

MEDIAWEEK

NOVEMBER 13, 2006 \$3.99 VOL. 16 NO. 41

www.mediaweek.com

Fox Season Is Running on *Idol*

With prime-time lineup in trouble post-baseball, net waits for hit's January juice **PAGE 4**

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Will let ad clients buy by rate base or by audience **PAGE 5**

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eBay's Ad Auction Going Three Times

Execs kick tires of e-Media Exchange system **PAGE 6**

TV PROGRAMMING

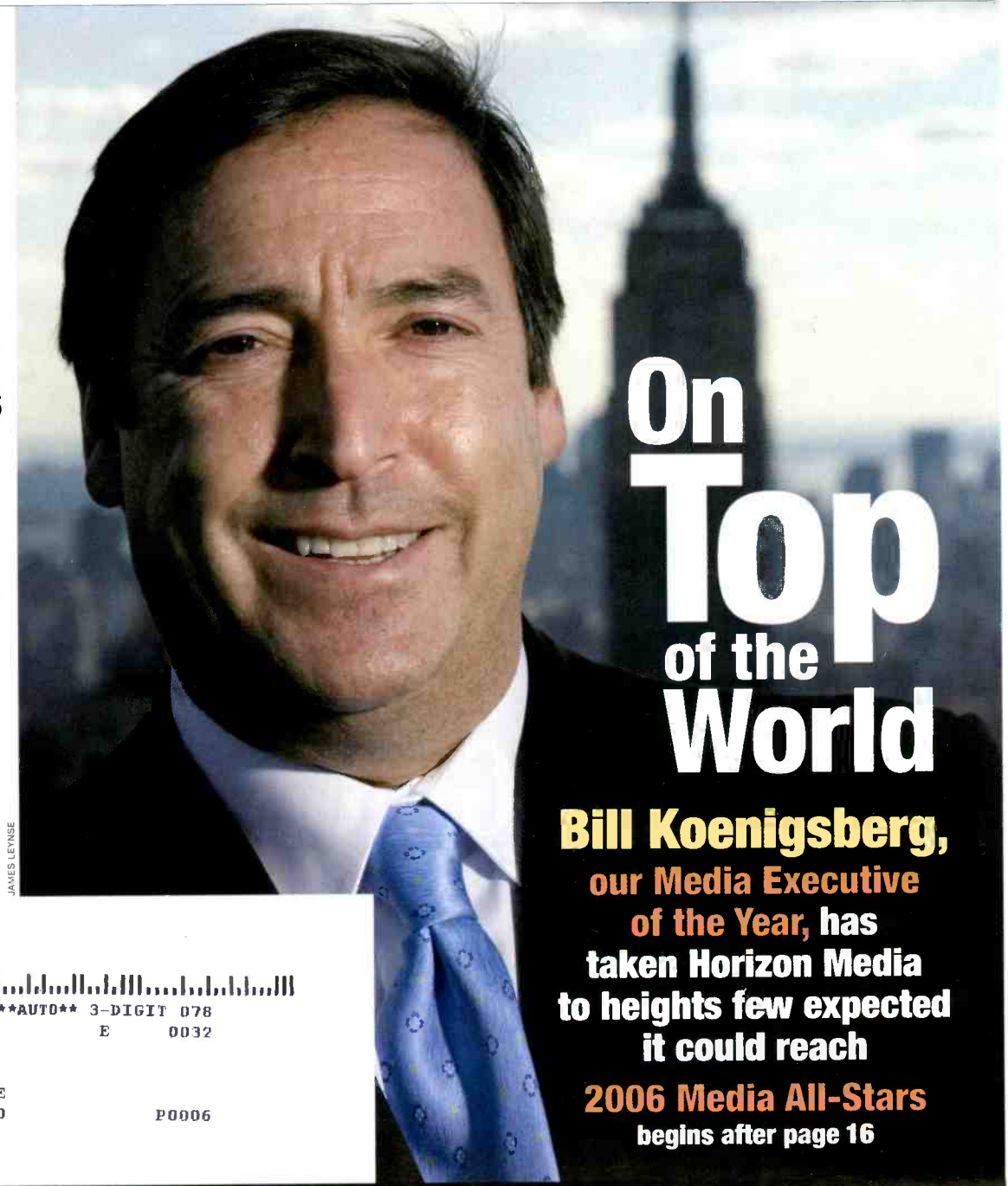
CBS' 3 Lbs. Offers Second Opinion

Rx drama hopes to tap vein of hero-doctor buzz **PAGE 6**



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On Top of the World

Bill Koenigsberg,
our Media Executive
of the Year, has
taken Horizon Media
to heights few expected
it could reach
2006 Media All-Stars
begins after page 16

Men's Journal



PHOTOGRAPH BY BRIGITTE LACOMBE

YOUNGER, RICHER, GROWING FASTER

	MEDIAN HHI	MEDIAN AGE	AUDIENCE GROWTH*
MEN'S JOURNAL	\$74,693	35.2	+22%
Men's Health	\$69,771	36.4	+15%
Esquire	\$63,450	43.8	-6%
GQ	\$64,155	33.0	-5%

Source: MRI Spring 2006 *Spring 2002 vs. Spring 2006

At Deadline

■ ABC, CBS LEAD NOVEMBER SWEEPS' WEEK 1

ABC and CBS are leading the first week of November 2006 sweeps, with CBS first in total viewers and ABC No. 1 among adults 18-49. Unlike prior sweeps when CBS was the immediate guaranteed winner in total viewers, only 160,000 viewers separate ABC and CBS. For ABC, which is up 6 percent in total viewers year-to-year, this is a positive given that the audience was expected to dip without *Monday Night Football*. CBS and NBC are tied for No. 2 among adults 18-49, 9 percent below ABC. Fox ranks fourth in both categories, with erosion of 7 and 13 percent, respectively. And The CW is a distant fifth.

■ DISNEY, COMCAST NEARING PACT

Disney is rounding the corner in its bid to negotiate a new carriage deal with Comcast, one that will likely encompass video-on-demand rights. During the company's fourth-quarter earnings call on Nov. 9, Disney CEO Robert Iger told investors his company is "in the final stage of the negotiations" with Comcast, and that "it is actually possible that a deal could be signed within the next week." Iger did not specify Disney's targeted affiliate fee for ESPN, which presently charges the industry's highest rate (roughly \$2.50-\$2.60 per sub), saying the company was looking to stick to its "general rate structure."

■ FORTUNE GOES COVER TO COVER

In a first for Time Inc.'s *Fortune*, the biweekly magazine will run four different, consecutive covers in its Nov. 27 issue, which hits newsstands Nov. 20. It's part of a nearly \$500,000 ad buy by Lincoln, which saw the play as a way to make its message stand out. Lincoln is running four full-page ads depicting three different cars on the inside pages of the covers, each of which touts a different story in the issue.

■ FNC CONTINUES CABLE NEWS RATINGS LEAD

After months of slumping ratings, the cable news networks returned to their former glory on Nov. 7, as viewers tuned in to monitor the midterm elections. In prime time, Fox News Channel held rival CNN at bay, luring 3.06 million total viewers to CNN's 2.97 million, an increase of 12 percent and 21 percent, respectively, versus the 2002 midterms. CNN did beat out Fox News in the adults 25-54 demo, delivering an average 1.33 million viewers in the category to FNC's 1.25 million. Meanwhile, MSNBC raised its profile significantly,

averaging 1.95 million total viewers in prime, a whopping 109 percent increase versus election night '02, and 893,000 in the news demo (up 111 percent).

■ CAPTIVATE ADDS NEWS FROM CNN, USA TODAY

Captivate Network, a digital at-work news and entertainment network in elevators, will announce today (Nov. 13) it is adding breaking news from *USA Today* and CNN to its programming capability. In addition, the Gannett-owned network announced 11 new content partners including Yahoo, Discovery Channel, CNET.com and *Condé Nast Traveler*. Captivate is currently available on 7,500 screens in 22 markets.

INSIDE MEDIaweek



3 Lbs. creator Ocko says his show offers a unique strain of Rx drama Page 6

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Mr. TV 30**

ERIC LIEBOWITZ/CBS

■ DOTCOMEDY GETS ORIGINAL FARE

NBC last week announced plans to launch at least 10 original series by the end of 2006 for its new comedy-focused Web site DotComedy, which will feature regularly updated content. Among the forthcoming series are *Hot Tub in Space*, *Untitled Comedy News Show* (a news parody show), and *Easter Bunny Begins*, a prequel to *The Easter Bunny Hates You*, a popular viral video produced last year by NBCU's Digital Studios. DotComedy will also offer clips from NBC's classic comedy shows, including *SNL* and *Late Night With David Letterman*.

■ ADDENDA:

Amanda Congdon, the former host of the popular video Web log Rocketboom, is close to announcing a television development deal with HBO, according to several sources...Viacom president and CEO **Philippe Dauman** said that in the coming months, MTV Networks will be launching a number of multiplatform networks targeted at adults, an initiative that will include broadband and VOD...**Bauer Publishing** has named publishers for each of its celebrity weeklies in an effort to build their ad revenue bases. Bauer promoted **Mark Oltarsh** and **Neil Goldstein** to publishers of *In Touch* and *Life & Style*, respectively...**Tom Mazzerelli**, former senior producer for NBC's *Today*, will be the executive producer of Fox's new national morning program set to debut in January...Hachette Filipacchi Media's **Car and Driver** has rolled out a major redesign and added content and ad opportunities to its Web site to broaden its appeal with auto buyers...**Fox Sports Networks** will boost its telecasts of high-def sports events for 2006-07 season to nearly 1,000.

Market Indicators

NATIONAL TV: ACTIVE

Fourth quarter inventory is tightening due to makegoods and active scatter buying. Movies, wireless, auto, fast food and packaged goods are spending. Late night continues to be the quietest daypart.

NET CABLE: BUSY

Robust scatter business remains the norm, and buyers note that only two networks are out-of-sale. Packaged goods are picking up traction, while telecom, movies remain active. The Democratic sweep won't affect this year's holiday/kids market.

SPOT TV: MIXED

Movies, financial, electronics, telecom active, but domestic auto still pacing behind foreign makers; restaurants slow. Because big retailers are going national, sales are sporadic, even with holiday spending at hand.

RADIO: OPEN

Incremental improvement in fourth quarter with tightening conditions on top-rated stations. Overall, there is plenty of inventory. Rates competitive as advertisers continue shifting dollars to new media. Auto, retail sporadic. National slow.

MAGAZINES: GAINING

Accessory and luxury-good spending is dressing up publishers' bottom lines. Fashion and retail are also strong. Beauty is mixed as competition for the business grows.

MediaVest Taps Speciale To Run Newly Merged Units

Publicis Groupe's MediaVest has merged its video, print and out-of-home buying units, and elevated Donna Speciale to the



Speciale: broader buying oversight

new post of president, investment and activation, with oversight of the combined operation.

Speciale had been president of the agency's Video Investment and Activation group since January 2006. She continues to report

to Laura Desmond, CEO of Starcom MediaVest Group, the Americas. Now reporting to Speciale are Robin Steinberg, who oversees print buying, and Norm Chiat, who leads the out-of-home group.

"With the consumer firmly at the center, we are quickly moving away from the commodity of traditional buying and aligning resources against a behavior-focused approach to investment, which is both strategic and quantifiable," said Desmond.

As part of its reorganization, MediaVest also promoted Christine Merrifield, formerly group director, to the new position of senior vp, director of Video Investment and Activation and operations. In this role, Merrifield will function as the strategic management lead on select clients including Capital One. Other key clients at MediaVest include Activision, Coca-Cola, Comcast, Kraft, Masterfoods and UBS.

The agency also announced last week it has hired Anne Elkins, formerly of WPP shop MediaCom, to replace Merrifield as senior vp, group director, with day-to-day buying oversight for clients including Activision, UBS and Comcast. — Steve McClellan

Nielsen to Hold Firm on Its Hispanic Audience Sample

Nielsen Media Research, despite a nationwide ad campaign started last week by Aim Tell-A-Vision Group, does not plan to change the way it assembles its Hispanic audience sample from language spoken (Continued on page 6)

NETWORK TV BY JOHN CONSOLI

Fox Falls Into Its 'Flailing Cycle'

With old, new shows in demo dip post-baseball, Fox is running on fumes until *Idol's* Jan. return

Fox is suffering through its annual post-baseball prime-time "flailing cycle," mired in fourth place among the five broadcast networks. Fourth-quarter ratings in the advertiser-desired adults 18-49 demo are a full rating point and three share points behind first place ABC (3.9/11 vs. 2.9/8).

Fourth place at this time of year is not unusual for Fox. Neither is first place at the end of May; in recent years, aided by the January ratings juggernaut *American Idol*, Fox has come back to win the 18-49 title for the season.

Fox is further behind ABC than it was last year at this point, when ABC's lead was only eight-tenths of a rating point and two share points. And ABC, which no longer has ratings juggernaut *Monday Night Football* in its fourth quarter, will not suffer the 18-49 ratings fall-off of recent years when football left the schedule in January. Fox is also 0.8 of a rating point behind CBS (last season it trailed CBS by 0.6 at this point), and CBS will be carrying Super Bowl XLI this season. That means Fox has a lot to overcome.

Right now, other than dramas *House* and to a lesser extent, *Bones*, very little is working for Fox. The heavily male-oriented Sunday comedy/animation block, hurt by NBC's new *Sunday Night Football* telecasts, is down 6 percent among adults 18-49 and is cumulatively off 900,000 viewers. And moving its 9 p.m. hit drama *Prison Break* to 8 p.m. this year in order to try to launch a new drama series, *Vanished*,

has resulted in a 14 percent ratings decline for *Prison Break*. Even more troubling, none of Fox's new series have broken out. New drama *Standoff*, the network's highest ranking new show among adults 18-49, is drawing a mere 2.8. And younger-skewing veteran drama *The O.C.*, which returned two weeks ago, is averaging only a 1.4 in 18-49s, more than 50 percent lower than last season.

"We are now in our annual flailing cycle," acknowledged Preston Beckman, senior vp for strategic program planning at Fox. "We will always, because of having to pre-empt a good portion of our scripted shows in October for the Major League Baseball postseason, go into January with a ratings disadvantage because of the disruption of the schedule."

And this season, Beckman explained, "If we are guilty of anything, it's of being a little too mainstream with our new shows. We picked our best-testing pilots, which were more traditional TV dramas, and moved our highest rated returning shows to 8 p.m. to lead into those new dramas. I think next season we will go back to at least a few more Fox-type shows that push the envelope."

Beckman added that Fox also was not helped by MLB's postseason, which drew some of the lowest ratings ever. There will be less postseason baseball on Fox next fall under its new TV rights deal, which should help with its scheduling continuity.

But Beckman said he expects to gain

Teen Angst: Fox's *The O.C.* has lost more than half of its adults 18-49 audience compared to last season.



MICHAEL DESMOND/FOX

ground very quickly in January. "ABC does not have the Super Bowl this year and the Super Bowl can mean as much as two-tenths of a rating point," Beckman said. "We have the college Bowl Championship Series national title game, which ABC had last year. We premiere 24 in January, have a prime-time NFL playoff game that month and will premiere *Idol* with a two-hour episode on Jan. 16, with another two-hour show the following night. By Jan. 18, I think it's reasonable to say we will no longer be a full rating point behind ABC."

The media-buying community generally agrees that Fox's fortunes will likely improve. "*Sunday Night Football* is going off after the fourth quarter, so Fox's animation block will benefit from that," said Steve Sternberg, executive vp and director of audience analysis at Magna Global USA. "ABC's Monday is now primarily driven by women, and ESPN's *Monday Night Football* will be over, so 24, with a more male audience, should benefit from that. As long as *American Idol* does not decline significantly, Fox should be right in the middle of the 18-49 race from January on."

Brad Adgate, senior vp, director of research at Horizon Media, also sees Fox in the hunt, but said there will be a point at which even *Idol* begins to lose some audience. "Nothing continues to go up year after year in prime-time television, and *Idol* has increased its audience four years in a row. At some point, you can't expect it to keep growing the way it has."

Adgate does credit Fox with not resorting to its strategy in years past of replacing sagging scripted shows with shlocky reality. "Sticking with even lower-rated scripted shows gives the network a better image," he said.

Beckman said the network will stick with that plan, but concedes that probably only one of its three new dramas will survive. While he declined to identify those to be cut, it seems likely *Standoff* will probably get the coveted *American Idol* lead-out slot in January in an attempt to grow its audience. Beckman also said the network plans to be "patient" with freshman sitcom *'Til Death*, and will keep *The O.C.* on board to finish out the season.

Fox also committed to two new midseason dramas, *Drive* and *The Wedding Store*, Beckman said, unlike last season when no new dramas premiered after fourth quarter. The net also has two new sitcoms in the works, he added.

The ratings shortfalls have forced Fox to give makegoods to some advertisers, particularly those not in packages that contain *American Idol* or those that need immediate audience deficiency units. But the network may not be in such bad shape because many agencies negotiated for fourth quarter based on Fox's end-of-year history. ■

MAGAZINES BY LISA GRANATSTEIN

Time Alters Its Pitch

Newsweekly to sell by audience and reduced rate base

With the media landscape changing faster than you can say Nancy Pelosi, *Time* magazine last week decided to go "all in" with a major gamble that aims to alter the course of how its ad pages are sold. But the move, perceived by media buyers and industry leaders alike as ballsy, is not without some risk to the blue-chip brand's reputation.

In a story *Mediaweek* first broke in September (uncovering new developments just last week), *Time*, in January, will offer advertisers a choice of buying pages via a reduced rate base of 3.25 million (down 19 percent) or through an audience-based model that mirrors the television-selling process. While the standard practice is to use rate base, Ed McCarrick, *Time's* president and worldwide publisher, hopes to entice the buying community to opt for an audience of 19.5 million readers per issue (down 9.3 percent). The newsweekly will be the first title to make use of MRI's new Issue Accumulation Study as a foundation for its new pitch. The price of a full-color page will fall commensurate with the rate base drop, to \$241,350. (Separately, *Time* will cut its targeted editions to three from eight, and effective Nov. 20, the cover price rises to \$4.95.)

All these changes coincide with the shift of *Time's* on-sale date to Friday from Monday in January and a redesign by new managing editor Rick Stengel early next year. *Time* also plans to harness its Web audience by developing research that measures combined print and online reach. "We're moving rapidly toward an integrated communications strategy," said McCarrick. "We're starting to talk the language that our advertisers are used to, and guaranteeing a transparency that wasn't there."

McCarrick explained *Time's* subscriptions will "go back to basics," trimming the verified circ (free, public-place copies) from 350,623 to just 150,000—a reduction of 5 percent of total circ, according to the June 30, 2006, Audit Bureau of Circulations' Publisher's Statement.

Moreover, *Time* will rid itself of sponsored copies—public-place issues that cost a penny or more—though they account for only 0.8 percent of total circ. It will also do away with loyalty/award programs, which amounted to 11.4 percent of circ. Rival *Newsweek*, which

boasts a rate base of 3.1 million, does not carry any verified circ, but does count sponsored copies as 10.1 percent of its total circ and loyalty/award programs as 8.4 percent of its circ.

McCarrick has only recently begun shopping the new ad-sales strategy to buyers, and while he said he received "good feedback," he could not point to anyone who has agreed to buy by audience.



"I could be dead wrong [about the strategy shift]. And if I am, I could be sending you postcards from St. Barts." MCCARRICK

Media buyers applauded *Time's* efforts—especially the rate base reduction, which they say was long overdue—but they remain uncommitted, perhaps even skeptical as to whether the audience-model approach will fly.

"It's a step in the right direction, but for now, a lot more fact-finding has to be done," said George Janson, managing partner, director of print at Mediaedge:cia. "You have to use syndicated research cautiously because there can be significant bounces from one wave to another, and in some audience accumulation studies there are significant bounces from one issue to the next... Would I buy into that as a metric for our ad rates? No, absolutely not."

Another media buyer complained it takes time for audience levels to reflect the changes in circ. "In the short term, the audience numbers would continue to be reflective of the current 4 million circulation versus the 3.25 million," said Robin Steinberg, senior vp, director MediaVest Print Investment. "The spigots can't be turned off overnight. I would still choose rate base guarantees until the numbers are reflective of the adjustment. In fact, if I had a choice, I wouldn't mind having a dual guarantee of both circ and audience."

Whether *Time's* big sales play impacts its bottom line positively or leads an industry-wide revolution remains to be seen. "I could be dead wrong," McCarrick said. "And if I am, I could be sending you postcards from St. Barts." ■

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to nativity (U.S. born/foreign born), said a company representative.

Jack Loftus, Nielsen's senior vp, communications, said the company continues to base its decision on a comprehensive, internal research study it did in 2003 which concludes that language spoken, not country of origin, is the best indicator of TV-viewing patterns among Hispanics. "That report stands as our definitive document on the issue," Loftus said, adding that Nielsen will still meet with Aim TV CEO Robert Rose on the issue if he wants to discuss it further.

Rose, however, feels future talks with Nielsen may be futile, so he is taking his campaign directly to Hispanic TV viewers. The campaign will include ads in national Hispanic publications, bus billboards, radio spots and online, as well as grassroots marketing, including flyer and petition distribution at events.

Labeled "Change the Sample," the campaign will focus on New York; Los Angeles; Chicago; Miami; Orlando, Fla.; Dallas and San Antonio, among other cities with heavy concentrations of Hispanic TV viewers.

"According to Nielsen data, only 3 percent of Hispanic viewers watch *Ugly Betty* on ABC," Rose said. "Nielsen data shows only 768,000 Hispanic viewers 18-49 are watching this show that was a hit in Latin America for years and a hit on Telemundo before it came to ABC, while 16.2 million general audience viewers are watching the show. How can that be?" Nielsen, like *Mediaweek*, is owned by VNU. —John Consoli

Food Network Passes the Mashed Video for Holidays

On Nov. 13, The Food Network launches a customizable broadband player on its Web site, loaded with original videos featuring celebrity chef Tyler Florence, targeting users planning to prepare elaborate holiday spreads. The new Tyler's Ultimate Holiday Menu Planner allows visitors to FoodNetwork.com the ability to mash up select instructional videos into an iTunes-like playlist to create a customized cooking/viewing experience.

Users can load up to 10 videos at a time from among the 26 original clips Florence has pro-

(Continued on page 8)

THE MARKETPLACE BY STEVE MCCLELLAN

Do I Hear a Bid?

New auction system to buy/sell TV closer to launch

Advertisers and agencies got their first look last week at the completed system behind eBay's e-Media Exchange, the proposed online auction service for buying and selling TV ads. The challenge now is to get cable networks to join in the process (the exchange will focus on national cable transactions to start). Bill Cella, vice chairman, DraftFCB Group, whose sibling shop Initiative handles Home Depot, a supporter of the system, said this would happen only after eBay conducts the system's first live online beta test, slated for December.

