

MAGAZINES

Larry Oberwager has been named associate publisher, marketing, at *House Beautiful*. He joins from Meredith Special Interest Publications and Meredith Home Solutions Group... **Cara Schlanger** joins Reader's Digest Association as vp, consumer marketing U.S. magazines. She hails from Australian Consolidated Press.

TV

Vincent Sadusky was named CEO for LIN Television. The former vp, chief financial officer and treasurer had been interim CEO since July 10... **Susan Adams Loyd** has been named vp and general manager of WCCO-TV, CBS Television's owned-and-operated station in Minneapolis. She previously served as vp/gm of WTEV and WASW, Clear Channel's CBS and Fox affiliates in Jacksonville, Fla.... **Eric Koepele** was named to the new post of director of digital media sales for Hearst-Argyle Television. He was previously vp, advertising sales for CNET Networks... **James Clayton** was named vp/gm for KOMO-TV, Fisher Communications' ABC affiliate in Seattle. He was previously vp/gm of WNYW and WWOR, Fox Television Stations' duopoly in New York.

CABLE

Will Flannery was elevated to the position of vp of advanced services for Fox Cable Networks. He most recently served as director, business development for DirecTV... NBC Universal Cable promoted **Gena Nason** to director of marketing, on demand, and **Meredith Shea** to associate manager of field marketing and affiliate ad sales. Nason was previously marketing manager of NBCU Cable's on-demand unit, while Shea was upped from account executive of field marketing.

INTERACTIVE

John Cantarella has been named general manager of Time.com. He was most recently the group director for marketing and operations at NYTimes.com... **Greg Smith** was named chief operating officer for North America at Neo@Ogilvy, the digital arm of OgilvyOne. Smith was most recently an executive vp, media insights, planning and analysis at Carat Fusion.

media elite

EDITED BY LAUREN CHARLIP



The shark jumps through Discovery Communications headquarters.

REMEMBER THE SUMMER of the shark? How in August 2001 the biggest national news story was a handful of unrelated shark attacks? Remember when fear was kind of fun? Well, everyone loves a good shark story, and no one knows that better than the **Discovery Channel**. The longest-running event in cable television, **Shark Week**, Discovery's summer television staple, celebrates its 19th anniversary this year, and airs starting July 30. To promote the run of shark news and analysis and super-cool underwater footage, the network is floating a Great White traffic-stopper on its Silver Spring, Md., offices. The formidable fish, at 446 feet long, 113 feet tall and 200 feet wide, will menace passers-by for two more weeks. The Discovery employees who work in the window offices behind its head are no doubt thrilled...



Kelly and Meigs thank each other.

House & Garden vp and publisher **Joseph Lagani**, **Kelly Ripa** and **House & Garden** special projects editor **Susanna Salk** take in the scenery.



While we're glued to the telly watching submarine predators traverse the deep blue, the New York Police Department is on the streets, operating "the most ambitious, forward-thinking anti-terror program" in the world, according to *Popular Mechanics* editor in chief **James Meigs**. The magazine hosted a luncheon with NYPD Commissioner Ray Kelly at The Palm in Manhattan to celebrate its June cover article "Anti-terror Super Cops," about the NYPD's innovative counter-terrorism tactics, largely the brainchild of Kelly himself. Kelly spoke off the cuff at length.

He thanked contributing editor **Brad Reagan**, who wrote the article, and deadpanned: "I don't know what it did to the competition. I saw some running around with photocopies."... It wouldn't be summer in media-land without homage to the Hamptons. Thus it is our duty to inform you that the **House & Garden** Hampton Designer Showhouse opened with a gala preview party July 15. Thirty interior and landscape designers took on a \$25 million, 18,000 square foot Arts and Crafts mansion in Bridgehampton to benefit the Southampton Hospital. The house is open for public marveling through Aug. 27. ■



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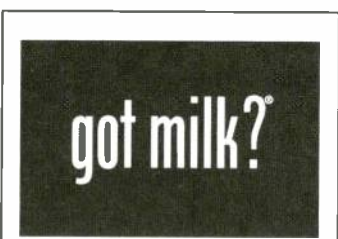
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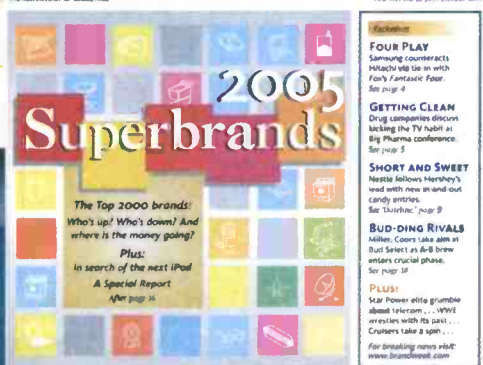
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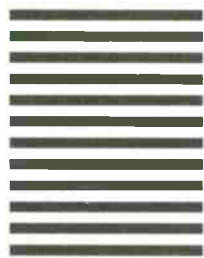


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CALENDAR

■ On July 25, Davler Media Group will host at New York's Capital Grille, **Why Marketing Matters! Marketing Your Business Online**. Andrew Hazen, an Internet marketer, will discuss how to drive traffic by making a Web site more effective. For more info on this event, contact lila@rosengrouppr.com.

■ Several VNU properties, including *Marketing y Medios* and *Progressive Grocer*, will present **Hispanic Retail 360** Aug. 2-4 at the Chicago Sheraton Hotel and Towers. The conference will offer retailers and suppliers a complete "360 degree" view of the Hispanic shopper, using data from VNU Marketing Information companies and other partners. To register for this event, contact ablod@adweek.com.

■ At the Venetian Hotel in Las Vegas Aug. 8-10, Scarborough Research will host its annual **Scarborough Sales, Research and Marketing Conference (SSRM)**. This year's conference sessions, speakers and workshops will discuss the hottest topics in the media and marketing industries today, such as diversity marketing, multiplatform media, and the latest trends in sponsorships and promotions. To register, go to scarborough.com/ssrm.

■ Hispanic and American business executives, professionals, entrepreneurs and business owners can attend, if invited, the **NYU and Latinvision Media Business Networking Event** on Aug. 10 at New York University. The intent of this exclusive event is for invitees to get to know the decision-makers in the Hispanic business community in New York City. For info on the event, go to latinvision.com/lvp.

■ The **CTIA Wireless I.T. & Entertainment 2006** conference will be held at the Los Angeles Convention Center Sept. 12-14. The event will focus on mobile entertainment—including games, music and video—as being a key source of new revenue for content providers. The conference will address customized content and personalization. For more info, go to ctia.org/wirelessIT06.

