

MEDIAWEEK

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Web 1.0 Portals Fight for 2.0 Life

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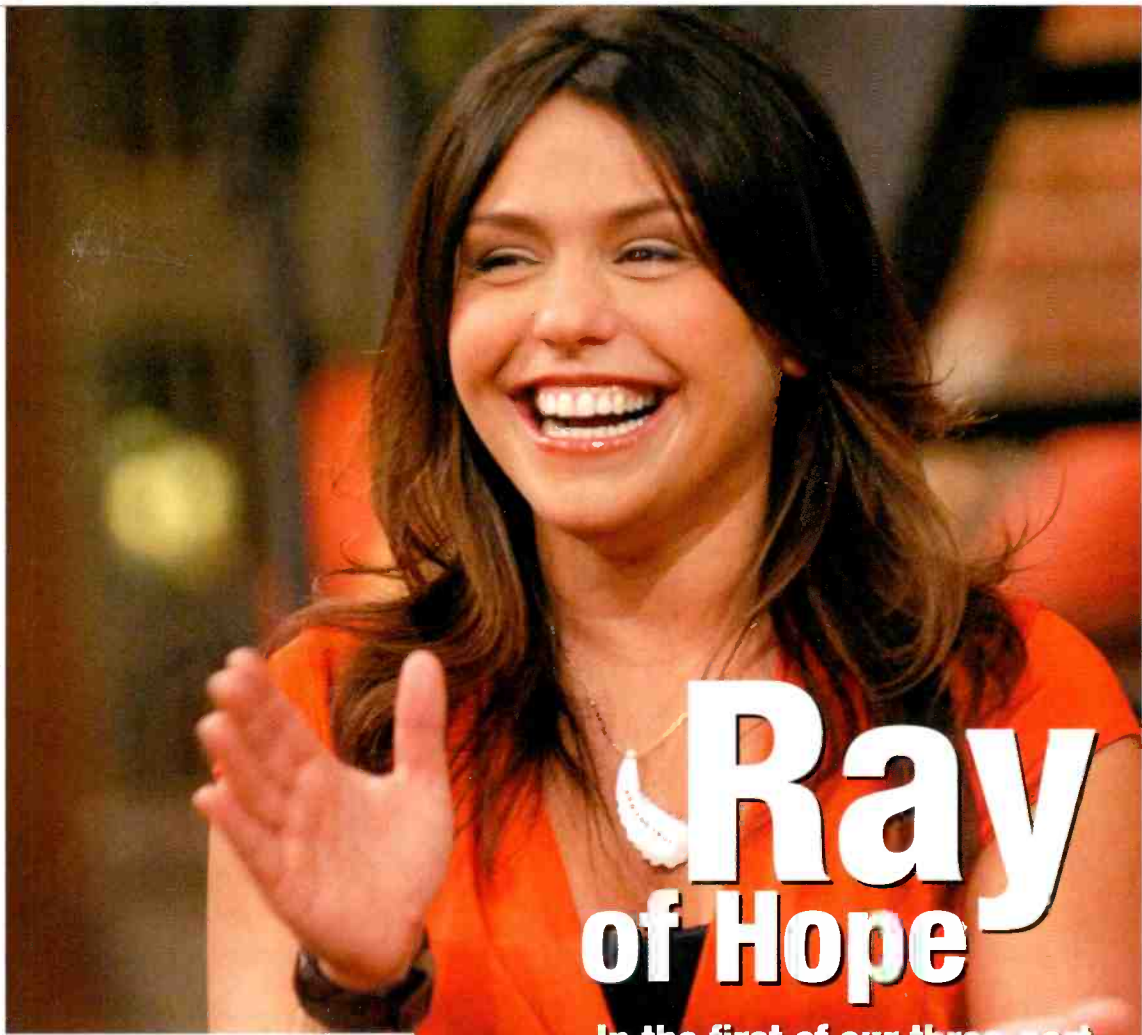
Commercial Stats Stirring Up Spats

How Nielsen data will work in '07 upfront debated **PAGE 6**

TV PROGRAMMING

Nets Clone 'Close Encounter' Slate

Nets beaming human stories into '07 sci-fi projects **PAGE 6**



Ray of Hope

In the first of our three-part Syndication Report for 2006-07, MARC BERMAN reports *The Rachael Ray Show* is the only new talk show to attract a sizable audience, as vet strips dominate

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DAVID M. RUSSELL / CBS PARAMOUNT

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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

■ TW CABLE SUES DIRECTV, CHARGES FALSE ADS

Time Warner Cable on Dec. 7 filed a lawsuit in federal court against DirecTV, charging the satellite operator with false advertising and deceptive business practices related to its carriage of NFL Network. In a complaint filed in the U.S. District Court for the Southern District of New York, the cable provider said DirecTV ran newspaper ads in local NFL markets, including New York, Green Bay, Wisc. and Cincinnati that claimed football fans would be locked out of certain in-market NFL Net games unless they subscribed to DirecTV. In fact, in-market NFL Net games are available to fans via local broadcast affiliates.

■ DIAL DOUBLES UP ON APPRENTICE

NBC will kick off another season of *The Apprentice* with a bevy of product placements. Not only will Dial be a first-time sponsor, but it will be the first company to sponsor two episodes of the show in a single season. This season's sponsors will also include AdSpace Networks, Adwalker, AMC Entertainment, El Pollo Loco, GNC, The Home Depot, KB Home, Lexus and Priceline.com.

■ RODALE REVAMPS AD SALES

Rodale, publisher of *Men's Health* and *Prevention*, on Dec. 11 will assign online salespeople to individual publishers as it looks to grow online ad sales by 50 percent in 2007. Bill Ostroff, president of Rodale Interactive and chief marketing officer, will add responsibility for ad sales, and Mary-Ann Bekkedahl, executive vp, group publisher, will report to him instead of to CEO Steve Murphy. On the content side, Rodale will assign once-centralized online staffers to individual editors in chief. Individual magazines also will be assigned brand executives.

■ FCC DEFENDS INDECENCY POLICY

The Federal Communications Commission last week defended its new indecency policy in court, saying its "fleeting reference" rule is constitutional. In an

argument filed in the 2nd U.S. Circuit Court of Appeals in New York, the FCC dismissed broadcasters' claims that free speech was threatened and that its policy was unreasonable. In challenging the FCC's decision, broadcasters contend that the commission is inconsistent because it rules against some shows while accepting the use of the same word in others.

■ ADDENDA:

News Corp. chairman **Rupert Murdoch** and Liberty Media chair **John Malone**, last week verbally agreed to swap News Corp.'s 39 percent controlling stake in **DirecTV** for Liberty's 19 percent voting stake in News Corp. (see *Space & Time*, page 10)...**Google** said it has begun selling radio spots to select AdWords advertisers as part of a beta test...**NielsenConnect** announced plans to launch next year a new global in-store measurement service in partnership with In-Store Marketing Institute...**Newsweek** will raise its cover price to \$4.95, effective with its Dec. 25 issue—its second hike this year. In May, the newsweekly hiked the price up to \$4.50 from \$3.95. The latest increase comes a month after archrival *Time* raised its price by \$1 to \$4.95. Also, *Newsweek* has changed its close date to 6 p.m. on Saturday from 6 a.m. on Sunday, but the on-sale date remains Monday for now...**MTV Networks** formed a new division targeting young men, including nets Comedy Central, Spike TV, TV Land and several digital properties, under division president Doug Herzog.

■ CORRECTION:

In the Nov. 27 issue, the Magazine Monitor incorrectly reported the percentage growth of *Redbook's* ad pages for 2006. The title grew 4 percent over 2005.

■ HAPPY HOLIDAYS!

Mediaweek will not publish issues on Dec. 11 or Dec. 18. The next issue comes out Jan. 1, 2007. Check out Mediaweek.com for breaking news.

INSIDE MEDIaweek



Murcko pumps up
Women's Health's
ad pages Page 29

Space & Time 10
Opinion 12
Media Elite 24
Mr. TV 34



Helping American Business Media celebrate its centennial Dec. 7 were (l. to r.): VNU chief transformation officer Mike Marchesano, ABM CEO Gordon Hughes, VNU Business Media CEO Bob Krakoff and VNU BM editorial director Sid Holt.

Market Indicators

NATIONAL TV: CALM

While fourth-quarter prime-time inventory is scarce, media agencies say there are avails to be had at close to upfront prices. This is especially true near air dates, as the nets put units held for make-goods back into play.

NET CABLE: STRONG

Tighter inventory in the kids' marketplace allowed Nickelodeon and Cartoon Network to command CPMs above upfront pricing. Hard Eight activity is slow and steady, with movement among the endemics as well as some travel and consumer electronics.

SPOT TV: MIXED

Northeast struggling due to soft spending among automakers, particularly Daimler-Chrysler. Texas and Southern markets are healthy. Strong categories include telecom, electronics, movies. Retail spotty.

RADIO: SLOW

Stations in markets outside Top 10 are having a more jolly holiday season, but overall, December is not as healthy as previous months. Retail varied; many advertisers holding out for last-minute campaigns to drive store traffic.

MAGAZINES: ACTIVE

Fashion, pharmaceuticals and retail remain strong for health and beauty titles. Food/beverage and beauty markets spending heavy to promote health-oriented product lines.

NBCU's Pilot to Put "Fresh Eyes" on TV Sales Division

New NBC Universal ad sales president Michael Pilot said the structure of the NBC sales division under his watch will



Pilot: Sales unit to stay intact.

remain basically unchanged. But Pilot believes his appointment, replacing Keith Turner, allows NBC parent General Electric to "put a pair of fresh eyes" and bring in "some fresh thinking" at the top of its TV sales division.

Pilot, who was most recently president and CEO of GE's Equipment Finance Group, responded to industry observers who questioned his lack of experience in television by saying, "I'm new to the media side, but I'm not new to sales. I've been involved in sales all my life."

Pilot said the promotion of Ed Swindler to chief operating officer of the NBCU sales division, a newly created post, was a formal recognition of the role Swindler had taken on during his previous tenure as executive vp of NBCU Television Group. "For a number of years, Ed has developed all strategic pricing for NBC properties and has worked on the upfront process, collaborating with the sales department," he explained. "He will continue in that role."

Marianne Gambelli, executive vp of NBCU sales and the prime negotiator in the upfront and across all NBC platforms, will remain in that role, Pilot added. "She will continue to be 'Ms. Outside,'" he said, referring to her relationships with clients, while Swindler will continue to be "Mr. Inside." —*John Consoli*

Web Ad Spend to Rise 31 Percent to \$16.4 Bil. in '06

As 2006 nears an end, Internet ad spending is expected to reach \$16.4 billion this year, a healthy 31 percent surge over the \$12.5 billion in spending for 2005, according to the latest estimate from eMarketer. And in two years time, advertising on the Web should be bigger than advertising on the most tradi- (Continued on page 6)

INTERACTIVE BY MIKE SHIELDS

Portals Struggle To Keep in Tune

Yahoo reorgs staff, beefs up tech, as traditional portals fight for search dollars and mind share

It should pull in roughly \$5 billion in revenue this year—more than some cable networks. In fact, its third-quarter revenue increased by 20 percent over last year. And its 128 million unique users per month make it the largest Web site in the country; its home page alone reaches more than half of all Web users.

So why does Yahoo have the feel of a company in crisis? And what does all this mean for the Web's long-dominant media players—the portals Yahoo, AOL and MSN?

Whether it is due to managing their own rapid growth, facing an online media landscape that frequently changes overnight, or simply dealing with out-of-whack Wall Street demands, each of the Internet's Big Three has been forced to rethink its organizational and management structures of late. In the past few months, Microsoft formed a unified digital ad sales group, then bumped up the company's top sales manager, Joanne Bradford, to run MSN. Meanwhile, AOL just brought in NBC executive Randy Falco to replace departing CEO John Miller.

But it was Yahoo last week that took the boldest steps toward change. The company revamped its entire organizational structure to form three distinct units: one for advertisers and publishers, one for technology and one for audience. Longtime COO Dan Rosensweig, along with media group head Lloyd Braun, announced they are leaving, while chief financial officer Susan Decker was put in charge of the new advertiser and publisher segment.

Many observers say that Wall Street, more than Madison Avenue, is forcing Yahoo's hand, because the company's stock price took a beating this year due to scaled back expectations. "Wall Street is punishing them," said David Hallerman, a senior analyst at eMarketer. "They are not doing that poorly, but that doesn't mean that sometimes heads won't roll."

At the same time, Hallerman believes that Yahoo and its portal brethren may need to



While the portals try to play for a wide audience, they face more streamlined rivals like Google.

embrace fundamental changes. "The portal is something of an early Web creation," he said. "They were the front door to a million sites. Google is the

front door to the Web now." However, with AOL, Yahoo and MSN each reaching over 100 million users each month, total abandonment by Web users seems unlikely. Instead, many say these companies are simply experiencing the realities that come from being big media. "These are growing pains that large organizations go through," said Walt Cheruk, senior vp, global head of media for Modem Media.

For Yahoo, observers said changes were overdue as the organization had become bloated and sluggish. According to Ed Montes, Media Contact's executive vp, managing director of U.S. operations—who until last year worked at Yahoo—the company "had people doing the same thing in different business units. There were some properties that were mishandled." Montes noted that Yahoo has gone from 2,000 employees five years ago to 11,000 today, making organizational challenges inevitable.

Those challenges extend to ad sales. "From a consumer media perspective, they are unbe-

lievably well positioned, said Bryan Wiener, president and CEO of 360i, a search specialty agency. "But from an advertising perspective, they are poorly organized." The biggest problem, said Wiener, is that Yahoo's search and display ads are sold by different people, negating what could be its biggest advantage—the ability to package inventory. Instead, it has been Google, which hardly sold any display advertising until recently, that has been offering search with display ad bundles for advertisers, he said.

Regardless of structure, advertisers should see more immediate benefits from the implementation of Yahoo's much delayed search ad technology platform—Project Panama—which Wiener predicts will improve the performance of ad campaigns by 20 percent to 25 percent.

Yet not everyone is so bullish. Tim Daly, vp of marketing strategy at search agency Sendtec, is concerned that Panama will require clients to endure a laborious transition. "I don't think there is going to be any 'Wow' [with Panama]," he said. "It's going to be 'Oh, my God!'"

As Yahoo's moves undergo heavy scrutiny, the other portals are implementing change. Yet buyers cautioned against lumping these companies' recent organizational moves too closely together, as each has markedly different issues.

For example, Microsoft's primary drive has been to catch Google in search. To that end, it unveiled adCenter. Thus far, advertisers have heaped praise on the product's performance, but say that MSN's low share of searches—total searches actually declined from 12.5 percent in August to 11.7 percent in October, according to comScore—is limiting its relevance. One buyer claimed he wasn't certain how MSN's restructuring had impacted its search sales process, since his agency buys keyword ads on the site so infrequently.

The portal that has gone through the most dramatic change is AOL. Since blowing up its subscription-based business model earlier this year, AOL has seen its ad revenue soar (though off a far smaller base than the other portals) and its user base stabilize. Many outsiders have praised its changes at the top.