Announced in August, the exchange was originally scheduled to be up and running in time for the first-quarter 2007 scatter marketplace. Now its supporters—which include Walmart, Toyota and their agencies—say it will be ready by second quarter.

Still, the advertisers supporting the exchange say they are eager to get under way and have committed a minimum \$50 million to purchase ads with the proposed system in next year's scatter market. It's not intended to replace the upfront market, where about 50 percent of cable inventory and 75 percent of broadcast network ads are sold each spring for the upcoming new season.

Cable networks are taking a wait-and-see approach, said Sean Cunningham, president of the Cabletelevision Ad Bureau. Cunningham

said he has recommended that cable nets take a look at a demonstration. "That's the only level of commitment anyone is comfortable with so far," he said. "We'd like to get our members in a room and see what it looks like... Is there an automated bid-ask product that's going to be advantageous to clients, sellers and buyers? I think that's still an open question."

Advertisers say they're confident that sellers will participate once they've seen the demonstration. "We think this system will offer sellers the opportunity to make sales they weren't aware of and have greater access to clients that maybe they didn't have before," said one client involved in the project.

The proposed system lets buyers submit budgets for packages of time they want to buy, which sellers would then bid on in a reverse-auction process. Only the buyer would know who all the bidders are, although sellers would be made aware of the winning bid. Under discussion is a method for sellers to also submit packages of time on which buyers could bid.

While the e-Media Exchange will initially focus on cable, other auction-based systems serve other media. Google, for example, sells most of its online ads with an auction system, and has plans for similar systems to sell newspaper and radio ads. Also, Bid4Spots has been auctioning off radio ads for a year or more. ■

TV PROGRAMMING BY A.J. FRUTKIN

Doctor, Doctor

CBS injects 3 Lbs. into a crowded field of Rx dramas

Three medical hours already are thriving in prime time, but CBS hopes there's room for one more. Following the quick debacle of its crime series *Smith*, the network launches its brain-surgery drama, *3 Lbs.*, in the Tuesday 10 p.m. time slot, beginning Nov. 14.

The show stars Stanley Tucci as a successful, albeit unconventional, New York-based neurosurgeon. Mark Feuerstein (*Good Morning, Miami*) heads up the supporting cast of docs.

In Tucci's quirky character, fans of the genre might see elements of Fox's *House*. Feuerstein's romantic interplays recall the lusty docs of ABC's *Grey's Anatomy*. And the program's tense surgery scenes mirror those



On Call: Tucci stars in *3 Lbs.* Buyers say they sense viewers want more hero docs.

**"US^{WEEKLY} HAS BECOME
A CULTURAL
REFERENCE POINT,
IF NOT AN ENTIRE
WORLD VIEW."**

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duced for the new player. In addition, users can post recipes from the Foodnetwork.com archives in Tyler's Planner to spice up the video experience.

Food landed Mastercard and Calphalon as sponsors of its holiday video-hub. Mastercard is running pre-roll spots on some clips and Calphalon has produced six videos of its own that users can select and add to their playlists.

According to Robert Wade, director of creative design, FoodNetwork.com, given the growing popularity of video on the site, along with the natural traffic surge seen during the holidays, the hope is that the planner becomes viral. "Hopefully it's an application that people will share with each other." —Mike Shields

NBCU Tries Multiplatform Show to Spark Daytime TV

If it succeeds, NBCU's plans to launch *iVillage Live*, the first national multiplatform interactive talk show, could change the business model for daytime TV and reinvigorate the sleepy daypart.

"We've launched a number of shows in daytime and the only one we renewed is *The Ellen DeGeneres Show*," said Jay Ireland, president of the NBC Universal TV stations. "The rate of success is very weak and a 2 [rating] in the demo is the measure of success. I don't know what the answer is except to give the audience something they don't have."

Set to debut Dec. 4 on NBC's 10 owned-and-operated stations, Bravo and online, the hour-long live Talk show produced by NBC out of Orlando, Fla., goes beyond traditional TV Talk with interactivity woven into the fabric of the show. Viewers can watch live either on-air or online, interact live, join ongoing chats or try time-shifted viewing.

Although it's a new concept, compared to syndicated shows, *iVillage Live* has fewer economic risks. There are no license fees and NBC keeps all the inventory across platforms. It also has the ability to offer product integration to clients.

Even the measure of success is different. "It won't be just the ratings, but how many users, what the online community is and what you can do with advertisers to drive product sales," Ireland said. "It's a different model." —Katy Bachman

of NBC's *ER*. But creator Peter Ocko stressed that *3 Lbs.* is unique. "I can say with authority, that these characters are very different from any other show on TV," said Ocko, a veteran TV writer who has worked on series including ABC's *Boston Legal* and Showtime's *Dead Like Me*. "Our world is very particular, and the characters are their own people."

The show even is different from the original version Ocko produced for CBS two years ago. That 2005-06 pilot starred Dylan McDermott, and Ocko said he spent half the pilot exploring his lead character's personal life. It was a storytelling strategy that he now sees as a mistake.

"You have to earn the audience's trust," Ocko explained. "You have to get them comfortable with the show, and then take them on a journey into more personal stuff." The network passed on that pilot, but it liked the idea behind the project enough to continue work-

ing on it. Two years later, Ocko said perhaps the biggest change to the show is the fact that the new version has "enough procedural elements for CBS to feel comfortable with it."

Of course, the program's premiere does come a bit earlier than expected. Slated for midseason, *3 Lbs.* was called up suddenly in the wake of *Smith's* unsuccessful debut. With crime shows succeeding in multiple time slots, some advertisers see the marketplace for medical programs as still unsaturated. "Clearly, there is an appetite for hospital-based shows," said Shari Anne Brill, vp/director of programming at Carat USA. "People love these doctors, they love the heroism these doctors show, and they love the romance these doctors offer."

If anything, Ocko said the current success of *House*, *ER* and *Grey's Anatomy* has only raised the bar for the entire genre. "It's a great time to be a medical show," he said. ■

MAGAZINES BY LUCIA MOSES

Dividing Into Cliques

Study says teen mags are, like, so not in the same club

Despite *Teen Vogue's* positioning as the teen fashion bible, with ads from the likes of Prada and Louis Vuitton, *Seventeen's* readers are more affluent, found Mediamark Research Inc.'s latest annual TeenMark study.

Seventeen readers had a median household income of \$60,975 (based on their parents' response to a separate survey), according to the study, which measures the behaviors, attitudes and media usage of 12- to 19-year-olds. Median household income was \$56,693 for *CosmoGirl* and \$54,290 for *Teen Vogue*, according to MRI, which measured *Teen Vogue* for the first time.

Readers of Hearst Magazines' *Seventeen* also were slightly older than the two other top teen magazines by circulation, with a median age of 16.3 vs. 16 for Condé Nast's *Teen Vogue* and 16.1 for Hearst's *CosmoGirl*. *Seventeen's* fashion content is more accessible, which makes it a go-to source for teen readers when they're ready to shop, said Jayne Jamison, the title's vp, publisher.

Rivals disputed the value of household income as a metric, saying time spent with the magazine and other qualities of readership mat-

tered more to advertisers. Gina Sanders, vp, publisher of three-year-old *Teen Vogue*, called the difference in household income between her title and her competitors' insignificant. She also said her readers' value to advertisers was

their passion for fashion, noting that retail, fashion and accessories ads drove a more than 22 percent increase in ad pages this year. *Seventeen's* ad pages were down about 3 percent due to softness in beauty advertising, Jamison said.

Indeed, advertisers need to use age and household income in conjunction with other factors, such as circulation vitality, editorial relevance and the magazine's ability to deliver on the client's pricing and positioning goals, said George Janson, managing partner and director of

print at Mediaedge:cia.

In general, teen monthlies have seen some softening of audience numbers in the past three years, TeenMark data showed. Publishers said competition from the Web and celebrity weeklies have partly shifted audience away from their category, but maintained that teens are strong readers and that mags remain an important source for beauty and fashion



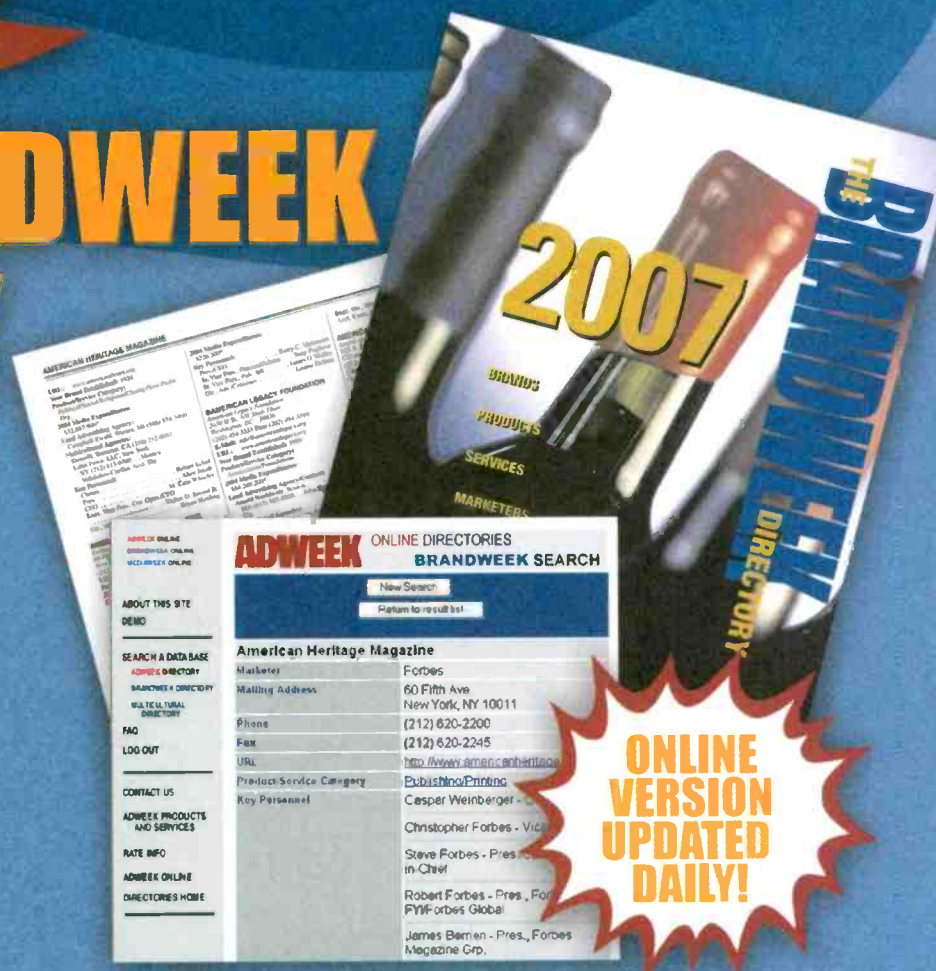
MRI: *Seventeen* readers are the most affluent of the teen titles.

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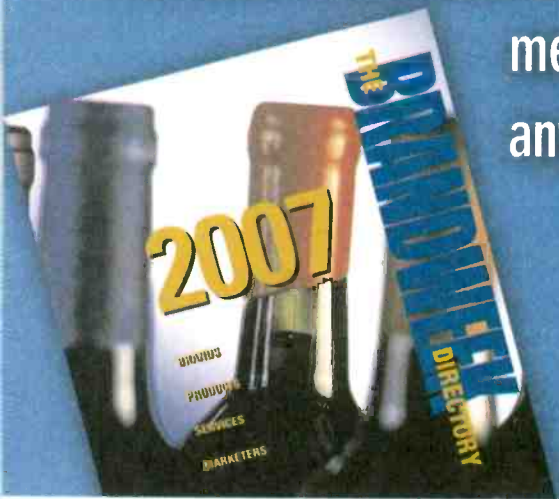
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ideas for them. "We would never say they're not online, but they're using it for research and social networking," Sanders said.

Median age of teen readers also has trended up slightly as teens mature earlier and stay with the teen titles longer, publishers said, leading them to respond with more sophisticated content. From 2003 to 2006, the median age among

Seventeen's readers rose to 16.3 from 16.1; *CosmoGirl's* went to 16.1 from 15.9.

"We've tried to stay relevant as our readers mature," said Kristine Welker, vp, publisher of *Cosmo Girl*. "We're trying to keep our readers who are staying with us longer." The 2006 TeenMark study was based on a mail survey of 3,672 teens fielded in 2005 and 2006. ■

CABLE TV BY ANTHONY CRUPI

Hard Celluloid Sell

MTVN's Logo aims new sales pitch at movie studios

MTV Networks' Logo has embarked on an aggressive campaign to pick up studio sponsorships, pitching itself as the only place on television where the film industry can reach a dedicated gay/lesbian audience. And while it's little surprise that studios are looking to target Logo's core demo—gay consumers go to the movies three times as often as their heterosexual counterparts—some of the genres the network has signed up might raise a few eyebrows.

According to a recent study conducted by the Simmons Market Research Bureau, gay moviegoers are almost 75 percent more likely to go out and see a horror movie, and index about 54 percent higher when a sci-fi title is on the marquee. As such, the network is doing brisk business with studios that specialize in genre pictures, such as Lions Gate Films, which in late October committed to a three-week flight on Logo for the splatterfest *Saw III*.

Lisa Sherman, senior vp, general manager of Logo, said that while shilling the Grand Guignol ethos of pictures like *Saw III* may seem counterintuitive in light of her network's sophisticated audience, the skew towards horror titles may have more to do with the recent buzz around the genre.

"We like gore as much as glitter, but it's all a function of being on the cutting edge,"

Sherman said. "On a film's opening weekend, we're more than three times as likely to be filling the seats."

Motivating consumers to go see a film on its first weekend is crucial, especially when a studio is opening a genre picture like *Saw III*, which opened at No. 1 Halloween weekend, with a \$34.3 million box office. "Horror absolutely has to open big, because the drop-off in the second and third weeks tends to be significantly higher than drama, which skews older," said Erika Schimik, senior vp of media and research, Lions Gate. Schimik said that Logo's target demo makes the net a great fit for Lions Gate. "The Logo viewer is someone who's a tastemaker, and is more likely to tell their friends and family to go see a particular movie," she said. "They're similar to us in that they're young and nimble and willing to take risks."

With a potential audience that boasts some \$641 billion in buying power, Logo has been able to grow its client base from three charter sponsors at launch to over 80, including high-end brands like Lexus and Saab and a number of newcomers to the space. "About 65 percent of our clients had never advertised in the gay marketplace before," Sherman said, a roster that includes retail (Sears), fast food (Subway) and telecom (Sprint/Nextel).

Predictably, the dollars have followed. According to Kagan Research estimates, Logo will finish the year with gross ad revenues of \$3.9 million, up from \$500,000 a year ago. Since launching in June 2005, the network has nearly doubled its distribution to 25 million subs.

"Regardless of their affiliation [with MTVN], they're still selling at bargain CPMs, although those are definitely creeping up," said Stephanie Blackwood, managing director of Double Platinum, an agency focused on the gay/lesbian market. "It's a great opportunity to reach a very attractive audience." ■



Curl Girls is part of Logo's original slate that the net's sales execs are touting to Hollywood.

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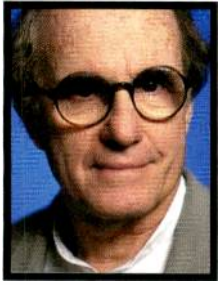
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Who Watches the Watchers?

Nielsen's new commercial-minute ratings don't

RESEARCH MAKES FOR BAD conversation. It's too fussy for casual talk and can leave the wrong impression. Have you been following the countless discussions on TV commercial ratings?

Since the people meter was introduced in 1987, TV ratings have been based on viewing during the average minute of a program. But advertisers also want to know how many people watch their messages. This has led Nielsen Media Research to propose commercial-minute ratings, which has led to lots of industry discussion. What is it all about?

The New York Times thinks Nielsen is going to report how many people see commercials ("A Question of Eye-balls," Oct. 18, 2006), but that's wrong. Nielsen can't tell us how many people see commercials. They can only track whether people change channels or turn the set off or leave the room.

If Nielsen can't measure how many people see commercials, what can they measure?

Nielsen records the tuning behavior of panel members who register themselves as "watching TV" by signing in to the set meter. This usually happens when they first enter the room or turn the set on. After that they are periodically, but not frequently, asked to confirm that they are viewing. But that query is not timed to coincide with commercials, so the viewing state of the Nielsen sample when commercials appear is uncertain. The question, "Did you see that commercial?" never comes up in any form.

What Else Does Nielsen Do?

The set meter also keeps a log of channels tuned. Nielsen integrates the viewer timelines with the schedules of programs carried on the channels tuned. A commercial-minute audience is the average number of people in their sample who are still registered as watching TV, during the minutes carrying commercials in the programs on the channels tuned, projected to the U.S. population. My apology if this sounds complicated. It is.

The resulting commercial-minute data that have been made available show losses in audience of about 2 to 10 percent during commercials compared to programs—a small difference. But the big hole in this small difference is the assumption that watching TV is a constant state, unaffected by what is on the screen. Researchers, who read the fine print, qualify a Nielsen commercial exposure as "an opportunity to see" a commercial. And given the opportunity, it's obvious the probability is a lot less than one. So the Nielsen commercial-minute audience is an overstatement of people seeing commercials.

The 800-Pound Gorilla

It's curious that in our discussions of commercial ratings, no one brings up clutter. MindShare reports there is close to a minute of nonprogram time for every three minutes of content in prime time. That is the average. On more cluttered channels, the ratio can approach one for two.

A new TNS analysis covering 46 broadcast and cable networks shows that if you turn the set on at random between 7 p.m. and 11 p.m., there is a 25 percent chance that there will be a commercial on the screen at that exact second. That's the average. The high is 46 percent.

A companion piece of research, this from Ball State University, investigates the effect these many commercials have on viewing. Trained observers recorded the behavior of people watching prime-time television. They found that 58 percent of all commercial-pod viewing was interrupted by channel switching or an activity other than viewing (talking, reading, eating, leaving the room, etc).

The dynamic here is critical. Half of the interruptions were for channel-switching. But since commercial breaks are often synchronized across channels, a large fraction of those who changed channels would be counted by Nielsen as viewing commercials on the channels switched to.

The difficulty of avoiding commercials by changing channels is familiar to any viewer. Pick a given minute. TNS data show that on average at 7:09 p.m., 41.3 percent of the ad-supported networks will be showing commercials. At 8:09 it will be 23.5 percent. At 10:09 it will be 29.3 percent. These switch-in viewers are less than receptive.

Too Big a Promise

Commercial-minute audience is three words. But our public discussions have focused on the first two: whether it should be the commercial-second-weighted-average-minute, or the average for the break, or the specific minute when a brand's message appears...And whether that minute should be live-only or include delays.

Far less attention is paid to the audience piece of the measurement. And that is unfortunate. Commercial audience does not tell us who sees commercials, but many advertisers think it does and assume that they will finally be getting full value. They won't. It's like New York's proposal to remove trans-fat from food. Make it sound too important and people will assume we've solved the getting fat problem. No, we haven't done that either. ■

Erwin Ephron is a partner of Ephron, Papazian & Ephron, a leading consultancy to advertisers and the media industry. He can be reached at ephronny@aol.com or at ephronmedia.com.



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OPINION
DICK PORTER

Leverage the Power of Proximity

To really engage, advertisers should zero in on aggregated local buys

WHEN LONGTIME NEW YORKER Bill Gloede wrote about his discovery of local newspapers in Camden, Maine, last month (Space & Time: "The Local Angle," Oct. 16), both the Yankees and the Mets were chasing a World Series trophy. The big town was abuzz with the possibility of a "subway series," and you could feel the disappointment when it didn't happen. Not that the rest of the country or the national media cared—just look at the Nielsen ratings from 2000, the only Yankees-Mets World Series.

My point: The power generated by an "engaged" audience is primarily local. The closer the proximity, the more relevant the content is; more relevance generates higher engagement, and in turn, higher engagement stimulates higher ROI.

This used to be largely irrelevant for national advertisers, because it took more work to plan and execute local media and the impression payoff was small. Hence Gloede's observation that "local newspapers are woefully underused by advertisers."

That's changing fast. One of the open roads in media is aggregating local content. It's happening in a variety of ways and crossing media platforms. While print is the most developed, Internet, TV, radio and events that combine proximity and scale are being offered to advertisers, and the smart ones are buying in—especially the ones that know where their sales come from on a block-by-block basis (read: every brand that sells in Wal-Mart).

The executions range from simple, straightforward print to integrated marketing/media efforts. Here are just a few examples I've been involved with:

Simply sales: Bush's Beans sponsored two recipes in a football tailgate section within *American Profile*, and showed an 11 percent spike in sales in Wal-Mart stores that *AP*'s readers shop at.

Community connection: Campbell's Soup's church social program combines ads and adjacent advertorial in *American Profile* with local church-social events, a custom publication, syndicated content, sampling and recipe book giveaways—all under the theme, "Meet Me at the Social."

Personal touch: A National Rural Health Association program puts *American Profile*'s topic-specific custom publications in rural doctors' offices—hand-delivered by newspaper executives—four to five times a year.

Often, advertisers benefit from linkages they could not create on their own. A SonyBMG/Publishing Group of America partnership now gives local newspapers music-player software, so that their Web sites can carry exclusive previews of upcoming CDs from major artists, such as Alan Jackson. Newspapers get something special, SonyBMG gets extended promotion in Wal-Mart terri-

tory and sponsors get a digital network with links to major organizations.

Leveraging the inherent power of local media for brand benefit is an opportunity at hand. It's today, not tomorrow. It's not just print; it's all media. Increasingly, it's a national buy. And, ironically, the more national the scope, the more value is provided to local audiences.

When a volunteering working mother in Putney, Vt., reads about a peer who created a volunteer program in Galveston, Texas, she feels a kind of validating connection. In a way, the story stirs her soul. We know that because we get the letters—hundreds of them—telling us how content on community life enriches people.

This is the dynamic that has worked so well for Publishing Group of America. Publishers use the magazines as circulation builders. Both the stories and the advertising—yes, the advertising—bring an expanded perspective that is welcome.

In many cases, the entertainment quality of a feature-rich, four-color editorial, partly reader-written magazine compensates for the content that cost-conscious local newspaper chains have had to drop from regular issues. That's why they're willing to pay for it. As a result, newspapers are now carrying the content on a variety of levels:

- Weekly and monthly magazine inserts
- Syndicated content for the newspaper and Web site
- Product sampling and promotional publications for in-market distribution
- Music downloads
- Weather pages
- Content-related products for purchase

The upshot: It doesn't take dedicated newspaper specialists to get the most out of local newspapers. There are networks already built, with more on the way, and they're accessible via a handful of national sources. The execution is push-button, multiplatform and limited only by the imagination of the advertiser.

