

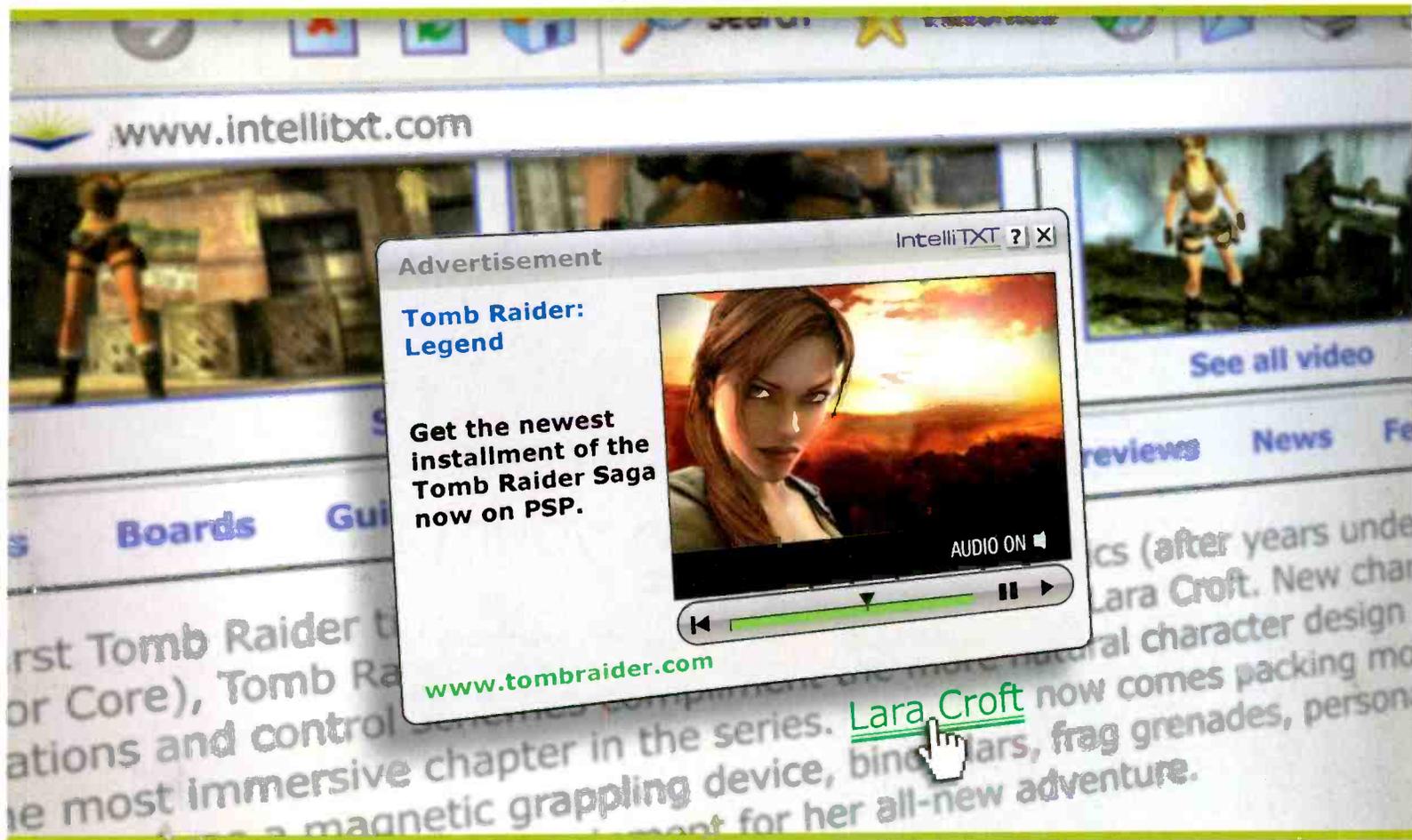
MEDIA WEEK

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Kathryn Clements, Senior Brand Manager, Eidos

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MEDIAWEEK

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Fox's Early Premieres Catch On

Buyers note strategy is working better with strong returning shows to build on **PAGE 6**

NETWORK TV

ABC, CBS Ready Franchise Debuts

Hope *Dancing*, *Survivor* bring
early ratings heat **PAGE 7**

NETWORK TV

Couric Debut Lifts CBS to First Place

No. 1 after years of trailing
evening news rivals **PAGE 7**

INTERACTIVE

Nick Serves Up Helping of *Meaty*

Hit TurboNick stream shifts to
net ahead of schedule **PAGE 8**



YouTube came out of nowhere
to hustle the top spot in this year's

Web Site Hot List

followed by **MySpace**.

Last year's No. 1

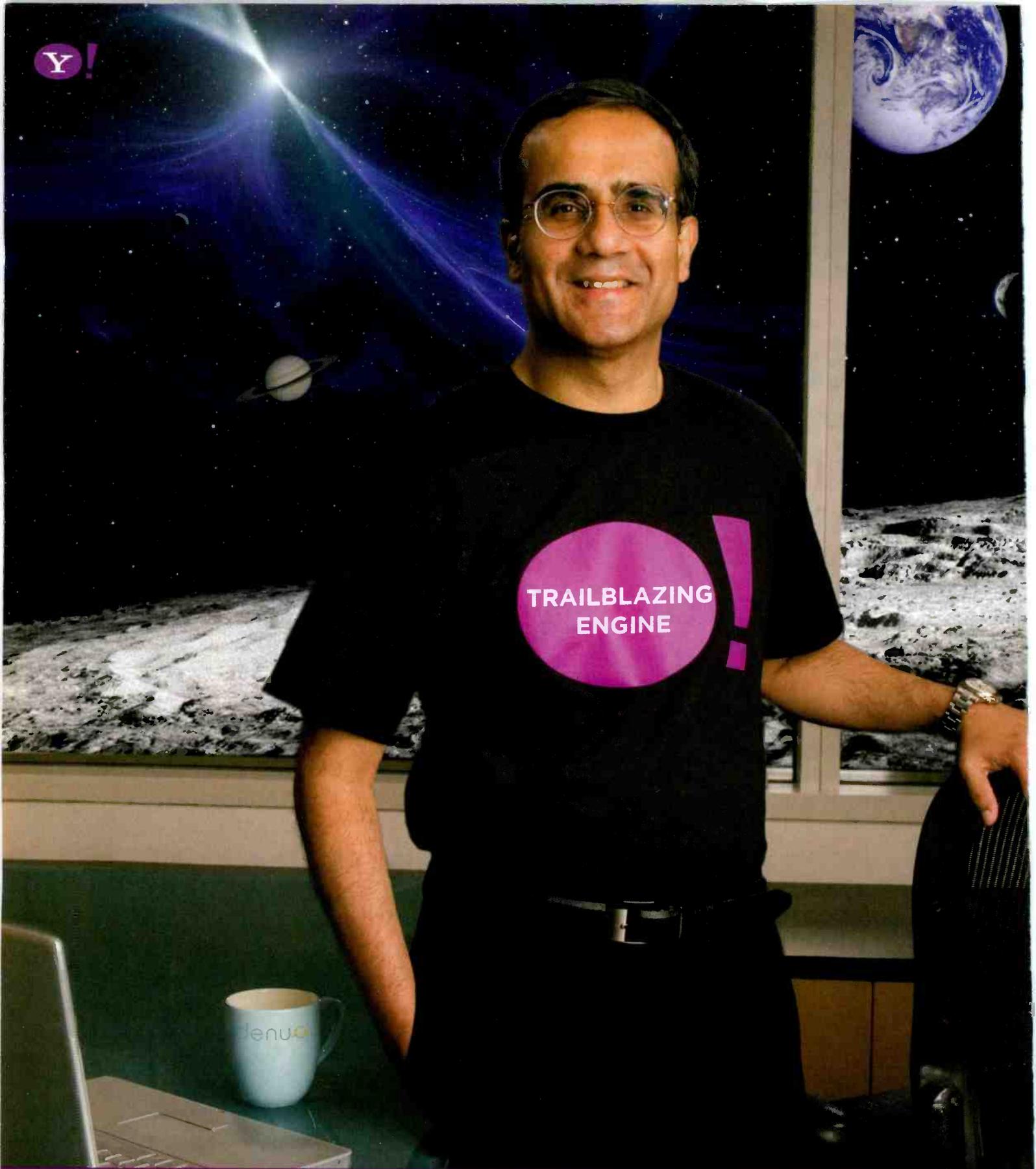
Weather.com

grabbed third place.

IQ SPECIAL REPORT BEGINS AFTER PAGE 20



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At Deadline

■ APPEALS COURT STAYS INDECENCY FINDINGS

A court ruling leaves federal officials unable to punish fleeting expletives during broadcasts, at least temporarily, according to attorneys fighting the government's enforcement regime. An official with the Federal Communications Commission said the 60-day stay issued Sept. 7 by the Second U.S. Circuit Court of Appeals in New York applies only to four broadcasts at issue in litigation. The four major networks and affiliates asked the Second Circuit to overturn March 15 FCC rulings that the fleeting use of the "F"- and "S"-words during the four broadcasts violated the law. The agency cited its decision that the singer Bono violated indecency regulations by using the "F"-word during the January 2003 broadcast of the Golden Globe awards show on NBC. Both sides said they welcomed the action by the court, which also granted an FCC request for time to reconsider the rulings.

■ VIACOM STOCK FALLS

Since Viacom CEO Tom Freston was unceremoniously dumped by executive chairman and founder Sumner Redstone last week, Viacom stock prices did the opposite of what Redstone had hoped: They dropped. By midweek, the company's stock had lost nearly \$3 a share, but gained some value back by week's end, closing at \$34.46 (the stock opened the week at \$35.48). While Viacom stock has ski-sloped since splitting from CBS, losing nearly 15 percent of its value, the share drain had begun long before Freston was installed as CEO.

■ RATINGS FIRMS OK CONDUCT CODE

The major ratings firms, Nielsen Media Research (owned by *Mediaweek* parent VNU) and Arbitron, have agreed in principle to a voluntary code of conduct that clarifies and codifies the role of ratings watchdog group the Media Rating Council, particularly in the launch of new research services. The code stops short of requiring MRC accreditation before the launch of a new service, but suggests that services complete an MRC audit. The new code is now in the hands of regulators to make sure it doesn't run afoul of antitrust laws.

■ AOL TO STREAM NEW NBC SHOWS

NBC will stream the first episodes of two of its more high-profile new shows, *Studio 60 on the Sunset Strip* and *Twenty Good Years* free on AOL starting one

week before each premieres on the air. *Studio 60*, a behind-the-scenes look at a *Saturday Night Live*-like sketch comedy show, will pop up on AOL starting Sept. 11, a week before its Sept. 18 debut on NBC. Similarly, *Twenty Good Years*, which depicts a pair of buddies going through a late-life crisis, will be available on AOL starting on Sept. 18.

■ NNN: NEWSPAPERS ARE KEY FOR CAR SALES

People shopping for cars rely heavily on newspapers throughout their decision process, according to a survey commissioned by the National Newspaper Network, an industry sales and marketing arm.

Prospective car buyers rely equally on TV ads and on newspapers' print and Web ads in early stages of deciding what to buy, according to a survey conducted by GfK Automotive that is set for release Sept. 12.

■ ADDENDA:

The FCC on Friday said the first in a series of public hearings on media ownership is to be held in Los Angeles on Oct. 3. The agency is considering whether to loosen rules including those restricting cross-ownership of daily newspapers and broadcast stations... **James Dunning Jr.**, former CEO of Ziff Davis Media, has joined Doubledown Media, publisher of *Trader Monthly*, as chairman. The publisher in November will also launch *Dealmaker*, a controlled-circ lifestyle bimonthly for investment bankers... Amazon has launched its new iTunes competitor, **Amazon Unbox**, which allows Web users to purchase and download a wealth of movies and TV shows from over 30 studios and networks. Amazon has signed deals with CBS, Fox, A&E and MTV Networks, among others. Included in the new store are current hits such as *CSI* and *24*... **Ideacast** will announce today the Sept. 15

launch of its video network to health clubs in 75 of the top 100 markets. For distribution, the company signed a multiyear deal with the International Health, Racquet and Sports Club Association to become its official TV service in 4,800 clubs with 15 million members. For content, Ideacast signed multiyear deals with CNN, CNEC and MSNBC. The National Health Club Network swaps out the cable nets' national advertising to offer advertisers the ability to insert ads targeting upscale 21-44 year-old health club members. Charter advertisers for the service are Pepsi, Orbitz, FTD and Molson.

INSIDE MEDIaweek



Salvatore Infuses LHJ
with articles on faith
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Market Indicators

NATIONAL TV: BUSY

With just one week to go before the start of the new fall season, media buyers are scrambling to finalize upfront ad holds to orders. Most advertisers are not cutting back on upfront commitments; some are even adding on to commercial inventory bought.

NET CABLE: ACTIVE

As summer fades away, upfront holdouts Procter & Gamble and Coca-Cola are beginning to cut scatter deals. Active categories include movies, wireless and financial, while domestic auto remains sluggish.

SPOT TV: TIGHTER

As Election Day nears, political continues to accelerate in select cities; it's getting tougher to place last-minute business. Automotive still slow, while movies, tune-ins, and wireless are active.

RADIO: MIXED

Some political advertising is breathing life into select markets. Active categories: tune-ins, retail, fast food, financial and telecom. Overall, local is volatile; national slightly better.

MAGAZINES: MOVING

Double-digit declines in toiletries/cosmetics a drag on fashion/beauty and teen books. Auto continues to lag, but some report a spike in import business with new model year hitting. Drugs/remedies remains potent and retail continues picking up steam.

Initiative Names Spengler Chief Activation Officer

Tim Spengler, executive vp, director of national broadcast at media agency Initiative North America, was named to the



Spengler will look across all media.

newly created post of chief activation officer last week.

Spengler will help clients meet their marketing needs across national and local TV, radio, print and online. He will also oversee a newly formed implement-

ation council that includes the agency's top department heads in the traditional media areas, as well as in digital and emerging media. The council will integrate the day-to-day operations of all the agency's buying units. Ray Dundas and Scott Haugen, both senior vp, group directors for national broadcast, will handle Spengler's previous duties.

Alec Gerster, Initiative Worldwide CEO, who created the new position, said, "Increasingly, we see ourselves starting with a core media negotiation only to branch out to all the touch points and opportunities available."

Spengler, who joined Initiative in 1993, noted that while the buying units will continue to buy their platforms for clients, it will be his job and the job of the council to come up with ways to buy across all platforms when clients express a desire to do so. —John Consoli

VSS Report: Spending On End-User Media to Rise

Spending on end-user media, such as video-on-demand, iPods and cable and satellite services, is expected to climb in 2006 (after a deceleration in 2005) as the Internet and other technologies give consumers unprecedented control over their individual out-of-pocket media consumption, according to Veronis Suhler Stevenson's 2006 Communications Industry Forecast released today.

Total consumer end-user spending on media is projected to increase 4.8 percent to hit (Continued on page 8)

NETWORK TV BY JOHN CONSOLI

Fox Out of the Box

Solid ratings embolden net's execs: Their early premiere strategy is starting to click

Fox—last season's adults 18-49 demo ratings winner among the broadcast networks—is off to a solid start with its new season, affirming in the minds of its executives that the strategy of premiering its entire fall prime-time schedule before the other networks is the right way to go.

New dramas *Vanished*, *Standoff* and *In Justice*, leading out of established returning hits *Prison Break*, *House* and *Bones*, respectively, all produced respectable ratings, with each winning their time periods in the 18-49 demo in their season premieres, albeit against repeats on the other networks.

Through its first two episodes, *Vanished* averaged a 3.0 in adults 18-49, but slipped to a 2.7 in week three on Labor Day, when audiences are typically lower, averaging 8 million viewers. *Standoff* debuted with a 4.7 18-49 rating and 13.8 million viewers, leading out of *House*, while *In Justice* hit a time-period-winning 2.9 18-49 rating and 8.4 million viewers.

New sitcom *'Til Death*—given the harder task of leading off a night—premiered at 8 p.m. on Sept. 7 with a decent 3.1 18-49 rating and 8.2 million viewers, tying CBS' first-run episode of *Big Brother* in the demo. Fox's other new sitcom, *Happy Hour*, which led out of *'Til Death*, dipped to a 2.4 in the demo, but its 6.9 million viewers did beat a repeat of ABC's *Grey's Anatomy* among total viewers.

"So far, none of our new shows have exploded out of the gate, but nothing has crashed and burned either," said Preston Beckman, executive vp for strategic program planning at Fox. "Actually, everything has exceeded our expectations."

On the returning front, *House* premiered this season with a big 7.2 18-49 rating, 22 percent better than its 2005 premiere, and with 19.6 million viewers; nearly 4 million more than last year. *Bones* won its time period in its premiere, in both 18-49 and total viewers.

While Fox officials are pleased, the media-buying community also has given Fox's start some props.

"I think so far Fox's early premieres are doing well," said Steve Sternberg, executive vp and director of audience analysis at Magna Global USA. Sternberg said early premieres

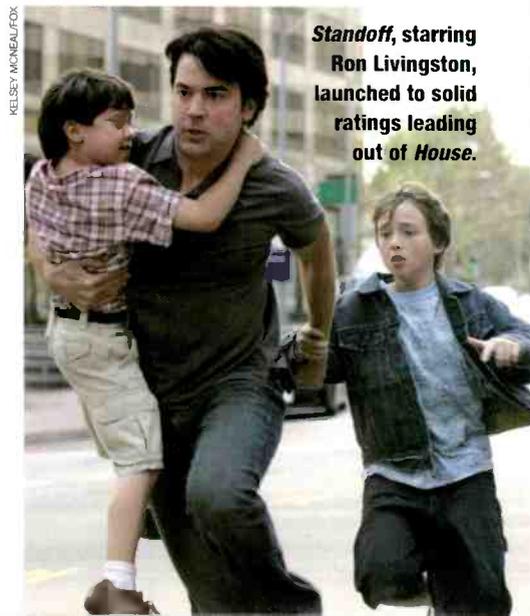
are the best strategy for Fox because it must preempt much of its prime-time schedule in October because of post-season Major League Baseball coverage. Fox's Beckman agreed. "We think this is the smartest way for us to start our season and the way we will continue to do it going forward, as long as we have baseball on our schedule."

But Lyle Schwartz, senior vp and director of research and marketplace analysis at Mediaedge:cia, said the Fox early-premiere strategy is working because it has a bunch of returning hits on several nights that it can use as lead-ins to new shows.

"Right now, the signs are very positive for Fox, and the early numbers bode well," Schwartz noted. "But we still have to see what happens once these shows go up against all new programming by the other networks."

MyNetworkTV, the other network to premiere its prime-time programming before the season's official start (and also owned by Fox parent News Corp.), is off to a slow start. Based on the metered markets where its two shows, telenovelas *Desire* and *Fashion House*, are airing in prime-time, MyNetTV is averaging a 1.1 household rating through four nights.

Schwartz said those numbers, while low, "are kind of where we expected them to be. It's a new type of programming for prime time so we have to sit back and wait to see how it develops. No one expected it to get ratings on the level of the WB or UPN." ■



Standoff, starring Ron Livingston, launched to solid ratings leading out of House.

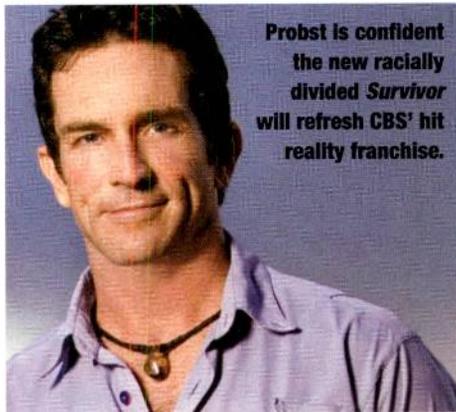
Preseason Kickoff

ABC, CBS bet on franchises; Fox back in late night fray

Among preseason launches on the broadcast networks, three crucial ones take place this week—crucial because these premieres could shore up perceived weaknesses in their respective nets' programming strategies.

After a nearly dormant summer, during which none of its new programs clicked with viewers, ABC is looking to reclaim some heat with the third-cycle premiere of *Dancing with the Stars* on Tuesday, Sept. 12, from 8–10 p.m. CBS, meanwhile, hopes to stem declining ratings for its reality warhorse *Survivor* with the controversial race-based installment of the series, *Survivor: Cook Islands*, launching Thursday, Sept. 14 at 8 p.m. And Fox re-enters the late night wars with former *Seinfeld* writer/producer Spike Feresten hosting *Talkshow with Spike Feresten*, premiering Saturday, Sept. 16 at midnight.

From this summer's *How to Get the Guy* and *Master of Champions* to *The One and One Ocean View*, ABC struck out with new programming. So the return of *Dancing with the Stars* should bring smiles to the faces of execs there (that is, after they recover from all of the negative press surrounding miniseries *The Path to 9/11*). Airing Tuesdays rather



Probst is confident the new racially divided *Survivor* will refresh CBS' hit reality franchise.

than Thursdays, *Dancing* is poised to lift a night which traditionally has been lackluster for the network.

But Horizon Media's senior vp of research Brad Adgate noted that strengthening Tuesdays may not be as important as bolstering the network's football-less Mondays. "Football may have been a loss-leader, but it still was a leader," Adgate noted. "And how well they recover from that loss is more a cause for anxiety at ABC than Tuesdays."

Over at CBS, with *Survivor* teams split by

ethnicity this go-round, the network already has drawn fire from critics for exploiting a sensitive topic. Adgate remains wary of the ploy, too. "The show has suffered ratings erosion over the past several seasons," he said. "And this is a way to build up buzz."

More than just building buzz, CBS claims the show's race-based premise has refreshed the series itself. In a telephone conference call held last week, host Jeff Probst said the show's casting team had to actively search for contestants to fill out the series. And some of those contestants were wholly unfamiliar with the program, which Probst likened to the hit show's debut season. "These are not people saying, 'I'm going to be just like [Season Two contestant] Colby Donaldson,'" Probst noted.

As Fox's *House* once capitalized on *American Idol*'s lead-in audience, so the network hopes *Talkshow* can benefit from lead-in sketch comedy *MADtv*. Still, execs there are keeping expectations low for *Talkshow*. "We have to be realistic," said Preston Beckman, executive vp of strategic program planning for Fox. "We're looking at a show that's going to come on at midnight, so usage levels are going to be down."

If *Talkshow* can find its creative legs, Fox already is looking at the program as a re-entry into the weekly late night race. "We certainly don't want to limit our late night presence to Saturday nights," Beckman added. "But it's easier than starting out with Monday to Friday." ■

Katie Makes Good

Lifts also-ran newscast to No.1 thru first three nights

Ratings for *CBS Evening News with Katie Couric* continued to hold strong last week, despite expected drop-offs following the program's Sept. 5 debut. On Thursday, Sept. 7, the broadcast drew 9.48 million viewers, down from 10.13 million on Wednesday, and 13.59 million on Tuesday.

