

MEDIAWEEK

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CBS Coasts on Procedural Power

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Former Fairchild chief seen as a reformer **PAGE 6**

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Genre dominates new non-scripted '07 debuts **PAGE 6**



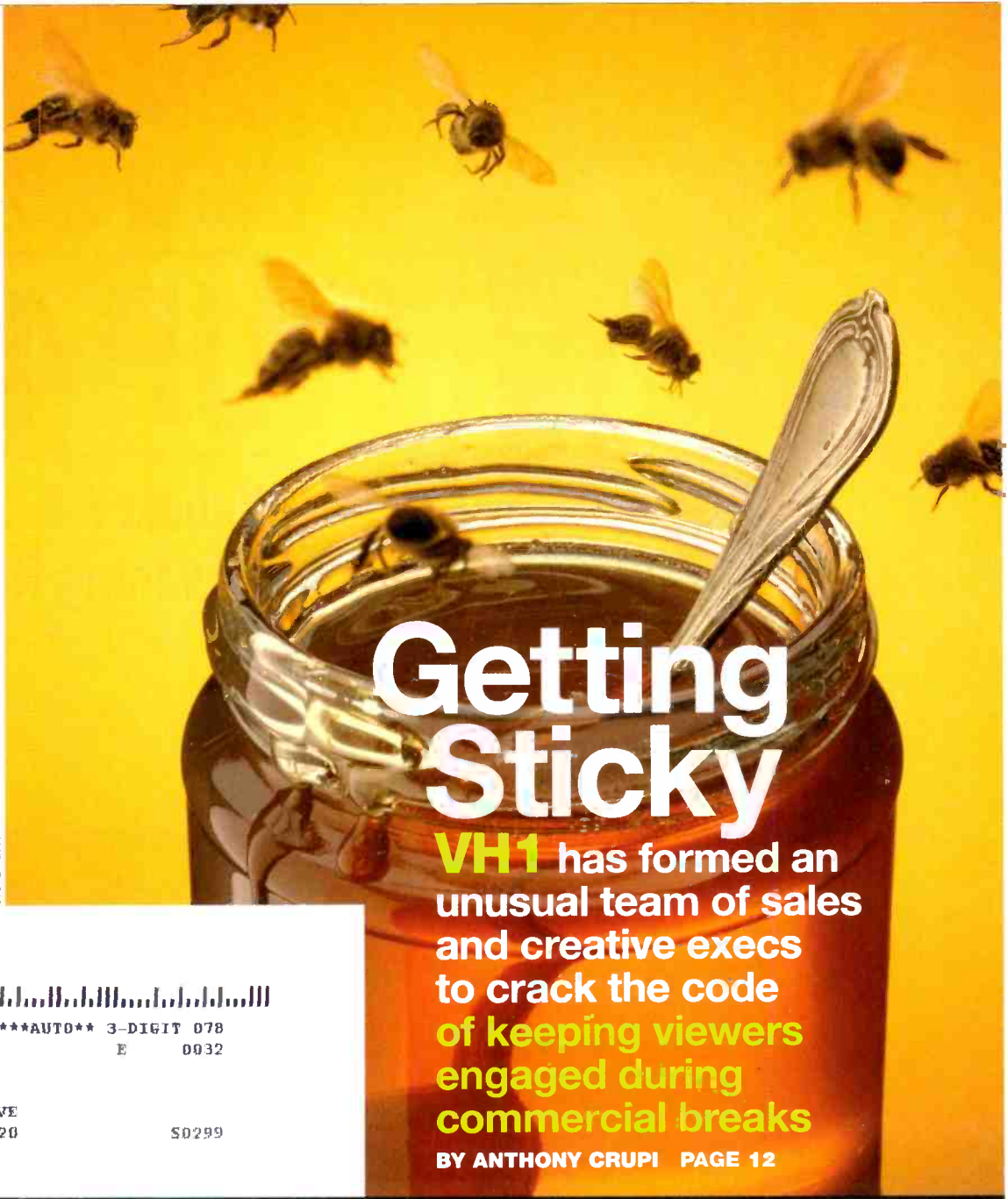
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Getting Sticky

VH1 has formed an unusual team of sales and creative execs to crack the code of keeping viewers engaged during commercial breaks

BY ANTHONY CRUPI **PAGE 12**



**HARD-HITTING
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Source: Nielsen Media Research: Multitrak: Year-to-date 12/26/05 - 10/29/06 vs. Year-Ago minus Hurricane Katrina month (12/27/04 - 10/30/05 exc. 8/29/05 - 9/25/05). All data based on P25-54 (000). Includes all general newscasts on cable and broadcast. © 2006. Cable News Network. A Time Warner Company. All Rights Reserved.

At Deadline

■ TURNER EXITS TOP SALES SPOT AT NBCU

Keith Turner, president of NBC Universal Sales & Marketing and a 20-year veteran of the company, is leaving, possibly to join former NBC Universal executive Randy Falco at America Online. Turner is the third top executive to leave NBC Universal within the past month. Both Falco, president/COO of NBC Universal Television Group, and David Zaslav, president of NBC Universal Cable and Domestic TV and New Media Distribution, left the company earlier in November. Falco was named chairman/CEO of AOL, while Zaslav was named president/CEO of Discovery. Turner had reported to Falco before his departure. Sources said Marianne Gambelli, executive vp of sales and marketing at NBC Universal, and the top ranking sales executive below Turner, is not expected to replace Turner, adding that the company may bring in an outside candidate, possibly from NBC Universal parent General Electric.

■ NBC LAYS OUT MIDSEASON LINEUP

Freshman sitcom *30 Rock* late last week was given a vote of confidence by NBC, with an order for nine additional episodes. In addition, NBC announced midseason programming changes on Tuesday, Wednesday and Sunday. Tuesday will now open with another edition of *Dateline*, with current occupant *Friday Night Lights* shifting to the Wednesday 8 p.m. hour. The second weekly edition of *Deal or No Deal* will lead out of *Friday Night Lights* at 9 p.m. Sunday, once NFL football is over, will open with another edition of *Dateline*, followed by new reality/competition *Grease: You're the One That I Want* at 8 p.m. and the returns of *The Apprentice* and *Crossing Jordan* from 9-11 p.m. The first change, *Dateline* on Tuesday, takes effect Dec. 26. Other moves will occur in January and February.

■ SATISFACTION SURVEY UNVEILED

National Geographic had among the highest consumer satisfaction scores across publications, their Web sites, and cable TV networks, according to Monroe Mendelsohn Research's new Publication Readership Satisfaction Survey. The survey—which for the first time measured how well consumers engage with publications' Web sites, cable networks and Web sites, as well as print publications—could help media buyers compare media properties on the basis of audience engagement across multiple platforms. Other top-ranking properties were *Sunset* and *Harvard Business*

Review; *Parenting* and *Cooking Light's* Web sites; the History and Discovery channels and Morningstar.com and Weather.com.

■ SINCLAIR GIVES MEDIACOM RETRANS REPRIEVE

Mediacom Communications late last week got a one-month reprieve in one of the industry's most contentious retransmission consent spats. Only hours before Mediacom would have been forced to drop 22 stations in 16 markets owned by Sinclair Broadcast Group from its cable systems, the two companies came to a temporary deal that allows for continued carriage through Jan. 5, 2007. The agreement, impact-

ing 700,000 Mediacom subscribers, gives both companies more time to continue negotiations that began a year ago and came to a head last month when Mediacom filed an antitrust suit against Sinclair.

■ **Double Fusion, 2k Ink Ad Deal** In-game advertising vendor Double Fusion has signed a deal with leading game publisher 2K Games to deliver ads within at least nine of the company's sports titles planned for 2007 and '08. The deal will cover both integrated product placements as well as rotating, dynamic ads within console and PC games such as *NHL 2K8*, *NBA 2K8*, *College Hoops 2K8* and *MLB 2K8*, with the exception of games played on Xbox consoles.

■ ADDENDA:

Lifetime has ordered 13 episodes of *Army Wives*, a new original drama series set to debut in March. The net also said it would not pick up a second season of either drama *Angela's Eyes* or comedy *Lovespring International*... **Pappas Telecasting** last week reached a long-term carriage pact with EchoStar's DISH Network... Clear Channel TV will roll out out **AdPay**

Classifieds Network on 42 station Web sites serving 24 markets over the next month beginning with WPTY and WLMT, CC's ABC and CW affiliates in Memphis, Tenn.... Beginning next year, the **Cabletelevision Advertising Bureau's** sales management conference will be added to the agenda of the National Cable & Telecommunications Association's annual trade show (Las Vegas, May 7-9)... **Jason Hirschhorn** and **Benjamin White**, two former digital execs at MTV Networks, have joined Sling Media to lead the newly formed Sling Media Entertainment Group.



Sunset's Tamony to shine light on a redesign
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Market Indicators

NATIONAL TV: SLOW

Fourth quarter is virtually sold out in most dayparts, and first-quarter cancellation options were exercised at a low rate. Most scatter advertisers for first quarter seem to be waiting until later in December to begin buying in earnest.

NET CABLE: STRONG

Most top-tier nets are out of sale in prime; what business that is being written is coming in at 1 to 3 percent above upfront pricing. Active categories are seasonal: packaged-goods, movies, consumer electronics.

SPOT TV: BUSY

Market has been tight due to stations running makegoods following the industry's heaviest political ad season ever. Telecom, auto active for the holidays; retail varied because of emphasis on national campaigns. First quarter quiet.

RADIO: MIXED

Demand varies by market: New York and Los Angeles are slow; Baltimore, San Francisco and Miami a little busier. A stronger November is spilling over into December as the holidays approach.

MAGAZINES: ACTIVE

Pharmaceutical and luxury goods ad spending holding steady. Financial coming back, lifting business books. Shutting of Federated stores continues to cause bumpiness in the beauty ad category.

Condé Nast Editors Take Control of Mag Web Sites

Condé Nast has transferred operations and maintenance of its individual magazine Web sites from its interactive division, CondéNet, a change that will give those titles' editors more flexibility to develop their sites, a representative said.

The 27 individual sites (not including the soon-to-launch site for business lifestyle title *Portfolio*) for such titles as *Glamour*, *Jane* and *Vanity Fair*, will now report to John Bellando, chief operating officer of Condé Nast. CondéNet will still run the commercial sites, such as *Concierge.com* and *Epicurious.com*, and handle online ad sales functions for all the sites, with involvement by the Condé Nast Media Group and the publishers.

The new structure responds to the growing development of Condé Nast's individual magazine sites. The change will let editors move faster in developing their sites. Editors had been frustrated with the time it took to make changes, and felt that the prior reporting structure held back traffic growth. —Lucia Moses

ABC Wins 18-49 Demo In November Sweeps

ABC and CBS came out on top of the ratings in what was perhaps the most low-key November sweeps in recent television history. ABC won the 18-49 demo with a 4.1, while CBS came out ahead in households with an 8.3 and in viewers with 13 million. It was ABC's first November sweeps win in seven years, according to Nielsen Media Research data.

ABC did win its third straight November sweeps in the adults 18-34 demo with a 3.3 rating, impressive because the network no longer runs *Monday Night Football*, which attracted a large number of young viewers.

With no network scheduling much in the way of big-stunt programming that the sweeps months are known for, ABC won the 18-49 demo largely based on the strong performances of reality show *Dancing with the Stars*, its veteran drama trio of *Grey's Anatomy*, *Desperate Housewives* and *Lost*, and new dramedy *Ugly Betty*.

CBS and NBC (Continued on page 6)

NETWORK TV BY JOHN CONSOLI

Slow and Steady May Win the Race

Though ABC is the 18-49 leader, researchers say CBS may end up No. 1 on more stable slate

The stability of CBS' prime-time schedule this season so far, combined with its telecast of Super Bowl XLI on Feb. 4, 2007, could be enough for the network to hold off Fox and *American Idol* to win the season in the key adults 18-49 demo, media agency researchers argued last week. But a lot will depend on how strongly ABC is able to defend its current lead.

"CBS is the only network that does not rely on short-term programming for ratings boosts," said Steve Sternberg, executive vp of audience analysis for Magna Global USA. "This puts CBS in good shape going forward. It should win [the season] among adults 25-54 and be right in the middle of the 18-49 race."

Likewise, Sam Armando, senior vp, director of television research at Starcom, explained, "CBS' stability and the ability of its procedurals to repeat well will keep its ratings consistently high all season. While Fox will make up ground once *American Idol* comes on, it has more ground to make up this year than it did last year. Instead of it being the icing on the cake for Fox, *Idol* will be the cake. If it falters, it opens the door for CBS or ABC."

Through the first 11 weeks of the new season, ABC is the adults 18-49 ratings leader with a 3.9, followed by CBS and NBC tied at 3.7, Fox with a 2.8 and The CW with a 1.4. Last year at this point, ABC was averaging a 4.2, CBS a 4.0, NBC and Fox 3.3 apiece and UPN and the WB (which merged into the CW) tied at 1.5. Although ABC led at this point last year—and even though it aired Super Bowl XL—it was beaten by Fox in the 18-49 ratings race last season.