You can't smell global warming, but as anyone who's ever forgotten to take the trash out in August knows, local warming has a powerful odor to it. Likewise, local provides the stage and impact for global strategy. The Holy Grail of ROI—real retail sales results accruing from advertising efforts—happens on a local level. Just ask Jim Sprung, publisher of *The Villages Daily Sun* (The Villages, Fla.). The day he ran the debut issue of *Relish*, the No. 1 supermarket chain called to say they'd run out of every recipe item in the book. ■

Dick Porter is CEO of Publishing Group of America. He can be reached at dporter@pubgroup.com.

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Adweek Magazines Special Report

MEDIA ALL★STARS

Media Executive of the Year **BILL KOENIGSBERG 4**

National TV/Cable **HARRY KEESHAN 8**

Spot/Local TV **MARY HONAN 12**

Interactive **ALAN SCHANZER 16**

Magazines **BRENDA WHITE 20**

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Out-of-Home **CHRIS GAGEN 30**

Planning **ERNIE SIMON 32**

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Non-Traditional Media **SANEEL RADIA 36**

Rising Star **JONATHAN HABER 38**

From One All-Star Lineup to Another...



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America's Most Watched Network is proud to salute this year's Media All-Stars.

Reading over this year's high-wattage roster

of Media All-Stars got me thinking—about several issues that affect us all. For one, nearly half of the winners are younger than me, reminding me of my advancing decrepitude (and I'm only 41).

What also struck me was the extent to which many of these All-Stars steep themselves in research to do their jobs so well as to merit industry accolades. Sure, everyone knows just how great a researcher Horizon Media's Brad Adgate is—his win as the 2006 Research All-Star is practically a layup, given the extent to which he goes to keep his clients in the know. Obviously, much of planning is built on the back of the sometimes-tedious but always vital discipline of research. Certainly, MindShare's Ernie Simon, our Planning All-Star, would agree.

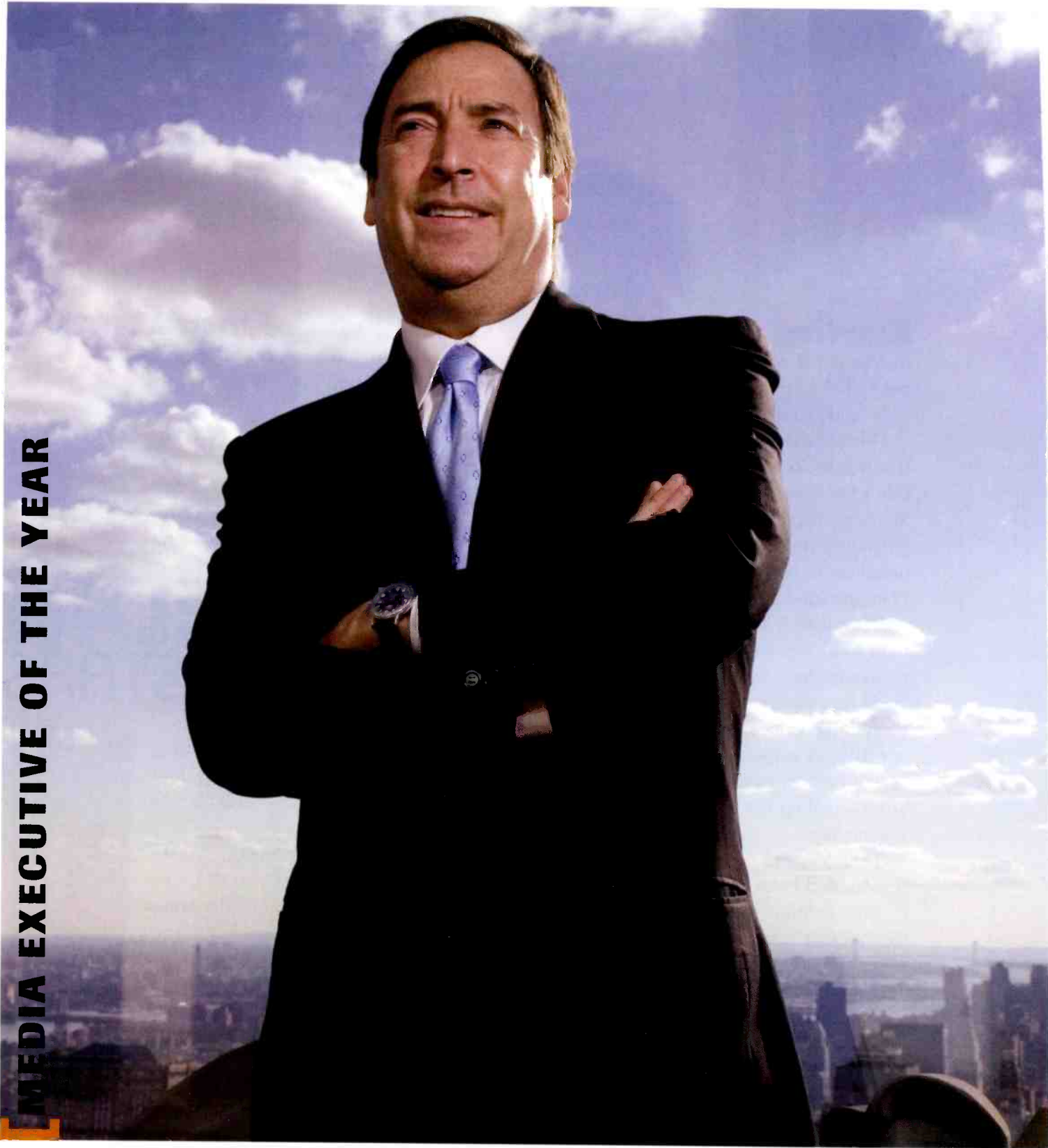
Then there's Mary Honan, our Spot/Local TV All-Star, who built proprietary systems at GSD&M to manage and track the numerous buys for clients as geographically diverse as AT&T. "I am very process-driven," acknowledges Honan. "I like to have everything nailed down so there are no questions." And Starcom's Brenda White earned her All-Star stripes in part thanks to her A.C.E. in the hole—a new metric incorporating accountability, connectivity and engagement she was instrumental in developing. Her efforts sped up the measurement process for magazines and brought more ad dollars to the medium.

There's one more thing going on in this business that could forever change the way we present and hand out these Media All-Star awards—and this is our 21st year of doing so—the continued breakdown of siloed buying and planning operations at media agencies large or small, conglomerate or independent. (Hats off, by the way, to the quintessential indie, Horizon Media's Bill Koenigsberg, for taking home our Executive of the Year honor). With the mashing of national TV-buying departments into farther-reaching interactive "video investment" groups, our lineup of categories next year may look a little different. Stay tuned.

Hearty congratulations to all this year's winners. You've earned it!

Michael Bürgi
Editor, *Mediaweek*





MEDIA EXECUTIVE OF THE YEAR



Bill Koenigsberg

AS ONE OF THE LAST OF THE INDEPENDENTS, HE OVERSEES A MEDIA AGENCY WITH \$1.4 BILLION IN BILLINGS

BY JOHN CONSOLI PHOTOGRAPHY BY JAMES LEYNSE

BILL KOENIGSBERG ASPIRED TO BE a professional tennis player, but injuries while playing at the University of Miami forced him to give up the sport. Instead, he immersed himself in his studies, majoring in marketing. Upon graduation, he jumped on a plane and moved to New York, taking his first job at a media services agency, before landing at Media General, a company he convinced to loan him \$10 million to spin off his own media agency, Horizon Media. That was in 1989.

Today, Horizon is one of the only remaining independent media services companies that has not been eaten up by the larger conglomerates. Media billings are in the \$1.4 billion range, and Koenigsberg is hoping to hit the \$1.75 billion mark sometime next year. Over the past year alone, the company has won close to \$300 million in new business. And over the past several years, it has shown consistent year-to-year billings growth of 25 percent to 30 percent.

Among the new clients brought in by Horizon over the past year are Panasonic, Harrah's Entertainment Group, Amp'd Mobile, Webster Bank, Honda Local Dealer Group of Southern California, Telemundo, Lasik Eye Care, Orlando Tourism Board, and Delta Air Lines. In an age when most independent media agencies are a dying breed, Horizon is thriving. Koenigsberg was a pioneer in starting Horizon 17 years ago, and his efforts to keep the agency competitive with the big-boy media agencies over the years, and this year in particular, earn him the 2006 *Mediaweek* All-Star Media Executive of the Year.

Koenigsberg, who is still an avid recreational tennis player, says he didn't just concentrate on his major after his tennis injuries, he went to work. During his senior year, he won a statewide Florida college marketing competition, creating a public service campaign for the American Heart Association. After interning at a few local ad agencies, both while in college and shortly thereafter, he headed to New York. "It was very difficult to break into the major media agencies in the late 1970s," Koenigsberg recalls. "I went to work for a smaller media service agency, Ed Lebov Associates, which was later bought by Botway, which, in turn, was bought by Initiative, but I was there way before that."

Koenigsberg rose up the ranks quickly at ELA, and by age 28, he was running its entire media operation, managing 150 people. By 1982, Koenigsberg felt a need to move on, and joined Media General.

"That's where I got my first real taste of how a large, public company was run," he says. "I got a lot of exposure to several of its divisions and was made head of its media services division." It was also a place where Koenigsberg was able to see the downside of operating an oversized company playing in so many different arenas, and having to deal with so many different personalities in order for decisions to be made. "There's a lot of baggage that comes with being owned by a large conglomerate," he says. "Corporate issues come up that indirectly can affect the smaller operations."

Following a hostile takeover attempt of Media General in 1989, the company began divesting its non-core businesses. "I convinced them to spin off my unit. I felt the combination of the unbundling of media [separating from traditional ad agencies] taking place in Europe and that trend moving to the U.S., coupled with the beginning of the evolution of new media—like cable—meant there was more of a need for a

stand-alone, media services company here," Koenigsberg recounts. "Zenith had come to the U.S. to start a stand-alone media agency and the American ad agencies were starting to embrace the concept."

Koenigsberg formed Horizon Media in 1989 as a small division of Media General, which they then allowed him to spin off, loaning him \$10 million to start it up.

"Our first five years were quite difficult," he remembers, "because there was a media recession in the early 1990s, particularly around the time of the Gulf War. There were also a lot of ad agencies starting their own stand-alone media agencies. On top of that, we were hit with a lot of bad debts from clients. I had to use most of my working capital to pay off those debts."

But Koenigsberg persevered through those lean years and kept Horizon afloat, and business began to pick up in the late 1990s. "We got our land legs," he says, picking up clients like Geico and A&E Networks. "At the same time, a lot of my competitors, like SFM, DeWitt and Creative Media, were

MEDIA
ALL★STARS

either bought up by the larger conglomerates or shut down.” This provided Koenigsberg and his crew more opportunity to fill the void for those clients seeking a smaller agency that could provide more direct focus on their business.

“We pitched ourselves as quicker, nimbler, where it was easier for us to make quick decisions on a client’s behalf,” he says. And not standing pat internally, or wanting to sell his agency short in new business pitches, Koenigsberg invested more money in bringing executive talent into the shop, as well as bolstering its research capabilities.

Koenigsberg says over the past six years Horizon’s business has “skyrocketed, both with new business and with growth from existing client spending.”

“IT IS NOT THAT COMMON TO SEE SOMEONE WHO IS A BUSY ENTREPRENEUR LIKE BILL, OUT PITCHING NEW BUSINESS, EVOLVING THE AGENCY INTERNALLY, WHO HAS AN OPEN DOOR POLICY, THAT YOU CAN GO TO AT ANYTIME FOR ADVICE AND COUNSEL. HE IS VERY HANDS ON.” BRAD ADGATE, HORIZON

And many of his clients, like NBC, are long term, having been with the agency for more than a decade. Most recently, when NBC merged with Universal and consolidated its businesses, Horizon picked up a larger chunk of its billings, which now total over \$100 million.

John Miller, chief marketing officer at NBC Universal Group, says, “We’ve done a couple of new business reviews and Horizon has survived them glowingly. Bill has been a great partner for all those years. The service the agency provides is both responsive and proactive.”

Miller recalls that just last month the agency went out on its own to buy NBC some additional five-second radio spots to promote a slogan from its emerging hit series *Heroes*. “We were using the five-second blinks to promote the show back in August, but we also had this new slogan relating to the show, ‘Save the cheerleader, save the world,’ that we wanted to use,” says Miller. “Horizon proactively in October got us some five-second spots to do that. We also need to change our radio buys right up until airtime, and they have been able to do that for us. It is this type of service and the extra attention that makes them a great partner.”

Horizon’s partnering is not limited to its clients. Within the agency itself, Koenigsberg’s role as leader has helped keep many of the agency’s top executives with the firm for long stretches, in a business where job jumping is the norm. Brad Adgate, senior vp and director of research (and this year’s Research All-Star), joined Horizon in 1998, when Koenigsberg decided to start a formal research unit within the agency.

Adgate marvels at how accessible Koenigsberg is with all the balls he is juggling as president and CEO. “It is not that common to see someone who is a busy entrepreneur like Bill, out pitching new business, evolving the agency internally, who has

an open door policy, that you can go to at anytime for advice and counsel. He is very hands-on and he is always available to listen. Bill is a good people person who cares about his employees both professionally and personally,” he says.

Koenigsberg says he has tried to create a work environment in which people can feel comfortable being who they are. “I want to make sure there is full access at all levels and that everyone has input and can express their point of view. There is something empowering in that,” he says.

Praise for Koenigsberg comes not only from his own employees but from the TV networks with whom his agency negotiates. “ABC Sales has a great working relationship with Bill, who is an incredibly innovative and talented individual,”

says Mike Shaw, ABC sales and marketing president. “Under Bill’s longtime leadership, Horizon has done a terrific job for all of its clients.”

Not content to rest on the plaudits, Koenigsberg continues to invest money into the company to keep it on par with some of his larger competitors. Horizon now has nearly 500 employees, 80 clients and offices in New York; Los Angeles; Atlanta; Orlando, Fla.; and Amsterdam, Netherlands.

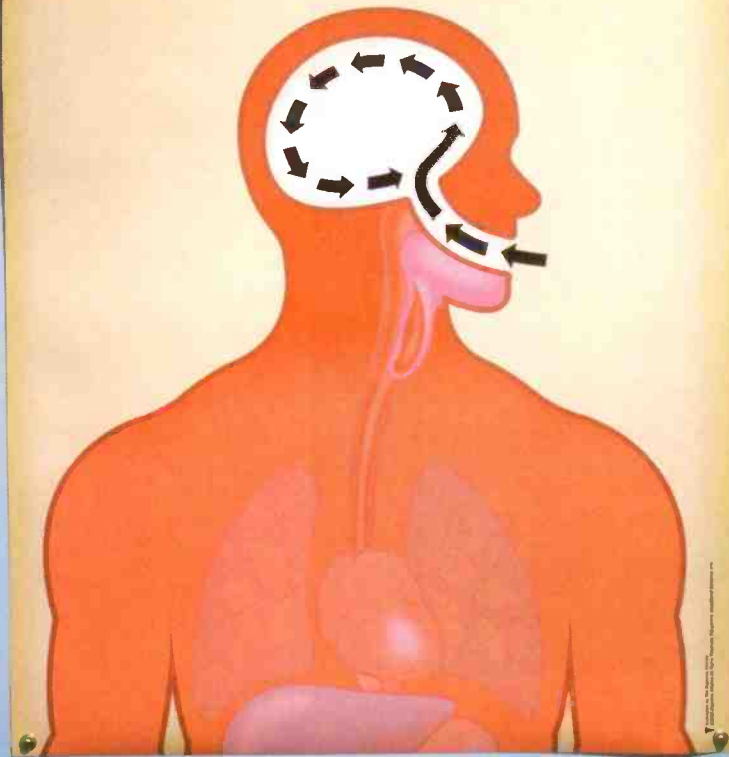
Koenigsberg is also one of the founding members of Columbus Media International, the agency’s global media partnership formed this past summer. He has forged a partnership with other independent media agencies, Cossette Media of Canada and U.K.-based BLM Group, to form an independent global media services unit that will do business across 18 territories, including North America, Russia and Asia Pacific. BLM chairman Nick Lockett is chairman of Columbus, while Koenigsberg is vice chairman. “Horizon was looking for a viable path into the global media arena for years,” Koenigsberg says. “Columbus provides the ideal solution for our clients.”

The success of Horizon as an independent has resulted in Koenigsberg receiving numerous offers to sell, but he has resisted the temptation so far. “Five to 10 years ago, I felt we were nowhere near where we could be as far as growth and the value I could get if I sold,” he says. “Now we are at a point where we can effectively compete with the larger agencies for business, so I am in no hurry. It doesn’t mean I never will, but now is not the right time.

“My goal is to never sit back and be content, to always offer a fresh perspective and figure out new ways to move forward.” ■

John Consoli is a senior editor at *Mediaweek*.

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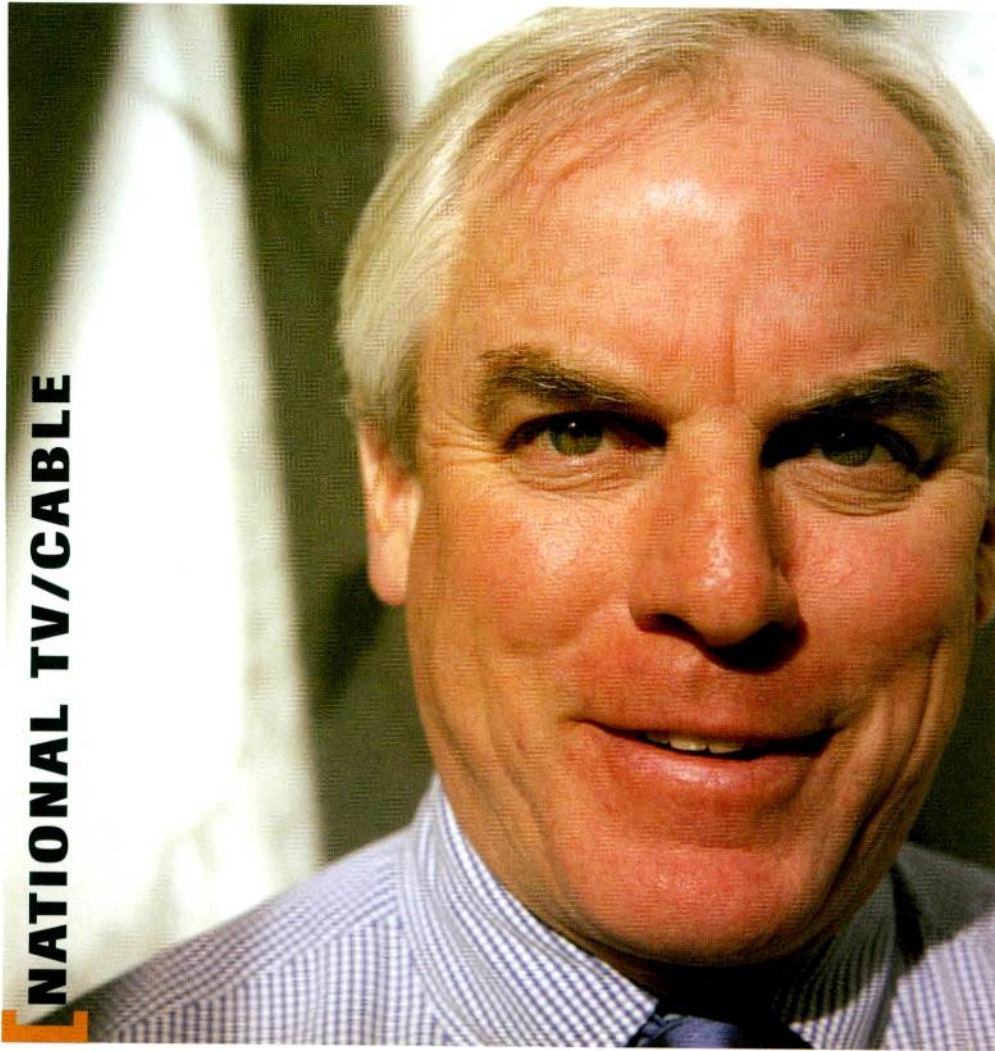
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Harry Keeshan

PHD'S DIRECTOR OF NATIONAL BROADCAST STRUCTURES
 MEDIA PLANS THAT ENHANCE THE 30-SECOND SPOT

BY ANTHONY CRUPI PHOTOGRAPHY BY MARC ASNIN

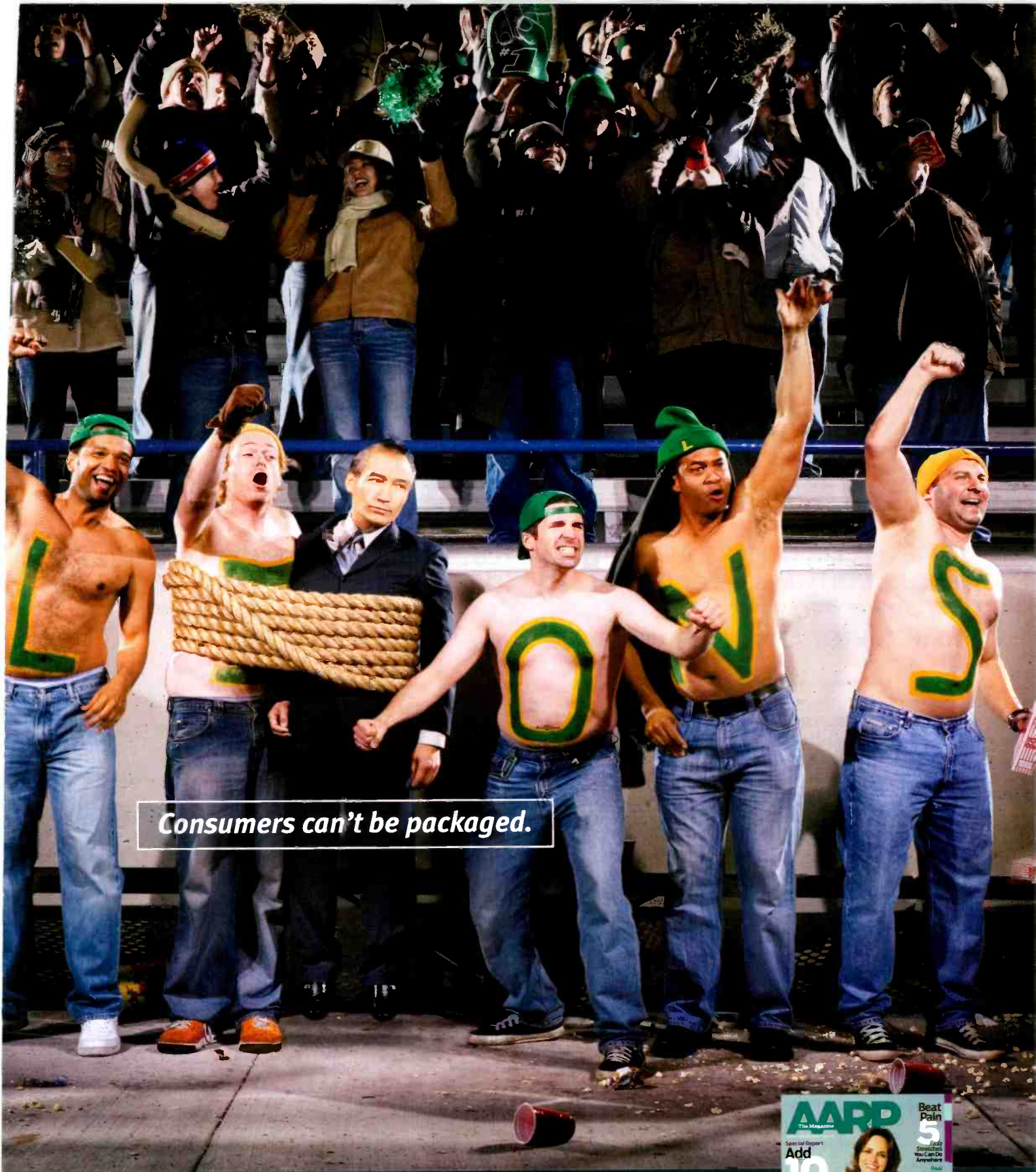
MEDIA ALL★STARS

YOU CAN'T REALLY BEGIN an encomium to Harry Keeshan without first addressing the Burning Question, the somewhat intractable rumor that has floated through the corridors of the country's top media agencies for more than a decade. And while we are loathe to throw water on something that has taken on the hallmarks of a cherished urban legend, we thought it was only right to put the issue to rest on the same day Mr. Keeshan picks up his Media All-Star

hardware. Which is to say: Harry Keeshan is not related to Captain Kangaroo.

