

# MEDIAWEEK

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#MW0098348# JUN04 ED9 482  
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VOL. 13 NO. 5

THE NEWS MAGAZINE OF THE MEDIA

FEBRUARY 3, 2003 \$3.95

## Reality Tests the Boundaries

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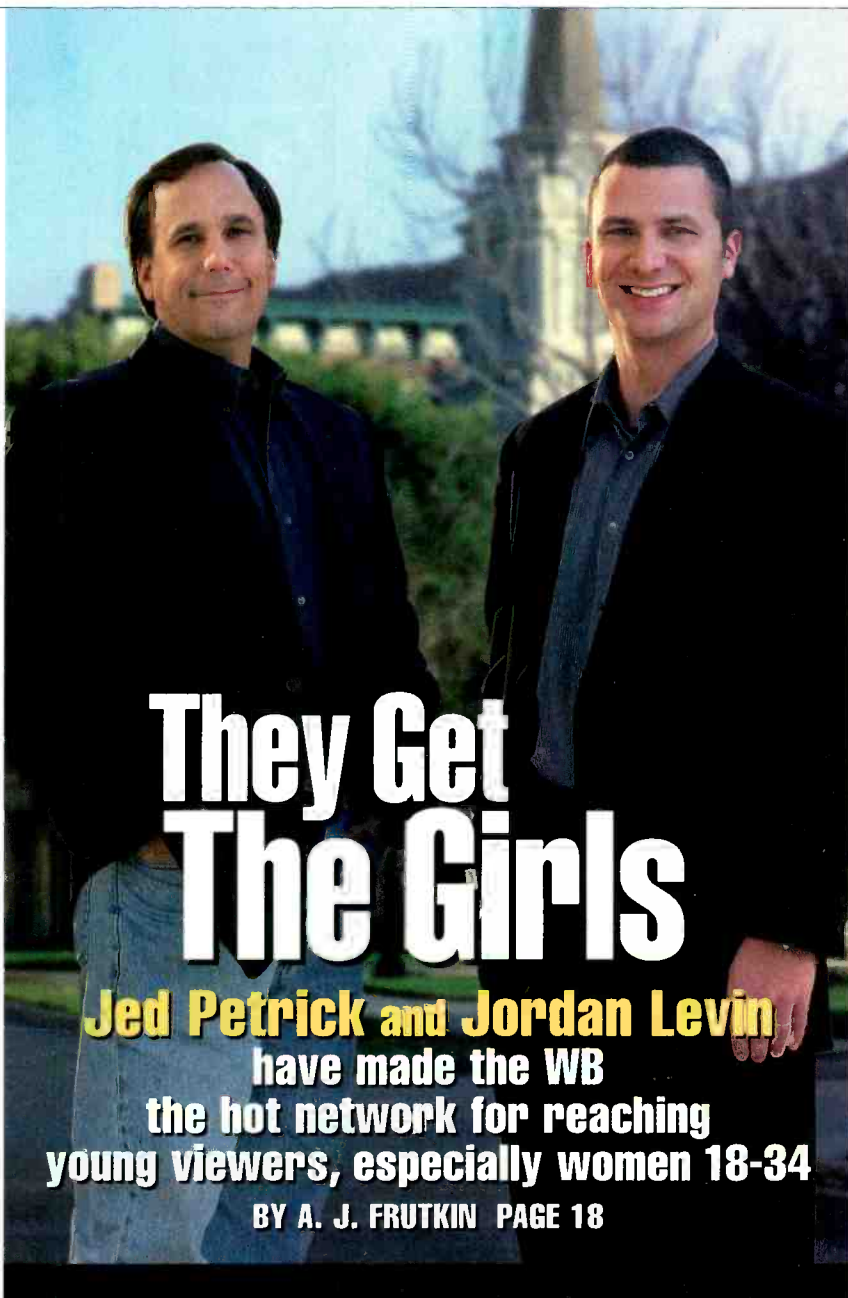
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## They Get The Girls

**Jed Petrick and Jordan Levin** have made the WB the hot network for reaching young viewers, especially women 18-34

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### MARKET INDICATORS

**NATIONAL TV: STRONG**  
Second-quarter scatter is moving above upfront pricing, with most networks more than half-way sold. Telecom, pharmaceutical, movie and fast-food wars are fattening ad coffers.