As for Yahoo, observers noted that if its restructuring is to have an impact, it needs to stimulate innovation. Fair or not, the portal carries the perception that it has not been Web 2.0-enough. While Yahoo does own popular user-generated platforms like Flickr and del.icio.us, "They are going to take a long time to monetize to the extent that the Street will be happy," commented Montes.

Yet Yahoo sales chief Wenda Harris Millard, speaking at a conference last week, defended the company's position. "We're not the shiny new toy that gets a lot of press," she said. "But Yahoo is huge in social media." ■

THE MARKETPLACE BY JOHN CONSOLI

CBS Out Front on Upfront

Poltrack: '07-'08 leverage shifts to sellers; buyers scoff

Dave Poltrack, executive vp and chief research officer for CBS Corp., believes there will be a return to a "more seller-friendly upfront market" this May, following two years in which the media-buying community clearly set the pricing agenda. Fred Reynolds, CBS chief financial officer, agrees.

Speaking at UBS and Credit Suisse financial conferences last week in New York, the two executives pointed to strong scatter-buying at above-upfront prices in fourth quarter in certain categories, and a better profit picture this year than last for many ad clients. They also said the looming shift from program to commercial ratings for the upfront's buying currency (see next story on p. 6) is a catalyst for leverage shifting back to their side of the table.

Poltrack also reasoned that instead of pulling money out of TV to fund investments in new media, advertisers will begin to shift funds from less effective marketing outlets or simply increase those new media budgets.

Executives from the other broadcast networks, as well as from media agencies, believe it's too early to get so bold. "CBS seems like a fish swimming upstream," said one media buyer, who did not want to speak for attribution. "This seems to be their strategy every year at this time, to prop up their position publicly. But the scatter pricing we are seeing right now is not that significantly above upfront to have any of our clients seeking to change this year's strategy."

One buying executive from another media agency, who also spoke on condition of anonymity, said, "The clients of ours who chose to spend less in the upfront or to sit out are not second-guessing that decision." Added a third buyer: "Anything is possible because this is a supply and demand business. But what's happening in fourth quarter has no bearing on what the situation will be like in May." All three buyers said their current projections call for most May upfront deals to fall between flat and a 2 percent cost-per-thousand increase, more in the range of this past year than a windfall for the networks.

"I hope CBS is right, but to be calling in the first week of December how the upfront will play out in May is crazy," said one com-

peting broadcast network sales executive. "I don't see anything in the marketplace right now to guarantee a shift of dollars back into the upfront. The premiums that advertisers are paying for fourth-quarter scatter are not high enough to move more dollars back into the upfront, plus there are also those unknowns like interest rates and the price of oil. We won't really know for sure until April."

Poltrack believes the conversion of the TV-buying negotiating currency from program ratings to commercial ratings "will provide advertisers with the greater accountability they are seeking from their media investments."

However, with Nielsen Media Research's announcement last week that it will not be able to provide full data on minute-by-minute commercial ratings on a syndicated basis to the industry until April 24, some observers question the impact commercial ratings can have on next year's upfront negotiation process. Media agency executives have said they have too many questions about that ratings system conversion to count on it to be used as a negotiating currency. Some favor using minute-by-minute ratings within a show, while others favor using an average commercial-minute rating per show.

Poltrack has said that even if the industry



"[Commercial ratings] will provide advertisers with the greater accountability they are seeking from their media investments."
POLTRACK

as a whole does not use commercial ratings in its upfront negotiations next May, CBS is prepared to do so, even if it is only for selected clients who request it.

With Nielsen expected to provide both minute-by-minute as well as average commercial minute data, there is no guarantee the agencies and networks will be able to agree on one standard prior to the upfront. It's reminiscent of this past upfront when an argument raged between the networks and agencies over live, live-plus-same-day and live-plus-7-day program ratings as the negotiating currency. ■

tional of media—radio.

While the Web will net out with just 6 percent of all media dollars in 2006, by the end of 2008 its share should increase to 8.1 percent as more dollars are expected to shift online. That spend level threshold should push digital media past radio in scale, which would represent a landmark of sorts for the media business. "It's one thing for Internet ad spending to surpass relatively minor media such as outdoor or yellow pages, but it's quite another thing to blow past radio, one of the big four traditional media," said eMarketer analyst David Hallerman. —*Mike Shields*

Broadcasters Ask FCC To Loosen Ownership Rules

Everyone is getting their two cents in about media ownership rules currently under review by the Federal Communications Commission. The latest group to join the debate last week was a broad coalition of local media companies that believe the changing media landscape necessitates rules be loosened in order for them to compete effectively.

More than 30 media companies and organizations—including ABC Television Affiliates Association, CBS and affiliates, NBC and affiliates, Fox, Gannett, Tribune, Belo, Hearst-Argyle Television, Clear Channel, the National Association of Broadcasters and the Newspaper Association of America—signed the Dec. 6 letter to FCC Chairman Kevin Martin and the four commissioners.

The coalition called for reform as the "growth of multichannel programming and distributors and the Internet have fundamentally altered the landscape in which the Commission's ownership rules were originally adopted." The FCC, the coalition said, should "modernize its local ownership rules to reflect these dramatic changes. Retaining severe ownership restrictions...hinders local stations' abilities to provide increasingly costly programming and other diverse, valuable services to local audiences."

The FCC also received a letter last week from nine members of the Senate Commerce Committee, asking the FCC to delay its review of any ownership changes until it completes its study on localism. —*Katy Bachman*

RESEARCH BY JOHN CONSOLI AND ANTHONY CRUPI

Currency Exchange

Nielsen commercial ratings bow sparks usage debate

Now that Nielsen Media Research has established a target date for providing data that will allow the television industry to use commercial ratings as hard currency, it remains to be seen if buyers and sellers will have sufficient time to test-drive the data ahead of the 2007 upfronts.

Following a Dec. 7 meeting, Nielsen said it will make available all the data necessary for media agencies and TV networks to create their own minute-by-minute ratings, including DVR playback data, beginning April 24.

Attendees characterized the meeting as "very constructive," but the contentiousness that colored last spring's ratings debates hasn't dissipated altogether, as media buyers and network executives remain at odds about whether they'll be able to digest data in time for it to be factored into the 2007 upfront marketplace.

"It seems like this timetable will preclude us from having enough time to analyze the data, which will be test data, to make sure it is accurate and usable," said Lyle Schwartz, managing partner, broadcast, in research and marketplace analysis, GroupM. (*Read Schwartz's Opinion piece on the subject, p. 12*) "I am disappointed that we will not have the complete data sooner."

Across the aisle, at least one broadcast exec said he expects his ad-sales team will be able to use the commercial ratings data in the May

upfront (*see previous story on p. 5*). "We have already been testing this data which is available through Nielsen's NPower service," said Dave Poltrack, CBS' chief research officer. "By the time Nielsen releases the complete data in April, we will just have to see how our testing compares with the data Nielsen releases."

Cable execs seem a bit more skeptical. Bill Abbott, executive vp, ad sales, Hallmark Channel, said he doubts a consensus will be reached in time for the upfront. "We'll have a better picture once Nielsen circles back to us," he said. "But to have a year go by where nothing gets accomplished doesn't speak well for anybody."

The ratings flap first heated up during this year's upfront, as media buyers held the line on buying airtime based on live and live-plus-same day viewership data. The network ad sales bosses, meanwhile, pushed to sell their time based on live-plus-7-day data.

For its part, Nielsen tried to split the baby down the middle, suggesting a compromise in a metric that encompassed live, as well as live-plus-same-day through live-plus 3.

Turner chief research officer Jack Wakshlag said that while the timing is less than ideal, cable will have enough data before April 24 to serve clients looking to buy based on commercial ratings. Whether Nielsen can meet its deadline is another question. "Hope for the best, anticipate the worst," Wakshlag said. ■

"It seems like this timetable will preclude us from having enough time to analyze the data to make sure it is accurate." SCHWARTZ

TV PROGRAMMING BY A.J. FRUTKIN

The Human Touch

Sci-fi genre's success attributed to real-life characters

Broadcasters traditionally have regarded science fiction as a niche genre. But following the success of both ABC's *Last* and NBC's *Heroes*, the networks may be rethinking sci-fi's mainstream potential.

Among the sci-fi projects in development for fall 2007 are ABC's reincarnation drama *Found* (from *The 4400* creator Scott Peters), the *Quantum Leap*-ish *Jump*er and mystical-based

The 36th Man. All three projects are produced by the network's sister studio, Touchstone TV. CBS is developing a drama from *Joan of Arcadia* creator Barbara Hall, about exorcists who investigate supernatural phenomena. NBC is developing a time-travel drama, and is remaking *The Bionic Woman*, with *Battlestar Galactica* exec producer David Eick attached.

Pigeonholing sci-fi as a niche is largely the

“The best can get better.”

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

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NBC's *Heroes* is a hit because it balances otherworldly themes with human drama.

PHOTO: SPENCER WATKINS/NBC

result of the networks viewing the genre's core base of young males as Trekkies. But those views have shifted due to a wide range of influences, including the popularity of sci-fi-themed movies, videogames and comic books. In addition, these media are targeting young females, which has served to broaden the audience.

Perhaps the most crucial game-changer is the evolving nature of small-screen sci-fi itself. For example, last season's failed crop of sci-fi shows—including ABC's *Invasion* and *Night Stalker*, CBS' *Threshold*, and NBC's *Surface*—may have relied a little too much on sci-fi themes. Execs now say viewers want human drama mixed in with that sci-fi. "The shows that have worked on a more main-

stream and commercial audience are the shows that have also had emotional underpinnings, with real and relatable characters," said Morgan Wandell, senior vp of drama development for Touchstone TV.

Many programmers agree. Katherine Pope, exec vp at NBC Entertainment, said that before *Heroes* premiered, the network—along with creator Tim Kring—worked hard to find a balance between otherworldly themes and character-driven drama. "It's still very comic-booky," Pope said of *Heroes*. "But you believe it, because it's grounded in real characters, with real thoughts and desires and needs."

And where the broadcasters leave off, one cable network plans to continue capitalizing on viewer interest: NBC Universal's Sci Fi Channel. As Sci Fi prepares to launch a new crop of series, including sci-fi procedural *The Dresden Files*, female-superhero series *Painkiller Jane* and a *Flash Gordon* remake, general manager Dave Howe said he welcomes the competition. After all, he added, "It's the growing audiences at the networks who will come to us for our next generation of shows." ■

NETWORK TV BY JOHN CONSOLI

The CW Finds Its Footing

Demos reconnect with net's mainstays after slow start

The CW network, leading out of a solid November sweeps performance, is making ratings progress after a slow start, with several of its shows' latest episodes besting their premiere ratings by double-digits.

"People are slowly starting to catch up with The CW shows," said Steve Sternberg, executive vp, director of audience analysis at media agency Magna Global USA. "I think there's a good chance that for the full season, CW will do at least as well as The WB did last season."

During the first six weeks of this season, ratings for several CW's shows seriously stumbled compared to their runs on The WB or UPN last season (*Mediaweek*, Nov. 6, 2006). But beginning in November, viewers started to find The CW shows in larger numbers.

For example, *Everybody Hates Chris* opened the season with an 0.9 rating among adults 18-49 but on Nov. 27 grew 44 percent to a 1.3. Similarly, sitcoms *All of Us* and *Girlfriends* grew by 30 percent and 17 percent in 18-49, respectively, on Nov. 27 over their Oct. 1 premieres. What may have helped was moving the net's ethnic comedy block from Sunday where they premiered, back to Monday, where the block aired last season. *Gilmore Girls* increased its 18-

49 rating from 2.0 in its premiere to 2.2. Even the low-rated critical darling *Veronica Mars* has improved, earning a 1.6 18-49 rating on Nov. 28 after premiering with a 1.4. (Last season it averaged a 1.3 in the demo.)

America's Next Top Model and *One Tree Hill* have also grown their ratings this season. *Model*, which averaged a 2.4 18-49 rating last season and opened this season with a 2.6, produced a 2.8 on Nov. 29. And *One Tree Hill* recorded a 1.8 18-49 rating the same night, having averaged a 1.5 last season.

"More of our previous [WB and UPN] viewers seem to be finding us every week, and we continue to pick up new viewers," said Kelly Kahl, CBS executive vp of program planning and scheduling, who also oversees those duties for CW. "That we hit season-high ratings for most of our shows in November rather than season lows, is a good thing."

Sternberg said The CW needs to run fewer repeats than The WB scheduled last season—particularly in first quarter. Kahl said that's the plan. "The amount of original content on The CW in the first and second quarters will be much higher than it was on The WB last year," he declared. ■

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TV-Week	600,000	\$6,000,000	\$1,200,000	\$4,800,000	\$600,000
Radio-Week	500,000	\$5,000,000	\$1,000,000	\$4,000,000	\$500,000
Print-Week	400,000	\$4,000,000	\$800,000	\$3,200,000	\$400,000
Web-Week	300,000	\$3,000,000	\$600,000	\$2,400,000	\$300,000

Syndication Report

BY MARC BERMAN

Mr. Television

Moving Forward

It's not a TV show, it's a man. In recent seasons, syndication has been the most profitable part of the TV business, but one producer is pushing to make it the most profitable. It's not a TV show, it's a man. In recent seasons, syndication has been the most profitable part of the TV business, but one producer is pushing to make it the most profitable. It's not a TV show, it's a man. In recent seasons, syndication has been the most profitable part of the TV business, but one producer is pushing to make it the most profitable.



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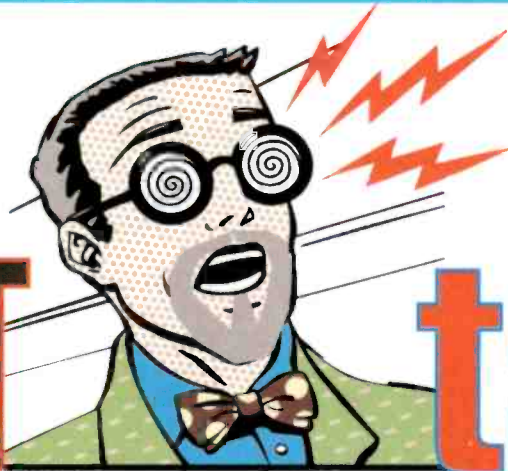


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CHRIS CASABELLA

The Doctor Is In...Again

With DirecTV, Malone could again rule the world of television

ON THE 65TH ANNIVERSARY of the Dec. 7 sneak attack on Pearl Harbor, news arrived that John Malone (who, by happenstance was born that same year) is mounting something of a sneak attack on the TV business. If the deal reported that day—between Rupert Murdoch's News Corp. and Malone's Liberty Media—comes to fruition, Malone, who has been known first as the most powerful man in cable TV and then as the most powerful in all of TV, will be back as the owner, through Liberty, of DirecTV.