Massive Offers Interactive Ads in Games

Microsoft-owned Massive Inc., which delivers ads within Internet video games, has launched its first interactive ads. Through a partnership with game publisher Funcom, Massive will serve "dynamic billboards" for Toyota within the game *Anarchy Online*. Players will be able to interact directly with the billboards, which will offer information on the new Toyota Yaris. Massive execs say that care will be paid to ensure that game play is not disturbed.

Shape Vet Brodey Steps Up as Fitness EIC

Denise Brodey will be the next editor in chief of Meredith Corp.'s *Fitness*. Brodey joins *Fitness* after serving since May as special projects editor at sister title *More*. She succeeds Emily Listfield, who left the magazine in February after six years. Brodey will report to editorial director Michael Lafavore. Prior to joining Meredith, Brodey was executive editor of American Media Inc.'s *Shape*. Brodey takes over *Fitness* as paid circulation for the second half of '05 was flat at 1.5 million, while newsstand sales plummeted 17.3 percent, according to the Audit Bureau of Circulations.

ESPN Radio Acquires Sub Rights to BCS

ESPN Radio has signed a four-year radio rights sublicense agreement with Fox Sports to air the college Bowl Championship Series football games. The pact does not include satellite radio rights, nor does it provide exclusivity in the contending schools' home markets. Fox Sports signed last November a four-year deal with BCS officials, which includes all media distribution and sponsorship rights for the Fiesta Bowl, Orange Bowl and Sugar Bowl. Sources familiar with the negotiations say ESPN Radio will pay about \$200,000 per game.

FX Nabs *Two and a Half Men* Cable Rights

FX has picked up the cable rights to the CBS comedy series *Two and a Half Men*, in a deal valued at around \$750,000 per episode. The terms with syndicator Warner Bros. Domestic Cable Distribution allow FX to rerun episodes of the Charlie Sheen/Jon Cryer sitcom starting in 2010. For the 2005-06 season, *Two and a Half Men*, in its third year, was the highest-rated half-hour series on TV and top among adults 18-49 and 25-54. FX's deal is the second richest in cable history, bested only by the \$1 million per episode Turner Broadcasting paid for *Seinfeld* in 1998.

NBC's Williams to Host "Early Nightly"

NBC has launched "Early Nightly," a new video blog featuring *NBC Nightly News* anchor Brian Williams. The new "vlog" features Williams, just after the division's morning editorial meeting, chatting informally on the big news stories of the day. Early Nightly will complement "The Daily Nightly," a text-based blog penned by Williams since May of '05.

Fox TV to Add New, Live Morning Program

Fox TV Stations and Twentieth Television will launch in January 2007 a live, national morning show featuring entertainment and general-interest programming. The hourlong, as-yet-unnamed show, cleared by all 25 owned-and-operated Fox stations, will air at 9 a.m. and will be hosted by Mike Jerrick and Juliet Huddy, of Fox News Channel's *DaySide*.

Yahoo's Project Panama Needs More Time

Yahoo said it plans to delay its third quarter release of Project Panama, the company's promised technology overhaul of its search advertising product, to either the fourth quarter of this year or the first quarter 2007. Project Panama is intended to close Yahoo's gap with Google in terms of search advertising performance.

New Name Means New Identity for *Rise*

High school sports magazine *SchoolSports* will change its name to *Rise* effective with its September issue, reflecting a broadening in the magazine's focus to include more lifestyle content on music, fashion and movies. The new name also helps broaden the advertising base beyond sports equipment. New advertisers this year include Sony Pictures, Sean John and American Dairy Association. The magazine's Web site will also be changed to Risemag.com on Aug. 15.

Broussard New Rainbow Sales President

Rainbow Media Holdings has named Robert Broussard president of network sales, the company's top affiliate sales position. He replaces Gregg Hill, who stepped down after 13 years with the company. In his new role, Broussard will oversee affiliate sales and marketing for Rainbow cable networks AMC, IFC, WE: Women's Entertainment and Fuse. He will also preside over all affiliate business for Rainbow Sports Nets and the Voom HD Networks unit.

BY STEPHANIE D. SMITH

Rich People

People.com this summer will ramp up with video, podcasts and a searchable archive for celeb junkies

MARTHA NELSON HAS BEEN QUITE BUSY ON THE 30TH FLOOR OF TIME INC.'S New York offices. Since being promoted to People Group editor, where she oversees the flagship magazine, its five *StyleWatch* spinoffs, and special issues such as *Your Diet*, Nelson has focused most of her energy

on People.com, feverishly revamping the site to create a go-to destination for celebrity news.

After studying what works best on the Web and the rapid growth of online competitors including TMZ.com (also owned by Time Warner), Nelson and her team believe they've found the magic formula. This fall, People.com will complete its rollout of a redesign that will combine photos, video, podcasts and an archive of 30 years of content for pop-culture junkies.

"It's bigger physically, richer and a better showcase of what we do," said Nelson.

Those obsessed with celebrity news have so many online outlets from which to gather information: blogs, viral sites, even other magazine sites. But Nelson did not obsess about the competition.

"My strategy in thinking about People.com is you have to be aware of what everyone else is doing, but chart your own course," she explained. "You have to define yourself and what you're going to be, not let

your competition define you even if you think they have some modicum of success."

This summer has brought about a number of improvements to People.com both on the edit and advertising side. Back on July 1, *People* gave the site a facelift that expanded its size by 35 percent in order to add a new section that aggregated the top stories in one spot. "So many of our users are on broadband and have adopted higher resolution screens, so we had all this extra space to play with," said Fran Hauser, People.com general manager.

The revamp also allows for larger ad units. *People* this summer took over the majority of the advertising sales for the site from AOL, and has created new areas for advertisers to place ads with rich media and higher resolution. Advertisers also soon will be able to sponsor features and galleries online.

Such reorganization was a relief to advertisers. "It's been very frustrating over the years as a media buyer to have such a chal-



People.com is being overhauled to allow for more editorial and larger advertising units.

lenge to have access to People.com as an advertiser, because as part of AOL it was gated," said Amy Auerbach, Mediacom vp, group account director. "Now with opening it up, it's a huge opportunity for advertisers to get to this audience."

So far, a total of 20 advertisers—both old and new—have signed on. According to *People* publisher Paul Caine, import automotive, pharmaceutical and entertainment brands will begin to take advantage of the new ad placements and the StyleWatch channel in August. New categories are also coming to the Web—new movie releases, "are a strong player online for People.com, but not so much in the magazine," said Caine. "Accounts like that want the sight, sound and motion. They love People.com, especially as a complement to their print buy." Younger brands are also finding People.com attractive. The average age of its visitors is 28, according to Hauser, versus the median age of 40.7 for the magazine, according to Mediamark Research, Inc.

