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Dramas show strength while reality fare falters **PAGE 5**

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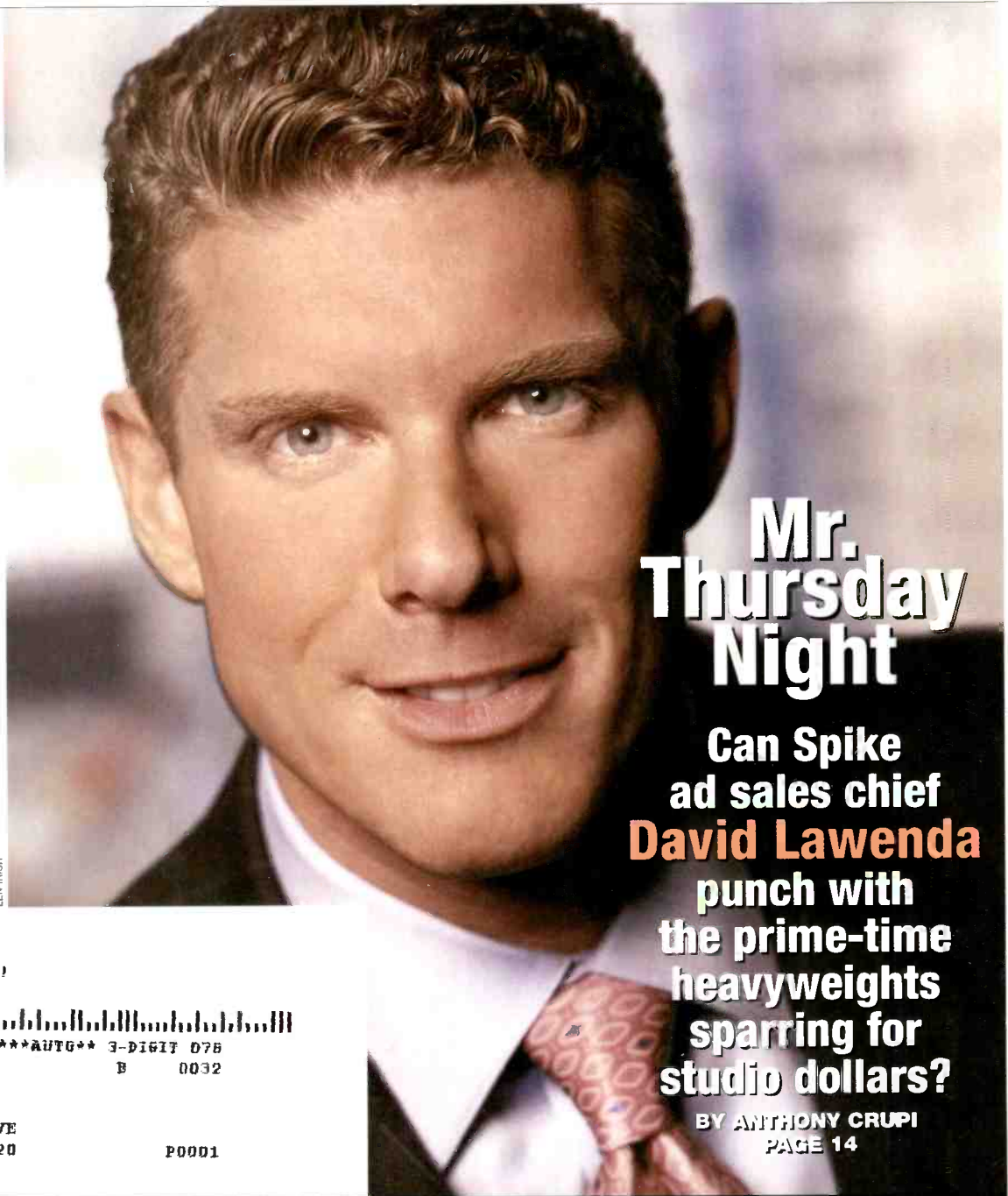
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Eager to keep soccer's buzz for World Cup 2010 **PAGE 8**



Mr. Thursday Night

Can Spike ad sales chief **David Lawenda** punch with the prime-time heavyweights sparring for studio dollars?

BY ANTHONY CRUPI
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At Deadline

■ EBAY POWERS ONLINE TV AD EXCHANGE

A group of leading marketers, agencies and cable networks have joined with eBay to test an online auction-style exchange that lets users buy and sell TV ads. So far, about a dozen marketers have signed on. Toyota's Lexus and Wal-Mart have confirmed their participation, and sources identified other participants as Brown-Forman, Home Depot, Intel, Hewlett-Packard and Microsoft. Those companies will initially spend about \$50 million combined to purchase ads on the exchange, according to sources. More marketers are expected to join in short order as word of the project spreads, with total spending ultimately topping \$100 million. The pilot program has the support of both the Association of National Advertisers and the American Association of Advertising Agencies.

■ ABC TO STREAM PRIME SHOWS

ABC said last week it plans to stream more of its prime-time series this fall on a soon-to-be-relaunched ABC.com, following a trial run last spring when it offered free, ad-supported episodes of four of its top shows on the Web. Back in May and June, ABC.com streamed 5.7 million individual episodes of its shows *Lost*, *Desperate Housewives*, *Alias* and *Commander in Chief* in what the network is touting as a successful experiment in broadband video.

■ TW CABLE REINSTATES NFL NET

Time Warner Cable, following an order by the Federal Communications Commission, last week reinstated the NFL Network on those systems it earlier in the week acquired from Adelphia and Comcast. Time Warner on Aug. 1 pulled the network from those systems. Time Warner does not have an agreement to carry the network on its Time Warner systems and has been negotiating with the network to come up with carriage deals. The NFL Network had petitioned the FCC to order Time Warner to restore the network on those systems and the FCC did so, pending a permanent ruling on the matter which could come later this month. Time Warner has filed an appeal.

■ CC TO ADD DIGITAL DISPLAYS IN ALBUQUERQUE

Clear Channel Outdoor is expected to announce Monday the Aug. 30 launch of a network of digital outdoor displays in Albuquerque, N.M., the third market to get the new outdoor technology currently up and

running in Cleveland and Las Vegas. The 10 digital boards in Albuquerque (12 x 24 feet) located in heavily trafficked areas, will display eight eight-second advertising spots guaranteeing exposure 1,250 times for each advertiser over a 24-hour period. By the end of the year, Clear Channel intends to have digital networks in four to six markets.

■ CBS' HOOK ME UP BAGS TWO SPONSORS

CBS last week announced some details on *Hook Me Up*, one of its first original series produced specifically for innertube, the network's recently launched broadband video channel. *Hook Me Up*, a new online dating series, will follow four single people, each being pursued by five suitors over a series of dates. After each five-minute episode, viewers of the show will vote to eliminate a suitor until a final match is found. No launch date has been announced for *Hook Me Up*, which shares its title with another recently launched broadband series, a technology-makeover show produced by Yahoo. CBS has signed on Dentyne chewing gum and Sony Ericsson as sponsors.

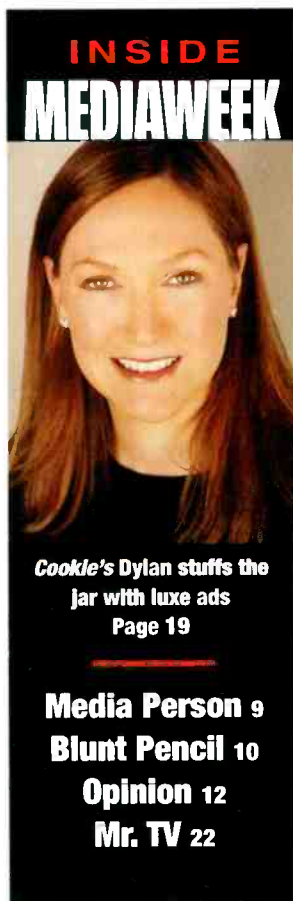
■ ADDENDA:

Discovery Communications president and CEO **Judith McHale** will step down as of Dec. 1. McHale said she wants to "participate more directly in discussion related to critical domestic and global issues"...**Glenn Geller**, most recently vp, current programming at CBS, has been named senior vp, current programming at CBS Paramount Network Television. In his new position, he will oversee prime-time series activities for the studio. At CBS, he was responsible for overseeing day-to-day creative activities for *CSI*, *CSI: Miami* and *CSI:NY*. Also, **Bryan Seabury** was

named vp, drama development, at CBS Paramount Network Television. Seabury had previously been vp of television for the Gran Via production company...Wednesday's episode of **Project Runway** was the most-watched telecast in Bravo history, with 3.4 million viewers tuning in to the network's nonscripted breakout hit.

■ MEDIaweek TAKES A BREAK

Mediaweek's next issue will be Aug. 21. For breaking news coverage, go to Mediaweek.com.



Market Indicators

NATIONAL TV: SLOW

Many advertisers seem eager to swap into early-morning scatter from the more expensive prime time. Among the most active a.m. categories are pharmaceutical, retail, automotive and movies.

NET CABLE: ACTIVE

MTV Nets, Turner and Discovery are expected to close upfronts this week, while smaller nets are still grinding it out. Overall, nets are holding back more inventory for scatter and CPMs will come in between -2 and +1 percent.

SPOT TV: GAINING

Overall auto still slow, but there is some improvement from domestic automakers; foreign auto remains steady. Telecom and financial continue at a brisk pace. Political becoming a larger factor, offsetting retail and other weaker categories.

RADIO: FLAT

No turnaround anytime soon. With shorter-length spots, there's inventory aplenty; rates are competitive. Auto generally weak, but foreign more active with year-end promotions. Schedules placed close to air date.

MAGAZINES: GROWING

Summer doldrums make way for autumn harvest, as retailers and TV networks start spending. Women's lifestyle and men's health/fitness publishers continue to rake it in; parenting/

Court TV's Collier Collared By Rainbow for AMC GM

Charlie Collier, Court TV's former executive vp and general manager, ad sales, is expected to accept the long-vacant gm post at Rainbow Media's AMC.



Collier set to take gm post at AMC.

Although Collier could not be reached for comment last week, according to a number of sources close to the matter, the 36-year-old sales veteran is expected to move over to

AMC before the end of the summer.

Rainbow may make an official announcement about Collier's hire within the next several days. Calls to AMC were not returned at press time. Collier stepped down July 27 during a second wave of layoffs following Time Warner's buyout of Court TV two months ago. He'll assume command of an AMC post vacant since June '03, when executive vp and gm Noreen O'Loughlin and 13 other Cablevision execs, including president Kate McEnroe, were let go in the wake of a review of accounting incongruities.

Joining Court TV from Oxygen Media in January 2002, Collier established himself as a savvy strategist, quintupling the network's ad revenues to more than \$200 million and crafting a series of novel return-on-investment-guarantee deals with media agencies Starcom, Carat, Magna Global and Mediaedge:cia. —Anthony Crupi

Google Hires Time Inc. Vet Naughton, Sells XM Ads

Former *Time* magazine president Eileen Naughton, who was the victim of an extensive round of layoffs at the company last December, has landed at Google where she will begin leading the company's New York sales operations in the coming months.

Naughton had logged more than 15 years of service at Time Inc., which included stints as vp of investor relations for AOL Time Warner from August 2000 to January (Continued on page 3)

NETWORK TV BY JOHN CONSOLI

ABC Shows Suffer A Summer Slump

Network down 800,000 viewers from '05 as Fox posts 800,000 gain; CBS and NBC are flat

The Big Four broadcast networks cumulatively are drawing 24.9 million viewers per night during the first nine weeks of the summer season, only 100,000 viewers less than last summer, but Fox is averaging 800,000 more viewers and ABC 800,000 less. And ABC—the ratings leader at this point among viewers 18-49 with a 2.3 last summer—is down 13 percent with a 2.0, while Fox is up 5 percent to a 2.3, according to Nielsen Media Research live ratings.