I've always been fascinated by Malone, who was proclaimed by Verne Gay in another prominent advertising publication in November 1987, as the most powerful man in TV. I'd recently left that publication to join a new one called *Sports Inc.*, where I was the television writer. While

I'd heard the name, I did not put him in a league with the people who ran the Big Three—soon to be Big Four—networks or even one Ted Turner. I called Verne, and he set me straight. It was Malone, not Ted, who was pulling the strings at Turner Broadcasting, owing to the fact that Malone bailed Ted out of the financial mess he'd created by buying MGM from Kirk Kerkorian.

Malone, like Hyman Roth in *Godfather, Part II*, always makes money for his partners.

(The movie library was a good move; the studio was a disaster.) Malone, Verne explained, was first among equals on the Turner board. He also was transforming the cable-operator business.

Malone is a doctor, the PhD kind, via Johns Hopkins and Yale undergraduate. He is an engineer and mathematician by training, and he worked at the legendary Bell Laboratories and McKinsey & Co. before joining the cable business—and taking it over. Intellectually, he was a cut or two above your garden variety CEO. He could see things long before they did.

Which gives rise to the question: What does Malone see in DirecTV that others do not? By all accounts, Rupert Murdoch was in no hurry to dispose of DirecTV but was desperate to find a way to unwind Liberty's \$11 billion stake in News Corp. Why would he part with it now if it were so valuable?

To be sure, the stock price has been rising of late, but largely because this deal has been rumored for some time. For the most part, Wall Street views the satellite providers as yesterday's news; old hat. The Internet is the thing (as it will likely remain until Google stock craters, which it may very well do, ushering in dot-com crash ver-

sion 2.0). In the Street's view, cable has shot down the once high-flying satellites with its triple-play offering of TV, high-speed Internet service and telephony.

Malone doesn't much listen to Wall Street, although it has a history of listening to him. Malone, like Hyman Roth in *Godfather, Part II*, always makes money for his partners.

I do not profess to have the smarts or the chutzpah to second-guess John Malone, but I do see four distinct points of value that Malone may be considering as he moves forward on this deal.

First, the picture. The one on the TV screen. Satellite is better than cable. Period. Satellite is all-digital, cable is not, and most basic cable channels look like muck on an HDTV, which is all people are buying these days. Plus, cable compresses its signals much more than satellite. Compression equals degradation. Until cable runs fiber to the home, which it is not likely to do anytime soon, satellite will look better.

Second, there is a technology that is about to enter the marketplace called Wi-Max, which could be described as Wi-Fi on Dexedrine. It will handle nearly anything a cable connection will, without the connection. This new service will likely be offered by a pastiche of new companies, telcos and cellular providers, at least until the industry consolidates. Cable won't be at the table. Satellites? Well, they do broadcast signals through the air, don't they?

Third, the Dish Network, DirecTV's closest competitor, just lost the right to carry distant network signals. It does not have the capacity to replace them with local affiliates. DirecTV is picking off customers from Dish as I write this. Could it pick off Dish itself? It would probably have an easier time doing so than Murdoch, whose News Corp. is much larger and involved in many more media businesses. If DirecTV and Dish became one, the resulting company would eclipse Comcast as the biggest pay-TV service in the nation, by far.

Fourth, DirecTV would give Malone the platform he has long sought to turn Liberty, from a collection of media assets, into an operating company. There would be nifty synergies among DirecTV, Starz, QVC and the half-interest Liberty owns in Discovery Communications.

DiracTV could become a "pure play," in Wall Street parlance, in the TV business in a rapidly fragmenting media marketplace. It is thus easy to see what Malone sees.

Except that Malone probably sees a whole lot more. ■

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



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OPINION
LYLE SCHWARTZ

Time to Move Forward

Common ground needs to be found over commercial ratings

TECHNOLOGY HAS RENDERED the traditional program rating obsolete. Consumers today, armed with DVR technology, are changing the way television is being viewed. They have more choice and control over what and when they watch—or skip—than ever before, and this trend will only increase.

With all the reported program recording and time shifting and commercial skipping, how can we effectively evaluate the relative value of television advertising? Commercial ratings seem to be a logical choice and a reasonable option. After all, we have all been asking for this data for the better part of two decades. So moving to commercial ratings seems like an easy thing to agree on. What client and or media agency wouldn't like to have a better sense of their campaign's potential audience?

If only it were that easy.

Like everything else, what appears to be an easy concept turns out to be far more complicated. Within the industry there are many different perspectives on how we should construct the commercial rating. Among these are 1) average commercial-minute, 2) exact commercial-minute rating, 3) commercial-pod rating and 4) exact commercial rating. All of these options have limitations, such as sample size, predictability and utility in the actual process of buying and selling. Average commercial-minute ratings are the only practical approach for use as currency and transaction purposes. Ratings would be computed by averaging the paid commercial minutes in a program or half-hour time period (partial commercial minutes would be weight-averaged).

This approach provides the highest degree of predictability of the aforementioned alternatives, and can work within the current buying and planning systems and approaches with minimal adjustments. If produced accurately, the data would be a practical solution for use as a currency. The other approaches are impractical given the current Nielsen sample size and logistics involved in buying and selling time.

A rating currency is only viable if audience levels are projectable and fall within an acceptable statistical tolerance level. You only have to look to see the significant rat-

ing fluctuations occurring in many European markets where ratings are based on exact commercial unit exposure: The problem gets further exacerbated as audience fragmentation explodes. We feel that the exact commercial-minute rating data can and should be used for analytical, evaluative and modeling purposes but are clearly not suitable as a currency for media transactions.

As an industry, we also need to come to grips with the fact that delayed viewing through DVRs is a growing consumer trend in TV-viewing behavior. The very programs that drive viewers to the set are those most affected by time shifting. We believe advertisers are willing to pay for actual commercial exposure (that commercial ratings will capture) that falls within a reasonable time frame, if this change is made in conjunction with the elimination of VCR-audience contribution, since program playback or commercial exposure is not measured.

A recent Nielsen Media Research study showed that 80 percent of delayed viewing occurs within three days of telecast. While a "live-plus-7-day" stream is clearly impractical for most time-sensitive advertisers, crediting delayed viewing within a two- to three-day time period would be a reasonable compromise. Since programs differ in the amount of time shifting, a schedule could be designed to eliminate any waste exposure to time-sensitive messages.

We think it is time to leave behind our own self-interests in this debate and move forward as an industry, with the only real viable option we have today to positively change the rating-based currency. Agency and clients have been asking for commercial-ratings data ever since my early days in this industry. There is simply no reason to keep them waiting any longer. We need to take this step forward.

And remember, a step in the right direction is better than no step at all, which unfortunately is what some in the industry would prefer. ■

Lyle Schwartz is managing partner, broadcast, in research and marketplace analysis for GroupM. He can be reached at Lyle.Schwartz@mecglobal.com.

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INFINITI

Syndication Report

▶ Part 1/2006-07 Season



TOUGH TALK Three of the four freshman talk entries (clockwise from left), *Dr. Keith*, *Greg Behrendt* and *Megan Mullally*, have struggled to find audiences and appeal to key demos.



FIRST-RUN TALK

Established talk is down year-to-year, with none of the nine returning strips on the plus side in either households or the key women 18-49 demo. King World's *Oprah*, as always, stands head and shoulders above the rest with a 6.9 rating in households, and as high as a 5.1 among women 25-54. Spin-off *Dr. Phil* is also sitting pretty with a 5.1 in households, a 2.8 in women 18-49 and a 3.3 among women 25-54. Both have experienced minor year-to-year losses.

Elsewhere, Buena Vista's *Live with Regis & Kelly* remains a solid No. 3 in households and women 25-54, but can't beat NBC Universal's rapidly deteriorating *Maury* among women 18-49. Emmy winner *The Ellen DeGeneres Show* from Warner Bros. has experienced its first set of year-to-year losses (the result of the show now competing opposite *Oprah* in a number of top markets), while NBCU's *Jerry Springer* and the already renewed *Martha* are both down by double-digit percentages. Erosion for CBS Paramount's *Montel* and Warner Bros.' *The Tyra Banks Show* (which is also down 8 percent with key women 18-34) is less severe.

At first glance, you have to give *The Rachael Ray Show* (*Oprah*'s sec-

ond offshoot) credit for a performance considerably higher than freshman competitors *The Megan Mullally Show* (NBC Universal), *Dr. Keith Ablow* (Warner Bros.) and *The Greg Behrendt Show* (Sony Pictures Television). *Rachael* ranks fifth overall in the genre (among 13 shows) in households (2.1), and tied for No. 5 (with *Ellen*) among women 25-54 (1.4), with a sixth-place finish in women 18-49 (1.2).

But given the exposure on *Oprah*, the building anticipation and the highly advantageous time periods you can also consider these disappointing results for *Rachael* and a reflection of either a cluttered marketplace—where launching a new series is more difficult than ever before—or bubbly Rachael overexposing herself.

Of the remaining three shows, *Dr. Keith* has a minor advantage, ranking No. 11 in households (1.0), women 18-49 (0.6) and women 25-54 (0.7). The also struggling *Megan Mullally* and *Greg Behrendt* are tied for the bottom spot, with a 0.8 in households and a 0.5 in each demo. With the upcoming limited launch of the interactive relationship hour *iVillage* from NBCU on the NBC owned-and-operated sta-

BY MARC BERMAN

MORE THAN TWO MONTHS INTO the 2006-07 season (with data processed three quarters of the way through the November sweeps), the strength of syndication rests on the shoulders of veteran first-run genre leaders like *Oprah* and *Wheel of Fortune* from King World, and *Entertainment Tonight* and *Judge Judy* from CBS Paramount.

Those four shows, along with King World's top-rated *Dr. Phil*, *Jeopardy*, the off-network *Everybody Loves Raymond* and *CSI: Miami* (among others) all fall under one very large umbrella: the recently formed CBS Television Distribution Group. No other distributor in any other medium monopolizes a marketplace like this one.

There are some positive surprises, including year-to-year gains for Buena Vista Television's *Who Wants to Be a Millionaire* and three of the six occupants in the magazine/reality genre. But established talk is down, court has become oversaturated and there are notable failures among the first-run freshman mix. Of the six recently introduced strips, only King World's *The Rachael Ray Show* is generating real interest (and even its early results—a 2.1 rating in households, according to Nielsen Media Research data—are falling somewhat below industry expectations).

"In today's cluttered environment, I don't think anyone should expect a new show to roar out of the gate like *Dr. Phil* did four years ago," says Terry Wood, president of creative affairs and development for the CBS Television Distribution Group. "But what impresses me about the early results for *Rachael* is the level of consistency and our advantage over the other new talk shows. We have not fallen below early tune-in levels."

Outside of first-run, of notable concern—but not entirely surprising—is the rapid erosion in the off-network sitcom genre. With the shortage of recent network-comedy hits, the absence of the next *Sein-*

feld, *Friends* or *Everybody Loves Raymond*—or even second-tier occupants like *That '70s Show* and *The King of Queens*—has been costly. The highest rated of the freshman off-network sitcoms, Buena Vista's *According to Jim*, averages under a 2.0 household rating. Formidable players like the aforementioned Big Three have seen their ratings decline year-to-year by double-digit percentages. Nothing new on the agenda over the next several years is likely to jump-start the genre.

"Eventually we all knew that the overexposure on cable and the shortage of strong product on the networks would take its toll on the category of off-network sitcoms," says Brad Adgate, senior vp of corporate research for Horizon Media. "But what could also be taking a bite out of the genre is competition from rising DVD sales and the sudden surge of video comedy clips offered at Web sites like YouTube. How many times, after all, can you watch the same episode of a sitcom?"

"Stations are beginning to look at other options to program time periods normally filled by off-network sitcoms," adds Garnet Losak, vp, director of programming for Petry Media Corp. "If the upcoming *Law & Order: Criminal Intent* or *Degrassi: The Next Generation* works, expect other scripted off-net dramas to suddenly start populating daytime."

Mirroring our most recent syndication report this past May, our ratings summary remains focused on five genres: first-run talk, game, court, magazine/reality and off-network sitcoms. We provide season-to-date ratings in households and two target demographics (with change versus the comparable year-ago period). And we used Nielsen Media Research (average audience) data covering Sept. 4–Nov. 19, 2006 compared to Sept. 5–Nov. 20, 2005.

On that note, here is our first set of findings in 2006-07.

tions, you could say that *Megan*'s replacement is already in place.

As always, there is no shortage of new potential talkers rumored to be in the works for 2007-08. But unlike recent years, there are no big names in the running. First up is the limited launch of a live, a.m. program from Twentieth Television hosted by Mike Jerrick and Juliet Huddy of Fox News Channel's *DaySide* on the Fox O&O stations at 9 a.m. in January.

Additional projects vying for a spot next fall include: a daily hour from Warner Bros., with TV reporter Maria Salazar; a project from Mark Burnett in association with Warner Bros., featuring British hypnotist and self-help guru Paul McKenna and a talk show pilot from former WB chairman (and *Ricki Lake* creator) Garth Ancier, headlined by *Latina* magazine founder Christy Haubegger (also from Warner Bros.). A talk-related project is also rumored to be in the works with Food Network personality Giada De Laurentiis.

SHOW / SYNDICATOR (CABLE EXPOSURE)	HH	W18-49	W25-54
OPRAH KING WORLD	6.9 (-7)	4.3 (-9)	5.1 (-6)
DR. PHIL KING WORLD	5.1 (-4)	2.8 (-7)	3.3 (-3)
LIVE WITH REGIS & KELLY BUENA VISTA	3.3 (-3)	1.6 (NC)	2.1 (+5)
MAURY NBC UNIVERSAL	2.2 (-19)	1.7 (-11)	1.5 (-17)
RACHAEL RAY* KING WORLD	2.1	1.2	1.4
ELLEN DEGENERES WARNER BROS. (OXYGEN)	2.0 (-9)	1.3 (-7)	1.4 (-13)
MONTEL CBS PARAMOUNT	1.7 (-15)	1.1 (-15)	1.2 (-8)
JERRY SPRINGER NBC UNIVERSAL	1.6 (-16)	0.9 (-25)	0.9 (-18)
TYRA BANKS WARNER BROS. (OXYGEN)	1.4 (-7)	1.1 (NC)	1.0 (-9)
MARTHA NBC UNIVERSAL (OXYGEN)	1.4 (-18)	0.7 (-22)	0.8 (-20)
DR. KEITH* WARNER BROS.	1.0	0.6	0.7
MEGAN MULLALLY* NBC UNIVERSAL	0.8	0.5	0.5
GREG BEHRENDT* SONY PICTURES TELEVISION	0.8	0.5	0.5

* NEW



SEAT OF HEAT
 Buena Vista's *Who Wants to Be a Millionaire*, with host Meredith Vieira, has hung in at No. 3 with solid ratings behind King World's dynamic duo *Jeopardy* and *Wheel of Fortune*.

FIRST-RUN GAME

With late-night relationship shows *ElimiDate* from Warner Bros. and *Blind Date* from NBCU wrapped and over (current episodes of *Blind Date* are repeats), the once populated game show genre (now minus the relationship aspect) has never looked this slim.