**NET CABLE: HEALTHY**  
January has not put the freeze on scatter. First quarter continues to move along at a brisk pace, driven by automotive, movies and wireless spending.

**SPOT TV: ACTIVE**  
First-quarter business is pacing ahead of last year thanks to continued strength of automotive and entertainment spending. Financial and retail categories continue to be mixed.

**RADIO: SOLID**  
Inventory in top markets is tightening due to a flood of broadcast and cable sweeps tune-in spots. National advertising, pacing ahead of local, is up about 19 percent over last year.

**MAGAZINES: STEADY**  
New fragrances, cosmetic and toiletry products and packaged goods are healthy categories for women's fashion/beauty and men's lifestyle titles in second quarter.



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More than one entry from any person or e-mail address will void all entries from that person or e-mail address. In the event of any dispute as to who submitted an online entry (e-mail), the entry shall be deemed submitted by the "authorized holder" of the e-mail account. The "authorized holder" shall mean the natural person assigned to the e-mail address by an Internet access provider, on-line service provider, or other organization that is responsible for assigning e-mail addresses for the domain associated with the submitted e-mail address (e.g., business, educational institution, etc.). No mechanical or reproduced entries permitted. Not responsible for lost, late, misdirected, illegible or postage due entries, or entries containing incorrect or incomplete information. Not responsible for any problems or technical malfunctions of any telephone, computer, on-line, or Internet systems or services. Entries become the property of the sponsors and will not be acknowledged or returned. One Prizewinner will be selected from a random drawing held on or about February 11, 2003 from among all eligible entries received. The Prizewinner will be notified by mail, telephone, or e-mail. Odds of winning depend on number of eligible entries received. Prizewinner will receive: Limousine service within New York City on February 23, 2003 for the day and evening, ending at the hotel at the conclusion of the Grammy Awards ceremony; a photographer, a bodyguard, two (2) tickets to the Grammy Awards being held on February 23, 2003, a day of beauty (for Prizewinner only) at a local NYC spa to be selected by Us Weekly, a stylist and a Personal Umbrella Handler (weather permitting), a hotel suite at the Marriott Marquis (one suite based on double occupancy for the night of February 23), pre-ordered dinner for two by room service and a comprehensive picture book of the winner's day (total approximate retail value: \$3,900.). All other expenses relating to the prize package not specified are the sole responsibility of Prizewinner. Travel to and from New York City is not included. Employees of Us Weekly LLC, the National Academy of Recording Arts & Sciences (NARAS), their affiliates, subsidiaries, advertising or promotional agencies, and their immediate family members and/or those living in same household are not eligible. Void where prohibited. No substitution or transfer of prize permitted except as provided herein. All federal/state/local taxes are the sole responsibility of Prizewinner. All federal/state/local laws and regulations apply. Potential Prizewinner must execute an Affidavit of Eligibility/Release of Liability/Prize Acceptance Form within 2 business days of notification. Noncompliance/return of prize notification as undeliverable will result in disqualification and selection of an alternate winner. By entering, participants agree to release and hold harmless Us Weekly LLC, the National Academy of Recording Arts & Sciences (NARAS), their parent, subsidiary and affiliated entities, directors, officers, employees, attorneys, agents, and representatives from any damage, injury, death, loss, claim, action, demand, or other liability that may arise from their acceptance and/or use of any prize or their participation in this promotion, or from any misuse, or malfunction of any prize awarded. Sponsors reserve the right to substitute prize of equal or greater value if prize (or any portion thereof) is unavailable. Acceptance of prize constitutes consent to use Prizewinner's name and likeness for editorial, advertising and publicity purposes without additional compensation, except where prohibited by law. Sponsors reserve the right to disqualify any person tampering with the entry process, the operation of the website, or who is otherwise in violation of the Official Rules. 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# At Deadline

## ■ BURGESS NAMED *HOUSE & GARDEN* PUBLISHER

Lori Burgess, most recently publisher of Hachette Filipacchi Media's *Elle* magazine, is returning to Condé Nast Publications to become publisher of *House & Garden*. Burgess replaces Brenda Saget, publisher of *House & Garden* since 1999, who resigned last week to spend more time with her family; Saget's last day was Jan. 31. Burgess served as publisher of Condé Nast's *Mademoiselle* prior to its closing. *H&G* raised its circulation rate base by 25,000 to 800,000 with the February issue and is up in ad pages 14.6 percent so far this year to 108, according to the Magazine Monitor.