While broadcast execs and media buyers tend to agree that summer has little bearing on the fall, there is a belief that ABC, because of its audience shortfall compared to last summer, is missing its opportunity to promote its nine new fall shows, while Fox has a chance to capitalize on its new influx of viewers.

ABC is averaging 5.6 million viewers per night, compared to 6.4 million last summer, with CBS (7.4 mil., down 100,000), NBC (flat at 6.1 mil.) and Fox (5.8 mil., up 800,000) all posting better numbers.

With the 18-49 demo, Fox has five of the Top 10 highest rated shows this summer, followed by CBS, which has three of the Top 10 and NBC, which has two of the Top 10. ABC has no shows among the Top 10. Its top-rated show in the 18-49 demo this summer is the regular season's *Grey's Anatomy*, with a 2.3, far behind summer 18-49 demo leader Fox's *So You Think You Can Dance* (3.7 on Wednesdays and 3.6 on Tuesdays). ABC has put on five new shows this summer and four have already been pulled. A fifth, *One Ocean View*, produced an anemic 1.4 rating in the 18-49 demo in its premiere episode last week.

ABC's other two hot shows this past season, *Lost* and *Desperate Housewives*, are averaging a 1.1 and

a 1.6 in the 18-49 demo respectively this summer, down 52 percent and 27 percent, respectively, from last summer.

Jeff Bader, executive vp of scheduling at ABC, noted that ratings alone can be deceiving. He said while the network's 18-49 rating is down, along with total viewers, the network has reached 51 million unique viewers this summer in the 18-49, more than any of the other networks. "We don't worry about total viewers, we are more concerned with 18-49 viewers," he said.

Lyle Schwartz, executive vp/director of broadcast research at Mediaedge:cia, said with ABC's soft performance, there is a danger of the network falling into a make-good situation that might have to be paid back to advertisers in the fall. But Brad Adgate, senior vp, research, at Horizon Media, added if any network can overcome the loss of summer viewers it is ABC. "[ABC parent] Disney has so many ways to reach potential viewers beyond ABC," he said, citing Disney's theme parks, radio, cable nets, magazines and various online sites.

Fox's *So You Think You Can Dance* has been the summer's biggest ratings success with the adults 18-49 demo.



KELSEY MCKENNA/FOX

Contributing to ABC's softer summer ratings was its decision to move last summer's blockbuster, *Dancing With the Stars* (which averaged a 5.1 18-49 rating and 16.7 million viewers) to fall. Bader said ABC has no regrets about the move. "*Dancing With the Stars* will be a big asset for us during the regular season, which is more important [financially] than the summer," he said. Bader added that *Dancing With the Stars* will premiere Sept. 12—a week before the official start of the fall season with a two-hour version—so it can still showcase some of ABC's new shows.

While ABC has struggled, Fox has enjoyed a good summer, mainly because of its two nights of *So You Think You Can Dance*, *Hell's Kitchen* and repeats of drama *House*, which is averaging a 3.2 18-49 rating and 9 million viewers, up a million viewers over last summer.

CBS' procedural crime dramas are once again doing well in repeat, led by *CSI: Miami*, which is averaging a 3.2 in 18-49 and drawing 11.3 million viewers, up 1.4 million over last summer. Even NBC, which struggled through another ratings-challenged prime-time season, is having a solid summer, thanks to hits *America's Got Talent* and *Last Comic Standing*.

Averaging nearly 11 million viewers per night, *Talent* is a perfect promo platform for fall. "This is the broadest audience we have, and it reaches everyone from kids to older adults," said Mitch Metcalf, senior vp programming planning and scheduling at NBC.

Metcalf also said NBC has used the summer to shift its returning shows into their new fall time periods to get audiences acclimated. "I think we took the right number of shots with new shows this summer, and have used it to lay the groundwork for our fall schedule."

Meanwhile, Kelly Kahl, executive vp, program planning/scheduling at CBS, believes his network played to its strength this summer, airing most of its procedurals in regular season pattern, returning its summer staples *Big Brother* and *Rock Star*, and trying out new shows [*Game Show Marathon* and *Tuesday Night Book Club*, which did not work]. "Our real strength over the past few years has been crime dramas which have continued to pay dividends," he said.

While NBC is planning to move *America's Got Talent* to the regular season in January, Fox seems content to leave *So You Think You Can Dance* on only in the summer. In fact Fox, known for putting on a number of new reality shows in the summer in past years, resisted that temptation this summer. "We decided that rather than putting on a whole bunch of new shows, we would run most of our shows in pattern and try to continue to establish audiences for them," Beckman said. ■

CABLE TV BY A.J. FRUTKIN

Sticking to the Script

Nets lift viewership with dramas and some reality

As broadcasters flood the summer airwaves with nonscripted programming, cable networks continue to make viewer inroads on the strength of original scripted dramas. Call it zigging where broadcasters have zagged.

Of course, at the top of the list is TNT's *The Closer*. The drama is averaging 6.5 million viewers and 2.7 million adults 25-54, which is a 20 percent increase in that key demo versus last summer. "It's the gift that keeps on giving," said Steve Koonin, executive vp and CEO of TBS and TNT.

If there's a downside to *The Closer*'s success, it may be that it made ratings for new series *Saved* pale in comparison. Averaging 3.4 million viewers, and 1.6 million adults 25-54, Koonin said, "not all series can be on the same scope" as *The Closer*. But with six episodes left to the order, he added that TNT will wait to make its renewal decision on *Saved* in the fall.

While USA's returning series—including *Monk*, *The 4400* and *The Dead Zone*—continue to perform well, its latest entry *Psych* is the network's real winner this summer. The comic drama is retaining almost all of *Monk*'s lead-in audience. Whereas *Monk* is averaging 4 million viewers, *Psych* is drawing 3.9 million.

Bonnie Hammer, president of USA Network and Sci Fi Channel, said *Psych*'s success did not come as much of a surprise to her. "There's a high duplication of the audience from one hour to the next, which proves we've succeeded in the execution of these series," she said. Although USA has yet to announce a second season renewal for *Psych*, Hammer added, "If you look at the numbers, we'd probably be crazy if we didn't." Hammer also said that Sci Fi has seen some success with the launch of scripted series *Eureka*, which, after



three episodes, is averaging 3.3 million viewers. In other series news, FX's *Rescue Me* is averaging 2.9 million viewers. And, after three weeks, Lifetime's new drama *Angela's Eyes* is averaging 2 million viewers.

Not all shows on cable this summer are scripted. And like their broadcast counterparts, most new nonscripted programs have failed to garner much buzz. Bravo's hit *Project Runway* continues to gain strength in its third cycle. But the network's gym-set *Work Out* is flexing fewer muscles, averaging less than 600,000 viewers. Meanwhile, A&E's female auto racer docu-soap, *Driving Force*, is averaging about 1.3 million viewers, and Oxygen's fashion soap *The Janice Dickinson Modeling Agency* is averaging about 350,000 viewers. Sci Fi's July 27 premiere of *So You Want to be a Superhero* drew 1.1 million viewers.

However, Hammer said that the Aug. 1 repeat of *Superhero*'s premiere drew more 12-34 viewers than the launch, performing exceptionally well among kids—which, Hammer noted, is hardly the network's key demo. "That," she added, "was a shock." ■

MAGAZINES BY TONY CASE

Star Stuck

Most celeb titles see smaller gains on newsstand

Our love affair with celebrity weeklies may be going the way of Christie Brinkley's marriage and Mel Gibson's image.

The stratospheric circulation gains they enjoyed in recent years are largely leveling off, according to figures obtained by *Medi-*

aweek to be reported by the Audit Bureau of Circulations Aug. 21.

Subscription sales, thanks to aggressive promotion, boosted total paid circ by respectable, if tempered, levels in the six months ended June 30 compared to last year. But growth in all-

MEDIA WIRE

2002 as well as leading Time Inc.'s interactive operations in the late 1990s. While no official reporting structure has been announced, it is expected that Naughton will work closely with Tim Armstrong, Google's vp of ad sales for North America.

Naughton's move from old to new media came last week just as Google was expanding further into the offline space—in this case satellite radio. The company signed an agreement with XM Satellite Radio to begin selling advertising inventory through Google's dMarc media network, a digital trafficking and sales technology that Google purchased in January. As part of the deal, Google's AdWords customers should be able to purchase radio spots along with keyword ads starting in the fourth quarter of this year. —Mike Shields

Air America Touches Down On a New N.Y. Flagship

Air America Radio has lined up a new New York flagship station, albeit a weaker signal, for its politically left-leaning network. Beginning Sept. 1, the radio network will move to the right of the radio dial from 1190 AM to 1600 AM on WWRL-AM, owned by Access 1. Air America will supplant WWRL's Urban Talk format that features local and national personalities.

Since Air America's launch in March 2004, WLIB-AM, owned by Inner City, has served as the net's New York flagship. The original lease for the station ran out March 31. While AAR managed to get an extension until Aug. 31, it couldn't work out a deal with Inner City management.

Ratings for Air America were going nowhere on WLIB, hovering around a 1 share overall. The prospects for better ratings on the signal-challenged WWRL, which had no reportable ratings in the Spring survey, look dim.

WLIB is expected to launch a progressive Talk format. Yet another top executive has exited Air America Radio.

Separately, COO Carl Ginsburg, one of the network's early architects, has resigned. Also, former CEO Danny Goldberg who is currently a vice chairman, announced earlier he will leave at the end of 2006. —Katy Bachman

important newsstand sales was relatively tepid. This, as newcomers like American Media Inc.'s *Celebrity Living* and Gemstar-TV Guide International's *Inside TV* have bit the dust.

"The celebrity category is cooling," said PGR Media president Jane Deery, who predicted still more marginal players could get squeezed out.

Paid circ for category top dog Time Inc.'s *People* grew 1.2 percent to 3.8 million, on 3 percent greater newsstand of 1.5 million. This, even though it upped its cover price by 50 cents to \$3.99. Major sellers included the June 19 issue featuring photos of Brangelina's baby, which sold 2.2 million copies—its biggest issue since the 4 million-selling 9/11 special.

Over at Wenner Media's *Us Weekly*, paid circ gained 7.2 percent to 1.79 million, newsstand rose 1.8 percent to 1 million and subs soared 15 percent. Last June, it upped its cover price by 20 cents to \$3.49. *Us* also had hot sellers, including June 5's Janet Jackson issue. Execs from *People* and *Us Weekly* declined to comment.

AMI's *Star* saw paid circ spike 6.1 percent to 1.51 million. Subs shot up 39 percent to 761,505, while newsstand dropped 14.4 percent to 752,498. Michelle Myers, senior vp, publisher, cited a 20-cent hike in the cover

price to \$3.49 in July 2005.

Myers disagreed that the celebrity category is losing ground. "I think there's saturation, but saturation is different from the category not being hot anymore," she said.

As for Bauer Publishing's *In Touch* and *Life & Style*, newsstand, accounting for nearly all circ at both titles, shot up 49 percent to 701,000 at *Life & Style* and rose 6 percent to 1.19 million for *In Touch*. Both titles, with a regular cover price of \$1.99, benefited from a one-week promotional cover price of 25 cents. *L&S* rang up 1 million copies of that issue, while *IT* sold 2 million.

Bauer Entertainment Group publisher Bob Davidowitz acknowledged a "flattening out" of the category. He attributed

slower sales across the category to a dearth of "earth-shattering" celebrity news this year.