Armando said ABC's chance of winning the 18-49 race largely rests on how strongly its veteran drama *Lost* does when it returns in February for its final 16 episodes. He added that ABC didn't help itself by putting *Lost* on hiatus (until February) after only six episodes.

But so far this season, the story, clearly, is how well CBS' procedural dramas are holding up. And CBS' performance continues to

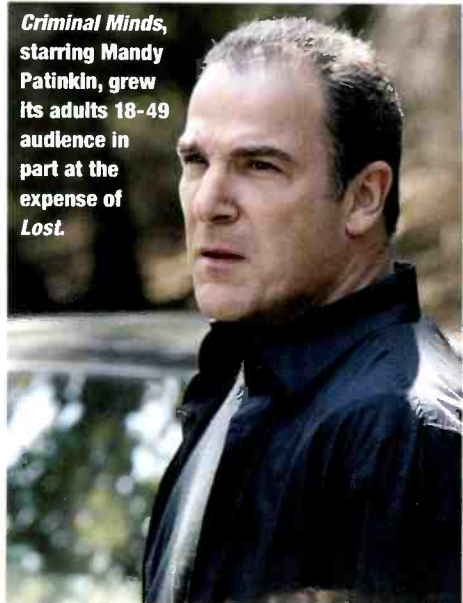
confound media critics who, as far back as two summers ago, were saying that the network's continued reliance on procedurals could spell doom if that genre ever fell out of favor with viewers.

There are certainly cracks in that procedural armor, but as a whole, CBS remains strong. The network's biggest show for the last several years, *CSI*, is down 30 percent because it airs directly against ABC hit *Grey's Anatomy* (8.3) but is still doing a solid 6.8. Other procedurals *CSI: NY* (5.2) and *Cold Case* (3.8) are flat over last season, which isn't bad at all. Better yet, second-year procedural *Criminal Minds* (5.7) is up 33 percent—for most of the fall, it's been up against *Lost* (5.9, down 26 percent).

Kelly Kahl, executive vp of program planning and scheduling for CBS, said procedurals "are the unsung heroes of our prime-time schedule. There is no way to overstate the value of shows that air well in first-run and in repeats. We are not dependent on just a few shows to prop up our whole schedule."

CBS' only real programming stumble so far this season—Tuesdays at 10 p.m.—will be patched up with repeats of procedurals in the short term. Last week, CBS canceled its new medical drama *3 lbs.* after only three weeks, since it was averaging only a 2.8 in 18-49. 3

Criminal Minds, starring Mandy Patinkin, grew its adults 18-49 audience in part at the expense of *Lost*.



CLIFF LIPSON/CBS

lbs. had replaced high-profile heist drama *Smith*, which ironically delivered higher ratings than its replacement.

Meanwhile, ABC, which most media observers thought would dip in 18-49 delivery early in the season without *Monday Night Football*, remains the leader in the demo. Its schedule may be less stable than CBS, but the net programs some of the hottest shows on TV: reality hit *Dancing with the Stars* and veteran drama trio *Grey's Anatomy*, *Desperate Housewives* and *Lost*, and freshman hit *Ugly Betty*.

But ABC entertainment president Steve McPherson is loathe to predict an 18-49 win over Fox just yet. "With 47 hours of *American Idol* on its schedule beginning in January, Fox will be hard to beat," said McPherson.

At this point in the season, McPherson said he is not leaning toward going for Fox's jugular by placing *Dancing with the Stars* in March directly against *Idol*. "We are trying to rebuild this network night by night, like we did this season with Thursdays," he said.

While moving *Grey's Anatomy* from 10 p.m. Sundays to Thursdays at 9 has not increased that show's 18-49 rating (8.3), it has given the ABC sales department a big-ticket show to lure big-spending movie and retail advertisers. McPherson's other decision, moving freshman *Ugly Betty* from its originally planned 8 p.m. Friday slot to 8 p.m. Thursday, has resulted in the show producing a 4.2 18-49 rating, much higher than it would have done on Friday.

Not all has been smooth for ABC. Only two of the eight new shows ABC has put on can be considered keepers for next season (*Ugly Betty* and *Brothers & Sisters*). But Starcom's Armando believes the network can follow a pattern similar to CBS, which took nearly a decade to rebuild itself. "It's about finding a few pieces a year," Armando said. "Little by little, ABC will move toward the stability that CBS now has, but it can't be done in one or two seasons."

McPherson does acknowledge that how the network finishes the season in the 18-49 race will depend heavily on *Lost*. "We are hoping 16 first-run, back-to-back episodes will help us [draw a larger audience]," he said. He added that when the series returns, it will drill deeper back into the core storyline.

Until *Lost* and *Dancing* return on ABC, CBS' Kahl believes his net can make tracks. "Where the other networks will struggle in December and January with their serialized repeats, our procedurals tend to repeat remarkably strong," said Kahl. But he stopped short of predicting an 18-49 victory for the season. "It's nice to be in the 18-49 mix, but our main goal is still to win 25-54. If our 25-54 numbers are doing as well as we hope, then our 18-49 numbers will make us competitive." ■

INTERACTIVE BY MIKE SHIELDS

Cars Find Gridlock Online

Automakers look for ad space in other digital media

The tightest ad marketplace on the Internet is about to face bumper-to-bumper rush hour traffic.

The online automotive ad category, which has in recent years seen digital buyers complaining about inventory shortages, is expecting SUV-loads of new dollars: Megabrands such as General Motors and Ford plan to increase digital spending and many local dealers are finally getting wise to the Web. Earlier this year, eMarketer predicted that auto spending will account for 15 percent of online ad dollars in 2007, to the tune of \$2.7 billion, and many say spending is soaring even faster.

"The inventory crunch is pretty severe for next year," said Mitch Lowe, CEO of Jumpstart Automotive Media, a network of auto-related sites. Lowe said manufacturers, regional dealer associations and local dealers are all feverishly locking up '07 inventory. "People are actually starting to talk about 2008 budgets."

The online automotive media-landscape can essentially be divided into two segments: the endemic sites that reach serious, in-market car buyers (like Autotrader.com and the auto channels on major portals), and the non-endemic sites where brands attempt to reach a wider audience or a particular lifestyle. It's the in-market sites where inventory is most scarce, and most brands purchase a full year's worth of space during TV-like upfronts. According to Steve Kerho, Nissan's director of media and interactive marketing, "We now plan as much as 18 months out," he said. "For in-market sites, there is more demand than supply."

That's certainly the case at Cars.com. According to Kevin Considine, vp of national sales, close to 88 percent of the site's inventory is sold out for next year, with most brands increasing their budgets by anywhere from 20 percent to 100 percent. "Every customer wants to spend more, but that doesn't always play out," he said. That's because the site, while anticipating a healthy audience growth this year, has only so many pages to sell.

That dynamic has led top auto publishers to continually build out more inventory on their sites, hoping to both entice users to consume more pages while still delivering solid ROI to advertisers. According to Rudi Thun, director of AOL's Autos Channel, this past year the site launched new sections on hybrid cars and fuel efficiency. However, because sites need to forecast traffic and ad inventory

so far in advance, they can only afford to change so much content. "That does inhibit [our] creativity," he said.

Buyers say that while heavy demand is par for the course in this category, some sites are beginning to throw their weight around. "This year, sites are much more bullish about their rates," said Meridee Alter, interactive media director at RPA, which handles Honda.

Anna Papadopoulos, interactive media director at Euro RSCG, which buys for Volvo, said that some sites are trying to squeeze in too much redundant inventory. "A lot of sites are finding clever ways of adding new ad placements to existing pages," she said. "It's becoming expensive and a lot more cluttered."

Because of the tight ad market on endemic sites, and because auto manufacturers' digital budgets are swelling, automakers are extending their presence across the Web. They have historically been first to embrace emerging channels such as podcasts, behavioral targeting and video. Lon Bollenbacher, head of Yahoo Search Marketing's automotive category, said that many brands are investing heavily in traditional sponsorships in categories like sports and music, while also dabbling in social media.

Video inventory is also increasingly popular. For instance, brands like Volvo are testing Google's new click-to-play network. "Video is so coveted in the auto sector, where it's all about sight, sound and motion," said Bonita Stewart, head of Google's autos vertical.

Beyond video, search advertising is a far more popular tactic than in previous years, even for branding. Euro's Papadopoulos said that many local dealers have caught on to search, making it tougher for manufacturers to lock up the most successful keyword inventory. ■

MEDIA WIRE

were tied for second in the 18-49 demo with a 3.8. Strong performances by CBS' procedural dramas *Criminal Minds*, *CSI*, *Shark* and *NCIS*—which all hit season-high ratings in key demos during the sweeps—helped boost the network. NBC was aided by new drama *Heroes* and *Sunday Night Football*. Fox did a 3.0 in 18-49, while CW did a 1.5.

ABC ranked second to CBS in viewers, drawing 11.6 million per night, while NBC came in third with 10.4 million, Fox ranked fourth with 7.3 million and CW ended up fifth with 3.5 million.

During the sweeps, The CW posted season highs for *Gilmore Girls* (2.6), *One Tree Hill* (2.6) and *America's Next Top Model* (3.4) among adults 18-34. *Veronica Mars* (2.0) posted its best ratings ever in the demo. The CW finished the sweeps 7 percent higher than the now-defunct WB recorded in last November's sweeps. —John Consoli

Original Video Dominates Revamped CNBC.com

After a five-year period during which CNBC's Web site was something of an afterthought for the Wall Street-obsessed cable network, CNBC.com relaunches Dec. 4 as a robust, video-rich news destination.

The new CNBC.com, which recently came back under the network's control after a five-year licensing agreement with MSN ended (the URL once directed users to MSN Money), now features between three and eight hours of live, original video content. Programming includes twice-an-hour *Market in a Minute* webcasts, as well as raw footage of key financial events. In addition, the site houses a video-on-demand platform where users can stream up to 75 news clips a day, culled both from the site's original output as well as CNBC broadcasts.

While the live video and VOD content is free and ad-supported, CNBC.com is also offering users a premium subscription service that provides office workers who can't get near a TV live streaming of the cable network's three distinct feeds (U.S., Europe and Asia) for \$9.95 a month. Those subscribers, who will not see any advertising, can also access up to 15,000 archival news clips. —Mike Shields

MAGAZINES BY LUCIA MOSES

Guiding Light

Berner's first job as RDA CEO will be to lift morale

Morale has been low at Reader's Digest Association, with many staffers feeling left in the dark about their prospective new owners. But some of the uncertainty was alleviated late last Friday when Ripplewood Holdings, the private-equity firm leading the investor group that plans to take RDA private, confirmed reports that former Fairchild Publications CEO Mary Berner would be the next president and CEO.



Fairchild staffers were fans of Berner.

Eric Schrier plans to remain president/CEO until the proposed deal closes, and Ripplewood is in "serious discussions" with him about having him play a new strategic role at the company to help build a stronger portfolio, Ripplewood said in a statement. The statement also said Harvey Golub, Ripplewood's executive chairman, will become chairman of RDA.

In an internal memo to employees, also issued at week's end, Schrier stated that he supported the deal despite the uncertainty it meant for himself.

Berner left Fairchild in January 2006 following a reorganization by parent Advance

Magazine Group.

Reached on her cell phone, Berner commented that RDA is "a really wonderful company with a lot of opportunities. It's got vibrant international opportunities, a vibrant database, key consumer affinities and a track record of some really phenomenal successes. And I look forward to building on it."

Berner—who presided over a number of launches at Fairchild aimed at young and affluent readers, like *Cookie* and *Details*—will face a much different challenge with the mature *Reader's Digest*. The flagship's total paid circ remained flat at 10.1 million in the year's first half compared to the same period the year prior, according to the Audit Bureau of Circulations. But year-old *Every Day with Rachael Ray* is going strong, with plans to raise its 750,000 rate base to 1.3 million in February 2007 and then to 1.7 million in August.

An industry observer who knows both Berner and RDA noted: "She's going to have to manage [*Reader's Digest*] down while building the other magazines up; she's never had to do that."

The memo sent out late Friday may lessen some of the unease built up in recent weeks due to Ripplewood's silence after news of the sale, and the hire of Berner. One insider opined, "It's all about respect. You can't just walk into someone's house without saying hello." ■

TV PROGRAMMING BY A.J. FRUTKIN

A Win-Lose-Win Situation

Contest shows, reality's top dog, clog nets' midseason

Despite continued efforts to broaden the reality field, contest shows remain the most popular nonscripted format at the networks. And that trend shows no signs of abating any time soon.