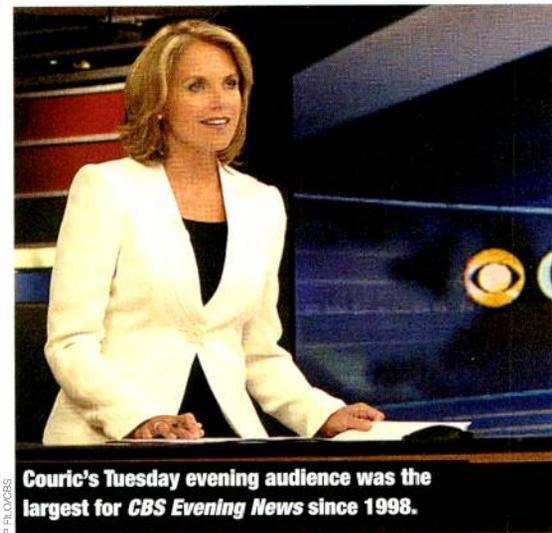
All three nights, Couric was the top-rated network newscast, beating *NBC Nightly News with Brian Williams* and *ABC World News Tonight*. However, Thursday's ratings were somewhat inapplicable, given that NBC's newscast was preempted in many markets due to football coverage on the network.

That said, CBS was the top-rated newscast Sept. 7, handily beating ABC (6.58 million viewers). On Sept. 6, NBC's formerly

top-rated newscast actually fell to third place (7.04 million viewers), behind ABC (7.11 million viewers).

Couric's debut marked an 84 percent increase over a year ago (13.59 million versus 7.4 million). Among adults 25–54, the newscast gained 95 percent (3.9 vs. 2.0). In total, it was the largest audience for CBS since the *Evening News* on Feb. 16, 1998, during coverage of the Winter Olympics in Nagano, Japan.

Although most analysts believe ratings for the newscast will level off more (ratings were goosed in part by a flurry of negative coverage over a doctored picture of Couric in a CBS publication), the first week's numbers have been more than encouraging to execs at the network, where *Evening News* broadcasts



Couric's Tuesday evening audience was the largest for *CBS Evening News* since 1998.

have remained in third place for more than a decade. Earlier this year, Dan Rather exited his post as the network's top anchor, and was temporarily replaced by Bob Schieffer until Couric's tenure began last week. ■

\$194.8 billion in 2006. In 2005, that end-user spending only grew 2.8 percent to \$185.9 billion, the slowest growth rate since Veronis Suhler Stevenson started tracking this spending in 1975.

Broadcasting and cable media will be the fastest growing of the three end-user categories measured by VSS at a 7.9 compound annual growth rate between 2005 and 2010 (\$103.7 billion by 2010). That is followed by 2.4 percent growth by entertainment and digital media (\$80.9 billion by 2010) and a 1.6 percent lift for print media (\$46.5 billion by 2010). Overall spending will grow 4.5 percent to reach \$231.2 billion by 2010.

"Consumers have more control and are buying what they want and paying less for it," said Jim Rutherford, executive vp and managing director of VSS. "It presents a challenge for traditional media to migrate their businesses to this new environment. It's certainly not game over, new media wins, but traditional media has to shift." —Jim Cooper

KNBC Calls Interactive Play For New Post-NFL Program

In a local TV first, KNBC, NBC Universal's owned-and-operated station in Los Angeles, has launched a live, interactive game show following *Sunday Night Football* that combines three media platforms: Internet, cell phone and TV.

Called *The Challenge*, the half-hour show, executive produced and hosted by KNBC sportscaster Fred Roggin, gives viewers the chance to compete in a real-time, TiVo-proof format for weekly and grand prizes, including a new car, flat-screen TV or a trip to a National Football League *Sunday Night* game, among others. For 15 weeks, *The Challenge* will replace the usual 15-, 20- or 40-minute post-game filler programming.

"This show represents thinking two to three years down the road," said Roggin. "It's simple to do the post-game show, but if you look at the numbers, you see audience drops each quarter-hour. With this show, if you miss a question, you might miss the grand prize."

Advertising has already exceeded its revenue target. Advertisers and sponsors include Olevia TV, DirecTV, Toyota, Honda and Chevrolet. —Katy Bachman

INTERACTIVE BY MIKE SHIELDS

Meaty Prospects

Hit TurboNick show graduates to Nickelodeon schedule

More than a week before *Mr. Meaty* is scheduled to premiere Sept. 22 on Nickelodeon, the net is in the unusual position of having a hit show on its hands before a single kid has actually tuned in to watch it on TV.

That is because *Meaty*—which follows the exploits of two meathead, muppet-esque teens who work in a mall food court—was born on TurboNick, Nick's broadband channel. Since launching on June 15, *Mr. Meaty* content has been visited by 2.3 million users, while a single *Meaty* video was streamed by more than 400,000 kids last month.

In fact, Nick actually moved up the show's planned 2007 premiere date to September in part due to "some of the momentum we are feeling online," said Steve Youngwood, exec vp of digital media, Nickelodeon and MTVN Kids and Family Group. *Mr. Meaty* "is one of the most successful signs of the direction we are going with TurboNick."

The *Meaty* momentum caps what Nick says was a record month for year-plus-old

TurboNick—clearly a bright spot for parent Viacom, a company that just axed its longtime CEO for a perceived lack of digital progress. In August, the channel reached 4.8 million unique users, up nearly 300 percent versus last year, while delivering over 33 million streams—a whopping increase of more than 320 percent versus August 2005.

The platform's huge growth appears indicative of several trends: Kids are watching tons of online video, and they are more comfortable watching longer-form content. That viewership shift impacts the way kids networks program, both on and offline. Nick's top competitors—Disney Channel and Cartoon Network—followed Nick's lead this past summer by launching successful broadband channels of their own. DisneyChannel.com's player delivered 94 million videos from June through Aug. 24, averaging over 1 million uniques a day. And Disney took a page from Nick's playbook by streaming episodes of the show *The Replacements* prior to its Sept. 8 TV premiere.

Similarly, Cartoon Network's *Toonami Jetstream* streamed close to 10 million videos, reaching 725,000 unique users in its first four weeks. (To put those numbers in perspective, consider that ABC.com streamed just 5.7 million episodes of its biggest prime-time hits during its May/June test.)

Media planners praise the kids networks for being aggressive in their use of video on the Web. "It's no longer just cutting-room floor content," said Kari Hooper, associate media director for Starcom USA. Added Craig Atkinson, group strategy director OMD Digital, "It's wonderful to see the tail wagging the dog," in terms of scheduling. ■



Meat Puppets: TurboNick's *Mr. Meaty* moves from the computer to TV later this month.

CABLE TV BY ANTHONY CRUPI

Demand for Advertising

VOD approaching ability to serve ads in real time

If the development of the video-on-demand ad model can be characterized as an evolution of what could be the most effective way to sell television, then at present, cable operators are at the Australopithecus stage. But last week, a jackass and an enormous python helped shove tiny Sunflower Broadband out of prehistory

and into the ranks of Homo sapiens.

MTV Networks has begun a limited VOD advertising campaign to promote the upcoming theatrical release of *Jackass: Number Two*, teaming up with Sunflower to insert ads promoting the movie into VOD programming from Comedy Central. Significantly, the cam-

STEP IN. STAND OUT.



When you need fast, reliable shipping, you can rely on FedEx. And when you want to reach business decision-makers during the workday, you can rely on Captivate Network. To reach business professionals when they're making purchase decisions, FedEx runs ads on Captivate screens in the elevators of office buildings nationwide. Because once the elevator doors close, professionals are open to what FedEx can do for their business. **To learn more, visit captivate.com.**



campaign marks the first time that ad content has been introduced into a VOD stream in something close to real time. MTVN executives said that ads can be swapped in and out within hours, depending on the length of the creative.

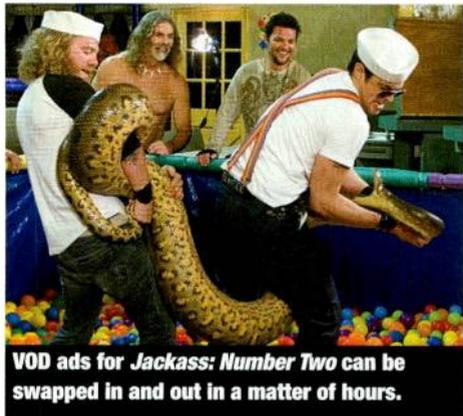
Comcast was the first operator to offer an active VOD ad-insertion platform, although the MSO is working on a much greater scale than what Sunflower can approach with its 30,000 subscribers. According to Paul Woidke, vp of technology for ad sales arm Comcast Spotlight, his team has made "tremendous strides" toward true dynamism. (At the start of this year, VOD ads were baked into the content and thereby were

swapped out at more leisurely 45-day cycles.)

"We are in the process of moving forward on [tech] trials that will allow us to move copy out in a matter of days," Woidke said, adding that the appeal of dynamism lies in currency—and that both meanings of the word apply. A truly dynamic VOD environment can "provide advertising that's useful, informative and relative to the viewer" in ways that a baked-in spot cannot, Woidke said. And in offering ad clients an uncluttered, targeted space to hawk their wares, Comcast can ask for a premium for its VOD ads. "Clearly, the ability to do away with the waste that exists in the current ad environment is worth more," he said.

But if VOD advertising is to grow past last year's paltry \$50 million, improvements in the end-user experience have to keep pace with the tech advances, said Amin Media president Raj Amin. "VOD has to evolve significantly in the next 12 months, or the money will continue to leapfrog over to broadband." He added that MSOs would do well to emulate Cablevision's Web-based VOD platform, "which allows for better navigation and a richer graphical environment."

Cable operators must also nail down 16 detailed reporting metrics that agencies and clients are demanding; thus far, the industry has hammered out four, Woidke said. ■



VOD ads for *Jackass: Number Two* can be swapped in and out in a matter of hours.

THE MARKETPLACE BY JOHN CONSOLI

Restraining Order

Advertisers in no hurry to lock in network upfront buys

With just one week to go before the official start of the new broadcast network television season, advertisers are pretty much sticking to their upfront ad-buy commitments for fourth quarter, with a few even increasing their orders.

But only about half the advertisers who bought in the upfront have firmed up ad "holds" to actual orders with the networks yet. That pace is expected to pick up this week.

The slower pace of this year's upfront, combined with advertisers' desire to wait closer to air date to sign off on their ad plans, explains why more holds have not yet gone to order. And in the current marketplace, which has shifted from a sellers' to a buyers' market, the networks have been very accommodating in allowing advertisers and their agencies more leeway before locking in buys.

"It's a different world," said Steve Lanzano, executive vp and managing partner at media agency MPG. "The leverage

has gone from the networks back to the advertisers. There are no must-buy shows or nights, unless you are a movie company or retailer that needs Thursdays, or an advertiser who wants to launch product during a particular time of year. There is no need to rush to firm up orders, and the networks have been very accommodating."

Tim Spengler, chief activation officer at Initiative, said nearly a dozen of the agency's clients have firmed up holds to orders so far, and none have cut back any upfront commitments. "A couple have made small add-ons, but no one has cut back," he said. Last year, more clients trimmed some of their upfront holds just prior to the start of the season.

One broadcast network sales executive agreed. "More advertisers are doing add-ons this year," he said. "I can't say why for sure, but maybe some advertisers did play it more conservatively in the upfront and now feel more comfortable increasing their spending." ■

MEDIAWEEK

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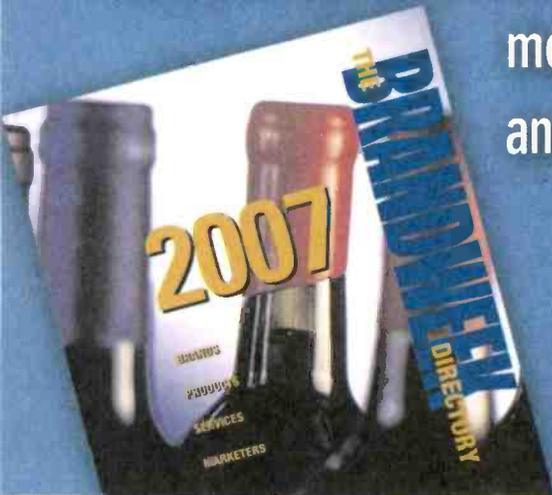
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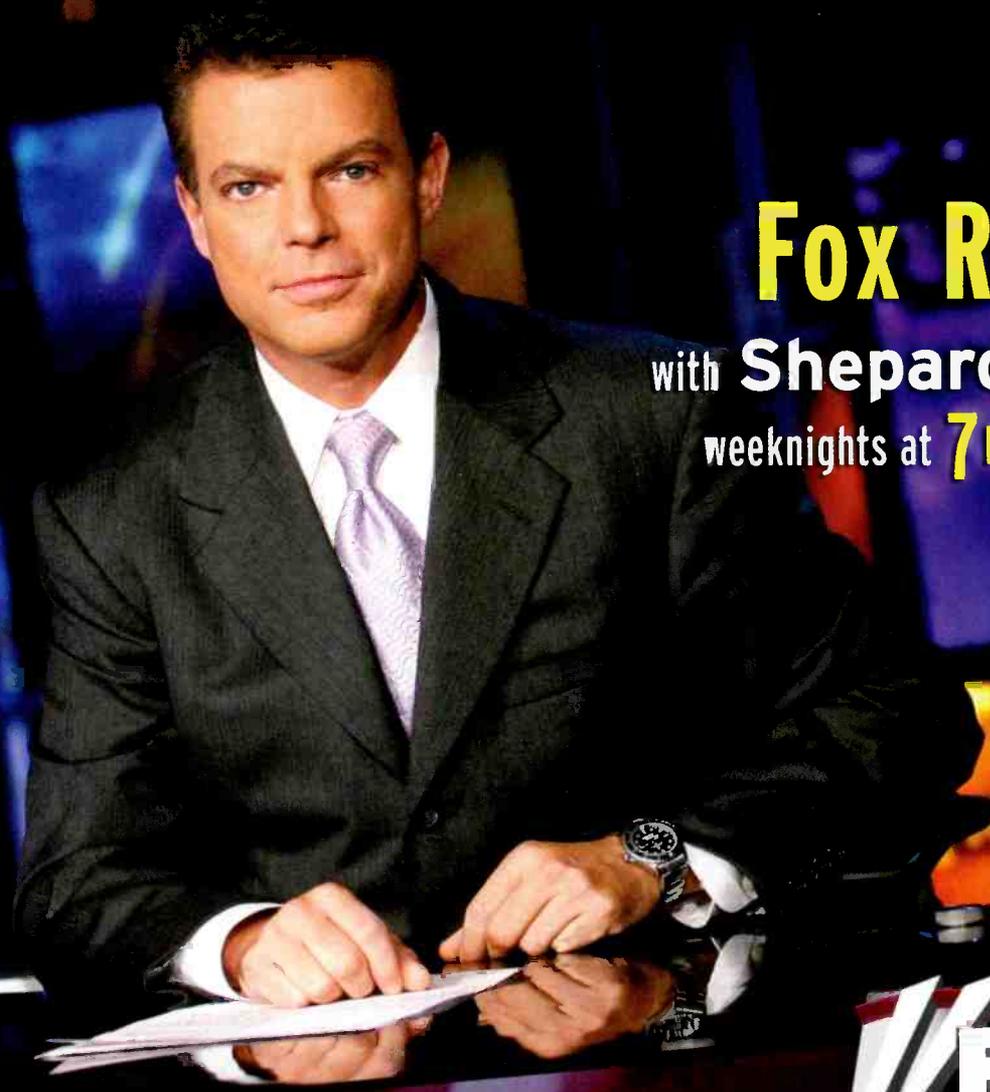
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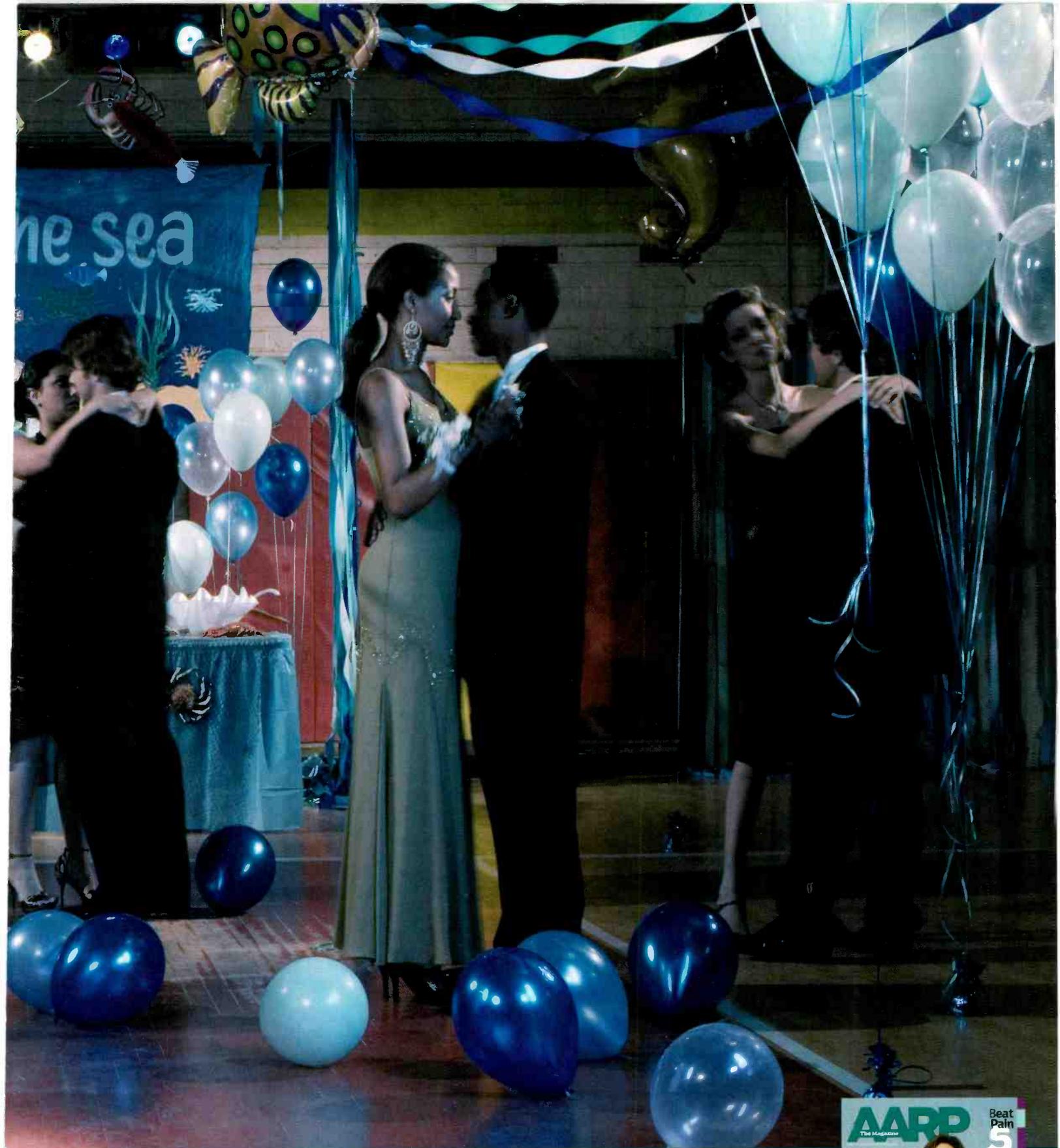
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Politics As Usual

TVB: record election spending will hammock soft 2007

The forecast is relatively bleak for the spot television ad sales market in 2007, but political spending should offer a reversal of fortune the following year. In its annual Forecast Conference in New York on Sept. 7, the Television Bureau of Advertising projected that local spot revenue will be flat to minus 2 percent in '07, with total spot poised to decline by as much as 3 percent. Election cycles should once again save the day in '08, as state and federal races, including a wide-open Presidential race, should boost total spot by 8 to 10 percent to \$1.8 billion, the TVB said.

This has been much the case thus far in 2006, when political spending on midterm elections and other advocacy campaigns is expected to hit \$1.4 billion. In fact, according to Evan Tracey, COO of TNS Media Intelligence's campaign media analysis group, given



"TV is still the biggest megaphone these candidates have. I continue to see this as a long and happy marriage." TRACY

the hotly-contested nature of many races, political spend could top 2004's \$1.61 billion.

Tracey expects local TV will remain the most desirable arena in which a candidate can get his or her message out in 2008. "TV is still the biggest megaphone that these candidates have," Tracey said. "I continue to see this as a long and happy marriage."

Without political spending, the overall out-

look is considerably less sunny. Total ad spend for all spot, broadcast, cable and syndication is expected to grow between 0.8 percent to 2.9 percent in '07, with an increase of between 2.6 percent and 4 percent expected in '08.

One trouble-spot is domestic auto, which continues to slump as two of the Big Three have pared down their ad spending. According to the TVB's analysis of TNS Media data, Detroit's cumulative spend was off 1.3 percent versus second quarter '05, as category leader GM dropped 7.1 percent to \$211 million

and Daimler/Chrysler reduced spot spending by 3.9 percent in the period.

Bear, Stearns media analyst Victor Miller said that oil prices are something that "keeps me up at night...Where the price of oil is now is not good for automotive or retail," Miller said. "And when 40 percent of [local TV] revenue comes from those categories, you're in trouble." ■

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EDITOR'S NOTE

Our Latest Addition

Over the course of my 13 plus years at *Mediaweek*, I've seen many staffers come and go. What's always surprised me is the number of people who leave—and then come back to the Adweek Magazines family. My own mentor, Bill Gloede, who left *Mediaweek* in 2002, now writes a monthly rant in the form of our "Space & Time" column (see our Sept. 18 issue for the next installment). All of our contributing writers—Tony Case, Eric Schmuckler and Keith Dunnavant, who have all earned fifth-Beatle status—are former staffers who've gravitated back to our pages, albeit in freelance form.

So it is with that history in mind, I'm happy to announce the return, effective today, of another ex-VNUer, **Lucia Moses**, as a senior editor covering the world of magazines. Though Lucia leaves her job as a section editor at Condé Nast's *Supermarket News* to join us, I got to know her when she was a reporter and financial editor with our sibling title *Editor & Publisher*, which covers the newspaper industry. That tenure provided her many of the tools she'll need to cover the business of magazines—how to find the news in the numbers buried in publisher's pink sheets and who the major print buyers are—that perfectly complement her 14 years of reporting experience. She can be reached at lmoses@mediaweek.com, or at 646-654-5229.