As they have for three decades, King World's *Wheel of Fortune* and *Jeopardy* continue to dominate, both on par with their year-ago performances. *Wheel of Fortune* is averaging an 8.2 rating in households (syndication's top-rated program), a 3.2 among key women 25-54 and a 2.7 among adults 25-54, while *Jeopardy* ranks a comfortable second at a 6.5 in households, a 2.4 among women 25-54 and a 2.2 among adults 25-54.

With former *Jeopardy* champion Ken Jennings not a factor in the year-ago comparisons (which deflated the results in our last report), the long-running Emmy favorite is no longer suffering any visible erosion.

The news remains particularly positive, meanwhile, for Buena Vista's underrated *Who Wants to Be a Millionaire*, which ranks third in the genre with year-to-year growth of a healthy 10 percent in households (to 3.2 from 2.8), 23 percent in women 25-54 (to 1.6 from 1.3) and 9 percent among adults 25-54 (to 1.2 from 1.0). Comparably, that makes *Millionaire* the fastest growing established first-run strip in all of

syndication. With NBCU expected to launch a syndicated version of *Deal or No Deal* in daytime next season (minus network host Howie Mandel), skeptics may want to note the success of *Who Wants to Be a Millionaire* (despite its collapse on ABC). Don't, by any means, rule out *Deal or No Deal* as a future first-run game hit.

Rounding off the game show veteran quartet is Tribune's *Family Feud*, down by 5 percent in households (to 1.8 from 1.9), 11 percent in women 25-54 (to 0.8 from 0.9) and 14 percent among adults 25-54 (to 0.6 from 0.7) despite the addition of new host John O'Hurley in place of Richard Karn. Perhaps it was not such a good idea for syndicator Debmart-Mercury to buy the distribution rights to *Feud* for next season.

Unlike recent years when new talk dominated the available time periods, freshman game could be the more popular ticket at the upcoming NATPE conference. In addition to *Deal or No Deal*, new players may include a revival of *Catch Phrase* from Twentieth Television, and a rumored pairing of a revival of *The Joker's Wild* and a new strip called *Combination Lock* in a one-hour block from King World in conjunction with Sony Pictures Television. The two shows will be developed and exec produced by Harry Friedman, who helms *Wheel* and *Jeopardy*.

SHOW / SYNDICATOR	HH	W25-54	A25-54
WHEEL OF FORTUNE KING WORLD	8.2 (+2)	3.2 (-3)	2.7 (-4)
JEOPARDY KING WORLD	6.5 (+3)	2.4 (NC)	2.2 (NC)
WHO WANTS TO BE A MILLIONAIRE BUENA VISTA	3.2 (+10)	1.6 (+23)	1.2 (+9)
FAMILY FEUD TRIBUNE	1.8 (-5)	0.8 (-11)	0.6 (-14)



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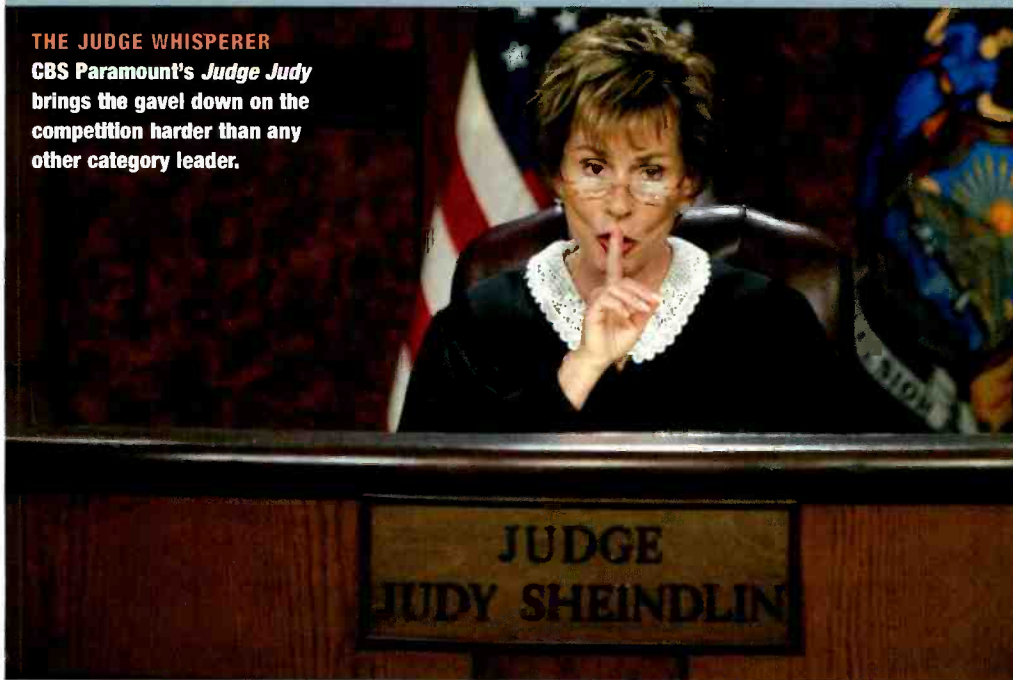
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THE JUDGE WHISPERER
CBS Paramount's *Judge Judy*
brings the gavel down on the
competition harder than any
other category leader.



FIRST-RUN COURT

Given the lackluster results for freshman entries *Cristina's Court* from Twentieth Television and *Judge Maria Lopez* from Sony Pictures Television, the verdict on the nine first-run court strips is there are now two too many (the genre is at an historically high number). Season-to-date, *Cristina* ranks eighth overall in the genre with a 1.4 household rating and a 0.6 in both women 18-49 and women 25-54, while *Judge Maria Lopez* stands last at a mere 0.9 in households and a paltry 0.5 among both women 18-49 and women 25-54.

Comparatively, last year's freshman *Judge Alex* from Twentieth Television was averaging a 2.1 in households and rising as high as a 1.0 among women 25-54. While you can certainly understand how a successful genre spawned two more occupants, SPT may want to reconsider the new court show, *Judge David Young*, which it has already cleared in 55 percent of the country for next season. Despite its challenged ratings, SPT has also announced renewals for *Judge Maria Lopez* for 2007-08 in about 91 percent of the country (including the station groups of CBS Corp., Clear Channel, Sinclair, Raycom, Tribune, Weigel and The CW 100). But many of those "renewals" are a reflection of two-year deals.

Mirroring other genres, the established veterans dominate in court.

Leader *Judge Judy* from CBS Paramount is outdelivering No. 2 occupant *Judge Joe Brown*, also from CBS Paramount, by 64 percent in households, 43 percent in women 18-49 and 56 percent among women 25-54. No other strip rules a category like *Judge Judy* does.

Although *Judges Judy, Joe Brown, Alex* and Warner Bros.' *Mathis* are close to year-ago levels, Twentieth Television's veteran *Divorce Court* (with Judge Lynn Toler in place of Judge Mablean Ephraim) has suffered dropoff. Comparably, *Divorce Court* is down by 20 percent in households (to 2.0 from 2.5), 15 percent in women 18-49 (to 1.1 from 1.3) and 14 percent in women 25-54 (to 1.2 from 1.4). Unfortunately, the syndicator did not learn its lesson when it made the mistake of replacing Mother Love as host of talker *Forgive or Forget* with Robin Givens in 1999.

SPT, which is in dire need of a new first-run hit, has also suffered some losses in the category, with *Judge Hatchett*—ranking No. 7 overall in households, down by 17 percent year-to-year, and tied for No. 6 among women 18-49—off 10 percent in the demo. *Hatchett's* ratings among key women 25-54 are flat. Warner Bros.' remake of *People's Court*, meanwhile, is down in the three surveyed categories, with its biggest loss—13 percent—among women 25-54 (to 1.4 from 1.6).

SHOW / SYNDICATOR	HH	W18-49	W25-54
JUDGE JUDY CBS PARAMOUNT	4.6 (NC)	2.0 (NC)	2.5 (+4)
JUDGE JOE BROWN CBS PARAMOUNT	2.8 (-7)	1.4 (+8)	1.6 (NC)
PEOPLE'S COURT WARNER BROS.	2.6 (-7)	1.3 (-7)	1.4 (-13)
JUDGE MATHIS WARNER BROS.	2.4 (NC)	1.2 (-8)	1.4 (NC)
DIVORCE COURT TWENTIETH TELEVISION	2.0 (-20)	1.1 (-15)	1.2 (-14)
JUDGE ALEX TWENTIETH TELEVISION	1.9 (-10)	0.9 (NC)	1.0 (NC)
JUDGE HATCHETT SONY PICTURES TELEVISION	1.5 (-17)	0.9 (-10)	1.0 (NC)
CRISTINA'S COURT* TWENTIETH TELEVISION	1.4	0.6	0.6
JUDGE MARIA LOPEZ* SONY PICTURES TELEVISION	0.9	0.5	0.5

*NEW

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HURRAY FOR HOLLYWOOD

The magazine/reality category's No. 3 player, NBCU's *Access Hollywood*, has enjoyed ratings castings in both households and key adult demos.

FIRST-RUN MAGAZINE/REALITY

The number of strips in the magazine/reality category has increased from five to six since our most recent report last spring, but the addition of Twentieth Television's *Geraldo at Large* is not necessarily new. It arrived on the Fox owned-and-operated stations (and a number of other metered markets) in October 2005 through a test run and was launched nationally last September.

Although the *A Current Affair*-like *Geraldo at Large* ranks last in the genre with an unimpressive 1.5 rating in households and only as high as a 0.8 among adults 25-54, comparatively this rates higher than five of the six freshman occupants across the syndie landscape (King World's *Rachael Ray* is the only exception). And that could be a future selling point given that the syndicator is currently hungry for new hits. Chances are *Geraldo at Large* has found a long-term home in the genre.

Elsewhere, there was plenty of good news to go around, with three of the five established strips—CBS Paramount's *Entertainment Tonight*, King World's *Inside Edition* and NBCU's *Access Hollywood*—on the year-to-year plus side in households and adults 25-54. *Entertainment Tonight*

is the only genre leader, in fact, to build in the three surveyed categories, with gains of 6 percent in households (to 5.3 from 5.0), 10 percent in adults 18-49 (to 2.2 from 2.0) and 4 percent among adults 25-54 (to 2.8 from 2.7). No other genre, including first-run or off-network, has grown consistently like magazine/reality has in the past year.

Entertainment Tonight spin-off *The Insider*, which has worked well either into or out of its parent show in a number of important markets across the country, ranks third in the magazine genre in households (tied with *Access Hollywood*), with a minor loss of 4 percent year-to-year. Demographically, it ranks fourth overall among both adults 18-49 and adults 25-54 (with no change from the year-ago period), trailing the No. 3 occupant by two-tenths of a rating point. *Extra* from Warner Bros., another veteran franchise, ranks fifth overall at levels close to one year earlier.

Other than rumors of a syndicated version of the TMZ.com Web site from Warner Bros., nothing new that might be considered a new magazine/reality addition had been announced as of press time.

SHOW / SYNDICATOR	HH	A18-49	A25-54
ENTERTAINMENT TONIGHT CBS PARAMOUNT	5.3 (+6)	2.2 (+10)	2.8 (+4)
INSIDE EDITION KING WORLD	3.5 (+3)	1.3 (NC)	1.6 (+7)
ACCESS HOLLYWOOD NBC UNIVERSAL	2.6 (+4)	1.3 (+18)	1.5 (+7)
THE INSIDER CBS PARAMOUNT	2.6 (-4)	1.1 (NC)	1.3 (NC)
EXTRA WARNER BROS.	2.2 (-4)	1.0 (NC)	1.1 (-8)
GERALDO AT LARGE TWENTIETH TELEVISION	1.5	0.7	0.8



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JUNGLE JIM

Buena Vista's *According to Jim* is leading the lineup of the less-than-stellar freshman class of off-network sitcoms with only a 1.8 household rating and a No. 9 overall rank.

OFF-NETWORK SITCOMS

The lack of hit comedies on the networks in recent years has taken a serious toll in the category of off-network sitcoms, resulting in a new crop of "B" level entries like Buena Vista's *According to Jim* and *Scrubs*, Twentieth Television's *Still Standing* and CBS Paramount's *One on One*.

But the bigger—and sadder—story is the notable across-the-board declines for the established players already on air. Season to-date, King World's *Everybody Loves Raymond*, Sony Pictures Television's *Seinfeld* and Warner Bros.' *Friends* (which lost one of its daily airings on TBS) still hold the top three spots, but all three half-hours are down by double-digit percentages year to-year. And so are Buena Vista's *My Wife and Kids*, Carsey Werner's *That '70s Show*, Twentieth Television's *Malcolm in the Middle* and *Bernie Mac*, SPT's *Just Shoot Me*, CBS Paramount's *Girlfriends*, Tribune-Debmars' *South Park* and Warner Bros.' *Sex and the City* and *Will & Grace*.

Erosion for Buena Vista's *Home Improvement* and Twentieth's *King of the Hill* are less severe. But with ratings for the top tier on the downside and only two veteran strips building any kind of momentum (SPT's *The King of Queens* and CBS Paramount's *Frasier*, which are both benefiting by the added exposure on cable), the lack of anything new of note is painfully obvious.

According to Jim leads the freshman pack at a midlevel 1.8 in households (tied with *Home Improvement*, *Sex and the City* and *My Wife and Kids* at No. 9 out of 21 shows), with a 1.0 among adults 18-34 and a 1.1 among adults 18-49. That's followed by *Scrubs* at a 1.6 in households, a 1.2 in adults 18-34 and a 1.1 among adults 18-49, Twentieth's *Still Standing* (1.5 in households and a 0.8 in both demos) and CBS Paramount's *One on One* (0.9 in households and a 0.6 in both demos). Unfortunately, this is the second year in a row that no new off-network sitcom has man-

aged to land a spot among the top five in the genre.

Looking ahead, *Two and a Half Men* from Warner Bros. is the biggest draw for fall 2007, but it's no *Everybody Loves Raymond*. And the arrival of Debmars-Mercury's *The Surreal Life* provides yet another reason why scripted sitcoms are in a slump: Nonscripted programming has inherited a lot of the prime-time real estate.

Also waiting in the wings for a fall 2007 premiere are King World's *Half and Half*, Twentieth's *Family Guy* and Warner Bros.' *All of Us* and *George Lopez*. But even if a new hit comedy arrived on one of the networks, another four years would have to pass before there were enough episodes for an off-network syndication run.

And you have to wonder: Will the new variation of comedy—hour-long entries like ABC's *Desperate Housewives* and *Ugly Betty*—find success in the network afterlife? Given the short attention span of audiences these days, chances are they won't.