Not surprisingly, the standard-bearer remains *American Idol*, which returns to Fox on Jan. 16. The network also is planning a late spring launch for its filmmaker competition series *On the Lot*, produced by Steven Spielberg and Mark Burnett. On Jan. 7, NBC brings back *The Apprentice* and premieres *Grease: You're The One That I Want*. The CW returns *Beauty and the Geek* to its schedule on

Jan. 3, and launches *The Search for the Next Pussycat Doll* later this spring. CBS, meanwhile, has begun casting for its latest Mark Burnett-produced elimination show, *Pirates*.

Several suppliers said the contest format taps into a key American ethos—winning—and often provides viewers with a time-honored rags-to-riches story. Al Edgington, an executive producer on NBC's *Grease*, said his show offers its contestants the American Dream. "Those who don't usually have access to the halls of the entertainment industry can prove they have talent," said Edgington. "You can be someone."

But it isn't only the competition that

“The best can get better.”

—L. Gordon Crovitz, Publisher, *The Wall Street Journal*

Coming January 2, 2007

THE WALL STREET JOURNAL.



Better Shape Up: NBC's new series *Grease: You're the One That I Want* premieres Jan. 7.

CINEMA FACTORY/ABC PHOTO

seems to draw viewers. It's the narrative behind the competition. "It's like watching a soap opera," said Craig Plestis, senior vp of alternative programming at NBC. "Each week, you're learning about these characters, and rooting for someone to win—or lose."

Although other reality formats have worked for specific networks—ABC's aspirational *Extreme Makeover: Home Edition* comes to mind—no format has been as successful for all broadcasters as the contest show. "The net-

works just seem to know how to manage them, cast them and sell them," said Laura Caraccioli-Davis, exec vp of Starcom Entertainment.

What's more, despite myriad competitions already having aired, most nonscripted producers see the format as virtually limitless. "It's really not about the contest," said Ken Mok, exec producer on The CW's *America's Next Top Model* and the upcoming *Next Pussycat Doll*. "The human and personal dramas are the guts of a good contest show."

Of course, no one is giving up on other nonscripted formats just yet. Even *Survivor* creator Mark Burnett said he's expanding into game shows. Whereas many U.S. contest shows are sold overseas dubbed into regional languages, Burnett said game shows work much better with local versions: "Format-wise, they're great foreign moneymakers."

But with *On the Lot* and *Pirates* set to premiere next year, Burnett added he is far from abandoning the format that made him famous. In fact, he looked toward the spring finales of *Idol*, *Survivor* and *Dancing with the Stars*, and said, "Collectively, the contest show may be the biggest force on TV." ■

TV STATIONS BY KATY BACHMAN

CBS' Chicago Stretch

WBBM retains more viewers with delayed ad break

It's usually killer veggies or attacking squirrels that grab headlines on local newscasts during the sweeps. But CBS' owned-and-operated WBBM-TV in Chicago station opted to lure in audiences with commercial-free news.

For eight nights during the last two weeks of the November sweeps, WBBM went beyond the common practice of cutting inventory leading out of prime time into late news to offer 21 minutes of news before the first break.

"After all the political advertising, there was such heavy commercialization that this was a way to differentiate ourselves," said Joe Ahern, president and general manager of WBBM, which has been fighting to climb out of third place and had won several critical awards for its newscast this year. "There's no way we were going to tinker with the product."

While the strategy didn't vault WBBM out of third place, the station did gain ratings ground and retain more audience. On nights when the news ran 21 minutes before the first break, WBBM kept 85 percent of the adults 24-54 audience leading out of prime time, up from 65 percent. Within the newscast, viewer retention from the first 15 minutes to the

next was up to 86 percent versus 72 percent. On the last two sweeps Mondays, WBBM's average 25-54 delivery beat No. 2-ranked NBC O&O WMAQ and came within 0.2 of perennial ratings leader, ABC O&O WLS, according to Nielsen Media Research data.

Right now the 21-minute spot-free news is an experiment. WBBM has yet to figure out how it could monetize the strategy. "My play is that this is an investment right now that will more than pay for itself," Ahern said.

Competitors are skeptical. "If the motive is to reduce clutter, they should do it for 52 weeks. But if they do that, the economic model will have to change and then news sponsorships and product placement present other issues," said Larry Wert, president and general manager of WMAQ, which limited some of its news breaks to one minute during sweeps.

Buyers hinted that a less dramatic approach might be a better strategy. "It's good to see stations try to keep viewers and strike the right balance, but advertisers also don't want to be in the middle of a big commercial pod at the end," noted Sue Johanning, executive vp, director of local broadcast for Initiative. ■

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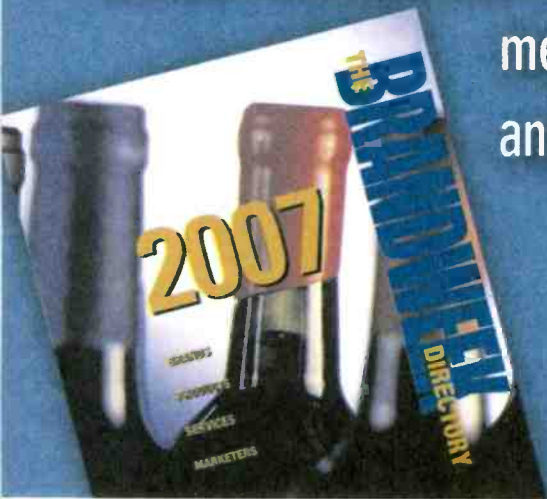
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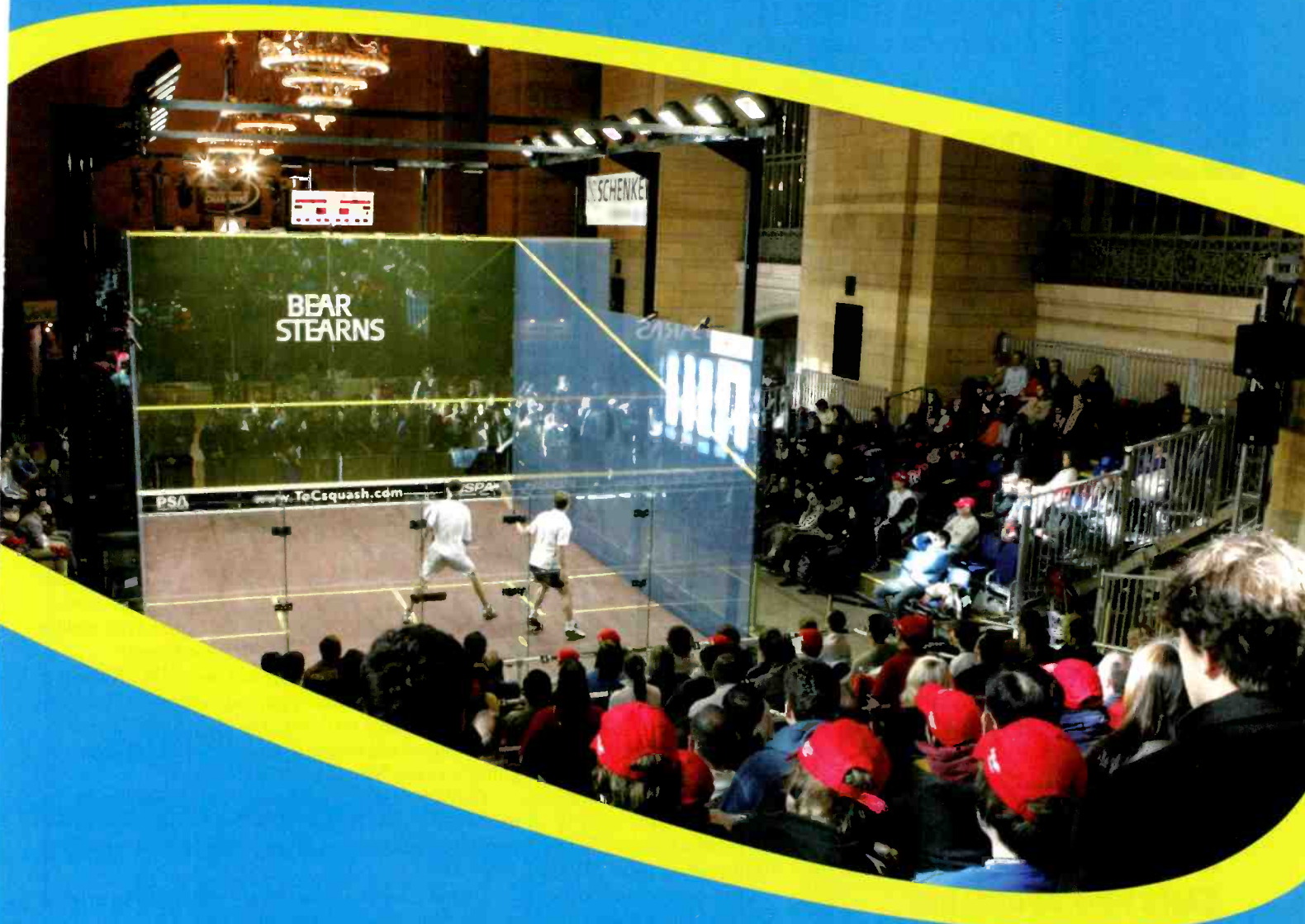
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MEDIA PERSON
LEWIS GROSSBERGER

Blog It All, Anyway

IT'S THE HOLIDAY SEASON, the time for uncharacteristic, i.e., saintly, behavior. So in that spirit, Media Person forgives Michael Richards. Media Person forgives Mel Gibson. Media Person forgives George Allen.

Media Person does not forgive O.J. You can only take this saintly behavior crap so far.

MP can never remember the difference between *Slate* and *Salon*, but they both give you a lot of good reading. Unlike *The New York Times'* offline magazine, which each Sunday explores the outer limits of excruciating boredom.

Jacob Weisberg argues in *Salon*—or was it *Slate*?—that HBO's *The Wire* is the best television series ever made. He may well be right. The problem is it takes about five seasons before you can figure out who's who and what's going on. And it's only in season four.

The trouble with the Sunday *Times* magazine, aside from the fact that The Funny Pages aren't funny, is that the damn articles go on too long. This isn't one of those deals where the digital age has shortened our attention spans, boo hoo. The stories are just plain dull! And would've been in 1947.

While perusing one of those lifestyle pages in one of the many trendy publications MP reads for reasons he can

no longer remember, MP sees where some young woman says Café Cluny is her favorite hangout. Café Cluny, which is in MP's neighborhood (otherwise he would know naught of it), has been open for about 15 minutes. Did she start hanging while the workmen carried drywall past her table?

We're now being informed by the media that there is a growing gulf in America between the rich and the super-rich. For the first time in his liberal life, MP is rooting for the rich.

While spinning rapidly toward oblivion among people 30 years his junior, Media Person sometimes wonders, Why does the gym have an elevator?

Another writer for *Slate* (or was it *Salon*?) wrote a piece about the greatness of Preston Sturges. Every time MP reads an appreciation of Preston Sturges, he admires the hell out of this great, nonconformist director and gets so excited he rents a movie. MP forgets that Preston Sturges' comedies just ain't funny.

Life is perverse that way. You want so much to be a

Preston Sturges fan. But you can't be.

You know that stupid commercial with the scissors running around town cutting up credit cards? Why don't they make themselves useful and mow somebody's lawn? Or snip the toes off the super-rich?

Another tedious classic movie (MP's been watching TCM a lot lately) is *Of Human Bondage*, Bette Davis' breakout film. (She was so young she hadn't even started looking like Bette Davis yet.) Boy falls for girl. Girl walks all over boy. Boy becomes obsessed and keeps letting her. Girl dies of TB. Somerset Maugham makes a fortune. Yep, that's the plot. OK, here's the remake: Angelina Jolie and Matthew Broderick. She drives him nuts for 90 minutes. Then he shoots her. Huge hit.

You have to feel sorry for the rich. The Republicans look out for the interests of the super-rich. The Democrats look out for the interests of the poor and the middle class. But who is taking care of the merely rich?

According to *The Los Angeles Times*, NBC News was not the first major news organization to start calling the civil war in Iraq a civil war. *The Los Angeles Times* was. Media Person still refuses to call it a civil war, though. His policy is to use "unmitigated Bush disaster."

The White House has been exerting pressure on the media not to use the term "civil war." Also they would prefer that the media avoid the phrase "the routinely lying White House."

Attention, Dick Wolf: You got your writers working on that polonium-poisoning plot yet?

The New York Times says a leaked White House memo raises serious doubts on whether W's man in Iraq, the Maliki guy, is up to doing his job. Apparently a passing American official overheard him say "civil war."

The gym has just IM'd Media Person that they need the elevator to bring in new equipment. Oh? Why not just have two or three "power lifters" run the stuff right up the stairs?

HBO's *Rome* starts up again in January. Seems that with Julius Caesar dead, a bitter power struggle breaks out. A new character, Pelosius, takes over the Senate and demands a raise in the wagesius minimus. Meanwhile, Marc Antony refuses to get out of Mesopotamia or Cleopatra. Then a whole bunch of violence ensues and everyone dies. It's very tragic.