Meanwhile, *OK!*, the Brit import from Northern and Shell launched here one year ago, is averaging 650,000 paid circ, reports the publisher, after slashing its cover price to \$1.99 from \$3.29 in February. Critics have accused the upstart of radically overstating its performance. Its first official circ numbers will be included in the forthcoming ABC report. —Lisa Granatstein



Newsstand sales for Bauer's second celeb mag entry shot up 49 percent.

INTERACTIVE BY MIKE SHIELDS

Free to Compete

Buyers: AOL must define itself for the next generation

While praising AOL for its willingness to bite the bullet on its sputtering subscription business, online media buyers say the future of the Web pioneer lies not in hanging onto its subscribers, but rather in convincing never-before-users that AOL is for them—a daunting challenge for a Web brand that was long off limits to most, and one that still carries a reputation as "the way Grandpa goes online."

Of course, reinventing itself has been the plan since AOL relaunched its Web site last summer, a strategy that continued with last week's release of a new video portal.

To most buyers, Time Warner's decision last week to offer its services for free (and to lay off 5,000 employees) had more to do with

steadying AOL's finances than with maintaining its standing as a media property, and doesn't interfere with their decision to place advertising. "We concentrate on what audience they deliver and what kind of ad products they have," said Eric Bader, senior vp, director of digital connections at MediaVest.

Undoubtedly, AOL still draws a massive audience despite losing more than 3 million subscribers over the past year. And while departing subscribers take with them a chunk of page views, AOL officials say that traffic has stabilized over the past few months, and the property actually saw its unique user figure climb to 113 million in second quarter of 2006.

Even so, keeping longtime e-mail lovers

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/aspireduardo for a list of current openings. If you see something that seems perfect for you, send us your resume. Cute childhood pictures optional.

doesn't thrill most media buyers, who say that AOL's e-mail ad inventory is less than compelling. Rather, buyers note, the portal needs to attract more eyeballs to its premium properties.

According to Jeff Lanctot, vp, general manager of Avenue A/Razorfish, that's where AOL's greatest opportunity lies, particularly in landing brand ad dollars (ad revenue surged by 40 percent in second quarter, ahead of analyst expectations). But AOL needs to better define itself against rivals MSN and Yahoo, said John Montgomery, CEO MindShare Interaction. "They don't have a real point of differentiation," he said.

Beyond portal wars, AOL needs to convince younger Web users that it is relevant. "It's going to be tough," said Scott Symonds, vp, executive media director, Agency.com. "MySpace may be the newest generation's portal."

While AOL clearly has work to do, its latest moves appear to be paying off. Besides a rich new video portal, classic TV hub In2TV is gaining traction, Hollywood gossip blog TMZ.com is red-hot thanks to Mel Gibson, and its upcoming Mark Burnett series *Gold Rush* is getting buzz. Plus, buyers seem to be rooting for it. "We want AOL to survive and to be strong," said Bader. ■

TV SPORTS BY JOHN CONSOLI

ESPN Boots Up MLS Pact

Net's Skipper adds more soccer action between Cups

ESPN, which scored some of its best FIFA World Cup soccer ratings ever in the most recent quadrennial tournament, reupped its TV rights deal through 2014 with Soccer United Marketing—which holds the commercial and TV rights for Major League Soccer—last week and is hoping the new commitment will keep viewer interest in soccer high until next summer's Women's World Cup and the next men's Cup in 2010.

Under the new deal, ESPN2 will televise 26 regular season MLS matches, most of them in prime time on Thursday nights. Under the current deal, which expires after this season, most of the MLS games aired on Saturday afternoons. The network televised 23 MLS games this season, so the new rights deal adds three games annually. ESPN2 will also televise three MLS playoff matches on Thursday nights, while sister broadcast network ABC will televise three MLS matches—the season opener, the MLS All-Star

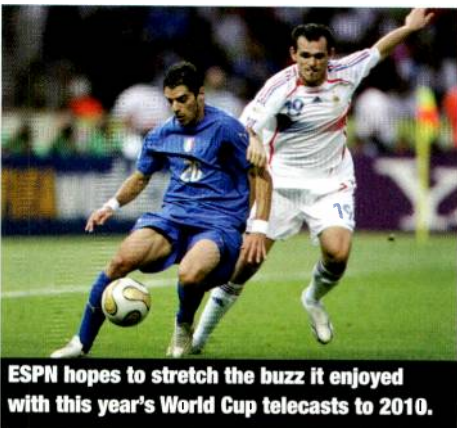
Game and The MLS Cup game.

John Skipper, ESPN's executive vp, content, said he is hoping that ESPN can begin making the connection to viewers between U.S. soccer and the U.S. national team and the World Cup through airing of MLS games. Many of the players on the U.S. national team also play for MLS teams. "I believe we can make the time between World Cups more relevant to soccer fans," Skipper said.

ESPN earlier this year renewed a multimedia rights deal to televise 90 UEFA (European) Champions League matches per year which will be shown on ESPN2, ESPN Deportes and ESPN360 through 2009. ESPN will also air two FIFA Confederations Cup matches in 2009 and 2013, and four FIFA World Youth Championship matches in alternating years through 2012. ESPN also has a multiyear deal for FIFA Under 17 Men's and Under 20 Women's World Championships, and the FIFA Beach Soccer World Championship annually through 2014.

Doug Quinn, president of SUM, credited ESPN's \$20 million in promotional dollars for the World Cup as being key in raising awareness among the more casual soccer fans. "The size and scope of the English-language audience this time was impressive," Quinn said.

Quinn said the five-year deal SUM also signed with Fox Soccer Channel last week to televise MLS games and men's and women's national team matches through 2010 will go a long way toward promoting soccer viewership in the U.S. He added that MLS is "exploring" the possibility of bringing in international soccer stars to play in the league, which he said should also heighten interest. ■



ESPN hopes to stretch the buzz it enjoyed with this year's World Cup telecasts to 2010.

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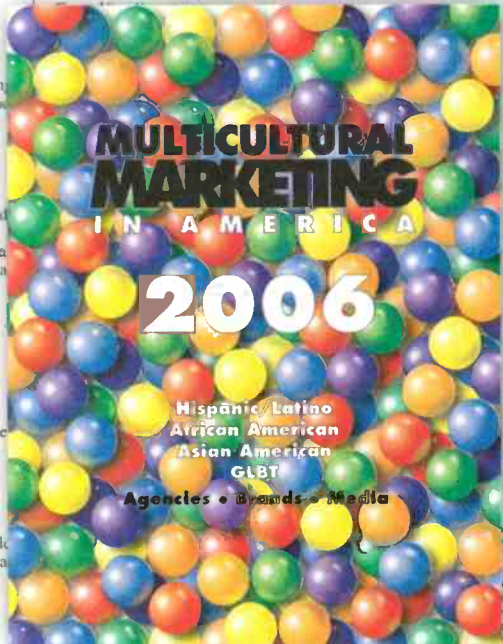
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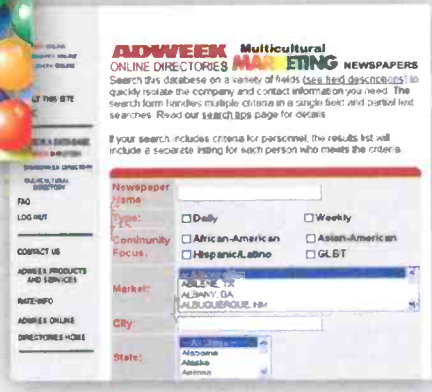
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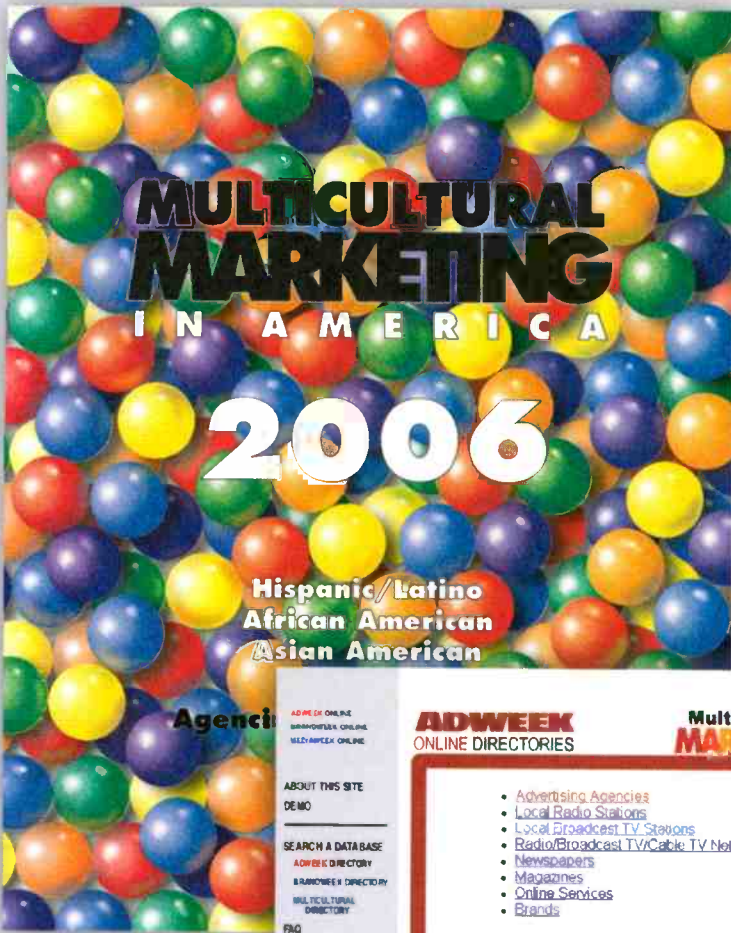
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You Ask, MP Answers

Dear MP: Where, oh where, is baby Suri? —Troubled Teen

Rumors that the fabled offspring of Tom Cruise and Katie Holmes (aka TomKat) does not exist are base canards bruited about by the fanatical enemies of Scientology, many of whom, it should be noted, are self-flagellating albino monks. Media Person's sources say the holy infant has been secreted in a secure, undisclosed location in a little-known country where she is under constant guard by heavily armed commandos, safe from the prying lenses of the brutish paparazzi—until such time as the bidding frenzy for first photos has reached the \$100 million range.

An intimate friend of the couple told Media Person: "I caught a glimpse of the exquisite newborn. She had

Katie's eyes and Tom's way of jumping on a couch. And she had a lovely patch of short brown hair, making her the Suri with the fringe on top."

Dear MP: Why is Mel Gibson looking at me that way? —Frightened Driver

He is wondering if you are Jewish. Is that a Star of David you're wearing on that chain around your neck? If so, remove it as quickly and unobtrusively as possible. Smile sheepishly and continue on your way, being sure to make no sudden moves. Should Mel deliberately plow into your car, then get out and run toward you in a menacing way, apologize for killing Jesus and offer to buy him a drink. That usually works.

Dear MP: Katie Couric was criticized by some of her journalistic colleagues for refusing to go to Lebanon and cover the war. Do you think this was proper behavior for a newly anointed network anchor? And as a member of Hezbollah, should I feel slighted? I was hoping she might interview me. —Disappointed in Lebanon

Not at all. Before making her decision, Katie consulted a panel of leading journalism ethicists, including Ann Coulter and Dr. Phil. She then considered the issue from both sides, thinking, "On the one hand, I could stand there between the Israelis and the Hezbollah looking very Dan Rather-ish in my Dolce & Gabbana flak jacket and possibly get a Katyusha rocket up my butt while reading copy I could have just as eas-

ily have read in the studio in New York. On the other—OK, I'm staying home."

