MEDIAWEEK

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NBC Shuffles Prime to Hold the Line

Network plans shifts in new/returning series to keep 18-49 demo up post-*SNF* PAGE 4

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Programming staff slashed in top DMAs PAGE 5

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Playing Secret Santa in Dec.

Nets unwrap new shows; hits go on hiatus PAGE 6

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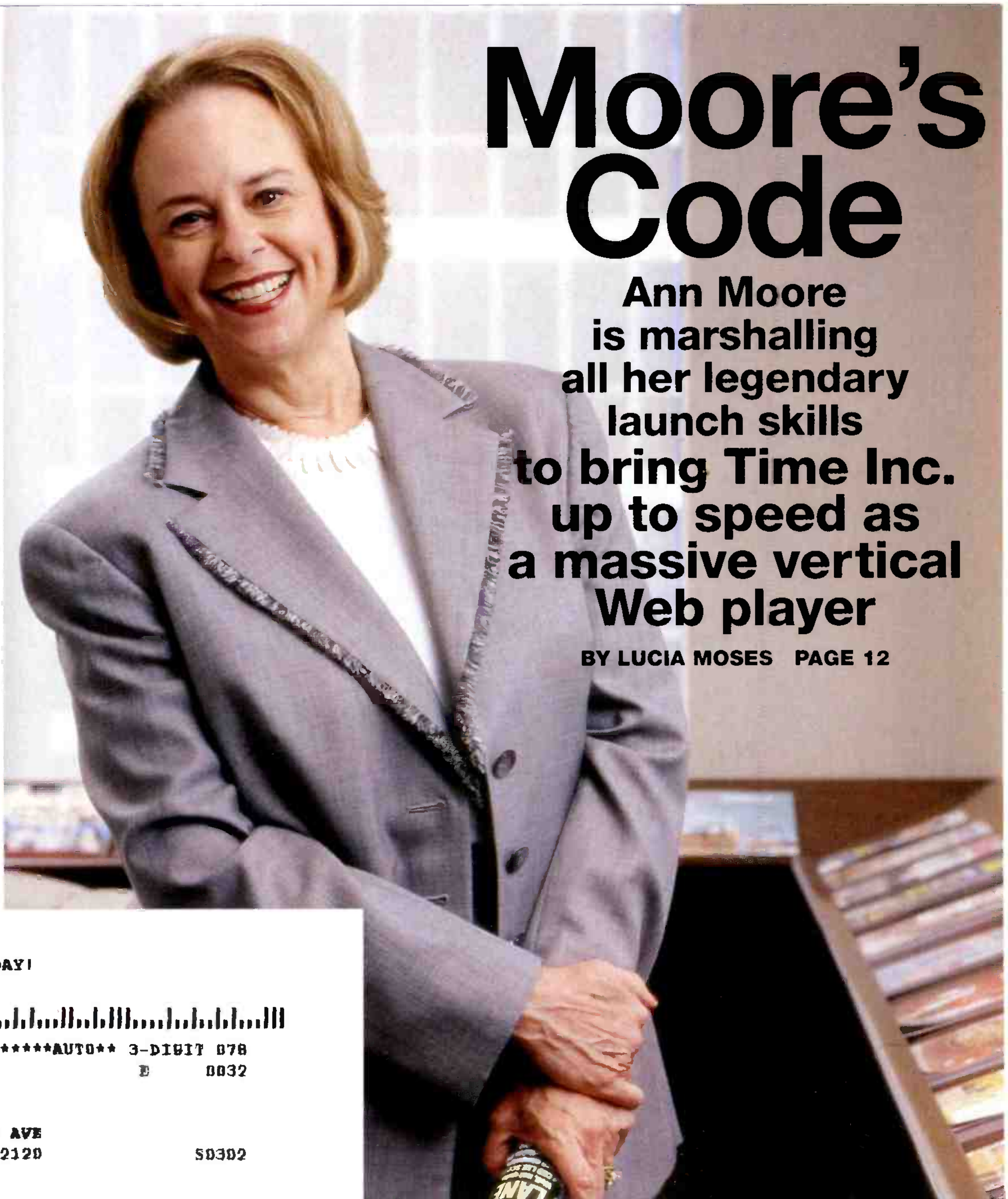
Shop 'Til You Drop ...Your Mouse

Major portals report a surge in holiday ad-buying PAGE 8



WEBB CHAPPELL

Moore's Code

Ann Moore is marshalling all her legendary launch skills to bring Time Inc. up to speed as a massive vertical Web player

BY LUCIA MOSES PAGE 12

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At Deadline

LEVINSOHN TO HEAD FOX INTERACTIVE MEDIA

Ross Levinsohn, president of Fox Interactive Media since the group was formed in July of 2005, has left the company to pursue other endeavors, according to officials at parent company News Corp. Levinsohn's replacement is 18-year Fox veteran Peter Levinsohn (a distant relation of Ross's), who as of Nov. 27 will run the FIM division. Peter Levinsohn had been president of digital media for the Fox Entertainment Group since 2004. During his tenure as FIM president, Ross Levinsohn saw Fox go from an also-ran on the Web to a major force after landing MySpace, gaming hub IGN.com and Scout Media.

ZASLAV, FALCO DEPART NBCU

David Zaslav is leaving NBC Universal to take the reins at Discovery Communications. Zaslav, an 18-year NBC veteran, most recently served as president of NBC Universal Cable and Domestic TV and New Media Distribution. He replaces the outgoing Judith McHale as president and CEO of Discovery, effective early next year. Zaslav was the second NBC executive to announce last week that he was leaving. Earlier, TV group president and COO Randy Falco resigned to become chairman/CEO of AOL.

NMR TO ROLL OUT VOD RATINGS

Nielsen Media Research next month will roll out a service to measure nationally distributed video-on-demand content using the same People Meter sample it uses to provide TV ratings to national programmers. The service launches Dec. 11, which was to have been the day Nielsen planned to release its controversial commercial ratings. Nielsen is owned by *Mediaweek* parent VNU.

FCC CHAIR MARTIN RECONFIRMED

The U.S. Senate confirmed Kevin Martin as chairman of the Federal Communications Commission for another five-year term. Martin, a Republican, has been chairman of the FCC since March 2005 and a commissioner since 2001.

PHILLY FIRST TO LAUNCH PPM IN JANUARY

Arbitron updated the rollout schedule for its portable people meter service, all but naming Philadelphia as the first market to go live in January 2007. Houston was originally supposed to be the first market, but Media Rating Council accreditation has been dragging on. New York, along with two of its suburban areas, Nassau-Suffolk and Middlesex-Somerset-Union, will become PPM markets starting October 2007. Los Angeles and Riverside-San Bernardino will adopt PPM beginning January 2008. With all markets, Arbitron will have a three-month transition when it will run the PPM service and the former diary service in parallel. Houston will go live 60 days after it is accredited, which could come before the end of the year.

ADDENDA:

Starcom USA is the first media agency to sign up for TNS Media Research's Digital Audience Measurement Service, which is based on anonymous set-top box data coming from 300,000 Charter Communications digital subscribers in the Los Angeles market...Separately, **Charter** has launched its field pilot for a dynamic video-on-demand ad insertion initiative in its home market of St. Louis, Mo. The launch will enable fresh spots to be inserted into VOD streams with shorter lead times, with an ultimate goal of real-time ad placement. Mediaedge:cia has a client participating in the trial...**Peak Broadcasting** agreed to purchase CBS Radio's seven stations in Fresno, Calif., for $90 million in cash. Through a time brokerage arrangement, Peak will begin programming the stations in December. With the sale to Peak, CBS Radio has one market (Greensboro-Winston-Salem-High Point, N.C.) remaining to sell from its previously announced strategy to divest stations in 10 markets...The CW has opened a sales office in Detroit and named **Michelle Castle** director. Castle joined CW after she was most recently at Oxygen network and prior to that, was vp, Detroit sales for the Hallmark Channel...Showtime has announced that it will fire up a third season of its hit comedy ***Weeds***, ordering 15 episodes with an eye toward a summer 2007 premiere. Production begins this spring...Microsoft has named **Joanne Bradford**, most recently Microsoft's corporate vp of global sales and trade marketing and chief media revenue officer, as chief media officer for MSN...**MSG** this week will premiere two new half-hour biography series based on the Garden's most storied franchises. *Knick* bows Nov. 22 with a Willis Reed bio; on Thanksgiving, MSG unveils *Ranger* with a look at the career of retired New York Rangers star Mark Messier.

INSIDE MEDIAWEEK

Metcalf says NBC still has the advertiser-desired upscale viewers Page 4

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Market Indicators

NATIONAL TV: ACTIVE
Ratings deficiencies at Fox and CW have tightened the scatter market going into the holiday season, along with heavy demand in the retail, wireless, movie and auto categories.

NET CABLE: TIGHT
The scatter market is tightening, as avails are becoming scarce on top-five networks like ESPN and the Turner nets. Pricing is steady, with CPMs ranging between 1 percent and 4 percent above upfront levels. Packaged-goods, consumer electronics, movies are active.

SPOT TV: IMPROVING
Strong scatter is trickling down to local stations, tightening inventory among the strongest affiliates. Retailers are ramping up holiday pushes; electronics, movies are spending heavily. Auto is up slightly.

RADIO: MIXED
National is still soft, and many categories continue to divert some of their budgets to Internet and emerging media. Stronger categories include holiday retail, electronics, and entertainment. Rates are competitive.

MAGAZINES: BUSY
Luxury advertising remains strong. Big-box retail is coming back on the strengthening economy. Foreign automotive remains the bright spot in an otherwise weak auto spending market.

MEDIA WIRE

Nick, MTVN Kids Ad Sales Move to 360 Brand's Perry

Nickelodeon and the MTV Networks Kids and Family Group last week announced a reorganization of the unit's advertising sales team, moving oversight of the magazine sales division and Nick at Nite under the umbrella of Jim Perry, executive vp, 360 Brand Sales.

A 15-year Nickelodeon veteran, Perry was named to executive vp just a month ago. In addition to his new print/Nick at Nite duties, Perry also oversees ad sales for Nickelodeon, Noggin, The N, Nicktoons Network, Nick Online and Neopets.