At this writing, *The Boston Globe*, *The Miami Herald* and the *South Florida Sun-Sentinel* were still debating whether to use the term "civil war." And at the *New York Post*, editors were undecided but leaning toward "Bloody Perv Horror!"

MP can never remember the difference between *Slate* and *Salon*, but they both give you a lot of good reading.

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FIVE GUYS WALK INTO A...

(From left) Nigel Cox-Hagan, Tom Calderone, Rick Beispel, Mark McIntire and Tony Maxwell have been on a tour of media agencies with their "Pod-Busters" pitch.





VH1 executives have designed an engagement solution for their ad pods and are quietly showing it to media agencies. Buyers are listening, but have plenty of questions
By Anthony Crupi

Attention Seekers

LIKE BIRD FLU OR THAT MYTHICAL Guns N' Roses album, Nielsen Media Research's commercial ratings service is inexorably on its way, although no one can say exactly when it will become the coin of the realm. While some cable networks are anticipating that day with grim fortitude, VH1 has begun mapping out an initiative that it hopes will not only keep viewers glued to their sets when a commercial pod kicks in, but will change the way it does business with media agencies.

As conceived by executive vp and general manager Tom Calderone, VH1's new Pod-Busters enterprise marries elements from the traditional ad-sales side of the business to creative concepts, providing media agencies a wealth of new commercial environments in which to place their clients' messaging. Each of the dozen concepts that the network has introduced over the course of a quick barnstorming tour of agency conference rooms is enhanced by interactive components and/or the kind of quirky, user-generated creative that informs the YouTube experience.

Two days before VH1 presents its final pitch to Zenith Media, Calderone says that the initiative was born out of a need to simply "get people to sit through the spot breaks and watch the commercials." Before cable roundly rejected Nielsen's plan to begin delivering commercial ratings data on Dec. 11, the preliminary numbers suggested



Best Commercial Ever is one of several ad-pod enhancers focus groups will see.

Creative Meets Commerce

AS TOM CALDERONE PUT IT in his pitch to Zenith last week, the core objective behind the Pod-Busters initiative is to leverage the voice with which VH1 addresses its audience—a playful, irreverent tone spiked through with the snarky argot of pop culture—to increase engagement while heightening awareness of clients' messaging. The executions fall under three umbrella categories: Commercial Enhancers, which echo concepts that have been familiarized by existing VH1 programming; Commercial Threads, which stitches enhancements in and around 30-second spots and the more or less self-explanatory Seamless Integration.

The first spot shown to the crew at Zenith is a clip tied to VH1's online franchise, You Oughta Know, and marries the glam clamor of electro chanteuse Alison Goldfrapp to an ad for Verizon's Chocolate mobile phone/MP3 player. (Fittingly enough, the original Verizon spot was executed in August by Zenith's Larry Hunt.) A voiceover that plays after the spot directs viewers to VH1.com, where they can play the ad again.

In a similar vein, the Best Commercial Ever spot serves up a passel of Best Week Ever commentators, who crack wise about a comely young grifter who hustles unsuspecting bar patrons out of cold, refreshing Heineken. Nigel Cox-Hagan notes that the concept demands a certain delicacy, as "you want to have fun with the spot, but you obviously don't want to denigrate the product."

Pop-Up Commercials prompts Zenith's Ava Jordhamo to suggest that one of the effervescent text bubbles be used as a prompt to the VW Web site. Calderone says this was the hands-on favorite among the buyers who saw it.

Mark McIntire says that the Ask a Celeb spots trade on VH1's gold standard, which is "celebrity information." Singer KT Tunstall calls Lou Reed's heroin ditty, "Perfect Day," the world's most perfect love song, while McIntire notes that this particular format is perfect for aligning products that already employ a celebrity spokesperson with the VH1 brand. ▶

that VH1 viewers had itchy trigger fingers whenever the network went to break. This summer, VH1 saw its viewership among adults 18-49 drop 21 percent whenever it was time to break for a word from its sponsors.

As that's the kind of message nobody wants to hear, Calderone decided to try and boost VH1's retention numbers by applying some principles of engagement that are the lingua franca at MTV Networks. To get the project off the ground, Calderone invited his two highest-ranking creative execs to brainstorm what eventually added up to some 50 different concepts designed to keep viewers involved in VH1's programming, by extending that programming into the ad pods.

The first bundle of concepts leans heavily on creative. One spot echoes VH1's *Pop-Up Video* template, as a moody clip about the Volkswagen Cabrio is overlaid with factoids about its soundtrack, the 1972 Nick Drake song "Pink Moon." (Volkswagen first licensed the track in 2000; like all the new concepts Calderone's team has introduced, the Cabrio portion is prototypical.) Another concept takes the ethos of network's *Best Week Ever* and hitches it to a Heineken spot, as the comedians who make up the Greek chorus of that show offer the same kind of snarky deconstruction of the spot.

"Some stuff pushes the envelope, and some of the stuff does 'mess' with the creative," Calderone says. "But what we think here is it's really a way for us to get together with the agencies and figure out how to work all this out."

One of the immediate benefits of the Pod-Busters push is that it encourages an exchange of ideas among two teams that didn't engage in a regular dialogue. "There was never a lot of integration between creative and Rick [Beispiel, senior vp, VH1 ad sales]," Calderone says.

That's clearly changed. It's now the morning of Nov. 29, and about 17 people are crammed into a conference room on the 10th floor of Zenith's U.S.A.'s New York headquarters to watch Calderone and his integrated creative/ad sales team introduce the engagement initiative. Beispiel is joined by Mark McIntire, senior vp, integrated marketing, and the two creative masterminds, senior vp, creative group and consumer marketing Nigel Cox-Hagan and vp, on-air promotion Tony Maxwell.

Today the Calderone crew will pitch Peggy Green, president, broadcast and entertainment, Zenith U.S.A. Green is flanked by her own coterie of executives, including the people responsible for big-dollar accounts like Verizon, L'Oréal and Toyota. Calderone suggests that he could call together an even larger VH1 posse if anyone feels that the room isn't intimate enough, although nobody takes him up on the offer. Even the bagels appear a bit claustrophobic in the PowerPoint glare.

Green gets the ball rolling by reminding the room that Zenith backs commercial ratings as the metric for measurement, even in the event that they're not the accepted currency by next year's upfront. "We did see that the Viacom networks were challenged to keep ratings up within the commercial pod, but frankly I applaud you for coming to us with this," Green says. "We are very dependent on your network for our business and you reach a demographic that we need to continue to reach."

After that overture, Green is considerably more critical. Although she reacts positively to nearly all of the executions, asking questions about the featured artists and laughing at the goofy, homemade charm of the animated "Story Breaks" spot, Green balks when it comes to the idea of ceding creative control to the network.

"Why does it have to be content that you produce? Because what I would really like to see further out is for us to be more involved with

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SANYO



Commercial threads with artists like Justin Timberlake (top) and integration of VH1 shows like *The Fabulous Life* are being tried.

Calderone says that the next spot, the cyber-friendly Trend Alert, has been a hit with agencies who serve tech-oriented clients, although there is some concern that the immediacy of the interactive elements might necessitate a limited run.

The spot that triggers the most dialogue is Story Breaks, an animated series of micro-content that features the world's first glimpse of how Justin Timberlake's life might have turned out if he had been born in a cucumber patch. Zenith's Peggy Green chuckles, but as much as she says that her mantra is "to break through the mold," she's clearly not enthralled by the idea of VH1 overstepping its bounds in terms of handling creative. The user-generated Place That Product is also met with some enthusiasm, although it's clear the list of clients that would fit in this context is limited.

My Fabulous Life goes all but unremarked upon, while the World Series of Pop Culture spot kindles another discussion, this time about the need for research about the importance of exclusivity and relative pod positioning. Finally, the Commercial Show spot elicits a universal shrug. At 2.5 minutes, Jordhamo feels that it's over-long, and the sheer tonnage of messaging and interactive prompts makes this particular iteration of the creative a bit of a chore to process. —AC

what you're putting on the screen," Green says.

It's quiet for a moment, until Cox-Hagan offers another take. "I think that we're all evolving to a period where the relationships that we have with creative agencies are going to change and the way we work creatively is going to change," he tells Green. "These type of executions can evolve in any number of ways. We can customize, we can work with creative agencies, the creative agency can bring us something that we can help them adapt to our format. So there's no one clear formula for how this has to work."

He says all this without having to cast around for his words, as if he's anticipated a bit of resistance. Still, Green remains skeptical. "What you should really do is to allow the creative agency to find the best way to get the message across," she says. "I think if we gave you a creative idea and you worked with us on how to produce it and focus it, you get the best of both worlds. Because they know their brands better than you."

The day after the Zenith meeting, Calderone says that his team is moving on to the next step, wherein they will present the new executions to a number of focus groups, in the context of a lineup of new programming VH1 has on tap for next year. Calderone says he's not discouraged by the objections Green raised at the sit-down, largely because it's still so early in the process. "It seems that the agencies and creative just want some help. They want us to draw up a road map for them," Calderone says. Of the half-dozen agencies that VH1 has pitched, nearly all of them seemed most enthusiastic about the Pop-Up Video execution and a user-generated concept dubbed Pitch That Product.

The concept that Green's team found somewhat lacking—a kitchen-sink execution with the working title *The Commercial Show*—layered three of the previous examples in a two-and-a-half minute package. Many of the Zenith execs felt it was much too busy.

"I think it would be effective if there were one advertiser in it as opposed to multiple advertisers," says Ava Jordhamo, senior vp, account director, national broadcast. "And I also have to wonder if you're going to change this up a lot because if you don't, you're going to risk annoying the you-know-what out of the viewer."

The Commercial Show was designed as the presentation's grand finale, but Jordhamo isn't trafficking in understatement when she says there is too much going on in the creative. There's an almost jarring amount of information to process, and even the more stalwart members of Gen ADD would be hard-pressed to carry out the myriad demands the package makes on them. "The purpose of this exercise is to develop a new tool with which we can change the engagement experience," McIntire says. "If we're going to win, we're going to win with creative."

"We want you to win," Green answers. "We need you guys to survive. This is a good start, but we need more."

Calling from Los Angeles late last week, Calderone says that he's bullish on putting together a soft launch in the first quarter of 2007. So even if Nielsen isn't ready to roll out its commercial ratings service—the same day VH1 sat with Zenith, Nielsen CEO Susan Whiting said the company could very well begin offering commercial ratings as soon as early 2007—VH1 will be out ahead of the game.

"We're looking at this as an ongoing initiative, so that every upfront going forward we'll roll out another three or four examples," Calderone says. "As far as the rating issue is concerned, it's not really a science yet. But we're going to get those [commercial] numbers up."

It's a currency everyone will have to get used to, like the new \$10 bill, which among its many flaws, makes Alexander Hamilton look like a weekend anchorman in a 100-plus TV market.

"What will happen in the next few years will make today's landscape seem like we're still in the kinescope era," Calderone says. "But it's great to be part of all this. There really are no rules." ■

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Quicktakes



Vampy brunette Ashley (left) poses with *Teen Vogue's* Astley and new-bohemian Mary Kate.

MARION CURTIS/STARPHX

in chief **Amy Astley** assembled for the Nov. 15 event at Gramercy Park Hotel, including Rebecca Taylor, Thakoon and Jill Stuart. The twins also chatted up *Vogue* editor in chief **Anna Wintour** about the following night's CFDA awards. Mary Kate finally drifted

over to her boyfriend right before everybody left—he had been playing pool inconspicuously for much of the party. Wacky British design duo Rodnik made a bid for the limelight; known for gadding about with pink parasols, they chose the *Teen Vogue* bash to appear with black umbrellas, signifying their intention to sport canes in the future. Confused? Fashion, it seems, speaks louder than words. ■

THE HARDEST WORKING TWINS

In showbiz, the Olsens, were all business at a *Teen Vogue* bash celebrating their December/January split cover, a first for both the duo and the magazine. Groomed as a brand almost from birth, the mogul-ettes are focusing on fashion these days, going upmarket with a new line for Barney's. Hence they were intent on meeting and greeting the designers that editor



Jeff Haley RAB president, CEO

THE NEW PRESIDENT AND CEO of the Radio Advertising Bureau, Jeff Haley, may not be a radio guy. But the close-knit radio industry—for the first time in its more than 50-year history—went outside its own ranks to elect him. Haley started up in September, leaving a post as senior vp of sales for Time Warner's global marketing division.

In his first six weeks at the RAB helm, Haley received a crash course in the industry, traveling around the country to sit down with the heads of major radio groups in a series of one-on-one meetings. And in the next few weeks, he'll be meeting with senior radio media-buyers. "I first wanted to hear from the membership," he says. "I've found them to be straight-shooters. They're looking for a fresh perspective and they're ready to help out. These companies are open to change."

Haley is aware that he's probably taken on one of the toughest jobs in media right now. The radio market is at best stale, coming off a three-year stretch of little or no growth. New media is drawing away dollars from the industry, which faces a sea change in the way it conducts business as it transitions to HD Radio and electronic measurement.