As CEO of PHD North America, Steve Grubbs has heard that sort of thing before, and to no small sense of bemusement. "It's a bit of industry lore that's been passed down from assistant buyer to assistant buyer," Grubbs says. "But point of fact, Harry's not related to Bob Keeshan ... Although it makes for a good story."

If Keeshan can't exactly dine out on stories of backstage chats with Mr. Moose, his profes-



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Source: MRI, Spring 2006

rethink 50+



sional bona fides are still mighty impressive. As executive vp and director of national broadcast at PHD, Keeshan, *Media-week's* 2006 All-Star for National TV/Cable, oversees the North American broadcast/cable portion of the agency's \$7 billion global media planning, working with clients like Old Navy, The Gap, Charles Schwab & Co. and Enterprise Rent-A-Car. And in keeping with the ever-evolving demands of the ad sales marketplace, Keeshan and his team this year have placed particular emphasis on structuring media plans that look beyond the traditional 30-second spot, while maintaining an unswerving conviction that TV is still the richest environment in which to develop a brand message.

"You still see plenty of impact with the 30-second spot, and there's still an awful lot of power behind them," Keeshan says.

"SOME OF OUR CLIENTS ARE VERY INTERESTED IN THE DIGITAL SPACE, AND THE THING IS, YOU HAVE TO BUILD THOSE KIND OF PACKAGES FROM SCRATCH. AND THAT ABILITY TO DEVELOP A PLAN FROM THE GROUND UP IS JUST ONE AREA WHERE HARRY AND HIS TEAM REALLY SHINE." STEVE GRUBBS, PHD

"But with broadband opportunities and other nonlinear platforms, we're extending the message a little for our clients."

Take, for example, the campaign Keeshan's team developed for Old Navy, which tied the retailer's brand to the popular VH1 show *Best Week Ever*, an irreverent and humorous deconstruction of the pop culture landscape that helped the Viacom network climb into the top 10 among all ad-supported cable channels in the adult 18-34 demo last season. That effort was designed to drive foot traffic to Old Navy outlets with the promise of an in-store game and prizes ranging from a 2006 Chrysler Crossfire to discounts on Old Navy apparel.

Old Navy's Best Week Ever ran Aug. 5-13, and served the dual purpose of creating further buzz for VH1 and driving back-to-school shoppers to their local Old Navy outlets. "The benefit of putting together a campaign that was a synthesis of TV and in-store was that both the client and the network got the benefit of each other's brand recognition," Keeshan says. "By going to the store to sign up for the contest, they're literally interacting with the messaging ... which pushes the partnership between the client and the consumer and the client and the network forward."

If many observers this year expected more nontraditional campaigns to be executed than what the agencies ultimately were able to deliver, Keeshan says that the industry is starting to find its feet. "I think what we saw this year was conversion but with the added element of control," Keeshan says. "The content providers were trying to pull everything just a little closer to their world than they did in the past, so not only have we seen more networks moving inventory to broadband and other platforms, but they're moving their content online as well ... The impact of being able to view content maybe 10 or 12 hours after it airs on broadcast is increasingly important to them."

That said, there remains a significant learning curve to putting together effective multiplatform campaigns. "I'm not sure that we're all there on the same page just yet, as far as the agencies, the clients and the networks are concerned, but we're getting there," Keeshan says. "One thing I haven't heard enough people ask, though, is if it's possible that the consumer isn't quite there yet either."

Another campaign that emphasized the expansion to digital platforms was the "Talk to Chuck" plan, which was originally developed for Charles Schwab by Euro RSCG Worldwide, New York. It was Keeshan's contention that the plan would carry even greater impact when rivered over to targeted online platforms devoted to news and sports. The initial buy included NFL and NCAA football broadcasts and post-

season baseball games, plus a deep list of cable networks, while the online component included major portals like Yahoo, AOL and MSN. From there, the buy extended to a number of sites that feature a healthy interactive-media component.

"What we wanted to do was to highlight Schwab as the leader in the financial services category as we were coming out of a period that saw lower spending in the category," Keeshan says. "We focused on the 'conversational' element of the campaign, the idea to appeal to younger investors as well as the more traditional investment profile."

For Grubbs, the Schwab and Old Navy campaigns are emblematic of the way Keeshan goes about his business. "Some of our clients are very interested in the digital space, and the thing is, you have to build those kinds of packages from scratch," Grubbs says. "And that ability to develop a plan from the ground up is just one area where Harry and his team really shine."

And if the ever-evolving nature of the business often calls for the occasional run of 14-hour days, Keeshan's always ready to roll up his sleeves. "Harry's here as early as anyone and as late as anyone," Grubbs says. "He never asks anyone to do something that he wouldn't do himself ... The guy has more integrity in his little finger than anyone I've ever met in my 22 years in the business."

Oh, and a final note: That Captain Kangaroo business aside, it turns out that Keeshan is related to one bold-print name after all. "[Initiative CEO] Alec Gerster is his cousin," Grubbs says. "So you could say that media is truly in Harry's blood. If you look at him, they look very much alike, practically like brothers." ■

Anthony Crupi is a senior reporter at *Mediaweek*.



My name ... ELLEN ...
 childhood ambition ... TO ...
 fondest memory ... I CAN ...
 soundtrack ... MUSIC ...
 retreat ... NATURE ...
 wildest dream ... TO ...
 proudest moment ... MY ...
 biggest challenge ... F ...
 alarm clock ... IS ... NE ...
 perfect day ... WORKING ...
 first job ... AT A CAR ...
 indulgence ... DOING NI ...
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Mary Honan

GSD&M REACTS MORE QUICKLY TO CLIENTS' NEEDS SINCE CREATING SYSTEMS THAT EFFICIENTLY TRACK MEDIA BUYS

BY MEGAN LARSON PHOTOGRAPHY BY CHRIS CASABURI

**MEDIA
ALL★STARS**

MARY HONAN HAS BEEN IN the advertising business for 27 years. But when she accepted a job at the Austin, Texas-based ad agency GSD&M about six years ago, she finally came home. "It is a special, different place to be," she says. "It mirrors the core values I hold—integrity, winning, freedom and responsibility, curiosity and community."

Those values—those words—are engraved in the floor at GSD&M's Austin headquarters. And in the Chicago offices where Honan works, those words are written on the ceiling. "The thing I love about the business is the relationships, and GSD&M is really founded on that," she continues. "It is a great fit."

The feeling is mutual. "The timing was perfect," says Judy Trabulsi, GSD&M's founder and executive vp and media director, of Honan's arrival at the agency.

Honan arrived just a few years after SBC—now AT&T—named GSD&M its agency of

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record, and from the start she was managing the media buying for the telecom company, including sports, promotions, print and direct response. A year later, she took on all of the broadcast clients. Now, as the senior vp and director of local buying for GSD&M, Honan oversees local broadcast buys for a half-dozen clients, including BMW and Chili's restaurants, and acts as the agency of record director for AT&T.

But Honan's skills go beyond the buy. In addition to her duties as the head of local buying, she helped build proprietary systems within GSD&M to help manage and track every single media buy more efficiently and effectively. "Mary's contribution to our business over time has been invaluable," says Wendy Clark, vp of advertising for AT&T. "It has come in two forms: Not just the expected talents she has as the head of

After FCB, Honan moved over to what was then Tatham, Laird & Kudner—now Euro RSCG—where she spent 16 years. "The big account for me was [Procter & Gamble]," she says. "I loved it."

But after a while, Honan found she wanted to work for a media agency, so she began exploring new opportunities. In 1998, she took a job at Initiative in Chicago, where she juggled at least seven automotive clients, including Acura and Oldsmobile. But after two years she left when she heard GSD&M was expanding its presence in Chicago. "Really, when I interviewed I couldn't believe the team and the talent I was going to be able to work with," Honan says.

Thirty-five years ago in Austin, six recent University of Texas graduates founded GSD&M on the principle that if

"MARY'S CONTRIBUTION TO OUR BUSINESS OVER TIME HAS BEEN INVALUABLE. IT HAS COME IN TWO FORMS: NOT JUST THE EXPECTED TALENTS SHE HAS AS THE HEAD OF LOCAL BUYING, BUT SHE IS ALSO EXTREMELY TALENTED AT SYSTEMS AND BEHIND-THE-SCENES PROCESSES." WENDY CLARK, AT&T

local buying, but she is also extremely talented at systems and behind-the-scenes processes."

For a company like AT&T, this is no small favor. AT&T's footprint spans more than 50 markets in 13 states (which will grow to 22 states should a merger with BellSouth go through), which means Honan and her team have to maintain relationships in all of the markets and be able to quickly shift their buys based on the company's needs. "We are apt to change our minds on a dime, and her ability to carry out those changes is incredible," Clark says. "They do it without missing a beat."

"I am very process-driven," Honan agrees. "I like to have everything nailed down so there are no questions."

The systems Honan put in place at GSD&M include a traffic-verification system, a discrepancy-management system, and a pre-buy and post-buy tracker, which immediately notifies the media buyer if his client's media flight gets disrupted so he can make it up while the flight is still in process. This way, clients don't have to wait weeks and weeks for a makegood. "Now it is easier, and if we say we will deliver 150 target-rating points we can do it," says GSD&M's Trabulsi. "Her ability to step back out of the day to day and look at the big picture to maximize efficiencies is a real talent."

"We want to do the best for our clients," Honan says. "It sounds corny—but that's what it is."

Honan knew early on that she wanted a career in advertising. She thought she'd land in copywriting, but after taking her first job in the media department at Foote Cone & Belding in Chicago, she found herself drawn to the ratings, the programming, and the negotiations between the buyers and the sellers. So in media she stayed.

you work there, you are family. The GSD&M philosophy, according to its web site, is to work hard and play fair, but play to win. In that they have succeeded. The agency now employs 850 people and generates an estimated \$1.8 billion a year in billings, with clients like MasterCard, Southwest Airlines and the U.S. Air Force.

Honan considers two of her greatest career achievements have occurred while working for GSD&M. The first was in 2005 when BMW awarded GSD&M all media-buying responsibilities in addition to creative, which the agency had already been handling. It was a moment she describes as "awesome." Then, just a few months later, Honan helped relaunch the new AT&T over the New Year. It was the largest launch in the telecom category, with exposure in every football bowl game on TV, *The New York Times* crossword puzzle, the Times Square ball drop on New Year's Eve, not to mention online and in print. "There was a total synchronization of all elements," she says with pride. "There wasn't one wrong message."

Honan does take a lot of pride in her work, but it is just one part of her life. She reaps most of life's rewards by being with her family. She has been married for 21 years to her husband Pat, a PGA golf pro. They have two daughters, Maura and Megan, and a dog named Kennedy. "They're the biggest part of my team," she says. "They have been supportive through everything."

However, her children have yet to show a desire to enter the family business. Instead, it is her niece who has just started at Publicis' Starcom in Chicago. "The cycle begins again," she says excitedly. ■

Megan Larson is a contributing writer to *Mediaweek*.

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INTERACTIVE



Alan Schanzer

EVEN WHEN INTERACTIVE WAS DOWN, HE WAS UP ON THE MEDIUM, AND CONTINUES TO PUSH CLIENTS FORWARD

BY MIKE SHIELDS PHOTOGRAPHY BY CHRIS CASABURI

**MEDIA
ALL★STARS**

ALAN SCHANZER WAS DIGITAL when everyone else was excited about just getting their feet wet in interactive.

Around 1999, Schanzer, managing partner, MEC Interaction, North America, was given the opportunity to write a mini-business plan for a digitally focused media division that would live within The Media Edge, a traditional media shop. That business plan, authored by him and under the direction of boss Steve Lanzano (now an executive vp, general manager at MPG), produced The Digital Edge, one of WPP Group's first major plays in the fast growing space.

Thankfully, one of The Media Edge's top clients, AT&T, was an early Web adopter, providing the new group some built-in business. Still, things started out modestly. "Back then, The Digital Edge was very entrepreneurial," he recalls. "I remember when Steve and I were constantly backing into each other's chairs in a tiny office."



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Still, it was there where Schanzer, *Mediaweek's* 2006 All-Star in interactive, laid the foundation for what would become an impressive career, during which he has become someone who is considered consistently ahead of the digital—not just the interactive—curve.

“At The Digital Edge we did two things very early on that were unique,” says Schanzer. “We considered interactive advertising to be beyond the Internet. And two, we built this business within a traditional agency.” Those decisions set up Schanzer, and MEC Interaction, for success in a medium that is increasingly multiplatform in nature, and increasingly planned in conjunction with traditional media.

Within the sales community, the outspoken-yet-understated Schanzer is known as being rather frank, but in a good way.

for Schanzer during those dark advertising years was that the Internet as a medium was only becoming more popular. “Consumer adoption of the Web wasn’t decreasing,” he says. “The Web was getting better.”

During the next few years, Schanzer’s team continually pushed to pioneer the Web space. Schanzer says the agency pushed a lot of clients into advanced television opportunities, such as video on demand and even failed interactive television platforms. They built a tricked-out room that featured big-screen TVs with everything from TiVo to satellite television, where they could demonstrate emerging tools to clients. A second digitally dedicated room is in the works, this time a dorm room of the future loaded with various gaming consoles.

That’s not to say that Schanzer has ignored standard Inter-

“I USE HIM AS A SOUNDING BOARD FOR IDEAS. AS DIGITAL HAS SHIFTED FROM BEING APART FROM MEDIA PLANNING TO BEING A PART OF IT, ALAN’S RIGHT THERE. TO UNDERSTAND HOW THAT WORKS, HOW DIGITAL FITS INTO THE BIG PICTURE—THAT’S VERY ADVANTAGEOUS.” WENDA HARRIS MILLARD, YAHOO

Among top portals like as AOL, MSN and Yahoo, he’s known to give feedback in the form of a report card. “Alan is very vocal about what works and what doesn’t work,” says Wenda Harris Millard, Yahoo’s chief sales officer for North America. “I use him as a sounding board for ideas. He’s very driven by what is going to move his clients’ business forward.”

He’s also given a lot of credit by many for being more than a digital guy. Several colleagues point to Schanzer’s early experience in traditional media (at DMB&B and Foote, Cone & Belding) and his department’s commitment to thinking beyond just the Web page as what provides him with a leg up on competitors. “As digital has shifted from being apart from media planning to being a part of it, Alan’s right there,” adds Millard. “To understand how that works, how digital fits into the big picture—that’s very advantageous.”

Schanzer remembers quite well when digital media was planned separately from the big-money activity. Like most in the media business who worked through the late 1990s boom and the early 2000s bust, he’s got stories. Soon after The Digital Edge was formed, just as in most interactive agencies, the phone was constantly ringing. “You’d get these calls, ‘Hi, my name is Joe from Joe’s dotcom, I just got a round of funding, can you spend it for me?’” recalls Schanzer.

Pretty soon The Digital Edge was working with tons of Web companies. The staff went from four people to 60 in six months. “We had a lot of clients with no business plans,” says Schanzer. “There were those who thought you could spend \$15 million one year and become Nike in your second year.”

Things decelerated just as quickly. “In 2000, the market blew up, and we blew up along with it,” he says. The agency was never at risk of going under, and didn’t have to completely purge staff the way many others did. The comforting thing

net advertising. In fact, he’s advocated for more traditional packaged-goods brands, such as Colgate and Cadbury, to make early aggressive plays on the Web. “The thing that stands out about Alan is that he has total, total commitment, to the point of irrationality at times,” laughs Rob Norman, global CEO, GroupM Interaction and Schanzer’s current boss.

Last year, when WPP group created MEC Interaction, merging together Mediaedge:cia, The Digital Edge, search specialty shop Outrider and Wunderman Media, Norman said that the potentially awkward melding couldn’t have gone better, thanks in part to Schanzer. “Alan’s vision and my vision created MEC. We absolutely needed to integrate different cultures. And we’re still together, so that’s a good thing.”

Schanzer admits that running this sort of multifaceted media group in a marketplace that is going through hyper-growth is sometimes quite challenging, particularly with two young children at home. “There definitely have been some sacrifices,” he admits. “But this business makes me very happy.”

The toughest challenge lately, says Schanzer, is to maintain rationality amid the exuberance; particularly among several anxious clients who question, on a daily basis, whether they need to advertise on podcasts, or mobile phones, video games and the like. “We need to be able to tell clients [about emerging platforms] before they ask. The hard work is figuring out when to jump in and when to hold back,” he says.

Despite the digital media world’s ever-more-cluttered list of opportunities, Schanzer is enthusiastic about the possibilities, as consumers become more connected in all aspects of their lives. “Advertising on your PC—that’s exciting. But advertising wherever a consumer goes—that is really exciting.” ■

Mike Shields is a senior reporter for *Mediaweek*.

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Brenda White

BY DEVISING A WAY TO MEASURE A PLAN'S PERFORMANCE, STARCOM BRINGS MUCH-NEEDED ACCOUNTABILITY TO PRINT

BY LUCIA MOSES PHOTOGRAPHY BY CHRIS CASABURI

MEDIA ALL★STARS

IT'S FITTING THAT BRENDA WHITE works with magazines. She lives and breathes them. So much so, the joke in her family is that the first word she uttered as a tot was "magazine."

Indeed, White started reading magazines voraciously from an early age, starting with *Highlights* as a kid growing up in West Bend, Wis., before graduating to *Seventeen* in high school and *Glamour* in college. "Magazines have always been a part of my life," says White, who, diplomatically, won't reveal her current favorites. "They've always been trusted sources for me."

That passion has earned White the 2006 *Mediaweek* All-Star for Magazines. At Starcom USA, where she's risen to vp and director of print investment, overseeing spending for clients like Kellogg, Allstate and Lenscrafters, she's helped bring accountability and measurability to print buying through the A.C.E. print-planning platform she helped create and later implement A.C.E.—which stands for accountability, connectivity, engagement—is a research-based set of metrics on



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4

NATIONAL GEOGRAPHIC

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HIGHLIGHTS

■ Circ: 5M ■ Cable net in 61.2M households ■ Spinoffs: *NG Traveler*, *NG Adventure*, *NG Kids* ■ Web site, 2.7M uniques ■ *March of the Penguins*, \$77M at U.S. box office

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From one Brand Blazer to another, NATIONAL GEOGRAPHIC Magazine would like to congratulate each and every one of this year's Media All-Stars.

which to base a media plan's performance.

When White began working for Starcom president/chief client officer Andrew Swinand, she recalls that there was great frustration over the lag-time it took to get circulation numbers as well as the lack of ability among advertisers to measure return on print spending. At the same time, she and Swinand knew readers connected with magazines in a way that they didn't with other media. "We decided we've got to have accountability out there, because dollars are leaving the medium," White says. "That money goes away very quickly when you can't prove it works. We said, 'We've got to shake up the industry.'" The A.C.E. philosophy they created has become a standard part of every Starcom print plan.

Plans are grounded in consumer research to an extent they

now applying ROI metrics in print to the degree that we have not been able to do in the past."

White came to Starcom in 1991 from Philip Morris, where she oversaw planning and execution for all Marlboro media plans and before that, served as an outdoor market specialist. Along the way, prominent industry figures like Bill Harmon, the retired Starcom print guru and 1998 magazine All-Star, and Mary Ann Foxley, executive vp and media director at Starcom, influenced her with their passion for the magazine industry and value of partnership, with clients, subordinates and publishers alike.

White passes on that mentorship to her 40-person group of print experts. "I'm a big believer in teaching, because my philosophy is, you're only as good as your team,"

"WE DECIDED WE'VE GOT TO HAVE ACCOUNTABILITY OUT THERE, BECAUSE DOLLARS ARE LEAVING THE MEDIUM. THAT MONEY GOES AWAY VERY QUICKLY WHEN YOU CAN'T PROVE IT WORKS. WE SAID, 'WE'VE GOT TO SHAKE UP THE INDUSTRY.'" BRENDA WHITE, STARCOM

weren't before. "It's really getting into the mindset of the reader," White explains, who says the ability to measure results has led to an overall spending increase in magazines by her clients. "We guarantee you're going to be able to tell how the print plan did," she says. "You're going to be able to measure return on objective."

A.C.E. also helped shake up magazines, acknowledges Sally Preston, senior vp, publisher at *Martha Stewart Living*, who says that the three components of A.C.E. are now an integral part of every presentation *MSL* makes. "Maybe for a while we got too complacent," Preston says. "When they unveiled that research, it made sense."

Time Inc. has partnered with Starcom for the past two years to better understand and measure reader engagement with its brands' content and advertising, says Leslie Picard, senior vp of sales in Time Inc.'s corporate sales and marketing department. The results deepened the company's understanding of how readers interact with its magazines while helping Starcom understand the value of its print investment with Time Inc., Picard says.

Moira Lisowski, an associate media director who works under White, believes her boss's sincerity enables her to push publishers to think about their magazines as brands. "Sometimes they might not want to hear what she has to say, because it's almost scary. But I think they know it's something that's in their best interest."

On the client side, A.C.E. has helped Kellogg North America make better decisions about where to allocate media spending, says Andy Jung, senior director of advertising and media there. "We're actually making decisions based on what we found out of the study," he says. "We know where [print] is most effective, and we concentrate on those areas. We are

she says. "We're all in this together: my team, the client and the publishers."

That belief comes across to others. "She's extremely thoughtful and disciplined in her approach to buying," Picard says. "She encourages her staff to be diligent in their approach and why they're buying certain magazines. We've come in and given group media presentations, and she encourages her entire staff to attend. They ask very thoughtful questions during the meeting. You can tell they're well-schooled by the time they walk into a meeting."