As part of the restructuring, Jim Tricarico assumed the position of senior vp of ad sales for Nickelodeon Television, while Nelson Boyce was named vp, ad sales, for The N. Also, Noreen Rafferty was named vp, associate publisher of *Nick Jr. Family* magazine; Noelle Wojciehowski was upped to vp, associate publisher of *Nickelodeon* magazine and Donna Sabino was elevated to vp of strategic development for the magazine group. All five executives will continue to report to Perry.

Previously, Nick at Nite's ad sales efforts were lumped in with TV Land's. A shift toward serving the baby boomer demo necessitated separating the two networks' individual ad sales initiatives.
—Anthony Crupi

ABC's *Money* Earns Top Ratings for Midseason

Midseason came early to the broadcast networks last week, with three new series making their debut.

Most-watched was the 90-minute premiere of ABC's *Show Me the Money*, on Tuesday Nov. 14 at 9:30 p.m., with 12.4 million viewers and a 3.8 rating/10 share among adults 18-49, according to Nielsen Media Research data. But comparatively, that was less than half the audience of lead-in *Dancing with the Stars* (Viewers: 26.8 million; adults 18-49: 7.5/20).

Facing *Show Me the Money*—as well as NBC's dominant *Law & Order: SVU*—at 10 p.m. was CBS' new medical drama *3 Lbs.*, which finished in last place in both total viewers (9.9 *(Continued on page 6)*

NETWORK TV BY JOHN CONSOLI

The World Is Flat For NBC Prime

Net tweaks schedule to stay alive with 18-49 demo as buyers quietly root for a comeback

NBC seems to have stanched its ratings bleeding this season, and now it has to find a way to begin replenishing itself with scripted programming. The network is up this season in the key adults 18-49 demographic by three-tenths of a rating (to a 3.6) because of the addition of *Sunday Night Football* to the schedule. But NBC is flat, not down, at a 3.3 with 18-49s without football factored in.

The net has kept itself on par with last year's ratings, with a heavy dose of game shows that are working well: *Deal or No Deal* (initially three nights a week, now two) and the recent addition of *1 vs. 100*. But TV media-buyers argue that long-term stability needs to come more from scripted shows than unscripted. Only one of its five new scripted series, *Heroes*, is considered a sure shot to return next season.

Thanks to the steady performance of *ER* (averaging a 5.5 18-49 rating in its 13th year), NBC has stayed in the game on Thursday, and rejuvenated Friday by moving a pair of veteran shows—*Law & Order* and *Las Vegas*— there. While, the network's newest shows, such as *Studio 60 on the Sunset Strip*, are struggling to find higher ratings, they are still pulling in a fair share of high-income viewers.

"When you look at the internals of a show, you look not only at the rating but also at who those viewers are," said Mitch Metcalf, executive vp of program planning and scheduling at NBC. "Upscale viewers tend to watch less television and are harder to reach. That's why advertisers value them."

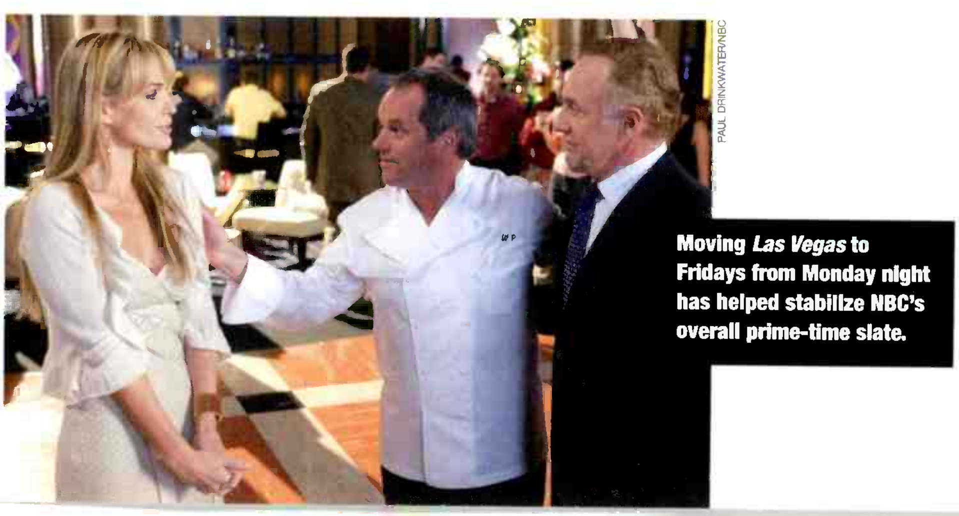
For midseason, NBC has two solid, if unspectacular, veterans in *The Apprentice* and *Crossing Jordan* to bring back after football, plus highly touted new dramas *The Black Donnellys* and *Raines*, along with a few new sitcoms.

The media-buying community, which for the past two seasons has battered ratings-challenged NBC by spending about $2 billion less in its upfront, has started to quietly root for the network to make a comeback—and snapping up chunks of its scatter avails.

"When it was No. 1, NBC just got too arrogant," said one media buyer who did not want to speak for attribution. "So when the ratings went down, big money was moved out. But NBC's [ratings] numbers have been OK so far this season. And a lot of us are now pulling for NBC to do well. Yes, they are doing some of it with game shows. But game shows are family friendly, and if that's what viewers are watching, there's nothing wrong with it. But they do need to develop a new watercooler show or two."

NBC, buyers said, has also been able to capitalize on the ratings shortfalls of Fox and The CW. "NBC held back a lot of inventory for scatter and they are now taking advantage of the other networks' ratings deficiencies," another TV buyer said.

That's not to say every package that NBC sold is meeting its guarantees. But NBC on Fridays is averaging a 3.0/9 in adults 18-49 this season vs. a 2.1/7 last season. That 42 per-



PAUL DRINKWATER/NBC

Moving *Las Vegas* to Fridays from Monday night has helped stabilize NBC's overall prime-time slate.

cent increase was a result of moving veteran-drama *Law & Order* from Wednesday at 10 to Friday at 10, and *Las Vegas* from Monday at 9 to Friday at 9. *Heroes* is now airing in *Las Vegas'* Monday time period from last season, earning a 5.7 18-49 rating, 32 percent higher than *Las Vegas* did last year. Overall on Monday nights, NBC is averaging a 4.5 in the 18-49 demo, 15 percent higher than last season. (All those ratings represent "live" viewing to make the year-to-year comparisons equal.)

Tuesday night has been adequate from 9-11 with *Law & Order: Criminal Intent* doing a 3.5 18-49 rating and *Law & Order: SVU* doing a 4.7. But new drama *Friday Night Lights* is struggling on Tuesdays at 8, averaging only a 2.3. And with Wednesday's new 10 p.m. drama *Kidnapped* already cancelled, along with new Wednesday 8 p.m. sitcom *20 Good Years*, NBC will have to rebuild that night.

Metcalf said the network does want to try to save *Friday Nights Lights*, perhaps moving it to Sunday at 8 once football departs in January. That slot could lead into *The Apprentice*, which could lead into *Crossing Jordan*, although as *Mediaweek* went to press last week, NBC had not yet finalized its midseason changes. "One advantage NBC has versus ABC [which had *Monday Night Football* last season] is that it won't have to program the whole night [Sunday] from scratch," said Steve Sternberg, executive vp of audience analysis at Magna Global USA.

NBC also has decided to add two more comedies to Thursdays, bringing back *Scrubs* at 8:30 leading into *The Office* at 9, and moving *30 Rock* to 9:30 from Wednesday at 8:30. "This is a move we needed to make," said Metcalf. "A two-hour block will give each show a better chance to succeed, and the block will be an alternative to the dramas and other programming in those time periods."

Metcalf conceded that leading off Wednesday with two new comedies was a mistake, and that the night—with *The Biggest Loser* leading into *Kidnapped*—did not flow well. The network has already brought back veteran drama *Medium* on Wednesdays at 10. In its two-hour debut last week (from 9-11), the show earned a credible 3.5 18-49 rating, though it trailed CBS' *Criminal Minds* at 9 p.m. (which delivered a 4.9) and *CSI: NY* at 10 (with a 5.2).

While NBC has a long way to go to get back on top of the ratings heap, Metcalf believes the network has fallen as low as it can go and is now primed to move upward again.

"It seems like we are bringing better assets in," he said. "It feels like a network with some shows that people are beginning to talk about. We are not there yet, but it feels more like a team that is starting to gel." ■

RADIO **BY KATY BACHMAN**

CC Goes to Private Equity

Before sale, radio giant purged programming assets

Radio consolidation came full circle last week. Clear Channel, owner of the nation's largest radio group, announced it will cash out to a team of private equity firms in a deal valued at $26.7 billion—that is, if shareholders are willing and a better deal doesn't come along before Dec. 7.

Concurrent with the deal, CC announced it will divest its 42 TV stations and 448 of its 1,150 radio stations, focusing on the top 100 markets. The assets for sale account for less than 10 percent of the company's revenue.

CLEAR CHANNEL'S REVENUE TRENDS

	REVENUE	% CHANGE
2006	3.74*	5.9%
2005	3.53	5.8%
2004	3.75	1.3%
2003	3.70	1.0%

Revenue in billions. *Estimated revenue.
Source: Analyst estimates based on company reports

Once the industry's most aggressive consolidator, CC quickly achieved the efficiencies that came with merged operations. But in the last two years, growth ground to a screeching halt, leaving CC and Wall Street seeking a boost for the stagnating radio market. Last year, in an effort to turn things around, the company spun off its live entertainment division and 10 percent of its outdoor company. Still the stock languished, leading to private equity offer.

Even as the company sought a buyer, it sent marching orders to its stations to hold the line on expenses. Over the last few weeks, that has resulted in layoffs—nearly all of which are in programming—at many of the company's radio stations in the top 100 markets.

Stations in more than a dozen markets have dismissed on-air talent, program directors and music directors, including top-level talent at top-rated stations, such as Bill Buchner, morning anchor at WLTW-FM in New York, who exited after 17 years. Programming staff got walking papers in Philadelphia, San Francisco, St. Louis, Baltimore, Indianapolis, Orlando, Hartford, Conn., Charleston, S.C., Spokane, Wash., Memphis, Tenn., Macon, Ga. and Providence, R.I. In some cases, the exiting talent will be replaced with "voice-tracked" talent from another market. Elsewhere, the remaining talent will do double duty. CC declined to comment about the layoffs.