In the interim, one of those aforementioned "fifth Beatles," Tony Case, has artfully covered the magazine beat in advance of Moses' arrival with his solid news analysis pieces. Thanks also go out to news editor/online editor Lisa Granatstein, who helped keep *Mediaweek* competitive on the beat by breaking several big news stories, including last week's exclusive scoop that *Time* is contemplating doing away with rate-base measurement altogether. —*Michael Bürgi*



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ON A SOUND STAGE IN SAN DIEGO, BO DEREK chews up her role as Maria Gianni, a ruthless but beautiful fashion mogul. Spurned by a lover and in a fit of rage, she throws a necklace he gave her to the floor.

Across town, on the streets of the city's Gaslamp district, Morgan Fairchild rehearses her part as Sophia Blakely, Maria's longtime enemy, still out for revenge. Weaving yet another web of deception, she steps out of a black limo, as one of her goons takes a knife to a congressman.

Welcome to *Fashion House*, one of the two telenovelas that premiered on Fox's MyNetworkTV on Sept. 5. Although the telenovela remains one of the most popular TV formats internationally, it has never been tried on prime-time TV domestically. And broadcasters believe viewers are ready.

As Fox did, ABC, CBS and NBC all are developing telenovelas. In fact, ABC's *Ugly Betty* is based on a hit Colombian telenovela. But *Betty* will air only once a week, rather than the format's traditionally stripped five-night-a-week schedule. In addition to *Betty*, however, the network also is searching for a telenovela that could be stripped. And NBC announced a development deal with Galan Entertainment earlier this year, in hopes of licensing Spanish-language telenovelas to redevelop for English-speaking audiences.

CBS, meanwhile, has been pursuing a distinctly American version of the format, having contracted original scripts from Jackie Collins, Jonathan Prince and Rama Stagner (*American Dreams*), producer Denise Di Novi and *Knots Landing* writers Jim and Diane Stanley, *Guiding Light* head writer David Kreizman, and author Nicholas Sparks (*The Notebook*). CBS was hoping to get a show on the air by this summer, but entertainment president Nina Tassler said last spring that the network still hasn't found a financially viable production model with which it can move forward.

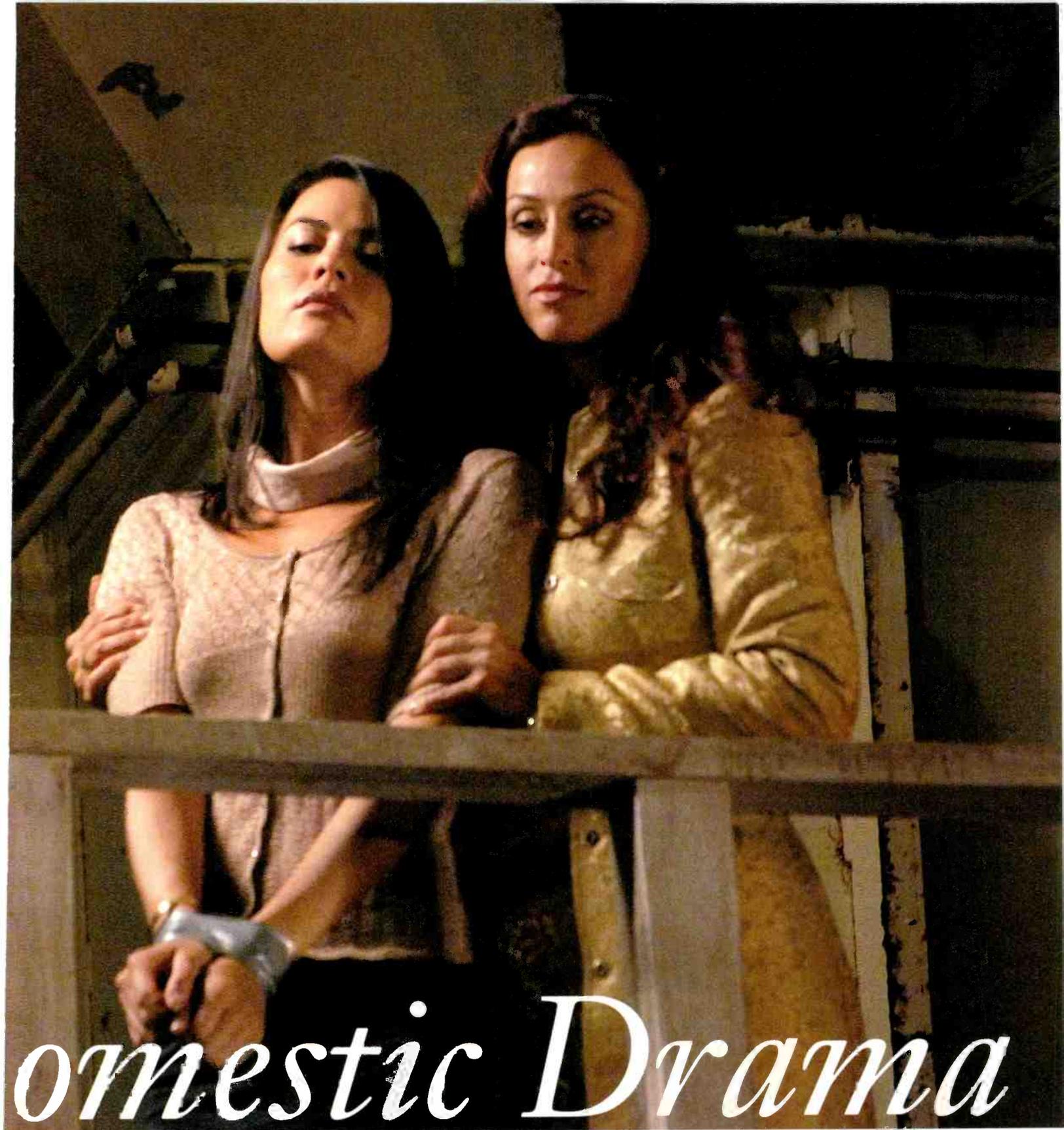
It may be no surprise when broadcasters jump on a creative bandwagon in search of a hit. But that creative leap most often happens after one network or another has found success. In the case of telenovelas, there is no precedent. Daytime soaps may follow similarly stripped broadcast sched-

WEB OF DESIRE

MyNetworkTV's new English-language telenovela *Desire* is one of eight productions in development from Twentieth Television, the network's corporate sibling, for the coming year.



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Domestic Drama

Hugely popular internationally, telenovelas' cat fights and contretemps are trying to find a prime-time niche on English-language TV By A.J. Frutkin



ALPHA DIVAS
Morgan Fairchild (left) and Bo Derek star as longtime rivals out for revenge in MyNetworkTV's *Fashion House*.

ules, but prime time remains the challenge.

"It's something that has worked everywhere else in the world," says Andrea Wong, ABC's alternative programming chief, who is spearheading the network's telenovela venture. "So I don't see a reason why it couldn't work here."

Overseas, telenovelas traditionally have appealed to a broad swath of viewers, much like *American Idol* does here. "Every network wants that audience," says CBS senior vp of daytime programs Barbara Bloom, who is overseeing that network's pursuit of the genre. "Our goal is to develop multigenerational projects that will appeal to families. Programs I can watch with my 16-year-old daughter, and my mother."

Using a cost-efficient financial model, most programmers believe the format could offer networks a profitable back-end. Paul Buccieri, president of programming for Twentieth Television, which is producing MyNetworkTV's lineup of novelas, says the format's scripted nature gives it a "shelf life." He also says success would provide a hit novela with DVD and international sales potential.

But finding the right financial model remains tricky. With prime-time network dramas costing anywhere between \$2 million and \$4 million per episode, network programmers agree that airing telenovelas two or three times a week—let alone five nights a week—requires producing on a reduced budget. "I think one of the biggest challenges for us is how to create a low-cost drama that looks and feels strong enough to sit alongside *Desperate Housewives*, *Lost*, *Grey's Anatomy* and all of our marquee dramas," Wong says.

Bloom agrees. "It may not be the flashiest product we have out there, but our hope is it will hold up creatively," she says.

Further fueling the push for cost-efficiency is the fact that even if

the networks are targeting as broad an audience as possible with their novelas, it doesn't mean viewers will come. Traditionally, daytime dramas have drawn mostly female viewers—an audience that continues to dwindle. "Whether the audience shows up in the numbers we need them to be, is part of developing a product that is more cost effective, and that allows us to appeal to the audience that wants this," Bloom adds.

If broadcasters look anywhere for a financial model, then it may well be toward News Corp.'s Twentieth Television and MyNetworkTV. Late last year, the syndie supplier announced plans to produce English-language telenovelas for late-fringe, in hopes of shoring up Fox's schedule on its UPN affiliates. Twentieth actually took its plans to NATPE earlier this year, where its telenovelas cleared more than 70 percent of the country. But just as it was closing those deals, Viacom and Warner Bros. announced its plans to fold the WB and UPN into one network. Having lost most of its UPN stations in that merger, News Corp. announced its own plans to launch MyNetworkTV, for which Twentieth's telenovelas would provide the two hours of original programming it would air six nights a week.

Whereas Twentieth initially planned to produce three telenovelas for syndication per year, the creation of MyNetworkTV increased that annual output to eight. And that increase radically altered Twentieth's production calendar. The first series to start filming was its 8–9 p.m. hour *Desire*. Having begun in March, much of the principal photography for the series took about 15 weeks. With four weeks left to go in the shoot, *Fashion House*, airing from 9–10 p.m., began filming.

Midway into that schedule, the third telenovela, *Watch Over Me*, started up, followed more recently by the fourth series, *Art of Betrayal*. Managing this schedule isn't easy. "You really need to map out how you're going to approach each production. And it's all in the details," Buccieri says. "At any given time, you have nine crews shooting simultaneously, and with that come massive amounts of logistics, and coordination from every department."

Keeping everything on budget is crucial. Buccieri would not elaborate on Twentieth's financial model. However, reports have indicated that episodes are being produced for less than the \$250,000 most daytime soaps cost. And Twentieth is holding to its bottom line through a number of innovative production methods. For one, all filming takes place on a massive studio lot in San Diego, owned by veteran TV producer Stu Segall (*Hunter*, *Silk Stalkings*). Interior filming for all series takes place on several soundstages there. When a script calls for location shots either on the city streets or in the affluent hills, the crews go. But production schedules are devised whereby all scenes taking place in one location for the entire run of a series are filmed at the same time.

Buccieri says the model is based on that of the movie industry. "Most films take a 120-page script and break it down over the course of X many days," Buccieri says. "You go to locations, and shoot every scene that takes place there at one time, which is prudent." Then he

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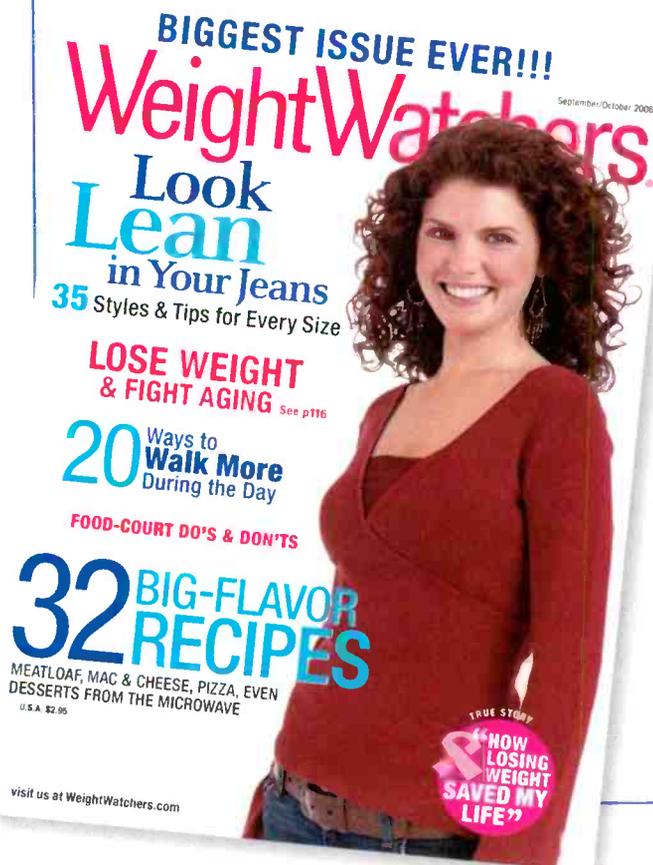
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SHE'S A BETTY
ABC's new prime-time telenovela *Ugly Betty*, starring America Ferrera, will premiere with a weekly scheduling model rather than the format's more traditional nightly strip.



"It's something that has worked everywhere else in the world, so I don't see a reason why it couldn't work here."
WONG

adds, "Of course, we do that on a 2,800-page script."

Getting name talent at a fraction of the cost is also key. Bo Derek and *Art of Betrayal* star Tatum O'Neal may not be the most sought-after actresses in Hollywood today. But Buccieri believes they can still draw an audience. And the shows give these actresses more face time on a nightly basis than most other actresses ever enjoy. So much so, Buccieri adds, that "they're willing to look at these projects as something they want to be in, and not have it be all about the dollars and cents of it all."

Transposing the telenovela for American audiences requires some tweaking. Whereas traditional novelas run from about 120 to 180 episodes, Twentieth has shortened the run of its programs to between 65 and 70 episodes. "With that we've cut down some story lines to make it easier to track for viewers," he says.

As NBC develops the prime-time novela format, it is looking for assistance from its corporate colleagues at Spanish-language network Telemundo. Patricio Wills, head of production at Telemundo Studios, is the point person for that job. And he says what may work best for American viewers are those stories that veer slightly from the traditional telenovela tale. Whereas the classic telenovela is a love story, often about a poor but beautiful woman who falls for a rich and handsome man, a series like *Ugly Betty* puts an unusual spin on that tale by casting an unattractive woman in the show's lead role.

NBC's first project, *Body of Desire*, also based on a Colombian telenovela, tells the story of an elderly and wealthy man who dies suddenly, but whose soul returns in the body of a handsome gardener who finds work with the elderly man's family. "It's just a little different," Wills says. "And that's what may make it work here."

But Wills expresses concern that the classic broadcast schedule of airing telenovelas five nights a week is key to the format's success. "That's how you create an addiction," he says, noting that the major broadcasters are looking at two or three airings a week, if not once a week. "I'm just not sure waiting one week to find out what happens can create the same type of addiction."

That's where MyNetworkTV may have a leg up on the competition (a sixth night, airing Saturdays, is a compilation of the previous week's story lines). Of course, as the number of viewing options continues to increase, advertisers aren't convinced that audiences have enough time to become addicted to these novelas.

"I'm just not sure they'll get tune-in each night," says Laura Caraccioli-Davis, executive vp/director at Starcom Entertainment. "But if you're a fan of the format, you might TiVo them."

Even with the potential for time-shifting, Caraccioli-Davis questions whether American viewers have any interest in this format at all, given the type—and quality—of TV drama to which they've become accustomed. "You look at the complicated back stories of a *Lost* or a *24*, and then you look at the rather simplified story lines of a traditional telenovela, and you have to wonder if these two formats can live together," she adds.

According to metered market ratings, neither *Desire* nor *Fashion House* launched to significant numbers last week (see story on p. 6 for those ratings). Nielsen Media Research releases national ratings this week for MyNetworkTV's broadcast lineup from last week. But Buccieri says he is willing to wait, at least until the end of November sweeps, when *Art of Betrayal* and *Watch Over Me* assume those time slots.

"When the other networks are in repeats, we'll have fresh content," he says. "No network or production company has gone on the air with seamless programming for 52 weeks of the year. And in the final analysis, that's where we might find our success." ■

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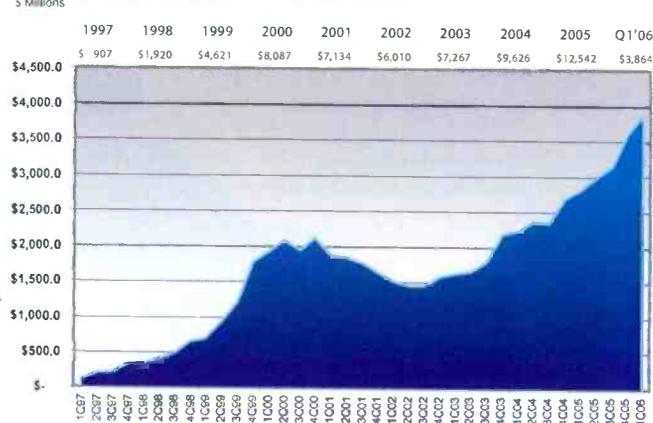
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“The Internet continues to shape the media landscape as more advertising dollars are going online,” says Peter Petrusky, director of advisory services for PricewaterhouseCoopers. “It is abundantly clear that marketers are seeing a compelling opportunity to leverage the Internet as a powerful medium that drives both branding and sales results.”

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three percent indicated they will increase their Interactive budgets by 25 percent or more, and 36 percent indicated an increase between 10 percent and 24 percent.

“The continued steady growth of online advertising is a clear indication that marketers believe in the effectiveness and accountability of this medium to reach and engage their customers on a deeper level,” says Jim Spanfeller, CEO of Forbes.com and chairman of the IAB Board. “The industry remains committed to building a world-class advertising platform.”

continued on page S6

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REALSIMPLE.com

AOL shopping

BloggingBaby

We're engaging your customers right now.

AOL's network of brands has the right content to reach every audience – teens, moms, young men, celebrity junkies, mass reach and more. AOL offers marketers a comprehensive suite of end-to-end advertising solutions, including display, performance, search and targeting, to help them effectively reach and engage their customers.

Visit www.aolmedianetworks.com to learn more.

AOL



IAB Interactive Profile Guide 2006

continued from page S2

Only Interactive advertising lies at the intersection of audience, experience and effectiveness. By using Interactive, marketers can target the audience that matters to their brand, allow their customers to experience the brand the way they want to and then measure the effectiveness of their marketing dollars.

Much of the convincing evidence that Internet advertising works has come from world-changing IAB research. A series of Cross Media Optimization Studies in conjunction with some of the top brand marketers have quantified the effectiveness of online as an integral part of the marketing mix.

These case studies, dubbed XMOS[®], and based on a methodology developed by Marketing Evolution, were among the largest multibrand cross-media studies ever conducted. XMOS[®] measured the impact of campaigns, quantifying the effect of online advertising relative to offline.

In addition to research, the IAB focuses on educating marketers and agency professionals at their industry conferences. The IAB Leadership Forums are one-day events targeting a specific topic like broadband or performance marketing. The MIXX[™] Conference and Expo is the main Fall gathering and the industry's flagship event for marketers, publishers and agency professionals.

This important two-day conference combines the industry's most prominent and influential speakers, the most pressing and innovative topics, and highly productive networking opportunities. In addition, the MIXX[™] Expo hosts an exhibit hall packed with vendors of the latest advertising and marketing technologies. (For the complete schedule, see www.iab.net/events).

INDUSTRY GUIDELINES

WHAT YOU NEED TO KNOW

The Interactive industry has been focused on creating a number of industry guidelines across all Interactive platforms to provide marketers with confidence to leverage this burgeoning medium. In order to create a more effective and efficient

medium, the IAB has created guidelines including measurement, creative and best practices.

MEASUREMENT GUIDELINES

As more marketing dollars migrate to Interactive, the industry is committed to the highest level of transparency and validity.

In 2004, the IAB ushered in a new era of media measurement and accountability with the first-ever Global Ad Impression Measurement Guidelines. These guidelines addressed long-standing marketer and agency concerns about the need for a standardized method of measuring Interactive advertising. The Ad Impression Guidelines offer a detailed definition for counting an online ad impression, the primary currency of the medium, which is a critical component in establishing consistent and accurate online advertising measurements across publishers and ad-serving technologies in the U.S. and around the world.



"The creation of the Global Ad Impression Measurement Guidelines reinforces the Interactive industry's commitment to be the most accountable advertising medium," says Greg Stuart, CEO, IAB. "In just 10 short years we rocketed forward by offering marketers a whole new experience for measuring ad campaigns. As with all IAB measurement guidelines, these guidelines further establish consistency for the marketplace, allowing marketers and their agencies to create the most engaging and effective Interactive campaigns possible."

THE AD ITSELF

One Easy Package

Unlike other media, the Internet is the only medium that measures an actual ad. All other media measure content. The U.S. guidelines include an industry-driven third-party auditing and certification recommendation. Auditing and Measurement Certification takes place annually to ensure continued compliance with industry standards. (The complete guidelines are available at www.iab.net/measurement).

continued on page S10

IAB Interactive Profile Guide 2006



CONTACT INFORMATION

Address: 2 Corporate Drive, Ninth Floor
Shelton, CT 06484

Web Site: www.bpaww.com

Launched: 1931

Core Competencies: Media audits for online products, consumer magazines, business/professional publications, face-to-face events and databases.

President/CEO: Glenn Hansen
Head of Sales: Tara Clifford
Head of Marketing/New Business Contact: Peter Black

INTERACTIVE MARKETING SOLUTIONS

Product 1: Site Traffic Audits

Why this works for you: Traffic audits document site activity as measured by pages and visits. Examining a one-month time period, the audit details traffic by day of week, time of day, most highly accessed pages and the primary sources of traffic. Using real time and historical testing, the site traffic audit excludes accesses from robots/spiders and internal usage to present media buyers with a true picture of site activity.

Product 2: Ad Server System Certification

Why this works for you: System certification assures the ad server is working properly with respect to recording and reporting ad delivery. The certification is done in conformance with IAB standards and guidelines so that media buyers can be confident the program purchased was actually delivered.

Product 3: Audit of Registered User Database

Why this works for you: An audit of the registered user database documents the quality of users by confirming their profile details. Used in combination with a site traffic audit, this audit provides a key added dimension to traffic volume. Further, the results from an audit of registered users can be matched against other media types (magazine subscription database, etc.) to show total audience reach across multiple media platforms.

Product 4: Integrated Media Report

Why this works for you: The Integrated Media Report is an "executive summary" of audit results for multiple media platforms, most commonly online, print and events. As media companies increasingly offer advertising packages, the Integrated Media Report contains top line data from each media platform to demonstrate the overall extent of audience reach.

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and disclosure
are more critical
than ever.**

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REGISTERED USER DATABASE AND
AD SERVER SYSTEM CERTIFICATION.**

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call Peter Black at 203.447.2802 or visit us at www.bpaww.com.





CONTACT INFORMATION

Address:	90 Fifth Avenue; New York, NY 10011
Web Site:	www.forbes.com
President/CEO:	Jim Spanfeller
VP, Chief Advertising Officer:	Bill Flatley
VP of Marketing:	Bruce Rogers
General Manager:	Mike Smith
Director, Corporate Communications:	Emily Kutner
Site Traffic:	16,814,985 Average monthly unique visitors*
Primary Audience:	Affluent business leaders
Other Web Site Affiliations:	ForbesAutos.com, ForbesTraveler.com, Forbes.pl

*Source: Omniture, average monthly unique visitors, Jan-Jul 2006. Includes Forbes.com and ForbesAutos.com



Forbes.com: Home page for the world's business leaders.