## ■ O'DONNELL, G+J RIFT CUTS DEEPER

According to new court documents filed by Rosie O'Donnell and her attorneys, G+J USA adjusted *Rosie* magazine's financial books and records in order to prevent her from extricating herself from her deal with the publisher. O'Donnell also claims G+J USA made "poor business decisions," such as setting *Rosie*'s circulation rate base too high, creating a poor newsstand-distribution plan and making the initial subscription price too low. G+J USA responded that either side had the option to terminate the joint venture and claimed that its original newsstand sales estimates for the six-month period ended in June 2002 were accurate. "In the magazine business in general, and specifically for a title such as *Rosie* that has a large part of its circulation from newsstand sales, at any point the financial statements include estimates for newsstands sales levels for the past several months," G+J USA responded. "Subsequent adjustments to the earnings for actual newsstand sales required adjustments for only 6,000 newsstand copies—a financial impact of less than \$10,000." G+J USA Publishing and O'Donnell last fall filed breach of contract lawsuits against each other, with each claiming more than \$100 million in damages after O'Donnell walked away from *Rosie* magazine.

## ■ MSN, LENDINGTREE IN \$10M AD DEAL

Microsoft's MSN online property today is expected to announce a strategic alliance with online lending exchange LendingTree. The two parties say the deal, which involves co-marketing of each other's properties on the Web, will be worth more than \$10 million over the course of the multyear agreement. The deal involves integrated ad placements for LendingTree on online versions of CNBC, on MSN Money and

MSNBC.com. MSN will also host the online portion of the *Today* show's programming on money management.

## ■ NBC GIVES FALCO EXTRA STRIPE, DUTIES

Randy Falco, NBC Network president since July 1998, was given an expanded role with a new title of group president, NBC Television Network. In addition to his current responsibilities, Falco adds oversight of corporate business development, cable distribution and strategy, production operations and information technology. He continues to oversee ad sales and marketing, broadcast standards, research, network operations and affiliate relations. Falco's promotion comes in the wake of the recent departure of Andy Lack, who left his post as NBC president to take the top job at Sony Music Entertainment.

## ■ RADIO AD REV. GREW 6% IN 2002

Ending the year on a high note, radio advertising revenue totaled \$19.6 billion in 2002, an increase of 6 percent over 2001, according to figures released last Friday by the Radio Advertising Bureau during its annual convention in New Orleans. National advertising was the industry's strongest segment, up 13 percent, while local gained 4 percent. Radio's total take was only slightly short of 2000's record revenue of \$19.8 billion. In the fourth quarter, total revenue gained 11 percent, with national up 24 percent and local up 8 percent. For 2003, Gary Fries, RAB president, is forecasting a revenue increase of 6 percent to 8 percent.

## ■ LIN, SONORAN CASTING FOR FISHER?

Financially troubled Fisher Communications may be selling its radio and TV station properties to LIN TV Corp. and Sonoran Capital. Seattle-based Fisher, which owns 12 TV stations and 28 radio stations in the Northwest, has struggled because of the soft advertising economy, coupled with a burdensome \$307 million of debt. Last week, Fisher clinched a deal to sell Georgia Fox affiliates WFXG-TV in Augusta and WXTX-TV in Columbus for \$40 million to Southeastern Media Holdings. Fisher hired investment bank Goldman Sachs & Co. last November to explore various strategic options. LIN is said to have made a possible side deal with Clear Channel communications to sell Fisher's 28 radio properties. Sonoran Capital is an investment fund run by the former founders of billboard company Outdoor Systems, which was sold to Infinity Broadcast Corp. for \$8.7 billion in 1999. *(continued on page 36)*