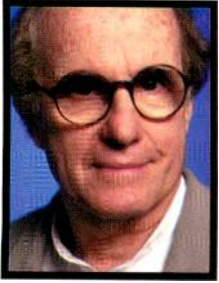
Dear MP: While waiting to undergo intestinal surgery here in the Ricky Ricardo Memorial Pavilion at Havana General, I read on the Drudge Report that impromptu dancing in the streets broke out in Miami's Little Havana at the news of my temporarily relinquishing power to my brother Raul and that one man there was quoted as saying that the demise of the "brutal dictator," that is, me, "could usher in a new democratic era in Cuba." Tell me, Media Person, have I really been that lousy a dictator? I thought I did some good work. Also, what's with Mel Gibson?—Fidel Castro

Fidel, only history can make the final judgment on your near half-century reign over the beautiful tropical isle that figured so prominently in the plot of *The Godfather, Part II*. For his part, Media Person can only say that the seven-hour speeches were a big mistake—really, five hours would've done the trick on most national holidays. And come to think of it, that whole totalitarian-police-state-replete-with-firing-squads-for-the-opposition shtick may be held against you by some of the more reactionary historians, but that's just a guess.

Dear MP: Hey, I see there's a lot of buzz up in the States about this new film, Snakes on a Plane. As both an aviation buff and an amateur herpetologist, I was wondering if you could give me a brief description of the movie. I assume it's a documentary about the abysmal failures of the U.S. transportation industry, right? —Raul Castro

Snakes on a Plane is the big hit of this summer even though it hasn't opened yet. Excitement has been so great that pet shops across the country report a surge of snake purchases and emergency rooms everywhere are stocking up on anti-venom serum. In the movie itself, a horror/action flick, a deranged airline passenger (Jack Black) lets loose a carry-on bag full of poisonous snakes when the flight attendants run out of chicken cordon-bleu dinners and he is forced to confront the excruciatingly tasteless pasta. The passengers panic after deadly kraits and puff adders start slithering out of the overhead bins but one of the passengers, a hotshot personal-injury lawyer (Samuel R. Jackson—no relation to Samuel L. Jackson), calms the rest by promising to sue the airline on their behalf. Once the passengers have stopped screaming every twelve seconds, the snakes become depressed and surrender to the young but cocky air marshal (Lindsay Lohan) onboard. A sequel, *Lyme-Disease-Infected Ticks on the Hamptons Jetney*, is already being filmed, and will star Tom Cruise and Katie Holmes. ■

Before deciding whether to go to Lebanon, Couric consulted a panel of leading journalism ethicists, including Ann Coulter and Dr. Phil.



BLUNT PENCIL
ERWIN EPHRON

A Message From Cannes

It's time to find out how much the watchers are paying attention

DID YOU GET THAT faint SOS from the recent Cannes International Advertising Festival? It read, "Mayday! Our audience has gone from watching commercials to making them."

I couldn't help thinking that's the smoke above.... What about the fire below? Shouldn't we worry less about consumers creating advertising and worry more about them ignoring and avoiding it?

Can you blame them? Marketers say consumers are in charge and carefully limit them to answering surveys. Yet make no mistake, today's consumer is in physical control. They willfully decide which media they'll watch, read, listen to or click and they certainly control which ads they'll attend to. Consumer-centric is not about who creates advertising; it's about who has the power to ignore it.

Commercial indifference makes the industry's excitement about the new buy-sell based on Nielsen Media Research's commercial ratings seem like a hollow celebration. We're still counting people who claim to view the set, not viewers who actually watch commercials.

Think back. In the Jurassic Age of Media, when computers lived in chilly rooms and consumers welcomed ads, media content gave us access to the public mind. Nothing sinister, just advertising. The handshake deal was, "Here's your program, watch my ad."

Then the meteor shower of technology hit. It splintered big media into abundant choice, and the economic pressures of smaller audiences increased commercial clutter. Soon consumers, fed up with the 12- commercial pod and advertising everywhere, stopped respecting ads. And that's where we are today: searching for ways to reopen the consumer's mind to advertising.

Leading the hunt are at least a dozen familiar faces on the white horse of engagement. But engagement isn't the lost model of advertising—acceptance is. Consumers once accepted ads in trade for content. Engagement has a far higher price. It requires consumers accept the advertising and also that the ads be engaging: interesting, useful, fun.

Engagement is not a media problem. Media get paid for attracting audience. The simple model is: Media deliver consumers, ads produce response. That certainly hasn't changed.

But media are also responsible for the quality of what is delivered, which has decayed sharply over time. Specifically, media are accountable for delivering targeted, attentive consumers. And that is where new media measurements should focus: the quality and attentiveness of consumers delivered to the advertising. These are the media variables that facilitate advertising engage-

ment and encourage consumer response.

And although we are able to measure the combined effect of media and creative by looking at response, the evidence shows they are better measured separately. An engaging ad can be crippled by an inattentive audience, just as an attentive audience can be wasted on a hapless ad. To manage advertising, we need to know the individual contributions of media (in facilitating) and advertising (in achieving) response.

Why are we so disoriented by something that seems obvious? My late partner, Dick Raboy, had a sign on his office wall that read, "The Golden Rule. He who has the gold makes the rules."

This certainly applies to research, where he who spends the money decides what we get to know. Audience data no longer tells us what we need to know to plan and buy media intelligently. Viewer, reader and listener counts substantially overstate the number of people who actually see or hear the advertising. Yet we don't get to work with the real numbers.

The reason is only the media spend substantial sums for on-purpose audience research, so only the media decide how to spend them. They fund the search for bigger audiences (like those away from home and on campus, and the new Nielsen A2M2 hunt for video viewers wherever they are). They do research to demonstrate that PVRs have a negligible effect on commercial viewing. They are not interested in examining the severe limitations of demo targeting, the problems of mainstream commercial avoidance with the remote, or simple inattention. Would you be?

Agencies, working at procurement-negotiated rates and harassed by the ever-changing new media, are hard-pressed to pay for Nielsen, Arbitron and MRI.

Advertisers, who pay for it all, are oddly disengaged. They gave at the office. They say their contribution to audience research is in the CPMs they pay. But that funding model steals their right to vote.

The unprecedented and unforeseen level of consumer control of media, thanks to blogs, podcasting and online video, was the talk of the industry at this year's Cannes Festival. But I think the Cannes SOS is an over-reaction. I don't think our audiences will go from watching commercials to making them.

I doubt that most are watching them now. ■

Erwin Ephron is a partner of Ephron, Papazian & Ephron, which has numerous clients in the media industry. He can be reached at ephronny@aol.com or at www.ephronmedia.com.

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OPINION
ALAN PEARLSTEIN

The Missing Link

There's a science to advertising online in order to drive retail traffic

ONE OF THE BIGGEST OPPORTUNITIES online is to use the Internet to drive offline retail traffic. Seizing it means adopting a direct-marketing approach to media that will ultimately broaden the art of planning. Think of it as marketing planning, not media planning. The focus isn't on impressions against an audience; it's on specific actions that activate the sales chain. And conversion, not buying cost, is the operating efficiency metric.

Clients are increasingly going to expect returns that can come from this approach, which is already helping a number of aggressive companies steal market share from more established brands. For example, Borders Bookstores is directing people to designated stores at specific times, based on behavior monitoring. Cohen's Fashion Optical is setting appointments—time, place and type—creating a sales pipeline and accountability framework within seconds of a banner click.

Most business people still tend to think online marketing means e-commerce, yet fewer than 4 percent of all commerce is online; the bulk of all sales still takes place in physical retail stores. For example, JC Penney arguably does the best job of e-commerce among retailers, grossing nearly \$1 billion. That's still less than 6 percent of the company's roughly \$19 billion in sales.

What will be needed in the years to come—and where Internet media will lead the profession—is behavioral marketing on a micro scale. It only starts with a prominent store locator on a retail Web site. People need easy links to whatever they want, from an obvious click to buy online to shopping lists that can be printed out and taken to the store. CMO Council's 2005 Retail Fluency Report found that people who researched products online before coming to stores purchased the intended products and brands 73 percent of the time.

Getting more people to make purposeful visits to a retail site takes several shifts in media thinking:

Buy people, not pages. Marketing planning isn't placing a predetermined number of ads on the sites with highest audience composition; it's locating people where they're clicking now and making a relevant offer. Registration data and behavioral patterns let Yahoo define, say, an audience of men 35-50 with more than \$75,000 annual income who have actively searched for a car in the past month. Buy on that basis, and you bypass high-priced pages on a site and still reach a targeted prospect.

Cycle the message. Online, people often reveal their stage in the purchase cycle: Researchers read online reviews, whereas buyers click on store addresses. The tire-kickers should be offered thorough product information; store hunters should get an offer that will close the deal.

Build a smooth runway. Relevant ads are just an entry point; it's what you do after people click that makes the difference. Flying Point Media's goal is to bring particular consumers into a store in the simplest, most fluid way possible. We focus more on getting people to do what we want them to do on the landing page than we focus on the media. People searching for "books" go to landing pages showing all the options; people searching for "lowest price books" get the best books at the best prices. Increasing store appointments by 1 percent can have a major impact on a campaign—when you raise conversion rates while keeping ad spending constant, the benefit goes directly to the bottom line.

Optimize or opt out. Obviously, this can't be done by hand. We continually run 10 percent of traffic through a custom-built site-optimizer to keep conversion rates climbing. Third-party vendors provide similar services, at a price of \$25,000 or more per page. For now, the price scares away a lot of agencies; they can't see that they'd recoup their investment quickly by doing it right. In the years to come, there won't be any choice about it; you'll site-optimize or you'll lag behind competitors.

Always be testing. Online, "better" ads lead to the most sales, and "better" landing pages generate the most conversions. There's no one magic formula, but there is a formula for each brand. The only way to discover and capitalize on it is to get in the mix every day, constantly shifting creative executions, never abandoning test mode. That's fundamentally different from traditional media—particularly TV—where we invest tremendous resources to get the right execution, and then even more money to put it in front of consumers as often as possible.

Set up for speed. When winning takes real-time reports and instantaneous changes, the experts need to be at the controls and free to act. That relentless pressure will put more power in the hands of dedicated, separate-but-aligned online groups. Ironically, Internet satellites are the best step toward online-offline integration. The Internet offers marketers a 24/7 learning lab. When insiders are pulling the promotional strings on a daily basis, insights into consumer behavior and advertising effectiveness emerge continually. It's easier to share these insights back up the chain—and modify overall media strategy around them—than to force-fit general policy into Internet buys.

The delivery is in the details, and will always be. ■

Alan Pearlstein is CEO of Flying Point Media, a New York-based online marketing agency whose clients include Borders bookstores and Cohen's Fashion Optical. He is reachable at alan@flyingpt.com.