INTERACTIVE OPPORTUNITIES



Forbes.com Video Business Network:
Forbes.com is the leading source of business video programming for the Web.

"What distinguishes Forbes.com is the quality of information, opinion and interactive tools we deliver."—Jim Spanfeller, President and CEO, Forbes.com

Forbes.com is one of the most trusted information resources for the world's business leaders, providing the uncompromising commentary, relevant tools, concise analysis and real-time reporting they need to succeed at work, profit from investing and have fun with the rewards of winning.

Mass Targetability

More people get their business news from Forbes.com than any other source in the world.

But reach alone is not all that relevant to advertisers any more. Targeting allows Forbes.com to deliver large audiences within key markets to provide the most efficient media buy anywhere. Want to reach C-Level executives? People in big companies? Small companies? Or specific SIC code? Your message can be targeted to specific groups with high reach and zero waste. Put the power of mass targetability to work for you.

Increase Your Brand Advertising Effectiveness or Your Money Back: The Forbes.com Brand Increase Guarantee

The Internet is the most measurable ad medium, both for direct response and branding. Results matter. And now Forbes.com offers a guarantee that your advertising will increase brand advertising effectiveness. Or your money back.

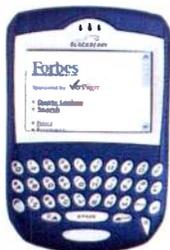
AUDIENCE DEMOGRAPHICS

Average Age*	41.8
Average Household Income*	\$149,601
	% Comp
Male	65.7%
College Grad/Post Grad	66.0%
Post Grad	31.4%
25-54 Years Old	65.3%

C-Level Executive	9.1%
EVP/SVP/VP	3.8%
Business Decision Maker	38.1%
Household Income \$150K+	17.1%

Source: @Plan Summer 2006 except where noted by *
* Source: ForeSee Results Jan-May 2006

CONTENT CATEGORIES



Forbes.com Wireless: Forbes.com is now available through any Web-enabled mobile device.

Business: Home page for news, analysis on the day's business events and companies, including those in the IT industries

Technology: The application of science and technology to business

Markets: News, analysis and data about the world's markets

Entrepreneurs: Information on starting, maintaining and growing a business in today's global economy

Leadership: A new channel dedicated to the most influential leaders in business, especially C-Level executives and those who aspire to join their ranks

Personal Finance: Tools, data and advice on how to manage your money

ForbesLife: How to savor the rewards of success: the finer pleasures of life from vintage cars to high-end real estate to the best travel destinations

Lists: A channel dedicated to the Forbes and Forbes.com original lists

Opinions: The home for all Forbes.com "Op-Ed" pieces from thought leaders in government, business and academia

Other: Video, blogs, e-mail newsletters, people tracker, portfolio tracker, special reports

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Want to reach just C-level executives? People in big companies? Small businesses? Or specific SIC or zip codes? Your message can be targeted to that group with high reach and zero waste. Put the power of mass targetability to work for you.

Want more reasons to buy Forbes.com? We'll guarantee that your brand advertising efforts work or your money back. Plus we'll even guarantee that your ad dollars on Forbes.com will work harder than your ad dollars in the The Wall Street Journal newspaper. Or your money back.

The Must-Buy Media for Reaching
Affluent Business Leaders.

To maximize your ad dollars,
please contact your local sales rep. or:

Bill Flatley, Chief Advertising Officer,
212-366-8951, bflatley@forbes.net

Forbes
com

Home Page for the World's Business Leaders

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continued from page S6

Major advertisers responded to the IAB's recommendation for certification by announcing their demand that Interactive publishers make good on the promise of accountability by providing audited numbers. Some of the world's top brands—including BMW, Colgate-Palmolive, Ford Motor Company, HP, ING, Kimberly-Clark, Pepsi and Visa—have decided that, beginning mid-2007, they'll pay for campaigns based on audited numbers; in 2008, on certified numbers.

Audited numbers ensure that ad impressions are being counted accurately; certified numbers indicate that the process supporting the ad counting is consistent and reliable.

The IAB is not a certifying body, but it provides information about the status of its members' compliance with industry-established guidelines. (For a list of companies who have already been certified or have committed to a "certified-by" date, please visit: www.iab.net/standards/measurements.asp).

IN THE STREAM

Broadband Measurement

The IAB also standardized measurement of broadband advertising. In a nutshell, the guidelines state that a valid broadband ad impression may only be counted when the logging server receives and responds to an HTTP request for a tracking asset from a client—after the initiation of the video stream itself. In other words, measurement should only occur when the ad begins to appear within a user's browser.

JUST ONE CLICK

Click Measurement

Most recently, in response to the rapid growth of search marketing, the IAB formed an industry-wide Click Measurement Working Group. The group, a joint effort with the Media Rating Council, includes industry leaders Ask.com, Google, LookSmart, Microsoft Corp., Yahoo and many others. The goal is to provide click measurement guidelines, including a detailed definition of a click itself that can be used as the standard against which clicks are measured and counted as well as to identify invalid and/or fraudulent clicks.

THE RIGHT FORMAT

CREATIVE GUIDELINES

Creative guidelines are intended to enhance the user experience without constraining creative opportunities for marketers. They improve the efficiency and ease of planning, buying and creating online media. These guidelines allow advertisers and their agencies to develop advertising formats that are accepted by many of the leading Interactive publishers.

THE UAP

In 2002, in response to feedback from ad agencies, the IAB designated the Universal Ad Package, a set of four sizes: a wide skyscraper, a medium rectangle, a small rectangle and a leader board. The UAP offers an easy and efficient way for creatives to produce campaigns that could run unchanged across a number of sites and enables advertisers to reach the majority of that publisher's audience—using, collectively, these units.

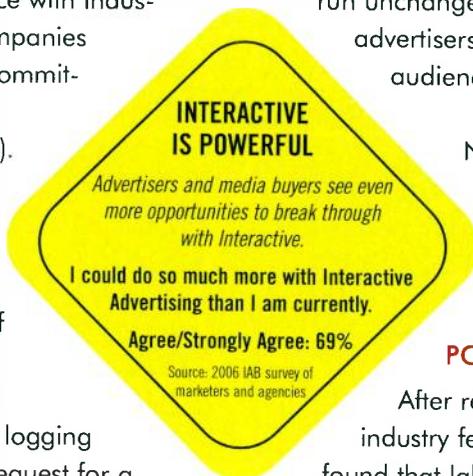
Next, IAB members, working together, expanded the standard array to comprise two vertical and five large rectangular units.

POP-UP GUIDELINES

After reviewing consumer research and soliciting industry feedback, the IAB's Pop-Up Task Force found that labeling is the key to managing customer service issues, while standard sizes made it easier for consumers to understand this ad format.

For pop-up and pop-under advertising, the creative guidelines recommend that each user be exposed to no more than one such ad per visit to a site. They also mandate a "close box" and labeling with the name of the network, the advertiser, the publisher and, if applicable, the browser type.

There are three standard units—the pop-under, the pop-up and a large pop-up—with specifications for unit sizes and file weights. For all three, the guidelines recommend user-initiated audio and video.



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RICH MEDIA GUIDELINES

The IAB recommends labels, font sizes, formats and file sizes for a variety of rich-media ads. The guidelines for in-page and over-the-page ad types enable advertisers and agencies to create compelling rich media advertising that is usable across the majority of publishers.

The specifications include the type of audio initiation, the length of animations and placement of user controls.

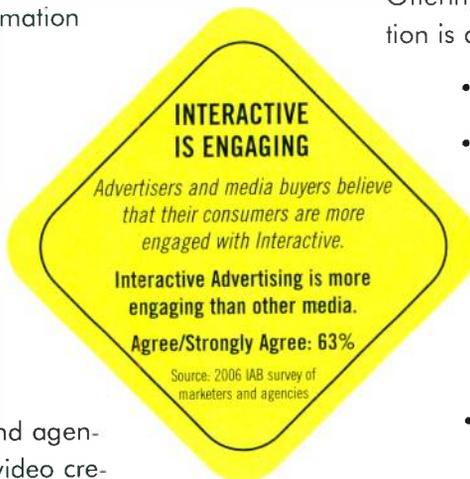
BROADBAND CREATIVE GUIDELINES

Getting ahead of the online video craze, the IAB released a set of creative guidelines for broadband video commercials. Again, the goal is to create a consistent set of ad formats that can be used for video on demand, wireless, IPTV and digital video recorders, as well as for audio advertising content.

Content may include streaming video, animation and gaming in a player environment.

The guidelines standardize the panel size and aspect ratio, the encoded bit rate, length, types of controls and surrounding advertising. The broadband ad formats are pre-roll, mid-roll and post-roll.

The Broadband Guidelines were reviewed by the AAAA's Digital Video Innovation, Interactive Marketing and New Media Committees. The benefit for advertisers and agencies is that they can produce broadband video creative that will be usable across the majority of sites.



THE RIGHT WAY

BEST PRACTICES

Recognizing that online advertising is a dialog between marketers and consumers, the IAB has developed some best practices that will help advertisers build trust with consumers.

E-mail:

Marketers should work to build a positive e-mail reputation with Internet service providers. It suggests they cooperate with ISP initiatives such as white lists, authentication, accreditation and reputation services. The IAB provides charts detailing the various vendors that can aid in maintaining a trustworthy reputation.

Spiders and bots:

The IAB/ABCe International Spiders & Bots List is the most comprehensive and current public list of non-human user agents in the world. Updated monthly by some of the largest publishers and most experienced Web-audit experts, this list is necessary for accurately filtering your advertising and Web server logs.

Privacy:

All members of the IAB strive to conform to best practices for consumer privacy, and the organization provides extensive guidelines to protect personally identifiable information online and during e-commerce transactions.

The policies address:

- Notifying and disclosing the company's practices
- Offering consumers choices about what information is collected and how it's collected
 - Explaining why data is collected
 - Setting limits on its use
 - Ensuring that data is accurate and complete
 - Taking reasonable precautions against the loss, misuse or alteration of consumer data
- Complying with the U.S. Department of Commerce International Safe Harbor Principles on international data flows

Lead generation:

All lead generation activities should be permission-based, and advertisers, publishers and vendors should send consumers only information that strictly adheres to the information they've requested. Neither should they rent, sell or trade leads without the consumer's consent.

To ensure that advertisers get only quality leads, publishers and vendors must be prepared to meet the advertiser's criteria. Moreover, they must be able to provide the registered consumer's IP address and time stamp if the advertiser asks for proof of registration.

Following the IAB practice of removing roadblocks to the growth of the medium, the guidelines allow advertising

IAB Interactive Profile Guide 2006

agencies and creative departments to focus their resources on the creative itself, rather than on reformatting it. After all, better creative engages consumers, making ads better for everyone.

WHAT'S NEXT?

Over the past few years the IAB has been focused on creating a world-class medium and proving the importance of including Interactive as an integral part of any marketing mix. Now the focus shifts: The IAB will educate marketers on how to produce effective campaigns to ensure their marketing dollars are well spent. The importance of creative development and testing will be explored, as the IAB develops additional tools that help the industry track spending. At the same time, the organization will expand its involvement in policymaking in Washington, D.C. and take a leadership position around the world.

"The IAB and the industry are committed to strengthening Interactive's rightful place as a mainstream advertising medium," says Sheryl Draizen, IAB SVP and general manager. "The launching of standards and best practices, the development of compelling research, furthering public policy and the continued education of marketers will remain a core focus."

A FOCUS ON CREATIVE

The big opportunity for Internet marketers is a new level of engagement with consumers. While the Internet lets marketers follow consumers through the entire purchase cycle, smart Interactive begins with the age-old question of motivation, according to Rex Briggs, CEO of Marketing Evolution and co-author with Greg Stuart of the new book, *What Sticks*. Briggs says, "If you get that wrong, nothing else works."

In this measurable medium, intuition can and should be replaced with solid data gathered through creative testing,

according to Stuart. "Now that marketers are spending significant budgets, we need to make sure their advertising works," Stuart says. "Testing is the best way to ensure the creative is right."

As another indication of the importance of creating effective campaigns, the IAB has created the premier industry award, recognizing and celebrating the teams and talent that push Interactive advertising to unprecedented levels. The Marketing and Interactive Excellence (MIXX™) Awards are the only industry honors that measure both creativity and effectiveness.

An independent panel of brand marketers from some of the world's largest companies, together with Interactive marketing experts, bestows the MIXX™ Awards based on all key facets of the marketing campaign, including strategy, creative development and execution, media placement and integration, effectiveness, and ROI. The prestigious awards are recognized as the gold standard by agencies and marketers.

INTERACTIVE SPENDING WILL GROW

84 percent of marketers plan to move more dollars online.

How much do you think your Interactive Advertising budget will change in the next 12 months?

Radically increase: 5%
Significantly increase: 18%
Increase: 36%
Moderately increase: 25%
Remain the same: 16%

Source: 2006 IAB survey of marketers and agencies

INTERACTIVE GROWS UP

As an indication of a maturing of the marketplace, the IAB, in conjunction with its Terms and Conditions Task Force, recommends that all IAB members enforce the "late creative" provision in contracts. This provision requires that online creative be delivered to publishers on time.

This move addresses a systemic problem within the Interactive industry. Delivering creative later than the committed date results in serious operational issues for media companies and forces agencies to constantly revise their plans.

SEE WHERE THE DOLLARS ARE GOING

Another crucial initiative is the Advertising Expenditure Tool (AdEx), a new IAB service designed to provide the industry with a comprehensive and reliable tool to track the size and segments of Interactive advertising. The tool will give sales managers an invaluable resource to analyze client spending across all Interactive media.

LookSmart®

CONTACT INFORMATION

Address: 625 Second St., San Francisco CA 94107
 Web Sites: www.looksmart.com, www.adcenter.looksmart.com
 President/CEO: David Hills
 Advertiser Sales Contact: Yolanda Loh
 Publisher Business Development: Casey Newton
 Head of Marketing: TJ Kelly
 Head of PR, Communications: Carm Lyman, Lyman Public Relations

Core Competencies: Online advertiser and publisher solutions
 Other Company Affiliations: Furl.net, 180 vertical search sites, Net Nanny

INTERACTIVE MARKETING SOLUTIONS

Advertiser Solutions:

Whether you want to build your brand, launch a new product or drive traffic, LookSmart's online advertising programs can deliver the results you're looking for. Advertisers reach demographically relevant audiences on LookSmart's growing family of vertical search sites through keyword-targeted products, banners and other ad units.

All ads are distributed on LookSmart's 180+ vertical search sites, reaching a demographically focused audience. Our sponsored search products are also distributed on a stable network of top-tier syndication partners.

An API is available for advertisers and agencies that use third-party or in-house systems.

Publisher Solutions:

LookSmart offers a suite of customizable tools and solutions that help publishers grow audience, control advertiser relationships and enhance the monetization of your site.

LookSmart's AdCenter is a flexible, Web-based platform that empowers you to directly sell and manage advertiser relationships.

Furl for Publishers helps drive new and repeat visitors via a free, social bookmarking tool to save your Web pages in a personal archive, as well as share links.

LookSmart's Ad Syndication for Publishers monetizes your site traffic with pay-per-click advertising.

CLIENTS AND CASE STUDIES

Distribution network: CNET's Search.com, Cox Interactive, InfoSpace (Dogpile, Webcrawler), Local.com, Simpli.com and Viacom

Publisher clients: Ask.com, The New York Times, Facebook

One customer, MarketExpo, recently experienced a 3.8% conversion rate and an increase of 7.1% in sales revenue from their LookSmart campaigns. Full details of this success story available on the Advertiser Resources section of LookSmart.com.

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Millions of women call us home.™

CONTACT INFORMATION

Address:	Meredith Interactive, 125 Park Avenue, New York, NY 10017
Web Site:	A network of nine Web sites: americanbaby.com, betterhomesandgardens.com, child.com, familycircle.com, fitnessmagazine.com, ladieshomejournal.com, midwestliving.com, more.com, parents.com
Head:	Lauren Wiener, <i>Vice President</i> (212) 455-1062 • lauren.wiener@meredith.com
Head of Sales:	Steve Hamkins, <i>Advertising Director</i> (312) 580-1614 • steve.hamkins@meredith.com
Head of Marketing:	Susan Fletcher, <i>Marketing Director</i> (212) 455-1464 • susan.fletcher@meredith.com
Head of Programming:	Dan Hickey, <i>Editor in Chief/GM</i> , (515) 284-3208 • dan.hickey@meredith.com Heather Perram Frank, <i>Editor in Chief</i> , (212) 455-1490 • heather.perram@meredith.com
Head of PR, Communications:	Patrick Taylor, <i>Executive Director</i> (212) 551-6984 • patrick.taylor@meredith.com
New Business Contact:	Steve Hamkins, <i>Advertising Director</i> (312) 580-1614 • steve.hamkins@meredith.com
Site Traffic:	9 million unique visitors/month • 110 million page views/month
Primary Audience:	Women at every life stage, from young adults and new parents to established families and empty nesters

INTERACTIVE OPPORTUNITIES

9 million visitors make Meredith's Web sites a part of their lives every month. Our nine online brands are invited into their lives every day, delivering information and ideas about what matters most to them: home, family, self. And, with our e-mail database of almost 8 million names, we reach consumers who have opted in to hear from us.

Our reach extends to every life stage, from young adults and new parents to established families and empty nesters. Built on over 100 years of trusted content, Meredith Interactive is the leading online

company focused on women. And we deliver that content whenever and however she wants it: from online to e-mail to mobile.

Our in-house experts create and execute custom solutions for our clients. We create strategic, objective-driven programs that deliver results for major national advertisers.

Whether their goal is brand awareness, lead generation or e-commerce, our advertisers come back—month after month—because of those results.



betterhomesandgardens.com (bhg.com)

AUDIENCE DEMOGRAPHICS

With 9 million unique visitors every month, Meredith Interactive delivers one of the largest audiences of women online. They're individuals with passionate interests, busy moms managing family priorities, and, importantly, consumers with billions in buying power.

78% female
70% age 25-54
\$62,247 median HHI
76% married
81% homeowners



americanbaby.com

CONTENT CATEGORIES

Meredith Interactive's network of nine sites covers what matters most to our audience: food, home, health, parenting, family, beauty, fashion, fitness, travel

Meredith Interactive introduces our newest CHO, Lisa Greene

As Chief Household Officer, Lisa will guide all Greene Family purchase decisions from recipe ingredients to retirement accounts.

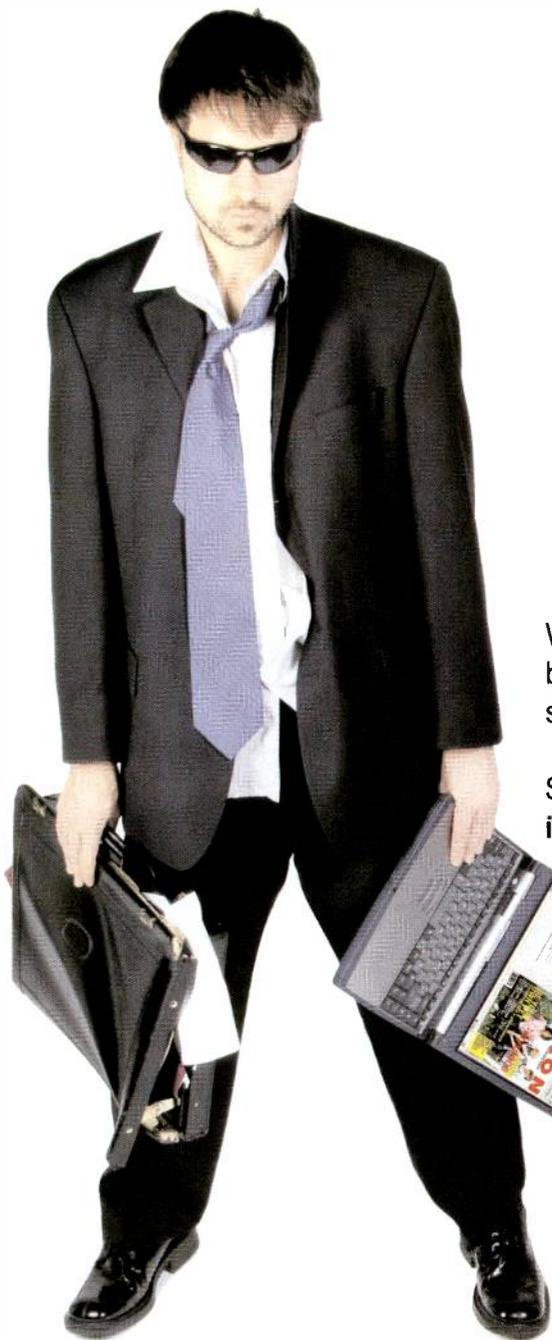
Lisa is just one of 9 million* CHO's who visits Meredith Interactive's Websites every month.

Shouldn't your message be what she sees?

Contact Steve Hamkins, Advertising Director
312.580.1614 / steve.hamkins@meredith.com



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>operative.

CONTACT INFORMATION

Address:	40 West 25th Street, 10th Floor, New York, NY 10010	Launched:	2000
Web Site:	www.operative.com	Head of Sales:	Tullio Siragusa
President/CEO:	Michael Leo	Head of Operations:	Rachel Walkden
Head of Marketing, PR:	Meghan Quillinan	New Business Contact:	Lorne Brown
Head of Professional Services:	Eric Harris		
Core Competencies:	Enterprise advertising management toolset for media companies: Managed Trafficking Services, Enterprise Workflow Technology, Professional Consulting Services		

INTERACTIVE MARKETING SOLUTIONS

Product 1: Operative Traffic

Operative Traffic handles more than 50,000 complex transactions per month for more than 150 customers, serving well over a billion online impressions for media publishers and agencies. We help advertisers execute and manage campaigns as well as support their sales efforts with campaign reports, analytics and inventory forecasts. The Operative philosophy has its foundation in Lean and Six Sigma principles, combining key features of both methodologies with industry-best practices to create the most efficient, yet accessible repeatable processes and work flow for our clients. We believe it would be impossible to do what we do without this level of commitment to process improvement.