SHOW / SYNDICATOR (CABLE EXPOSURE)	HH	A18-34	A18-49
EVERYBODY LOVES RAYMOND KING WORLD (TBS)	5.3 (-13)	2.5 (-14)	2.7 (-21)
SEINFELD SONY PICTURES TELEVISION (TBS)	4.3 (-19)	2.5 (-24)	2.7 (-21)
FRIENDS WARNER BROS. (TBS)	3.6 (-27)	2.6 (-24)	2.4 (-27)
THAT '70S SHOW CARSEY WERNER (FX)	3.2 (-18)	2.5 (-14)	2.2 (-19)
KING OF QUEENS SONY PICTURES TELEVISION (TBS)	2.9 (+7)	1.9 (+12)	1.9 (+6)
KING OF THE HILL TWENTIETH TELEVISION (FX)	2.3 (-8)	1.6 (-11)	1.4 (-13)
FRASIER CBS PARAMOUNT (LIFETIME)	2.0 (+25)	0.9 (+13)	1.2 (+33)
MALCOLM IN THE MIDDLE TWENTIETH TELEVISION	1.9 (-24)	1.3 (-19)	1.1 (-27)
ACCORDING TO JIM* BUENA VISTA	1.8	1.0	1.1
HOME IMPROVEMENT BUENA VISTA (TBS)	1.8 (-5)	1.0 (-9)	1.0 (-9)
SEX AND THE CITY WARNER BROS. (TBS)	1.8 (-14)	1.2 (-14)	1.1 (-15)
MY WIFE AND KIDS BUENA VISTA	1.8 (-18)	1.1 (-21)	1.1 (-15)
SCRUBS* BUENA VISTA	1.6	1.2	1.1
BERNIE MAC TWENTIETH TELEVISION	1.6 (-27)	0.9 (-36)	1.0 (-29)
STILL STANDING* TWENTIETH TELEVISION (LIFETIME)	1.5	0.8	0.8
WILL & GRACE WARNER BROS.	1.4 (-30)	0.9 (-31)	0.9 (-36)
BECKER CBS PARAMOUNT	1.3 (-7)	0.5 (-17)	0.7 (NC)
SOUTH PARK TRIBUNE/DEBMAR	1.1 (-27)	0.9 (-25)	0.8 (-20)
GIRLFRIENDS CBS PARAMOUNT (BET)	1.0 (-23)	0.6 (-25)	0.6 (-25)
ONE ON ONE* CBS PARAMOUNT	0.9	0.6	0.6
JUST SHOOT ME SONY PICTURES TELEVISION	0.7 (-13)	0.4 (-20)	0.4 (-20)

*NEW

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Source: Nielsen Media Research, *Live HH(000), M-SU 8-11PM, Jan-Sep '06 vs. Jan-Sep '05;
**Live AA(000), M-SU 8-11PM, Jan-Sep '06 vs. Jan-Sep '05. Nielsen/NetRatings NetView,
U.S. Home and Work, Oct '05 - Sep '06 Cumulative Web Page Views.

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MOVERS

MAGAZINES

Michael Wolfe has signed on as publisher of Rodale's *Best Life*, joining from Condé Nast's *GQ*, where he was associate publisher for three years...Time Inc.'s *Golf Magazine* tapped **Charles Kammerer** as publisher. Kammerer was previously associate publisher of Time Inc.'s *Life*...**Pamela Raley**, most recently vp, sales and marketing at the Disney Internet Group, has been named vp, sales of Hearst Magazines Digital Media...Gemstar-TV Guide International promoted **Ian Birch** to the newly created position of executive vp and chief content officer. Birch will retain his role as editor in chief of *TV Guide*.

MEDIA AGENCIES

Barry Powell, most recently senior vp, general counsel at Starcom MediaVest Group, was upped to executive vp...MTV founder and new-media pioneer **Robert Pittman** has joined Spot Runner's board of directors. Pittman, who served as CEO of MTV Networks from 1983 to 1987, was also COO of AOL Time Warner and held the CEO post at Century 21 and Six Flags Entertainment.

CABLE

Mary-Liz McDonald was tapped for the post of vp of programming and production for Rainbow Media's Mag Rack and sportskool. She most recently served as vp of original programming, Showtime Networks. **Danielle Montalbano** was promoted to director of development and acquisitions for Mag Rack, up from supervising producer...Southern Entertainment Television (TheSET) appointed **Lara Flamerich** vp of business development. Flamerich had headed the marketing department at the Hispanic American Broadcasting Co. previously... WE tv upped **Elizabeth Dorée** to vp, acquisitions and promotional strategy, from vp of program planning. The net also elevated **Gary Pipa** to vp of program planning and scheduling from director of scheduling.

INTERACTIVE

Joshua Resnik was named vp of business development for Gannett Digital. He comes to Gannett from AOL, where he served as assistant general counsel.

media elite

BY LAUREN CHARLIP

Quicktakes



The boys come out to play: Leonardo DiCaprio, *GQ* editor in chief Jim Nelson and Gore

LINDSAY, IT'S NOT ALWAYS all about you, ok? If you read tabloids or gossip blogs, you well know about Lohan's diva-esque tirade at *GQ*'s Nov. 29 Men of the Year dinner in Los Angeles, which landed plenty of prime gossip real estate. "It just shows you what separation from the bimbo alliance will do to a person," *GQ* vp/publisher **Pete Hunsinger** joked (referring to a recent *New York Post* cover with the banner headline 'Bimbo Summit,' under a giant photo of Linds, Britney and Paris partying together). Scores of other megawatt names turned out for the 120-person dinner, including Will Ferrell, the NBA's Mark Cuban, Jay-Z and former veep Al Gore, who quipped, "It's nice to finally win something." Hunsinger cornered YouTube's **Chad Hurley**, wanting his take on the future of print, and Hurley delivered this comforting wisdom: "In a world of infinite choices, brands matter." By no means was the affair all

business: The cast of *Jackass* turned out. Hunsinger acknowledged that theirs was not the quietest of tables. *GQ* took out the entire Sunset Hotel for the event; at the after-party, Hunsinger said, "It felt pretty great to enjoy a burger on the 15th floor over the lights of L.A."...It's not often that the Old Testament comes up in a green room, but that was the case at a Nov. 28 panel discussion on religion for **Sundance Channel's** *One Punk Under God: The Prodigal Son of Jim and Tammy Faye*, about Jay Bakker's punk-rock ministry, which was held at the Angel Orensanz Foundation on New York's Lower East Side. "Rockin'" associate rabbi David Honigsberg and Bakker bonded backstage, finding they were kindred spirits whose lives balance religion and their singular forms of coolness. The docu runs Dec. 13... In brand-extension-land, **Women's Health** released two fitness DVDs: "The Wedding Workout" and "Train for Your



From left: Rockin' Rabbi Dave Bakker, Tibet House U.S.' Ganden Thurman; Sundance president Larry Aldem

Body Type." Since our pants have been snug, we popped "Wedding Workout" into our DVD player. It's great—except for the music. What hip, healthy lady wants to firm and tone to a soundtrack that brings to mind a corporate office-park elevator ride? Editor in chief **Tina Johnson** and co. must know what they're doing, though; they put associate editor **Byrd Schas** on a regimen and

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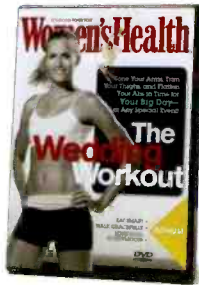
U.S. Television Premiere

**MARCH OF
THE PENGUINS**


Hallmark
CHANNEL

Source: Nielsen Galaxy Explorer (10/30-11/26/06), M-Su 8-11p Live+SD coverage area ratings, Hallmark Channel ranks #5 (tied with TBS and NAN) averaging 1.3 rating/941,000 homes; Nielsen NPower Reach & Frequency report (11/25/06), "March of the Penguins" Sat 9-11p among unduplicated Households; Nielsen Galaxy Explorer (11/25/06), "March of the Penguins" Sat 9-11p Live coverage area program ratings vs. time period coverage area ratings among all measured ad-supported cable networks. Qualifications subject to change upon request. © 2006 Crown Media. All Rights Reserved.

she emerged 42 lbs. slimmer... The first thing we noticed upon entering *Stuff*'s Dec. 5 Toys for Bigger Boys holiday throwdown at NYC's Hammerstein Ballroom was the smell; a grassy barnyard bouquet, which emanated from the reindeer pen. That's right, reindeer: grazing somewhat miserably on a bed of hay under the watch of handlers; oblivious to the thumping music, din of the crowd and hands poking in to touch them. (We had no idea that reindeer are short, maybe the size of an obese St. Bernard.) An enthused **John Lumpkin**, *Stuff* publisher, went over to feed them with a piece of puff pastry, from which he had removed a



In pursuit of an aisle-worthy physique

cocktail weenie. Fortunately he thought to ask the handler whether feeding puff pastry to a reindeer was wise, because it was not. Then there were the elves: Not since *The Wizard of Oz* have so many little people been paid to wear tights, this time with red felt jumpers and Santa hats. The act that really made this *Stuff* ticket hot, though, was indie pop band OK Go, who closed the show with their signature quirky robot-meets-polka-meets-disco-star dance routine, fittingly under sponsor Casio's logo, which was suspended over the stage. ■



Lumpkin (right) and American Idol's Jennifer Hudson, who's starring in *Dreamgirls*.



Dish

◀ **A&E Network popped the gay-marriage question with *Wedding Wars*, an original romantic comedy. At the ArcLight Cinemas premiere in Hollywood on Dec. 4., several dashing figures were cut on the red carpet (from left): *OK!* publisher Tom Morrissy, A&E general manager Bob DeBitetto, actor John Stamos, executive producer Craig Zadan, actor Eric Dane and Damon Romine, entertainment media director of GLAAD. *Wedding Wars* runs Dec. 11.**



▲ **Ellen DeGeneres is joined by Michael Teicher, executive vp, media sales, Warner Bros. Television Group (far left), Zenith Media ad sales senior vp Kris Magel, and Warner Bros. media sales senior vp Roseann Cacchiola (far right) at a Warner Bros. Media Sales/WNBC 4 reception at Jazz at Lincoln Center Nov. 21. Ellen aired from New York the week of Nov. 20.**



▲ **The March of Dimes held its 23rd Annual Sports Luncheon, chaired by Sean McManus, president of CBS News and Sports, at the Waldorf-Astoria in New York on Nov. 29. Tennis great Andre Agassi took home the 2006 Sportsman of the Year award and HBO Sports president Ross Greenburg received the organization's Corporate Leadership award. From left: Agassi, WNBA president Donna Orender, McManus, racing star Danica Patrick and Greenburg.**

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CALENDAR

■ 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, start your 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.

■ The **Secrets of Successful Pay Per Click Marketers** workshop goes Lone Star at the Dallas Doubletree Galleria on Dec. 14. A former Yahoo search marketing pro instructs, with content geared toward Yahoo that can apply to other search engines. See searchmarketing.yahoo.com/rc/srch/evts.php.

■ Jump start your online initiatives for the year at the fourth annual **LinkShare Summit 2007**, where you'll learn about engaging consumers as well as e-commerce markets and trends at San Francisco's Hotel Nikko Jan. 18. Visit linkshare.com/summit2007/summit.shtml.

inside media

EDITED BY WILL LEVITH

Fox News, Yahoo Launch Business Hub

Fox News partnered with Yahoo Finance to launch a co-branded online video-platform, dubbed Fox Business Now. With the new deal, Fox News—rumored to be exploring the launch of a stand-alone business-focused cable network—now becomes the premier video-content provider for Yahoo Finance, which is one of the most trafficked financial news Web sites.

Rothenberg Replaces Stuart at IAB

Randall Rothenberg, a longtime media consultant and former editor at *Advertising Age*, has been named the new president and CEO for the Interactive Advertising Bureau. He succeeds Greg Stuart, who announced back in August that he would leave the organization at the end of this year. Rothenberg was most recently senior director of intellectual capital at Booz Allen Hamilton, a global consulting firm that works with companies such as RJ Reynolds, Vodaphone and the U.S. Air Force. He takes over for Stuart on Jan. 8, 2007.

Optimedia Repositions, Sets New Agenda

Media agency Optimedia last week announced it will revamp its business development, branding identities, office environment and internal planning, buying and integration processes. Under a new structure, Larry Novenstern, previously executive vp and director of national electronic media, will head a new division called NewsCast. The new division will focus on integrated broadcast and new media-buying strategies.

VH1 to Launch Series for Mobile Devices

VH1 has launched *Celebhead*, a new short-form comedy series developed specifically for mobile devices. The series is a mock look at celebrities' lives through their own eyes. The show's episodes, each of which depict a different celebrity's point of view (the first features Paris Hilton), are available via subscription packages. The series is also available on VSPOT, the network's broadband video platform.

TNS Reports Modest Growth for Third Qtr.

Reflecting a slowing ad market, third-quarter spending grew at a modest 3.8 percent, trailing the pace of first nine months, according to TNS Media Intelligence. Several factors are dragging down spending.

Automotive is at the top of the list, followed by retail and travel. Auto companies have cut \$1.2 billion in spending over the past 12 months—about 1 percent of total spending across all media—and that's hitting cable TV, local newspapers and consumer magazines the hardest.

ESPN to Take Part in Tribeca Film Festival

ESPN has reached an agreement with organizers of the Tribeca Film Festival to sponsor a special slate of sports-related screenings and live events that will run concurrently with the 2007 film fest. The Tribeca/ESPN Sports Film Festival will gather all the sports-related films and offer them as a stand-alone program of events dubbed Sports Saturday.

NNN: Readers Value Papers' Food Content

Seeking to boost newspapers' value to food advertisers, the Newspaper National Network released a study showing newspaper food sections have more practical value to food shoppers than Web sites, cable food channels and food magazines or magazines' food sections. More than half of respondents identified newspapers as the most useful, while less than 18 percent said the same of the other media. The survey was conducted online by Gallup & Robinson in August, using a national Web panel of 791 women ages 25-54.

Sirius Lowers Subscriber '06 Forecast

Blaming soft retail sales since Thanksgiving, Sirius Satellite Radio last week reduced its subscriber forecast to between 5.9 million and 6.1 million, down from its earlier forecast of 6.3 million. Sirius' new subscriber range translates to total net subscriber additions of about 2.5 million to 2.8 million for the year, representing 80 to 85 percent year-over-year growth. Twice this year, XM Satellite Radio cut its year-end subscriber forecast to between 7.7 million and 8.2 million.