At a time when radio is facing a soft advertising market and mounting competition from new media, CC's strategy is curious. The time people spend listening to radio has declined at the rate of 1.5 percent a year over the past decade, according to Arbitron. While CC likes to characterize itself to Wall Street as a content company, the content cuts don't fit that bill.

Earlier this month, CC told *Inside Radio*, a publication it owns, the changes will accommodate a shifting business. "We've been structured to almost completely support on-air broadcasts. But we're clearly going to have to support our high-growth initiatives, like online and others, moving forward," said John Hogan, CEO of CC Radio. "You'll find that in some markets, there will even be a net gain of bodies, but those bodies will be doing different things." So far, the only new bodies CC has announced were two new local Internet/new media positions in New York and San Francisco.

The changes could be to gird the company for soft growth in the radio market. During its third-quarter conference call, the radio giant said revenue was pacing up 8 percent for fourth quarter and expects to end the year up 5.7 percent. At first blush, the increases are healthy. But they pale when compared with last year, when CC revenue was down 6 percent in fourth quarter due to its "less is more" spot-reduction initiative. By the time first quarter '07 rolls around, CC could be looking at eking out 1 to 2 percent growth, not atypical in radio, but certainly not an indication of a turnaround.

"CC Radio has gone sideways for three years," wrote Jim Boyle, an analyst with CL King in a recent report. "The radio industry should likely finish the same three-year period up 1 percent, indicating CC Radio has lost share even after two years of its 'less is more' pledge and alternative revenue strategies."

Agencies chalked the changes up to more of the same activity they've seen since consolidation changed the radio industry forever. Rich Russo, director of broadcast services for JL Media said the moves were indicative of the soft radio market. "When things are bad, you eliminate a level," he said, adding "I can't get upset any more when [radio groups] fire programmers, because no one is programming anyway." *—with additional reporting by* Radio & Records ■

MEDIA WIRE

million) and adults 18-49 (2.9/8). Former occupant *Smith,* which was cancelled Oct. 3, had kicked off this hour on Sept. 19 with 11 million viewers and a 3.6/10 in 18-49, but sank to 8.4 million viewers and a 2.8/8 in the demo by Oct. 3.

The 9 p.m., two-hour premiere on Nov. 15 of ABC drama *Day Break* also disappointed with 10.2 million viewers and a 3.6/ 9 in 18-49. That was also down considerably from the season-finale of lead-in *Dancing with the Stars* (Viewers: 27.5 million; adults 18-49: 7.1/19). *—Marc Berman*

CMD: 46 More TV Stations Failed to Disclose VNR Use

Another report from the Center for Media and Democracy found that 46 TV stations aired corporate video news releases without proper disclosures. The new report was a follow-up to the CMD's April report, which found that 77 stations aired unidentified VNRs. Ten of the stations listed in CMD's new report were cited in the April report.

"These findings suggest that station and industry codes of conduct, not to mention an ongoing investigation by the Federal Communications Commission, are not sufficient to ensure the public's right to know who seeks to persuade them via television news, the most widely used information source in the U.S.," the CMD said in a statement.

The two Democratic FCC commissioners sided with the CMD, assailing the practice that they say blurs the line between commercials and news.

The Radio-Television News Directors Association on Nov. 14 took exception to the CMD's report, and reaffirmed the industry's voluntary standards that call for proper identification of materials received from third-party sources.

"While the RTNDA has not yet fully analyzed CMD's latest report, from what we have been able to learn thus far, certain of the allegations regarding VNR use are inaccurate or represent isolated incidents made in effort and at variance with station policies that are consistent with RTNDA's guidelines," the organization said in a statement. "This continued regulatory intrusion into newsroom operations must cease." *—Katy Bachman*

TV PROGRAMMING BY A.J. FRUTKIN

Seeking Holiday Cheer

Networks use December as launchpad for new shows

As broadcasters adapt to changing viewer patterns, their moves are changing the patterns of the TV season itself. Most notably, a December launch frame is taking shape, due largely to networks splitting the broadcast cycles of scripted dramas including *Lost* and *Jericho*, and nonscripted series like *Survivor* and *Dancing with the Stars*.

December traditionally has been relegated to repeats. Not anymore. Following the fall finales of ABC's *Dancing with the Stars* and *Lost*, the network is filling that space with *Show Me the Money*, *Day Break* (*see Wires on p. 4 for ratings*), new sitcom *Big Day* (launching Nov. 28) and original episodes of *Super Nanny* (returning Dec. 4). After *Jericho*'s fall finale on Nov. 29, CBS will air original episodes of *King of Queens* in the time slot. Meanwhile, NBC is preparing a yet-to-be announced nonscripted show to launch Dec. 18.

As ABC has done with *Lost*, CBS hopes splitting up *Jericho* into two runs of consecutive original episodes will serve to retain—if not build on—the show's core viewers. "It just seems like it's more appealing for the audience on these types of shows with continuing storylines," said Kelly Kahl, executive vp of program planning and scheduling at CBS.

Kahl noted that the cumulative effect of all of the networks utilizing this broadcast strategy is shifting the TV landscape. "Patterns like this do create some free space in the season that wasn't there before," he said.

Jeff Bader, senior vp at ABC Entertainment, acknowledged that more shows are launching in December. And he chalked it up to broadcasters' pursuit of a 52-week programming strategy, adding, "I think it just points to the fact that we're all premiering shows year-round now."

With so many programs launching in December, the perception that holiday-minded viewers don't watch TV also is shifting—especially after NBC's success last year with its launch of *Deal or No Deal*. "There's a lot of grazing going on during the holidays," said Mitch Metcalf, executive vp of programming, planning and scheduling for NBC Entertainment. "If you get the right show with the right marketing hook, you can really make some hay in what would otherwise be a rough time period."

There is a downside, however. "Even if you're going up against repeats in December, it's still considered regular programming," said Brad Adgate, senior vp, director of research, at Horizon Media. "So you run the risk, if a show doesn't work out well, that it will affect your bottom line for the season." ■

ABC divided *Lost*'s broadcast cycle into two runs of consecutive shows.

MARIO PEREZ/ABC

MAGAZINES BY LUCIA MOSES

Digesting the RDA Sale

Ripplewood's direct-marketing muscle to bolster titles

Last week's surprise announcement of Reader's Digest Association's sale to a group backed by private-equity firm Ripplewood Holdings could bode well for the storied magazine publisher.

Under the sale, the theory goes, the company could get more resources and face less short-term earnings pressure that may have held back growth. Ripplewood, which plans to buy the publisher for $2.4 billion, including debt, also owns stakes in Time Life, Time Inc.'s former video and music direct-marketing unit, and WRC Media, which puts out the *Weekly Reader*. Observers expect the new owners to seek synergies between those direct-marketing assets and RDA's direct-marketing prowess.

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ADWEEK MAGAZINES

"Ripplewood likes companies that are focused on direct marketing, and they felt comfortable with the Digest as an investment," noted Reed Phillips, managing partner of investment banking firm DeSilva & Phillips.

Ripplewood did not return calls and RDA executives declined comment.

Reader's Digest Association epitomizes old media: Founded in 1921, it still occupies the Georgian-style headquarters in suburban New York that it built in 1939. Under president/CEO Eric Schrier and his predecessor, Tom Ryder, it has tried to modernize: The flagship underwent redesigns to help lower the median age, but the adult median age crept back up to 51.7 in fall of this year compared to 48.3 in fall 2001, per MRI. Other company efforts to reach younger, female-skewing readers have paid off. In 2002, RDA purchased Reiman Publications, publisher of *Taste of Home* and *Country Woman*. Last year, Reader's Digest launched the successful—and youthful—*Every Day with Rachael Ray*, which plans to raise its rate base in August to 1.7 million. And this year, RDA bought Allrecipes.com, a community-based Web site geared to home cooks, making it a portal for all the company's food-related Web properties. In a sign of at least a symbolic break with the past, the company recently sold its Chappaqua, N.Y., home, though it still occupies the property.

***RD*'s ad pages fell 7.3 percent through November.**

Despite these efforts, total ad revenue and profits have been flat or declining. The company still derives a major portion of its revenue from *Reader's Digest*, where ad pages declined 6.7 percent to 995 for 2006, reports the *Mediaweek* Monitor. Total paid and verified circ remained flat at 10.1 million in the first half of the year, according to the Audit Bureau of Circulations.

A former RDA executive said the publisher has struggled to catch up in the new media environment. "There are a lot of cultural things that made it hard to move as fast as Eric wanted it to," the exec said.

RDA in the past been seen as an acquisition target. About six years ago, the publisher was in discussions to be bought by Time Inc. ■

INTERACTIVE BY MICHAEL SHIELDS

Cyber Shopping Spree

Portals sold premium holiday ad avails months ago

If you're an advertiser thinking about making a last-minute splash online during the holiday shopping season, then you had better start planning ahead for next year.

According to executives at the major Web portals, premium ad-inventory for the core holiday shopping season, kicking off this week, is all but sold out. Attempts by many retailers to create an online version of Black Friday on the Monday following Thanksgiving—dubbed Cyber Monday—have met with mixed results. But advertisers, particularly retailers, long ago locked up most of the premium inventory on AOL, MSN and Yahoo.

MSN executives said designated shopping placements on the site's home page went on sale in August and sold out for the entire holiday period within a week. Tony Biancalana, AOL's retail category director, added that most of AOL's major shopping inventory also sold out early, as part of year-long packages, but holiday spending is up across the board. "Retailers that were with us a few years ago are really heavying up this year and now the last holdouts are ramping up," he said.

"The biggest inventory sold months ago," concurred Diane Rinaldo, senior director of Yahoo's retail category. Brands such as JC Penney and Home Depot have been running holiday-themed ads in Yahoo Mail, she added. Starting this week, many will unveil their more elaborate programs.

In fact, many advertisers plan to buy "roadblocks" on the portal's home pages, locking up 100 percent of a site's inventory for a full day. "Those placements go for hundreds of thousands of dollars per day," said Young-Bean Song, vp of analytics at Atlas, a division of aQuantive.