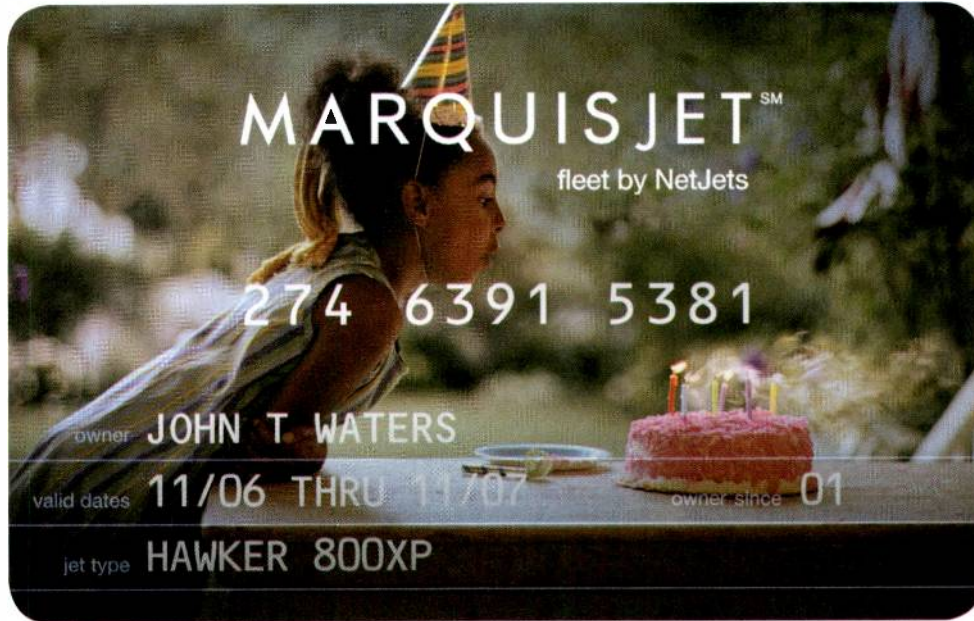
White is also admired for her constancy, conscientiousness and honesty. Jung recalls that when Kellogg positioned its cereals as aiding in weight control and heart health, White was well aware of the changes to the brands and ensured the proper media were chosen to promote them. "She brings the awareness to the publications, making sure the publications understand we are creating brands and product reformulations," Jung says.

Martha Stewart Living's Preston says that as White has risen through the ranks, she remains accessible and involved in day-to-day matters, recalling that White popped into the office recently during a vacation because *MSL* editors were paying a visit. "She was on her day off and was still her usual charming self," remembers Preston.

White is unabashedly bullish on the outlook for magazines. Because of a lifetime reading magazines, White knows the power of their brands. At the same time, she expresses frustration in the pace of change. "Our industry continues to need to push for more transparency, real-time accountability, and partnership," she says. ■

Lucia Moses is a senior editor at *Mediaweek*.

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RADIO

Kaye Bentley

AS FOX'S IN-HOUSE PLANNER, SHE HAS CREATED SOME OF THE MOST INNOVATIVE RADIO TUNE-INS IN THE BUSINESS

BY KATY BACHMAN PHOTOGRAPHY BY VERN EVANS

MEDIA
ALL ★ **STARS**

WHEN IT COMES TO ADVERTISING innovations in radio, all roads lead to Kaye Bentley. Her radio tune-in campaigns for the Fox TV network are consistently among the most creative in the business and the most talked about. Always looking for new ways to use radio, Bentley is not afraid to take risks and try something new. She was the first to use the shortest-length commercials (two seconds) and the longest (90 seconds). She's turned ads into hourly dramatic episodes

and sponsored 24 hours of commercial-free radio.

Bentley, who has served as senior vp of national media, affiliate marketing, on-air planning and Fox All Access for the Fox Broadcasting Co. since 1995, is also one of the few *Mediaweek* All-Stars from an advertiser's in-house agency. In 21 years and 350 All-Stars—and as 2006's *Mediaweek* All-Star for Radio—she is one of only six to hold that distinction.

Fox relies on Bentley to use radio to create buzz for the TV network and drive tune-ins to its

WOMEN 

WO 

...nt, caring businessman looking for
...sweet, caring with strong family val-
...interested in marriage.

friendship and m
I'm a 25 year ol
it's like to be w
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Handsome Doctor
Handsome Doctor. 6'2" - 180 - brown hair/blue eyes.
- fit - adventurous - open-minded - intellectual
better than good. That special chemistry and
Seeking to meet an attractive woman
soul looking for good soul.

Ruggedly Handsome R
6' 2" 215, musc

no kids, ex marine, kigh

You Had M
I am lookin
Hi, I am a
best mon
who is n
m 5'4" a
D
Please r
long te
woman

Marria
outdo
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404.870.5070

program lineup. Fox turned to radio to help build its network brand 20 years ago and has been using radio as its primary off-air medium ever since. "It's the first [TV] network to use radio as the primary medium to get the word out. That helped turn broadcasting tune-ins into a huge revenue category for radio," Bentley says. "[News Corp. chairman and CEO] Rupert Murdoch and [News Corp. president] Peter Chernin are big believers in radio. They know how it launched this network. Every year they ask me, 'Do you have enough for radio?'"

Fox spends \$90 million annually on radio, making the TV network one of the top three spenders in the medium and making Bentley Fox's secret weapon. Bentley's own radio revelation came in 1980 when Lee Iacocca moved the Chrysler account to Kenyon & Eckhardt in Detroit, where

dent for Katz Media's Clear Channel Radio Sales.

Take Bentley's groundbreaking 2005 radio campaign for 24, the first time anyone scheduled a 13-hour countdown of radio spots and the first time anyone used 30-second ads in spot radio. The idea was to create 14 30-second "serialized" spots teasing the next spot an hour later, and leading up to the broadcast of 24 Monday evening. The countdown spots aired in addition to Fox's 60-second ads, giving Fox two spots an hour across 980 Clear Channel radio stations.

Then, when many advertisers began to go with shorter spots, Bentley reversed direction and went longer with Fox's Animation Domination 90-second spot to promote the network's Sunday night comedies, *King of the Hill*, *Malcolm in the Middle*, *The Simpsons*, *Family Guy* and the premiere of

"KAYE HAS CONTINUALLY AND WITHOUT QUESTION USED RADIO IN THE MOST CREATIVE, COMPELLING AND ENGAGING WAYS. MORE THAN ANY OTHER, SHE UNDERSTANDS THAT 'PREDICTABLE' SOON BECOMES INVISIBLE."
BOB MCCURDY, CLEAR CHANNEL RADIO

she had begun her career as an executive assistant in 1972. While there, Bentley worked on a Chrysler campaign that flooded the airwaves with spots voiced by Joe Garagiola, who urged listeners to buy a Dodge, get a check. "The light bulb went off," says Bentley. "To see something working so quickly and so effectively—that was the beginning."

To understand Bentley's love of the medium, go back to 1999, when radio consolidation combined with flush dot-com companies willing to outspend traditional radio advertisers made operators greedy. It was easy for stations to bump the long-standing clients for the quick dollar. At a meeting of the Radio Advertising Bureau's board of directors, Bentley called the industry on the carpet, reminding them of the advertisers that had stood by the medium in softer times.

"She's a straight shooter. You better have your stuff together and know your product. You have to sell her with strong information or she'll pin you," says Rhonda Scheidel, executive vp and director of sales for Premiere Radio Networks. Adds Chris Carlisle, executive vp of marketing for Fox Broadcasting: "I call her 'Hurricane Kaye.' She's a whirlwind. Don't ever stand in her way."

To Bentley, buying radio is a lot more than a nice cost per point. "I love to think about the creative ways we can use radio to cut through," says Bentley, who meets with radio groups and their creative people once a year. "With us, it's about the relationship. A lot of people spend a lot of money in radio, but a lot of them aren't getting the benefit that Fox is getting."

Radio clients agree, praising Bentley for her ingenuity and marketing acumen. "Kaye has continually and without question used radio in the most creative, compelling and engaging ways. More than any other, she understands that 'predictable' soon becomes invisible," says Bob McCurdy, regional presi-

American Dad. The ads were created to sound more like programming than advertising.

Just this August, Bentley became the first to use 2-second spots, called "blinks," the shortest length ever to promote three of the network's returning shows, *Prison Break*, *House* and *The Simpsons*. Bentley compared the blinks to "pop-ups," which were paired with 60-second spots in the same hour.

"We believe you can't give people enough reasons to talk about you," says Bentley, a philosophy that also led to the development of the *American Idol* secure Web site for radio stations. Created two years ago, the Web site provides stations with sound bites from *Idol*, entertainment news and interviews, and other content from Fox's theatrical releases. She also created a DJ Fanatics show panel of radio personalities that love certain shows on Fox. Bentley's group sends them previews and episodes of the shows. The hosts of *Kevin & Bean*, CBS Radio's top-rated morning show on KROQ-FM in Los Angeles, for example, are nuts about *Family Guy*, *The OC* and 24, and talk about the shows on the air.

"She has the ability to predict trends. She jumps on new, innovative opportunities way before the rest of the advertising community does," says longtime friend, Rachel Elster, an account executive at KRTH-FM, a CBS Radio station in Los Angeles. "When it works, it works big."

Bentley has come far from her first job as a secretary at K&E, thanks to Dave Gillespie, the CEO who himself started in the mailroom. "One day he said to me, 'I see how you work and I think you should go into media.' I took his advice and I've been on that side ever since. In my heart and soul, I'm a marketer," Bentley says. ■

Katy Bachman is a senior editor at *Mediaweek*.



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Scott Daly

DENTSU'S EXECUTIVE MEDIA DIRECTOR DOESN'T WASTE ANY TIME WHEN IT COMES TO MAKING A GOOD DEAL FOR A CLIENT

BY TODD SHIELDS PHOTOGRAPHY BY JAMES LEYNSE

MEDIA
ALL★STARS

SCOTT DALY KNOWS A GOOD THING when he sees it. Or hears it.

Moments after folks from *The Wall Street Journal* finished pitching Daly on buying front-page space for top client Toyota, he practically sprinted down two corridors and into his boss's office at Dentsu America in Manhattan.

What with Daly's abundant credibility, earned over two decades of innovative planning, it took only minutes for him to get the go-ahead. And just weeks later the *Journal's* influential readership saw the first of a series of page-one jewel-box ads for Toyota Motor North America.

The weekly ads touting Toyota's commitment to safety marked another highlight in a career-long series for Daly, who is executive vp, executive media director at Dentsu. For his work with Toyota and the *Journal*, *Mediaweek* is naming Daly its 2006 Newspaper Media All-

Star. It's an honor that does not surprise those who know Daly well.

"He's always on the cutting edge of what's right for our clients in any media," says Daly's boss, Tim Andree, CEO of Dentsu America. "He's a very experienced, strategic problem-solver who commands great respect with our clients."

Clients themselves agree.

"He's ... how do I put it? He's fantastic," says Marjorie Schussel, national manager, corporate communications, for Toyota. "When I've got a question about anything, when I need to know something, I just pick up the phone and call Scott and I know he's going to be expert."

Daly, 42, started his career working for Carat Americas' CEO David Verklin when both were at Hal Riney &

ple, one of the ads depicts an overhead highway sign that lists things that can cause a distraction while driving (answers: cell phone, grooming, talking to friends and eating). It invites readers to visit toyotateedriver.com.

"It starts a dialogue with the *Wall Street Journal* audience," says Toyota's Schussel. "Our overall campaign is about our corporate citizenship, and our commitment to safety is part of it."

Daly says that when the opportunity arose, he instantly recognized the value of engaging the *Journal's* affluent, opinion-leading readership. Andree, his boss, quickly agreed. "Scott's recommendations on our clients' business really run the show and carry the weight," Andree says.

"Instantly we wanted to do it," says Daly. "But it's not

"HE'S ALWAYS ON THE CUTTING EDGE OF WHAT'S RIGHT FOR OUR CLIENTS. HE'S A VERY EXPERIENCED, STRATEGIC PROBLEM SOLVER WHO COMMANDS GREAT RESPECT WITH OUR CLIENTS. THIS OBVIOUSLY IS A SPECIAL CASE. BUT IT'S NOT REALLY DIFFERENT FROM WHAT HE DOES EVERY DAY." TIM ANDREE, DENTSU

Partners in San Francisco in 1987.

Daly was a social science major fresh out of the University of California-Berkeley. Soon he was negotiating broadcast and local newspaper buys under a \$30 million budget for Saturn Corp., the carmaker.

In 1991 and 1992 Daly was at Saatchi & Saatchi in San Francisco, wielding a \$50 million budget for Hewlett Packard across media that included network TV, local radio and national print and business-to-business publications. Then it was on to Dentsu, where Daly helped found the West Coast office, building from scratch a full-service media department that helped to grow Canon's printer business from \$150 million in sales in 1992 to over \$1 billion by 1995. Highlights included an Effie award for Canon's "What Can You Do?" campaign.

In 2003, Daly moved to New York and now runs a 15-person media team with roughly \$125 million in billings. Clients include Canon, 21st Century Insurance and NEC Corporate. And, of course, Toyota.

The carmaker has been advertising in *The Wall Street Journal* since 1990, and has been a client of Dentsu and its predecessor agencies for roughly as long. The overall campaign uses print, broadcast and alternative media to educate consumers about the extent of Toyota's operations in the United States. It is the source of those familiar ads that point out the number of jobs created by Toyota in the United States (386,000) and the number of manufacturing plants in this country (10).

For the *Journal*, Daly and Dentsu decided to approach Toyota's community investment from a slightly different angle, using the jewel boxes to talk about safety. For exam-

that easy."

The *Journal* began offering the A1 space to leading advertisers when the fiscal year was half over for Dentsu and Toyota. Daly got the offer in early July, and the ads began appearing just after Labor Day. In essence, Dentsu needed to pitch Toyota, commit to more than a year of A1 space, and to come up with fresh creative—all in a matter of weeks. "Basically we had two months," Daly says. "Nothing moves that fast."

But Dentsu did. Toyota bought in. The creative team soon produced not one, but five jewel boxes to run in rotation (and more creative is in process). Those working on the project include Ron Rosen, executive vp, executive creative director; Aaron Frisch, associate creative director/art director; Neal Gomberg, senior vp, group creative director; James Rogala, art director; Katherine Auguston, copywriter; and Scott Singow, associate creative director.

For Daly, the ads that appear every Wednesday represent a gratifying further step in a campaign he's helped to lead for two years. Toyota this year cracked *Fortune's* Top 10 list of America's most admired companies. Says Daly, "That's sort of the benchmark we look at."

Along the way, others look at Daly. "He really fights to get us the best positioning, the best rates, the best service we can get from our media partners," says Schussel, the Toyota exec.

Daly's boss agrees. "This obviously is a special case," Andree says. "But it's not really different from what he does every day." ■

Todd Shields is a former Washington editor for *Mediaweek*.

OUT-OF-HOME



Chris Gagen

**THINKING BIG—TRULY BIG—POSTERSCOPE USA'S
MANAGING DIRECTOR KEEPS CLIENTS FRONT AND CENTER**

BY TONY CASE PHOTOGRAPHY BY MARC ASNIN

**MEDIA
ALL★STARS**

WITH APOLOGIES TO JUSTIN TIMBERLAKE, Chris Gagen is bringing sexy back to out-of-home advertising.

The outdoor sector is going gangbusters—it's now the second-fastest growing medium in terms of ad spending, after the Internet—thanks to technological advances, fragmentation of other media, the growing amount of time consumers spend out of the home, breakthrough creative executions and the work of pros like Gagen, senior

vp, managing director of out-of-home agency Posterscope USA in Atlanta and 2006's Media All-Star for Out-of-Home.

For so many years, despite its enormous reach and entrenched position in the media landscape, "out-of-home was almost a below-the-line medium, way below the radar screen of most major marketers," says Gagen. "People tended to roll their eyes. But now, more and more major multinational clients spending a lot of money in multiplatform spaces are intrigued about out-of-home. They're

asking how they can get into the space, how they can utilize it, whereas before most agencies had to bring it up to clients.”

Gagen’s boss, Posterscope USA’s chief operating officer, Todd Hansen, calls him “inventive, thoughtful—all the things a Media All-Star is supposed to be. He truly gets it. He understands the client side, which is a great asset to us.” Hansen jokes that if he weren’t aware Gagen had been named a Media All-Star, Gagen surely would have put a billboard outside his office window to make sure he knew.

Chuck Fruit, senior adviser in marketing strategy and innovation at Posterscope client Coca-Cola Co., has known Gagen for 15 years, beginning when they both worked for Coke, Fruit as corporate media director, Gagen as North American media director. “He’s bringing a whole new set of skills and a differ-

ently and get a lot of brand-centric imagery into the message. In many cases, I’ve seen disappointment not that the platform wasn’t appropriate, but that the message wasn’t compelling. It wasn’t the fault of the platform itself.”

Coke was the first client brought to Posterscope by Gagen—who, as logic would dictate, is a self-described outdoorsy guy whose passions include skiing and going to the beach with his family. Gagen gets props for producing one of the most clever, ambitious out-of-home displays ever on behalf of the soft drink giant, what’s been described as “the world’s first three-dimensional sculpted digital communication portal” in New York’s Times Square. That state-of-the-art placement boasts 3,700 square feet and is capable of 4.3 trillion combinations. And it’s only the beginning, with

“HE’S BRINGING A WHOLE NEW SET OF SKILLS AND A DIFFERENT PERSPECTIVE TO OUTDOOR. HE SPENT SO MANY YEARS ON THE OTHER SIDE OF THE TABLE THAT I THINK HE’S ABLE TO TAKE A MUCH MORE STRATEGIC VIEW OF THE ROLE OUTDOOR CAN PLAY IN THE MARKETING MIX.” CHUCK FRUIT, COCA-COLA

ent perspective to the outdoor industry,” Fruit says. “He spent so many years on the other side of the table that I think he’s able to take a much more strategic view of the role outdoor can play in a company’s overall marketing mix.”

Over the last year, Gagen’s focus has been establishing Posterscope USA, owned by Aegis PLC, parent company of Carat. Posterscope USA is a division of London-based Posterscope World Wide, with more than 35 offices in 14 countries. Under Gagen’s direction, the Atlanta office, which opened its doors this past April, already has grown billings to more than \$30 million—making the executive’s achievements truly billboard-worthy. Besides Coca-Cola, clients include Outback Steakhouse, Club Med and Re/Max Realty.

Gagen says his mission at Posterscope USA was going beyond strategic planning and investment to initiate creative services, digital and market research units, a focus on ethnic markets, and a division specializing in creating new out-of-home touch points called Hyperspace. And beyond his day job, Gagen has kept plenty busy to advance the out-of-home business. As a board member and former chair of the Traffic Audit Bureau, Gagen has led the industry in developing audience-measurement capabilities.

Digital technology is revolutionizing the outdoor market, and has been a growing concentration of Gagen and Posterscope. “The focus is on digital and where digital is going and how our clients can take full advantage of it,” Gagen says. But content, as always, trumps platform. “Messaging is absolutely critical, whether it’s LED, plasma, LCD. Slapping a TV spot in these platforms is not the way to go,” Gagen says. “It’s a very different environment, where you have a very short amount of time to capture somebody’s attention ... You really need to create an engagement imme-

another installation slated for Toronto.

Coke has been a staple of Times Square advertising for decades, of course. But in recent years, the client decided that, with its old sign in disrepair, it needed to execute “a more contemporary view of Coca-Cola,” says Gagen. What ensued was an exhaustive process of design, evaluation, consumer research and dozens of possible executions considered. “We did not want the traditional, flat, LED screen—we wanted something groundbreaking, something unique, but also iconic for Coca-Cola,” Gagen explains. The end result paid off big time, with a splashy launch event two summers ago that attracted the mayor of New York and reams of press attention—not to mention millions of gawking passersby at the so-called “Crossroads of the World.”

Of the Times Square placement, Coca-Cola’s Fruit says, “To his credit, [Gagen] assembled a great team of people to work with him ... and really blazed new trails in terms of technology and design and capabilities. And that’s typical of the way he approaches things. He’s not a lone ranger.”

Says Gagen, “Not many marketers have made the long-term commitment to out-of-home like Coca-Cola,” which lately has used out-of-home to target new markets like blue-collar guys, rolling out a whole fleet of executions, from wraps for cement mixers to sampling initiatives at gun shows and fishing tournaments.

One recent, attention-grabbing execution had 20 giant, Coke-ad-clad cement trucks driving up and down the boulevards of Las Vegas. “Chris took care of it all,” says Hansen, adding, “He didn’t actually drive a truck, but he would have! He’s a great guy.” ■

Tony Case is a contributing writer to *Mediaweek*.



PLANNING

Ernie Simon

BY CREATING A NEW WAY OF THINKING ABOUT RESEARCH, MINDSHARE GIVES CLIENTS MORE MEDIA OPTIONS

BY BILL GLOEDE PHOTOGRAPHY BY MARC ASNIN

MEDIA
ALL★STARS

ANYONE WHO HAS MET Ernie Simon could be forgiven for thinking he's a brand guy at a big client instead of the head of planning at an advertising media agency.

Simon, president of strategic planning for MindShare North America, and Mediaweek's 2006 All-Star for Planning, is a change agent; someone who can think like a suit while motivating his team to think creatively. He talks like a client, espousing all the requisite platitudes about branding and marketing and strategizing and executing, while inspiring 600 employees who are spread across 11 offices and serving more than 35 accounts to think differently about how to create a media plan.

When he was named to his post in April, 2005, Simon immediately saw the need to rethink the way MindShare's research operations were organized. To a large extent, research, which is the stuff upon which media plans are built, has not changed much since the days of the full-

service advertising agencies such as J. Walter Thompson and Ogilvy & Mather, whose media departments formed the underpinning of MindShare when it was formed in 1999.

“Media research was an amalgam of a little bit of quan, a little bit of qual and a lot of Nielsen,” says Simon, using shorthand for the words quantity and quality. “It was trapped in its own inertia. It had very good people. It was very efficient at answering questions.”

But it was not shedding much light on the rapidly changing consumer environment. Simon was beginning to realize that traditional media does not deliver the weight it once did, and he needed his team to start thinking differently. “There are a lot of things that get lumped into research,” he says. “There are dozens of things to be done, but only one

more powerful that brand is going to be.”

To that, Anita Newton, vp, media and digital marketing at MindShare client Sprint, agrees. “I would say he’s incredibly strategic,” says Newton. “Agencies are notorious for telling the client what they want to hear. Ernie tells you not what you want to hear but what you need to hear. That’s what a good partner does. Ultimately, you get better answers.”