August will bring even bigger enhancements to the site. A StyleWatch channel will cover Hollywood fashion, beauty, and major style events such as Fashion Week and award shows. Photo galleries and blogs from style department editors will also be included. Readers also will be able to leave comments on the editors' blog.

A new section, 'What's on Sale,' will list discounts on must-have items at major retailers nationwide. The StyleWatch channel will also link to sister monthly *In Style's* Web site, InStyle.com. Finally, Bluefly.com will also sponsor contests and sweepstakes on the site shortly after its launch.

Later this year, People.com will launch a

MEDIAWEEK MAGAZINE MONITOR

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ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE	
BUSINESS/ENTERTAINMENT								
ESPN The Magazine	31-Jul	71.30	1-Aug	75.66	-5.76%	825.93	928.86	-11.08%
Forbes	24-Jul	118.66	25-Jul	79.63	49.01%	1,769.82	1,714.32	3.24%
Fortune®	24-Jul	111.44	25-Jul	85.62	30.16%	1,566.81	1,542.34	1.59%
National Review	7-Aug	15.80	8-Aug	19.50	-18.97%	256.30	247.90	3.39%
Rolling Stone	DOUBLE ISSUE		28-Jul	58.50	N.A.	724.30	789.30	-8.24%
CATEGORY TOTAL		317.20		318.91	-0.54%	5,143.16	5,222.72	-1.52%

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

MONTHLIES AUGUST 2006

celebrity archive through which readers can access all 40,000 articles and 1,600 magazine covers over the weekly's history. Users can search for a specific celebrity and see every story and cover a starlet has ever received within *People*. Next year, People.com hopes to launch a celebrity database packed with biographical information and articles.

To round out its multimedia offerings, *People* on Aug. 11 will launch its first podcast on iTunes, packed with weekly news updates, as well as film and book reviews and other celebrity tidbits by its editors, and later this year will launch an online application for cell phones with real time news photos and reviews.

The changes to date are already showing early signs of success. Since the initial redesign, page views for the site have increased 25 percent. People.com totaled 4.7 million unique visitors in June, according to Media Metrix. That's nearly double the traffic attracted in June 2005.

Media buyers feel the revamped Web site and other digital offerings will make the brand more powerful. "*People* is the leading magazine in the country, and the Web site is a brand new channel in how to reach this young mindset," said Auerbach.

Mag Moment

Hallmark to launch magazine

Spinning off a magazine from an existing brand is a tough task. Take *Lifetime*. In 2002, Hearst Magazines and The Walt Disney Co., which together own Lifetime Entertainment Services, launched a women's lifestyle magazine inspired by the channel. The brand, known for movies-of-the-week on domestic violence and downtrodden women, didn't resonate with consumers, and *Lifetime* folded in 2004.

But Hallmark, which lends its name to greeting cards, gift stores and a cable network, will attempt to launch a bimonthly magazine Aug. 21 that both inspires relationships between its readers and their loved ones.

"Consumers need a magazine that makes them feel connected and celebrates life," said Anil Jagtiani, Hallmark executive vp, new business ventures. "Many other magazines frequently tell them what is not so good about life or what they ought to do differently. *Hallmark* will be real, not aspirational."

Stories reflecting traditions and rituals will be packaged into food, health, and feature departments. "We're at the polar oppo-