Song downplayed the importance of Cyber Monday, citing research released last week by Atlas, which found shopping activity on Mondays and Tuesdays throughout the season to be 25 percent above average. Last year, the top day was Tuesday, Dec 13. This year, shopping is expected to peak on Tuesday, Dec. 12. ■

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Flip-Flop Goes the Firebrand

Perhaps the Democrats can stem media consolidation's tide of woe

MY GOOD FRIEND CRAIG has often, and gleefully, characterized my politics as "somewhere right of Attila the Hun." Now, Craig is given to liberal use of hyperbole, but I must admit he is not too far off the mark. My intellectual and political hero is William F. Buckley (no, I am not named for him. My F. stands for Frederick, and besides, I was born before anyone knew who he was.)

As a true-red Republican (libertarian branch), I could not be blamed for falling into sullen disgust as Democrats were swept into power by an electorate weary of war and official corruption. As things were, I was not. Instead, I am hopeful the Democrats might be able to accomplish some good. A good place to start would be to do what they can to halt media consolidation.

> **CEO-types are smart, charismatic people. But Frank Sinatra, Tiger Woods—or even Britney Spears' navel—they are not.**

It was not long ago that I was a reliable supporter of the sort of deregulation favored by Michael Powell's Federal Communications Commission. I believed that U.S. media companies needed "scale" to compete in a global marketplace, especially since, at the time, the French and the Japanese looked to be conquering Hollywood. The French, of course, proved ridiculous and the Japanese hired Howard Stringer, giving evidence to the notion that they might actually know what they are doing.

Back then, I was convinced that the bigger the media company, the greater the resources upon which it could draw to create good stuff. Heck, the mantra of the day was "content is king."

I had visions, now exposed as delusions, of TV news reports informed by the knowledge, intelligence and skill of print reporters (not pundits!). Movies drawn from scripts adapted from new works of literary merit (at least, thank providence, we have *Borat*). The debut of smart and funny TV shows like *All in the Family*, *M*A*S*H* and *Seinfeld*. A wider selection of formats available over terrestrial radio stations. Newspapers and magazines that employed the best writers who would keep an eye on political and business leaders whose natural inclination is toward corruption.

Instead, content is not king. Cash is. We have *Dancing with the Stars*, a youth culture transfixed by the ineluctably stupid ramblings of itself on MySpace and YouTube and a nation obsessed with Britney Spears' navel. Thousands of competent, productive people have lost jobs. Margins are up, but quality is way, way down. Many of the companies that consolidation was supposed to help are instead struggling. Investment bankers and a handful of mediocre executives seem to be the only parties to have benefited. And corruption is everywhere.

I can't see how consolidation has done anything good for the advertising industry. The media megashops that now dominate advertising buying and planning were born, in part, in response to the "clout" being assembled by increasingly large media combines. It is now debatable whether the old brand-agency media department, or something like it, might be a better place to integrate the advertising message and its delivery.

Content everywhere has been dumbed-down by cost cutting and executive decisions made with the primary goal of increasing short-term financial gain. This has led to an acceleration of audience erosion, particularly in the upper demographic categories. In short, no good has come from media consolidation, unless, of course, you happen to belong to the Mays family, which is now selling Clear Channel, which it controls, to a buyout firm, which, no doubt, will pillage it further after having shelled out $17 billion for the radio equivalent of roadkill.

Many Democrats, to their credit, recognized this ruse long ago and have steadfastly opposed media consolidation. They now need to galvanize their base against an administration and an FCC majority that have historically supported consolidation.

While they are at it, perhaps they should look into the three dozen or so CEOs who have resigned from public companies in recent months after disclosures of stock-option manipulation. While there have been steady press accounts of these resignations and the reasons for them, there has been no public outcry. This is astounding, considering that the sums involved have, in some cases, reached into the tens of millions of dollars.

And if the Dems are looking for new sources of revenue, which I'm certain they are, perhaps a tax on options—say 80 percent or so on any transaction that exceeds more than a $1 million annual gain—might be in order. Let's face it, many, if not most, CEOs are not worth what they are paid. To be sure, most CEO-types are very smart, mildly charismatic people. But Frank Sinatra, Tiger Woods—or even Britney Spears' navel—they are not.

Perhaps the nation should plunder them the way that they have plundered their companies. Don't get me wrong. I'm still a Republican. But I guess I am sullenly disgusted after all. Just not by the Democrats. ■

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

OPINION
DOUG LEVY

Making a Media Auction Work

Seven simple ways to enhance the buying and selling experience

NEW TECHNOLOGIES AND innovative thinking have led to positive change in almost every major industry over the last 20 years. One glaring exception? The $429 billion business of buying and selling media. Decades have passed since the media-buying industry saw a major shift away from the status quo.

Until now.

Ad prices are rising and effectiveness is declining, according to research from Media Dynamics and Forrester Research. Advertisers are demanding a better way to buy media. In a recent published report, Christine MacKenzie, executive director for the Chrysler Group, said her company strongly supported any model that enabled them to lower media cost and better target their media spend. Chrysler is not alone.

Julie Roehm, Wal-Mart's senior vp of marketing communications, made recent headlines and gained an endorsement from the Association of National Advertisers with her plan for a Nasdaq-like system allowing advertisers to buy and sell television spots.

Yes, change is definitely afoot. The question is, what direction will it take? The smart money seems to be on an auction-based model for buying and selling ad space.

The most successful auction methodologies today are online selling tools designed to help media properties gain the most money they can for advertising inventory. But with those systems, advertisers are getting less, not more, for their budgets.

The trick is finding a tool that meets the needs of mainstream advertisers, agencies and media properties. Sound impossible? Not if said tool adheres to the seven ways to make a media auction work:

1. Ensure agencies maintain control. Agencies provide value to advertisers that no tool can replicate, regardless of how sophisticated the tool might be. Strategic thinking, creative planning and personal relationships with media properties are all valuable assets that agencies bring to their clients to ensure they receive the most value for their media investment. The best auction methodologies put the agency in control.

2. Allow agencies to determine which media properties participate. Although tools that specialize in remnant inventory have a place in the media-buying space, more flexibility in choosing which media properties participate is key for a more widely adopted tool. To be useful for all types of media buys, agencies need to be able to choose exactly which media properties they want to compete for their programs.

3. Create an environment that encourages media properties to participate. To ensure maximum participation from media properties, there must be a benefit for them. By creating a shorter sales cycle and a guaranteed budget, media properties will be more likely to participate. A flexible bidding environment gives media properties the ability to seek additional business when they have excess inventory levels, and to hold back when their levels are low.

4. Support all types of media. For all advertisers to reap the benefits of a media-auction tool, it must support all media channels, including print, online, TV, outdoor and radio.

5. Provide highly specified media inventory. Although remnant media buys are appropriate for some circumstances, there is a broader market need for a tool that allows advertisers to buy media based on highly specified program requirements. Agencies and advertisers must know that through the tool they will get the same program specifications as they would without it.

6. Perform quickly and easily. To ensure widespread adoption, the tool should be simple to implement and use. Minimal training and an easy-to-use tool will encourage all parties—advertisers, agencies and media properties—to more readily embrace it.

7. Perform in a real-time environment. Media auctions should occur in real time to encourage the power of competition. For media properties, the excitement of getting additional business can quickly drive up the bids in a short time. Media properties are typically more willing to increase their bids when their competition is bidding simultaneously.

It's clear that the industry is ready for change. Auction-based media buying, when executed properly, is the change that will benefit everyone involved in the media-buying process. ■

Doug Levy is CEO of Enversa, a Web-based media auction tool (www.Enversa.com). He can be reached at doug.levy@enversa.com.

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DIMA GAVRYSH /GAMMA

TIME KEEPER

ANN MOORE HAS BECOME A ZEALOUS WEB CONVERT AS SHE CARRIES FORTH HER PLAN TO TRANSFORM TIME INC.'S STORIED MAGAZINES INTO MULTIPLATFORM BRANDS BY LUCIA MOSES

FROM HER OFFICE PERCH ON THE 34TH FLOOR IN THE TIME & LIFE BUILDING, Time Inc. CEO Ann Moore presides over the world's biggest publishing company, with some 150 magazines representing $5 billion in annual revenue. Today, it's not the magazines she's marveling over but the image of a cluster of football players that fills her oversized computer screen. "You can see every drop of sweat on these athletes," she gushes. "The quality of the photography is just unbelievable. It has something to do with the pixels."

The image is a customized screensaver of a *Sports Illustrated* photograph; Moore is a fan, having spent 10 years at *SI* earlier in her career. That extension of *SI* helped her see that Time Inc., in general, has a real opportunity to build a business on the Web.

SI.com easily sold out sponsorships of the screensavers. But one of the many beauties of a title like *Sports Illustrated* is that it need not necessarily create new material to make money—it can repurpose its existing content.

"We had those photos anyway," she says, "and to turn that into another business is really cool."

Whether it's pixels or screensavers, Moore has a lot to say about the Web these days as she carries forth her plan to take Time Inc.'s storied magazines and transform them into multiplatform brands.

Time and time again, the company has tried to reinvent itself. In July 2005, Moore reorganized the magazines into six units, only to regroup them again in December 2005, into two groups. Its online strategy has gone through a number of iterations: in 1994, it launched Pathfinder, a portal for its magazines, only to shut it down five years later. Then, after the merger of AOL and Time Warner in January 2001, AOL took over the sales functions of most of the magazines' Web sites, moved them from a free to paid subscriber model. AOL started abandoning that strategy in 2005.

Now, it's somewhat of a different challenge for Moore. In her 28 years at Time Inc., her knack for launching new magazines like *In Style* and *Real Simple* earned her the moniker Launch Queen—though there have been bombs, too, like *Suede*, an ethnic fashion magazine, and online magazine *Office Pirates*. The golden age of big launches has given way to a new era as companies buckle down to figure out ways to extend their existing brands, and Time Inc. is no exception. Now, Moore has to learn to parlay her talent for creating magazines into building out the company's digital strategy. Yet she sees more similarities between the two than some might imagine.

"The process of building a product online looks amazingly to me like the same process you would use offline," she says. "First, you build a product and differentiate a product, then you build a big audience—and you need a big audience online because you've only got one revenue stream. Then you monetize the audience. That's the same kind of logical process that we would use in the offline world to build a product. People's eyes open up when I say that."

The old Time Inc. magazine grouping is a legacy of the acquisitions that built the company, like IPC Media and Time4 Media, its enthusiast group. Soon, Moore will have a smaller portfolio to run. In September, Time Inc. announced it was selling off its 18 enthusiast titles and parenting magazines, which were deemed too small to make a meaningful contribution to the bottom line.