MEDIAWEEK (ISSN 0155-176X, USPS 885-580) is published 46 times a year. Regular issues are published weekly except 7/7, 7/21, 8/4, 8/25, 12/22 and 12/29 by VNU Business Publications USA, 770 Broadway, New York, NY 10003. Subscriptions are \$149 one year, \$249 two years. Canadian subscriptions are \$342 per year. All other foreign subscriptions are \$319 (using air mail). Registered as a newspaper at the British Post Office. Canadian Post Publication Agreement Number 1430238. Periodicals postage paid at New York, NY, and additional mailing offices. Customer Service Email: mediaweek@espcorp.com. Subscriber Service (800) 562-2706. MEDIAWEEK, 770 Broadway, New York, NY, 10003. Editorial: New York, (646) 654-5250; Los Angeles, (323) 525-2270; Chicago, (312) 583-5500. Sales: (646) 654-5125. Classified: (800) 7-ADWEEK. POSTMASTER: Send address changes to Mediaweek, PO Box 16809, North Hollywood, CA 91615-9467. If you do not wish to receive promotional material from mailers other than ADWEEK Magazines, please call (818) 487-4582. Copyright 2003, VNU Business Media, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. For reprints, please call (651) 582-3800.

# Reality Check

Station execs are conflicted by ratings gains and content concerns

TV PROGRAMMING By A. J. Frutkin and Sandy Brown

**W**ith an unprecedented number of reality shows on the networks' schedules for the February sweeps, ratings for the book are likely to rise over last year in many markets. Such an outcome could be a boon to station owners, but many of them are conflicted about the pros and cons of the reality genre.

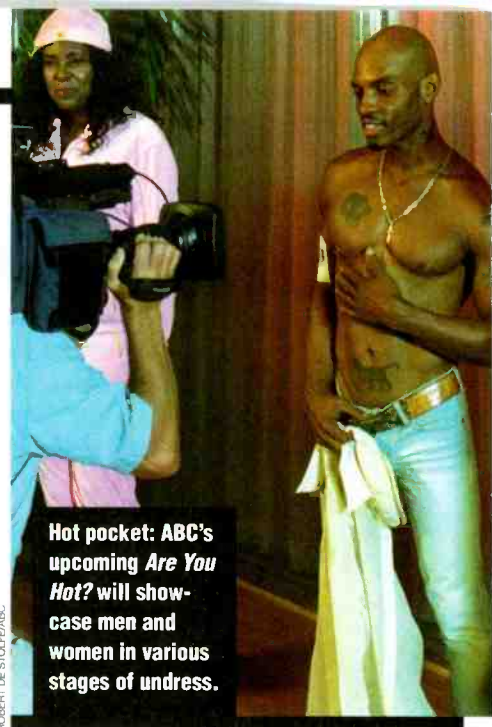
Most station executives welcome the ratings boosts that these shows can provide, but some say they are looking for more consistency in network scheduling, and add that the questionable content in some non-scripted programs has the potential to alienate local advertisers.

"We are concerned about [the networks] pushing the envelope too far," said Jack Sander, president of the Belo Corp. TV Group, owner of Dallas/Ft. Worth ABC affiliate WFAA-TV, Seattle NBC affiliate KING-TV and Tucson, Ariz., Fox affiliate KMSB-TV. Although Sander and other station execs say reality shows

such as CBS' *Survivor* and Fox's *American Idol* have proven advertiser-friendly, risqué content in more recently launched programs like Fox's *Joe Millionaire* is making local vendors skittish.

"There is a split of advertisers who gravitate toward and away from [reality] in general," said Larry Wert, president/general manager of NBC's owned-and-operated WMAQ in Chicago. Wert added that movie studios and fast-food brands looking for a broad reach fit in well with reality programming. But blue-chip advertisers like Lexus and Cadillac dealers tend to opt out of local avails in such programming, he said.