	RATE BASE (2ND HALF '05)	CIRC. (2ND HALF '05)	CURRENT PAGES	PAGES LAST YR.	% CHANGE	YEAR TO DATE	YTD LAST YEAR	% CHANGE
BUSINESS/TECH/NEW ECONOMY								
Business 2.0 ¹¹	600,000	673,457	59.17	36.83	60.66%	477.55	435.33	9.70%
Entrepreneur	575,000	606,966	95.33	80.33	18.67%	797.85	782.15	2.01%
Fast Company ⁶	725,000	750,728	DOUBLE ISSUE	31.56	N.A.	228.74	277.82	-17.67%
Fortune Small Business ¹⁰	1,000,000	1,006,564 ^B	DOUBLE ISSUE	DOUBLE ISSUE	N.A.	299.34	314.44	-4.80%
Inc.	665,000	698,267	59.50	52.45	13.44%	476.94	490.70	-2.80%
Wired	575,000	603,259	90.02	54.15	66.24%	692.58	576.63	20.11%
CATEGORY TOTAL			304.02	255.32	19.07%	2,973.00	2,877.07	3.33%
ENTERTAINMENT								
Blender ¹⁰	630,000	693,230	70.09	57.99	20.87%	419.25	400.20	4.76%
People en Español ¹¹	450,000	469,110	86.09	57.37	50.06%	564.20	480.61	17.39%
Premiere ¹⁰	500,000	502,442	DOUBLE ISSUE	DOUBLE ISSUE	N.A.	284.50	330.65	-13.96%
The Source	500,000	501,743 ^A	DO NOT REPORT		N.A.			-39.81%
Spin	550,000	540,901	55.08	41.52	32.66%	298.40	341.34	-12.58%
Vibe ¹⁰	850,000	836,611	77.02	80.25	-4.02%	661.55	704.29	-6.07%
CATEGORY TOTAL			288.28	237.13	21.57%	2,227.90	2,257.09	-1.29%
ENTHUSIAST								
Automobile	550,000	557,655	87.31	70.98	23.01%	554.77	509.88	8.80%
Backpacker ^{9/D}	310,000	312,907	63.02	56.19	12.16%	338.43	322.69	4.88%
Bicycling ¹¹	400,000	405,121	72.09	60.97	18.24%	499.46	367.48	35.91%
Boating	None	197,343	74.05	80.83	-8.39%	837.15	937.66	-10.72%
Car and Driver	1,350,000	1,357,956	106.71	92.83	14.95%	741.62	824.19	-10.02%
Cruising World	150,000	151,338	97.41	90.33	7.84%	848.36	770.89	10.05%
Cycle World	325,000	330,140	77.26	89.15	-13.34%	641.59	691.64	-7.24%
Flying	None	276,198	75.16	71.01	5.84%	507.30	523.17	-3.03%
Golf Digest	1,550,000	1,575,000	121.22	112.80	7.46%	1,020.93	1,111.65	-8.16%
Golf Magazine	1,400,000	1,416,047	83.03	104.60	-20.62%	764.17	870.99	-12.26%
Motor Boating	None	147,379	39.34	53.34	-26.25%	469.62	612.15	-23.28%
Motor Trend	1,100,000	1,108,501	118.82	89.17	33.25%	811.87	771.41	5.24%
Popular Mechanics	1,200,000	1,210,126	52.07	49.18	5.88%	479.96	572.38	-16.15%
Popular Photography & Imaging	450,000	453,475	72.00	105.33	-31.64%	672.99	883.83	-23.86%
Popular Science	1,450,000	1,467,894	53.90	55.25	-2.44%	426.80	456.93	-6.59%
Power & Motoryacht	155,000	159,147 ^B	191.50	212.29	-9.79%	1,662.22	1,651.23	0.67%
Road & Track	750,000	760,020	106.49	106.99	-0.47%	733.48	805.27	-8.92%
Sailing World ¹⁰	50,000	50,436	DOUBLE ISSUE	DOUBLE ISSUE	N.A.	369.67	312.84	18.17%
Stereo Review's Sound & Vision ¹⁰	400,000	400,214	DOUBLE ISSUE	DOUBLE ISSUE	N.A.	270.35	326.19	-17.12%
Tennis Magazine ¹⁰	700,000	720,790	52.00	41.00	26.83%	374.64	352.37	6.32%
Yachting	None	129,124	122.83	126.83	-3.15%	1,320.42	1,362.90	-3.12%
CATEGORY TOTAL			1666.21	1,669.07	-0.17%	14,345.80	15,037.74	-4.60%
FASHION/BEAUTY								
Allure	1,000,000	1,071,700	123.53	100.92	22.40%	900.45	814.39	10.57%
Cosmopolitan	2,900,000	3,007,349	123.60	124.85	-1.00%	1,089.87	1,077.32	1.16%
Elle	1,000,000	1,077,786	142.16	109.15	30.24%	1,212.07	1,026.01	18.13%
Essence	1,050,000	1,054,981	103.46	93.53	10.62%	844.72	867.03	-2.57%
Glamour	2,200,000	2,403,013	134.69	102.46	31.46%	1,063.88	1,008.56	5.49%
Harper's Bazaar	700,000	722,359	84.85	83.31	1.85%	845.83	816.12	3.64%
In Style ^M	1,700,000	1,772,568	194.90	181.78	7.22%	2,014.24	2,038.08	-1.17%
Jane ¹⁰	700,000	700,546	71.77	64.82	10.70%	307.73	464.68	-33.78%
Latina ¹¹	400,000	416,162	113.68	68.26	66.54%	578.82	549.71	5.30%
Lucky	1,050,000	1,094,876	109.62	108.83	0.70%	975.20	994.25	-1.92%
Marie Claire	950,000	970,617	86.38	81.78	5.62%	750.22	773.66	-3.03%
Shop, Etc.	400,000	N.A. C	48.98	44.00	11.32%	361.73	327.15	10.57%
Vogue	1,200,000	1,301,468	182.64	152.86	19.48%	1,511.93	1,430.57	5.69%
W	450,000	469,958	127.00	99.00	28.28%	988.00	960.00	2.92%
CATEGORY TOTAL			1647.26	1,415.55	16.37%	13,444.69	13,147.53	2.26%
FOOD/EPICUREAN								
Bon Appetit	1,300,000	1,326,198	55.49	44.46	24.81%	548.94	573.88	-4.35%
Cooking Light ¹¹	1,700,000	1,720,168	123.20	120.85	1.94%	913.05	950.35	-3.92%
Everyday Food ¹⁰	850,000	898,931	DOUBLE ISSUE	DOUBLE ISSUE	N.A.	323.10	249.09	29.71%
Food & Wine	900,000	916,011	69.82	61.64	13.27%	839.07	773.31	8.50%
Gourmet	950,000	984,813	52.80	61.05	-13.51%	712.48	684.70	4.06%
CATEGORY TOTAL			301.31	288.00	4.62%	3,336.64	3,231.33	3.26%
GENERAL INTEREST								
Galdeposts	2,600,000	2,628,767	33.50	33.50	0.00%	334.10	228.40	46.28%
Harper's Magazine	210,000	226,425	17.83	18.17	-1.87%	160.87	176.45	-8.83%
National Geographic	5,250,000	5,376,750	35.19	27.76	26.77%	268.99	267.13	0.70%
Reader's Digest	10,000,000	10,094,602	90.97	99.19	-8.29%	652.77	664.73	-1.80%
Smithsonian	2,000,000	2,047,582	35.73	29.60	20.71%	346.37	358.60	-3.41%
The Atlantic Monthly ^{11/DO/N}	355,000	395,620	3.12	3.19	-2.19%	355.76	375.63	-5.29%
Vanity Fair	1,075,000	1,208,644	90.03	80.10	12.40%	932.31	1,068.17	-12.72%
CATEGORY TOTAL			306.37	291.51	5.10%	3,051.17	3,139.11	-2.80%
HEALTH/FITNESS (MEN)								
Flex	None	211	196.77	163.92	20.04%	1,593.75	1,331.02	19.74%
Muscle & Fitness	450,000	451,554	151.99	149.77	1.48%	1,301.85	1,052.24	23.72%
Runner's World	600,000	603,873	60.84	57.92	4.70%	464.72	448.38	3.64%
CATEGORY TOTAL			409.40	371.61	10.17%	3,360.32	2,831.64	18.67%
HEALTH/FITNESS (WOMEN)								
Fitness	1,500,000	1,488,657	74.78	69.67	7.33%	515.84	566.01	-8.86%
Health ¹⁰	1,350,000	1,360,786	DOUBLE ISSUE	DOUBLE ISSUE	N.A.	668.43	662.72	0.86%
Prevention	3,300,000	3,345,214	108.51	102.12	6.26%	773.72	813.20	-4.85%
Self	1,350,000	1,420,543	100.32	80.96	23.91%	769.54	770.30	-0.10%
Shape	1,650,000	1,685,262	130.90	108.50	20.65%	920.33	889.80	3.43%
Women's Health ^{10/F/H}	400,000	39.20	DOUBLE ISSUE	DOUBLE ISSUE	17.25%	116.17	116.11	0.05%
CATEGORY TOTAL			414.51	361.25	14.74%	3,764.03	3,818.14	-1.42%
KIDS								
Boys' Life	1,300,000	1,130,526	13.14	6.74	94.96%	75.37	84.11	-10.39%
Disney Adventures ¹⁰	1,200,000	1,206,987 ^B	55.73	23.46	137.55%	152.62	144.49	5.63%
Nickelodeon Magazine ¹⁰	1,075,000	1,090,082 ^B	27.57	25.85	6.65%	179.73	182.43	-1.48%
Sports Illustrated for Kids	1,000,000	1,004,076 ^B	23.86	24.97	-4.45%	171.73	146.27	17.41%
CATEGORY TOTAL			120.30	81.02	48.48%	579.45	557.30	3.97%
MEN'S LIFESTYLE								
BestLife ^{10/F}	300,000	333,720	DOUBLE ISSUE	DOUBLE ISSUE	N.A.	194.15	130.13	49.20%
Details ¹⁰	400,000	426,239	61.43	75.78	-18.94%	555.06	588.62	-7.28%
Esquire	700,000	708,774	69.11	56.50	22.32%	620.36	539.55	14.98%
FHM ^{11/6}	1,250,000	1,262,788	67.50	70.83	-4.70%	462.24	557.05	-17.02%