As a sales guy, Haley isn't looking for any magic solutions to turn things around. He avoids any suggestion that there will be significant change to the industry's advocate organization. "I see the role of the RAB to be organic, not one of dramatic change," he says. "We'll do it advertiser by advertiser. We're going to roll up our sleeves and get to work. Success won't come from quick fixes or overall marketing slogans."

His lack of a radio pedigree doesn't seem to bother him in the slightest. "I am somewhat of an outsider," he admits. "I've sold magazines, TV and online, but I've never sold radio. But I've made a personal bet on radio," he says. "I'm very bullish on radio." —Katy Bachman

Spotlight On...

MOVERS

MAGAZINES

Cyndi Stivers, executive vp of Martha Stewart Living Omnimedia, has left the company to start her own media venture...Bauer Publishing named **Mark Pasetsky** editor in chief of *Life & Style*, up from general manager...Vibe Media Group named **Gary Lewis** to the new post of associate publisher. Lewis jumps over from *Essence* magazine, where he was director of sponsorships and sales.

CABLE

The Mid-Atlantic Sports Network has brought in **Charlie Dunn** as vp and general sales manager, and **John McGuinness** as vp for integrated sales and marketing. Dunn joins from KYW-TV in Philadelphia where he headed the network's sales operation. McGuinness was most recently vp and director of sponsorship sales for NBC Sports...NBC Universal Cable elevated **Erin Breen** to vp, marketing, and **Wendy Gross** to manager, affiliate sales. Breen previously served as senior director, marketing of NBCU Cable. Gross moves up from account executive...**Stephen Friedman** was upped to executive vp of mtvU. Friedman previously served as general manager...Fuse gave **Jason Miller** senior vp stripes, up from vp, advertising sales.

TV

LIN TV announced **Bart Catalane** has been named senior vp and chief financial officer. He most recently served as president and chief operating officer of Ziff Davis Media. LIN also named **Robb Richter** to the new position of vp of Internet. He was most recently vp of marketing and sales planning for ShopNBC.

RADIO

Ken Denton was promoted to director of sales for Clear Channel's six Chicago radio stations, up from general sales manager of WLIT-FM, its Light Adult Contemporary station in the market.

RESEARCH

IAG Research tapped **Jean-Philippe Maheu** as COO and upped **David Wyler** to senior vp and general manager of its consumer panel. Maheu was previously CEO of the behavioral marketing services company Direct Revenue.

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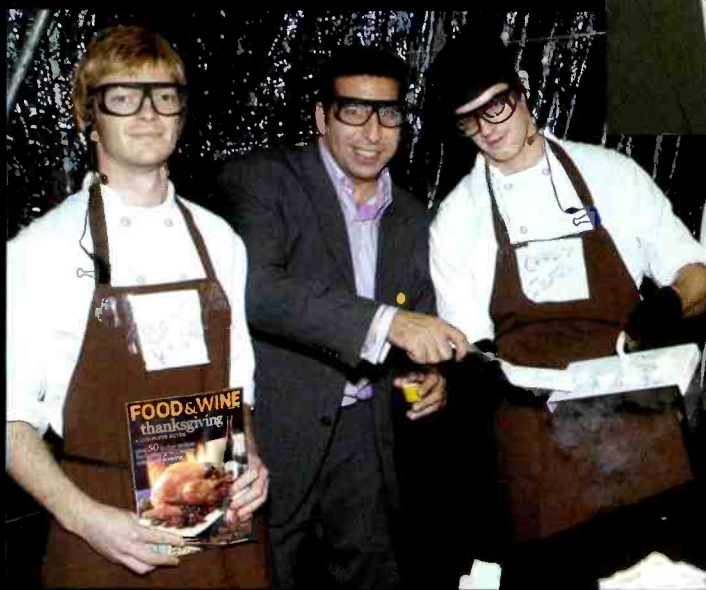
▲ *The Atlantic*, for its 150th anniversary, put on a five-city Ideas Tour that culminated with a Celebration of Ideas Gala at the New York Public Library Nov. 17. John Fox Sullivan, chief executive and group publisher of the National Journal Group celebrated with magazine luminary Myrna Blyth.



▲ Jon Slusser, vp of MTV's GameTrailers celebrated his network's Gamer's Week 2.0 at the Playboy Mansion in Los Angeles on Nov. 14, posing with a couple of new friends. The bash feted all gamer-related programming across Viacom brands, bringing the television and gaming industries together.



◀ *Elle Décor* welcomed new publisher Dan Ragone (left) with a cocktail gathering at interior designer Vicente Wolfe's mldtown loft on Nov. 13. Guests included former Met Mike Piazza, Fashion Week head Fern Mallis and *Elle* fashion director Nina Garcia (right).



▲ *Food & Wine* vp/publisher J.P. Kyrillos (center) learned a thing or two about molecular gastronomy from the chefs at Chicago's Moto on Nov. 15 at the *Food & Wine* showcase in the Windy City. While most people enjoy a Thanksgiving dinner the old-fashioned way, Kyrillos savored a turkey dinner in one gulp from a shot glass.



◀ Metro International happily accepted the Guinness World Record for Largest Global Newspaper, publishing 70 editions in 93 major cities in 21 countries and in 19 languages. *Metro New York* publisher Daniel Magnus (right) with Guinness' Stuart Claxton, holds up the certificate at a party at Connolly's Pub in Manhattan, Nov. 8.

MTV: CRAIG T. MATHEW/MATHEW IMAGING; ATLANTIC: PATRICK MCMAULEN; ELLE DÉCOR: PATRICK MCMAULEN

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CALENDAR

■ **The Search Engine Strategies (SES) Chicago** conference and expo convenes in Dec. 4-7 at the Hilton Chicago. Last year's event was standing-room only. This year, Netscape gm Jason McCabe Calacanis keynotes. Visit searchenginestrategies.com.

■ **Join American Business Media** members, industry VIPs, clients and colleagues on Dec. 7 in the Whale Room at the American Museum of Natural History for ABM's **Centennial Gala**, celebrating a century of business media and publishing. For more information, go to abmevents.com.

■ Find out who the real players in television and radio are at the **International Radio and Television Society Foundation's Holiday "Casino" Benefit** on Dec. 11 at The Waldorf-Astoria Grand Ballroom. See irts.org for specifics and to download a reservation form, or call Marilyn Ellis at 212-867-6650 x306.

■ **The Word of Mouth Marketing Association (Womma)** hosts its **Word of Mouth Marketing Summit**, a complete course in WOM, viral, buzz and blog marketing at The Ronald Reagan Building and International Trade Center in Washington, D.C., on Dec. 12-13. On Dec. 11, Womma will host a Word of Mouth Research Symposium. See womma.org for details.

■ ABM Thought Leadership Breakfast Series puts on **Turning Metrics Into Gold: Making Numbers Work For You**, to teach you what should be measured, how it should be measured, why it should be measured and what it will do for your bottom line—with a continental breakfast—at the Scholastic headquarters in New York City on Dec. 13. For information, contact Michele Langer at m.langer@abmmail.com or 212-661-6360 x3337.

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

TiVo Introduces 'Program Placement'

TiVo has unveiled a new DVR service, dubbed "program placement," which will enable advertisers to embed ads immediately after a recorded program has been played back. The ad will appear on the prompt screen that asks whether the viewer wishes to delete or save the content. Burger King, General Motors and MasterCard are testing the new ad space, placing long-form and interactive spots, and so are cable nets Court TV and The Weather Channel. Unlike standard pre- and post-roll spots tied to streaming online content, the new service will not play until the TiVo subscriber actively elects to view them.

MTVN to Launch Niche Web Sites

MTV Networks Music and Logo division is planning to launch a series of stand-alone vertical Web sites centered around its most popular shows and programming themes, sometime in the first half of 2007. For the 20-plus sites, the company intends to repackage content from shows such as MTV's *Web Junk 20* and *Yo Momma*, and VH1's *World Series of Pop Culture*, among others. Also, new community sites will be launched for fans of popular MTVN genres and topics, such as celebrity gossip and VH1's list-based programs.

Fox Reality Inks iTunes Deal

Fox Reality signed a deal with Apple to make the premiere episode of each of the network's new original series available via iTunes. As of Nov. 30, the first episode of Fox Reality's unscripted series *My Bare Lady* is available as a free iTunes download. Until the show makes its cable TV debut on Dec. 7, the sneak peek will continue to be free. Once the show airs, the episode will cost the standard \$1.99. The series chronicles a number of American adult film stars as they make a go at breaking into live—and legitimate—theater in London's West End. Next year, Apple will offer Fox Reality's *Rob and Amber: Against the Odds* in January and *The Academy* in May.

Pulitzer Expands Online Entries

The Pulitzer Prize Board greatly expanded the amount of online material newspapers may now submit as prize entries. The board will now allow more material—including databases, interactive graphics and streaming video—in all categories except the two photojournalism ones, which will remain limited to still images. The change takes effect when

the prizes are awarded in 2007 (for 2006 material). The prize board also replaced Beat Reporting with Local Reporting.

Chrysler Returns as CNN POY Sponsor

CNN renewed a deal with Chrysler that makes the automaker the sole sponsor of the network's special coverage of *Time's* Person of the Year issue. The multimillion-dollar pact—including on-air, print, online, wireless, podcasting, video on demand and interactive TV components—was first negotiated last year. It was CNN's first foray into integrated partnerships and is the network's most ambitious sponsorship campaign to date. The one-hour Person of the Year special debuts Dec. 16 at 8 p.m. The issue hits newsstands Dec. 18.

Tribune Extends Strategic Review to '07

After receiving a number of proposals to buy all or parts of the company, Tribune announced it would extend its strategic review process into the first quarter of 2007 (the company originally expected to complete the process by the end of this year). In October, Tribune took steps towards a possible sale or spinoff of some or all of its publishing and broadcasting properties, retaining Merrill Lynch and Citigroup as financial advisors to help it explore strategic alternatives.

Cox to Offer Oxygen VOD

As of Dec. 1, Cox Communications will offer Oxygen's video-on-demand service to select markets. Cox digital subscribers in those markets will have access to 15 hours of Oxygen VOD fare, including *Air Karaoke* and *Oh! Baby* content. Mary Murano, executive vp of affiliate sales at Oxygen, said the agreement "will help drive sampling and usage of VOD for Cox digital customers, especially among our audience of younger women." The VOD showcase should also bring Oxygen's programming to a broader audience, Murano added. Oxygen on Demand is now available in over 15 million U.S. households.

CBS Outdoor Acquires Transtop

CBS Outdoor acquired Minneapolis-based Transtop, adding several hundred key bus shelters throughout the region and complementing its bus, rail and billboard business. In addition to managing displays in Minneapolis and St. Paul, the company last year added bus shelters in Roseville and West St. Paul for a total of 370 bus shelters. ■

CC

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COVERGIRL

Culture Trends

BILLBOARD'S TOP ADULT R&B

Title	Artist
1. Change Me	Ruben Studdard
2. I Call It Love	Lionel Richie
3. Used To Be My Girl	Brian McKnight
4. Take Me As I Am	Mary J. Blige
5. Fly Like A Bird	Mariah Carey
6. Find Myself In You	Brian McKnight
7. Can't Let Go	Anthony Hamilton
8. There's Hope	India.Arie
9. Me Time	Heather Headley
10. Got You Home	Luther Vandross
11. Sexy Love	NE-YO
12. Yesterday	Mary Mary
13. Save Room	John Legend
14. Shine	Luther Vandross
15. Lost Without U	Robin Thicke
16. Can't Get Enough	Tamia
17. Ooh Na Na	Donell Jones
18. Sista Big Bones	Anthony Hamilton
19. Your Portrait	Urban Mystic
20. Something I Wanna Give You	Sunshine Anderson

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THE HOLLYWOOD REPORTER'S BOX OFFICE

THIS WEEK	LAST WEEK	PICTURE	WEEKEND GROSS	DAYS IN RELEASE	TOTAL GROSS
1	1	HAPPY FEET	37,038,046	10	99,256,766
2	2	CASINO ROYALE	30,785,874	10	94,053,658
3	NEW	DEJA VU	20,574,802	5	28,649,398
4	NEW	DECK THE HALLS	12,001,256	5	16,916,923
5	3	BORAT	10,304,802	24	109,136,807
6	4	THE SANTA CLAUSE 3	9,929,029	24	67,073,095
7	6	FLUSHED AWAY	5,756,455	24	57,266,350
8	5	STRANGER THAN FICTION	5,726,536	17	32,504,604
9	41	BOBBY	4,857,736	10	6,100,358
10	NEW	THE FOUNTAIN	3,768,702	5	5,456,908
11	NEW	TENACIOUS D ... DESTINY	3,234,879	5	5,212,156
12	12	THE QUEEN	2,587,471	58	20,970,016
13	8	BABEL	1,968,883	31	15,194,482
14	20	FOR YOUR CONSIDERATION	1,924,071	10	3,017,715
15	9	THE DEPARTED	1,709,135	52	116,748,722

FOR WEEK ENDING NOVEMBER 26, 2006

SOURCE: HOLLYWOOD REPORTER

Quick, who's the best writer on your creative team?