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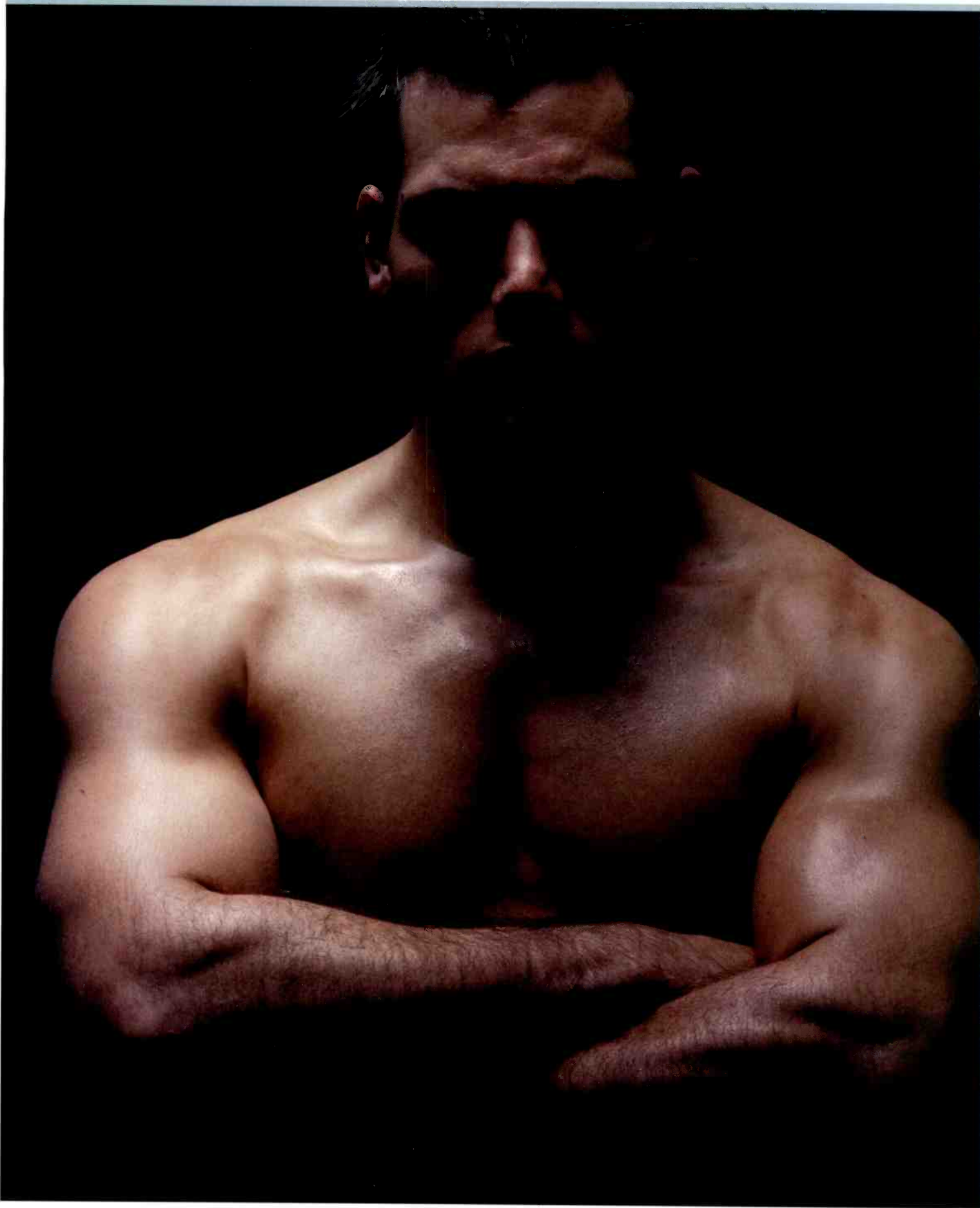
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SPIKE'S THURSDAY NIGHT ACTION-BLOCK, FEATURING THE INCREASINGLY MAIN-STREAM SERIES *THE ULTIMATE FIGHTER*, IS DESIGNED TO DELIVER THE 18-34 "LOST BOYS" MOVIE STUDIOS AND OTHER CLIENTS ARE DESPERATE TO REACH
BY ANTHONY CRUPI

PUNCHING THE CLOCK Spike's *TUF*-anchored Thursday night action-block has helped the network stabilize its schedule with men 18-34 and helped pump up its upfront CPMs into the plus single-digit column, network execs say.

FOR THE UNINITIATED, A QUICK précis on some of the activities explicitly prohibited by the Ultimate Fighting Championship league, as approved by the Nevada State Athletic Commission: No biting, no fish-hooking, no eye-gouging and no groin attacks of any kind.

All told, there are about 30 verboten actions listed in the UFC rulebook, including an injunction against placing one's finger into an opponent's wounds (or any naturally occurring orifice, for that matter). And while a small minority of folks grumble that the rules have diluted the sport, for want of a better word, the UFC remains a paean to the manly virtues of ass-kicking.

For precisely that reason, Spike TV has built a Thursday night action-block centered around *The Ultimate Fighter* (*TUF*) hour at 9 p.m. *TUF* is a multidiscipline, martial-arts showcase that has emerged from the darkness of its carnivalesque pay-per-view roots into the light of cable prime time and offers the sort of adrenalized mayhem that appeals to that most elusive of demographics, men 18-34. The three-hour block also includes professional-wrestling series *TNA Impact*—that's shorthand for *Total Nonstop Action*—from 10 to 11 p.m. and *TUF Unleashed* from 11 p.m. to midnight.

Spike senior vp, ad sales David Lawenda says the Thursday night action-block, which got off the ground in April, is designed to serve as a home base for the so-called "Lost Boys," the 18-34 demo that has all but abdicated television in favor of gaming and the Internet. Moreover, making a play for young men on the night before the weekend starts allows Spike to carve out a shelter for movie studios looking to open big with the sort of genres that appeal to the demo (horror, sci-fi, action).

"Literally every studio we do business with has been trying to get in on the action, so to speak," says Lawenda, adding that Spike's second-quarter Thursday ad revenue was up over 150 percent compared to the same period a year ago. Thursday revenue accounted for 31 percent of the network's weekly prime-time dollars in the quarter, up from 20 percent the previous year. (Though Lawenda declined to offer specifics, he estimates Spike will hit the \$400 million mark for full year 2006.)

Much of the heavy blows on fight night were landed by *TUF*. Season three averaged 2.2 million viewers and 648,000 men 18-34, while *TNA Impact* is averaging 1.2 million viewers through 15 telecasts at 11 p.m., after moving over from Saturdays in April. The two-hour *TUF/TNA Impact* combo is up 189 percent in average total audience and has raised its profile among men 18-34 by 327 percent versus the 9 to 11 p.m. time slot a year ago which housed a slate of movies and series, including James Bond films and the *Best of Trek* anthology.

Spike's studio ad-clients include the likes of Weinstein Bros.,

BLAIR BURTON/SPIKE TV



VAMPIRE SLAYER Spike adopted the *Blade* theatrical franchise to help put it on the map. The series' ratings, though, have fallen off.

PHOTO: WALT DISNEY/SPY TV

Paramount, Universal and Lions Gate. The latter makes a particularly good fit as it has earmarked \$170 million in total promotion expenses for 2006 and more or less owns the horror genre. (Lions Gate's two *Saw* features grossed \$142.2 million at the box office, and *Hostel*—a boobs, blood and barf cautionary tale about the dangers of international travel—took in \$47 million on an initial investment of \$5 million.)

Lawenda couldn't have picked a better time to go after the theatrical money. Through the first half of '06, box office is on the rebound, with U.S. theater revenues totaling \$4.6 billion, up 5 percent from the comparable period last year. What's more, the studios are migrating their spend to cable in droves. Last year cable took in \$804.2 million in ad sales tied to theatricals, or 23 percent of all studio promotions, up from \$688.9 million in 2004, according to Nielsen Monitor Plus. That's nearly a 17 percent bump. According to one studio marketing executive who spoke on condition of anonymity, "If you want to fill seats with one of those grindhouse [movies], you can only go to so many networks. The first I'd think of is Spike...and then maybe FX or A&E."

Michael Yudin, managing director of Carat's strategic branded entertainment unit, has worked out a pair of integrated sponsorships with Spike and says he believes that the network is on the right track. "If you're not tied to a major sports league and you're not into raunchy sex, the best way to hit young guys is with action," Yudin says. "In just a matter of a few months, Spike has defined themselves clearly and now the advertisers have picked up on that."

While the movie category is one of the prime movers behind the Thursday night block, Lawenda emphasized that Spike does not dine on popcorn and Sno Caps alone. "Even if the movie business gets soft, I still have a lot of other growth categories," Lawenda says. "On *TUF* alone, we've got Burger King, Gillette, Amped, Coors, certainly all the categories that are endemic to young men." And as UFC becomes increasingly mainstream, the sport's Q-rating has also begun to rise. Recently, Cindy Crawford was spotted at a UFC event and the cast of HBO's *Entourage* filmed a few scenes at a UFC bout that took place last month.

Still, Lawenda conceded that selling the sport hasn't always been easy. "I was involved in the original deal we put together to bring it over, so I realized it was going to be a challenge," he explains. "It really came down to our educating our ad partners." Lawenda's team escorted potential sponsors to UFC events in Las Vegas, where they could take a first-hand look at what the league is all about, thereby ridding themselves of any sticky preconceptions. "You go to one of these things and you see 17,000 guys who are totally committed to the sport and honestly, any smart marketer is going to pick up on that right away," he says.

Beyond establishing the network as the destination for young men on Thursdays, the block also seems to have helped stop the bleeding

caused by the loss of the WWE in September 2005. While Spike's average total viewership was down 18 percent in prime throughout the second quarter (to 1.28 million, down from 1.57 million), among the core men 18-34 demo, the network was basically flat, drawing 214,000 a night. That's up from the 203,000 men 18-34 Spike averaged in all of 2005, although oddly enough, both of those numbers were outclassed by the number of women who tuned in during the second quarter. According to Nielsen Media Research, 282,000 women 18-49 locked into Spike's nightly lineup throughout the quarter, translating into about one-fourth of the network's total prime-time audience.

Letting the WWE exit may continue to drag on Spike's ratings, but a net looking to redefine itself sometimes has to hedge its bets. "The margins are getting so tough in this [TV] business," said John Swift, director, national TV investment, OMD. "But I give them credit for having the courage to make that kind of long-term strategic gamble."

With *TUF* on hiatus until Aug. 17, the men 18-34 demo has begun to show signs of drift. Spike's Thursday summer lineup, which includes the Finnish proto-*Jackass* import *The Dudesons* and the fish-out-of-water reality series *Raising the Roofs*, doesn't look to have the same drawing power as the net's action fare. Accordingly, Spike is down 7 percent to 189,000 among men 18-34 in the traditionally weak third quarter.

Spike has also seen an alarming drop-off at its original series, *Blade*, which premiered June 28 with gleaming fangs. The first episode of the vampire drama drew record ratings for the network with 2.5 million viewers, and was up a whopping 517 percent in men 18-34 (680,000), and 472 percent among men 18-49 (1.17 million), versus the same time period last year. But *Blade* hasn't been able to hold its audience. Episode two lost nearly half of the viewership, with 1.29 million people returning on July 5. The most recent episode, which ran July 26, scared up a mere 728,000 viewers.

Should *Blade* not find its way back from the (un)dead, the prevailing sentiment at Spike is that its first foray into original scripted fare has been promising. Spike president Doug Herzog says the network specifically chose the movie franchise as a jumping-off point because it was a known property. "*Blade* allowed us to scream really loud but it also didn't require us to do a lot of explaining," Herzog says. "It's been a great way to reintroduce ourselves, but this is just the beginning."

Herzog, who also oversees Comedy Central, says Spike's prime-time lineup is a testament to his belief that "there is life after the WWE." (According to Herzog, the reason for parting ways with wrestling was because Spike wanted to invest in more original programming.) "We have a great clear position and now we have to execute it," he says.

In the meantime, Lawenda continues to serve as an evangelist for the network, going out to agencies and ad clients and preaching the gospel according to Spike. In a cable upfront marketplace that is expected to finish flat-to-down, Lawenda fully expects to wrap up the upfront at the high end of the cable CPM spectrum, which, given the state of the market, would put Spike up in the low single-digits. "I have been a price warrior," Lawenda explains. "I am so passionate about this brand and what we have done over the last three years that there was no way I was going negatives." And if the courage of his own convictions isn't enough, Lawenda says he has the weight of parent company Viacom behind him: "Spike is the growth engine of MTV Networks. We are by far exceeding all of Viacom's growth expectations...From a percentage standpoint, from a sheer dollar volume standpoint, we are leading the charge. And Viacom has responded by investing in our growth."