MONTHLIES AUGUST 2006

	RATE BASE (2ND HALF '05)	CIRC. (2ND HALF '05)	CURRENT PAGES	PAGES LAST YR.	% CHANGE	YEAR TO DATE	YTD LAST YEAR	% CHANGE
Gentlemen's Quarterly	800,000	854,155	73.45	69.08	6.33%	825.33	818.43	0.84%
Maxim	2,500,000	2,503,218	70.60	83.00	-14.94%	557.16	622.57	-10.51%
Men's Fitness	650,000	668,572	78.67	77.41	1.63%	446.71	419.94	6.37%
Men's Health ¹⁰	1,700,000	1,775,503	DOUBLE ISSUE	DOUBLE ISSUE	N.A.	537.26	623.36	-13.81%
Men's Journal	650,000	682,502	66.75	66.65	0.15%	616.92	594.85	3.71%
Penthouse	None	326,358	22.57	23.04	-2.04%	219.80	232.98	-5.66%
Playboy	3,150,000	3,005,753	38.73	42.99	-9.91%	294.69	377.32	-21.90%
Stuff	1,300,000	1,310,900	59.33	60.54	-2.00%	412.87	416.08	-0.77%
CATEGORY TOTAL			608.14	625.82	-2.83%	5,742.55	5,930.88	-3.18%
OUTDOORS								
Field & Stream ¹¹	1,500,000	1,543,678	51.63	51.83	-0.39%	342.56	408.92	-16.23%
National Geographic Adventure ¹⁰	500,000	522,091	68.99	36.35	89.79%	348.88	285.20	22.33%
Outdoor Life ¹⁰	925,000	948,410	37.84	50.84	-25.57%	230.64	272.48	-15.36%
Outsiders	650,000	657,725	63.46	52.14	21.71%	592.44	576.50	2.76%
CATEGORY TOTAL			221.92	191.16	16.09%	1,514.52	1,543.10	-1.85%
PARENTING/FAMILY								
American Baby	2,000,000	2,003,367 ^B	50.45	70.63	-28.57%	430.73	455.95	-5.53%
BabyTalk ¹⁰	2,000,000	2,002,441 ^B	51.64	49.90	3.49%	322.94	332.94	-3.00%
Child ¹⁰	1,020,000	1,030,371	75.00	88.85	-15.59%	518.05	615.33	-15.81%
FamilyFun ¹⁰	1,900,000	1,956,553	DOUBLE ISSUE	DOUBLE ISSUE	14.31%	384.33	398.75	-3.62%
Parenting ¹⁰	2,150,000	2,160,190	113.11	124.17	-8.91%	751.89	885.55	-15.09%
Parents	2,200,000	2,204,037	96.58	111.29	-13.22%	873.15	914.34	-4.50%
CATEGORY TOTAL			386.78	444.84	-13.05%	3,281.09	3,602.86	-8.93%
PERSONAL FINANCE								
Kiplinger's Personal Finance	800,000	871,436	34.18	36.99	-7.60%	354.01	388.80	-8.95%
Money	1,900,000	2,036,237	81.34	62.34	30.48%	601.40	644.92	-6.75%
SmartMoney	800,000	809,038	50.70	50.62	0.16%	451.29	457.75	-1.41%
CATEGORY TOTAL			166.22	149.95	10.85%	1,406.70	1,491.47	-5.68%
SCIENCE								
Discover	850,000	846,712	19.75	20.66	-4.40%	148.76	170.19	-12.59%
Natural History ¹⁰	250,000	252,073	17.37	16.04	8.29%	163.51	152.82	7.00%
Scientific American	555,000	580,071	26.00	20.34	27.83%	273.14	312.70	-12.65%
Spectrum, IEEE	None	341,050	16.17	22.58	-28.39%	210.61	231.49	-9.02%
CATEGORY TOTAL			79.29	79.62	-0.41%	796.02	867.20	-8.21%
SHELTER								
Architectural Digest	800,000	813,495	84.17	81.77	2.94%	996.42	1,021.55	-2.46%
Coastal Living ¹⁰ +e	625,000	636,515	DOUBLE ISSUE	DOUBLE ISSUE	N.A.	647.47	588.01	10.11%
Country Home ¹⁰	1,250,000	1,307,303	81.64	80.01	2.04%	545.03	520.56	4.70%
Country Living	1,700,000	1,741,462	90.46	108.03	-16.26%	709.79	784.54	-9.53%
Dominio ¹⁰ L	400,000	N.A. ^C	DOUBLE ISSUE	NO ISSUE	N/A	357.64	107.02	234.18%
Dwell ⁹	250,000	269,710	DOUBLE ISSUE	DOUBLE ISSUE	N.A.	658.61	534.50	23.22%
Elle Décor ¹⁰	500,000	508,343	DOUBLE ISSUE	DOUBLE ISSUE	N.A.	586.69	611.69	-4.09%
The Family Handyman ¹⁰	1,100,000	1,154,969	DOUBLE ISSUE	DOUBLE ISSUE	N.A.	344.87	396.82	-13.09%
Home ¹⁰	1,000,000	1,002,391	DOUBLE ISSUE	DOUBLE ISSUE	N.A.	423.05	460.50	-8.13%
House Beautiful	850,000	861,704	48.72	44.08	10.53%	389.53	467.35	-16.65%
House & Garden	900,000	922,482	42.95	33.45	28.40%	526.65	425.97	23.64%
Metropolitan Home ¹⁰	600,000	618,438	DOUBLE ISSUE	DOUBLE ISSUE	N.A.	495.54	561.19	-11.70%
Southern Living ¹³	2,700,000	2,736,389	114.50	133.16	-14.01%	882.01	986.67	-10.61%
Sunset	1,450,000	1,479,618	75.76	64.72	17.06%	718.73	702.20	2.35%
This Old House ¹⁰	950,000	964,601	DOUBLE ISSUE	DOUBLE ISSUE	N.A.	420.12	505.39	-16.87%
Traditional Home ⁹	950,000	981,752	NO ISSUE	NO ISSUE	N/A	458.92	465.87	-1.49%
CATEGORY TOTAL			538.20	545.22	-1.29%	9,161.07	9,139.83	0.23%
TEEN								
CosmoGirl ¹⁰	1,350,000	1,371,108	90.89	109.56	-17.04%	454.74	460.36	-1.22%
J-14	550,000	500,033	27.65	21.00	-6.86%	144.30	132.01	9.31%
M Magazine	350,000	375,556	20.65	13.67	51.06%	110.58	84.67	30.60%
Seventeen	2,000,000	2,031,466	105.39	111.06	-5.11%	601.14	625.66	-3.92%
Teen People ¹⁰	1,450,000	1,500,119	86.76	107.65	-19.41%	390.30	469.19	-16.81%
Teen Vogue	850,000	1,293,227	142.67	121.50	17.42%	628.91	553.90	13.54%
Twist	200,000	244,424	16.65	20.00	-7.43%	112.25	109.85	2.18%
CATEGORY TOTAL			490.66	504.44	-2.73%	2,442.22	2,435.64	0.27%
TRAVEL								
A. F.'s Budget Travel ¹⁰	525,000	558,576	DOUBLE ISSUE	DOUBLE ISSUE	N.A.	419.06	495.06	-15.35%
Condé Nast Traveler	750,000	782,551	99.95	89.32	11.90%	934.22	896.04	4.26%
Travel + Leisure ⁷	950,000	957,849	115.79	119.89	-3.42%	1,126.55	1,005.46	12.04%
CATEGORY TOTAL			215.74	209.21	3.12%	2,479.83	2,396.56	3.47%
WEALTH								
Robb Report	None	104,233	70.50	101.83	-30.77%	1,058.31	868.42	21.87%
Town & Country	450,000	456,455	61.63	99.27	-37.92%	904.90	953.06	-5.05%
CATEGORY TOTAL			132.13	201.10	-34.30%	1,963.21	1,821.48	7.78%
WOMEN'S LIFESTYLE								
Martha Stewart Living	1,800,000	1,972,337	77.21	58.78	31.35%	754.81	478.35	57.79%
More ¹⁰	1,100,000	1,120,313	DOUBLE ISSUE	DOUBLE ISSUE	N.A.	634.43	560.35	13.22%
O, The Oprah Magazine	2,200,000	2,403,917	130.57	117.84	10.80%	1,114.68	1,049.46	6.21%
Real Simple ¹¹	1,800,000	1,862,069	123.90	94.40	31.25%	993.30	950.50	4.50%
CATEGORY TOTAL			331.68	271.02	22.38%	3,497.22	3,038.66	15.09%
WOMEN'S SERVICE								
All You	500,000	N.A. ^C	107.37	83.56	28.49%	540.65	506.38	6.77%
Better Homes and Gardens	7,600,000	7,607,694	157.08	146.37	7.32%	1,230.73	1,322.10	-6.91%
Family Circle ¹⁵	4,200,000	4,294,841	136.72	90.67	50.79%	961.43	919.06	4.61%
First for Women ¹⁷ +	1,350,000	1,437,020	29.83	35.67	-16.37%	359.77	375.69	-4.24%
Good Housekeeping	4,600,000	4,662,725	134.45	110.73	21.42%	1,113.28	1,110.86	0.22%
Ladies' Home Journal	4,100,000	4,112,010	101.63	96.78	5.01%	960.28	957.80	0.26%
Redbook	2,350,000	2,429,127	111.05	114.28	-2.83%	929.96	956.94	-2.82%
Woman's Day ¹⁷	4,000,000	4,086,381	108.85	125.41	-13.20%	1,147.33	1,095.57	4.72%
CATEGORY TOTAL			886.98	803.47	10.39%	7,243.43	7,244.40	-0.01%
MEDIAWEEK MONITOR TOTALS			9515.40	8,996.31	5.77%	86,610.86	86,409.03	0.23%