Springer Leaving Talk Radio

Jerry Springer, TV Talk host and former Cincinnati mayor, has decided to end his short-lived radio career. *Springer on the Radio* had about two dozen affiliates. Springer first launched his nationally syndicated show in January 2005 and was part of the Air America Radio lineup before the struggling network dropped the program last summer. ■



THERE'S A GAP

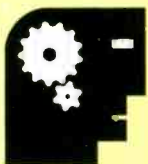
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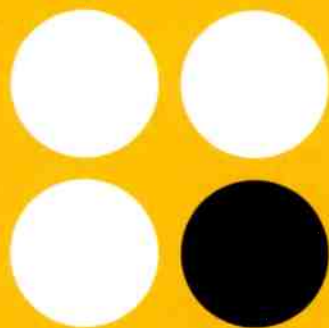
NIELSEN/NETRATINGS

TOP 10 ONLINE TELECOMMUNICATIONS ADVERTISERS

COMPANY	IMP (000)	SHARE
Vonage Holdings Corp	1,614,306	26.40%
BellSouth Corporation	1,117,129	18.30%
Verizon Communications, Inc.	1,086,953	17.80%
SBC Communications, Inc.	606,685	9.90%
Sprint Corporation	416,431	6.80%
AT&T Corp.	286,617	4.70%
ALLTEL Corporation	165,970	2.70%
Skype Technologies S.A.	133,227	2.20%
Deutsche Telekom AG	121,468	2.00%
Clearwire	89,540	1.50%

Source: Nielsen/NetRatings AdRelevance

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BILLBOARD'S TOP MUSIC VIDEOS

Title	Principal Performers
1. FAREWELL I TOUR: LIVE FROM MELBOURNE	EAGLES
2. UNDER THE DESERT SKY	ANDREA BOCELLI
3. LIVE AT THE GREEK	IL DIVO
4. TONY BENNETT: AN AMERICAN CLASSIC	TONY BENNETT
5. KISSOLOGY: THE ULTIMATE KISS COLLECTION VOL. 1 1974-1977	KISS
6. THE INFORMATION	BECK
7. SKIN AND BONES	FOO FIGHTERS
8. GREATEST HITS	CREED
9. THE SPACE WITHIN US	PAUL MCCARTNEY
10. PULSE	PINK FLOYD
11. BACK TO BEDLAM	JAMES BLUNT
12. WE ARE... THE LAURIE BERKNER BAND	THE LAURIE BERKNER BAND
13. HOMECOMING CHRISTMAS FROM SOUTH AFRICA	BILL & GLORIA GAITHER WI/HOMECOMING FRIENDS
14. ELVIS: '68 COMEBACK SPECIAL	ELVIS PRESLEY
15. THE GHOSTS OF CHRISTMAS EVE	TRANS-SIBERIAN ORCHESTRA
16. CHRISTMAS IN SOUTH AFRICA	BILL & GLORIA GAITHER WI/HOMECOMING FRIENDS
17. THE LONG ROAD HOME	JOHN FOGERTY
18. LIFESONG LIVE	CASTING CROWNS
19. ELVIS: ALOHA FROM HAWAII	ELVIS PRESLEY
20. FAMILY JEWELS	AC/DC
21. U218 VIDEOS	U2
22. LIVE! TONIGHT! SOLD OUT!	NIRVANA
23. ROBERT PLANT AND THE STRANGE SENSATION	ROBERT PLANT & THE STRANGE SENSATION
24. PAST, PRESENT & FUTURE	ROB ZOMBIE
25. LIVE AT DONINGTON	AC/DC
26. LIVE AT WOODSTOCK (SPECIAL EDITION)	JIMI HENDRIX
27. ONE VOICE	BARBRA STREISAND
28. FIRST & FAREWELL	BARRY MANILOW
29. ANYWHERE BUT HOME	EVANESCENCE
30. THE BEST OF PANTERA: FAR BEYOND THE GREAT SOUTHERN COWBOYS' VULGAR HITS	PANTERA

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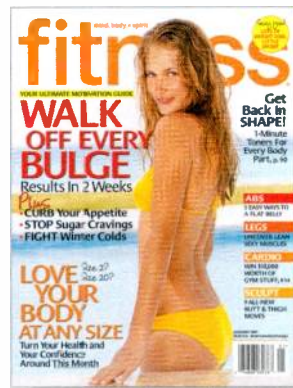
Fitness magazines stayed in shape in '06 thanks to their more holistic approach to editorial and ad sales

IN AN AGE WHEN BIKRAM IS A HOUSEHOLD WORD AND THE CITY THAT PUT cheesecake on the map is outlawing trans fats, it's a good time to be in the health and fitness category. Fitness books are right in the sweet spot. Meredith Corp.'s recent acquisition *Fitness* seems to be improving circulation and

ad health since moving over from G+J USA Publishing in May 2005. Total circulation grew 1.8 percent to 1.5 million in first-half 2006 following a 4.4 percent decline in first-half 2005, according to the Audit Bureau of Circulations. Ad pages narrowed their decline to just 3.7 percent in '06 from an 18.9 percent drop in '05, per the *Mediaweek* Monitor.

Once perceived as being for the woman who works out all the time, the magazine under editor in chief Denise Brodey has developed a more attainable message. "*Fitness* is not a gym magazine. It's a magazine for every level," Brodey contended.

Under a new editor and publisher, American Media Inc.'s *Shape* saw ad pages grow 1.9 percent in 2006, a year when it introduced more vibrant covers featuring more celebrities and boosted its fashion and beauty coverage. Circ climbed 3.1 percent to 1.7 million in the first half of '06 following a 2.6 percent gain in



Despite a new entry, the established titles are keeping fit.

the year-earlier period, according to the ABC.

Condé Nast's 1.5 million-circ *Self*, meanwhile, knocked out ad-page and circ gains of 4.7 and 6.4 percent, respectively, in 2006.

All this is notable, in light of the splash *Women's Health* has made. Launched in Octo-

ber 2005 with a 400,000 rate base, it plans to reach a rate base of 850,000 with the July/August 2007 issue. Ad pages grew a whopping 113.6 percent in 2006 (off a tiny base in '05), driven by gains in food and beverage (up 352 percent from January-November 2006 versus October-November 2005), fashion (up 76.8 percent) and automotive (up 87.7 percent). Vp/publisher Mary Murcko attributes the title's growth to its authoritative and humorous voice, which, despite getting more girly over time, still recalls corporate sibling *Men's Health*: The November issue called its report on GI health "Gut Check," while an essay in December is headlined, "I Should Have Slept Around."

The category lends itself well to non-print extensions. For example, *Self* spun off *Self Dishes*, a one-time, food-centered magazine in 2006, and will do a second one in '07. A number of titles also plan to launch workout DVDs and downloadable videos in '07 (see *Takes*, p. 24).

No longer just about working out and losing weight, fitness books have rounded out their wellness message with more fashion and beauty coverage. *Self* has put more focus on fashion, having hired a new accessories editor from Time Inc.'s *In Style*,

while *Shape* has added fashion and beauty editorial in the past year.

"When you think about our readers, they approach fitness from a lifestyle perspective," said Sabine Feldmann, publisher, *Shape*, adding that fashion and beauty are part of that

60sec. With



Klara Glowczewska editor in chief, *Condé Nast Traveler*

Q. Why did you decide to launch a Q&A with a leader (called the Forum) in January's issue? **A.** Travel is powerful on many levels: There's a pleasure principle involved, but it's also very powerful in other ways—how it affects you intellectually. And travelers affect the world. The point of this new section is to engage world leaders and thinkers in this conversation. Our first one is with King Abdullah II of Jordan. He's very pro-travel; he thinks it's very important for cultural understanding. **Q.** How has the threat of terrorism impacted editorial coverage?

A. We've always believed we need to tell readers the unadulterated truth. We went to Bali after the bombings there and reported on what it's like to be on the ground. We've had a senior correspondent for security since November 2001. This September, we did a package on airport security since 9/11, and we found it to be very dire. It's a big topic for the traveling public. We don't shy away from it. **Q.** What about the growth of budget travel titles? **A.** Our readers are very affluent. We do, of course, do stories about value because nobody wants to feel they're ripped off. We have a page, Smart Money, on value trips. European hotels are notoriously expensive, so we did a feature on European hotels under \$200 a night. The dollar is plunging again, so we've discussed whether we should do that again.

Q. How has the Web changed what goes in the magazine? **A.** People are looking to the Web to be complementary. So we have podcasts by authors and slide shows, and a feature: Iconic Trips, an itinerary that takes the guesswork out of travel and will be available in PDF form so you can print it out. **Q.** What's your own dream trip? **A.** I have an incredibly long list of places I'd like to go to. I'm going to travel to Central Europe this summer. I've done two very exotic trips: to Africa and the Middle East. Now, I'm oriented toward Europe.

MEDIAWEEK

MAGAZINE MONITOR

BIWEEKLIES DECEMBER 11, 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	18-Dec	65.65	19-Dec	74.30	-11.64%	1,498.86	1,621.78	-7.58%
Forbes	11-Dec	151.21	12-Dec	144.02	4.99%	3,053.73	3,166.63	-3.57%
Fortune®	11-Dec	102.70	12-Dec	162.70	-36.88%	2,763.12	2,886.23	-4.27%
National Review	31-Dec	17.00	31-Dec	15.50	9.68%	450.00	467.60	-3.76%
Rolling Stone	14-Dec	84.64	15-Dec	109.80	-22.91%	1,500.67	1,619.10	-7.31%
Category Total		421.20		506.32	-16.81%	9,266.38	9,761.34	-5.07%

WEEKLIES DECEMBER 11, 2006

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
NEWS/BUSINESS								
BusinessWeek	11-Dec	52.79	12-Dec	62.35	-15.33%	2,588.85	2,631.12	-1.61%
The Economist®	2-Dec	61.00	3-Dec	37.00	64.86%	2,050.00	2,012.00	1.89%
Newsweek ^E	11-Dec	61.20	12-Dec	62.84	-2.61%	1,842.10	2,077.13	-11.32%
The New Republic	11-Dec	9.07	12-Dec	14.91	-39.17%	252.87	307.80	-17.85%
Time ^E	11-Dec	65.06	12-Dec	53.33	22.00%	2,108.82	2,115.39	-0.31%
U.S. News & World Report	11-Dec	50.14	12-Dec	40.98	22.35%	1,625.71	1,589.94	2.25%
Category Total		299.26		271.41	10.26%	10,468.35	10,733.38	-2.47%
SPORTS/ENTERTAINMENT/LEISURE								
AutoWeek	11-Dec	21.57	12-Dec	23.33	-7.54%	1,144.52	1,151.96	-0.65%
Entertainment Weekly	8-Dec	45.07	9-Dec	52.23	-13.71%	1,627.03	1,744.16	-6.72%
Golf World	8-Dec	33.04	16-Dec	51.12	-35.37%	1,093.62	1,155.54	-5.36%
In Touch	11-Dec	23.49	12-Dec	19.83	18.46%	845.41	618.48	36.69%
Life & Style ⁺	11-Dec	16.66	19-Dec	9.33	78.56%	450.08	394.94	13.96%
New York	11-Dec	61.66	12-Dec	73.10	-15.65%	3,053.25	2,880.75	5.99%
People	11-Dec	92.36	12-Dec	98.28	-6.02%	3,535.94	3,676.48	-3.82%
Sporting News	15-Dec	17.08	16-Dec	15.50	10.19%	870.32	796.58	9.26%
Sports Illustrated	11-Dec	75.15	12-Dec	91.54	-17.90%	2,017.77	2,025.20	-0.37%
Star	11-Dec	19.50	12-Dec	23.33	-16.42%	964.90	922.85	4.56%
The New Yorker®	11-Dec	44.27	12-Dec	52.50	-15.68%	2,114.29	1,836.97	15.10%
Time Out New York	6-Dec	63.25	7-Dec	56.13	12.68%	3,202.75	3,114.93	2.82%
TV Guide (redesign) ^T	11-Dec	24.58	12-Dec	14.13	73.96%	873.84	143.91	507.21%
Us Weekly	11-Dec	57.22	12-Dec	57.55	-0.57%	1,812.74	1,712.15	5.88%
Woman's World	12-Dec	7.33	13-Dec	7.00	4.71%	346.64	334.31	3.69%
Category Total		602.23		644.90	-6.62%	23,953.10	22,509.21	6.41%
WEEKEND MAGAZINES								
American Profile	10-Dec	10.31	11-Dec	11.02	-6.44%	555.08	530.79	4.58%
Life@®	15-Dec	9.00	16-Dec	11.00	-18.18%	384.21	355.23	8.16%
Parade	10-Dec	16.15	11-Dec	14.35	12.54%	684.22	666.07	2.72%
USA Weekend	10-Dec	18.15	11-Dec	22.54	-19.48%	692.38	688.25	0.60%
Category Total		53.61		58.91	-9.00%	2,315.89	2,240.34	16.06%
TOTALS		955.10		975.22	-2.06%	36,737.34	35,482.93	3.54%

@=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; E=estimate.

lifestyle. Those editorial changes, as well as the desire by marketers to wear the health halo, have attracted a broader ad base to the titles.

Self's biggest category increases in 2006 came from retail, food/beverage and fashion/luxury goods, with new business from Wal-Mart, Tag Heuer and Gucci. At *Shape*, new clients include Cartier, Coty Prestige and Kenneth Cole. And *Fitness* counts as new clients L'Oréal, Sony and South Beach.

Yet the growing interest in health and fitness also puts pressure on those magazines to establish a point of difference from other categories; from women's lifestyle and fashion/beauty to more targeted titles like Martha

Stewart Living Omnimedia's *Body & Soul*, and *Yoga Life*, which Rodale tested in May 2006. "Magazines across the board are recognizing that the idea of the healthy, active lifestyle is permeating among all women," said *Women's Health's* Murcko. "It's not just an add-on. Everybody's jumping on it."

As a result, the advertising lines are blurring as never before. "*Glamour* and *Allure* carry a lot of fitness advertising; we carry Gucci sunglasses and Coach," said Kimberly Kelleher, vp, publisher of *Self*. "Advertisers are not categorizing in the extreme ways they used to."

The category's ability to support new magazine *Women's Health* speaks to its vitality, said

Beth Fidoten, senior vp, managing director for print and convergence at Initiative and a former ad executive at *Self*. "What seems very difficult is that they're also lifestyle, they concentrate on women 18-49 or 25-54, and lifestyle magazines like *O* and *Real Simple* are approaching the same content," she said.

Game On

SI Kids' ad programs grow up

When Franklin Sports went to *Sports Illustrated Kids* to promote Battle Max, its new paintball-style game for teens and tweens, the conversation quickly moved beyond print and online ads. *SI Kids'* created an online forum of Battle Max that let kids play a virtual version of the game. Through the magazine, Franklin got a booth at the Dew Action Sports Tour where it was able to demo the game.

"It was extremely effective," Chuck Quinn, vp of marketing and sourcing for Franklin Sports, said of the program. "I give [*SI Kids'*] credit for looking at it in a comprehensive way."

Winning Franklin's and other ad schedules this year depended on the monthly's ability to deliver programs that went beyond the page, argued Dave Watt, publisher of *Sports Illustrated Kids*. "We would not have carried that business were we not able to come up with programs like that," he said.