Use Google Analytics™ to find out. A free service to advertisers, media professionals and website owners, Google Analytics gives you the tools to find out such things as how many times your online ads were displayed, your clickthrough rates, customer acquisition costs, average cost per click, revenue per click and your return on investment. So you can evaluate your ads and your website to find out what works, what doesn't, and why – and also learn what search positions work best for your particular product or service. And since Google Analytics is seamlessly integrated with Google AdWords,® it's a snap to use. **Visit www.googleanalytics.com/getstarted to sign up for a free account.**



BILLBOARD TOP MUSIC VIDEOS

Title	Principal Performers
1. Under the Desert Sky	Andrea Bocelli
2. The Space Within Us	Paul McCartney
3. Kissology: Vol 1	Kiss
4. The Information	Beck
5. Greatest Hits	Creed
6. Back to Bedlam	James Blunt
7. Live /Fillmore East	Neil Young & Crazy Horse
8. Pulse	Pink Floyd
9. MTV Unplugged	Ricky Martin
10. Real Live Roadrunning	Knopfler/Harris
11. Live! Tonight! Sold Out!	Nirvana
12. We Are...	The Laurie Berkner Band
13. Elvis: 68 Comeback Special	Elvis Presley
14. Past, Present & Future	Rob Zombie
15. Lifesong Live	Casting Crowns
16. Elvis: Aloha from Hawaii	Elvis Presley
17. Homecoming/S. Africa	Bill & Gloria Gaither
18. Farewell I Tour: Live from Melbourne	Eagles
19. The Best of Depeche Mode Vol 1	Depeche Mode
20. Christmas in S. Africa	Bill & Gloria Gaither

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NIELSEN

TOP 10 ONLINE ENTERTAINMENT ADVERTISERS		WEEK ENDING NOVEMBER 19, 2006	
COMPANY	IMP (000)	SHARE	
1 GENERAL ELECTRIC COMPANY	807,950	29.3%	
2 THE NEWS CORPORATION LIMITED	432,791	15.7%	
3 SONY CORPORATION	312,816	11.4%	
4 TIME WARNER INC	294,264	10.7%	
5 THE WALT DISNEY CORPORATION	90,561	3.3%	
6 VIACOM INC	88,774	3.2%	
7 SONIC DRIVE-IN	78,488	2.8%	
8 BRINKER INTERNATIONAL, INC	75,287	2.7%	
9 ZUFFA	51,501	2.1%	
10 CALIFORNIA PIZZA KITCHEN, INC	50,914	1.8%	

Source: Nielsen//NETRATINGS ADRELEVENCE

NIELSEN//NETRATINGS

TOP 10 ONLINE CONSUMER GOODS ADVERTISERS		WEEK ENDING NOVEMBER 19, 2006	
COMPANY	IMP (000)	SHARE	
1 PEPSICO, INC	826,064	31.3%	
2 LL BEAN, INC	143,561	5.4%	
3 LIMITED BRANDS, INC	125,480	4.8%	
4 THE COCA-COLA COMPANY	120,023	4.5%	
5 HYDRODERM BEVERLY HILLS	74,723	2.8%	
6 THE PROCTER & GAMBLE COMPANY	71,278	2.7%	
7 HASBRO, INC	66,939	2.5%	
8 SEARS HOLDINGS CORPORATION	59,991	2.3%	
9 IQ COSMETICS	45,465	1.7%	
10 EXXON MOBIL CORPORATION	45,004	1.7%	

Source: Nielsen//NETRATINGS



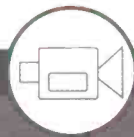
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THE HOLLYWOOD REPORTER'S BOX OFFICE

YEAR'S BOXOFFICE TOP 3		
FILM	GROSS TO DATE	WEEKS IN RELEASE
1 PIRATES/DEAD MAN'S CHEST	423,032,928	20 WEEKS 3 DAYS
2 THE CHRONICLES OF NARNIA	291,709,845	21 WEEKS 3 DAYS
3 HARRY POTTER/GOBLET OF FIRE	289,994,397	19 WEEKS 3 DAYS

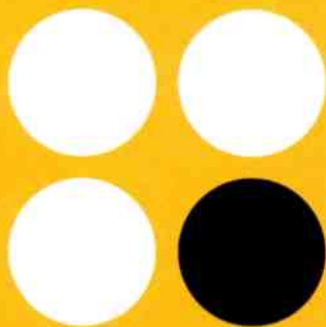
YEAR BEGINS WITH 2005 CHRISTMAS SEASON

BILLBOARD'S POP TOP 20

Title	Artist
1. I Wanna Love You	Akon feat. Snoop Dogg
2. Smack That	Akon feat. Eminem
3. Fergalicious	Fergie
4. My Love	Justin Timberlake
5. Irreplaceable	Beyonce
6. Lips of an Angel	Hinder
7. How to Save a Life	The Fray
8. Money Maker	Ludacris feat. Pharrell
9. Far Away	Nickelback
10. Too Little Too Late	JoJo
11. SexyBack	Justin Timberlake
12. Chasing Cars	Snow Patrol
13. It Ends Tonight	The All-American Rejects
14. Call Me When You're Sober	Evanescence
15. Hurt	Christina Aguilera
16. Wind It Up	Gwen Stefani
17. Say Goodbye	Chris Brown
18. Come To Me	Diddy feat. Nicole Scherzinger
19. Show Stopper	Danity Kane
20. Show Me What You Got	Jay-Z

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BY LUCIA MOSES

Sorry, Wrong Number

ABC pink sheets reveal how publishers have used public-place copies to prop up their rate bases

NOW THAT MAGAZINES' VERIFIED COPIES ARE BROKEN OUT IN CIRCULATION

reports, pink sheets—circ estimates published by the Audit Bureau of Circulations—are being seen in a whole new hue. Debate about the value of verified, or public place, circulation is ongoing. Publishers say it's an

important tool for building audience. Media buyers are skeptical, though.

Asked whether verified is valuable, the stock answer is, "it depends." Buyers want magazines to demonstrate that those copies have value to advertisers and aren't just being used to deliver the rate base. They raise an eyebrow when there are big jumps in verified circ. And while magazines want advertisers to measure them by audience, rate base remains the fundamental measuring stick, at least for now.

With advertisers clamoring for more circulation transparency, publishers began to break out verified—previously counted as paid—as nonpaid in their ABC statements covering the first half of 2006. As the pink sheets reveal for the first time, publishers have been using verified circulation in a variety of ways.

Just about all magazines that claim a rate base (about 40 percent) use verified circ to deliver on that promise, noted Dan Capell, editor of *Capell's Circulation Report*. He said that's understandable, given how newsstand sales waver from month to month.

Take Meredith Corp.'s *Better Homes and Gardens*, which delivered its 7.6 million rate base with just 15,179 copies to spare. Verified accounted for 2.3 percent of the total.

Time magazine, meanwhile, had about 100,000 copies over its 4 million rate base, thanks to verified copies that represented 8.6 percent of total circ.

Sometimes, the month-to-month swings in verified circ are dramatic. For the first five months of the reporting period, Hearst Magazines' *Marie Claire's* verified circ accounted for a tiny share of total copies. It then shot up to 285,893 in June, when the magazine overdelivered on its 950,000 rate base by 223,797 copies. All in all, the magazine met its 950,000 rate base for the period with 0.5 percent over.

Commented one senior media buyer,

"When I see big swings like that, we are immediately on the phone with the publisher, and we have a conversation about that." A Hearst rep said the company doesn't discuss circulation strategy, but maintained that the magazine is confident in its strategy and that its verified circ, at 5.5 percent, is "well within the competitive arena."

Similarly, Hachette Filipacchi Media's *Woman's Day* jacked up its verified circ, from 10,000 in January to an eye-popping 621,654 in the June issue. Single-copy sales of *Woman's Day* also varied wildly, ranging from 515,500 in January to just over 1 million in February. Verified copies were critical to the magazine meeting its rate base for the six-month period: It met its 4 million guaranteed circ with 2,870 copies to spare.

Hachette said *Woman's Day's* verified copies promoted sampling, drove readers per copy and ensured the magazine met its rate base. The company noted that the June issue, with the more than 620,000 verified copies, overdelivered by 550,000 copies.

Robin Steinberg, senior vp, director of print investment for MediaVest, said verified makes sense as a tactic if copies are placed strategically. But, she added, "It is absolutely unacceptable for a magazine to use verified circulation in order to make up for rate base underdelivery on an issue-by-issue basis and/or a six-month average. We are beginning to see publishers utilize this tactic versus lowering rate bases to more organic levels. 'Push' copies are valued differently than 'pull' copies."

Some publishers defended their use of verified as a temporary but important way to grow awareness. Carlos Lamadrid, vp, publisher of Condé Nast's *Jane*, which saw 15.3 percent of its 706,561 circulation as verified, said the magazine is using more verified copies

Some titles have used verified circ heavily, but many plan to temper their use in the future.



to build its brand. Advertisers haven't balked at the use of verified, he said, noting that most copies are placed in hair salons, whose clientele is fashion/beauty-oriented and which tend to be located in shopping areas. "It really hasn't been an issue, because they see the strategy behind it," Lamadrid said. "They pay for it."

Capell expects magazines to adjust their use of the tactic in the second half of this year. The Audit Bureau customarily gave magazines a year to institute a change. This time, the verified reporting rule change took effect immediately, he explained. "Publishers had no chance to revise the rules of attack."

Gold Rush

Sunset eyes affluent readers

The year was 1898, and the Southern Pacific Railroad had just opened routes to California; it needed to change the state's image of a place to get rich quick, not a place to raise a family.

So the railroad started *Sunset*, which it filled with pictures of Western wonders like Yosemite and picturesque streets of Los Angeles. During its literary era in the 1910s, *Sunset* published works by the likes of Mark Twain and Sinclair Lewis; in the 1920s, it entered the service arena, giving new residents tips and information about hot tubs, ranch houses and other signa- tures of Western living.

Now, the 108-year-old monthly is hoping

to capture the West again. With its January issue, *Sunset*, which Time Inc. acquired in 1990, will undergo an upscale makeover to grow awareness of the brand and cut its rate base to burnish a high-end image to advertisers. It will go to perfect-bound from saddle stitch, and adopt a wider trim size and richer paper stock, changes it will fund in part by dropping its rate base to 1.2 million from 1.45 million.

When Kevin Lynch, senior vp at *Sunset*, joined the shelter title in 2000, he said the readership was flagging. Readers weren't sure what the magazine's name meant. Compounding the confusion, the publication had replaced its longtime script logo in 1996.

Lynch brought the script logo back two

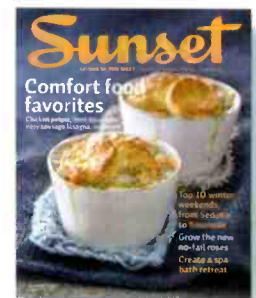
years ago. The magazine also began to use more and bigger photos, and differentiate the Web site, using community forums and day-specific content. "People are looking to the Internet for the information, and in the print, I think they want to relax a little more, luxuriate with the photos," explained Katie Tamony, *Sunset* editor in chief.

It's hoped that these tweaks will help *Sunset* get credit for its affluent readers, who have a median household income of \$79,501 as of this fall, according to MRI. "We have an \$80,000 median income, but people don't think of us in that way," Lynch said.

That image is starting to change, he said, noting that new clients in recent months

include Porsche, BMW and Holland America Cruise Lines. As of this fall, the magazine had 3.5 readers per copy, up from 2.9 in fall 2000, according to MRI. Total paid and verified circ grew 1.5 percent to 1.5 million in the first half of 2006, according to the Audit Bureau of Circulations, and ad pages rose 2.3 percent this year versus a 1.2 percent gain for the shelter category as a whole, according to the *Mediaweek* Monitor. *Sunset* in recent years roughly doubled the use of public-place copies to 12.8 percent of total circulation, though Lynch has pledged to return verified to the "5 to 7 percent range" next year.

The positioning change carries risks, though. *Sunset* will forego circulation revenue by cutting the rate base. It's lowering the rate base by 17 percent but only cutting the ad page rate 7 percent, resulting in a cost per thousand increase of 10 percent. As a result, said Jack Hanrahan, U.S. print director, OMD, it may lose advertisers who find the new environment too costly.



The monthly will cut its rate base in January by 17 percent to 1.2 million.

"It's an aggressive move," he said. "They make it harder for some advertisers that have been traditional users to stay with the magazine. They have to hope that the leaky part of the sieve is leaking slower than it's filling with new advertisers."