In general, advertisers continue to deride sweeps periods because networks traditionally stunt in order to artificially raise ratings for those books. With so much reality in the mix, that axiom clearly will hold true this month. CBS launches *Survivor: The Amazon* on Feb. 13, Fox airs *Joe Millionaire*'s finale on Feb. 17, and ABC has scheduled *The Bachelorette*'s two-hour finale on Feb. 19. Meanwhile, ABC is launching two new non-scripted series: *Are You*



Hot pocket: ABC's upcoming *Are You Hot?* will showcase men and women in various stages of undress.

*Hot?* *The Search for America's Sexiest People* on Feb. 13 and *I'm a Celebrity...Get Me Out of Here!* on Feb. 19, leading out of *The Bachelorette*. And *American Idol 2* most likely will dominate for Fox on Tuesdays and Wednesdays throughout the February ratings book.

For Fox affiliates that suffered through the fourth quarter of 2002, the return of *Idol* and the popularity of *Joe Millionaire* is a welcome turn of events—content issues notwithstanding. "Who doesn't value a hit?" said Bill Butler, vp of group programming and promotions for Sinclair Broadcast Group, which owns 19 Fox stations. Reality shows, Butler said, "counter-

## Copycat Contest Shows Get Fast-Tracked

**A**s Fox's *American Idol* continues its hot streak, a rush of new contesting shows are on order to meet viewers' appetite for pratfalls or triumphs.

Last week, VH1 said it will add the vocal competition *Destination Diva: The Search for a Superstar* to its schedule on March 14, and ABC Family announced that it will bring back *Dance Fever*, where couples will boogie down in their hometowns for a chance to compete in a Las Vegas dance-off. *Fever* will premiere in June.

"People don't want to just watch celebrities—they want to participate," said VH1 general manager Christina Norman about *Destination Diva*, which will climax with the winner singing on VH1's annual *Divas* concert.

Though a premiere date has not been set, UPN has blueprinted *America's Next Top Model*, created and judged by Tyra Banks, and Fox

will check out canine hotties in a March 3 special, *Miss Dog America*. According to Starcom Entertainment's file on series in development, director Renny Harlin is peddling the tentatively titled *Wanna Be a Movie Star?*, which is based on a popular Finnish series, while Sony Pictures is resurrecting *The Gong Show*. "There is so much potential upside to these shows that [networks] will just keep churning them out," said Brad Adgate, executive vp of research at Horizon Media. "It doesn't cost a lot to produce, and it brings in a [young] audience that advertisers want."

Latham Entertainment (producer of *The Original Kings of Comedy*) has signed Miller Brewing as the key sponsor of a comedy-

contest project called *Kings and Queens of Comedy Search* and is looking for a network partner. More documentary than reality show, the concept focuses on the struggle by stand-up comedians to get started. Latham is looking to sell *Search* as a 13-part series or a series of specials.

"It's nonthreatening TV," said Kathryn Thomas, associate director of Starcom Entertainment, noting that song, dance or comedy competitions are fairly innocuous next to more risqué reality fare. Moreover, adds Bob Flood, Optimedia executive vp/director of national electronic media, there are greater marketing and promotion opportunities for advertisers in contest series and specials. "There are some endemics that are more organic to that environment," said Flood, who cited hair-care products as one likely prospect. —Megan Larson



Model behavior: Tyra Banks is the creator of a new model-search show for UPN.

balance other program trouble spots [and] give our advertisers opportunity to get into hot programming. And our sales force needs to be selling short cycles, not only a 52-week cycle.”

Yet Butler said Sinclair has registered its concerns about reality-show content with the nets. “That kind of feedback has to do with a program’s taste and appropriateness,” Butler said, adding that the networks have been receptive to such discussions. “Reality programming is a learning experience for everyone.”

The networks seem to agree. “It’s a diverse country, and standards are different,” said Preston Beckman, executive vp of strategic program planning at Fox Broadcasting. “We all have an obligation to get product to stations in enough time so they can screen it and deal with local issues.”

But Beckman also stressed Fox’s support of *Joe’s* content. “It’s a comedy,” he said. “We don’t believe the show is doing anything that’s problematic. Not only is it providing an enormous lead-in to late news, but the smart stations are parlaying that audience with stories that can carry viewers through.”