The remaining 32 U.S. publications will be divided among six branded vertical-content areas: News, celebrity/entertainment, sports, business/finance, home/food and health/fitness.

"We need to think of ourselves in terms of the largest branded vertical content categories," she explains. "We're not going to get you online and we're not going to be your search engine, but what we have the ability to do is build these very deep vertical content areas."

The path of CNNMoney.com and SI.com, which are already well developed, is clearer. *SI* plans to add more weekly videos of its popular commentators, which are also available on mobile to Verizon customers. It will expand MySI.com, a desktop application that lets visitors get customized photos and news of their favorite team. It's also digitizing its 52 years of archives and planning a social-networking play.

CNNMoney.com, the Web site for Time Inc.'s four business and financial titles, will add video and portfolio-management tools to its offerings. The site recently added video segments that are extensions of its magazines' print articles.

People, meanwhile, is working on building an online database of 30 years of articles and plans to add more online features next year, including more mobile-delivered news. *People* also has been using its Web site to solicit reader reaction to major stories, like the Amish school slaying. "We know that we have enormous possibilities for community on Peo-

In an effort to compete with rival ESPN.com, SI.com will get into fan-based social networking before year end.

Utility Player

IF TIME INC. HAS ONE MULTIPLATFORM model to boast about, it's easily *Sports Illustrated*. *SI* began building its digital business in 2002 when it realized that sports fans were going online for sports news and information, says *SI* president Mark Ford.

The strategy is now paying dividends. Digital initiatives will represent 15 percent of *SI*'s total profit this year; they're expected to contribute 22 percent next year. Executives say the cultural transformation is well underway in the newsroom, with writers who are equally at home filing stories for the Web as well as for the magazine.

That new-media evolution is happening on the sales side as well. On Nov. 3, Ford integrated the sales staffs so they could better represent digital, print and events—and in doing so, generate sharper pitches for advertisers. "Creatively, I think we've made great strides," notes Ford. "But as the marketing community continues to demand more and we need to grow our business, we need to think about how to deliver those ideas."

Now, SI.com will try to catch up to its much larger rival, ESPN.com. An announcement on either the creation or the acquisition of a social-networking platform, where fans can share sports information, is expected by the end of the year. Also, *SI* plans to build out MySI.com, its new customizable news and information service, a sort of one-stop shopping experience for sports fans.

Ford says that although *ESPN* dwarfs *SI* in terms of online audience, he believes he can close the gap. "You've got to keep coming up with great content. You've got to get more unique users," he insists. "But it's early in the game. It's the first quarter." *—LM* ple.com," explains Martha Nelson, editor of the People Group.

Time magazine's Web site, in the midst of a redesign, will focus on context and analysis while CNN.com continues to position itself as a breaking-news source. The change came about following the hire of *Time* veteran Rick Stengel as the weekly's managing editor and the recent news that the magazine would shift its on-sale date to Fridays from Mondays, thus allowing the Web more of an opportunity to break news.

Moore also is encouraging executives to share their best practices; it seems like a no-brainer that the celebrity titles would cross-promote each other's Web sites, but they only recently started doing so. The cross-pollination also is starting across the pond with IPC, Time Inc.'s British magazine unit, which is looking at importing InStyle.com to the U.K. and exporting its own women's portal to the U.S.

The whole multiplatform strategy isn't without risks. For starters, Time Inc. is a latecomer in the online game. It didn't start selling ads on most of its Web sites until 2005, when it took back control of the inventory from AOL. The decision to sell off the 18 smaller titles will free Time Inc. to focus on its bigger magazines, but it also leaves the company with fewer eggs in its basket.

"Personally, I think this is a smart move, given Time Inc. has such strong brands to work with," says Andrew Swinand, president, chief client officer of Starcom USA. "The challenge is, how quickly can I work that strategy while I sell these other assets? How quickly can I make *SI* and others large and profitable businesses to make up for the businesses I'm selling off?"

Time Inc. also will have to adopt a culture that's oriented around content rather than the medium. Executives will have to think of their competition as Internet sites rather than other magazines, and make the Web sites more than just replicas of the print magazines.

The investment on the digital side comes as the company's core print business is flagging. For the first nine months of the year, revenue for the publishing division, Time Warner's smallest, was flat at $3.7 billion. Operating income declined 2.8 percent to $527 million, online revenue growth at SI.com and CNNMoney.com notwithstanding. Some of Time Inc.'s biggest titles face sluggish circulation and advertising growth: *Time* and *People*'s ad pages and circulation are essentially flat with last year. (*Time* earlier this month announced it would reduce its rate base in January by 18.8 percent to 3.25 million, and offer buyers the choice of an audience guarantee of 19.5 million readers per issue.) There's sentiment on the Street that Time Warner should spin off the unit to focus on its faster-growing divisions.

Media buyers, meanwhile, are supportive of Moore's latest Web play. Peter Gardiner, partner, chief media officer at Deutsch, applauds Time Inc.'s efforts to migrate its brands to other platforms—after a number of fits and starts—but adds that the company needs to improve its cross-selling ability. "They're not as good as they think they need to be at selling an integrated product," says Gardiner.

Nelson says Moore's ability to see the big picture and focus on the consumer will serve the company as it pushes out its brands digitally. "When you go to the online experience, she's pushing us to see [that] people want to get the content of our brands online, and how are we going to do that and what's the best possible user experience?" she says.

ANN MOORE ON:

Redefining Time Inc.:

"This is the old Time Inc. We were a magazine company. Now that we see what the future looks like, we really have to start thinking of ourselves in terms of a content company. But our basic mission is not going to change. I still believe great edited content, which is what we've always done, is going to be needed more—not less—in an age of just way too much information."

Thinking Big:

"I can't spend enough time on the smallest niche audiences because they're very small businesses. I need to devote the attention to the bigger brands, because the most potential is in the bigger brands, not in the niche titles. They're profitable, but they're tiny."

Differentiating Online:

"The biggest mistake the magazine industry made was that people assumed, 'I'm subscribing to the magazine, why do I need to go online?' They thought we were just putting this content online. Now we need to signal loud and clear to them that what we have online—what we have on People.com, what we have on SI.com—is different, it's complementary."

Her Mandate:

"My legacy will be to help this company make its transition to the digital future. We don't have a choice. This is not a fad. I have a 22-year-old son, and his media habits are completely different. He doesn't own a television set. These kids are the next generation of consumers. They consume media differently, and we need to keep up with them." *—LM*

Change Agent

AS PRESIDENT OF TIME INC.'S Media Group, overseeing its more than 145 brands and their extensions, Robin Domeniconi has her work cut out. In Time Inc.'s build-out of its digital businesses, the job of pitching them to advertisers falls to her.

Domeniconi: transforming

Domeniconi doesn't underestimate her task, which she says involves educating staff to sell multiple media as well as changing their print-based mindset to a much more holistic approach. "I would say we're at the beginning," she says of Time Inc.'s place in the new world order. "We're ahead of some traditional media companies, but we're all behind in what we need to do. This is a long process, and the transformation is going to take a lot of investment in training people to sell brands instead of pages."

Time Inc. also has to bring accountability to the selling process. The company worked with new media measurement companies such as Dynamic Logic to establish advertising effectiveness metrics. It has a database of 50 studies of ad effectiveness that it combs for best-practice learnings to apply to its multimedia ad deals.

"Research has become a requirement for our business," Domeniconi stresses. "Today, every single multiplatform deal has a measurement component."

The company needs to keep evolving to get a better understanding of how readers react to advertising, though, she acknowledges. —*LM*

"WE NEED TO THINK OF OURSELVES IN TERMS OF THE LARGEST BRANDED VERTICAL CATEGORIES. WE'RE NOT GOING TO GET YOU ONLINE AND WE'RE NOT GOING TO BE YOUR SEARCH ENGINE, BUT WHAT WE HAVE THE ABILITY TO DO IS BUILD THESE VERY DEEP VERTICAL-CONTENT AREAS." MOORE

That process won't be pain-free, though. On the edit side, some writers toggle between producing for the Web and print with ease; others have yet to make the transition.

Moore is scoring points internally for communication: To get out her message and answer staffers' questions, she and other top executives have been holding small gab-sessions with 50 employees at a time, called Luce Talks.

Yet, any change creates unease. With the sell-off of the enthusiast publications, the company will have shed more than 1,000 people in the past year or so, and Moore has confirmed additional layoffs are coming in January. A McKinsey & Co. study due at the end of the month has uncovered plenty of inefficiencies at five magazines the firm studied for Time Inc.: *Time*, *SI*, *People*, *Fortune* and *Entertainment Weekly*. *Time*, for instance, has several layers of editing (articles are read by two editors, three copy editors, and reporters that do research and fact-check) that offer room for streamlining. "We've got a lot of waiting around. We've got a lot of technology that could really cut some steps. Some of it is years away, but remarkable things will be able to be done directly by reporters and editors and art directors online and you will cut out a lot of hand-holding as the story flows through the system," Moore says. "There could be changes in editing, changes in art direction. An art director is able to do so much more than an art director was able to do even a year ago."

Moore disagrees with the notion shared by people inside and outside the company that the AOL phase hurt Time Inc. For example, People.com is the No. 2 celebrity site behind AOL's TMZ.com channel in terms of unique visitors.

And since they started selling on their own in July, *People* and *In Style*'s sites have seen CPMs jump dramatically, Moore says. "Do I think we missed out? I don't think that there was a party to go to over the last couple of years. There's plenty of time for the big trusted brands to establish their rightful place on the Internet and in the digital future. That's the bet I'm making, I suppose." ■

Senior editor Lucia Moses joined *Mediaweek* in September and covers consumer magazines.