The magazine has a built-in customer base via the Hallmark-branded cable net and its card stores.

site of women's lifestyle books. We have the usual editorial topics, but it's not just the how-to, it's the why-to," said publisher Carol Campbell Boggs.

Hallmark's mission is far from original, though. The 400,000-circulation title will compete with Time Inc.'s *Real Simple* (1.8 million-circ) and Hearst Magazines titles *O, The Oprah Magazine* (2.2 million circ) and *Weekend* (500,000 distribution). Entering an already crowded magazine category compounds the challenge of spinning off a magazine from a consumer brand.

Nevertheless, Hallmark has a distribution channel that provides advantages for advertising and circulation. Explained Boggs, "We want [advertisers] to be a marketing partner inside and outside, everything from tapping into custom e-cards, getting involved with programs we're doing in-store. Or it might mean getting linked to Hallmark.com."

Hallmark's premiere issue will carry 30 ad pages from the likes of Estée Lauder, Unilever and Kraft.

Hallmark also has a built-in customer base via its 4,000 retail stores, as well as its 73.5 million subscribers to its cable network. However, Steve Lerch, vp, manager of print media for Campbell Mithun, believes the customer may not be the same as the magazine's target audience. "The challenge will be to convince advertisers that the magazine will reach more than the typical Hallmark store shopper," Lerch explained. "I picture a Hallmark shopper as slightly older, gift shop kind of person. And the magazine is written for something like a *Real Simple* [reader]."

Despite business-side benefits, Hallmark will still have a tough road launching a magazine that truly reflects the brand's essence, as was the case for *Lifetime*. "Although everyone trusts the brand Hallmark, does it resonate" as a magazine? Lerch asked. "Is it going to make an affluent, 30-year-old woman excited to pick up the magazine? That's what I have to be sold on."

Footnotes: "DOUBLE ISSUE"=July/Aug. issue with numbers reported in July's Mediaweek Magazine Monitor; Rate base and circ. figures according to the Audit Bureau of Circulations for the 2nd half of 2005; B=Audited by BPA Worldwide; C=Non-audited; X=Did not file audit by deadline; D=Double July/Aug. issue with numbers reported in this issue (August); DD=Double July/Aug. issue of *The Atlantic Monthly*, with numbers reported in the last monthly chart (July); N=*The Atlantic Monthly* printed a newstand-only August fiction issue--those numbers are reflected in this chart; F=Frequency changed from a bimonthly in 2005 to a monthly in 2006; H=Two more issues YTD 2006 than YTD 2005; L=Launched April 2005 with frequency of 5x per year, now with frequency of 10x per year; M=In Style Includes "Makeover Issue"; 9=Publishes 9 times per year; 10=Publishes 10 times per year; 11=Publishes 11 times per year; 13=Publishes 13 times per year; 15=Publishes 15 times per year; 17=Publishes 17 times per year; +=Will publish one more time in 2006 than in 2005; @=Will publish one less time in 2006 than in 2005.