As much as content may impact local stations, so does consistency. Reality shows may fix a hole in a network’s schedule—they may even nicely inflate ratings for the current book—but they can’t stay on the air for 40 weeks at a time. Nor do they have syndication value. Reality can offer the nets a quick fix, but stations seem more focused on long-term goals.

“Any good programming lineup has a balance between dramas, comedies, newsmagazines—and there’s a place for reality in that mix,” said Belo’s Sander. “But history has shown that if you put all your eggs in one basket, it usually spells big trouble.”

On the national front, the sheer volume of reality shows launching, ending, or just airing in the current sweeps also may alter the outcome of the networks’ February ratings battle.

NBC remains the favorite; the network has dominated the delivery of adults 18-49 in sweeps months for more than a year. And with huge hits ranging from *Friends* to *Law & Order*, it’s still the network to beat.

“But an upset is more of a possibility than it was a month ago,” said John Rash, senior vp/director of broadcast negotiations at Campbell Mithun.

What could hurt NBC is the fact that it lacks a hot reality property. “They have *Fear Factor*, but that’s not what’s sizzling right



**Sander: Beware the reality envelope.**

now,” said Stacey Lynn Koerner, senior vp/director of broadcast research at Initiative Media. “The three-pronged [reality] hit of ABC, CBS and Fox could impact the 18-49 fortunes of NBC, particularly on the 18-34 side.”

With the strength of *American Idol* and *Joe Millionaire*, Fox is nipping at NBC’s heels, and NBC knows it. “It’s going to be a tough race for us,” said Mitch Metcalfe, NBC senior vp of program planning and scheduling.

Even if NBC can maintain its lead, the race is sure to be tighter. “The gap between No. 1 and No. 4 probably will be a lot narrower than in previous sweeps,” said Fox’s Beckman.

# Advertisers Revisit Reality

With audience shares in the 20s, A-list sponsors are warming up to genre

**NETWORK TV** By John Consoli

**M**ainstream advertisers are looking at broadcast network reality shows with a less jaundiced eye these days, as droves of young, upscale viewers are watching the programs in record numbers.

“Many of these shows are getting close to a 20 share of audience, so the model is working right now,” said Jon Nesvig, president of sales for Fox Broadcasting, whose network is reaping the biggest benefits of the surge in interest.

Acknowledging that there was some advertiser apprehension prior to the first airing of the Fox reality show *Joe Millionaire*, Nesvig said that after the first episode set some Fox time-period ratings records in adults 18-49 and 18-34, big-brand advertisers have willingly taken time on the show. Some, he added, have declined their veto power and allowed their ads to be moved into the show for makegoods, while others have bought *Joe* in scatter. Among the advertisers appearing during the first month’s episodes are McDonald’s, Burger King, KFC, Pizza Hut, Taco Bell, Chili’s, Visa, Mastercard, Chrysler, Pfizer, Bristol-Myers Squibb, the Army, Coke and Pepsi.

“If you have programs doing big ratings and there are no issues with content, the advertisers will support them,” Nesvig said. “There is no violence and no sex, although it might in some cases be implied. But they are no different than adult scripted shows.”

Sales president Mike Shaw of ABC, which has enjoyed back-to-back successful runs of *The Bachelor* and *The Bachelorette*, believes advertisers no longer view reality shows “as one ubiquitous mass.” Rather than rule out advertising on the genre, they are willing to look at each individual show more carefully, Shaw said. He

Because reality fare brings more younger viewers to television, Koerner predicted that overall TV usage will be up in the current sweeps. And even though critics of the genre cite its lack of repeatability, Koerner noted that reality’s water-cooler status may make viewers watch the shows, and their commercial inventory, more attentively.

“People have to watch that episode, that day, to know what went on and talk about it with friends and colleagues on the following day,” Koerner said. “So that means there’s more real-time viewing of reality versus other formats.”

added that ABC has signed three major sponsors, whose deals include product integration, for the March premiere of reality/variety show *All American Girl*. “They signed on after listening to the producers’ vision of the show,” Shaw said.