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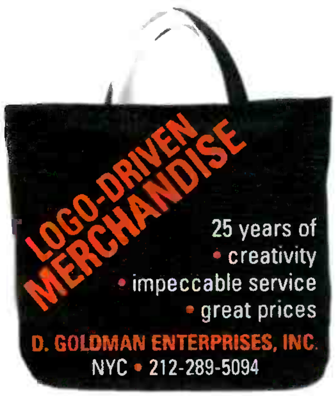

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CultureTrends

NIELSEN SPORTS

TOP & BOTTOM 5 PRODUCT CATEGORIES RANKED BY SHARE OF NBA FAN REVENUE AS A PERCENT OF TOTAL SPENDING

Top 5 Categories	*Share*
1. Ethnic Beauty Aids	54.6
2. Baby Products/Diapers	45.0
3. Juices/Drinks	41.7
4. Breakfast Foods- Frozen	39.2
5. Bottled Water	38.9

Bottom 5 Categories	*Share*
1. Tobacco Products	25.2
2. Pet Care	28.7
3. Coffee	31.8
4. Wine	32.1
5. Pain Remedies	32.4

SOURCE: *FANlinks, 52 Weeks Ending July 1st, 2006*

Note: FANlinks, launched by Nielsen Sports™ in July '05, measures consumer expenditures over time for all major fan bases. For more information, visit www.nielsenfanlinks.com

THE HOLLYWOOD REPORTER'S BOX OFFICE

THIS WEEK	LAST WEEK	PICTURE	WEEKEND GROSS	DAYS IN RELEASE	TOTAL GROSS
1	1	**BORAT**	28,269,900	10	67,111,765
2	2	**THE SANTA CLAUSE 3**	16,927,004	10	41,086,409
3	3	**FLUSHED AWAY**	16,606,526	10	39,827,295
4	NEW	**STRANGER THAN FICTION**	13,411,093	3	13,411,093
5	4	**SAW III**	6,984,377	17	70,263,820
6	20	**BABEL**	5,558,095	17	7,395,357
7	5	**THE DEPARTED**	5,164,480	38	109,702,938
8	6	**THE PRESTIGE**	4,778,175	24	46,185,205
9	NEW	**THE RETURN**	4,479,621	3	4,479,621
10	NEW	**A GOOD YEAR**	3,721,526	37	3,721,526
11	7	**FLAGS OF OUR FATHERS**	2,811,575	24	19,557,884
12	10	**THE QUEEN**	2,714,119	44	14,884,207
13	NEW	**HARSH TIMES**	1,968,505	31	53,568,333
14	8	**MAN OF THE YEAR**	1,567,525	45	17,945,427
15	9	**OPEN SEASON**	1,408,227	24	8,228,713

FOR WEEK ENDING NOVEMBER 12, 2006

SOURCE: HOLLYWOOD REPORTER

NIELSEN SPORTS

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

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

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

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

NIELSEN

TOP 10 ONLINE FINANCIAL SERVICES — WEEK ENDING NOVEMBER 5, 2006

	COMPANY	IMP (000)	SHARE
1	**GUS PIC**	5,872,368	39%
2	**BANK OF AMERICA CORPORATION**	1,689,024	11.2%
3	**HSBC HOLDINGS PLC**	1,084,872	7.2%
4	**INTERACTIVECORP**	937,449	6.2%
5	**LOW RATE SOURCE**	923,358	6.1%
6	**21ST CENTURY INSURANCE COMPANY**	442,904	2.9%
7	**BERKSHIRE HATHAWAY, INC**	420,695	2.8%
8	**E*TRADE FINANCIAL CORP**	360,490	2.4%
9	**SCOTTRADE, INC**	294,027	2.0%
10	**TD AMERITRADE HOLDING CORPORATION**	244,711	1.6%

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

NIELSEN//NETRATINGS

TOP 10 ONLINE RETAIL GOODS & SERVICES — WEEK ENDING NOVEMBER 5, 2006

	COMPANY	IMP (000)	SHARE
1	**NETFLIX**	1,630,191	19.4%
2	**BLOCKBUSTER INC.**	1,440,135	17.2%
3	**REUNION.COM L.L.C**	1,052,255	12.6%
4	**TIME WARNER INC.**	781,546	9.3%
5	**UNITED ONLINE, INC.**	613,773	7.3%
6	**TRUE**	405,546	4.8%
7	**J.C. PENNEY COMPANY, INC..**	200,325	2.4%
8	**CIRCUIT CITY STORES, INC.**	184,918	2.2%
9	**TARGET CORPORATION**	178,287	2.1%
10	**WALMART STORES, INC**	138,400	1.7%

Source: Nielsen//NETRATINGS

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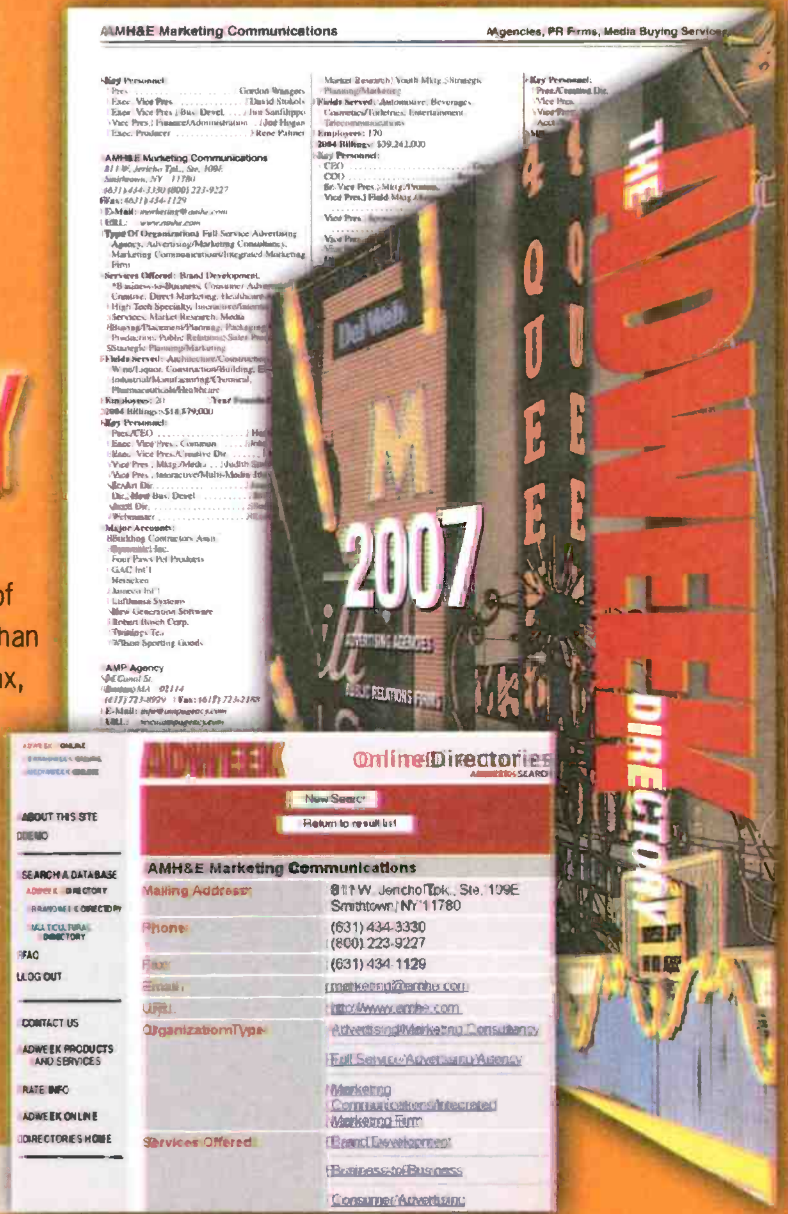

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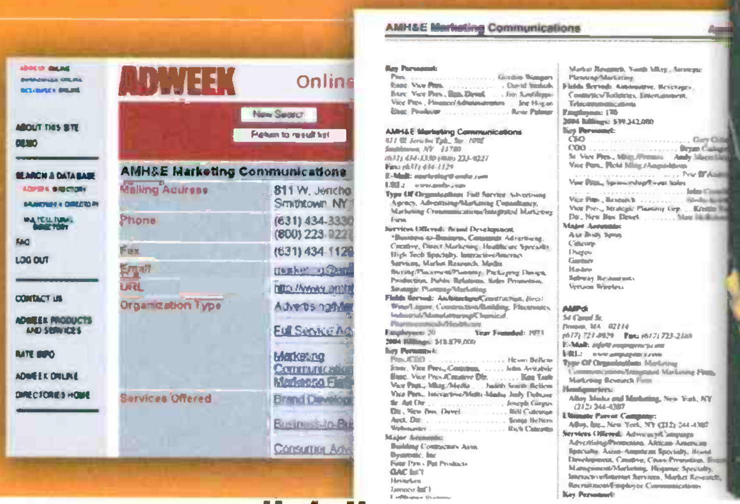

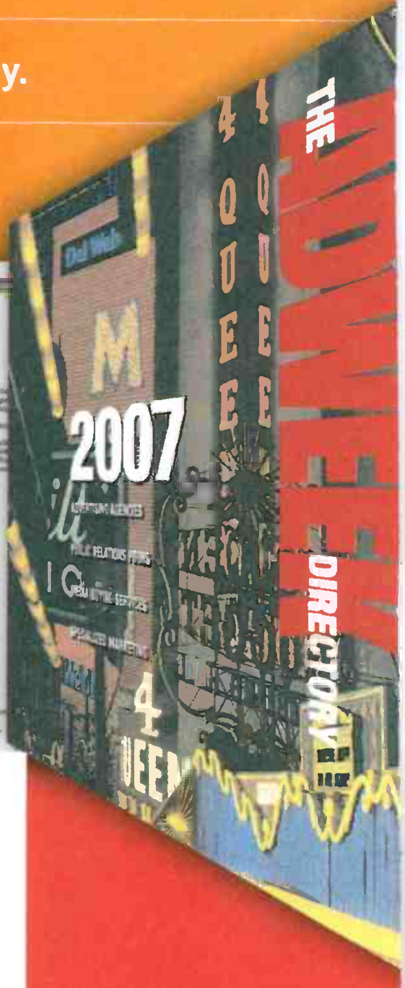

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MOVERS

MAGAZINES

Bill Shaw, the general manager of SmartMoney.com, was named publisher of *SmartMoney*, succeeding **Jay McGill**, who was elevated to senior vp of Hearst Magazines International. McGill replaces **Jorge Planas**, who will retire at the end of the year...Former *Rolling Stone* managing editor **Robert Love** joined *Best Life* as editor at large. A 20-year veteran of *Rolling Stone*, Love most recently was editor at large for *Playboy*.

NETWORK TV

Jon Miller was promoted to executive vp, NBC Sports, up from senior vp of programming...**Ian Mahoney** has been named vp, advertising sales, Midwest, for MyNetworkTV and Twentieth Television. Mahoney was previously vp, advertising sales, Midwest, for Court TV.