Sue Danaher, executive vp, ad sales, MTV Networks (and Lawenda's boss), says a key factor in Spike's explosive revenue growth is Lawenda's unwavering conviction. "He fiercely believes in what he sells, and that filters down to his team," Danaher says. "We knew their upfront was going to be healthy, but they've surpassed all expectations." ■

EAST

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6. BUDWEISER	45,457
7. HEINZ	29,364
8. HOLIDAY INN	23,995
9. CONSOL ENERGY	22,392
10. EXXON	19,455

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

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

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THIS WEEK	LAST WEEK	PICTURE	WEEKEND GROSS	DAYS IN RELEASE	TOTAL GROSS
1	NEW	MIAMI VICE	25,723,815	3	25,723,815
2	1	PIRATES OF THE CARIBBEAN	20,606,578	3	358,485,761
3	NEW	JOHN TUCKER MUST DIE	14,276,534	3	14,276,534
4	2	MONSTER HOUSE	11,663,308	10	44,035,290
5	NEW	THE ANT BULLY	8,432,465	3	8,432,465
6	3	LADY IN THE WATER	7,144,275	10	32,203,657
7	4	YOU, ME AND DUPREE	7,106,280	17	59,119,020
8	5	LITTLE MAN	5,124,245	17	50,187,262
9	9	THE DEVIL WEARS PRADA	4,673,346	31	106,561,887
10	7	MY SUPER EX-GIRLFRIEND	4,096,933	10	16,751,286

For week ending July 30, 2006

Source: Hollywood Reporter



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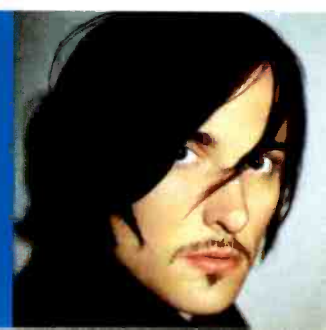
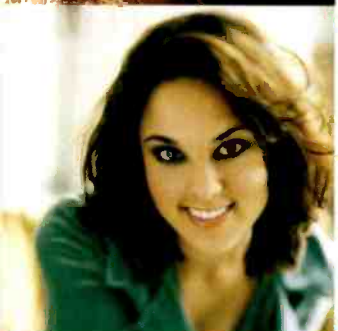
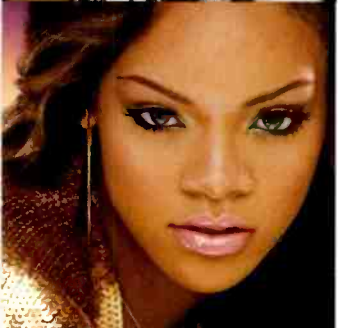
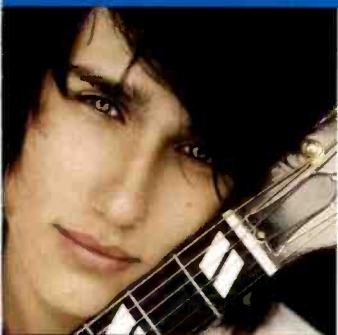
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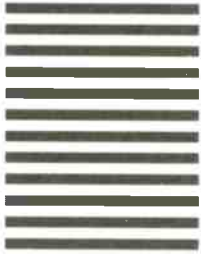
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DISH



◀ **Merrily, merrily, merrily:** Pete Hunsinger, *GQ* vp/publisher, and his son Tim covered 13 miles in the Nautica\GQ Kayak for a Cause on July 29. 320 paddlers left Calf Pasture Beach in Norwalk, Conn., at 7:20 a.m., rowing over to Crab Meadow Beach in Huntington, Long Island. That evening they returned to Calf Pasture Beach for a lobster bake, a concert by the Wailers and a live auction for several charities that the Carpe Paddlum foundation is sponsoring this year.



▲ **In the buff:** *Jane* hosted a "Go Naked Party" July 20 in Beverly Hills in celebration of its August "Naked Issue" benefitting the Clothes Off Our Back foundation, which auctions off celebrities' clothing for children's charities. From left to right: Brandon Holley, *Jane* editor in chief; Micky Hilton; Carlos Lamadrid, *Jane* vp and publisher; Santino Rice from season 2 of *Project Runway*.

▶ **Paul Caine, publisher of the People Group, charms Lori Erdos, president of The Advertising Club (and vp, advertising sales at USA Today) at The Ad Club's 110th annual meeting in NYC July 20.** Caine received a president's award for his work on The Ad Club's Mediation committee.



▶ **Diamond importer Ronnie Mervis (left), *Mediaweek's* own Katy Bachman and Chris Berry, president/gm of Washington, DC's WMAL-AM (right) were on hand to celebrate "630 Day," the station's annual party for friends and clients. This year featured a Superman theme, including a special showing of *Superman Returns*.**



CALENDAR

■ 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 event information, go to latinvision.com/lvp.

■ The **Mobile Entertainment Summit** will take place in Los Angeles on Sept. 11. The conference and showcase covers mobile entertainment from games to music to multimedia, messaging and marketing. Leaders in the mobile arena from both the U.S. and abroad are slated to attend. For more info, see ihollywood.com.

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

■ The **ANA's Agency Forum** will be Sept. 13 at The Grand Hyatt in New York City. The event explores ways to enhance the client/agency relationship to attain the best results. Besides addressing the advertising agency, the event will also consider newer marketing/advertising initiatives. For more, see ana.net.

■ **The Next Big Idea (East): The Future of Nontraditional Marketing** will be held Sept. 4 at the Millennium Broadway Hotel in New York. Hosted by *Adweek*, *Mediaweek*, *Brandweek*, *The Hollywood Reporter*, *Billboard*, and *Sporting Goods Business*, in association with NYU's Stern School of Business, the third annual event examines the convergence of marketing, music, Hollywood, sports and gaming. It will also showcase marketing visionaries and their media and agency partners. For more, visit thenextbigidea.com.

TW, Comcast Divvy Up Adelphia's Assets

Adelphia Communications last week finalized the sale of its assets to Time Warner Cable and Comcast in a deal worth around \$17.6 billion. The sale will boost Comcast's subscriber rolls by 1.7 million, bringing its total to about 23.3 million. Time Warner will gain about 3.5 million subscribers, for a total base of 14.4 million customers. The deal comes after 15 months of regulatory delays.

AOL Revamps With Free E-Mail, Videos

AOL's parent Time Warner announced on Aug. 1 that the company would open its subscription-based services, including e-mail, to broadband subscribers, free of charge starting in September. (*For more analysis, see story on p. 6.*) Last week, AOL also announced the launch of AOL Video, a videocentric portal with 45 individual on-demand channels featuring content from cable nets A&E, MTV, TBS, TNT and others. Most content will be free and ad-supported, while some longer-form content will be available for purchase.

Arbitron to Include Satellite Radio Ratings

The radio industry may start to gain insight into the impact of satellite radio on consumer listening habits when Arbitron begins this fall to report ratings for satellite radio channels in its fall 2006 survey. Ratings for satellite radio will be reported only in those markets where the channels meet minimum reporting standards.

Car and Driver to Aid Auto Advertisers

Hachette Filipacchi Media's *Car and Driver* is teaming up with marketing firm Revenue Science to provide behavioral targeting services to auto advertisers. Beginning Aug. 7, the partnership promises to boost the volume of high-value impressions for advertisers wanting to reach auto enthusiasts anywhere on the CarandDriver.com site.

CNN.com Starts User-Generated Exchange

On Aug. 1, CNN.com launched CNN Exchange, a hub for user-generated content, where citizen journalists can post their own newsworthy video and audio clips, as well as articles and graphics. CNN.com/exchange also serves as a central way for users to read the site's blogs and to interact with reporters. The best "I-Reports" on will be highlighted each day in a spotlight section.

TNT, PGA.com to Partner for PGA Tourney

As part of a four-stream broadband platform, TNT and PGA.com will partner for 11 hours of live, free Internet coverage of the 2006 PGA Championship, Aug. 17-21. Several advertisers, including Hitachi, Travelers and Buick, will sponsor the initiative, which features coverage of the tournament, viewer access to players between holes and golf instruction tips from PGA director of instruction Rick Martino.

ABC Radio Reorganizes Management

As many ABC Radio stations prepare to merge with Citadel Broadcasting, ABC continues to reorganize the management of its remaining radio properties. Radio Disney, including the network's 52 stations and programming distributed via satellite radio, will be organized under the Disney-ABC Television Group, and managed by Rich Ross, president of the Disney Channel Worldwide. Jill Casagrande, formerly senior vp of programming for the Disney Channel, will report to Ross as senior vp and general manager of the Radio Disney Network. Jean-Paul Colaco will move on to The Walt Disney Co. as vp of business development.

People en Español Hires Managing Editor

On Aug. 7, Peter Castro will take the helm as *People en Español's* new managing editor, replacing Richard Pérez-Feria. Castro has been with Time Inc.'s *People* for 18 years, most recently as executive editor where he oversaw the magazine's entertainment coverage. He has edited some of the biggest celebrity covers for *People*, including stories on Jennifer Lopez, Jennifer Aniston, Brad Pitt and Angelina Jolie. A first-generation Cuban-American, Castro joins sister title *People en Español* as it moves into its 10th year.

WE Lines Up New Summer Sponsors

Cable net WE: Women's Entertainment has lined up new summer sponsors in deals that include linear and online elements, as well as product placement. Bank of America will make its first appearance on WE as a category-exclusive sponsor of *Platinum Weddings*, and Sandals Resorts struck a similar deal as a new sponsor for *Bride vs. Bride*, a competition series that premiered Aug. 6. Liberty Mutual and Hewlett-Packard are also new advertisers, coming aboard as sponsors of the She House Cinema movie series. ■

Baby Boom

New players like *Cookie* and *Wondertime* siphon ad dollars from established parenting titles **By Tony Case**

THEY'VE COME A LONG WAY, BABY. ■ THE PARENTING FIELD HAS GROWN BY leaps and bounds, with new entries *Cookie* from Condé Nast and *Wondertime* from Disney Publishing making a splash. But it may be feeling some growing pains. Through August, ad pages across the category were off by

nearly 9 percent compared to last year, per *Mediaweek* Monitor. Hit especially hard were Meredith Corp.'s 1 million-circulation *Child* (down 15.8 percent to 518 pages) and Time Inc.'s 2.16 million-circ *Parenting* (down 15.1 percent to 752). Publishers blame weak investment from key categories including automotive and pharmaceutical.

While business is depressed overall, the new players have successfully carved a place in the crowded field. Nine months since its debut, the upscale parenting/lifestyle book *Cookie*, which details the latest in kids' luxury watches as well as advice on controlling temper tantrums, has scored 124 ad pages exclusive to the category, +0 percent from fashion accounts, reported Eva Dillon, vp, publisher. Clients include top names in luxury goods, including Burberry, Coach and Lexus. The magazine boosts its frequency from six to eight times beginning in 2008.

"A lot of parenting magazines really provide the ABCs of child-rearing. [*Cookie's* readers] don't want to compromise the lifestyle they've become accustomed to; they still want a nice vacation, a beautiful home," said Dillon.

It's no surprise *Cookie* has caught on fire in an age when motherhood is more Angelina Jolie than June Cleaver, and when gazillion-dollar strollers and Tiffany charm bracelets are de rigueur. "There are a lot of people spending a lot of money on stuff for their kids, and it's a kind of niche market that none of the other books in the category really ever pursued because their environments don't really lend themselves to it," said Roberta Garfinkle, senior vp, print director at TargetCast.

Disney's *Wondertime*, which launched as a quarterly in February and moves to bimonthly in 2007, upped its rate base from 300,000 to



Time Inc.'s title (left) is generating revenue via cell phones and VOD, while the Condé Nast start-up has found success with wooing luxury advertisers.