Product 2: Operative Dashboard

Operative Dashboard™ is an end-to-end work flow management system designed to simplify the management of high-volume transaction media businesses. The product suite integrates the data and processes associated with the advertising life cycle to provide solutions to real industry issues such as:

- Product definition, packaging and pricing
- Inventory management
- Sales work flow and contract management
- Operations
- Finance—Delivery reconciliation, invoicing and revenue recognition
- Analytics—Centralized data from multiple sources with customizable reporting views

Product 3: Operative Professional Services

Operative Professional Services help to streamline your entire advertising operations, resulting in a more efficient enterprise that allows you to focus on your core competencies. The Operative philosophy has its foundation in Lean and Six Sigma principles, combining key features of both methodologies with industry-best practices to create the most efficient yet accessible processes and work flow for our clients. Custom solutions are purposefully designed for ease of implementation and adoption. Operative understands that change does not happen easily and therefore focuses on strategic processes necessary for successful transformation and growth.

CLIENTS

AOL, ABC, iVillage, MSN, Fandango, Cartoon Network, Wall Street Journal, Delta Airlines, Yahoo, SmartMoney, BrightCove

How can I speed-up campaign implementation and simultaneously reduce errors?

How do I deliver better information to my employees and customers?

How do I get better control of my RFP process?

Driving Operational Nirvana.

With over 200 media operations experts, proprietary business process management technology, and a single-minded commitment to digital marketing, Operative has the answers.

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 operativedashboard

 operativetraffic

>operative.
www.operative.com

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The AdEx initiative will provide more clarity about campaigns, size, placement and duration, so it will be easier for our industry to understand the total spend by category, as well as the relative place within that spend.

MAKING POLICY

A Voice in Washington

The IAB will extend its outreach to policymakers with the opening of a Washington, D.C. office. While many members interact with lawmakers on their own, as an industry organization, the IAB has the opportunity to influence public policy and ensure that legislators and the public understand the benefits Internet advertising offers to business and to consumers. The organization will continue to act as a "voice of reason" in debates about cookies, consumer privacy and other issues.

AROUND THE WORLD

The Sign of a Truly Global Medium

The IAB will continue to strengthen its network around the world. With chapters in 22 countries, the IAB will host a Global Summit as part of the MIXX™ Conference and Expo in New York in September. Representatives from affiliates across the globe will come together to meet their counterparts, learn how to help their local chapters succeed and discuss tips and tools for growing the Interactive advertising market in their respective regions.

On screens around the world, Interactive media makes sense.



THE INTERACTIVE PLATFORMS

The online marketer's arsenal is more persuasive than ever, thanks to broadband and wireless penetration, the development of new media formats and the creation of standards.

Says Steve Wadsworth, president of Walt Disney Internet Group, chairman emeritus of the IAB Board:

"The brands we work with are looking for unique and customized ways to utilize all of these solutions. That is the beauty of the Interactive medium and a key differentiator from traditional media. It offers a full range of customizable capabilities to fit any marketer's needs, and it continues to evolve and improve as an advertising medium."

CHOOSE YOUR WEAPONS:

E-mail:

Still a marketer's workhorse, e-mail has learned lots of new tricks. Rich media, videos that launch when the e-mail is opened, plus the ability to track not only immediate response but actions in the future make this a direct response medium par excellence.

Search:

Gets the message to consumers when they're actively looking for it. The major players are moving beyond keywords and contextual targeting to ad profiles and behavioral targeting. Meanwhile, a spate of vertical search engines fine-tunes the contextual.

Display:

Thanks to standardization, the awareness and branding provided by display ads have begun to be measured—and the numbers show super results. That's why this format was the fastest-growing form of inventory this year.

Broadband:

Today's broadband ad market is like the early days of the cable industry, and industry watchers expect it to explode the same way, as more consumer attention shifts to the Web. Broadband spots can be as entertaining as TV commercials, and they're more engaging, because viewers can interact with them. Moreover, unlike the traditional 30-second, they're measurable.

Online Gaming:

Become a part of their world by inserting your brand or message into one of the hottest forms of entertainment. Branding can wrap online games, product placements can be integrated into the story line or inter-level, and messages can be delivered via pre-roll. Overall, online game advertising is proving to be one of the most effective and stickiest vehicles in engaging consumers in brand experiences.

Lead Generation:

This powerful toolset has gained new credibility, thanks to IAB guidelines for respecting consumers, setting clear policies and providing advertisers with quality leads.

Mobile:

This year small-screen advertising became a reality. Ads in the hand work not only as text, but also as full-blown rich media. Mobile is a potent element of cross-platform campaigns and an ideal way to reach Generation M. Look for mobile search to add a new puzzle piece.

iPTV:

iPTV delivers video using Internet protocols, whether playing on broadband, streaming to the Web or a wireless device. It's a true game changer, bringing the power of addressable media to the world's most popular medium.

IAB Interactive Profile Guide 2006

ROO

CONTACT INFORMATION

Web Site:	www.roo.com
Founded in:	2001
President/CEO:	Robert Petty
COO:	Steve Quinn
VP, Sales:	Paul Audino
VP, Content Services:	John Molden
VP, Distribution Sales:	Rick Holtman
VP, Marketing/PR:	Melinda Klaber

ROOTV.com is powered by ROO Online Video solutions—
showing the broad reach in capabilities that can be
applied to your video campaigns.



CHOOSE ONLINE VIDEO. CHOOSE ROO.

The growing demand for online video is providing advertisers, content publishers and Web partners with unprecedented opportunities for fresh, creative and tailored approaches to brand messaging. As the one-stop online video solution specialist, ROO is not only helping its advertising and media partners take advantage of this dynamic shift in online behavior, but also defining the parameters of success in video branding strategies.

With a robust network of participating Web publishers that stream an even larger network of brand-relevant content, ROO provides exclusive access to an actively engaged consumer audience across niche and mainstream markets.

Through the quality, content-rich ROO player, marketers can stream their messages across ROO's diverse network, making an impact whenever and wherever a consumer tunes in. By embedding advertising within ROO content, your brand message becomes part of a personalized user experience online, reaching users across ROO's diverse network of content categories including business, entertainment, fashion, food, health, science, sports, travel and more. In addition, ROO's click-through function empowers the user with a call to action by encouraging further interaction with your brand beyond the ROO player.

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Online Video Advertising Solutions
REACH, TARGET AND ENGAGE YOUR AUDIENCE



- In-Stream Ads
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- Real-Time Reporting
- Custom Video Promotions

Get started now.
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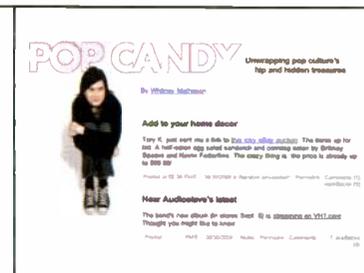
website: www.roo.com

IAB Interactive Profile Guide 2006



CONTACT INFORMATION

Address:	7950 Jones Branch Dr., Mclean, VA 22108
Web Site:	www.USATODAY.com
President/CEO:	Jeff Webber
Head of Sales:	Lorraine Ross
Head of Marketing:	Laryssa Kundanmal
Head of Programming:	Kinsey Wilson
Head of PR, Communications:	Ed Cassidy
New Business Contact:	Julie Knowles, (703) 854-3371, jknowles@usatoday.com Lorraine Ross, (703) 854-8050, leross@usatoday.com
Site Traffic:	10 million unique visitors per month/255 million page views per month
Primary Audience:	Affluent professional
Other Web Site Affiliations:	USA TODAY Local, our national network of 100+ Gannett-run websites



Pop Candy fans are loyal and enthusiastic devotees of Whitney Matheson's pop culture blog and podcast.

INTERACTIVE OPPORTUNITIES

USATODAY.com provides advertisers with customized, innovative solutions to meet your clients' specific objectives. From highly engaging, cross-platform (online, mobile, print and beyond) opportunities to the use of video, podcasts, high-impact ad units, The Map Network and My USA TODAY, our sales staff is dedicated to providing results-oriented solutions. Our proprietary Precision Targeting capabilities enable advertisers to marry our reader registration data with Claritas PRIZM data and MediaMark Research Profile data to create customized audience segments. Our wide breadth of national news, travel, life, money, sports, technology and weather content provides advertisers with contextual targeting opportunities to reach readers in relevant places throughout the site. Advertisers can also leverage our demographic, geographic and behavioral targeting capabilities to reach the right end consumer.



Flight Center, part of the new USATODAY.com Travel, lets readers find the best airfare, check in on airport and flight delays, manage travel rewards points, find a wi-fi spot, and more.

AUDIENCE DEMOGRAPHICS

USATODAY.com's monthly audience of 10 million unique visitors are a national community of Web-savvy, affluent professionals. Most are college graduates, are between the ages of 35-55 and hold a median household income of more than \$80,000. USATODAY.com readers want information that is relevant to all aspects of their lives; they move beyond the headline news and visit a diverse cross section of our most popular content (Travel, Life, Tech, Sports and News). Our readers are highly loyal, with more than

70% claiming they visit daily, and more than 25% relying on USATODAY.com as their primary source for news and information. Our site is also popular with mobile, on-the-go consumers, with 50% of our Travel visitors claiming we are their number one online source for travel news and information. 86% of surveyed users visit USATODAY.com several times a week, and 85% have taken action after seeing an ad on our Web site.

CONTENT CATEGORIES

Our News section spans the globe, attracting affluent, educated readers who want their news delivered in a straightforward and uncluttered package.

Money's Small Business Connection, Executive Suite and Real Estate sections create the ideal environment for advertisers to reach business decision makers.

USATODAY.com's Sports section allows advertisers to reach both the hard-core and casual fan with content adjacencies alongside in-depth analysis, blogs and podcasts.

Life delivers engaged viewers with a strong female population. Content features entertainment and lifestyle topics, including the popular Pop Candy blog and podcast.

Travel continues to grow with our readers' preferences. Advertising opportunities enable marketers to target travelers throughout each step of the travel process.

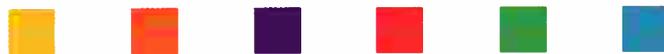
Our Weather section keeps readers apprised of changing weather conditions, providing an outlet for marketers to deliver key messages to consumers.

Tech includes buying guides and related news and science updates. Our readers are tech-minded consumers and early adopters, providing a key advertising target.

Millions of Travelers Dream in Color



Travel.USATODAY.com now gives you a way to reach this community across the full spectrum of the travel experience, from dreaming to going to memories shared.



COMING THE WEEK OF SEPTEMBER 18TH

USA TODAY
.com | **Travel**

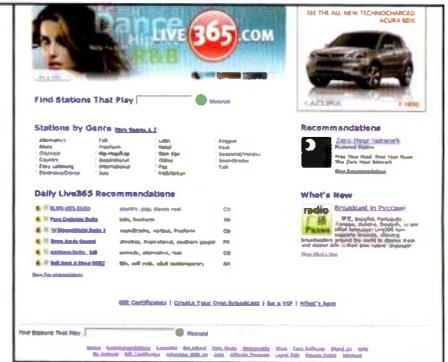
EXPLORE • GO • SHARE
travel.usatoday.com

IAB Interactive Profile Guide 2006



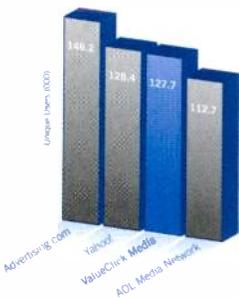
CONTACT INFORMATION

Address: 30699 Russell Ranch Rd., Suite 250, Westlake Village, CA 91362
Phone: (818) 575-4500
Web Site: www.valueclickmedia.com
Founded: 1998
Core Competencies: Performance-based online advertising network for advertisers and publishers
VP, Eastern Sales: Bill Todd
VP, Western Sales: Matthew Boyd
VP, Marketing: Tony Winders
General Manager: David Yovanno
New Business Contact: Maureen Jones
Other Company Affiliations: ValueClick Media is a division of ValueClick, Inc., which also includes Commission Junction, Mediaplex and PriceRunner.



In addition to more than 13,500 quality publishers reaching 127 million unique users per month, ValueClick Media provides single-site placements with transparency not available on other networks.

INTERACTIVE MARKETING SOLUTIONS



According to comScore Media Metrix (July 2006), ValueClick Media reaches more than 74 percent of all U.S. Internet users.

ValueClick Media's global display advertising and lead generation network provides comprehensive solutions with superior optimization technology, transparency and expertise, resulting in the highest performance with the most scale for marketers focused on results.

LEAD GENERATION

ValueClick Media offers the widest range of solutions to deliver high-quality leads on a massive scale, including enrollments, registrations, subscriptions, sweepstakes entries and other nontransactional lead generation offers.

DISPLAY ADVERTISING

Use all standard banner ad formats, rich media and video to reach more than 127 million unique users in the U.S., across ValueClick Media's global display advertising network of 13,500 quality sites.

Content Targeting

Reach your audience with demographic and psychographic targeting and complete transparency across the entire network, 18 content channels, custom channels and single-site sponsorship opportunities.

User/Behavioral Targeting

Target by system attributes (geographic, daypart, ISP, etc.) or with behavioral targeting. User Re-targeting serves ads to consumers who have visited your site, greatly increasing the likelihood of a conversion.

Brand Solutions

ValueClick Media enables advertisers to build awareness and to influence consumer behavior and brand perception through extensive reach, a high level of customization, network transparency, single-site opportunities and ad effectiveness research.

Optimization

ValueClick Media offers the most advanced optimization technology, tracking conversions in real time and automatically modifying where ads are served based on their likelihood to achieve the highest effectiveness.

VALUECLICK MEDIA AD EFFECTIVENESS CASE STUDY Challenge

Gain insight from multiple campaigns with branding objectives running on the ValueClick Media network to determine benchmarks for how ValueClick Media performs in terms of key branding and persuasion metrics.

Strategy

InsightExpress tracked seven ValueClick Media campaigns for major consumer brands with brand awareness objectives.

- Average test and control (exposed/unexposed) groups were compared to individual campaign performance to determine average lift, then aggregated and weighted across campaigns for overall figures.

Key Findings

On average, ValueClick Media yielded:

- Aided awareness: 4.0% lift
- Online ad recall: 15.8% lift
- Brand favorability: 3.1% lift
- Intent to purchase and/or use: 5.9% lift

These lift percentages are an average across campaigns, proving ValueClick Media works across advertiser types with lifts in even the most difficult-to-move, persuasion metrics.

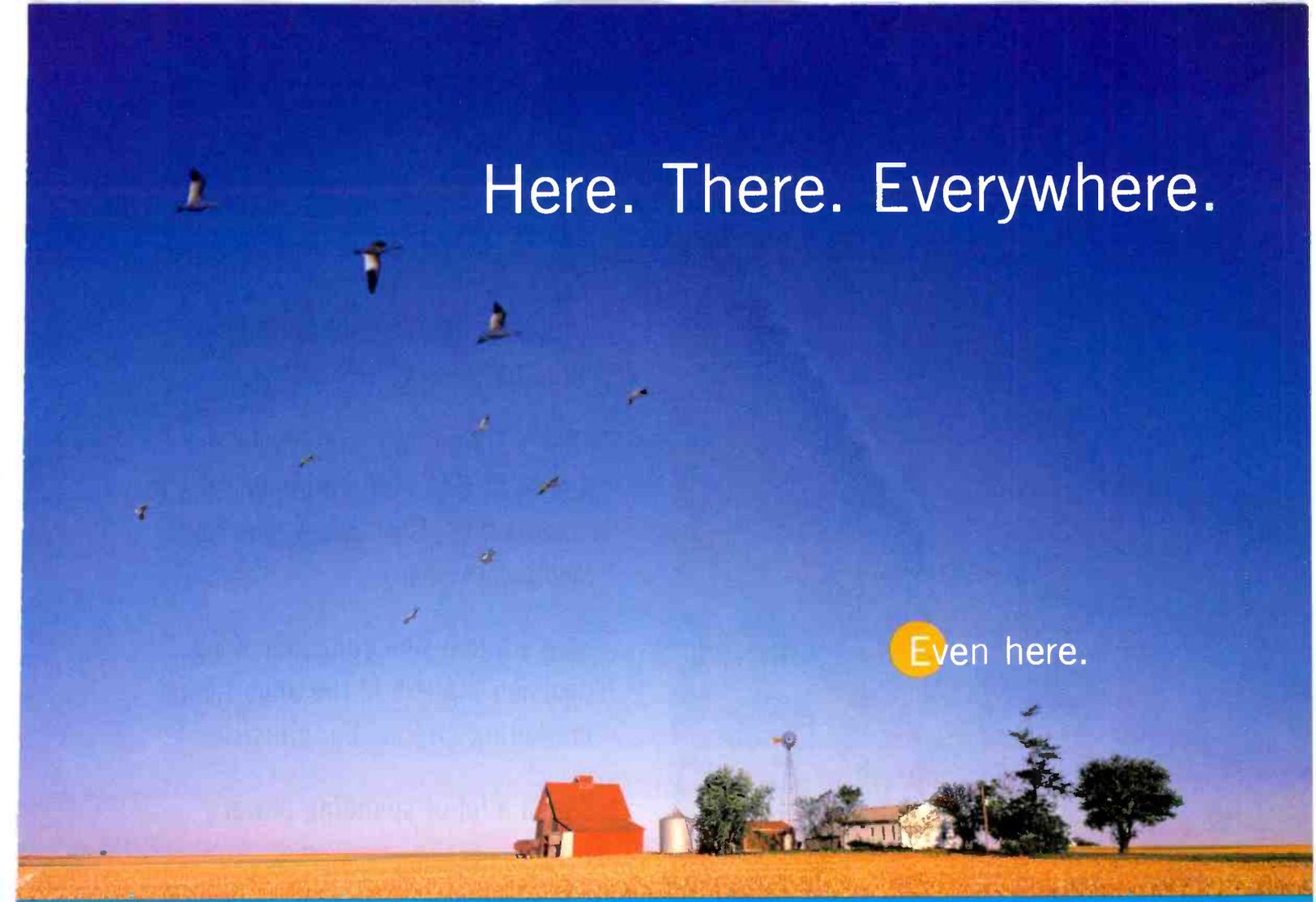
Compared to InsightExpress' AdInsights norms:

- Technology campaigns: 46% lift in aided awareness above the norm
- CPG campaigns: 55% lift in brand favorability above the norm and 49% lift in purchase intent above the norm

Across all campaigns, ValueClick Media nearly doubled that of Insight Express' overall AdInsights norms (29% compared to 17%).

"ValueClick Media provides unique insight into the performance of campaigns by measuring the actual brand impact. Metrics like brand awareness, message association and purchase intent, traditionally used to measure offline media, provide a complete measure of online success. ValueClick Media also provides advertisers with access to its own norms, allowing advertisers to see how they stack up against similar brands on the same network."

—Drew Lipner, Group Director, AdInsights, InsightExpress



Here. There. Everywhere.

Even here.

Achieve maximum performance and scale with ValueClick Media's global display advertising and lead generation network.

Where your consumers are...

Our vast reach provides access to more than two-thirds of the U.S. Internet audience. Technology, expertise and custom capabilities allow us to precisely target *your* audience, wherever they may be online.

Where you should be...

No other network offers more performance-based online advertising solutions or a more knowledgeable sales and account management staff to support the success of advertisers and their agencies.

Our advanced display advertising and lead generation technologies make ValueClick Media the highest performing and most scalable way to reach consumers online.

Here. There. Everywhere.

But don't take our word for it. Let our results speak for themselves.

www.valueclickmedia.com/evenhere

ValueClick
media 

If three's a crowd, what's 2.3 million?



That's the traffic generated by our industry-leading Web sites.

That's **2.3 million** page views per month by **644,000** unique visitors to Adweek.com, Brandweek.com and Mediaweek.com.

That's a massive audience of key decision-makers in the advertising, marketing and media industries.

That's a lot of spending power.

That's a crowd worth running in.



To find out about our e-sponsorship opportunities, contact Adweek Magazines online advertising director Samantha Jacobs at 646-654-5773 or sjacobs@adweek.com.

ADWEEK MAGAZINES



Hot Time on the Web

What defines a content Web site? For those of us at Adweek Magazines, the definition changes as the online landscape evolves. For this, our second annual Web Site Hot List, we are refining the types of sites we consider as we examine the plethora of offerings on the Internet.

As we did last year, we looked at sites that create content, as opposed to aggregating it. So major portals, such as AOL and Google, are not considered in our findings. However, we will look at the distinct content properties within those portals—GoogleVideo, say, or AOL's TMZ.com. This year's list includes four sites that rely, for the most part or in whole, on user-generated content, the biggest online trend advertisers currently face.

As these new business models on the Web evolve, so do the factors we consider as we put this list together. For instance, last year we put a lot of stock in growth in key audience metrics. We wanted to show advertisers which sites were getting large numbers of unique visitors and page views. This, we reasoned, is what appeals to advertisers. That remains true, to a degree. But as advertisers become more sophisticated about the Web (*read "Growing Interest" by Catharine P. Taylor, on page 28*), they are looking for ways sites can help them foster deeper connections with consumers. Innovative technologies, ad placements and distribution strategies: these go a long way in drawing ad dollars to the sites. Growth remains a factor. But if we get a whiff of the potential for growth, that site gets points, as well.

To determine this year's list, we reviewed data on approximately 400 sites from Nielsen/NetRatings AdRelevance. We looked for growth over the past six

months in either unique users or time spent per person, then took into account the seasonality of sports sites, and the vagaries of entertainment and culture news on other sites. Once we whittled our list down to about 40, we went further back in the numbers to get a better idea of growth.

But this is not just about numbers. We also invited several interactive media directors and clients to weigh in, providing that ephemeral "buzz factor" and giving us their thoughts on which sites they believe are doing it right.

What you'll see is a list that mirrors what is happening on the Web: community sites mix with traditional media properties. Some of the oldest sites stand side-by-side with the newest.

Acknowledging the fact that the Web will continue to evolve, we also have chosen five sites to watch. We know they have got something up their sleeves in terms of what they will be able to offer advertisers. These sites, we predict, will be the new innovators on the Web.—*The Editors*

EDITOR'S NOTE

Data for our Web site Hot List was provided by Nielsen/NetRatings

AdRelevance, which, like Adweek Magazines, is owned by VNU. We started by looking at ad-supported Web sites that create most of their own content and had a unique audience in June 2006 of at least 1 million users. We looked at numbers for unique users, time spent per person and Web pages per person. The numbers for each site detailing time spent and Web pages per person reflect usage per month, not per session.



WebsiteHotList

ADWEEK MAGAZINES
SPECIAL REPORT

The Best Performers of 2006

1



If 2005 was the Year of MySpace, this year has belonged to YouTube. It's become the Web's No. 1 video site. YouTube's "clip culture" mix of toilet-trained cats, skateboard tricks and pirated *Daily Show* footage is outdrawing packaged fare from the networks and portals. Now, it is pioneering a new, user-initiated video ad model that could offer a viewer-friendly, engagement-rich alternative to repurposed pre-roll spots. It's "exactly where they need to go," says a buyer:

UNIQUE AUDIENCE: 30.5 MILLION
PERCENT AUDIENCE GROWTH: 518%*
PAGES PER PERSON: 37
TIME SPENT PER PERSON: 26:07

2



MySpace is arguably the biggest youth cultural phenomenon since MTV launched in the early '80s. The site's exponential growth has had a sweeping impact: not buying the property essentially got former Viacom CEO Tom Freston fired. A single ad deal with Google has more than recouped News Corp.'s \$580 million investment, and the site recently created more advertiser-friendly content. Buyers say it could do better in figuring out how to use all of that fascinating user-supplied data.