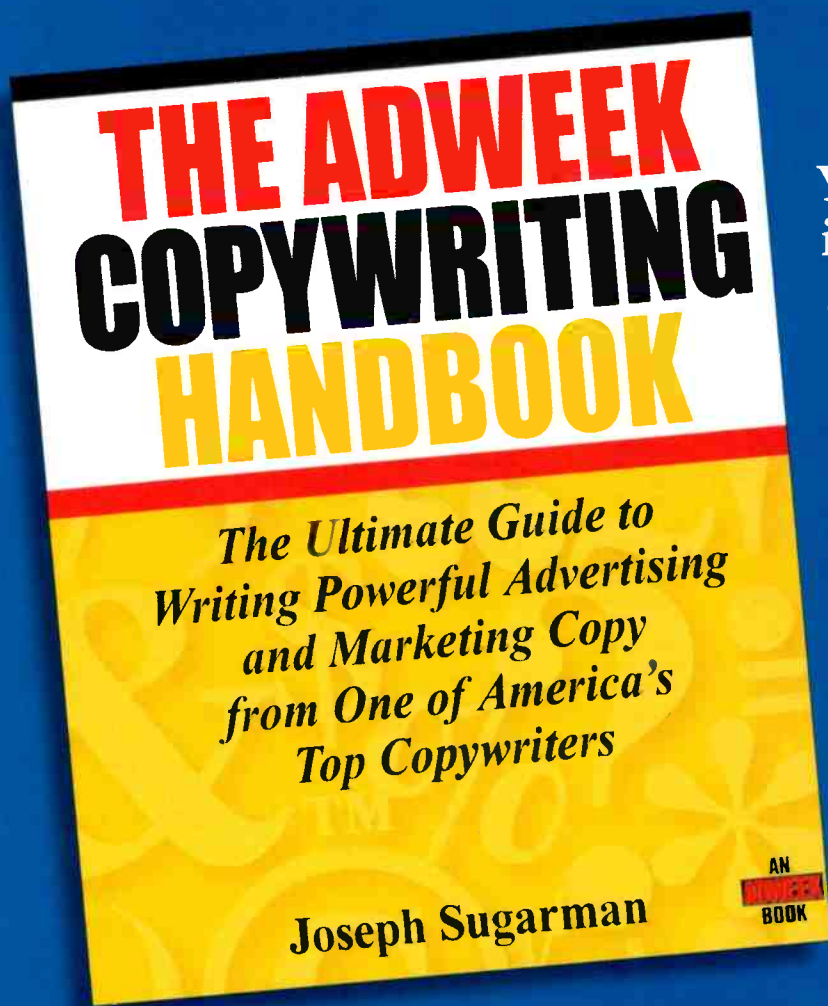
Watt said such cross-platform programs helped to boost *SI Kids'* ad pages 7.7 percent in 2006 over the prior year. That was an improvement over 2005, when ad pages grew 1.8 percent over 2004 and ahead of the overall kids category, which advanced 2.2 percent in 2006, according to the *Mediaweek* Monitor.

Watt said the turning point came last April, when *SI Kids'* gained control of its Web site from AOL, which had run the sales functions of most of Time Inc.'s Web sites. Gaining that control allowed *SI Kids'* to create packages that included print, online and events.

Cross-platform selling also led longtime advertiser Gatorade to increase its overall spending with the title. In a package that Watt said went "well into the six figures," Gatorade bought online ads, print ads and advertorials to support a contest that invited kids to submit photos of themselves playing sports. The "Fierce Face" contest played off Gatorade's positioning opposite *SI Kids'* Faces in the Crowd feature, a profile of a kid athlete.

"Kids are multidimensional," Watt said. "You have to reach them in many different ways and places." ■

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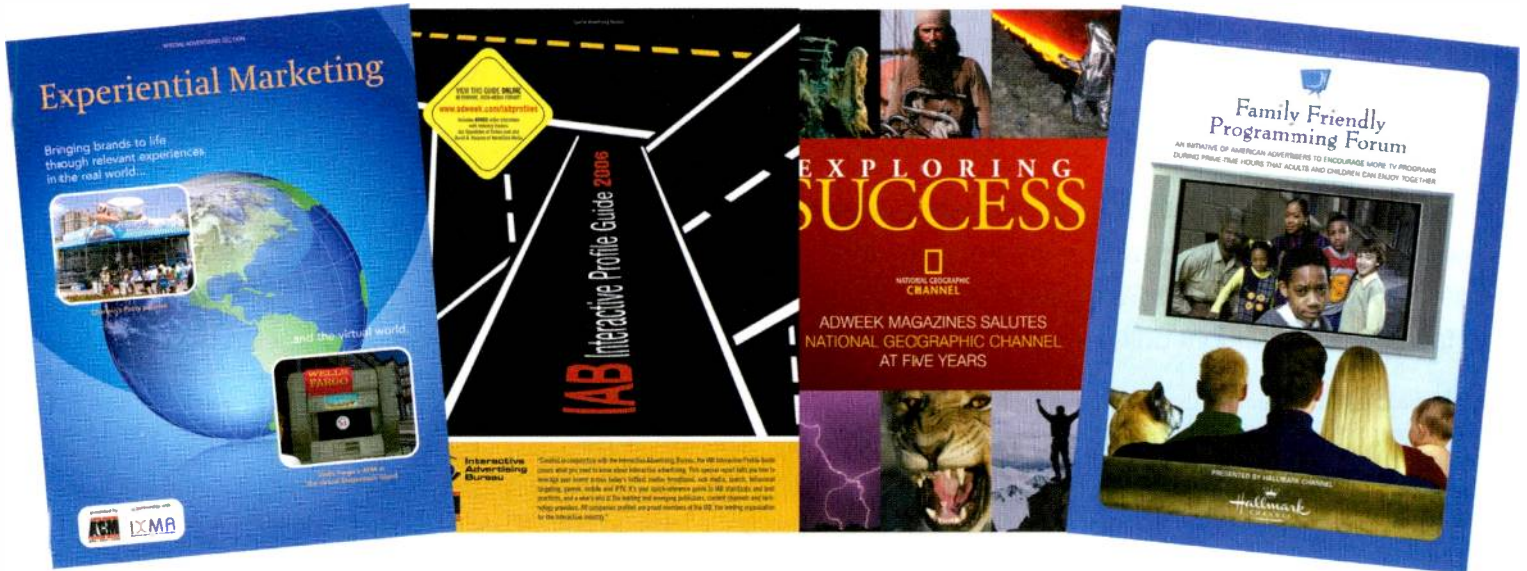
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	CURRENT PAGES	PAGES LAST YR.	% CHANGE	YEAR TO DATE	YTD LAST YEAR	% CHANGE
BUSINESS/TECHNOLOGY						
Business 2.0 ¹¹	24.32	75.37	-67.73%	24.32	75.37	-67.73%
Entrepreneur	137.00	131.46	4.21%	137.00	131.46	4.21%
Fast Company ^{9/D}	DOUBLE	DOUBLE	N.A.			
Fortune Small Business ^{10/D}	DOUBLE	DOUBLE	N.A.			
Inc.	48.18	52.22	-7.74%	48.18	52.22	-7.74%
Wired	81.08	76.96	5.35%	81.08	76.96	5.35%
Category Total	290.58	336.01	-13.52%	290.58	336.01	-13.52%
ENTERTAINMENT						
Blender ^{10/F}	42.00	32.10	30.84%	42.00	32.10	30.84%
People en Español ^{11/D}	NO ISSUE					
Premiere ^{10/F/J}	53.00	0.00	N.A.	53.00	0.00	N.A.
Spm	40.49	30.73	31.76%	40.49	30.73	31.76%
Vibe ¹⁰	44.86	64.92	-31.21%	44.86	64.92	-31.21%
Category Total	180.15	127.75	41.02%	180.15	127.75	41.02%
ENTHUSIAST						
Automobile	57.16	61.40	-6.91%	57.16	61.40	-6.91%
Backpacker ⁹	NO ISSUE					
Bicycling ^{11/F}	74.33	67.37	10.33%	74.33	67.37	10.33%
Boating	84.76	115.50	-26.61%	84.76	115.50	-26.61%
Car and Driver	75.18	68.15	10.32%	75.18	68.15	10.32%
Cruising World	90.21	89.50	0.79%	90.21	89.50	0.79%
Cycle World	68.40	68.56	-0.23%	68.40	68.56	-0.23%
Flying	54.33	45.50	19.41%	54.33	45.50	19.41%
Golf Digest	76.64	73.82	3.82%	76.64	73.82	3.82%
Golf Magazine	65.46	67.85	-3.52%	65.46	67.85	-3.52%
Motor Boating	49.56	45.10	9.89%	49.56	45.10	9.89%
Motor Trend	82.65	113.67	-27.29%	82.65	113.67	-27.29%
Popular Mechanics	51.46	38.40	34.01%	51.46	38.40	34.01%
Popular Photography & Imaging	110.83	92.67	19.60%	110.83	92.67	19.60%
Popular Science	49.00	53.50	-8.41%	49.00	53.50	-8.41%
Power & Motoryacht	217.00	186.35	16.45%	217.00	186.35	16.45%
Road & Track	80.34	71.00	13.15%	80.34	71.00	13.15%
Sailing World ¹⁰	48.54	48.33	0.43%	48.54	48.33	0.43%
Stereo Review's Sound & Vision ¹⁰	59.67	43.09	38.48%	59.67	43.09	38.48%
Tennis Magazine ¹⁰	NO ISSUE					
Yachting	160.66	134.92	19.08%	160.66	134.92	19.08%
Category Total	1,556.18	1,484.68	4.82%	1,556.18	1,484.68	4.82%
FASHION/BEAUTY						
Allure	62.73	42.42	47.88%	62.73	42.42	47.88%
Cosmopolitan	82.69	70.17	17.84%	82.69	70.17	17.84%
Elle ^F	64.92	60.75	6.86%	64.92	60.75	6.86%
Essence	76.11	72.18	5.44%	76.11	72.18	5.44%
Glamour	54.50	44.61	22.17%	54.50	44.61	22.17%
Harper's Bazaar	44.16	38.65	14.26%	44.16	38.65	14.26%
In Style	70.79	86.00	-17.69%	70.79	86.00	-17.69%
Jane ^{10/D}	DOUBLE	DOUBLE	N.A.			
Latina ^{11/D}	DOUBLE	DOUBLE	N.A.			
Lucky	47.47	48.54	-2.20%	47.47	48.54	-2.20%
Marie Claire	49.31	43.99	12.09%	49.31	43.99	12.09%
Vogue	104.00	70.70	47.10%	104.00	70.70	47.10%
W	58.00	55.80	3.94%	58.00	55.80	3.94%
Category Total	714.68	633.81	12.76%	714.68	633.81	12.76%
FOOD/EPICUREAN						
Bon Appétit	53.93	56.02	-3.73%	53.93	56.02	-3.73%
Cooking Light ^{11/F}	125.26	137.45	-8.87%	125.26	137.45	-8.87%
Every Day with Rachel Ray ^{10/D/N/C}	DOUBLE	DOUBLE	N.A.			
Everyday Food ¹⁰	NO ISSUE	NO ISSUE				
Food & Wine	55.03	56.51	-2.62%	55.03	56.51	-2.62%
Gourmet	84.00	72.60	15.70%	84.00	72.60	15.70%
Saveur ^N	NO ISSUE	NO ISSUE				
Category Total	318.22	322.58	-1.35%	318.22	322.58	-1.35%
GENERAL INTEREST						
Guideposts	20.50	26.50	-22.64%	20.50	26.50	-22.64%
Harper's Magazine	16.41	19.16	-14.35%	16.41	19.16	-14.35%
National Geographic	24.96	23.46	6.39%	24.96	23.46	6.39%
Reader's Digest	45.23	68.59	-34.06%	45.23	68.59	-34.06%
Smithsonian	34.50	37.65	-8.37%	34.50	37.65	-8.37%
The Atlantic Monthly ^{11/D}	DOUBLE	DOUBLE	N.A.			
Vanity Fair	57.83	70.87	-18.40%	57.83	70.87	-18.40%
Category Total	199.43	246.23	-19.01%	199.43	246.23	-19.01%
HEALTH/FITNESS (MEN)						
Flex	156.42	162.20	-3.56%	156.42	162.20	-3.56%
Muscle & Fitness	133.96	148.04	-9.51%	133.96	148.04	-9.51%
Runner's World	63.16	57.79	9.29%	63.16	57.79	9.29%
Category Total	353.54	368.03	-3.94%	353.54	368.03	-3.94%
HEALTH/FITNESS (WOMEN)						
Fitness	55.33	33.69	64.23%	55.33	33.69	64.23%
Health ¹⁰	109.85	120.33	-8.71%	109.85	120.33	-8.71%
Prevention	69.96	64.65	8.21%	69.96	64.65	8.21%
Self	47.52	52.01	-8.63%	47.52	52.01	-8.63%
Shape	77.37	80.55	-3.95%	77.37	80.55	-3.95%
Women's Health ^{10/F}	73.85	55.16	33.88%	73.85	55.16	33.88%
Category Total	433.88	406.39	6.76%	433.88	406.39	6.76%
KIDS						
Boys' Life	NO ISSUE	NO ISSUE				
Disney Adventures ^{10/D}	DOUBLE	DOUBLE	N.A.			
Nickelodeon Magazine ^{10/D}	DOUBLE	DOUBLE	N.A.			
Sports Illustrated for Kids ^D	DOUBLE	DOUBLE	N.A.			
Category Total	N.A.	N.A.	N.A.	N.A.	N.A.	N.A.
MEN'S LIFESTYLE						
BestLife ^{10/D}	DOUBLE	DOUBLE	N.A.			