400,000 with the first issue. Glenn Rosenbloom, senior vp, group publishing director, said the second issue, in May, saw a 6 percent bump in business, thanks to ads from Hewlett-Packard, Target and Sears. Growth categories include retail, travel and tech.

To be sure, *Wondertime* benefits greatly from strategic ties with other properties in Disney's multimedia stable, with package deals encompassing parenting title *FamilyFun*, Web sites, cable nets and radio. *FamilyFun*—which has raised its rate base in each of the 15 years since it launched, including this past February, when it took its guarantee to 2 million—has spawned more than 20 books and recently produced a TV pilot the company is shopping to cable channels. Ad pages through August declined 3.6 percent to 384, reports the *Mediaweek* Monitor.

Child publisher Richard Berenson admits *Cookie* and *Wondertime* "have picked up a few pages from some of the big category players." He attributed *Child's* dramatic dip in pages to

the absence of three polybagged catalogs, which last year accounted for 80 ad pages. The book, meantime, is seeing growth in home furnishings/supplies (new accounts include Electrolux and Cuisinart), food (Wendy's) and fashion (DKNY). The magazine's latest brand extensions include podcasts and a cookbook.

Ad pages at *Child's* sister, the 2.2 million-circ *Parents*, which Meredith acquired from G+J USA Publishing last year, dropped 4.5 percent through August, even though it banked new clients including LG, Dockers and Nintendo. This September comes a 14-page special report, *Parents Healthy Kids*, focusing on rearing "active, healthy kids," which will be spun off as a 500,000-circ, standalone magazine next January, reported Susan Baron, senior vp, publisher. The twice-yearly title will

be distributed in pediatrician offices.

Time Inc.'s *Parenting*, despite its double-digit skid, has scored some 60 new accounts, seeing growth in health/beauty (driven by beauty accounts like Avon, new to *Parenting* and the category), financial services (Schwab) and food/beverage (Wonder Bread), says Jeff Wellington, vp, group publisher of the Parenting Group. The magazine will begin delivering parenting tips via cell phones in 2007 and expand video-on-demand features.

Viacom's *Nick Jr.*, which upped its rate base to 1.15 million from 1.1 million in January, also suffered a steep drop in ads, with pages off 15.7 percent through June, per Publishers Information Bureau. This, despite new clients including Wal-Mart and Chevy Suburban. Daniel Sullivan, senior vp, general manager of Nickelodeon Magazine Group, predicts the category will bounce back. "At the end of the day, we're speaking to women, and the ocean is rich in categories [wanting to reach] household decision-makers," said Sullivan.

Thar He Blows!

Office Pirates hits rough seas

For Time Inc.'s online men's magazine Office Pirates, the virus has thus far been contained, and that's not good news.

OfficePirates.com—the publishing giant's

much-hyped answer to the viral video-blogging phenomenon, is struggling to build an audience, and some Time Inc. insiders are speculating that its lifespan may be short.

The site, launched in late February, has yet to show up in the reporting data for either Nielsen//NetRatings or comScore Media Metrix—the Web's leading audience trackers.

According to Nielsen, the cutoff for sites tracked by its panel is roughly 340,000 unique monthly visitors. While such a number might be hard for a low-profile startup site to achieve in less than six months, for a property that ostensibly should have had Time Inc.'s marketing muscle behind it, the low traffic is "not a good sign," said Nielsen//NetRatings director of media analytics Jon Gibs.

A Time Inc. insider acknowledged that the publisher had in fact done little to promote the site, and others say the buzz-light property is hardly being talked up in the company's hallways.

Even so, sources familiar with Office Pirates operations say management doesn't appear to be panicking, and added that the site is on its way to exceeding that Nielsen//NetRatings threshold shortly. Time Inc. execs, including the site's founder, former *Maxim* editor in chief Mark Golin, declined to comment on the property's vitality.

OfficePirates.com, aimed at young men tied to cubicles during the workweek, features a mix of goofy videos, snarky commentary, babes and lowbrow humor. Many industry observers saw the launch as an important test case for the venerable Time Inc.—not only for its potential as an ad vehicle but also to gauge how well a traditional print company could launch an online-only entity.

A Time Inc. executive was not optimistic about its future. "It might not make it to the end of the year," the exec said. "Everyone is disappointed. It's just not funny. And it's gotten more and more lowbrow."

Worse than being unfunny is being unoriginal, said Eric Valk Peterson, managing partner at Agency.com. "From a business model standpoint, I compliment the folks at Time Inc. for their willingness to experiment," he said. "But the site is not differentiated from any of the stuff like this that is out there. It has no original voice."

Craig Woerz, managing partner, Media Storm, agreed, adding that sites like the popular Heavy.com were already executing the frat-boy humor concept better.

Yet Jeff Cole, associate media director, MindShare Interaction—whose team passed on Office Pirates—is willing to give the site time. "They are claiming that they really want to grow the site by going after that 'influencer' audience in a more grassroots way," said Cole. "I buy it."

Office Pirates did launch with two prominent advertisers—Dodge and Bacardi—and one insider claims that interest is high among other brands. —Mike Shields

MAGAZINE MONITOR								
BIWEEKLIES AUGUST 7, 2006								
	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
BUSINESS/ENTERTAINMENT								
ESPN The Magazine	14-Aug	41.49	15-Aug	46.32	-10.43%	867.52	975.18	-11.04%
Forbes	DID NOT REPORT					1,769.82	1,714.32	3.24%
Fortune®	7-Aug	61.14	8-Aug	60.70	0.72%	1,627.95	1,603.04	1.55%
National Review	28-Aug	12.30	29-Aug	13.00	-5.38%	268.60	260.90	2.95%
Rolling Stone	10-Aug	68.15	11-Aug	47.90	42.28%	792.45	836.93	-5.31%
CATEGORY TOTAL		183.08		167.92	9.03%	5,326.34	5,390.37	-1.19%

@=One less issue in 2006 than in 2005.

BIMONTHLIES JULY/AUGUST 2006								
	RATE BASE (2ND HALF '05)	CIRC (2ND HALF '05)	CURRENT PAGES	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
GENERAL INTEREST								
American Heritage	340,000	351,579	DID NOT REPORT		N.A.	50.36	63.67	-20.43%
American Photo	200,000	200,109	NO ISSUE	NO ISSUE	N.A.	193.11	205.00	-5.80%
Mother Jones	225,000	240,764	17.16	25.82	-33.54%	81.57	99.73	-18.11%
Technology Review ^M	300,000	291,102 ^X	13.93	36.23	-61.55%	59.59	140.79	-57.67%
CATEGORY TOTAL			31.09	62.05	-49.90%	385.03	509.19	-24.38%
LIFESTYLE								
AARP The Magazine	22,000,000	22,791,354	47.40	52.59	-9.87%	201.20	211.30	-4.78%
Bridal Guide	None	187,428	307.01	427.27	-28.15%	1,727.12	1,757.44	-1.73%
Bride's	None	370,017	384.13	283.72	35.39%	1,917.39	1,563.60	22.61%
Cookie	300,000	N.A. ^C	66.30	N.A.	N.A.	218.40	N.A.	N.A.
Departures ⁷	610,000	842,698 ^B	76.15	63.94	19.10%	535.17	444.18	20.48%
Fit Pregnancy ^A	500,000	502,888	77.63	88.19	-11.97%	314.14	314.86	-0.23%
Islands ^B	200,000	213,241	62.33	50.67	23.01%	222.00	227.00	-2.20%
Modern Bride ^A	None	365,078	407.27	364.91	11.61%	1,581.04	1,456.80	8.53%
Hollywood Life ^B	250,000	270,975 ^X	33.30	30.00	11.00%	120.30	178.13	-32.47%
National Geographic Traveler ^B	715,000	736,643	78.20	53.08	47.32%	330.86	332.44	-0.48%
Saveur ^{9/5}	375,000	395,968	DOUBLE ISSUE	DOUBLE ISSUE	N.A.	151.77	148.29	2.35%
CATEGORY TOTAL			1,539.72	1,414.37	8.86%	7,319.89	6,634.04	10.33%
SHELTER								
Garden Design ^B	250,000	257,691	30.95	29.35	5.45%	182.14	189.31	-3.79%
M. Engelbreit's Home Comp.	525,000	528,402	DID NOT REPORT		N.A.	62.66	47.67	31.45%
Midwest Living	925,000	954,614	130.96	117.52	11.44%	534.49	565.72	-5.52%
OG:Organic Gardening ^A	300,000	288,295	17.87	19.31	-7.46%	77.03	77.29	-0.34%
Old House Journal	None	101,750	49.91	46.30	7.80%	227.71	227.47	0.11%
Southern Accents	400,000	405,340	102.11	103.38	-1.23%	389.33	392.27	-0.75%
Veranda	425,000	439,937	100.63	85.66	17.48%	498.04	488.77	1.90%
CATEGORY TOTAL			432.43	401.52	7.70%	1,971.40	1,988.50	-0.86%
SPORTS/FITNESS								
Golf for Women	500,000	509,281	87.03	96.17	-9.50%	381.08	402.30	-5.27%
Luxury Spa Finder	None	125,000	38.32	43.16	-11.21%	180.07	167.04	7.80%
Sk ^B	450,000	456,786	NO ISSUE	NO ISSUE	N/A	224.76	245.26	-8.36%
Skilling ⁷	400,000	408,540	NO ISSUE	NO ISSUE	N/A	134.43	159.15	-15.53%
Spa	None	85,000	65.25	70.58	-7.55%	286.53	287.16	-0.29%
T+L Golf	625,000	658,927	57.53	62.34	-7.72%	227.27	321.82	-29.38%
Weight Watchers	1,100,000	1,262,621	90.00	73.75	22.03%	340.00	309.25	9.94%
CATEGORY TOTAL			338.13	346.00	-2.27%	1,773.84	1,891.98	-6.24%
TOTALS			2,341.37	2,223.94	5.28%	11,449.46	11,023.71	3.86%

Rate base and circulation figures according to the Audit Bureau of Circulations for the first half of 2005 except: B=audited by BPA Worldwide, C=not audited and X=did not file audit by deadline; A=August/September Issue, with numbers reported in this issue; @=One less issue in 2006 than in 2005; S=August/September Issue, with numbers to be reported in next Bimonthly Mediaweek Monitor report; G=June/July, 2006 numbers are compared with July/August, 2005 numbers, in this issue; 7=Publishes seven times per year; 8=Publishes eight times per year; 9=Publishes nine times per year.