UNIQUE AUDIENCE: 46 MILLION
PERCENT AUDIENCE GROWTH: 183%
PAGES PER PERSON: 551
TIME SPENT PER PERSON: 2:05:21

3



Even after 10 years, this company continues to innovate. According to one media exec, its secret weapon is its distribution strategy: "The site offers plenty of ways for visitors to get weather pushes beyond the site," with desktop apps and mobile alerts. And let's face it: social engagement sites are hot, but reach still matters. WeatherChannel.com offers advertisers 30-plus million unique visitors a month. Add to this cross-platform opportunities with the site's sister cable network, and you've got what might be called the perfect storm of advertising.

UNIQUE AUDIENCE: 33.1 MILLION
PERCENT AUDIENCE GROWTH: 5%
PAGES PER PERSON: 35
TIME SPENT PER PERSON: 52:06

4



The glitzy-and-glam gossip site shows hope springs eternal during another restart year for the Time Warner Internet unit, marked by a business model shift to fully embrace advertising. TMZ scored a coup in July by breaking news of Mel Gibson's arrest and bizarre rant. If it can continue to outscout traditional gossip heavyweights, TMZ's heady mix of snarky blog posts, paparazzi video and user comments could make it into the *Us Weekly* of the Internet age.

UNIQUE AUDIENCE: 6.8 MILLION
PERCENT AUDIENCE GROWTH: 90%*
PAGES PER PERSON: 6
TIME SPENT PER PERSON: 6:14

5



Calling video the killer app for offline print media companies, one media exec says BusinessWeek.com has "a rich library of well-produced exclusive content," which offers good opportunities for advertisers. Yes, the site is smaller than some of its competitors when it comes to unique visitors, but it continues to grow, attracting business executives who marketers want to reach with luxury auto, tech, travel and financial advertising.

UNIQUE AUDIENCE: 3.4 MILLION
PERCENT AUDIENCE GROWTH: 32%
PAGES PER PERSON: 7
TIME SPENT PER PERSON: 4:00

6



Competitors jab Heavy for focusing too much on advertising. Yet while video-sharing sites grope for business models, Heavy already has relationships with brands like Axe and Burger King, which is why it "seems to be the real deal," according to one media exec. While usage surges and dips month to month, Heavy's weaving advertising and content, combined with its young male audience, makes the site an up-and-coming favorite with marketers.

UNIQUE AUDIENCE: 3 MILLION
PERCENT AUDIENCE GROWTH: 213%
PAGES PER PERSON: 3
TIME SPENT PER PERSON: 01:52

7



MLB.com is considered by many to be the model sports league Web property. The site has been offering fans the ability to view live games online for years, which has gone so well that other sports have licensed its streaming technology. Observers praise MLB's ability to succeed utilizing multiple revenue models. Its subscription business has thrived, pulling in 1.3 million paying customers last year, and it recently dialed up the amount of advertising and free video offered.

UNIQUE AUDIENCE: 10.5 MILLION
PERCENT AUDIENCE GROWTH: 11%
PAGES PER PERSON: 42
TIME SPENT PER PERSON: 30:58

8



Buyers say Cartoon Network is outdoing rivals in terms of offering creative ad opportunities, including developing cool immersive experiences such as a virtual role-playing game tied to the show *Foster's School for Imaginary Friends*. The site's recently launched broadband video platform, Toonami Jetstream, has drawn a significant audience so far. Adult brands are gravitating to AdultSwim.com, which streams half-hour shows from the young-adult programming block.

UNIQUE AUDIENCE: 6.6 MILLION
PERCENT AUDIENCE GROWTH: 12%
PAGES PER PERSON: 41
TIME SPENT PER PERSON: 48:20

9



ESPN.com is the monster in the sports Web universe, as the company continues to reap the benefits of a major commitment to digital media so early on. The site continues to enhance its multimedia offerings, including launching a new streamlined video player, along with Podcenter, a central hub for a growing list of original and repurposed podcasts. Mobile ESPN is a bust so far, but streaming live college football games this fall is a big step forward for the medium.

UNIQUE AUDIENCE: 15.2 MILLION
PERCENT AUDIENCE GROWTH: 24%
PAGES PER PERSON: 45
TIME SPENT PER PERSON: 33:58

10



Facebook stands in the looming shadow of the MySpace juggernaut, drawing less than one-fifth of the traffic. But its college-student gated community comes free of MySpace-like chaos. It's deal with Interpublic Group shows its potential as a valuable connector of advertisers and college kids. With Microsoft handling its banner ads, Facebook is free to experiment with what one media exec calls "very thoughtful" social ad models that have attracted brands like Apple and Jeep.

UNIQUE AUDIENCE: 8.5 MILLION
PERCENT AUDIENCE GROWTH: 141%
PAGES PER PERSON: 273
TIME SPENT PER PERSON: 1:02:11

Web Upstarts

These sites are worth keeping an eye on in 2007

Not all the sites we looked at for the Web Site Hot List have big numbers, but some do have big ideas. Here, we list a few of the sites we were most intrigued with, whether it was for the potential for traffic, the use of new technology or a new advertising model. Some of these sites are not new, but they are moving ahead, trying things the competition hasn't. Others are innovating, using the Web in ways that could change the medium. Take a look.



WildTangent is not a site per se, but a fast growing gaming network that buyers praise for reinventing itself in recent years as a premier aggregator of casual gaming ad inventory. WT's gaming software is baked into all Dell, Toshiba and HP PCs that are shipped in the United States. Traditional TV advertisers such as Nissan have gravitated to the company's games, many of which are aggressively seeking female gamers. Recently, the ad holding company WPP further endorsed the brand, investing \$3 million in the company. And last July, WT inked a deal to sell ads within the hugely popular MMOG RuneScape, adding 4 million passionate, mostly young male users to its portfolio. —Mike Shields



SCORE: Video, desktop app pull in viewers.



While SI.com still trails the bigger sports players on the Web, it's got a steady, growing audience. The magazine's top reporters use the Web as an outlet for additional content that isn't in the print edition, while producing far more commentary. Last February, the site enjoyed a significant traffic boost by leveraging its swimsuit issue content, including letting fans download photos to their iPods. *Sports Illustrated's* Rick Reilly is one of the few major magazine columnists to launch a regular video segment for the Web, Riffs of Reilly. Most recently the site stepped

boldly into the open source, blogger world with the launch of MySI, a downloadable desktop application that targets the most rabid fans, while also letting them link out to competitors' sources.—M.S.



What? iTunes? Here's why: While Apple has not laid out plans to add advertising to its über-popular online music store, we're willing to bet it's a matter of time. Several high-traffic sites once verboten to advertisers, from Microsoft.com to HomeDepot.com to eBay, are now in play, thanks to a frothy online ad market. In iTunes, advertisers would find a large audience (21 million strong), spending MySpace-like time (over 90 minutes per visit) and a young-skewing demo (almost 35 percent are under 35.) What's more, iTunes is a cornucopia of targeting information, thanks to the listening habits that Apple already tracks. Ads in the Music Store could easily serve as a bridge to ad-supported downloads, with brands ultimately making the leap to the iPod in exchange for discounted music.—Brian Morrissey



SECOND LOOK: Endless possibilities in a virtual world.



If engagement is what every advertiser craves, Second Life offers it in spades. The virtual world's 600,000 "residents" create personas (avatars) and while away hours building cyber utopias and socializing. They are so engaged that Second Life has a functioning economy, complete with property rights and a currency exchange (the LindeX).

Already, Starwood has built a model of its upcoming aloft hotel chain, and American Apparel has built a virtual outlet. If Second Life can make the leap from the Dungeons & Dragons crowd to the mainstream, it could become fertile ground not just for ad messaging but market research and even product development. The far-out possibilities make it an "on-the-horizon" media property to keep tabs on, says one buyer.—B.M.



This is the way online radio was always supposed to work. Pandora allows users to select what artists they like, or even specific songs, and build their own radio stations. While that's not all that revolutionary, the site's technology employs data from Pandora's Music Genome Project, which theoretically helps listeners discover new musicians they are likely to love, using years of research. The result is said to yield far more useful info for selecting songs based on listeners' tastes (if someone tends to like heavy base guitar riffs, for example, they'll hear more songs that contain them). Advertising-wise, Pandora's just getting started, and its user base is relatively small, but given the level of user input, the behavioral targeting opportunities appear vast.—M.S.

LOST EQUIPMENT

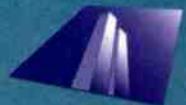
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WHERE WERE YOU WHEN IT HAPPENED?

Think back, move forward.

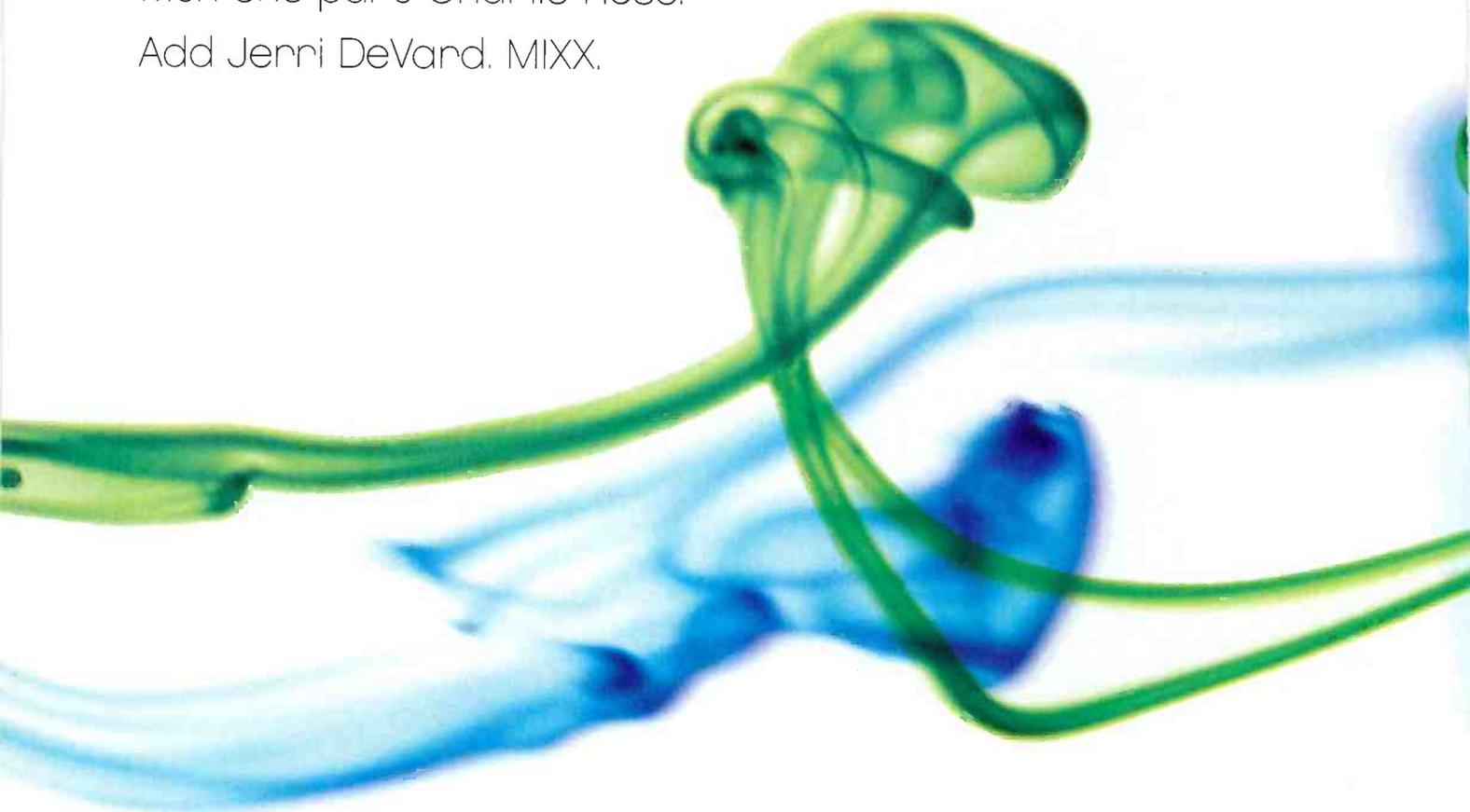
To donate call 1-877-WTC GIVE
www.buildthememorial.org

World Trade Center
Memorial Foundation It's time.

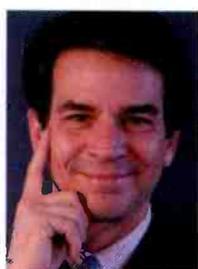


Combine one part Harvey Weinstein
with one part Charlie Rose.

Add Jerri DeVard. MIXX.



Mary Bermel
Director,
Interactive
HP



David Verklin
CEO, Chairman
Carat Americas,
Carat Asia Pacific



Jerri DeVard
SVP, Marketing &
Brand Management
Verizon Communications



Christopher Payne
Corporate Vice
President
MSN Search



Ivy Brown
Franchise Marketing
Director,
Splenda Brand



Tim Kopp
VP, Global Interactive
Marketing, The Coca-
Cola Company





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conference & expo >> 2.6

September 25th - 26th, 2006

Crowne Plaza Hotel >> Times Square, New York

The top names in interactive media and marketing are converging at MIXX. Hear Charlie Rose interview Harvey Weinstein, Co-Chairman, The Weinstein Company, one of the most innovative entertainment executives in the world.

Join them and other top execs for talks and panels focusing on today's most pressing issues. And check out a showcase of the latest advertising and marketing technologies and solutions in the Exhibit Hall.

Can you afford not to be in the MIXX?



Harvey Weinstein
Co-Chairman,
The Weinstein
Company



Charlie Rose
Journalist



Interactive
Advertising
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ADWEEK MAGAZINES

Register today at www.mixx-expo.com

Don't forget to register for the MIXX Awards at www.mixx-awards.com

Growing Interest

Internet mavericks are starting to play with the big boys, offering advertisers alternatives to the usual suspects BY CATHARINE P. TAYLOR

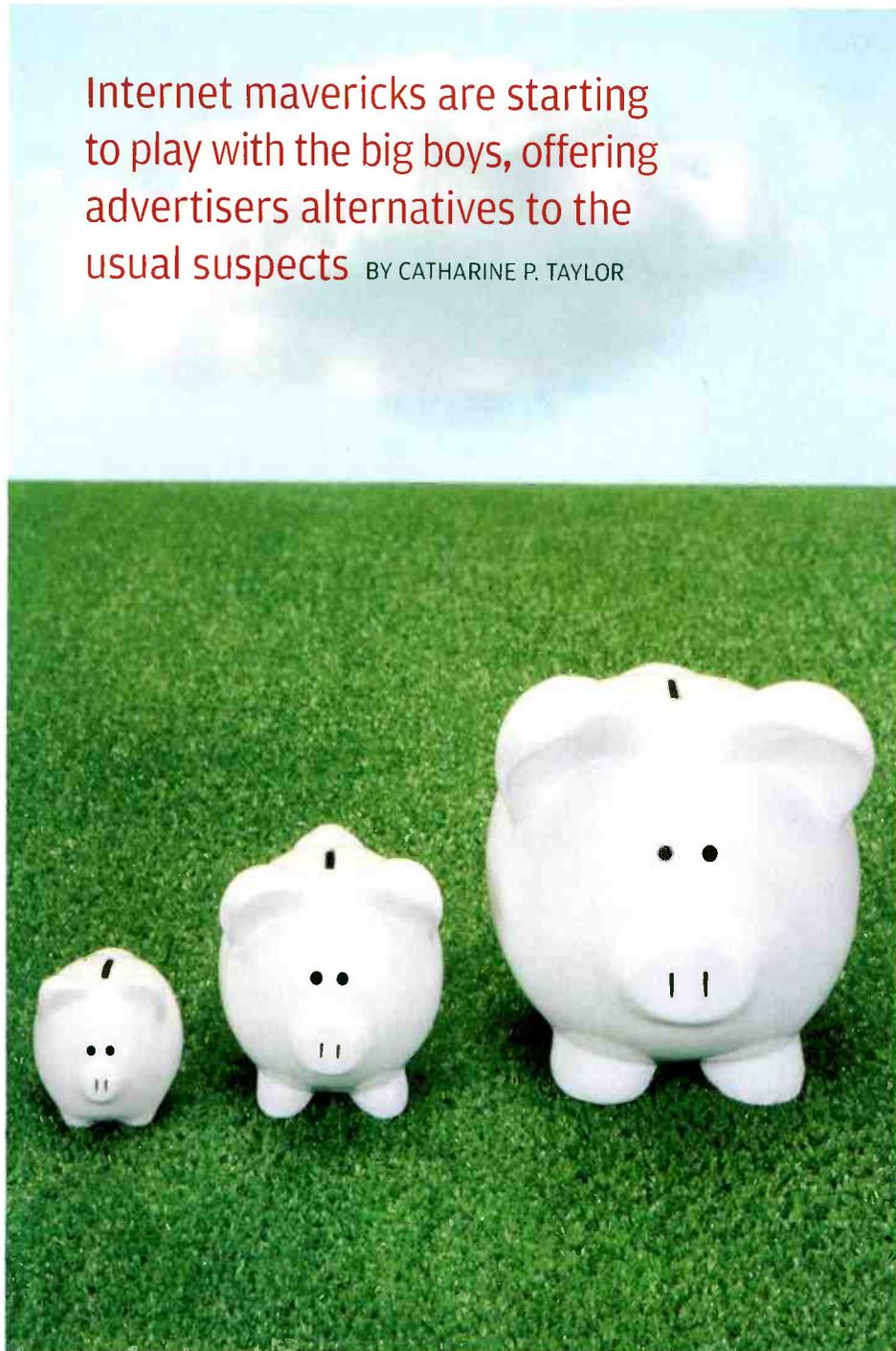
The Internet wasn't supposed to turn out like this, was it? Once a cacophonous mix of quirky start-ups, these days the Internet feels so corporate, with Google, Yahoo!, MSN and AOL being the broadcast networks of their day. The only tie, in some cases, to their up-by-the-bootstraps beginnings are their whimsical names.

Seen through the lens of ad revenue, the world domination of a handful of online brands appears more pronounced. And getting more so. In 2003, online ad revenue for Time Warner's AOL, Yahoo! and Google combined was \$5.1 billion; by year-end 2005, that figure stood at \$11.9 billion, more than doubling. That outpaces even the industry's breakneck domestic growth of 71 percent over the same period, according to statistics compiled by the Interactive Advertising Bureau and PricewaterhouseCoopers.

Google alone saw its ad revenue almost double, from \$3.1 billion to \$6 billion, and the roster of other companies that can claim \$1 billion in annual online ad revenue is a small one indeed, consisting of some very familiar names: Yahoo!, Time Warner's AOL and Microsoft's MSN. To get a sense for how disproportionate the market is, CNET, a major but second-tier player, generated \$284 million in ad revenue for 2005.

Recent headlines don't do much to douse the theory that the big are getting bigger, and the rich, richer. Take your pick: There's Google's December 2005 purchase of 5 percent of AOL. Or eBay's announcement in May that it would partner domestically with Yahoo! for advertising services. Or this quarter of August blockbuster announcements: AOL's decision to stop pursuing subscription revenue in favor of focusing on ad revenue; eBay's partnering with Google for text advertising internationally, social-networking site Facebook's alliance with Microsoft's ad-Center and the biggest headline-maker of them all: Google's selection by Fox Interactive Media and its crown jewel, MySpace, to provide search services.

It's enough to make one wonder whether there will only be room at the Internet banquet for the biggest players. "I do worry that all of these incredible mavericks will get folded in [to the larger Internet properties]," says



Steven Puetzer/Getty Images

Adam Guild, president/CEO of Interep's Winstar Interactive Media, which reps name-brand, if smaller, sites, such as zagat.com and fodors.com.

But look a little deeper. There are plenty of signs that the online ad community is already spreading the wealth. As this year's Web Site Hot List (pages 22-23) demonstrates, the Web continues to be flooded with new, hot properties and ad models, and together, they will conspire to balance out where the Internet audience travels and therefore, where the ad revenue goes.

Follow the Eyeballs

Where audience goes, advertisers usually follow. "Look at where MySpace was a couple of years ago. [It] didn't exist," observes John Gray, director of interactive marketing at Ann Arbor, Mich.-based interactive shop Enlighten.

In fact, while the Google/MySpace deal is another example of the rich—in this case Google—getting richer, it doesn't include MySpace's brand advertising revenue stream, which is relatively untapped compared to other sites with huge audiences. As of July, MySpace had 46 million unique visitors, according to Nielsen//NetRatings.

Though more and more prominent marketers do use the site for branding, they are still wrestling with how best to incorporate themselves into community-based sites, where intrusiveness is frowned upon and the content can sometimes be questionable.

Michael Barrett, who joined Fox Interactive Media as chief revenue officer in May from AOL, acknowledges some advertiser concern, but cautions, "To say it's a huge issue is an overstatement." What his ultimate boss, News Corp. CEO Rupert Murdoch, has to say about MySpace's potential is more important. In July, before the Google announcement, he boldly predicted that the company's Internet properties for fiscal 2007 would have almost \$500 million in revenue.

As impressive as the potential raw revenue numbers are, what's also interesting about MySpace is that because it's a community-based site, it's in the forefront of developing new online ad models; the site helps advertisers build online profiles with varying degrees of functionality, and then helps "activate" the profile by finding ways for it to reach the kinds of friends the advertiser is looking for. If an advertiser, for instance, wants to reach women 18-24, MySpace can "introduce" the profile to the target as a potential new friend.

Ultimately, in keeping with the site's social networking ethos, the success of the advertiser profiles rise and fall based on how popular they are within the MySpace community. It has become increasingly popular for advertising icons such as Burger King's King to set

up member profiles. One of the lures on the King's profile, for instance, is "Gifts from the King," including free downloads of the Fox series 24.

Other new breakout brands, such as the video-sharing site YouTube, demonstrate how quickly a site can go from zero to 60—and beyond. Launched only last December, YouTube had 4.9 million unique visitors in January, its first full month of operation. That number leaped to 30.5 million as of July, a 50 percent increase from the month before.

"Look at where MySpace was a couple of years ago. It didn't exist."

— JOHN GRAY, ENLIGHTEN

Despite aggressive moves by all of the major portals to develop competing properties, none have anywhere near YouTube's audience. Google Video had 9.3 million uniques in July; MSN Video, which had almost twice as many visitors as YouTube in January, had just 9.2 million in July.