Marc Goldstein, president and CEO of MindShare, has much the same thing to say about Simon, who has played a key role in the agency’s 2006 account wins, most notably Sprint. “Cutting-edge strategy is key to any agency’s planning operation, and this is one of Ernie’s most valuable strengths,” he says. “I don’t think I’ve ever worked with a more forward-looking, strategic thinker. His ability to identify a brand’s problems

“CUTTING-EDGE STRATEGY IS KEY TO ANY AGENCY’S PLANNING OPERATION, AND THIS IS ONE OF ERNIE’S MOST VALUABLE STRENGTHS. HIS ABILITY TO IDENTIFY A BRAND’S PROBLEMS AND HONE IN ON SOLUTIONS FOR CLIENTS HAS BEEN CRITICAL TO OUR AGENCY’S SUCCESS.” MARC GOLDSTEIN, MINDSHARE

or two of them can be done really well. By giving people fewer things to concentrate on, they will be able to think about things more deeply.”

With that in mind, Simon set about determining a new structure for research. “If you don’t go out there and find something new, you’re not really adding value over what already exists,” he says. “We still do have to look at efficiencies—cost always matters. But what are the integrating ideas?”

The answer became a new way of organizing the media agency’s research operations. Three separate units were created. The first unit, dubbed MindShare Research and Development, “looks at all the information that’s out there in the marketplace,” Simon says. That would include Nielsen, MRI, Simmons, Arbitron, ABC and all the traditional surveys of consumer behavior that go with them. The second unit, MindShare Insights, “looks for stuff that doesn’t exist. How do we [create] it—focus groups, panels, surveys? That’s really where the competitive advantage is.” The third unit, which sounds more like the kind of research unit full-service agencies use to develop campaigns than it does a fixture in a media agency, is called the MindShare Advanced Techniques Group. “I need to understand my competition,” Simon explains. “It’s not just competitive reporting. How does our competition work?”

The new structure was conceived to insinuate the media process into the very beginning of the strategic planning stage of the advertising campaign. “Instead of coming in in the last five minutes of the game, we’re there right at the start,” Simon says.

This is when he really starts sounding like a client. “The brand itself is more of a concept. People want to be able to participate in a brand. The more I can personalize the brand, the

and hone in on solutions for current clients as well as potential ones has been critical to our agency’s success.”

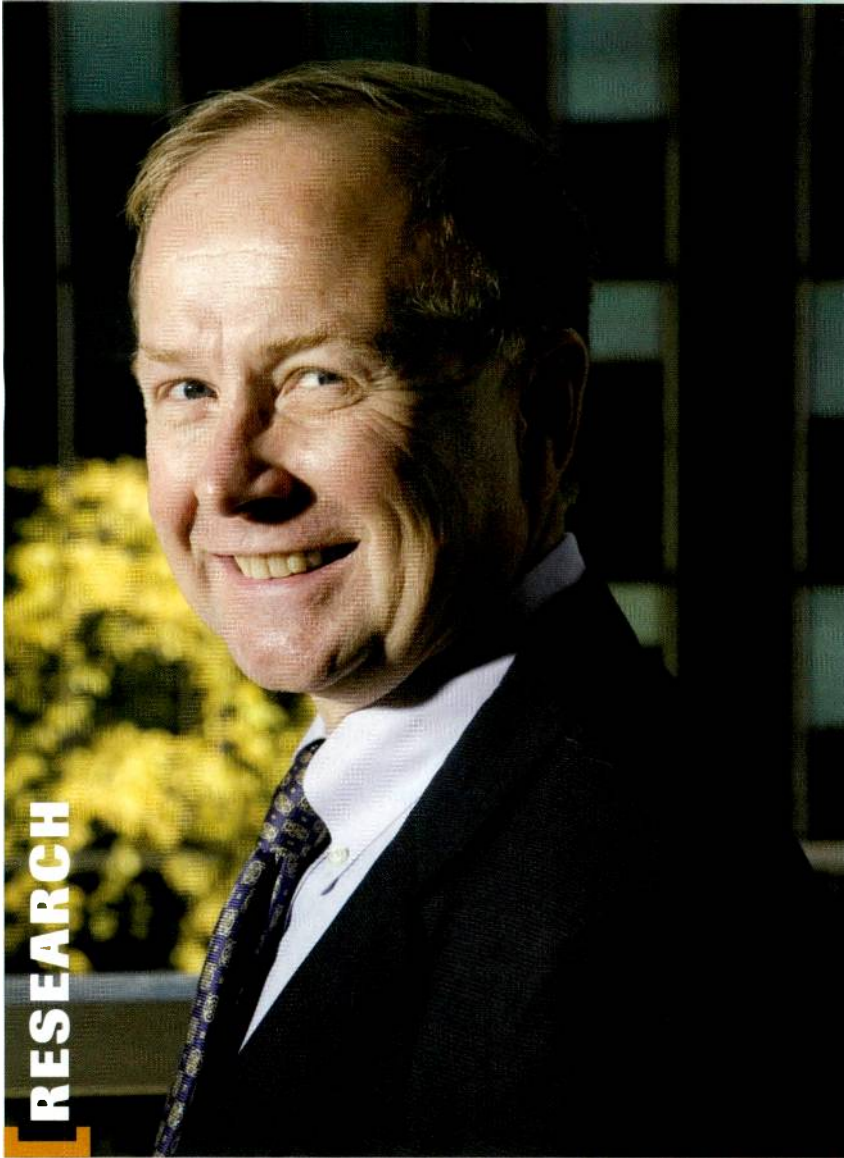
Simon has seen the wholesale upending of ad-agency media in his nearly 20-year career. A native of Buffalo, he started at Young & Rubicam after graduating from Cornell University with an agriculture degree. He originally wanted a career in fine arts, but once he met enough people “with safety pins in their noses,” he started thinking about the creative side of advertising. But the only jobs he could find in the New York agency business in 1989, amid a spreading economic recession, were in media. He eventually found a home, and after Y&R, he worked for Averett Free & Ginsberg, Grey Advertising and the Campbell Media Alliance at True North before joining J. Walter Thompson in early 1998.

“Within our specific business, the role of planning has finally been raised,” he says, recalling the days when planners who were lucky enough to meet with a client had to have “four or five account-management chaperones. Now we’re one-on-one.”

Simon lives in New York, but on weekends heads with his wife to their country home in Bucks County, Pa., a farmhouse that he says is in need of his attention. This means that he does not have much time to consume media, not that he is complaining. He no longer sees media salespeople, which, he says, allows him to think more strategically. “There is tactical planning and there is strategic planning,” he said.

He’s now knee-deep in the strategic kind, which suits him just fine. As it does the brand people at Sprint. “He’s a really good communicator, and he’s really responsive,” says Newton. “He’s helped us a lot.” ■

Bill Gloede is former editor of *Mediaweek*.



Brad Adgate

MAINTAINING A GENERALIST'S VIEW IN A SPECIALISTS' FIELD, HORIZON'S RESEARCH GURU TIES IT ALL TOGETHER

BY KATY BACHMAN PHOTOGRAPHY BY JAMES LEYNSE

MEDIA ALL★STARS

BRAD ADGATE IS THE RENAISSANCE man of media research. The senior vp of corporate research for Horizon Media for the past eight years, Adgate is one of only a few researchers in the business that is considered a generalist, continually surveying the entire media landscape. That's not easy to do when technology developers are bent on creating new media every day.

He is also a student of the history of media research. Not unlike Winston Churchill—one of Adgate's favorite historical figures—who would recount a Civil War battle using silverware and salt shakers, Adgate can detail the success and failure of any number of research wars over the past few decades, from the meter wars of the 1980s to current research tussles over commercial ratings, DVR viewing and the integration of new media platforms.

Both are traits Horizon's clients find invaluable as they try to navigate myriad options for their media plans. Adgate doesn't plan how Horizon's clients will spend their media dollars, but

his perspective is often behind the more than \$1.6 billion Horizon spends for clients including The History Channel, Geico, Jack-in-the-Box and NBC Universal.

"Brad is analytical and strategic. He's a visionary," says Dan Davids, president of The History Channel USA. "He puts a lot of things in perspective. Like Wayne Gretsky who knew where the puck was going, Brad is helping his clients understand where the market is going to go."

Few in media research are as quoted or as prolific as Adgate. He's appeared and provided expert commentary to numerous news programs on CNN, Fox News, CNBC, Bloomberg Television and Radio, National Public Radio and *CBS Sunday Morning*. He's been quoted in *USA Today*, *The Wall Street Journal*, *The New York Times*, *Los Angeles*

"BRAND IS ANALYTICAL AND STRATEGIC. HE'S A VISIONARY. HE PUTS A LOT OF THINGS IN PERSPECTIVE. LIKE WAYNE GRETSKY, WHO KNEW WHERE THE PUCK WAS GOING, BRAND IS HELPING HIS CLIENTS UNDERSTAND WHERE THE MARKETING IS GOING TO GO." DAN DAVIS, THE HISTORY CHANNEL USA

Times, *Newsweek*, *BusinessWeek*, *Fortune* and is a regular source for *Mediaweek*.

"With clients and with the press, what makes him so quotable is he always makes research understandable to the layman. He goes out of his way to make sure he's communicating," says Carl Kotheimer, executive vp and director of marketing services, general manager, and partner for Horizon. "A lot of people just give you a data dump. With Brad it's more than that, it's relevant."

Adgate really "gets his hands dirty," he says, in writing "On the Horizon," a regular report for Horizon and its clients that in each issue delves into a single hot topic. "It's like doing a term paper," says Adgate, who is working on No. 72. For Adgate, there's almost nothing better than reading stacks of articles and surfing through the Internet researching his selected topic (except for maybe reading a book about Churchill or Lincoln). Known for their length and breadth, Adgate's "On the Horizon" white papers have provided detailed analysis on media and research topics including demographic groups such as teens and Hispanics, and new media such as blogs, DVRs and cell phones.

"Most people don't write [reports like that] anymore. Most research is on the fly," says Henry Laura, vp of key accounts for TNS Media Intelligence, who has known Adgate for more than 25 years.

As if he didn't have enough to do, Adgate recently launched a second publication, "The Horizon Report," which details the latest news across all the media segments. "After watching *The West Wing* and seeing how the President gets briefed on world events each day, I thought it would be a good idea to do something similar about media for our clients. It also helps us keep on top of the

industry a little better," Adgate says.

"There are people who hoard information; Brad likes to share it," says Tom Ziangas, senior vp of sales and marketing for Nielsen Media Research's cable division, NHI.

Says Adgate: "I try to be a human Wikipedia. Those who don't share information are hurting themselves and hurting their company."

Adgate's generalist approach to research grew from his first research position in 1978 at Grey Advertising under Helen Johnston (*Mediaweek* All-Star 1994), who helped shape the role of media research in advertising and elevated its role in planning and buying. "Research has become too specialized and people work in silos. If you work in print, you don't know broadcast," says Adgate. "I try to be a general practitioner. I

lean toward TV, but I'm fascinated with new technology, consumer-generated videos and content on cell phones."

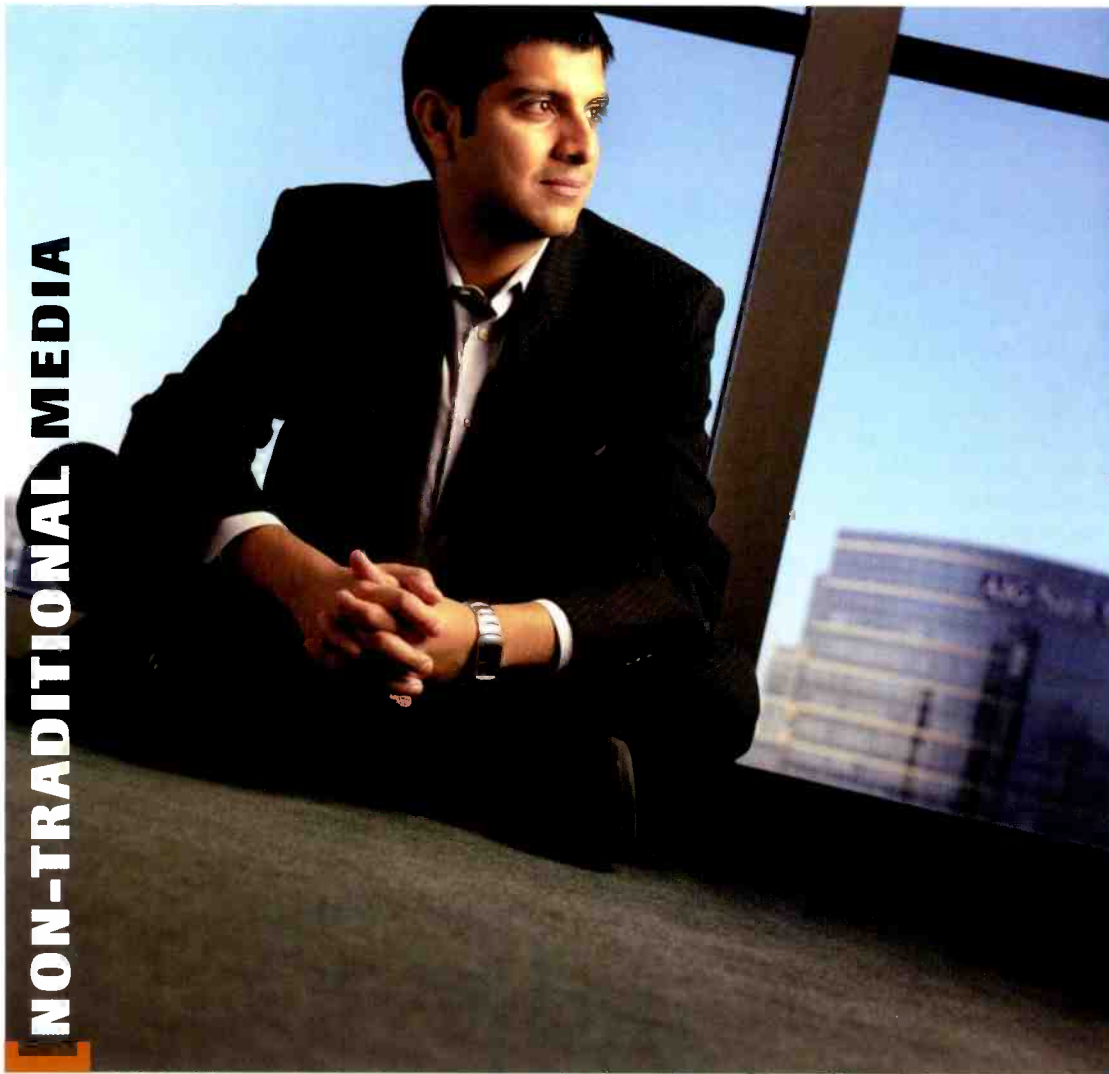
He expanded his perspective with positions on the media side, at Fox Family Channel, Group W Satellite Communications' TNN and Country Music TV, Turner Broadcasting and LBS Communications. "You look at things a little differently working on both sides; you're a little more objective," Adgate says.

"I've talked with him about our strategic issues," says Nielsen's Ziangas, who worked with Adgate at the Family Channel. "We have our back and forth. The good thing is he understands there are different ways to look at research. I know he represents the buy side, but he also understands the sell side."

That attitude has made Adgate a welcome addition to industry committees on which he serves, including Arbitron's Radio Agency Advisory Council, TNS Media Intelligence's Advisory Council, the research committee for the Advertising Association of Advertising Agencies, the Advertising Research Foundation and the Media Rating Council. "We always joke at Horizon that when *Millionaire* was on, Adgate would be the lifeline you'd call," says Kotheimer.

Adgate is certainly a lifeline for the people that have worked for him over the years. With all that he has accomplished, Adgate is most proud of the fact that former colleagues continue to stay in touch. "Knowing they'll call me from time to time, that says a lot. When you're a boss, you have some control. But once they leave and they still call you, that's a real compliment," Adgate says. "Research isn't just a numbers business, it's a people business." ■

Katy Bachman is a senior editor for *Mediaweek*.



Saneel Radia

TALKING CLIENTS INTO USING VIDEO GAMES AS AN AD PLATFORM: EASY. CONVINCING THEM HE'S THE BOSS: HARD.

BY TONY CASE PHOTOGRAPHY BY VERN EVANS

MEDIA ALL★STARS

AS GROUP DIRECTOR OF DENUO division Play, Saneel Radia, this year's Media All-Star for Nontraditional Media, is best known for successfully, ingeniously leveraging video games as a content platform. And just as a fast-moving video game can be a challenge to keep up with, so is Radia.

"The most fun part about working with Saneel is his genuine passion for what he does. When you talk to him—assuming you can get your own words into the conversation—his eyes light up like an 8-year-old when he gets going," says Paul Edwards, director of media operations in General Motors' advertising and corporate marketing unit. "He loves and lives the gaming world like no one else I've ever met, and we're lucky to have him on our business."

During a head-spinning telephone interview in which this reporter, frankly, had trouble keeping up, Radia apologizes for being on constant hyperdrive—explaining that, as he's had to edu-

cate clients and advertising colleagues about the exciting new opportunities presented by gaming, he's had a lot of information to get in, with very limited time to do it. "When Play started three years ago, I spent, over the first 18 months, about 90 percent of my time evangelizing the space," he recalls. "You talk to people who don't have a lot of time, so I'm a fast talker. My entire personality comes in a caffeinated beverage."

At Play, which bills itself as "the first consumer marketing services company focused on the video gaming industry," Radia has executed programs on behalf of clients including Procter & Gamble and General Motors brands. In partner-

Bernacchi says Radia's "vision of how to help bring developers and advertisers together while ensuring the content is of value to the gamer is important and a skill that not many have or understand. It also doesn't hurt that he's a tough negotiator."

The exec, who calls video gaming "one of the most fertile, targeted and expanding environments," calls the Pontiac Final Four plan "a daunting task" that was "executed flawlessly with tons of exposure" via platforms including MSN and Yahoo. Results-wise, the plan scored a slam dunk for agency and client, with 95 percent of participants saying they planned to return next year and an impressive 50 percent saying they "felt better" about the Pontiac brand after playing.

"[RADIA'S] VISION OF HOW TO HELP BRING DEVELOPERS AND ADVERTISERS TOGETHER WHILE ENSURING THE CONTENT IS OF VALUE TO THE GAMER IS IMPORTANT AND A SKILL THAT NOT MANY HAVE OR UNDERSTAND. IT ALSO DOESN'T HURT THAT HE'S A TOUGH NEGOTIATOR." DINO BERNACCHI, PONTIAC

ship with GM Planworks, Radia and Play developed plans around the Pontiac, Cadillac, GMC and Saturn nameplates. This past March, Radia oversaw the creation of the first Pontiac Virtual NCAA Final Four Tournament, which merged connected console gaming, live events and branded integration. His recent campaign for Cadillac offered the first free, downloadable content pack available on the Xbox 360 for the Project Gotham Racing 3 video game. Radia also helped establish the industry's first broadband upfront at Starcom MediaVest Group.

Pontiac's NCAA campaign was particularly innovative in that it cleverly, seamlessly merged the real and virtual worlds, incorporating CBS Television's footage of the tournament into a video game, says Radia's boss, Rishad Tobaccowala, CEO of Denuo and himself a former Media All-Star for Interactive Media. "People are spending an incredible amount of time in the [virtual] world," Tobaccowala says. "My sense is that it's a big part of the future and we're going to see more of it, that combination of the virtual and real worlds."

Tobaccowala calls Radia "a sort of mash-up of four skills in a world where you increasingly need to be multiskilled." He explains that Radia is expert at generating and identifying ideas, selling those ideas, activating and managing media plans, and keeping in "continuous learning mode." As a bonus, the exec adds, Radia's interests aren't limited to gaming, as he's also an avid reader and music enthusiast.

"Saneel has been an innovator and a key contributor to Pontiac's success in the video game space," says Dino Bernacchi, Pontiac's advertising manager. He said Pontiac wanted to reach its young male target in unconventional ways, yet demanded that media opportunities aligned with the brand and, in his words, did "more than just provide logo exposure."

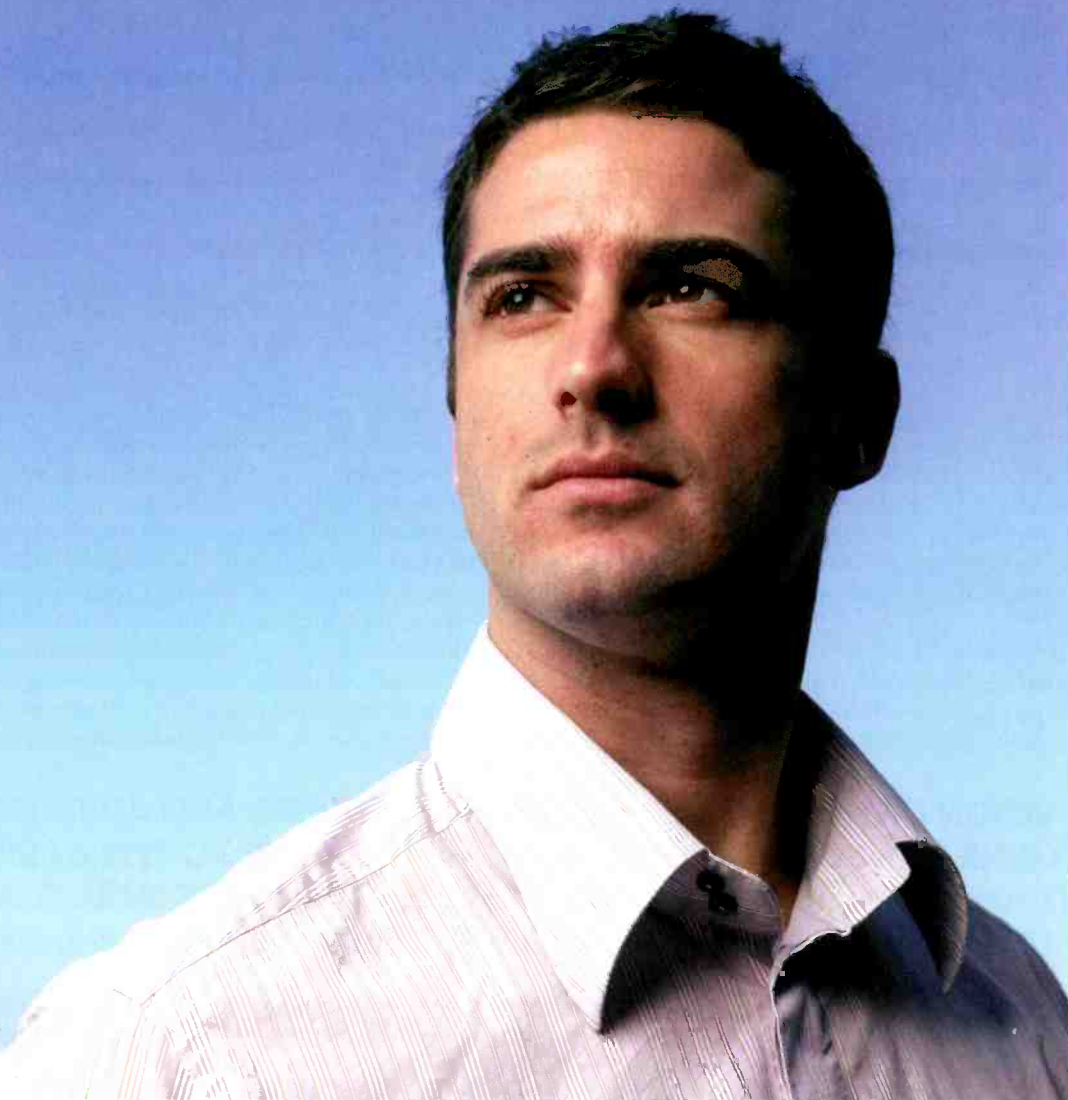
Nontraditional formats like video games are catching fire as some traditional media continue to lose reach and influence. Explains Radia: "Nothing in our industry gets more press than the fragmentation of media. You read and hear the same thing over and over: People need to get smarter and find more creative ways to reach consumers. But few people say, 'Here's the solution to it.' What's funny is, I don't see this fragmentation issue as a problem at all. That is completely in any marketer's benefit if leveraged appropriately. Twenty years ago, we said how great it would be to be able to communicate with the individual person with an individual message. Now, technology allows us to do that, and everybody says it's a problem."