Lynch said he hasn't seen any advertiser falloff to date, adding, "Do I really see a 10 percent CPM increase being difficult to swallow? Of course. We're going to negotiate these things on a case-by-case basis," he said. Now that *Sunset* is increasingly competing with titles like Condé Nast's *Bon Appétit* and American Express Publishing's *Travel + Leisure* and less with women's service, "we're less focused on getting a lot of P&G pages."

Brenda White, vp, director of print investment, Starcom, said *Sunset* also has to be careful not to alienate readers. "*Sunset* is an iconic brand, and there's definitely a strong following, and a strong emotional following."

Tamony acknowledged that concern, saying, "While the look is becoming more upscale, we still have a variety of price points in the magazine. We offer budget getaways as well as luxury vacations. As long as we keep the content very real, I don't think there will be a backlash."

MEDIaweek MAGAZINE MONITOR									
BIWEEKLIES DECEMBER 4, 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	4-Dec	66.27	5-Dec	73.64	-10.01%	1,433.21	1,547.48	-7.38%	
Forbes	27-Nov	143.56	28-Nov	187.98	-23.63%	2,902.52	3,022.61	-3.97%	
Fortune®	27-Nov	145.02	28-Nov	144.52	0.35%	2,660.41	2,723.52	-2.32%	
National Review	18-Dec	17.60	19-Dec	39.30	-55.22%	433.00	452.10	-4.22%	
Rolling Stone	30-Nov	88.58	1-Dec	99.70	-11.15%	1,416.03	1,509.21	-6.17%	
CATEGORY TOTAL		461.03		545.14	-15.43%	8,845.17	9,254.92	4.43%	
WEEKLIES DECEMBER 4, 2006									
	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE	
NEWS/BUSINESS									
BusinessWeek	4-Dec	74.16	5-Dec	53.92	37.54%	2,536.06	2,568.77	-1.27%	
The Economist®	25-Nov	48.00	26-Nov	56.00	-14.29%	1,989.00	1,975.00	0.71%	
Newsweek ^E	4-Dec	39.20	5-Dec	30.99	26.49%	1,780.90	2,014.29	-11.59%	
The New Republic ^D	DOUBLE ISSUE				N.A.	243.80	292.89	-16.76%	
Time ^F	4-Dec	56.66	5-Dec	47.86	18.39%	2,043.76	2,062.06	-0.89%	
U.S. News & World Report	4-Dec	25.80	5-Dec	42.78	-39.69%	1,575.58	1,548.96	1.72%	
Category Total		243.82		231.55	5.30%	10,169.10	10,461.97	-2.80%	
SPORTS/ENTERTAINMENT/LEISURE									
AutoWeek	4-Dec	43.84	5-Dec	35.01	25.22%	1,122.95	1,128.63	-0.50%	
Entertainment Weekly	1-Dec	37.42	2-Dec	42.89	-12.75%	1,579.96	1,691.93	-6.62%	
Golf World	NO ISSUE				N.A.	1,060.58	1,104.42	-3.97%	
In Touch	4-Dec	16.82	5-Dec	17.67	-4.81%	821.92	598.65	37.30%	
Life & Style ⁺	4-Dec	12.49	12-Dec	8.33	49.94%	433.42	385.61	12.40%	
New York	4-Dec	65.50	5-Dec	74.90	-12.55%	3,005.43	2,807.65	7.04%	
People	4-Dec	94.54	5-Dec	107.93	-12.41%	3,439.97	3,578.20	-3.86%	
Sporting News	8-Dec	14.33	9-Dec	27.08	-47.08%	853.24	781.08	9.24%	
Sports Illustrated	4-Dec	38.27	5-Dec	49.99	-23.44%	1,942.62	1,933.66	0.46%	
Star	4-Dec	15.00	5-Dec	25.67	-41.57%	945.27	899.52	5.09%	
The New Yorker ^G	4-Dec	39.96	5-Dec	47.13	-15.21%	1,789.35	2,061.79	-13.21%	
Time Out New York	DID NOT REPORT				N.A.	3,139.50	3,058.80	2.64%	
TV Guide (redesign) ^T	4-Dec	19.68	5-Dec	14.13	39.28%	849.26	143.91	490.13%	
Us Weekly	4-Dec	48.15	5-Dec	41.33	16.50%	1,755.52	1,654.60	6.10%	
Woman's World	5-Dec	7.00	6-Dec	6.67	4.95%	339.31	327.31	3.67%	
CATEGORY TOTAL		452.00		498.73	-9.17%	23,078.30	22,155.76	4.16%	
WEEKEND MAGAZINES									
American Profile	3-Dec	12.33	4-Dec	14.62	-15.66%	544.77	519.77	4.81%	
Life@®	8-Dec	10.83	9-Dec	12.58	-13.91%	375.21	344.23	9.00%	
Parade	3-Dec	22.69	4-Dec	20.38	11.33%	668.08	651.72	2.51%	
USA Weekend	3-Dec	19.74	4-Dec	21.42	-7.84%	674.23	665.71	1.28%	
Category Total		65.59		69.00	-4.94%	2,262.29	2,181.43	17.60%	
TOTALS		762.41		799.28	-4.61%	35,529.69	34,799.16	2.10%	

@=one fewer issue in 2006 than in 2005; @@@=three fewer 2006 issues; +=one more issue in 2006; T=New 2005 calculations due to a relaunch on Oct. 17, 2005.

60sec. With



Tim Castelli
publisher,
Rolling Stone

Q. Rolling Stone celebrates its 40th anniversary in 2007. How do you keep the brand iconic? **A.** Rolling Stone has the credibility and trust and authority to really connect with youth culture and the ability to cut through all the clutter. We're continuing to invest in the product, which shows through the National Magazine Awards we've won.

Q. How do you negotiate the magazine's strong political stances with advertisers?

A. Rolling Stone is not just a music magazine. It's always been about music, pop culture, and national affairs and politics. Readers are attracted to it because of that, and it draws consumers advertisers want to connect with. I think our "Worst President Ever" cover [in April] was one of our most popular issues. **Q.** In January, RS with MTV will launch a reality show that will follow writers competing for a position at the magazine. Did you strike any cross-platform deals?

A. There are great cross-platform opportunities there. As part of its Bold Moves campaign, Ford will run print ads in Rolling Stone and broadcast spots that chronicle a contestant's bold moves on the show. And we're looking at other brand extensions I can't talk about yet. **Q.** Some consider RS a latecomer to the Web. What advertising opportunities does the site now afford clients? **A.** It's all about developing integrated programs. We've done programs with Heineken, LG wireless, Target, that have involved print, Web, mobile. We're delivering music through RealNetworks, which lets us incorporate downloads into marketing programs for advertisers. That's unique in the marketplace. I think you'll see us grow business next year because of our ability to deliver integrated programs. **Q.** So what music do the Rolling Stone publisher's kids listen to? **A.** My daughter is 5, and my son is 3. My daughter loves the Black Eyed Peas, believe it or not, which frightens me. And my son is a Johnny Cash fan.

WEEKLIES NOVEMBER 27, 2006

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
NEWS/BUSINESS								
BusinessWeek	27-Nov	71.77	28-Nov	69.57	3.16%	2,461.90	2,514.85	-2.11%
The Economist®	16-Nov	50.00	19-Nov	42.00	19.05%	1,941.00	1,919.00	1.15%
Newsweek ^E	27-Nov	34.26	28-Nov	45.95	-25.44%	1,741.70	1,983.30	-12.18%
The New Republic ^D	27-Nov	5.91	28-Nov	13.49	-56.19%	243.80	292.89	-16.76%
Time ^E	27-Nov	28.00	28-Nov	42.26	-33.74%	1,987.10	2,014.20	-1.35%
U.S. News & World Report	27-Nov	38.95	28-Nov	41.20	-5.46%	1,549.77	1,506.19	2.89%
Category Total		228.89		254.47	-10.05%	9,925.27	10,230.43	-2.98%
SPORTS/ENTERTAINMENT/LEISURE								
AutoWeek	27-Nov	27.33	28-Nov	25.03	9.19%	1,079.11	1,093.62	-1.33%
Entertainment Weekly	24-Nov	53.97	25-Nov	59.13	-8.73%	1,542.54	1,649.04	-6.46%
Golf World	24-Nov	19.25	25-Nov	20.16	-4.51%	1,060.58	1,104.42	-3.97%
In Touch	27-Nov	22.32	28-Nov	14.33	55.76%	805.10	580.98	38.58%
Life & Style [*]	27-Nov	11.16	5-Dec	16.00	-30.25%	420.93	377.28	11.57%
New York	27-Nov	122.73	28-Nov	113.50	8.13%	2,939.93	2,732.75	7.58%
People	27-Nov	108.41	28-Nov	132.02	-17.88%	3,345.43	3,470.27	-3.60%
Sporting News	1-Dec	26.67	2-Dec	14.42	84.95%	838.91	754.00	11.26%
Sports Illustrated	27-Nov	38.74	28-Nov	39.13	-1.00%	1,904.36	1,883.67	1.10%
Star	27-Nov	18.50	21-Nov	22.83	-18.97%	930.27	873.85	6.46%
The New Yorker®	27-Nov	120.33	28-Nov	131.90	-8.77%	1,748.96	2,014.66	-13.19%
Time Out New York	29-Nov	58.19	30-Nov	58.75	-0.95%	3,139.50	3,058.80	2.64%
TV Guide (redesign) ^T	27-Nov	28.45	28-Nov	14.20	100.35%	829.58	129.78	539.22%
Us Weekly	27-Nov	38.18	28-Nov	41.68	-8.40%	1,707.37	1,613.27	5.83%
Woman's World	28-Nov	7.00	29-Nov	7.00	0.00%	332.31	320.64	3.64%
Category Total		701.23		710.08	-1.25%	22,624.88	21,657.03	4.47%
WEEKEND MAGAZINES								
American Profile	26-Nov	14.33	27-Nov	7.74	85.14%	532.44	505.15	5.40%
Life@®®	1-Dec	8.00	2-Dec	8.00	0.00%	364.38	331.65	9.87%
Parade	26-Nov	14.18	27-Nov	13.94	1.72%	645.59	631.34	2.23%
USA Weekend	26-Nov	15.65	27-Nov	9.46	65.43%	654.49	644.29	1.58%
Category Total		52.16		39.14	33.27%	2,196.70	2,112.43	3.99%
TOTALS		982.28		1,003.69	-2.13%	34,746.85	33,999.89	2.20%

@=one fewer issue in 2006 than in 2005; @@@=three fewer 2006 issues; +=one more issue in 2006; D=double issue; E=estimate; T=new format began Oct. 17, 2005

BIMONTHLIES NOVEMBER/DECEMBER 2006

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
GENERAL INTEREST								
American Heritage					N.A.	50.66	63.67	-20.43%
American Photo	Nov/Dec-06	56.33	Nov/Dec-05	60.42	-6.77%	296.61	317.09	-6.46%
Mother Jones	Nov/Dec-06	32.48	Nov/Dec-05	32.47	0.03%	147.46	158.69	-7.08%
Technology Review ^M	Nov/Dec-06	21.13	Dec/Jan-06	24.50	-13.76%	99.90	208.03	-54.86%
Category Total		109.94		117.39	-6.35%	588.63	747.48	-21.25%
LIFESTYLE								
AARP The Magazine	Nov/Dec-06	55.76	Nov/Dec-05	57.30	-2.69%	334.19	333.74	0.13%
Bridal Guide	Nov/Dec-06	358.25	Nov/Dec-05	450.03	-20.39%	2,543.09	2,735.77	-6.97%
Bride's ^N	Nov/Dec-06	378.20	Nov/Dec-05	352.39	7.32%	2,805.92	2,379.61	17.92%
Cooking ^D	Dec/Jan-07	100.67	Dec/Jan-06	93.16	8.06%	484.61	93.16	420.19%
Departures ⁷	Nov/Dec-06	207.78	Nov/Dec-05	216.45	-4.01%	1,097.98	964.17	13.88%
Fit Pregnancy	Dec/Jan-07	66.81	Dec/Jan-06	63.96	4.46%	534.82	527.37	1.41%
Islands ⁸					N.A.	370.00	393.00	-5.85%
Modern Bride	Dec/Jan-07	286.27	Dec/Jan-06	238.15	20.21%	2,164.50	1,975.41	10.58%
Hollywood Life ^{PT}	Nov/Dec-06	33.83	Nov/Dec-05	39.24	-13.79%	165.03	180.13	7.72%
National Geographic Traveler ⁸	Nov/Dec-06	99.40	Nov/Dec-05	67.26	47.78%	568.90	529.83	7.37%
Category Total		1,586.97		1,577.94	0.57%	11,111.04	10,112.19	9.88%
SHELTER								
M. Engelbreit's Home Companion	Dec/Jan-07	31.58	Dec/Jan-06	26.88	17.49%	175.87	158.58	10.90%
Midwest Living	Nov/Dec-06	150.44	Nov/Dec-05	147.20	2.20%	827.75	863.65	-4.16%
OG:Organic Gardening	Dec/Jan-07	20.23	Dec/Jan-06	18.87	7.21%	126.54	111.79	13.19%
Old House Journal	Nov/Dec-06	52.08	Nov/Dec-05	44.33	17.48%	336.54	323.97	3.88%
Southern Accents	Nov/Dec-06	113.98	Nov/Dec-05	126.34	-9.78%	628.35	653.59	-3.86%
Veranda	Nov/Dec-06	169.70	Nov/Dec-05	144.74	17.24%	845.76	810.21	4.39%
Category Total		538.01		508.36	5.83%	2,940.81	2,921.79	0.65%
SPORTS/FITNESS								
Golf for Women	Nov/Dec-06	85.64	Nov/Dec-05	68.98	24.15%	587.16	587.43	-0.05%
Luxury Spa Finder ^S	Nov/Dec-06	39.50	Nov/Dec-05	40.50	-2.47%	490.57	405.87	20.87%
Ski ⁸	Nov/Dec-06	291.85	Nov/Dec-05	359.14	-18.74%	822.93	910.63	-9.63%
Skating ⁷	Nov/Dec-06	214.69	Nov/Dec-05	230.66	-6.92%	491.16	548.05	-10.38%
Spa	Nov/Dec-06	59.08	Dec/Jan-06	61.66	-4.18%	549.35	407.60	59.31%
T+L Golf	Nov/Dec-06	84.06	Nov/Dec-05	105.99	-20.69%	503.05	531.39	-5.33%
Weight Watchers	Nov/Dec-06	96.45	Nov/Dec-05	72.84	32.41%	521.20	462.81	12.62%
Category Total		871.27		939.77	-7.29%	4,065.42	3,853.78	5.49%
MEDIAWEEK MONITOR TOTALS		3,106.19		3,143.46	-1.19%	18,705.90	17,635.24	6.07%