CABLE

Sean Kelly has been named vp, Western advertising sales for Hallmark Channel and Hallmark Movie Channel. He was previously a senior account executive at Discovery Communications...Turner Network Sales has upped **Jennifer Mirgorod** to senior vp of affiliate sales and marketing. Mirgorod previously served as vp of strategic marketing for TNS...Cablevision has named **Kevin Watson** senior vp and treasurer, succeeding **John Bier**, who will retire at the end of the year. Watson previously served as vp, corporate treasurer at PanAmSat Corp.

INTERACTIVE

Verizon has named former MTV Networks sales executive **Jason Malamud** vp and general manager of FiOS Media. Malamud most recently served as MTVN's vp of affiliate ad sales and marketing....**Ken LaCorte** has been tapped for the new position of vp and senior executive producer of Foxnews.com. Previously, LaCorte was director of news editorial for the Fox News Channel.

OUT OF HOME

Christopher Wightman was named president of ProLink Media, a new division of ProLink Holdings Corp. He joins from Time Inc., where he served as publisher for *Golf*.

media elite

BY LAUREN CHARLIP

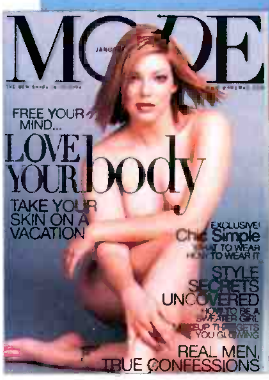
MYRNA SUAREZ/SLAVEN VLASIC ©2006

Quicktakes

Ready to drop: *Lucky* shoppers Peltz (left) and Golinkin worked the crowd in the name of premium denim.

WE LEARNED AN OBJECT LESSON at ***Lucky***'s Nov. 8 preview of the third annual Lucky Shops, its designer-discount shopping bonanza at New York's Gotham Hall: You get what you pay for. Premium denim, the genre of ultra-fancy, waaay-over-$100 jeans, works wonders for a girl's "backyard;" artfully—or perhaps magically—hugging curves in all the right places. We were pleasantly surprised to discover this during what we thought would be a routine canvass of the mezzanine-level Lycra Denim Bar, overlooking the event's crazy-frenetic main floor. *Lucky* employed a "Jeans Whisperer," a smiling guy named John Lefebvre, whose resumé includes impressive "denim specialist" stints at Barney's New York, Bloomingdales and Ralph Lauren. One booth over, ***Project Runway*** finalist Uli Herzner chatted up the ladies hawking Serfontaine brand jeans. Herzner created a dress to be sold for the event's charity, Baby Buggy. She may not have won *Runway*'s grand-prize fashion spread in ***Elle***, but she was the breakout star at this *Lucky* show; editor in chief **Kim France** and beauty editor **Jean Godfrey-June** were incredibly excited to meet her. The Serfontaines were also a hit. France and *Lucky* vp, publisher **Sandy Golinkin** both picked up a pair, as did event co-chair Molly Sims and WNBC's **Perri Peltz**...Viewers rooting for Betty Suarez in her travails at ***Ugly Betty***'s fictional *Mode* magazine might not realize that before that *Mode*, there was, er, ***Mode***, a magazine for full-figured women that closed up shop in 2001. Co-founders **Nancy Nadler LeWinter** and **Julie Lewit-Nirenberg** are delighted by the attention they've received with the reprise of the name, though LeWinter said the confusion is disturbing. *Betty*'s *Mode* is a conventional fashion magazine—there's no separating the word "ugly" from *Betty*, which is "antithetical to our *Mode*," Lewit-Nirenberg said, adding that their magazine was before its time. (Perhaps it should have been a magazine for women with long names.) With all of the *Betty* hype, "People have called to congratulate us. They think it's coming back." LeWinter fielded a call from an old colleague looking for a new job and Lewit-Nirenberg was tracked down by a former subscriber who owned every single copy, calling to say how happy she was they were back. *Awk*-ward. ■

JOHN CLIFFORD/ABC



Top: America Ferrara, as Betty, is ready for her close up. Left: The real *Mode*.

inside media

EDITED BY WILL LEVITH

CALENDAR

■ The third annual **DEMMX**, or **Digital Entertainment Media + Marketing Conference & Awards**, hosted by Adweek Magazines, *Billboard* and *The Hollywood Reporter*, takes place Nov. 29-30 at the Hyatt Regency Century Plaza in Los Angeles, and provides a 360° view of the rapidly evolving digital entertainment, marketing and media landscape. A Mobile Marketing Forum is being held in conjunction with the conference on Nov. 28. Visit demmx.com.

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

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

■ 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.

■ On Dec. 14, begin the day at the **New York: Media Information Exchange Group (NY:MIEG) Holiday Breakfast Networking Event** at Cafe Metro. Fred Seibert, president/executive producer of Frederator Studios, is guest speaker. E-mail bsobel@gmail.com or visit sobelmedia.com to RSVP.

Political Spending on TV Hits $2.1 Billion

Political spending on broadcast TV smashed all forecasts and spending records to total more than $2.1 billion this year, an increase of $1 billion over the last midterm election in 2002, according to TNS Media Intelligence's Campaign Media Analysis Group. Most of the spending (76 percent) occurred during the last 60 days leading up to election day; 52 percent of the total was spent in the last 30 days. Weekly spending jumped from $204 million to $400 million during the last three weeks. Democrats outspent Republicans by $20 million, dropping $370 million to the Republicans' $350 million.

Dennis Rolls Out mobile.Maxim.com

Dennis Publishing has launched a new mobile version of *Maxim*. The new site, mobile.Maxim.com, does not entirely reproduce the existing *Maxim* Web site, but does include several of its more popular multimedia features, including photos of "hot babes," jokes and even video. Dennis Digital says that the new mobile site, produced in conjunction with mobile tech vendor Starcut, has been designed to work with all major wireless carriers and on all types of Web-enabled phones.

TV Land Unwraps Slate of Original Series

Boomer net TV Land last week unveiled a new slate of original pilots, recurring series and specials designed to expand the channel's scope beyond nostalgia programming. Later this month, the network will begin shooting the pilot for *Family Foreman*, an unscripted project that focuses on the family life of former heavyweight boxing champ/infomercial pitchman George Foreman and his brood of 10 kids. The *Foreman* pilot is one of four that TV Land has in the works for 2007. It will also introduce four new original series, including *Back to the Grind*, which asks '70s TV icons like Loni Anderson and Sherman Hemsley to perform the same jobs their fictional counterparts once held down on the tube.

ESPN Launches Local Podcast Network

To bring new content to ESPN.com and broaden the audience for local programming that airs on local ESPN radio stations, ESPN announced the launch of a local podcasting network. For the first time, local ESPN radio shows that air on five ESPN owned-and-operated stations in Pittsburgh, Los Angeles, Chicago, New York and Dallas will now be available for downloading at the ESPN.com PodCenter and via Apple's iTunes Music Store. ESPN will extend the launch to local Spanish-language sports programming via a new PodCenter on ESPNdeportes.com this week. Local ESPN radio affiliates also will have the opportunity to become a part of the new podcasting network.

AAF: Online Dollars to Jump 46% in '07

Advertisers will continue to shift a significant portion of their broadcast and cable TV budgets to online video, according to a study released by the American Advertising Federation. Next year, online advertising budgets are expected to climb 42 percent over 2006, with search taking the greatest share of the increase. By 2010, 33 percent of respondents predicted that between 10 percent and 19 percent of broadcast and cable TV budgets will shift to online video.

ABC OKs Consolidated Media Report

The Audit Bureau of Circulations agreed at its annual conference to allow consumer magazines to report their total media footprint on a Consolidated Media Report, a service that previously had been open only to business-to-business publications. The service would report consumer magazines' print circ, Web site traffic and other auditable media in one figure. ABC also changed the sponsored sales rules for magazines to provide more transparency and information about the sponsorship. The bureau eliminated nondeductible partner sales effective July 1, 2007. Under that program, consumers were offered a magazine for free with the purchase of another item.

Bongarten, Diamond Buy Bluestone TV

Randy Bongarten, the former president of television for Emmis Communications, has partnered with Diamond Castle Holdings LLC to purchase BlueStone TV Holdings, for $230 million. Bongarten will serve as CEO of the new company to be called Bonten Media Group. Founded in 2002 by Sandy DiPasquale in partnership with Providence Equity Partners, Wichita, Kan.-based BlueStone owns and operates 13 TV stations in eight small markets. BlueStone is expected to be the first of several acquisitions for Bonten Media Group. The deal is scheduled to close in the first half of 2007. ■

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BY LAUREN CHARLIP

Craft Works

ReadyMade's move to Meredith helps raise the title's profile and drives new, bigger advertisers to the fold

Meredith next year plans to double the bimonthly's guaranteed circ to 200,000.

IF YOU COMBINE THE RESOURCEFULNESS AND DOMESTIC INGENUITY OF MARtha Stewart, the fearless power-tool savvy of Bob Vila and the edgy pop-cultural virtuosity of *Fader*, you have the profile of a *ReadyMade* reader: a crafty Gen X/Gen Yer who tackles projects large and small, from potholders embroidered with a skull and crossbones to a set of homemade "high design" bookshelves.

The title is hard to categorize; the closest anyone has come is DIY/Lifestyle. "We're not aspirational, we're inspirational," explained CEO/publisher Grace Hawthorne. Perhaps its Web site tagline best articulates its mission: "A bimonthly print magazine for people who like to make stuff."

Such a readership—well-educated and tech- and design-savvy—was very attractive to Meredith Corp., which announced Nov. 2 the close of its acquisition of *ReadyMade*.

Meredith, publisher of *Ladies' Home Journal* and *Parents*, has big plans in store. Karla Jeffries, Meredith's vp of consumer marketing, said the company will double the title's rate base to 200,000 with its February/March 2007 issue (it plans to be audited by the Audit Bureau of Circulations by the end of '07). And this past October, Meredith tested a direct-mail campaign based on both its extensive database and external ones. It's also looking to build up the Web site, which will help drive circ, by making the magazine's entire project archives accessible. And eventually they'll develop a "MySpace-like structure," Hawthorne said.