In talking—and talking and talking—with the twentysomething Radia, what's clear is that this is a media professional whose knowledge and savvy far exceed his years. Radia says holding such a powerful position at such a relatively young age has raised some eyebrows.

He relates that when one client learned his age, the client's blunt response was: "Are you f---ing kidding me?" Another time, Radia went into a business meeting and, after about 10 minutes of meaningless chitchat, the client openly wondered, "What could be holding up the group director?" Radia had to explain that he was, in fact, the man. "How old are you?" blurted the stunned client, who looked as though "she wished she could pull the words back as they were coming out her mouth," Radia remembers. For the record, he turns 28 this week.

Radia sees his relatively young age as an advantage, however, as it puts him closer to his target. "Most of this stuff tends to be for the younger demo," he shrugs, adding, "and I can honestly say I'm part of that." ■

RISING STAR



Jonathan Haber

OLD MEDIA OR NEW, IT'S ALL PART OF THE PLAN AS HE FINDS NEW FORMATS FOR INTEGRATED CAMPAIGNS

BY MEGAN LARSON PHOTOGRAPHY BY VERN EVANS

MEDIA ALL★STARS

THE INTERVIEW HAS GONE ON much longer than initially promised. Jonathan Haber hadn't planned on devoting this much time to it but, as account manager for the new Innovations and Entertainment departments at Interpublic Group's Initiative media agency, he has a lot to say.

Even as the interview wraps and Haber, *Mediaweek's* 2006 Rising Star, is finally able to escape the confines of the conference room to attend to his work, he starts on the subject of *Second Life*, the 3-D digital world where users create alternative lives for themselves by building virtual environments and buying and selling virtual goods. He stops and stands at the door, talking animatedly about how users build virtual representations of themselves, called avatars, and interact with other avatars. He muses excitedly about the possible business opportunities. After all, he notes, clothing company American Apparel opened up a virtual outlet on *Secondlife.com* this summer. "I may not necessarily play *Second*

Life myself, but I love the concept,” Haber says. “I love thinking about what it can do and talking about it and bringing it to the client.”

At Initiative, Haber devotes his days to conceiving creative marketing strategies across all media, and aims to put a new twist on old media and find new formats—Bluetooth, cell phones, podcasts or gaming—to create integrated campaigns for his clients’ brands. His knowledge of cutting-edge digital platforms and technologies, and his enthusiasm for exploring possible marriages for his client, have made him a star player at Initiative, all at the age of 26.

“I have been in the business for 25 years, so I am sitting here going, ‘Here’s a kid telling me what to do,’ but then he started talking and I was so impressed,” says George DeBolt,

within the alumni-networking Web site classmates.com. They also negotiated a sneak preview of the show on Tivo. For Showtime, they created an instant messaging “bot” named for the title character of the network’s new drama *Dexter*. Fans write Dexter questions to which he is programmed to respond to through an algorithm. “It’s a cool, fun thing that people can do, from engaging to interacting,” Haber says. “It builds loyalty and spreads virally, so if I think it is fun enough I’ll tell you to go check it out.”

But probably his biggest claim to fame so far is his work with Initiative’s award-winning Pod-Puncher. He came up with the name, which is now trademarked. It is a 5-second spot inserted strategically before content resumes after a commercial break, but right after the network’s own billboard

“IT IS SO IMPORTANT FOR INITIATIVE’S CLIENTS TO INTERACT WITH SOMEONE WHO HAS THIS VAST KNOWLEDGE. WE ARE LOOKING AT A COUPLE DIFFERENT IDEAS WITH MOBILE THAT HE BROUGHT TO OUR ATTENTION. A YEAR AGO THAT TECHNOLOGY WASN’T EVEN ON OUR RADAR.” GEORGE DEBOLT, SHOWTIME

vp of media promotion and partnership marketing at Showtime. “Jon has been instrumental in educating us about how to distribute our content in different ways. I call him our emerging technology guy.”

This tech guru is young, but his age is one reason Haber is so good at what he does. “He grew up in a time when there was no difference between new and old media,” says his supervisor, Alan Cohen, executive vp and managing director of Initiative Innovations and Entertainment. “It’s all just media.”

Haber and his job couldn’t be a better fit, and it only took him a few years and brief detour through law school to find it. After realizing a suit and tie and the courts weren’t for him, Haber went in search of a more creative outlet and started working for Rogers & Cowan, also an IPG agency. Then, in 2004, he took a job in the communications department at Initiative. It was there that he heard about the new Innovations group that Alan Cohen was starting, and he immediately started suggesting ideas. “He took the initiative to say, ‘What are you working on and can I help?’ I never met anyone that had the attitude, poise and good judgment at such a young age,” says Cohen. “I don’t think anyone was surprised when we hired him.”

Haber was actually the first person to be hired by Cohen and, a year later, he was promoted to account manager of both the Innovations and Entertainment departments. Earlier this year, he participated in the pitch to CBS and Showtime when the networks were looking for a new agency. “Jon was instrumental in our selection of Initiative,” said George Schweitzer, president of CBS Marketing Group.

The campaigns Haber has helped launch span the media landscape. For CBS, he and his team designed a promotion for the comedy *The Class* by creating an online community

promoting the show. It cannot be skipped by a DVR: The idea is that it will also help viewers better recall the 30-second spot that airs later. “It is a commercial pod and it is punching it up in two ways,” Haber explains.

Perhaps Haber is so good at thinking of ways to outsmart new technology because he lives and breathes it. For example, it is typical for Haber to get episodes of his favorite TV shows from four different media platforms. For example, when he missed the first season of *Lost* on TV, he rented the DVD. Then, while watching the first season on his laptop, he taped the second season on his DVR. But he only recorded the second half of the season so he went online to watch the episodes he missed. “I love TV and I love pop culture and I am tuned into what is new and what is next naturally—it is part of my interests,” Haber says.

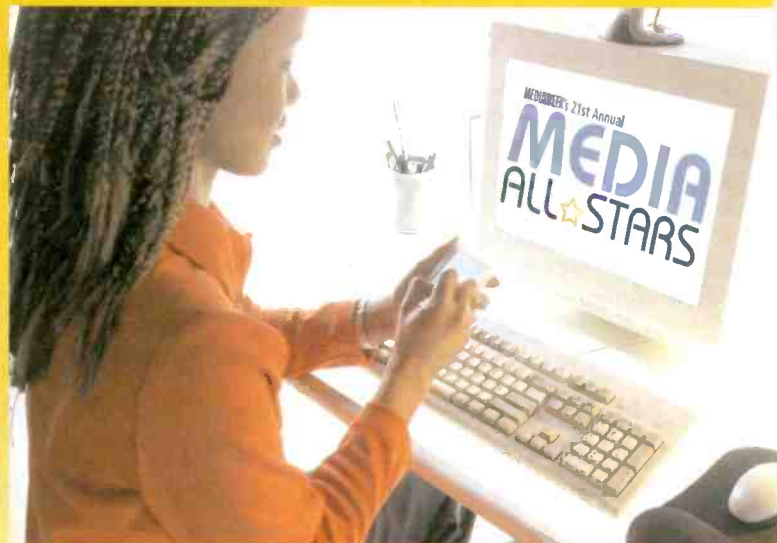
He surfs the Web and reads blogs. He talks with people in chat rooms and with his colleagues overseas to learn what new tech trends are bubbling up in Asia. He looks at YouTube every day to check out the most downloaded video of the day, the week and the month. “I keep track of that stuff,” he says. “I like it and it’s fun.”

Says Showtime’s DeBolt: “It is so important for Initiative’s clients to interact with someone who has this vast knowledge. We are looking at a couple of different ideas with mobile technology that he brought to our attention and, I’ll tell you, a year ago that technology wasn’t even on our radar.”

“People generally want to try the new thing ... they want it to make sense for their marketing goals, but at the same time they want to be experimenting and learning and getting ahead,” Haber says. His clients “have a lot of fun because we are bringing a lot of these ideas to them and we are happy to do it.” ■

Power lunch with the Media All-Stars —at your desk!

Mediaweek's Online Video Showcase Premieres November 13



Mediaweek brings you the action and excitement of the Media All-Stars—right to your desktop. Exclusive interviews with the winners, photo gallery of industry execs, live video from the Awards Luncheon hosted by Dave Price of CBS' *The Early Show*, and more! All in an engaging rich-media experience powered by Dragonfly.

Mediaweek.com's video coverage kicks off November 13, with new content added November 17 and 20. Tune in throughout the week as we bring you Media All-Stars Live!

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MAGAZINES

Don Miceli, vp, global media resources for Kraft Foods, was named chairman of the Audit Bureau of Circulations. Miceli, who had served as vice chairman, succeeds Robert Troutman...**Patricia Mondello** was appointed group associate publisher of AARP Publications, where she has worked since 1979. **Shelagh Daly Miller** was promoted to associate publisher, advertising at AARP, up from advertising director...**Stephanie Sladkus** has been upped to associate publisher, from advertising director, at Condé Nast Bridal Media's *Brides*, *Modern Bride*, *Elegant Bride* and *Your Prom*... **Hilary Sterne** has been named editor in chief of *Martha Stewart Weddings*, MSLO's quarterly bridal title. She joins from *In Style*, where she was deputy editor of special issues.

RADIO

Kathleen McCarten-Bricketto was promoted to the new position of vp of Beasley's new interactive division, from Internet sales manager for WQAM-AM and WPOW-FM in Miami...**Melissa Forrest** was named vp and market manager for Entercom Communications' four new radio stations in Austin, Texas, including KKMJ-FM, KAMX-FM, KXBT-FM, and KJCE-AM. She was previously vp and general manager for Entercom's KMTT-FM and KKWF-FM in Seattle...**Zena Burns** joins Clear Channel as online program director for its New York radio stations, a new position, and senior content director for its online music and radio group. She was most recently managing editor of teenpeople.com.

CABLE

Comedy Central increased **Peter Risafi's** duties, naming him senior vp of brand marketing/executive creative director. Risafi was previously senior vp, creative director...Time Warner Cable signed on **Jeffery Hines** as vp of broadband services and **Patrick Donoghue** as vp of interactive television. Hines previously served as vp, business planning at AOL. Donoghue joins from Cablevision, where he most recently served as vp of digital TV and broadband development.

media elite

BY LAUREN CHARLIP



Jim Berrien, president and publisher, *Forbes Magazine Group*, greets actor **Morgan Freeman** and Hurley.

Quicktakes

GOOGLE'S YOUTUBE PURCHASE

was well-timed for *Forbes*; the magazine now gets to say it was first to put top YouTube and Google players on the same dais, at its very first Meet (Media/Electronic Entertainment/Technology) conference in Beverly Hills Oct. 24-25. Meet was hatched to bridge the gap between the "old" entertainment and "new" tech industries and bring big names in both together. "It's tech meets Tinseltown," explained *Forbes* managing editor **Dennis Kneale**, "The two worlds are wary of each other, yet their future is more intertwined than ever." Kneale, who said he's never seen so much spiky hair at a conference before, was still exhilarated last week by Meet's success. "Man, it was buzzy. It was electrifying," he said. To kick things off, **Michael Eisner** interviewed **Barry**

Diller, who, Kneale quipped, "are still bickering after all these years." The next day YouTube founder **Chad Hurley** and Google Video director **Jennifer Feikin**, the buzziest pairing on premise, "were completely upstaged by Dr. Tiki," Kneale said, referring to Tiki Bar TV creator **Jeff McPherson**. (Launched in 2005 Tiki Bar TV is one of the most downloaded video podcasts on the Internet.) Tight-lipped and "clearly nervous, they didn't want to say anything that would get them in trouble with the FCC," he said...The

Latin Grammys, held Nov. 2, moved north to la Gran Manzana—that's New York City—this year, where *People en Español* rolled out a Johnnie-Walker-Black carpet at Sky Studios. On the rooftop pool-deck, it felt just like Miami, if you pretended you weren't freezing and ignored the view of Williamsburg. Some of us held our breath for a Ricky Martin appearance, sadly to no avail. Top editor **Peter Castro** was starstruck by another: salsa legend

Johnny Pacheco, fresh from the ceremonies. "Johnny Pacheco is like David Bowie or Phil Spector. He's an icon," Castro explained. "Every celebrity was impressed to see him." Pacheco cracked jokes all night and was the last to leave the party at 3 a.m....**Hearst** chief marketing officer/publishing director **Michael Clinton** opened the company's annual sales



Party-guy Pacheco (left) with Castro

meeting Nov. 6 on a high note; that is, Clinton and three Hearst publishers—**Valerie Salembier** of *Harper's Bazaar*, **Steven Grune** of *Country Living* and **Jim Taylor** of *Town & Country*—dressed up as Frankie Valli and the Four Seasons (Valerie, in drag, no less, as Nick) à la Jersey Boys, lip-syncing and dancing to Valli's famous falsetto in "Sherry Baby." (Clinton tried to get the song changed to "Cathie Baby" in homage to Hearst Mags president **Cathie Black**, but no dice.) Clinton and "the boys" rehearsed with the show's actu-



Hearst-y Boys (from left): Salembler, Taylor, choreographer Kelly Divine, Clinton, Grune.

al Broadway choreographer during off hours to keep the performance a surprise to 100-plus conference attendees. The gathering's theme was "Expect the unexpected," and to further that note was an appearance by ABC news

anchor **Bob Woodruff**—his first since being badly injured in Iraq in January. Woodruff was introduced by his younger brother, Dave (who works in Hearst's Detroit sales office), and greeted with a standing ovation from the audi-

ence. Clinton also, for the first time, gave out "Hearst Tower Awards" to the magazines with the best ad performances of the year: *Veranda*, *O*, *The Oprah Magazine* and *Redbook*... The Short-Fingered Vulgarian was a conspicuous no-show, but pretty much everybody else associated with the late, lamented **Spy** was on hand at The Puck Building in Manhattan Nov. 8 to celebrate the release of Miramax Books' *Spy: The Funny Years*. The mag's founders **Graydon Carter** and **Kurt Andersen** were feted by every media reporter in the city. Notably absent, however, was the arch hilarity that was *Spy*'s stock in trade; the mag has long been a fetish object for stiletto-sharp satire fans. Although Carter scored with a funny about his resemblance to the President's mother, the evening's tenor might be best summed up by one sycophantic martini quaffer, who drooled, "With a name like Graydon, how can you not be a success?" The *Spy* of old would have roasted them all. ■

DISH



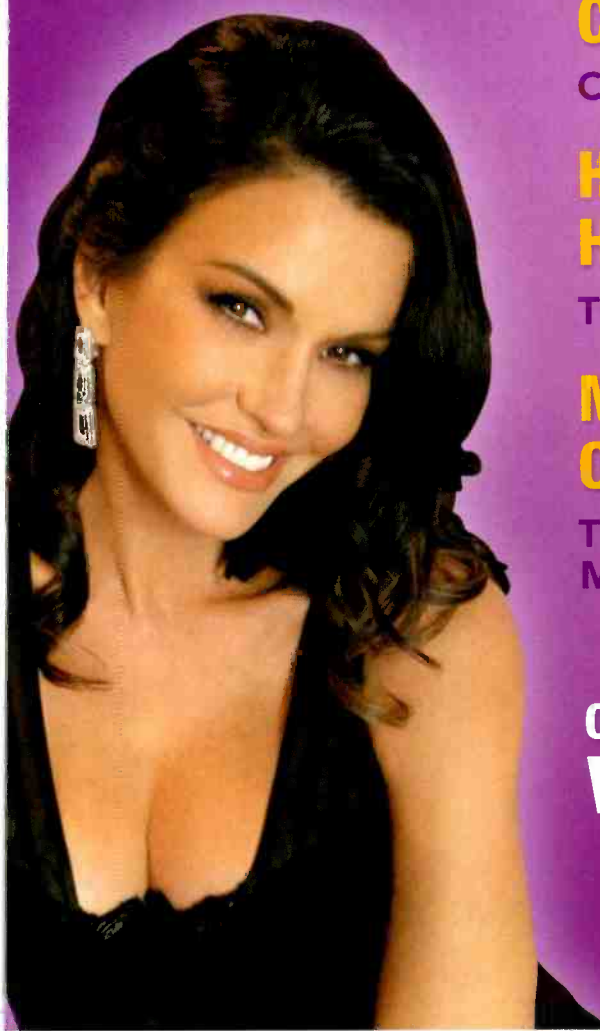
▲ Hal Snik, senior vp, soft goods, Nickelodeon & Viacom Consumer Products, manned the official "Nickelodeon Sponge Station" on Mile 19 at the ING New York City Marathon on Nov. 5, handing out SpongeBob SquarePants sponges to runners.

► Rachael Ray celebrated the first anniversary of her magazine, *Every Day With Rachael Ray*, Nov. 7 at The Altman Building in New York, staying late though she was scheduled for *Good Morning America* the next morning. From left: publisher Chris Guilfoyle, OMD's Sarah Wehrli and Melissa Warshaw, Ray and Bonnie Bachar, president, U.S. Publishing, Reader's Digest Association.



▲ Stevie Wonder surprise-serenaded *Esquire* editor in chief David Granger with a killer rendition of "Happy Birthday," in front of a crowd of 500 at the mag's ultimate bachelor pad, Esquire House 360°, Nov. 1 in Los Angeles.

She Did What?



**Aging Co-Eds
Crash Frat Bash!**

Campus Ladies

**Hot-tempered
Hotties Raise Hell!**

The Bad Girls Club

**Mouthy Model Sparks
Catwalk Catfight!**

The Janice Dickinson
Modeling Agency

**Outrageous Originals
Women Love**



Now in over 69 million homes.

Source: Nielsen Media Research. Coverage Area UE, October 2006.
Subject to qualifications available upon request.

oh!
oxygen

Tribune Taps O'Shea as L.A. Times editor

James O'Shea, managing editor of the *Chicago Tribune*, will replace *Los Angeles Times* editor Dean Baquet on Nov. 13. Baquet was forced to resign last week after he refused to agree to further staff cuts. O'Shea became *Tribune* managing editor in 2001. The *L.A. Times* in recent months has been a hotbed of dissent. Baquet had stayed on when Tribune Co. forced the resignation of publisher Jeff Johnson, who, along with Baquet, had publicly resisted the company's order to cut more newsroom jobs. Johnson was replaced by David Hiller, who had been the publisher of the *Chicago Tribune*.

Comcast Sets Table for Fox News Channel

Fox News has worked out a placeholder arrangement that could see its yet-to-be-launched business-news channel find a home on Comcast's digital cable tier as ear-

ly as next year. While neither side elected to comment on the matter, sources have indicated that Comcast is willing to offer the new channel to its 12.1 million digital subs. The deal is thought to be independent of Fox News Channel's current carriage deal with Comcast, as that pact does not expire until 2009. While News Corp. chairman Rupert Murdoch has been vocal in his support of the business news venture, the corporation has not set a definitive launch date.

CBS, Burnett Sail Pirate Reality Series

It may sound like *Survivor* at sea, but the untitled pirate-themed reality series from Mark Burnett that CBS is developing will vary from the nonscripted stalwart in many ways, network reps reportedly said. Slated for a 2007 summer premiere, CBS has ordered 13 episodes of the series, in which

action will take place both on land and at sea, with competitions and elimination events playing key roles.

Seventeen's Rubenstein Exits Hearst

Atoosa Rubenstein, editor of Hearst Magazines' *Seventeen*, will leave the monthly to form her own company. Rubenstein had been the founding editor of *CosmoGirl*, the spinoff of Hearst sibling *Cosmopolitan* that launched in 1999. She came to *Seventeen* after Hearst bought it from Primedia in 2003. Her replacement has yet to be named.

NBC Pulls 20 Good Years

The demise of NBC sitcom *20 Good Years* came one week earlier than expected, with the freshman sitcom as well as its lead-in, *30 Rock*, being replaced last week with an expanded two-hour edition of *The Biggest Loser*. As previously announced, *30 Rock* will

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www.whatyourcompetitiondidlastsummer.com

aka: comcastspotlight.com

(see vod samples at comcastspotlight.com)

move to Thursdays at 9:30 p.m. out of the returning *Scrubs* (both run in place of *Deal or No Deal*), while the Wednesday 8 p.m. hour will be temporarily filled with repeats and specials. In other NBC news, the network has cut back the order of upcoming midseason sitcom *The Singles Table*, which focuses on a group of single young adults who form a friendship after sitting together at a wedding, from 13 to six episodes.

DirecTV Brings Ad Sales Unit In-House

DirecTV announced it will radically reorganize its ad sales structure, bringing the entire division in-house. Previously, Twentieth Television had handled national ad sales for the satellite TV company. The new DirecTV sales team will be led by Bob Riordan, senior vp of advertising sales, who had previously served in that capacity at Twentieth. (Both DirecTV and Twentieth are subsidiaries of



Jericho: soon available on Xbox

Xbox Live to Rent, Sell Shows

Microsoft last week announced plans to both sell and rent TV shows and movies through its Xbox Live service, including content from MTV, CBS, Turner Broadcasting and Paramount. The software giant, in what can be viewed as a direct competitive strike against Apple's iTunes and Amazon's recently launched Unbox services, will start peddling full-length TV shows, such as CBS' *CSI* and *Jericho* as well as high-definition movies to Xbox 360 users. Initially, Microsoft says it has lined up over 1,000 hours of content for the new service, including shows from Cartoon Network's Adult Swim block, old *Star Trek* episodes, and a selection of the 50 best brawls from Spike TV's *Ultimate Fighting Championship*. To access the new marketplace, Xbox

owners must have their devices connected to the Internet (one of the major appeals of the 360 console) and have signed up for a free Xbox Live subscription.

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(see vod samples at comcastspotlight.com)

CALENDAR

■ Learn to sell digital media more effectively at **Intelligent Selling of Internet Advertising**, offered by the Laredo Group, Nov. 13 at the San Francisco Airport Embassy Suites. Go to imedia-school.com for more information.