WEEKLIES JULY 24, 2006

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
NEWS/BUSINESS								
BusinessWeek	24-Jul	41.87	25-Jul	51.33	-18.43%	1,441.08	1,474.00	-2.23%
The Economist®	15-Jul	33.00	16-Jul	40.00	-17.50%	1,163.00	1,175.00	-1.02%
Newsweek ^E	24-Jul	21.33	25-Jul	31.09	-31.39%	988.15	996.09	-0.80%
The New Republic	31-Jul	5.41	1-Aug	3.24	66.98%	150.05	181.64	-17.39%
Time ^F	24-Jul	36.26	25-Jul	34.36	5.53%	1,108.45	1,111.53	-0.28%
U.S. News & World Report	24-Jul	18.68	25-Jul	17.96	4.01%	876.38	881.64	-0.60%
CATEGORY TOTAL		156.55		177.98	-12.04%	5,727.11	5,819.90	-1.59%

SPORTS/ENTERTAINMENT/LEISURE								
AutoWeek	24-Jul	17.32	25-Jul	18.72	-7.48%	677.78	669.29	1.27%
Entertainment Weekly	21-Jul	25.31	22-Jul	30.63	-17.37%	856.17	928.71	-7.81%
Golf World ^B	21-Jul	13.17	22-Jul	33.33	-60.49%	756.38	796.05	-4.98%
In Touch	24-Jul	18.33	25-Jul	8.00	129.13%	476.14	340.31	39.91%
Life & Style ⁺	24-Jul	6.33	1-Aug	7.00	-9.57%	241.91	214.63	12.71%
New York	24-Jul	28.80	25-Jul	39.30	-8.90%	1,775.80	1,508.10	17.75%
People	24-Jul	48.00	25-Jul	52.44	-8.47%	2,061.08	2,079.92	-0.91%
Sporting News	NO ISSUE		NO ISSUE		N.A.	420.15	420.58	-0.10%
Sports Illustrated	24-Jul	52.95	25-Jul	47.70	11.01%	1,119.52	1,121.82	-0.19%
Star	24-Jul	15.73	25-Jul	10.33	52.27%	561.16	491.74	14.12%
The New Yorker [@]	24-Jul	21.37	25-Jul	33.42	-36.06%	916.50	1,102.71	-16.89%
Time Out New York	19-Jul	50.88	20-Jul	58.56	-13.11%	1,778.37	1,791.35	-0.72%
TV Guide (redesign) ^T	24-Jul	6.91	N.A.	N.A.	N.A.	429.88	N.A.	N.A.
Us Weekly	24-Jul	24.50	25-Jul	30.56	-19.83%	1,024.32	1,029.32	-0.49%
Woman's World	25-Jul	7.00	26-Jul	7.00	0.00%	209.15	198.15	5.55%
CATEGORY TOTAL		336.60		376.99	-10.71%	13,304.31	12,692.48	4.82%

WEEKEND MAGAZINES								
American Profile	23-Jul	9.17	24-Jul	9.15	0.22%	299.92	285.47	5.06%
Life ^{@@}	28-Jul	4.33	29-Jul	5.00	-13.40%	222.63	189.84	17.27%
Parade	23-Jul	11.16	24-Jul	10.36	7.72%	379.11	365.57	3.70%
USA Weekend	23-Jul	8.52	24-Jul	16.75	-49.13%	403.80	382.66	5.52%
CATEGORY TOTAL		33.18		41.26	-19.58%	1,305.46	1,223.54	6.70%
TOTALS		526.33		596.23	-11.72%	20,336.88	19,735.92	3.05%

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

WEEKLIES JULY 17, 2006

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
NEWS/BUSINESS								
BusinessWeek	17-Jul	37.73	18-Jul	28.33	33.18%	1,399.21	1,422.67	-1.65%
The Economist®	8-Jul	31.00	9-Jul	27.00	14.81%	1,130.00	1,135.00	-0.44%
Newsweek ^E	17-Jul	30.66	18-Jul	28.56	14.81%	966.82	965.00	0.19%
The New Republic	24-Jul	7.62	25-Jul	7.57	0.66%	144.64	175.31	-17.49%
Time ^F	17-Jul	25.20	18-Jul	33.83	-25.51%	1,072.19	1,077.17	-0.46%
U.S. News & World Report	17-Jul	86.52	18-Jul	90.24	-4.12%	857.70	863.68	-0.69%
CATEGORY TOTAL		218.73		215.53	1.48%	5,570.56	5,638.83	-1.21%

SPORTS/ENTERTAINMENT/LEISURE								
AutoWeek	17-Jul	24.67	18-Jul	21.68	13.79%	660.46	650.57	1.52%
Entertainment Weekly	14-Jul	39.49	15-Jul	32.00	23.41%	830.30	898.08	-7.55%
Golf World ^B	14-Jul	44.66	15-Jul	17.42	156.37%	743.21	762.72	-2.56%
In Touch	17-Jul	19.33	18-Jul	13.83	39.77%	457.81	332.31	37.77%
Life & Style ⁺	17-Jul	5.99	25-Jul	10.00	-40.10%	235.58	207.63	13.46%
New York	17-Jul	34.00	18-Jul	37.30	-8.90%	1,747.00	1,468.40	18.97%
People	17-Jul	64.74	18-Jul	51.34	26.10%	2,013.08	2,027.48	-0.71%
Sporting News	21-Jul	25.67	22-Jul	27.83	-7.76%	420.15	420.58	-0.10%
Sports Illustrated	17-Jul	35.04	18-Jul	60.20	-41.79%	1,062.63	1,073.92	-1.05%
Star	17-Jul	18.67	18-Jul	12.50	49.36%	545.43	481.41	13.30%
The New Yorker [@]	DOUBLE ISSUE		DOUBLE ISSUE		N.A.	895.13	1,069.29	-16.29%
Time Out New York	12-Jul	61.31	13-Jul	75.38	-18.67%	1,727.49	1,732.79	-0.31%
TV Guide (redesign) ^T	17-Jul	10.58	N.A.	N.A.	N.A.	422.97	N.A.	N.A.
Us Weekly	17-Jul	30.33	18-Jul	29.75	1.95%	999.82	998.76	0.11%
Woman's World	18-Jul	6.83	19-Jul	6.83	0.00%	202.15	191.15	5.75%
CATEGORY TOTAL		421.31		396.06	6.38%	12,963.21	12,315.09	5.26%

WEEKEND MAGAZINES								
American Profile	16-Jul	8.55	17-Jul	12.20	-29.92%	290.75	276.32	5.22%
Life ^{@@}	21-Jul	5.00	22-Jul	5.00	0.00%	218.26	189.84	14.97%
Parade	16-Jul	9.04	17-Jul	6.87	31.59%	367.95	355.21	3.59%
USA Weekend	16-Jul	12.32	17-Jul	8.77	40.48%	395.28	365.90	8.03%
CATEGORY TOTAL		34.91		32.84	6.30%	1,272.24	1,187.27	7.16%
TOTALS		674.95		644.43	4.74%	19,806.01	19,141.19	3.47%

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

CHARTS COMPILED BY ROBIN ELDRIDGE

60sec. With



Bill Wackermann
vp, publisher,
Glamour

Q. Glamour launched Reel Music on July 16, a derivative of last year's Reel Moments contest. Will this replace Reel Moments?