	CURRENT PAGES	PAGES LAST YR.	% CHANGE	YEAR TO DATE	YTD LAST YEAR	% CHANGE
DETAILS						
Details ¹⁰	NO ISSUE					
Esquire	50.17	49.46	1.44%	50.17	49.46	1.44%
FHM ^{11/D/F}	52.00	62.13	-16.30%	52.00	62.13	-16.30%
Gentlemen's Quarterly	46.01	41.41	11.11%	46.01	41.41	11.11%
Maxim	33.00	29.70	11.11%	33.00	29.70	11.11%
Men's Fitness ^D	DOUBLE	DOUBLE	N.A.			
Men's Health ¹⁰	73.85	55.16	33.88%	73.85	55.16	33.88%
Men's Journal	50.16	55.88	-10.24%	50.16	55.88	-10.24%
Playboy	26.16	35.40	-26.10%	26.16	35.40	-26.10%
Stuff	35.55	32.25	10.23%	35.55	32.25	10.23%
Category Total	394.65	399.05	-1.10%	394.65	399.05	-1.10%
OUTDOORS						
Field & Stream ^{11/D}	DOUBLE	DOUBLE	N.A.			
National Geographic Adv. ^{10/D}	DOUBLE	DOUBLE	N.A.			
Outdoor Life ^{10/D}	DOUBLE	DOUBLE	N.A.			
Outside	NO ISSUE	NO ISSUE				
Category Total	N.A.	N.A.	N.A.	N.A.	N.A.	N.A.
PARENTING/FAMILY						
American Baby	36.28	47.24	-23.20%	36.28	47.24	-23.20%
BabyTalk ^{10/D}	DOUBLE	DOUBLE	N.A.			
Child ¹⁰	NO ISSUE	NO ISSUE				
FamilyFun ^{10/D}	DOUBLE	DOUBLE	N.A.			
Parenting ^{10/D}	DOUBLE	DOUBLE	N.A.			
Parents	63.12	87.02	-27.46%	63.12	87.02	-27.46%
Category Total	99.40	134.26	-25.96%	99.40	134.26	-25.96%
PERSONAL FINANCE						
Kiplinger's Personal Finance	49.59	35.18	40.96%	49.59	35.18	40.96%
Money	32.09	62.73	-48.84%	32.09	62.73	-48.84%
SmartMoney	54.34	47.55	14.28%	54.34	47.55	14.28%
Category Total	136.02	145.46	-6.49%	136.02	145.46	-6.49%
SCIENCE						
Discover	18.92	17.67	7.07%	18.92	17.67	7.07%
Natural History ^{10/D}	DOUBLE	DOUBLE	N.A.			
Scientific American	49.88	47.06	5.99%	49.88	47.06	5.99%
Spectrum, IEEE	33.50	32.25	3.88%	33.50	32.25	3.88%
Category Total	102.30	96.98	5.49%	102.30	96.98	5.49%
SHELTER						
Architectural Digest	142.80	98.00	45.71%	142.80	98.00	45.71%
Coastal Living ^{10/F}	75.40	90.53	-16.71%	75.40	90.53	-16.71%
Country Home ¹⁰	NO ISSUE	NO ISSUE				
Country Living	51.92	43.55	19.22%	51.92	43.55	19.22%
Domino ^{10/D}	DOUBLE	DOUBLE	N.A.			
Dwell ⁹	NO ISSUE	NO ISSUE				
Elle Decor ^{10/F}	73.78	60.21	22.54%	73.78	60.21	22.54%
The Family Handyman ^{10/D}	DOUBLE	DOUBLE	N.A.			
Garden Design ^N	NO ISSUE	NO ISSUE				
Home ¹⁰	42.70	49.17	-13.16%	42.70	49.17	-13.16%
House Beautiful	31.73	31.98	-0.78%	31.73	31.98	-0.78%
House & Garden	40.33	39.82	1.28%	40.33	39.82	1.28%
Metropolitan Home ^{10/D}	DOUBLE	DOUBLE	N.A.			
Southern Living ¹³	72.05	75.26	-4.27%	72.05	75.26	-4.27%
Sunset	52.40	51.77	1.22%	52.40	51.77	1.22%
This Old House ^{10/F}	53.50	48.53	10.24%	53.50	48.53	10.24%
Traditional Home ⁸	NO ISSUE	NO ISSUE				
Category Total	636.61	588.82	8.12%	636.61	588.82	8.12%
TEEN						
CosmoGirl ¹⁰	NO ISSUE	NO ISSUE				
J-14	19.48	20.00	-2.60%	19.48	20.00	-2.60%
M Magazine	13.65	12.67	7.73%	13.65	12.67	7.73%
Seventeen	77.62	74.92	3.60%	77.62	74.92	3.60%
Teen Vogue ^D	DOUBLE	DOUBLE	N.A.			
Twist	18.65	14.33	30.15%	18.65	14.33	30.15%
Category Total	129.40	121.92	6.14%	129.40	121.92	6.14%
TRAVEL						
A. F.'s Budget Travel ¹⁰	NO ISSUE	NO ISSUE				
Condé Nast Traveler	131.72	152.67	-13.72%	131.72	152.67	-13.72%
Travel + Leisure	81.83	88.95	-8.00%	81.83	88.95	-8.00%
Category Total	213.55	241.62	-11.62%	213.55	241.62	-11.62%
WEALTH						
Robb Report	148.08	218.06	-32.09%	148.08	218.06	-32.09%
Town & Country	91.79	81.15	13.11%	91.79	81.15	13.11%
Category Total	239.87	299.21	-19.83%	239.87	299.21 </	

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BY MARC BERMAN



Goodbye to All That

GIVEN THE FACT THAT I HAVE BEEN WATCHING REPEATS OF MAMA'S FAMILY and Growing Pains in prime time on the i Network (you know, the broadcaster formerly known as Pax), I can't say 2006 was the best year for TV. In fact, it was downright dull at times. But as I write the final Mr. TV column

of the year, I must begin by thanking Fox for doing the right thing and axing that horrific sounding late-November, two-part O.J. Simpson special. Can you imagine listening to him explain how he might have murdered Nicole Brown Simpson and Ron Goldman? After years of watching Fox slip into the depths of sliminess with trash like *The Littlest Groom*, *Forever Eden* and *Skin*, it's nice to see the network do the right thing, for once.

Obviously, Fox was pressured into pulling the O.J. special. But I am optimistic enough to think that broadcasters are finally learning to program with some degree of integrity instead of just trying to attract the most number of young adult eyeballs. I wish, however, that these same networks would also learn to be more patient, and accept that they gain nothing by yanking shows right and left.

Once again, the five networks are guilty of "quick trigger-finger syndrome," where they cancel new shows without any warning. The biggest surprise this fall was the CBS Tuesday 10 p.m. double whammy: *Smith* was axed after three episodes and replaced with *3 Lbs.*; after just three episodes, *3 Lbs.* was also axed and replaced with drama repeats. As I have said in the past (and will continue to repeat), I think the networks owe it to the audience to at least run the episodes they ordered. Even a struggling series has a fan base, and those viewers are entitled to some resolution. Some

HBO's *Lucky Louie* was modeled on *The Honeymooners*. It looked promising, until the title character opened his mouth and *Deadwood* came out.

shows are offering their last episodes via the Web. Since many older viewers—the ones with money the networks don't want—are not necessarily computer savvy, I don't think it's a great idea. It's too limited.

The traditional 30-minute scripted comedy continues its death spiral, but there is some good news about comedy on TV, thanks to the arrival of ABC's *Ugly Betty*. Like sibling *Desperate Housewives*, *Betty* is part of a new breed of comedy—the one-hour format minus a grating laugh-track. And the show is performing well, with a solid 4.5 rating/12 share among adults 18-49, according to Nielsen Media Research. It's ABC's first hit comedy in the Thursday 8 p.m. hour since *Mork and Mindy* 25 years ago!

Notably unsuccessful this season were "creative" half-hour chucklers like ABC's *Help Me Help You* and *Big Day*, which failed to deliver because the average TV viewer was not sure what they were watching. Is it a comedy? Is it a drama? I don't think anyone really knew.

Familiarity often breeds success, but in the case of HBO's *Lucky Louie*, the cable network tried a little too hard. This comedy, set in front of a live studio audience, was modeled on *The Honeymooners*—it had the look and feel of the old show, complete with a down-at-the-heels apartment and working class couple. And it looked promising. Until, that is, the title character opened his mouth and *Deadwood* came out. The show didn't work, in part because many viewers were uncomfortable listening to someone they considered a modern-day Ralph Kramden spitting out obscenities.

There were several attempts in 2006 at quality drama. But the only one to truly succeed is NBC's *Heroes* because 1) it was scheduled well, 2) it dared to be unique, and most importantly 3) the audience was able relate to the subject matter. While you have to give credit to ABC's *The Nine* and *Six Degrees*; NBC's *Studio 60 on the Sunset Strip* and *Kidnapped*; Fox's *Justice* and *Vanished*; and The CW's *Runaway*, none of these shows met those three critical criteria.

Most didn't work because they either tried too hard to be different, or dealt with subject matter (the kidnapping of a young child, for example) that viewers were just not interested in. When I look at *Heroes*, or another show that meets the criteria, TNT's *The Closer*, I realize it's not that easy to find the balance between familiarity and creativity.

As we head into 2007, I will continue to optimistically pull for a five-network schedule programmed with confidence and patience, and populated with a variety of quality programs which cater to all types of viewers—young and old; white, black, Asian, Latino; male or female.

But I also have to be realistic: As they've shown before, the networks remain creatures of bad habits.

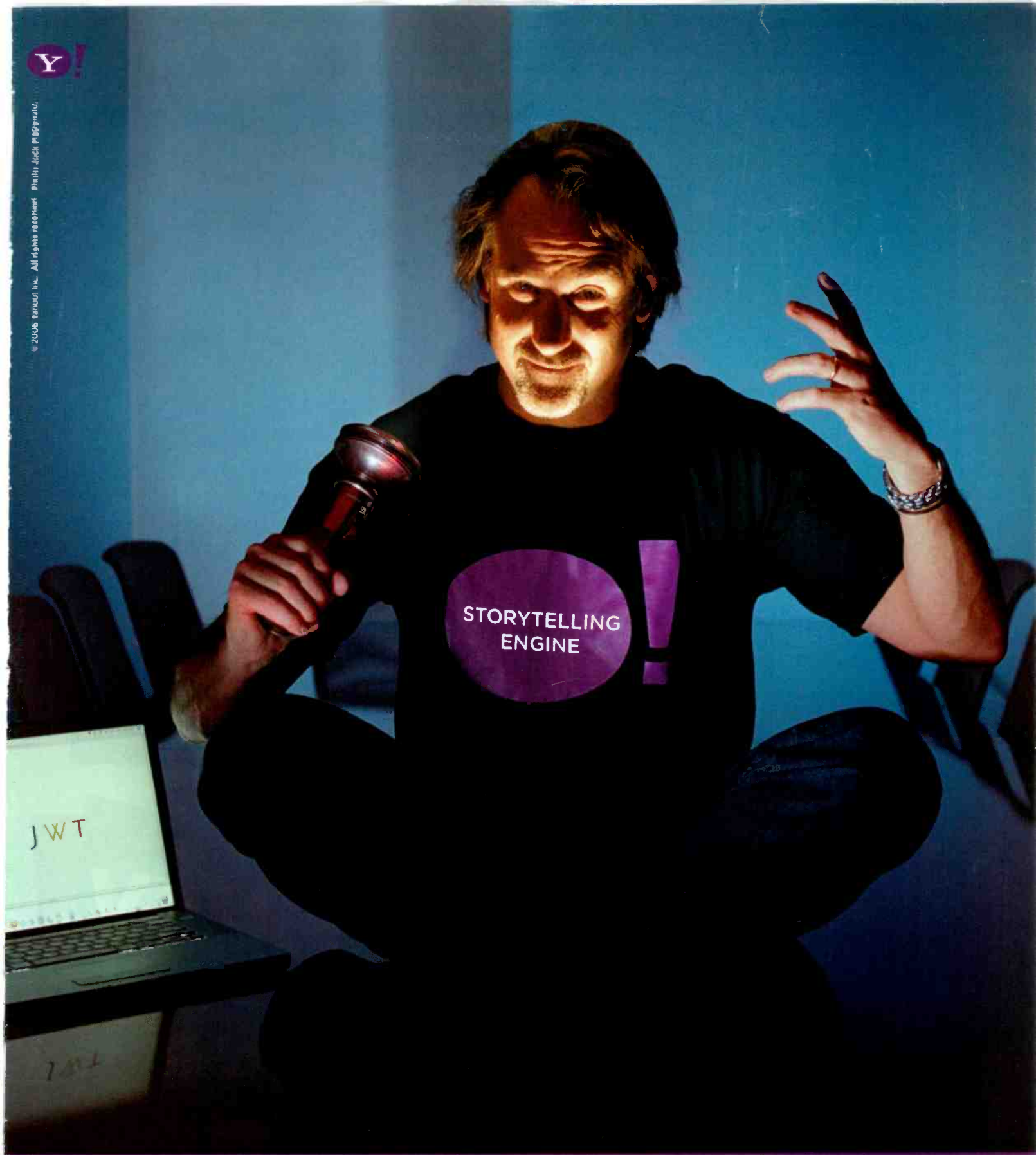
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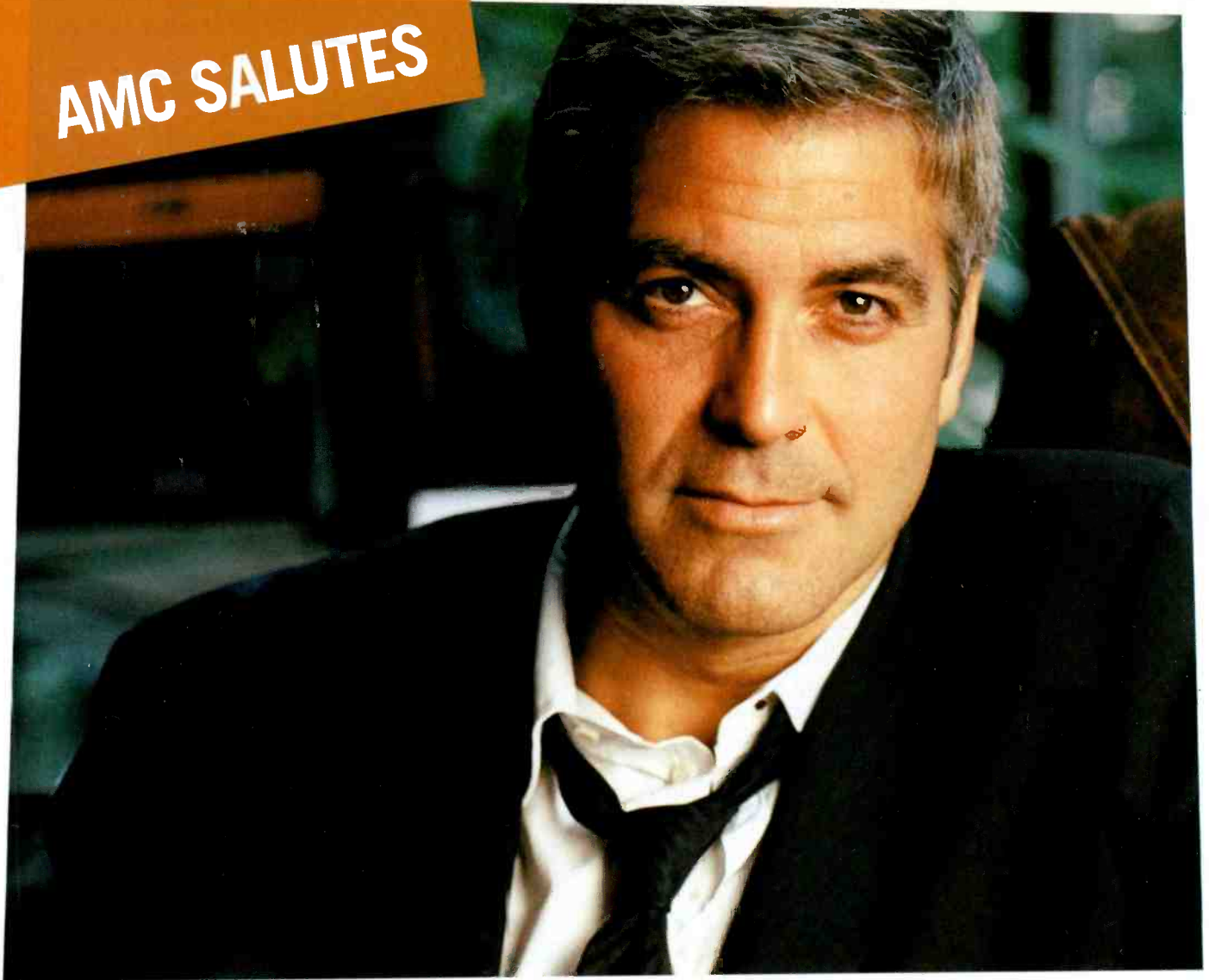


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