■ **The 18th Annual EPM Marketing Conference: Engaging the Multi-Screen Consumer**, Nov. 13-14 at the Hilton, Los Angeles/Universal City, Calif., explores strategies for engaging viewers across traditional TV and its cable, digital and VOD variations, along with computer screens and mobile phones, among other outlets. Visit epmcom.com/emc.

■ **WebmasterWorld's PubCon** trade show and conference, at the Las Vegas Convention Center Nov. 14-17, will focus on search engine marketing, and cover many other topics for Web professionals and Web site owners. See pubcon.com.

■ Tables will be set Nov. 16 for *Media-week's Media All-Stars Luncheon*, celebrating this year's roster of A-list-executive award-winners, at the Hilton Hotel in New York. Contact Hannah Doblick at 646-654-5174 or hdoblick@adweek.com for information.

■ **Advertising Women of New York (AWNY)** holds its 50th annual **Advertising Career Conference** Nov. 17-18 at the Fashion Institute of Technology. This event that has launched the careers of many top advertising and media executives. Professionals are invited and urged to donate two hours of time to greet the 700-plus college-age attendees. For more information contact AWNY at 212-221-7969 or go to awny.org.

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

News Corp.) Riordan will be based in New York and will report to Eric Shanks, executive vp, DirecTV Entertainment.

FX's *Sunny* Renewed for Third Season

FX has picked up its dark comedy *It's Always Sunny in Philadelphia* for a third season, ordering 15 episodes, its largest commitment to the series to date. While season two of *Sunny* averaged 1.3 million total viewers and 880,000 adults 18-49, an increase of 15 percent and 18 percent, respectively, over the first season run, contract issues with show creators/stars prevented FX from renewing the show until some three months after the August finale.

Kmart Signs On to POP Radio Network

Kmart stores has signed an agreement to add its inventory to POP Radio's network of in-store audio advertising. The addition of Kmart, a shopping destination for 50 percent of U.S. households, expands POP Radio's (owned by Westwood One) national coverage to more than 7,800 stores. Other retailers in the POP Radio network include Pathmark, A & P, ShopRite, Eckerd and Brooks.

Valentine Joins Westwood's Talk Lineup

Westwood One is expanding its syndicated Talk portfolio with the national launch of *The Phil Valentine Show* on Jan. 2. Valentine, an award-winning Talk show host, will join Westwood's Talk lineup, which includes Bill O'Reilly, Jay Severin and Jim Cramer. The daily four-hour Talk show will originate from WWTN-FM, Cumulus Media's Talk station in Nashville, where *Valentine* is ranked among the top 5 overall and No. 2 among adults 25-54 in afternoon drive (3-7 p.m.) In addition to Valentine's daily show, Westwood will syndicate a "best of" show for weekend broadcasts.

PIB: October Ad Pages Off 1.2 Percent

Magazine ad revenue rose 1.9 percent to \$2.4 billion in October compared to the same month a year ago, with rising retail partly offset by softening in the auto category, according to Publishers Information Bureau. Ad pages declined 1.2 percent to 24,313 for the month. Year-to-date, revenue rose 4.1 percent and ad pages 0.4 percent. Retail was one of the strongest categories in October, increasing 46 percent in revenue and 26.3 percent in pages. Other gainers were Drugs & Remedy,

up 10.6 percent in revenue and pages and Public Transportation, Hotels & Resorts, up 10.4 percent in revenue and 11 percent in pages. Offsetting the gains were Automotive, down 17.3 percent in revenue and 20.3 percent in pages, and Home Furnishings & Supplies, down 4.4 and 7.0 percent.

Fox Adapts *Canuck Tournament*

Fox will adapt Canadian comedy *The Tournament* for U.S. audiences, with *The West Wing* director and executive producer Thomas Schlamme overseeing the project. The original comedy followed a not-so-hot youth hockey team in its bid to reach the championships. The U.S. version will set its sights on a kids' baseball team.

Bravo Adds *Welcome to the Parker*

Bravo has picked up yet another unscripted series with *Welcome to the Parker* (working title), a look behind the scenes at the recently restored Parker Palm Springs hotel and resort. Production on the one-hour series begins this month, with an eye toward a debut sometime in 2007. The *Parker* will be helmed by the production company Snackaholic, which recently produced Bravo's *Tabloid Wars*.

Hallmark Mag Ups Rate Base to 550,000

Hallmark Magazine, the women's lifestyle title launched by Hallmark Cards Inc., will raise its rate base 35 percent to 550,000 with the January/February issue, its second. Following a four-issue test, the magazine launched in August with the September/October issue and publishes bimonthly. Content is focused around home, food, decorating, entertaining and relationships.

GM to Sponsor Shows on Comcast VOD

General Motors has signed on as the exclusive sponsor of six CBS shows being offered through Comcast's video-on-demand service. The GM sponsorship, which runs through Dec. 31, includes CBS dramas *CSI*, *CSI: Miami*, *CSI: NY*, *NCIS*, *Numb3rs* and *Jericho*. Comcast subscribers can view episodes of these shows for free starting the day after they air on TV for a subsequent four-week period. Each show features three short GM spots: one placed prior to each show's start, one at the midway point and one at the end. The brands featured within CBS shows include GMC Trucks and Hummer.



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Average 3 telecast Gross National HH Rating for "Love's Long Journey" on 12/3/05 (9p-2:54a) &
"Meet The Santas" on 12/17/05 (9p-3a). Qualifications available upon request.

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    {
        sOut += '\t';
    }
    sOut += "INFO: " + sMsg + "\n";
    Console.WriteLine(sOut);
}
```

```

    graph TD
        A[proxy server req.] --> B{is client valid?}
        B -- no --> C[Do bad log]
        B -- yes --> D{is referral user valid?}
        D -- no --> C
        D -- YES --> E{is user id user + allowed}
    
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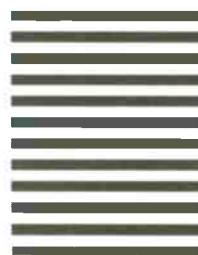
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BY LUCIA MOSES

A Family Affair

Meredith turns aging service title *Family Circle* into a home-focused magazine for moms with teens

WHILE THE WOMEN'S SERVICE CATEGORY HAS BEEN OVERSHADOWED BY LIFE-style magazines and a wave of au courant service titles, *Family Circle* is finding that old-fashioned service is a pattern for success. Since acquiring the magazine from G+J USA Publishing in 2005, Meredith Corp. narrowed its

audience focus to moms of teens and tweens and refreshed its look, all the while staying true to its roots.

"We've filled a void as it related to a teen and tween marketplace," said vp, publisher Jim Carr, who, with editor in chief Linda Fears was named in July 2005 to lead the title's renewal. "You are absolutely hard-pressed to find any magazine that spends any time and space against the teen- and tween-focused mom."

The formula seems to be working. This year through November, *Family Circle's* ad pages rose 6.5 percent to 1,510 compared to 1.1 percent for the overall women's service category, reports the *Mediaweek Monitor*. Time Inc.'s *All You*, a modern take on service (inspired by Bauer Publishing's *Woman's World*), was up 20.7 percent to 976.9 pages, while Meredith's *Ladies' Home Journal* was up 0.9 percent to 1,444.9. On the ad front, *Family Circle's* May redesign has lured new categories to the fold. Hewlett Packard, Home Depot and Sears signed on this year.

"Those are all areas where we absolutely

have permission to play in," Carr said. "If you're looking for family-focused moms, we're delivering them in a big way and in an environment that supports all those categories."

Circulation also is improving. *FC's* total paid and verified circ slid 5.7 percent to 4.1 million in the first six months of 2006 compared to the year prior, according to the Audit Bureau of Circulations, but the redesign has helped single-copy sales, which had also declined 5.7 percent to 827,624 in the first half of the year. Carr said he expected September newsstand sales to top 1 million. He also expects subscription growth to continue following Meredith's efforts to decrease *Family Circle's* reliance on subscription agents, a G+J legacy, and increase its use of direct mail.

"When you get them through your own sources, they respond a little better than if you get them through an agent," he explained.

All this change comes as women's service



The recent focus on teen and tween-focused content has led to gains on the newsstand. In September, single-copy sales were projected to hit 1 million.

has taken a backseat to more upscale-looking lifestyle books such as Time Inc.'s *Real Simple* and Hearst Magazines' *O, The Oprah Magazine*. Ad pages in that category jumped 17 percent in the January–November period while women's service was essentially flat, according to the *Mediaweek Monitor*. Hearst's storied service title *Redbook*, meanwhile, has pushed itself in the lifestyle direction, billing itself as "The Married Girls' Guide to Life."

"Service books have not reminded people enough over the years that service is a way to provide practical advice," Fears admitted.

Fears knew that she had to update the 74-year-old title, which readers had come to associate with their grandmothers, according to surveys and focus groups. Readers also indicated they wanted *Family Circle* to be better organized and more upbeat. *FC's* median age, according to MRI audience estimates for spring 2006, was 51, up from 48 in 2001.

Fears has responded to the aging audience and reader criticism by putting color-coded

MEDIaweek MAGAZINE MONITOR								
BIWEEKLIES NOVEMBER 13, 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	20-Nov	75.15	21-Nov	75.98	-1.09%	1,366.94	1,473.78	-7.25%
Forbes	16-Oct	74.26	17-Oct	83.02	-10.55%	2,503.02	2,471.45	1.28%
Fortune	DID NOT REPORT				N.A.	2,397.68	2,408.47	-0.45%
Nationa Review	4-Dec	19.00	5-Dec	19.60	-3.06%	415.40	412.80	0.63%
Rolling Stone	16-Nov	85.16	15-Nov	82.05	3.79%	1,327.45	1,409.51	-5.82%
CATEGORY TOTAL		253.57		260.65	-2.72%	8,010.49	8,176.01	-2.02%

magazines

tabs in the page margins to help emphasize coverage of the magazine's home, family, and brightened health sections. She also trimmed story length, scaled back the amount of tips and introduced a "Cooking School" department and a how-to-buy column for big-ticket household items. Family editorial now focuses on



Fears won't shy away from service.

preteen- and teen-related issues.

"We're service, and we're proud of it," Fears said. "Readers want service. They want advice. They want tips."

Brenda White, vp, director of print investment at Starcom USA, applauded *Family Circle* for finding a

point of difference from the other service titles, and said as long as they stay relevant to readers, these iconic brands still have a place.

"Older women today are very different from when our grandmothers were their age," White noted. "There is going to be a need for service magazines as long as they continue to keep the pulse on readers and have a distinguishable voice out there."

Her efforts to update the brand aren't limited to the printed page. *Family Circle* plans to launch podcasts, a basic cookbook and knitting and crocheting special-interest publications in the year ahead.

WEEKLIES NOVEMBER 13, 2006

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
NEWS/BUSINESS								
BusinessWeek	13-Nov	65.94	14-Nov	79.76	-17.33%	2,315.93	2,357.15	-1.75%
The Economist®	4-Nov	50.00	5-Nov	60.00	-16.67%	1,844.00	1,835.00	0.49%
Newsweek [£]	13-Nov	42.26	14-Nov	48.80	-13.40%	1,657.70	1,886.34	-12.12%
The New Republic	20-Nov	7.41	21-Nov	9.72	-23.77%	237.89	279.40	-14.86%
Time [£]	13-Nov	62.66	14-Nov	73.58	-14.84%	1,901.24	1,905.05	-0.20%
U.S. News & World Report	13-Nov	29.53	14-Nov	46.60	-36.63%	1,455.37	1,416.80	2.72%
CATEGORY TOTAL		257.80		318.46	-19.05%	9,412.13	9,679.74	-2.76%
SPORTS/ENTERTAINMENT/LEISURE								
AutoWeek	13-Nov	25.25	14-Nov	27.36	-7.71%	1,021.10	1,037.17	-1.55%
Entertainment Weekly	10-Nov	32.81	21-Sep	33.13	-0.97%	1,324.92	1,409.13	-5.98%
Golf World	10-Nov	28.21	11-Nov	34.29	-17.73%	1,041.33	1,084.26	-3.96%
In Touch	13-Nov	20.65	14-Nov	11.00	87.73%	757.63	557.65	35.86%
Life & Style ⁺	13-Nov	8.61	14-Nov	9.00	-4.33%	393.45	355.28	10.74%
New York	13-Nov	63.42	14-Nov	74.80	-15.21%	2,752.25	2,559.15	7.55%
People	13-Nov	80.42	14-Nov	75.38	6.69%	3,151.25	3,231.29	-2.48%
Sporting News	17-Nov	20.00	18-Nov	19.50	2.56%	787.32	725.83	8.47%
Sports Illustrated	13-Nov	63.09	14-Nov	43.04	46.58%	1,816.05	1,784.20	1.79%
Star	13-Nov	20.50	14-Nov	26.13	-21.55%	892.1	830.02	7.48%
The New Yorker®	13-Nov	33.57	14-Nov	39.09	-14.12%	1,594.43	1,842.03	-13.44%
Time Out New York	8-Nov	59.06	9-Nov	57.44	2.82%	2,925.37	2,838.24	3.07%
TV Guide (redesign) [†]	13-Nov	30.09	14-Nov	21.16	42.20%	777.98	95.75	712.51%
Us Weekly	13-Nov	33.83	14-Nov	55.59	-39.14%	1,630.02	1,537.42	6.02%
Woman's World	14-Nov	7.00	15-Nov	7.00	0.00%	318.31	306.64	3.81%
CATEGORY TOTAL		526.51		533.91	-1.39%	21,183.51	20,194.06	4.90%
WEEKEND MAGAZINES								
American Profile	12-Nov	13.99	13-Nov	10.17	37.56%	499.69	481.09	3.87%
Life@#@	17-Nov	6.33	18-Nov	18.34	-65.49%	348.88	310.75	12.27%
Parade	12-Nov	19.79	13-Nov	20.40	-2.99%	615.81	597.78	3.02%
USA Weekend	12-Nov	17.71	13-Nov	14.88	19.02%	621.76	620.12	0.26%
CATEGORY TOTAL		57.82		63.79	-9.36%	2,086.14	2,009.74	19.42%
TOTALS		842.13		916.16	-8.08%	32,681.78	31,883.54	2.50%

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

Still, Carr conceded that as a percentage of ad revenue, nonendemic advertising is "not nearly where it should be," and that some in the advertising community still perceive *Family Circle* as frumpy. "If you read our magazine, you'll see that it's far from dowdy," Carr

said. "If you look at our fashion pages, I promise you will find two or three things you'll like."

▶ The Monitor monthlies chart will return in the Nov. 27 issue.

60sec. With



PETER UNDERBERG

Valerie Salembier senior vp, publisher, Harper's Bazaar

Q. Bazaar extended its 'A Fashionable Life' section into a stand-alone bonus issue this month. Why devote an issue to the lifestyles of famous designers? **A.** It comes directly from the magazine. [Editor] Glenda [Bailey] started doing this feature, 'A Fashionable Life,' about two years ago. The designers are our celebrities. Glenda kept expanding 'A Fashionable Life.' In a strategy meeting we had in 2005, we said, 'Should we try an extension?' There's also a big Web component so you can read the entire issue and click to buy items. **Q.** What new advertisers did the issue bring in? **A.** It mostly brought in endemic advertisers but some of it was new: Ghirardelli chocolates, Royal Sateen, VTech. **Q.** What other brand extensions are in the works? **A.** I can't talk about them yet, but because of the success of 'A Fashionable Life,' we're thinking about a couple of things next year. **Q.** With style and fashion coverage turning up in magazines everywhere, is it a challenge to stay competitive for readers and advertisers? **A.** All magazines are competitive in every category. But we have a different positioning. We offer no general interest. *Harper's Bazaar* is for that woman who is obsessed by fashion and beauty. So our advertisers know that, and if they want that specifically, they advertise in *Harper's Bazaar*. **Q.** Now that the magazine's fashion and beauty revenue is solid, what new categories are you looking to expand? **A.** Detroit has been a big problem; they've had a very tough year. And we'd love to see some alcoholic beverage advertising. But our core is fashion and beauty. It's 86 percent of our editorial and about 90 percent of our advertising. **Q.** Isn't it risky to be so dependent on those categories? **A.** I don't think so. That's our market. They want these readers. They want the fashion-obsessed. **Q.** Bazaar marks its 140th anniversary next year. How will you recognize the milestone? **A.** It will be recognized in every issue of *Harper's Bazaar*, editorially. Glenda is doing a lot of interesting special sections, and they will all be sponsorable: Timelines, 140 best accessories, 140 best beauty buys. **Q.** You declared war on counterfeiting in the January 2005 issue. Has there been any progress? **A.** Guess what? I have been invited by the king of Spain. He is having a very small global summit on counterfeiting. And he's invited me to give a talk to about 20 global government leaders and 20 corporate executives. I am like a 12-year-old, I'm so excited.

A California company is marketing
toupees for babies.

A beef jerky purveyor
touts its nutritional benefits.

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

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that scans the marketing landscape to bring you
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SHORT takes

shorttakesblog.brandweek.com

2006 Media All-Stars



RESEARCH

Brad Adgate, senior vp, director of corporate research, *Horizon Media*



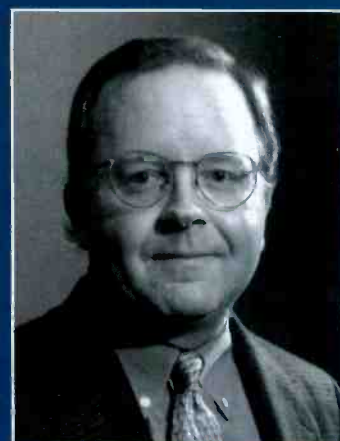
RADIO

Kaye Bentley, senior vp, national media, *Fox TV*



NEWSPAPERS

Scott Daly, executive vp, executive media director, *Dentsu America*



OUT-OF-HOME

Chris Gagen, senior vp, managing director, *Posterscope*



RISING STAR

Jonathan Haber, account manager, *Initiative Innovations & Entertainment*



SPOT/LOCAL TV

Mary Honan, senior vp, director of local media buying, *GSD&M Advertising*



NATIONAL TV/CABLE

Harry Keeshan, executive vp, director of national broadcast, *PHD*



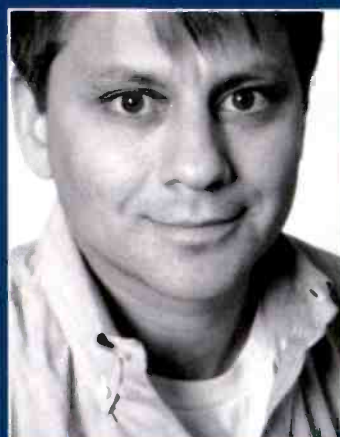
MEDIA EXECUTIVE OF THE YEAR

Bill Koenigsberg, president, CEO and founder, *Horizon Media*



NON-TRADITIONAL MEDIA

Saneel Radia, group director, *Play (a division of Denuo)*



INTERACTIVE

Alan Schanzer, managing partner, North America, *MEC Interaction*



PLANNING

Ernie Simon, president, strategic planning, *MindShare North America*



MAGAZINES

Brenda White, vp, director of print investment, *Starcom*



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I'm Lost

IF YOU READ THE PROGRAMMING INSIDER, YOU ARE AWARE THAT ABC IS REPLACING *Lost*, effective this week—and for the next three months—with *Day Break*, a new drama with Taye Diggs as a framed detective reliving the same bad day over and over again. You would be aware because I

have not stopped complaining about it since I heard about this plan last May. But after spending six more confusing episodes with the once ground-breaking drama, I am ready for a break. Given the ratings backlash, I am sure other viewers feel the exact same way.

Although ABC will be quick to remind you that *Lost* is still a top 10-rated show, season-to-date (based on original vs. original episodes through the week of Oct. 30) it is down year-to-year by a considerable 4.2 million viewers (to 16 million) and 24 percent in the key adults 18-49 demo (8.5 rating to 6.5), according to Nielsen Media Research data. That makes it one of the fastest deteriorating shows in prime time. To add salt to the wound, CBS' competing—and skyrocketing—*Criminal Minds* has inched past *Lost* in total viewers, with 16.5 million. Comparatively, that's an increase of over 4 million viewers year-to-year.

So, as we head into the world of TV temporarily minus *Lost*, you have to wonder: Will absence fuel interest in one of ABC's key building blocks for the future? Or will the fans fed up with the endless unsolved mysteries forget about *Lost* during its hiatus? Don't forget, of course, that by the time *Lost* returns, that little show on Fox called *American Idol* will be back competing with it.

Prior to the start of the season, I would have sworn on a stack of bibles that fans would be gathered around their TVs for *Lost*, no mat-

Abrams once said he had the first five years of *Lost* mapped out. But I am beginning to think they are making it up as they go along.

ter how long we had to wait. But by throwing in too many new plot lines and additional characters, while not giving viewers definitive answers on any of the unsolved mysteries (Nothing. Nada. Zilch!) I think more viewers—by the millions, even—are getting ready to jump ship. Here's why:

1) We finally got to meet the "Others." But who are they? Where did they come from? How long have they been there? And why are they out to get these innocent plane crash survivors?

2) Last season we learned about something called the Dharma Initiative. What is it? Who is behind it? And are the Others a part of it?

3) We finally got a glimpse of the "monster," a twisted, bizarre mass of smoke that violently kills people, with Mr. Eko its latest victim. But what is it? Where did it come

from? And do the Others or the people behind the Dharma Initiative know about it?

And since I am asking questions: Why does the island mysteriously cure people of their ailments, like Locke being able to walk and Rose being cured of her cancer? Why can Desmond see into the future? Where is the crazy Frenchwoman? What happened to Michael and Walt? What is the deal with Hurley's cursed numbers? Why are there polar bears on the island?

Do you get my point?

I have always said that even a bad episode of *Lost* is better than most dramas currently airing. But what started as a must-see hour about 48 survivors of a plane crash on a mysterious island in the South Pacific has morphed into a show loaded with too many twists, not enough resolution and ongoing plots that seem to be hatched up (no pun intended) at the very last minute. It's become infuriating.

And it reminds me of another ABC show that started off strong in 1990, but spun out of control with nonsensical story lines and no resolution in season two: *Twin Peaks*.

Lost creator J.J. Abrams once told me he had the first five years of *Lost* all mapped out. But I am beginning to think—and others have said this as well—that the writers are making it up as they go along. So, if I may speak on behalf of the fans who would love to become addicted to *Lost* again: Please—and I'm begging—give us some answers, and do so immediately upon the show's return. Otherwise, the frustration will result in more defections. Stop teasing us with more oddities until you give us some real answers. A good mystery can only go so far without some resolution.

Here is what I suggest when *Lost* returns in February: 1) Give us the real background on the Others. 2) Tell us why the island has magical healing powers. And, 3) Delve deeper into the Dharma Initiative. Once you give us some answers, I'll be ready for a whole new can of worms. And I bet others will be ready, too. ■

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

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