A. We are still doing Reel Moments in 2006. But the program was so successful we wanted expand it to music. We partnered with Nissan, which had not been an advertiser in five years, and found three emerging artists that have created CDs but were looking at ways to get attention. Our readers will get to choose an artist online and [singer] Pink will direct a video for the winner.

Q. And what's the status of Reel Moments? **A.** Three Reel Moments movies are filming now. The sponsor for the three films is Cartier, a new advertiser. **Q.** Glamour's paid circ was flat in second-half 2005 at 2.4 million, and newsstand fell 6.1 percent. How's first-half '06 faring?

A. We just took the rate base up to 2.25 million, from 2.2 million, with the October '06 issue. But it's more a response to the vitality of the magazine—including a National Magazine Award in 2005 and being nominated again in 2006.

Q. The September issue ad-page count will be Glamour's biggest in 17 years. What categories are spending more this year? **A.** We had a record-breaking year in 2005, at 238 pages. We beat that this year with 275 pages. The growth is coming from fashion and retail, from new advertisers Prada and Uggs, to Donna Karan doing a gatefold off the cover. The one area of advertising I would like to see grow is the Detroit automotive market.

Q. Glamour's Women of the Year event is Oct. 30. Will there be any new out-of-book elements that will surround the event? **A.** Editor Cindi Leive and her team really keep WOTY as clear and organic as possible. It's not about marketing. L'Oréal has been the sponsor for many years and will continue to be. **Q.** Finally, if you could name your own Woman of the Year, who would it be? **A.** My woman of the year is Mariah Carey. I was down with *The Emancipation of Mimi!*

BY MARC BERMAN



Halfway Through TCA

WHAT A DIFFERENCE SIX MONTHS MAKE. WHEN I WAS AT THE LUXURIOUS Ritz-Carlton, Huntington Hotel & Spa in Pasadena, Calif., in January for the Winter Television Critics Association Press Tour, it was cold, eerily empty (not counting my fellow TV critics) and the focus was on midsea-

son. Flash to the present, and the summer gathering at my favorite home-away-from-home is warmer (at record temperatures bordering on 100 degrees), jam-packed, and targeted towards the upcoming fall season.

Although I was not present for the cable portion of the tour, let me begin by disappointing the masses who are still committed to *The Sopranos* (despite the fact that nothing really happened this season). HBO is now saying the final eight episodes, which were promised in January, now won't run until March or later. I can only imagine the silent gasps in the room after this was announced. What an amazing rip-off! The cable net also said the fan favorite *Curb Your Enthusiasm* (which I never really got into because I can't stand Larry David) is also expected to wrap up next season. For me, that's no real loss.

Sadly, I still believe a good portion (one third, at least) of the 26 new prime-time shows on the broadcast networks this fall will come and quickly go. That's the reality of the business. But, like every season, there are a few diamonds in the rough that will potentially sparkle. I've now heard from CBS, ABC and the CW (two more days each with Fox and NBC take place this week, which I'll be covering in my daily Programming Insider e-mail). So I feel comfortable enough to predict that CBS sitcom *The Class*, which was wisely moved into the Monday 8 p.m. anchor slot (in place of the

**Let's be honest:
Desperate Housewives
stunk this year.
It wasn't a sophomore
slump, it was a
collapse.**

marginally rated returning *How I Met Your Mother*, which shifts to 8:30) will be a young skewing hit. But I think the producers of the sitcom, David Crane and Jeffrey Klarik, should embrace the comparisons to *Friends* and not shy away from them.

I also think new CBS legal drama *Shark* with James Woods will succeed because its lead-in is *CSI* (which is not the underdog opposite ABC's *Grey's Anatomy* that CBS president Nina Tassler wants you to believe) and the subject matter is awfully familiar. But if I were Woods, who heads the cast, I would not tell a room of hungry scribes that his reason for doing a series is because theatricals are currently lacking. Don't bite the hand that has fed you very well, Mr. Woods.

ABC had nine new series to hawk, but the real focus of its gathering was on the Big Three: *Desperate Housewives*, *Lost* and *Grey's*

Anatomy. Although everyone seemed shocked at the lack of major Emmy nods for *Housewives*, let's be honest. The show stunk this year. It wasn't a sophomore slump, it was a sophomore collapse. And if creator Marc Cherry (who is the full time show-runner again) does not get it right next season, by fall 2007 I think the residents of Wisteria Lane should start packing. The lesson to be learned here is to never take the early success of any series for granted.

While I certainly won't knock the quality of *Lost* (and I express dismay at the Emmys for not nominating it as Outstanding Drama Series after it won last year), my concern is opening the season with just six (or seven) episodes, then replacing it for three months with new drama *Day Break* on Nov. 15. ABC says it is difficult, if not impossible, to get the episodes of *Lost* shot in a timely fashion. But by teasing the audience with just a handful (and a half) of new episodes, then disappearing, there will be negative ratings consequences. So, I ask you ABC—no, I am begging—please don't break up the episode flow. Delay the season start, but don't whet our appetites and pull the main course within less than two months.

As for *Grey's Anatomy*, while it is safe to assume viewers will follow to Thursdays at 9 p.m., breaking up the *Desperate Housewives*/*Grey's* Sunday block (*Grey's* is being replaced by the more generic sounding *Brothers & Sisters* at 10 p.m.) could, of course, be risky.

The CW had a packed house all day (a real switch from the Winter tour for UPN and the WB), but the concern for many was the arrival of only two new shows. Although a combination of the best of UPN and the WB will surely result in growth from both networks from one year earlier (that won't be hard to do), it's a temporary solution given the age of some of the shows. And the bright green colors of the network's logo would make even Batman foe The Riddler cringe. Holy bad marketing!!!

**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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