WEEKLIES AUGUST 07, 2006

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
NEWS/BUSINESS								
BusinessWeek	7-Aug	44.21	8-Aug	25.94	70.43%	1,505.95	1,536.57	-1.99%
The Economist®	29-Jul	29.00	30-Jul	28.00	3.57%	1,224.00	1,234.00	-0.81%
Newsweek ^E	7-Aug	22.00	8-Aug	25.96	-15.25%	1,030.68	1,050.19	-1.86%
The New Republic	14-Aug	5.08	15-Aug	2.49	104.02%	158.54	184.13	-13.90%
Time ^E	7-Aug	26.67	8-Aug	31.91	-16.42%	1,152.72	1,168.02	-1.31%
U.S. News & World Report	7-Aug	26.46	8-Aug	20.20	30.99%	929.12	928.23	0.10%
CATEGORY TOTAL		153.42		134.50	14.07%	6,001.01	6,101.14	-1.64%
SPORTS/ENTERTAINMENT/LEISURE								
AutoWeek	7-Aug	24.05	8-Aug	17.33	38.78%	723.11	712.02	1.56%
Entertainment Weekly	4-Aug	22.83	5-Aug	22.50	1.47%	899.80	976.55	-7.86%
Golf World	NO ISSUE		5-Aug	36.50	N.A.	786.04	832.55	-5.59%
In Touch	7-Aug	13.83	8-Aug	10.00	38.30%	509.21	365.64	39.27%
Life & Style ⁺	7-Aug	9.41	15-Aug	7.00	34.43%	255.32	229.63	11.19%
New York	DOUBLE ISSUE		DOUBLE ISSUE		N.A.	1,833.30	1,613.00	13.66%
People	7-Aug	53.97	8-Aug	48.63	10.98%	2,164.05	2,185.09	-0.96%
Sporting News	11-Aug	18.58	12-Aug	12.33	50.69%	455.63	444.74	2.45%
Sports Illustrated	7-Aug	31.25	8-Aug	25.45	22.79%	1,183.31	1,179.91	0.29%
Star	7-Aug	18.50	8-Aug	17.17	7.75%	594.15	523.74	13.44%
The New Yorker®	7-Aug	29.03	8-Aug	32.91	-11.79%	964.18	1,156.35	-16.62%
Time Out New York	2-Aug	63.56	3-Aug	57.50	10.54%	1,897.80	1,902.54	-0.25%
TV Guide (redesign) ^T	7-Aug	17.24	N.A.	N.A.	N.A.	455.53	N.A.	N.A.
Us Weekly	7-Aug	33.50	8-Aug	25.33	32.25%	1,085.65	1,072.15	1.26%
Woman's World	8-Aug	6.00	9-Aug	6.83	-12.15%	222.15	212.98	4.31%
CATEGORY TOTAL		341.75		319.48	6.97%	14,029.23	13,406.89	4.64%
WEEKEND MAGAZINES								
American Profile	6-Aug	11.72	7-Aug	9.30	26.02%	321.21	303.94	5.68%
Life®	11-Aug	15.58	12-Aug	3.00	419.33%	222.63	198.17	12.34%
Parade	6-Aug	18.35	7-Aug	10.71	71.34%	404.40	383.55	5.44%
USA Weekend	6-Aug	17.54	7-Aug	8.89	97.30%	433.29	400.58	8.17%
CATEGORY TOTAL		63.19		31.90	98.09%	1,381.53	1,286.24	7.41%
TOTALS		558.36		485.88	14.92%	21,411.77	20,794.27	2.97%

@=One less issue in 2006 than in 2005; E=Estimated page counts; +=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.

WEEKLIES JULY 31, 2006

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
NEWS/BUSINESS								
BusinessWeek	31-Jul	20.66	1-Aug	36.63	-43.60%	1,461.74	1,510.63	-3.24%
The Economist®	22-Jul	32.00	23-Jul	31.00	3.23%	1,195.00	1,206.00	-0.91%
Newsweek ^E	31-Jul	20.53	1-Aug	28.14	-27.04%	1,008.68	1,024.23	-1.52%
The New Republic	7-Aug	3.41	8-Aug	3.09	10.36%	153.46	181.64	-15.51%
Time ^E	31-Jul	17.60	1-Aug	24.58	-28.40%	1,126.05	1,136.11	-0.89%
U.S. News & World Report	31-Jul	26.28	1-Aug	26.40	-0.45%	902.66	908.03	-0.59%
CATEGORY TOTAL		120.48		149.84	-19.59%	5,847.59	5,966.64	-2.00%
SPORTS/ENTERTAINMENT/LEISURE								
AutoWeek	31-Jul	21.28	1-Aug	25.40	-16.22%	699.06	694.69	0.63%
Entertainment Weekly	28-Jul	21.47	29-Jul	25.33	-15.24%	877.64	954.05	-8.01%
Golf World ^B	28-Jul	29.66	NO ISSUE		N.A.	786.04	796.05	-1.26%
In Touch	31-Jul	19.24	1-Aug	15.33	25.51%	495.38	355.64	39.29%
Life & Style ⁺	31-Jul	4.00	8-Aug	8.00	-50.00%	245.91	222.63	10.46%
New York	31-Jul/7-Aug	57.50	1-Aug	104.90	-45.19%	1,833.30	1,613.00	13.66%
People	31-Jul	49.00	1-Aug	56.54	-13.34%	2,110.08	2,136.46	-1.23%
Sporting News	4-Aug	16.90	5-Aug	11.83	42.86%	437.05	432.41	1.07%
Sports Illustrated	31-Jul	31.12	1-Aug	32.84	-5.24%	1,153.17	1,154.46	-0.11%
Star	31-Jul	14.50	1-Aug	14.83	-2.23%	575.66	506.57	13.64%
The New Yorker®	31-Jul	17.57	1-Aug	20.73	-15.24%	934.07	1,123.44	-16.86%
Time Out New York	26-Jul	55.88	27-Jul	53.69	4.08%	1,834.24	1,845.04	-0.59%
TV Guide (redesign) ^T	31-Jul	8.41	N.A.	N.A.	N.A.	438.29	N.A.	N.A.
Us Weekly	31-Jul	27.83	1-Aug	17.50	59.03%	1,052.15	1,046.82	0.51%
Woman's World	1-Aug	7.00	2-Aug	7.00	0.00%	216.15	206.15	4.85%
CATEGORY TOTAL		381.36		393.92	-3.19%	13,688.19	13,087.41	4.59%
WEEKEND MAGAZINES								
American Profile	30-Jul	9.57	31-Jul	9.17	4.36%	309.49	294.64	5.04%
Life®	NO ISSUE		5-Aug	8.33	N.A.	222.63	198.17	12.34%
Parade	30-Jul	6.80	31-Jul	7.27	-6.46%	386.05	372.84	3.54%
USA Weekend	30-Jul	11.95	31-Jul	9.02	32.48%	415.75	391.69	6.14%
CATEGORY TOTAL		28.32		33.79	-16.19%	1,333.92	1,257.34	6.09%
TOTALS		530.16		577.55	-8.21%	20,869.70	20,311.39	2.75%

@=One less issue in 2006 than in 2005; E=Estimated page counts; B=British Open 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



Gina Sanders
vp, publisher
Teen Vogue

Q. With ElleGirl folding in April and Teen People folding July 25, will teen titles soon be obsolete? **A.** Girls love the Internet and they love magazines. But they love them for completely different reasons. Girls look to magazines for ideas, inspiration and actionable shopping ideas. They look to the Internet to communicate with each other. It's not that one would replace the other, they're used in conjunction. **Q.** Teen Vogue has had tremendous circulation growth since its launch. Has that rapid pace slowed? **A.** We're raising the rate base to 900,000 with the October issue. When we acquired YM two years ago [from G+J USA Publishing], we raised the rate base from 650,000 to 850,000. The YM subscriptions now have rifled through, and at the same time we've been doing a host of direct mail and promotions. The 900,000 circ is the natural landing point from that process, coupled with natural organic growth. **Q.** Teen Vogue's Fashion U event launches Oct. 27. What's it all about? **A.** We're going to host somewhere between 700 and 1,000 students at various venues. Saturday will be all classes and seminars and Sunday is a big blowout fashion show. There will also be a virtual classroom where users can view what went on in each seminar. This enables this program to be national, not just limited to New York. **Q.** The September issue will carry double the ad pages of last year's issue. Where's the growth coming from? **A.** Our September issue is the largest issue we've ever published at 269 ad pages, up 98 pages from 2005. This includes the Fashion Rocks supplement, but if you back that out, ad pages total 225, or up 55 pages. Teen Vogue has attracted many exclusive [advertisers] because of the sophisticated nature of the editorial. We're carrying names like Burberry, Dior, Miu Miu, Prada and Gucci. Almost equal to our fashion category is beauty. We carry Estée Lauder-based brands Lancôme and Chanel, exclusively. —Stephanie D. Smith

BY MARC BERMAN



The Talk of TCA

TWO WEEKS AT THE TELEVISION CRITICS ASSOCIATION SUMMER PRESS TOUR

not only gave me ample time to familiarize myself with the broadcast networks' new prime-time offerings, it was also an opportunity to meet syndication's upcoming quartet of new daytime talk-show hosts: Rachael

Ray, Megan Mullally, Keith Ablow and Greg Behrendt. Since, as a rule, four out of five new talkers do not survive, don't expect the four to be around next year crowing about their success. In a perfect world, there would be an audience for all of these worthy arrivals. All promise to bring solid, thoughtful and entertaining shows to daytime.

Of the four, the most likely to attract an audience is *The Rachael Ray Show*. Because of her exposure on *Oprah*, her success on *The Food Network* (which attracts the same audience as daytime), her books, her bubbly personality and King World's ability to provide her with the best time periods, this show has the best chance to survive. Since she won't be facing corporate cousin *Oprah*, consider that particularly beneficial. My only gripe about Ray, who is becoming more grating by the day, is her constant self-deprecation.

"I'm a bobblehead. I am grossly unqualified for every job I ever had. I am loud. I am an embarrassment. I feel like a fat slob," she said at the TCA session. After listening to her tear herself apart, I wanted to slap her in the face and scream (à la Cher in *Moonstruck*): "Snap out of it!" We all know perfectly well that she is none of those things. We also know she will be the highest rated of the four. So knock it off, Rachael!

If I had to choose one of the four I would truly like to see succeed, it's *The Megan Mullally Show*. Mullally is warm, witty, funny,

Dr. Keith Ablow commanded the audience like a complete pro, prompting one cynical TV critic to say, "That guy was amazing!"

charming and the real deal. She's nothing like the over-the-top Karen Walker she played on *Will & Grace* for eight years. And, as a true testimonial to her good nature, even if you spill a glass of white wine in her lap (which I did at a private dinner reception held by NBCU in her honor at NATPE), she couldn't be nicer. But the obstacle Mullally faces is that viewers tuning in will expect to see a glimpse of her sitcom alter-ego. Will they take time to get to know the real Megan?

Although NBCU is wisely airing a promo showing Mullally morph from Karen to her real self, here's a word of advice: Stay away from Karen on the talk show. Remain true to who you are, not the character who made you famous, and let the audience learn all about you. And avoid any potential *Will & Grace* cast reunions. This show is about you, not Karen Walker, honey.

Although I can't say I am one for the day-

time talk-show psychological shtick (don't you just love when overweight and twice-married Dr. Phil gives you advice on divorce and dieting?), I am truly floored by Dr. Keith Ablow. The man commanded the audience at his TCA luncheon like a complete pro, offering sage advice in a trusting and informative manner. I even heard one of the most cynical TV critics in attendance declare: "That guy was amazing!"

Ablow is a practicing forensic psychiatrist, author and expert legal witness, whose latest book, *Inside the Mind of Scott Peterson*, was a best-seller. But what I really like about him was that he's humble and grounded enough to seek help when he thinks he might need it. "Marc," he asked me recently at a breakfast in his honor, "do you have any advice for me as a talk show host?" Needless to say, he is not a know-it-all like Dr. you-know-who, and that makes him more accessible. If viewers manage to find him, I am willing to bet they will be back for a regular dose of *Dr. Keith*.

Last is relationship expert Greg Behrendt, who looks more like an aging punk rocker with his colorful hairdo than a typical daytime talk show host. And that sets him apart.

But it could also alienate women 25-54 in his target demo looking for the "new" *Oprah* or Dr. Phil. Although Behrendt's background (including stints as a best-selling author, a stand-up comedian and a consultant for HBO's *Sex and the City*) is certainly multifaceted, the best way for him to succeed might be to target younger females. And some of those females might not be home in the morning or early afternoon to watch *The Greg Behrendt Show*. Sony Pictures TV should also consider early fringe and late night clearances. It never hurts to diversify.

All of these shows have a fighting chance. But they will be fighting it out with established talkers and each other. And they'll also have beat the odds. ■

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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