Like MySpace, YouTube is just getting started when it comes to pulling in its rightful share of ad revenue; only last month did it start to woo advertisers with something other than run-of-the-mill banners. With an emphasis on entertainment properties, it's trying to develop whole new advertising models, unveiling two new concepts: the so-called "brand channel" and the "participatory-video ad," both of which are meant to assimilate ad messages organically into the YouTube community.

The participatory-video ad is a paid advertising placement on YouTube, which, just like videos that are submitted by users, can be shared or embedded in blogs. Brand channels are paid areas on the YouTube site; the content is devoted to the advertisers. Just as with the nonpaid content, visitors can subscribe to the channel to receive new content as it's posted, and the channel's popularity is charted by metrics such as how many people have viewed it and subscribe to its feed. One of the first brand channels on the San Mateo, Calif.-based company's site was devoted to a brand of sorts—Paris Hilton—and its launch was timed with the August release of her CD. It contained a link to a site devoted to her

album, videos of Hilton and opportunities for visitors to comment about her. YouTube hopes to attract a large range of advertising categories to the concept.

Answering critics who say questionable content will keep many advertisers away, Tony Nethercutt, who joined YouTube earlier this year from Yahoo! as vp of sales, says right now his "biggest issue is just having a handful of sales people" to keep up with advertiser interest in the site.

Adds Christine MacKenzie, executive director, multibrand marketing and agency relations at Chrysler Group, "It's not so much 'Do you want to advertise on those sites?' It's more learning how to advertise on those sites." The concern, she says, is how to place marketing within the context of the site without being intrusive.

Patrick Keane, head of ad sales strategy for Google, says that the right ads placed on the right sites can bring value to both publishers and users. Google's AdSense program, which syndicates Google search advertising out to thousands of third-party Web sites of all shapes and sizes, does just that. When the program launched three and a half years ago, says Keane, "Many would have argued that most of the content on the Web couldn't be monetized."

In fact, Google is one of the best arguments that, even now, online ad revenue is a bit more evenly distributed than it appears on the surface. Though it's often overlooked, a healthy portion of the revenue Google reports doesn't end up in its coffers. The



NETWORKING: Chrysler used ad networks as well as portals for the recent launch of its "Ask Dr. Z" campaign.

company recorded almost \$2.5 billion in revenue for the second quarter of this year, but \$785 million of that was paid out to AdSense publishers, which is recorded by Google under traffic acquisition costs. That money is redistributed all over the Web, from major players such as CNET, to tiny blogs. That dynamic is true of most other major players



as well, such as AOL and Yahoo! "It's an urban myth that the industry consolidates, knocking out all the small guys," says Greg Stuart, outgoing CEO of the Interactive Advertising Bureau.

Just as television media buyers have put more money into cable television, so, too are interactive media executives finding smaller, more targeted sites in which to put their money. As buyers grow more sophisticated, so, too do the media plans. For these buyers, it doesn't come down to filling the plan with, "I-won't-get-fired-for-buying-you sites," says Winstar's Guild, but what is most efficient and effective.

And also what's most cutting edge. Brands like Verizon, which aim much of their advertising at 18 to 34-year-olds, feel compelled to put their ads in new places. These days, that tends to be social networks. "We definitely dabbled in that space," says Sahu Habibi, senior manager of online marketing at the telecommunications giant. He says Verizon tried it because "a lot of the landscape is so new that you want to find out what the appropriate space is" to reach your target.

This has been particularly important for the company as it works on "changing the perception of Verizon from [being] a telephone company to broadband company," says Habibi. To support the launch of its Verizon Beatbox Mixer, an application that combines the ability to remix video and audio with gaming, the company in July developed a community on MySpace around Beatbox.

Playing with the Big Boys

MySpace long ago stopped qualifying as an obscure little Web site. Still, its rise shows the Web's tendency to spawn new brands that can eclipse old ones within a few years, or even months. "Today's MySpace could be yesterday's GeoCities," says Dave Morgan, chairman, founder of online ad-network Tacoda. Adds Dean Harris, CMO of travel-search site Kayak.com and former CMO of top Internet-ad spender Vonage, "It's hard to imagine the big guys have a lock on all the interesting available content."

Another sign that smaller ad players are starting to play with the big boys is the rise of the online ad networks. Once viewed as peddling inventory on "those tiny little sites that nobody's ever heard of," says Enlighten's Gray, they now offer an alternative—even in terms of reach—to the portals. Tacoda, for instance, the New York-based company that specializes in behavioral targeting, reps some 3,800 sites that together reach about 130 million unique visitors per month. By comparison, AOL's portfolio of sites, including such properties as Mapquest, reached 100 million

unique visitors per month.

Thus, the online ad networks are now much more of a legitimate alternative to the portals. Enlighten's Gray says he knows of "automotive advertisers [who] have been actively seeking ways to replace portal buys because rates have increased so dramatically in the past few years." Chrysler's MacKenzie won't say which ad networks the company uses, but employed them, along with some portal buys, for the recent online launch of its "Ask Dr. Z" effort in July. To Chrysler, there's little difference in how effective those buys can be when compared against the portals. The network buy resulted in good click-through rates at a low CPM. "A site is successful in our mind if it delivers against our objectives," she says.

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ON THE MARK: Tacoda served Panasonic ads across its network to users who had comparison-shopped for TVs.

In part, the ad networks can offer comparable metrics to the portals by acting like them, bringing simplicity and scale to what otherwise would be the labor-intensive process of buying smaller sites. "If I'm an overworked planner and can run a campaign on four big sites versus 14 smaller ones, which would I choose?" asks Greg Smith, COO for North America of WPPGroup's Neo@Ogilvy.

Tacoda's Morgan says that part of his company's success is its ability—through behavioral targeting—to find valuable inventory that contextual targeting might overlook. He points to a campaign that ran on Tacoda's networks starting late last year for Panasonic plasma screen TVs. The effort was aimed at people across Tacoda's network who had visited comparison-shopping sites to research the category. Tacoda served ads when users were viewing other content, assuming there would be less of a chance Panasonic's mes-

sage would compete with rival brands.

Morgan says the effort proved that "talking to the right people out of context can deliver a more effective result." More than 28 percent of those targeted through behavioral advertising showed an intent to purchase Panasonic; 17 percent of those who received ads around related content showed similar intent.

Portals in a Storm

Of course, even in a market where a rising tide lifts all boats, luxury yachts like the portals still have to deftly steer their businesses. One can rest assured that execs at the biggest players aren't sitting back and sipping a gin and tonic while others innovate.

In fact, Yahoo! is concentrating most concerted on behavioral targeting, much along the lines of what Tacoda is doing. Yahoo's executive vp of global ad sales, Greg Coleman, talks excitedly about what he calls "Behavioral 2.0," which takes into account where users are traveling online and what they are clicking on.

And the portals' efforts at solidifying their dominance in the online ad marketplace hardly end there. Trying to capitalize on the explosion in online video, AOL launched AOL Video, perhaps the most aggressive video strategy on the Internet thus far, since it serves as an aggregator of virtually all online video content from its own archives as well as video from newcomers such as YouTube. MSN and Yahoo! are both hard at work trying to build a better paid search mousetrap than Google. Says Eric Hadley, general manager of global marketing, MSN: "Google is the easy answer [for advertisers]. It isn't always the best, most effective answer." And Google, of course, keeps churning out new, entirely ad-supported products such as Gmail.

But for all the talk of behavioral targeting, social networking and better search tools, there is one simple concept that ultimately provides balance to the marketplace.

"It's a very market-driven, supply-and-demand pricing environment right now," says Mike Kelly, president of AOL Media Networks. He predicts that as the portal inventory gets tight and pricier, it will send money to vertical sites, specializing in content areas such as sports or health. It also leaves an opening for ad networks and popular new Web properties to provide viable alternatives to the current consolidated market.

It's a tantalizing scenario. That is, if you're a not-yet-dominant Web brand, just like Google and Yahoo were, all those Internet years ago.

Catharine P. Taylor is a contributing editor to Adweek Magazines.

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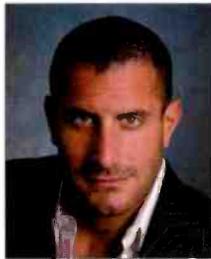
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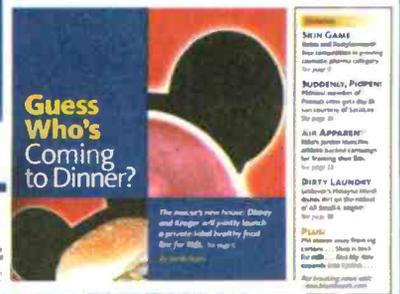
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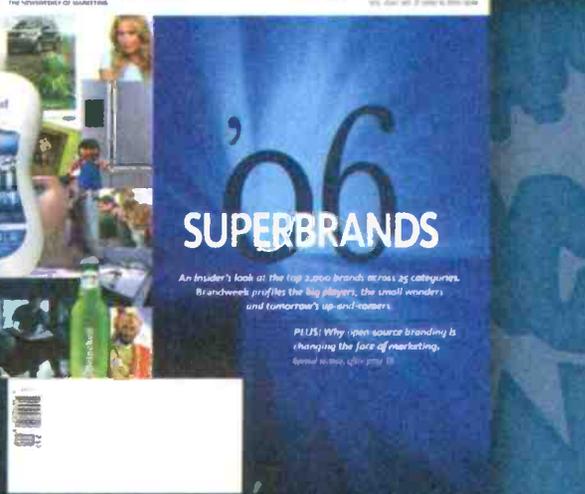
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WEEK2006

EVENT SCHEDULE

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EVENT	DATE	TIME	LOCATION
ADVERTISING WEEK LEADERSHIP BREAKFAST: MARTHA STEWART & SUSAN LYNE	MON. SEPT 25	8:00 AM	STARRETT STUDIOS
IAB MIXX CONFERENCE: HARVEY WEINSTEIN	TUE. SEPT 26	8:30 AM	CROWNE PLAZA HOTEL
MSNBC.COM TEXAS HOLD'EM INVITATIONAL	WED. SEPT 27	6:00 PM	THE FRIARS CLUB
CBS RADIO "RADICAL CONNECTIONS" – MATT FREEMAN	THU. SEPT 28	8:30 AM	MUSEUM OF TELEVISION & RADIO
USA TODAY PULSE OF AMERICA: SPORTS – DAVID STERN, GARY BETTMAN & CAROLYN BIVENS	THU. SEPT 28	4:00 PM	MCGRAW-HILL AUDITORIUM



ADVERTISING
WEEK2006

Sept 25 - Sept 29

To view a complete list of events and to register, visit us at www.advertisingweek.com

ADVERTISING WEEK 2006

ADWEEK MAGAZINES

THE STAGE IS SET

In just two weeks, Advertising Week 2006—North America's largest gathering of advertising and media decision makers—will begin. The following offers an exclusive inside look at Advertising Week.

WAFFLES ON THE WEST SIDE

Advertising Week 2006 begins with a star-studded *Leadership Breakfast* hosted by the doyenne of American style and cuisine, Martha Stewart, along with Martha Stewart Living Omnimedia President and CEO, Susan Lyne. Invited guests will get an inside look at the Test Kitchens at Manhattan's West Side Starrett Studio and begin Advertising Week 2006 on a sugary high note.

GOING FOR BLOOD



The Red Defender

As the focal point of a broad focus on advertising and social impact, an industrywide blood drive will kick off live in Times Square on national television. The entire agency community (as well as the general public) is invited to participate in the weeklong event as New York Blood Centers organizes blood drives at New York ad agencies and high-traffic locations, including Grand Central Station and Port Authority.

STARS OF MADISON AVENUE

In partnership with *The Advertising Club*, Advertising Week once again serves up a grand luncheon at The Pierre hotel honoring all-star marketers who leverage the power of celebrity in their own businesses. At press time, tables and tickets are still available.

KEYNOTE AND PANEL CONTENT BEGINS



Bob Wright

The keynote and panel content begins with two leading luminaries of the industry. Bob Wright, NBC Universal Chairman and CEO, takes the stage at The Museum of Television & Radio at 2:00 PM. At 4:00 PM, Advertising Week opens on Broadway at the Minskoff Theater as Thomas Schumacher, President, Buena Vista Theatrical Group, interviews John Wren, Chairman and CEO, Omnicom, live on the set of *The Lion King*. Hosted by the Nederlander Organization, the Honorable Susan Lee presiding.



Mark Cuban

Other keynote and panel highlights throughout the week include Microsoft's XBOX LIVE! on the present and future of Advergaming, a presentation led by Verizon Wireless on the present and future of mobile media and advertising, and a one-on-one with Mark Cuban, owner of the Dallas Mavericks and founder of HDNet, and Chuck Ross, the bard of electronic media.

OPENING GALA CELEBRATES NEW AD COUNCIL CAMPAIGN

The 2006 Opening Gala at Bryant Park serves as a launch pad for a new, groundbreaking campaign for the Ad Council, *Generous Nation*. For the first time in history, the Ad Council is conducting a campaign on the broader issues of giving back. With all-new creative produced by the legendary team of Phil Dusenberry and Ted Sann, the campaign builds on more than 60 years of making a difference.

GNARLS BARKLEY AT THE NOKIA



The hottest band in America, *Gnarl Barkley*, storms the state-of-the-art stage of Times Square's Nokia Theater, presented by AOL in partnership with CBS Radio. The inaugural "AOL AMP'D UP" is a joint production of

the Association of Independent Commercial Producers, the Association of Music Producers and Advertising Week. CBS Radio personality and noted comic, Adam Carolla, hosts. The Microne Entertainment Group produces.

CBS RADIO'S RADICAL CONNECTIONS AND PANASONIC'S IDEAS FOR LIFE KEYNOTES DELIVER BEST AND BRIGHTEST

Taking place at The Museum of Television & Radio, the marquee content series of Advertising Week features thought leaders and grand marketers: Robert F. Kennedy Jr., noted environmental lawyer and co-host of *Ring of Fire* on the Air American Radio network; Dr. Jeffrey D. Sachs, United Nations Millennium Project and Director, Columbia Earth Institute; Matt Freeman, Tribal DDB President and CEO; Mario D'Amico, CMO of Cirque du Soleil; Joanne Bradford, Corporate Vice President and Chief Revenue Officer of Microsoft; and the Honorable Cory Booker, Mayor of Newark, N.J. All speakers will share unique insights in their keynote addresses.

EXCLUSIVE PREVIEW • SEPT. 25-29, NYC

USA TODAY'S PULSE OF AMERICA—ALL NEW FOR 2006

An all-new series premieres at McGraw Hill with four white-hot panels on the leading issues in politics, technology, sports and the arts. Over a four-day period, *USA Today*, led by the dashing and dynamic Ed Cassidy, delivers "Pulse of America," featuring the top Presidential campaign strategists, David Axelrod from the left and Mark McKinnon from the right; NBA Commissioner David Stern; NHL Commissioner Gary Bettman; and LPGA Commissioner Carolynn Bivens.

IT'S IN THE MIXX™



Charlie Rose

It's provocative and it's full spectrum. From an exclusive Charlie Rose interview with Harvey Weinstein, Co-Chairman, The Weinstein Company, to hearing from everyday consumers on how they use media and how marketers can reach them, the MIXX™ Conference and Expo at the Crowne Plaza Hotel, Times Square, is this year's most impor-

tant and in-depth exploration of Interactive advertising. Visit the MIXX™ Exhibit Hall, packed with cutting-edge services and technologies. Be part of the drama, suspense and celebration at Gotham Hall as the most creative, compelling and effective campaigns of 2006 receive the Interactive industry's coveted recognition, The MIXX™ Award.



Harvey Weinstein

YAHOO!'S MUSIC UPFRONT LIVE ROCKS 'N' ROLLS AT BB KING'S



Advertising Week returns to BB King's for the third annual showcase of emerging music acts celebrating the strong ties between advertising and popular music. The evening event follows the *Billboard/Adweek* Music

Upfront, the premiere industry conference on the cross-section of bands and brands, also at BB King's.

MSNBC.COM'S TEXAS HOLD'EM INVITATIONAL ACES HIGH

The legendary Friars Club hosts the second annual Advertising Week Texas Hold'em Tourney. Deutsch is back to defend its title with such card sharks as Howard Draft, Tom Messner and Chuck Brymer poised to take the 2006 title.

HBO'S SUSIE ESSMAN HOLDS COURT WITH JON BOND, CHUCK PORTER ANDY BERLIN, ERNEST LUPINACCI AND HELAYNE SPIVAK

Following the Texas Hold'em Tourney, HBO's Susie Essman serves as Mistress of Ceremonies of a night of stand-up featuring leading industry CEOs and personalities. The laughter will be flowing at the Friars—the cradle of American humor—for this unique laugh fest. This is no place for the thin-skinned, so fasten your seat belt!

GENERATIONNEXT AT TRIBECA



Advertising Week and the AAAA's New York Council combine to present a big bash at the Tribeca Cinemas featuring two of the hottest DJs in New York City, Mark Ronson and DJ Logic.

Proceeds benefit existing charities under the aegis of the AAAA's Foundation to promote and foster diversity in the industry.

ADVERTISING FUTURES BOOMS TO 40 AGENCIES AND BOSTON JOINS THE TEAM

Advertising Week's high school program grew from 13 agencies and high school classes in 2005 to 40 in 2006 with Boston's Mullen giving the program its first success outside New York City. The 2006 brief is for an Ad Council campaign on the importance of talking about underage drinking in the home.

THE GREAT ICONS TAKE TIMES SQUARE

Advertising Week 2006 concludes with a parade of advertising's most beloved icons and the 2006 winners of the public vote. What will be America's favorite icons and slogans this year? The polls stay open until midnight on Sept. 28 with Yahoo! and *USA Today* combining to support the program via a dedicated voting site, <http://advertisingweek.yahoo.com>. Once again, the top two vote getters will take home the crown. The 2006 route begins on 45th and Madison Avenue and ends in Times Square at the iconic Hard Rock Café.

**FOR DETAILS AND TO LEARN HOW
TO REGISTER AND ATTEND,
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MOVERS

MAGAZINES

Kate Kelly Smith has been tapped as vp, publisher of *House Beautiful*. She was most recently vp, publisher of *Women's Health*...**Food & Wine** marketing vp **Christina Grdovic Baltz** was named associate publisher of that title.

RADIO

Michael Crusham was named regional vp of Clear Channel's radio stations in Boston and the greater northeast region, and market manager for CC's Boston cluster. Crusham was previously regional vp for Clear Channel's station in Miami...

John Clark has joined Syndicated Solutions as vp of emerging media. Clark was most recently president of CRG Radio Network, now part of Syndicated Solutions.

TV STATIONS

Tom Marsillo was promoted to president of Azteca America Spot Television Sales from senior vp and general sales manager.

SYNDICATION

Vicky Gregorian has been tapped as executive vp, national sales manager for syndicator Program Partners. She was most recently senior vp, national sales manager of New Line Television.

CABLE

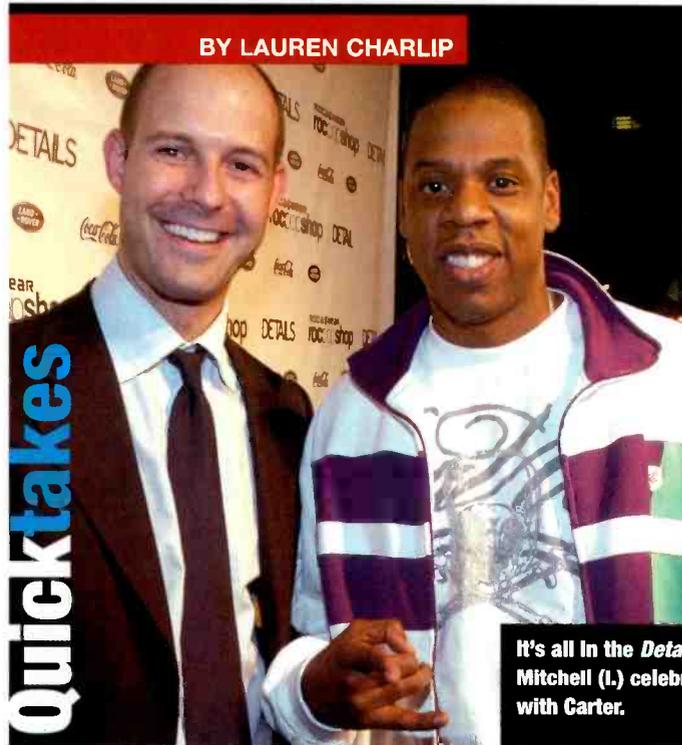
Sundance Channel promoted **Christian Vesper** to senior vp, acquisitions, program planning and scheduling, from vp. The network also tapped **Kimberly Gabelmann** for the newly created position of vp, branded entertainment and sponsorship. Gabelmann hails from Comedy Central, where she was director, new business development...Former Merck marketing executive **Leonard J. Tacconi** was named president of Discovery Health Media Enterprises...CNN International's **Jonathan Davies** was upped to executive vp, ad sales.

AGENCIES

International Creative Management has signed on both **Penny L. Reiss** and **Randy Smith** as agents in its new global branded entertainment division. Reiss joins from Showtime Networks, where she was vp, product integration. Smith hails from The Hearst Group.

media elite

BY LAUREN CHARLIP



Quicktakes

It's all in the *Details*: Mitchell (L.) celebrates with Carter.

HE MAY HAVE 99 PROBLEMS, but Shawn Carter, aka Jay-Z, looked pretty relaxed at the Aug. 30 opening bash for Roc Pop Shop, the storefront for his Rocawear clothing line. The soiree, co-hosted by *Details*, featured an L-shaped red carpet that turned the corner of 41st Street and Sixth Avenue. An illuminated wall of sneakers provided mood lighting while a deejay spun records upstairs in an all-white VIP room. And below decks, it was too crowded to dance. The bling was audible: it was the sound of cash registers—Roc Pop was open for business as partygoers streamed through. *Details*' October issue features its Most Powerful Men Under 39 list, and the rap mogul's star has been rising there: He scooted up three notches from 36 in 2004 to 33 in 2005. "You've had an amazing year," **Chris**

"Maggie's smart, stylish and sexy and one of the most talented actors of her generation," Coles said. "I love the fact she has a little edge." *Marie Claire* has been working on its



Speaker of the House: Derek

"edge" issues since "Rhinoplasty-gate," when July cover girl Ashlee Simpson extolled the virtues of lovin' what your mama gave ya, only to be photographed with a brand new nose when the magazine hit newsstands. Coles made news running damage-control operations. On hand to add to the "edge" factor were OMD media buyer **Katy Eng**, the magazine's vp/publisher **Susan Plagemann** and Gyllenhaal's intended, Peter Sarsgaard...