Ironically, the title, initially a reaction to mass culture, could be poised to become it. But the possibility doesn't appear to be an instance of what some would sneer at as a "sell-out." Rather, the magazine and its new owners appear to be on the same page about the future.

Jeffries said that part of the appeal was enhancing Meredith's audience of 25-39-year-olds. "It's everyone's future market," she said. "But," she added, "the big attraction for us was what they've done. From day one, what these guys did was launch a brand."

Indeed, Hawthorne and her co-founder, editor in chief Shoshana Berger, have a macroscopic vision for their baby. The magazine that launched in 2001 as an independent quarterly in a Bay Area garage, and has gone on to be a National Magazine Awards finalist. They've also written a book and partnered with retailer Urban Outfitters on a line of magnetic paint. "We've taken the brand as far as we can standing alone," Hawthorne said. "Finally we have the resources to build an omnimedia brand."

The magazine, which counts Condé Nast's *Domino* and MSLO's *Blueprint* as competitors, has scored some big new advertisers in the months leading up to the deal. New advertisers include Honda, Toyota and Altoids. "What's been handicapping *ReadyMade* in getting some larger [advertiser] brands is our reach—the Citicards and Home Depots couldn't pay attention because we're so tiny," said Hawthorne.

The challenge will be to keep *ReadyMade* authentic with its new, larger reach, according to Andrea Luhtanen, president of Haworth Marketing and Media in Minneapolis. "If they keep the 'edge' and keep it fresh, it could have good possibilities and capture an audience new to Meredith," she said. "Advertisers are looking for building relationships with the audiences they reach. A niche book with a unique voice could be a step in that direction." ■

MEDIAWEEK MAGAZINE MONITOR

WEEKLIES NOVEMBER 20, 2006

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
NEWS/BUSINESS								
BusinessWeek	20-Nov	74.20	21-Nov	88.13	-15.81%	2,390.13	2,445.28	-2.26%
The Economist@	11-Nov	47.00	12-Nov	42.00	11.90%	1,891.00	1,877.00	0.75%
Newsweek[E]	20-Nov	49.74	21-Nov	51.01	-2.49%	1,707.44	1,937.35	-11.87%
The New Republic[D]	27-Nov/4-Dec	5.91	28-Nov/5-Dec	13.49	-56.19%	243.80	292.89	-16.76%
Time[E]	20-Nov	57.86	21-Nov	66.89	-13.50%	1,959.10	1,971.94	-0.65%
U.S. News & World Report	20-Nov	55.50	21-Nov	48.19	15.17%	1,510.83	1,464.99	3.13%
Category Total		**317.11**		**309.71**	**2.39%**	**9,729.20**	**9,989.45**	**-2.61%**
SPORTS/ENTERTAINMENT/LEISURE								
AutoWeek	20-Nov	30.68	21-Nov	31.42	-2.36%	1,051.78	1,068.59	-1.57%
Entertainment Weekly	17-Nov	64.86	18-Nov	78.26	-17.12%	1,487.68	1,589.91	-6.43%
Golf World		**NO ISSUE**				1,041.33	1,084.26	-3.96%
In Touch	20-Nov	25.15	21-Nov	9.00	179.44%	782.78	566.65	38.14%
Life & Style+	20-Nov	16.32	28-Nov	6.00	172.00%	409.77	361.28	13.42%
New York	20-Nov	64.26	21-Nov	60.10	6.92%	2,818.50	2,619.25	7.61%
People	20-Nov	79.16	21-Nov	106.96	-25.99%	3,230.41	3,338.25	-3.23%
Sporting News	24-Nov	24.92	25-Nov	13.75	81.24%	812.24	739.58	9.82%
Sports Illustrated	20-Nov	49.57	21-Nov	60.34	-17.85%	1,865.62	1,844.54	1.14%
Star	20-Nov	19.67	21-Nov	21.00	-6.33%	911.77	851.02	7.14%
The New Yorker@	20-Nov	32.91	21-Nov	40.73	-19.20%	1,628.63	1,882.76	-13.50%
Time Out New York	15-Nov	75.62	16-Nov	69.81	8.32%	3,000.99	2,908.05	3.20%
TV Guide (redesign)[T]	20-Nov	23.23	21-Nov	19.83	17.15%	801.13	115.58	593.14%
Us Weekly	20-Nov	39.17	21-Nov	34.17	14.63%	1,669.19	1,571.59	6.21%
Woman's World	21-Nov	7.00	22-Nov	7.00	0.00%	325.31	313.64	3.72%
Category Total		**552.52**		**558.37**	**-1.05%**	**20,795.80**	**19,770.69**	**5.19%**
WEEKEND MAGAZINES								
American Profile	19-Nov	18.24	20-Nov	16.32	11.76%	518.11	497.41	4.16%
Life@@@	24-Nov	7.50	25-Nov	12.90	-41.86%	356.38	323.65	10.11%
Parade	19-Nov	16.09	20-Nov	19.62	-17.99%	631.91	617.4	2.35%
USA Weekend	19-Nov	17.25	20-Nov	14.71	17.27%	639.01	634.83	0.66%
Category Total		**59.08**		**63.55**	**-7.03%**	**2145.41**	**2073.29**	**17.28%**
TOTALS		**842.13**		**916.16**	**-8.08%**	**32,681.78**	**31,883.54**	**2.50%**

@=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.

A California company is marketing toupees for babies.

A beef jerky purveyor touts its nutritional benefits.

A plastic surgeon offers interviews with satisfied “butt job” customers.

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SHORT takes

shorttakesblog.brandweek.com

BY MARC BERMAN

TV Turkeys, Part 3

I ADMIT IT. THIS IS MY FAVORITE COLUMN OF THE YEAR. AND IF I AM SITTING at this desk 10 years from now, I can promise you a TV Turkeys, part 13, because the networks provide an endless stream of bad TV. As I embark on this, the third installment of TV Turkeys, I want to start by recapping the previous two. Who would dispute these honorees from my first two lists: *AfterMASH*, *The Brady Bunch Hour*, *Cop Rock*, *Homeboys from Outer Space*, *Manimal*, *My Mother the Car*, *The Mullets*, *Pink Lady*, *Turn On*, *You're in the Picture*, *The Army Show*, *Costello*, *dr. vegas*, *girls club*, *Life With Lucy*, *The Mike O'Malley Show*, *Mr. Smith*, *My Living Doll*, *Quark* and *The Secret Diary of Desmond Pfeiffer*?

First on this year's list is NBC's *20 Good Years*, a sitcom that lasted just four weeks on this fall's schedule. It was not only bad, but loud enough to cause viewers to lose their hearing. John Lithgow screamed every line of dialogue to poor, unsuspecting Jeffrey Tambor, who should crawl into a cave after going from Fox's *Arrested Development* to this. The only thing odd about this couple was that NBC decided to put this show on the air.

Two other classic TV couples that rank among the worst in the history of television happened to air back-to-back on ABC. The year was 1976, the night was Saturday, the genre was comedy, and the shows were *Holmes and Yoyo* and *Mr. T. and Tina*. *Holmes and Yoyo* featured Richard B. Shull as Det. Alexander Holmes, an accident-prone cop, and John Schuck (Remember him on *McMillan and Wife*?) as his partner Gregory "Yoyo" Yoyonovich. The catch: Yoyo was a robot. Laugh track, please! *Mr. T and Tina*, meanwhile, featured former *Happy Days* star Pat Morita as Tara Takahashi, a brilliant inventor who has to put up with the silly shenanigans of his goofy housekeeper, Tina. Anytime a TV character is described as brilliant or goofy, get out the cranberries and stuffing, because you will have a lot of turkey.

MORE TV TURKEYS

- **According to Jim** (ABC, 2001-present)
- **The Bradys** (CBS, 1990)
- **David Cassidy—Man Undercover** (NBC, 1978-79)
- **Fashion House** (MyNetTV, 2006)
- **Holmes and Yoyo** (ABC, 1976)
- **The Jackie Thomas Show** (ABC, 1992-93)
- **Mr. T and Tina** (ABC, 1976)
- **Skin** (Fox, 2003)
- **Struck by Lightning** (CBS, 1979)
- **20 Good Years** (NBC, 2006)

Three years later, CBS was struck by stupidity when it aired a new comedy called *Struck by Lightning*, which featured Frank (Jack Elam), as Frankenstein, the caretaker of an old inn, and the science teacher, Ted Stein (Jeffrey Kramer) who inherits it. No wonder we never heard from Kramer again. And let's not forget *The Jackie Thomas Show*, with Tom Arnold as obnoxious fictional TV star Jackie Thomas. Even though it followed his wife Roseanne's sitcom—a top 5 staple—no one was interested.

A TV turkey that is waiting for its sixth season to begin is ABC's *According to Jim*, the classic tale of a foxy babe (Courtney Thorne-Smith) who puts up with a fat, sloppy lug (Jim Belushi). Since Thorne-Smith prematurely bolted from *Melrose Place* and *Ally McBeal*, you have to wonder why she stays around for this generic train wreck.

There is more to TV turkeys than just sitcoms. Have you gotten a load of MyNetwork TV "dramas" *Desire* and *Fashion House*? Both ought to be in the TV Turkeys Hall of Fame for their bad acting, juvenile writing and limited production value. However, if I have to choose one, I'd say Bo Derek (the Ali McGraw of current prime time) and aging Morgan Fairchild running competing fashion companies and getting into cat fights deserves a special mention. It makes me want to bitch-slap the creator of *Fashion House*.

Who remembers Fox's slimy *Skin* from fall 2003, the Romeo & Juliet tale of two families—one headed by a district attorney and the other by a pornographer? Five minutes into the pilot, I needed a bath. And, going from sleaze to cheese: Crime drama *David Cassidy—Man Undercover*. Four years after the demise of *The Partridge Family*, viewers could not get happy with the former teen idol as a groovy undercover cop.

No listing of bad TV is complete without a *Brady Bunch* spinoff. The 1990 CBS drama *The Bradys* is one to remember. Bobby's in a wheelchair, Jan's trying to conceive, Cindy—sans lisp—is a disc jockey and fake Marcia (Leah Ayres pinch-hitting for Maureen McCormick) is hitting the bottle. The only comic relief was how laughably bad this show was. With so many bad *Brady Bunch* spinoffs, expect another Turkey shoot from me next year. ■

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

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

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