D=Dec./Jan. 2006 issue was debut issue; M=Changed frequency from monthly in 2005 to bimonthly in 2006; N=No December 2006 issue; P=Changed frequency from 9 per year to 6 per year with May/June 2005 issue; S=Dces not include annual Directory issue; T=Nov./Dec. 2006 issue published on Oct. 23; 7=Publishes 7 times per year; 8=Publishes 8 times per year; 9=Publishes 9 times per year.

CHARTS COMPILED BY WILL LEVITH

ADWEEK MAGAZINES

salutes

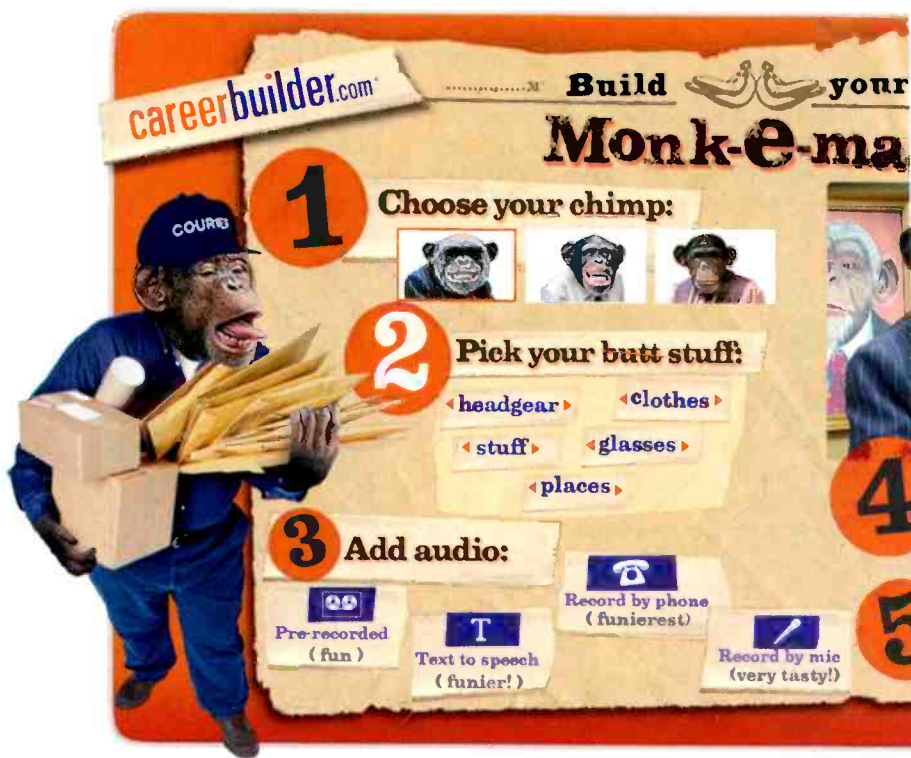
THE 2006

BUZZ AWARDS

Grand Prize Winner



Richard Castellini, VP, Consumer Marketing, CareerBuilder.com (l.); Louis Slotkin, VP, Group Account Director, Cramer-Krasselt (r.); with Wright Ferguson, Jr., Executive Vice President/Publisher, Adweek



Top: A Monk-e-mail message arrives looking like any other e-mail. But open it and the link leads to a graphic greeting by a chimp.

Bottom: Monk-e-mail works because it's simple. The main interface is easy to follow and provides instant gratification. Even before users hit "send," it's fun; once they send, the fun multiplies. It's built to be viral, and it has proven to be just that.



careerbuilder.com™



See all the BUZZ award winners at:
www.adweek.com/aw/acm/index.jsp

Deadline for 2007 BUZZ entries: June 4

C-K's Monk-e-Mail Makes CareerBuilder King of the Jungle

Declining unemployment is great for the national economy, but not necessarily for a job placement Web site. Unless you consider that, at any given time, millions of employed Americans are probably less than thrilled with their jobs.

That insight led Chicago-based Cramer-Krasselt to create an advertising campaign for CareerBuilder.com that brings to life the expression, "I work with a bunch of monkeys." A corresponding viral campaign, Monk-e-mail, launched in January and swept this year's BUZZ awards—winning Best Internet campaign and then going up against all category winners to be named Best Overall BUZZ campaign of the year.

"We were thinking about consumers in the marketplace," said Peter Krivkovich, president and CEO of the agency. "We were thinking how many were getting up Monday morning and saying, 'Another crappy week of this.' That's a much bigger frustration and a much bigger market in terms of the number of people than those who are already actively looking. Monk-e-mail was built for these consumers, providing them with a fun and engaging way to release their daily frustrations at work."

CareerBuilder.com's Super Bowl ads in 2005 and 2006 leveraged the monkey motif, showing a human employee surrounded by simian office-mates. But as this year's Super Bowl ads were breaking, the agency released the Monk-e-mail viral campaign that provided much more bang for the bananas. The site lets users create and send personalized e-mails in the form of talking monkeys. Users get to dress up the monkeys in various hats, sunglasses, shirts and an assortment of accessories to hold, such as cigars and PDAs. There are three monkeys to choose from—"The Boss," "The Co-Worker" and "The Receptionist." The site provides several audio options, including pre-recorded Monk-e-mails that slam your boss's aftershave and breath, and there's even a pre-recorded "I quit" message. The brilliance of the idea is that you can also customize and convey very harsh and true messages about your particular job in the guise of a chimpanzee, either by using the text-to-speech function or by recording your own voice if you choose. That tends to take the sting out of it. The upshot: While surfers might come to monkey around, they end up talking about their jobs and checking CareerBuilder.com to look for new ones.

CareerBuilder has demonstrably benefited from Monk-e-mail. "Since the campaign launched, traffic at the site has jumped 25 percent," said Richard Castellini, vp of consumer marketing at CareerBuilder. (ComScore Media Metrix shows CareerBuilder was the No. 1 site for October 2006, with 23.3 million unique visitors, a 32 percent year-over-year increase—the 34th consecutive month that CareerBuilder has led the category in site traffic).

The Web site cost less than \$200,000 to build. And with no advertising or marketing dollars spent to promote it, the site got 250,000 visits in its first week. The company was caught so off-guard that it had to add 350 phone lines just to handle the record-by-phone function, which isn't even the most popular feature. Since then, the site has logged more than 11 million unique visitors, 29 million sessions, a 40 percent unique visitor rate, and a 24 percent pass-along rate. Overall, consumers have played nearly 80 million Monk-e-mails worldwide.

While the numbers alone are impressive, they would be pointless if they didn't affect CareerBuilder's bottom line. That's an important distinction. A lot of viral campaigns get attention and lots of pass-alongs, but there's no link to the advertiser. "That's the thing with great viral campaigns," said Krivkovich. "If they don't have a strategic insight, then it's just about 'Isn't that cool? Isn't that funny?,' but it's doing nothing for the brand." The Monk-e-mail program entertains while building the brand.

To keep the idea fresh, C-K updated the site for Valentine's Day, Mother's Day and other holidays. On July 4, for instance, the monkeys held sparklers. "It's been interesting to find out ways that people have used this," said Castellini. "Valentine's Day was one of our biggest days. I guess people felt there was no better way to say 'I love you' than with a Monk-e-mail."



BY MARC BERMAN



Dancing Queen

YOU CAN SAY WHATEVER YOU WANT, BUT DON'T EVER ACCUSE ME OF NOT admitting my mistakes. I was dead wrong when I said, after the National Association of Television Program Executives conference in 2003, that I thought Ellen DeGeneres' upcoming Warner Bros. syndicated daytime talk

show would not succeed. After a somewhat awkward interview session, when she was very curt with me, I wondered what she could possibly bring to daytime. At that point Warner Bros. was also launching *The Sharon Osbourne Show*, fast on the heels of MTV's success with *The Osbournes*. Of the two, I thought Sharon had a better chance of survival, in part because she was more cordial when I met her in person.

I did say I was wrong, didn't I?

Two weeks ago, *The Ellen DeGeneres Show* was in New York for a series of Big Apple tapings, one of which I attended. The guests were Denzel Washington, who was there to promote his new movie and book; Nathan Lane, who was there to promote his current Broadway show and perennial showman Regis Philbin, who was there for fear people will forget about him if he is not in front of a camera. Although shaking and shimmying among an exuberant horde of women—the audience is nearly 90 percent female—is not my cup of tea, there is only one way to describe DeGeneres: Magical. She commands the audience with ease, and has a natural quality that makes her appealing to a wide range of people. No wonder she has won the coveted Emmy for Outstanding Talk Show Host for two consecutive years, and Outstanding Talk Show three years running. She's one of a kind when the cameras are rolling.

Ellen is not a huge hit in the ratings. It never was and never will be, given how Oprah has buried her in the markets where they air head-to-head.

Unfortunately, I am sorry that I hung around after the show. DeGeneres was interviewed by two local entertainment reporters (one from WNBC in New York and the other from a station in Philadelphia), and it reminded me of how she acted when I interviewed her back in 2003—extremely aloof. You could tell by her short responses to the interviewers' questions that she felt she had better things to do than talk with these strangers. So, I think it is fair to say that Ellen offstage is not the same Ellen we all know and love and want to boogie with.

And there is another big misperception about Ellen.

Her show is not a huge hit in the ratings. It never was, and it never will be, given how King World's *Oprah* has buried her in the

markets where they air head-to-head. On WNBC, for example, *Ellen* moved from the safe waters of 10 a.m. to the *Oprah*-infested pool at 4 p.m. Its ratings plunged in October by 50 percent in households (2.8 rating/11 share to 1.4/4) and as much as 64 percent in the target demos, compared to a year ago, according to Nielsen Media Research data.

Although any syndicator would be happy to have *Ellen* in its bull pen (particularly around Emmy season), national ratings for *Ellen* pale in comparison to *Oprah* and *Dr. Phil*. Even Buena Vista's *Live With Regis & Kelly* and NBC Universal's *Mauzy* are beating her in demos. The only reason people think *Ellen* is doing so well is because of A.) the early momentum caused by the immediate time-period upgrades in season one (it's always better to start off slow and build); and B.) the way the Warner Bros. spinmeisters wisely promoted the growth. With minimal results initially, there was only one place to go, and that was up. But for the first time in three years, *Ellen* is no longer showing gains.

Based on data through Nov. 12, *Ellen* ranks a nonspectacular No. 6 nationally out of the 13 syndicated hours of talk, with a 2.0 rating in households. Largely because of *Oprah*, *Ellen* year-to-year is down by 9 percent. In the key demographic of women 25-54, *Ellen* is tied with CBS Paramount's *The Rachael Ray Show* at No. 5, with a 1.4 in the demo—a loss of 13 percent year-to-year.

While erosion in daytime is nothing unusual (not a single established talker is up year-to-year in households; only *Live With Regis & Kelly* has not lost steam among women 25-54), stations might benefit with *Ellen* if they scheduled the hour away from *Oprah*.

Let's face it, though: The truth won't hurt *Ellen*. By many standards in the industry, she's a huge success. But the next time you hear how "big" *Ellen* is, keep in mind that it is really only a 2-rated talk show. And that is no cause for a celebratory boogie. ■

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