On edge: (from left) Coles, Gyllenhaal, Eng, Plagemann

Mitchell, *Details* vp/publisher told Jigga as the bass pumped behind them. "Hope it's a three-peat," he quipped...**Marie Claire** celebrated its September cover girl, Maggie Gyllenhaal, with a screening of her new movie, *Sherrybaby*, at the new Hearst Tower's Joseph Urban Theater. The issue is special for editor in chief **Joanna Coles**; Gyllenhaal is her first cover subject since coming on board in May.

Capitol File magazine joined forces with with Bo Derek for a Washington, D.C., launch party for **MyNetwork-TV** Aug. 30. Derek and fellow *Fashion House* cast members partied along with **Fox News** anchors at Café Milano, making sure to keep things fair and balanced. ■

CALENDAR

■ Women in Cable and Telecommunications will host an executive luncheon at the Pierre in New York on Sept. 14. Called **Cable at the Crossroads: The Future is Today**, panelists include execs from Disney/ABC, NBCU and Mediacom. To sign up, e-mail nywict@yahoo.com.

■ **The Next Big Idea (East): The Future of Nontraditional Marketing** takes place Sept. 14 at the Millennium Broadway Hotel in New York. Hosted by *Adweek*, *Mediaweek*, *The Hollywood Reporter* and other titles, in association with NYU's Stern School of Business, the event examines the convergence of marketing, music, Hollywood, sports and gaming. Visit thenextbigidea.com.

■ Chicago's Broadcast Ad Club and Interactive Marketing Association brings **Consumers, Content & Convergence: The Intersection of Broadcast and Interactive** to the Hyatt Regency Chicago on Sept. 21. The event will explore the link between broadcast and interactive platforms, and the effect on consumers and content. Go to chicagoima.org.

■ At New York's Crowne Plaza Hotel, Sept. 25-26, the **MIXX Conference and Expo** targets marketing and agency professionals and the publishers and technology firms that help drive their efforts. The multimedia MIXX Awards, judged by an independent panel, will conclude the event. See mixx-expo.com.

■ The **2006 Music Upfront**, at the B.B. King Blues Club in New York on Sept. 26, provides the opportunity to scout musical talent and to form relationships for marketing and branding purposes. See insidethemusicupfront.com.

■ Magazine Publishers of America and other related organizations will host **Web 2.0: Not for Web Geeks Only**. The Oct. 3 event at the MPA boardroom in New York is to help magazine publishers understand how technical applications can improve Web site navigation, readership and interaction. See digitalpulp.com for more.

CBS Allies With Potential Foe TiVo

CBS struck a deal on Sept. 5 to make its soon-to-premiere sitcom *The Class* available for TiVo subscribers to screen, up to one week before its Sept. 18 premiere. In addition, TiVo households will have access to clips and behind-the-scenes footage of three other upcoming CBS shows, including the James Woods-starring *Shark*, *Jericho* and *Smith*. Also last week, CBS Sportsline signed with TiVo to provide users whose TVs are connected to the Internet with access to a variety of fantasy-football-related content.

Low Auto Spending Shrinks Ad Growth

Ad spending grew a slight 4.1 percent to \$73 billion for the first half of the year, according to data released Sept. 6 by TNS Media Intelligence. In the last 12 months, auto advertisers have cut spending by \$1.4 billion. Overall across all media, TNSMI reported a drop in domestic auto by 13.3 percent and in foreign auto by 3.8 percent. General Motors alone cut spending by 17.4 percent. TNSMI estimates show a shift in how advertisers are allocating dollars, spending more on the Internet at the expense of newspapers and radio.

Food Net Re-Ups Star, Breaks 90 Mil. Mark

Food Network has committed to a third season of its unscripted series *The Next Food Network Star*, aiming for a June 2007 premiere. The net also picked up for 13 episodes of *Guy's Big Bite*, to run Sunday nights at 10 p.m. Moreover, Food Network announced it broke the 90 million subscriber barrier this month, having added some 3 million households since the year began. The network now reaches 90.77 million subs nationwide.

Students Offered Free Digital Magazines

This academic year, the publishing industry will launch a pilot program to supply free, one-year digital magazine subscriptions to selected college students, announced Magazine Publishers of America. Publishers will send electronic editions of their titles to the e-mail inboxes of students studying engineering, film, fashion, business and international affairs at an assortment of universities. Among the participating titles are *Elle*, *BusinessWeek*, *Premiere* and *Foreign Policy*. More than 100 consumer magazines are now available in electronic format.

MTVN Sells More Programming to iTunes

MTV Nets Kids and Family Group will offer more shows through the iTunes Music Store, including full-season buying options. In mid-September, users can buy the first season of *The Wonder Pets!* and *Mr. Meaty*, which join *SpongeBob SquarePants* and *Dora the Explorer* in the virtual store. In addition, Nickelodeon is adding more TEENick programming to iTunes, including *Drake & Josh*, *Ned's Declassified Survival Guide* and *Unfabulous*.

Active Interest Media Buys Yoga Journal

Enthusiast magazine publisher Active Interest Media of El Segundo, Calif. has acquired Yoga Journal, a multiplatform media company that includes a magazine, conferences, books and DVDs. Yoga Journal will become part of the company's Healthy Living Group, including the titles Vegetarian Times, Better Nutrition and Optimum Wellness. Former Yoga Journal CEO John Abbott remains executive director.

WNBC First Station in Market to Go Hi Def

WNBC, NBC Universal's New York flagship, will be the first station in the market to broadcast its local newscasts and other local programming in high definition. Beginning Sept. 13, 28 hours per week of local programming will be broadcast in high definition including morning and evening newscasts. While most TV stations have made the transition to carrying network TV programming in HD, only about a dozen are producing local programming in the format.

Real Simple, FreshDirect Offer Easy Meals

Time Inc.'s *Real Simple* has partnered with food-delivery service FreshDirect to bring ingredients for recipes from the magazine's recently published cookbook, *Real Simple: Meals Made Easy* to New Yorkers' doorsteps. Customers of FreshDirect.com can order the contents for a recipe via "One-Click Recipes."

Housewives' Cherry to Support GLAAD

Desperate Housewives creator and exec producer Marc Cherry will host a fundraiser dinner at his Los Angeles home on Sept. 30 to support the Youth Empowerment Media Program of the Gay & Lesbian Alliance Against Defamation (GLAAD). The event will feature cast members from the series, special celebrity guests, entertainment and dinner. Tickets range from \$2,500 to \$5,000. ■

Gotta Have Faith

Post-9/11 devotion to inspirational content continues to draw readers and advertisers **By Tony Case**

AFTER 9/11, WITH A NATION FEELING HELPLESS AND VULNERABLE, A REVIVAL in inspirational content spread through magazines and other media. Five years on—with not only the anniversary of the terror attacks, but tragedies including the daily body count in Iraq and Afghanistan and the one-year

anniversary of Hurricane Katrina dominating headlines—edifying content continues to flourish, as consumers thirst for uplifting stories and once-wary advertisers see the light.

Among the titles leading this faith-based movement: Washington Post Co.'s *Newsweek*. Explained *Newsweek.com* editor Deidre Depke, "There is clearly an appetite among Amer-

icans for a conversation about religion and faith in America, and over the past five years, in the post-9/11 time frame, that has been made all the more obvious. Religion is a constant theme of what's going on in the news."

Earlier this year, the 3.14 million-circ newsweekly teamed with ecclesiastical Web site *Belief.net* to poll Americans on subjects ranging from their prayer habits to their views on the afterlife, with findings reported in the weekly column *Belief Watch*. The magazine already had a regular religion column, *The Spiritual State*, which started two years ago. And over the past year, *Newsweek* has churned out a range of cover stories pertaining to beliefs, including "Spirituality in America," "The Making of the Mormons" and "The Mystery of Mary Magdalene," timed to the release of the film *The Da Vinci Code*. This week's edition features an examination of faith in the lives of Baby Boomers.

Shepherding *Newsweek's* inspirational edit: Jon Meacham, who last week was elevated to editor from managing editor and whose expertise in religious affairs was singled out by editor in chief Rick Smith in announcing the promotion.

Newsweek is hardly alone. While inspirational content has long been part of its DNA, Meredith Corp.'s 4.1 million-circ *Ladies' Home Journal* has in recent years put even more focus on such fare, instituting a column by best-selling pastor Rick Warren and this year producing a multipart report about spirituality. "Some media that were squeamish about addressing [faith] before now feel they have a [newsworthy] reason to look at it," said *LHJ* editor Diane Salvatore. (And the trend isn't limited to magazines: CNN anchor Daryn Kagan last month left the network to start a Web site devoted to "good news," while King Features Syndicate began distributing a born-again comic strip, Heaven's Love Thrift Shop.)

Faith is clearly a growth industry for publishers. This past July, the pocket-sized, 2.35 million-circ inspirational magazine *Guideposts*, founded 65 years ago by *Power of Positive Thinking* author Norman Vincent Peale, launched the bimonthly magazine *Positive Thinking*. The spin-off features affirming content such as stories with headlines like "Love Your Life" and a snapshot of perky actress Reese Witherspoon. Advertisers include Bose and Tyson Foods.

Marketers, once cautious about aligning themselves with the inspirational, seem to have been converted. *Guideposts*, which started carrying ads for the first time in January 2001—

MEDIAWEEK

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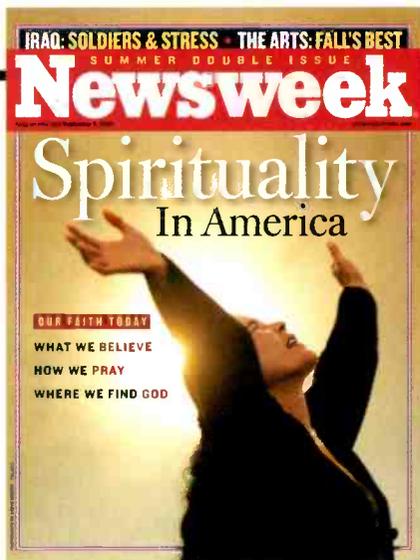
	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
NEWS/BUSINESS								
BusinessWeek	11-Sep	58.05	12-Sep	51.66	12.37%	1,696.38	1,716.80	-1.19%
The Economist [®]	DID NOT REPORT				N.A.	1,298.00	1,302.00	-0.31%
Newsweek ^E	11-Sep	49.65	12-Sep	49.45	0.40%	1,184.13	1,197.33	-1.10%
The New Republic	NO ISSUE		19-Sep	7.65	N.A.	167.19	212.94	-21.48%
Time ^E	11-Sep	49.60	12-Sep	53.72	-7.67%	1,330.25	1,392.24	-4.45%
U.S. News & World Report	11-Sep	29.32	12-Sep	25.46	15.16%	1,107.85	1,073.45	3.20%
CATEGORY TOTAL		186.62		187.94	-0.70%	6,783.80	6,894.76	-1.61%

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
SPORTS/ENTERTAINMENT/LEISURE								
AutoWeek	11-Sep	19.77	12-Sep	19.39	1.96%	825.43	818.10	0.90%
Entertainment Weekly	8-Sep	84.31	9-Sep	47.57	77.23%	1,123.73	1,159.02	-3.04%
Golf World	NO ISSUE		9-Sep	16.00	N.A.	876.40	946.20	-7.38%
In Touch	11-Sep	22.32	12-Sep	18.50	20.65%	600.66	429.81	39.75%
Life & Style ⁺	11-Sep	10.66	19-Sep	12.50	-14.72%	305.05	277.29	10.01%
New York	DOUBLE ISSUE		12-Sep	133.40	N.A.	2,136.93	1,934.05	10.49%
People	11-Sep	73.63	12-Sep	72.23	1.94%	2,502.31	2,525.03	-0.90%
Sporting News	15-Sep	27.67	16-Sep	12.92	114.16%	581.29	539.74	7.70%
Sports Illustrated	11-Sep	62.74	12-Sep	33.54	87.06%	1,442.07	1,395.04	3.37%
Star	11-Sep	22.90	12-Sep	33.37	-31.38%	690.55	628.94	9.80%
The New Yorker ^{®/F}	11-Sep	68.32	12-Sep	33.09	106.47%	1,161.91	1,353.01	-14.12%
Time Out New York	6-Sep	109.88	7-Sep	96.75	13.57%	2,252.37	2,214.51	1.71%
TV Guide (redesign) ^T	11-Sep	32.25	N.A.	N.A.	N.A.	582.37	N.A.	N.A.
Us Weekly	11-Sep	55.57	12-Sep	35.00	58.77%	1,286.62	1,225.47	4.99%
Woman's World	12-Sep	7.00	13-Sep	6.50	7.69%	255.98	245.81	4.14%
CATEGORY TOTAL		597.02		570.76	4.60%	16,623.67	15,692.02	5.94%

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
WEEKEND MAGAZINES								
American Profile	10-Sep	14.02	11-Sep	13.67	2.56%	381.16	359.28	6.09%
Life ^{®@}	15-Sep	8.55	16-Sep	5.95	43.70%	280.28	230.96	21.35%
Parade	10-Sep	16.33	11-Sep	16.35	-0.12%	470.76	453.24	3.87%
USA Weekend	10-Sep	15.79	11-Sep	13.82	14.25%	499.13	478.32	4.35%
CATEGORY TOTAL		54.69		49.79	9.84%	1,631.33	1,521.80	7.20%
TOTALS		838.33		808.49	3.69%	25,038.80	24,108.58	3.86%

DOUBLE ISSUE=Numbers reported in last week's Magazine Monitor; @=One less issue in 2006 than in 2005; E=Estimated page counts; +=One more issue in 2006 than in 2005; F=Sept. 11, 2006, issue includes Festival Guide; T=Relaunched Oct. 17, 2005, with different rate base; @@=Three less issues in 2006 than in 2005

CHARTS COMPILED BY ROBIN ELDRIDGE



Editors have seen the light and are upping the quotient of their spiritual content.

well before 9/11—enjoyed 53.8 percent ad growth year-to-date through July compared to the same period last year, selling 300 pages, according to Publishers Information Bureau. New accounts this year include the U.S. Army and United Healthcare.

“People didn’t know who we were; we weren’t on anybody’s radar,” said vp, publisher Janine Scolpino. “Now, advertisers are starting to understand more about what *Guideposts* is and where it fits in the marketplace.”

Scolpino noted that 9/11 was a turning point for *Guideposts*. Marketers began to wake up to consumers’ deep interest in the inspirational as hopeful content proliferated via magazines, the best-seller list and reality TV shows like ABC’s *Extreme Makeover: Home Edition*.

Early on, many advertisers mistakenly viewed *Guideposts*—and many still do—as some sort of religious publication rather than

a collection of stories focusing on, as Scolpino put it, “the triumph of the human spirit.” The confusion is easy to understand. While the September *Guideposts* features the inspiring story of Broadway actress LaChanze, the star of *The Color Purple* whose husband was killed on 9/11, it also considers the role of prayer in healing arthritis.

Still, media buyers are bullish. “The

magazine has been misunderstood, in my opinion,” said OMD’s print director Barbara Borg. “I think that they are becoming more visible to the print community and helping us to overcome misperceptions about the book.”

The perceived hard-right turn of American culture post-9/11, amid the leadership of a born-again, red-state president, is widely viewed as spurring the expansion of more optimistic and God-focused

edit. But some maintain that publishers’ sudden interest in spirituality may reflect more an of East Coast, it-doesn’t-exist-until-we-report-it media bias than any greater public desire for motivational journalism.

“In the heartland of America, this wasn’t a memo they needed to get,” explained *LHJ*’s Salvatore. “[Faith] is a prominent and powerful part of their lives.”

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GLOBALSPEC®
The Engineering Search Engine

BY MARC BERMAN



Ready to Roll

THE ARRIVAL OF NEW NETWORK THE CW NEXT WEEK MEANS THAT 10-YEAR-old broadcast platforms UPN and the WB will officially be a memory. While you can't label either network a bust (UPN's *Star Trek: Voyager*; *Moesha* and *America's Next Top Model*; the WB's *Buffy*, *the Vampire Slayer*; *Daw-*

son's Creek and *7th Heaven* were some of the successes), more misses than hits led to the downfall of both networks. So, the question to ponder is this: Will the combination of two failed networks equal a hit called CW?

As the CW prepares for its long-awaited launch, Mr. TV sat down for a Q&A with network president Dawn Ostroff, who guided UPN for four years.

When you set up the inaugural schedule, what was your primary goal? Was it to combine the best of both networks?

Our biggest goal was to take the established franchises and use the passion and the loyalty of the viewers to launch the network. With 68 percent of the UPN-affiliated stations changing channels, 28 percent of the WB-affiliated stations switching and 5 percent on a completely new station, we knew we had to educate the viewers about where to find the shows.

What is the biggest challenge?

Figuring out the best flow of each evening was truly challenging. While it might sound like a programmer's dream to pick the best of two networks to create a schedule, trying to figure out which show should go where was not as easy as it might sound.

The WB positioned itself as a home for teens and young adults with a host

"The success of the CW will be initially dependent on the tried and true, but more originality is in our game plan." OSTROFF

of serialized dramas. UPN morphed from having no identity to an arena for young women courtesy of *America's Next Top Model*. What is the target audience for CW?

The thing we don't want to do is box ourselves into a corner like the WB did with its teen-driven dramas. Our target audience is the entire scope of the 18-34 demographic, male and female. With so many phases of an 18-34's life (college, graduation, marriage, buying their first house), it is important for our shows to tell the type of stories that appeal to everyone from their late teens to mid-30s. We want to broaden our audience while staying within the specific demo.

Are you planning on being more aggressive with original programming, or will the established shows from both networks guide you?

Since we recognize the potential challenge of educating our viewers to know when, and where, the CW shows will be airing, we are patiently utilizing our established hits. But we will certainly put more of an emphasis on original programming, including drama *Hidden Palms* and a new nonscripted series called *The Search for the Next Pussycat Doll* in midseason. We also have new seasons of *Reba* and *Beauty and the Geek* on the back burner—*Beauty and the Geek* will air in between cycles of *America's Next Top Model*—and we have a comedy pilot we are currently shooting called *Aliens in America*.

The success of the CW will be initially dependent on the tried and true, but more originality is certainly our game plan.

Do you see MyNetworkTV as a potential threat?

Because they have positioned themselves as a syndication play and we have different shows on each night of the week, no...I don't consider MyNetworkTV a threat. We actually don't look at ourselves as competing with anyone at the moment. Right now we need to build our individual presence using the shows we know work best. And our biggest concern is not the competition.

Last summer CBS aired repeats of *Veronica Mars* to help fuel audience interest. Will CW continue to utilize the CBS platform or any cable cousin?

CBS solely owns UPN, so I would say no. But down the road, of course, anything is possible, particularly in the less competitive summer months.

Speaking of *Veronica Mars*, should we assume next season will be it if the ratings do not pick up?

Obviously, it's too soon to tell. But with a lead-in of the magnitude of *Gilmore Girls*, we feel that this is its most compatible lead-in to-date. And let's hope it is, because fans of *Veronica Mars* are absolutely relentless! ■

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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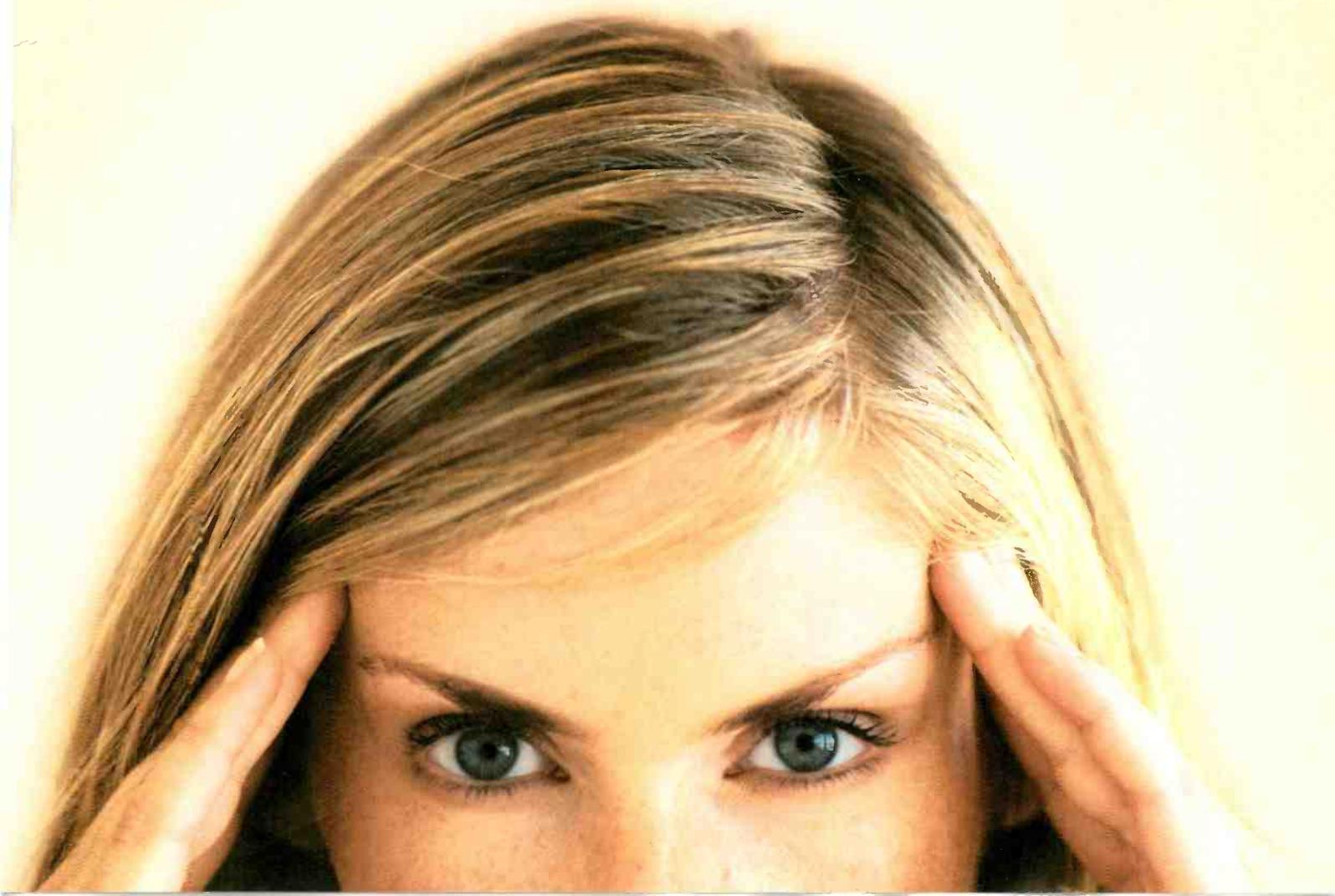
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