ABC is selling advertisers on the concept that reality shows can add reach to their buys. For example, a three-show buy of ABC’s *According to Jim*, *Life With Bonnie* and *The Bachelorette* increases an advertiser’s adults 18-34 reach by 36 percent over a package that includes the first two shows, plus *George Lopez* and *The Practice*. “That’s a pretty big deal,” Shaw said.

“Reality shows are bringing in more 18-34 viewers, who are light TV viewers and may not usually be watching TV at all,” said one media buyer. That fact isn’t lost on Shaw. “This is a big opportunity for the networks to get these younger viewers to sample some of our other shows,” said the ABC sales chief. “They are tomorrow’s viewers.”

Despite its current success, the reality genre will not dominate prime time in the long-term, Nesvig and Shaw said. “We’re not abandoning scripted programming,” said Shaw. “We have over 100 scripted projects in the works for next fall, and about 30 will go to pilot.”

“It’s a genre that tickles the audience’s fancy right now,” added Nesvig. “But TV goes in cycles. They said sitcoms were dead before *Seinfeld* came along.”



**Nesvig is moving more reality spots in scatter for Fox.**

# What's Ahead For Ted?

Turner expected to remain a player

**THE INDUSTRY** By Megan Larson

One thing is for certain: Turner Broadcasting will never be quite the same without "The Mouth of the South" looking after its interests. Ted Turner, one of the most influential figures in the media for more than 30 years, resigned as vice chairman of AOL Time Warner last Wednesday as the company posted an astonishing \$98.7 billion loss for 2002, a record for a U.S. company.

Few analysts would venture a guess as to what the mercurial Turner may do next, but all agreed that AOL and especially its Turner-created cable networks—CNN, TNT, TBS and Cartoon Network—will have less spirit in his absence. "When you lose someone like [Turner], you lose a spark," said Sanford Bernstein analyst Tom Wolzien.

Turner said in a statement that he will focus on his philanthropic activities and other businesses. In recent months, Turner had been very vocal about his dissatisfaction with the way AOL Time Warner has been run post-merger and his hurt feelings over being given a title with little power at the company. Along with Liberty Media chief John Malone and Capitol Group's Gordon Crawford, fellow major shareholders in AOL, Turner played a key role in forcing chairman Steve Case's recent resignation. It's been suggested that the three might join forces to make a run at the company, or parts of it. Turner has not decided on whether to give up his seat on the AOL board.

"My sense is that after a brief hiatus, he would want a place in the media environment, but I just can't see Malone and Turner working happily together," said Sandra Kresch, president of media consultancy PSD International.

AOL executives stress that CNN and the other Turner nets are not for sale. Still, analysts wonder if they could lose value as they are further integrated into AOL's entertainment portfolio, sans Ted. "Turner built media businesses," said Kresch. "The intense focus on nurturing the cable assets will be missing."

Turner spokesman Brad Turell sees it differently. "Ted will always loom very large at Turner," Turell said. "He mentored a lot of people here, made people rich and built careers. Those relationships do not end. People like Ted Turner do not just walk off into the sunset." ■

# Mays Tries to Clear the Air

Clear Channel CEO defends tactics to Commerce panel on radio consolidation

**WASHINGTON** By Todd Shields

A public grilling from tart-tongued Sen. John McCain (R-Ariz.) isn't the most comforting experience. But although Clear Channel Communications CEO Lowry Mays suffered before McCain's Commerce Committee last week, senators defended the deregulation that let the company grow into an irresistible target. At the same time, the hearing may have vaulted radio payola from obscure issue to national controversy.

Two weeks earlier, Republicans and Democrats alike criticized media bigness. At the Jan. 30 hearing, GOP lawmakers praised radio consolidation and said Congress should do nothing, at least until the Federal Communications Commission completes its ongoing review of ownership rules. "This is called the marketplace, and it seems to be working," said Sen. Robert C. Smith (R-N.H.). Sen. Trent Lott (R-Miss.) said radio is healthier than before the 1996 Telecommunications Act eased ownership rules, letting CC grow from fewer than 40 stations to 1,225.

Mays denied suggestions CC withholds airplay from artists who do not use the company's many concert venues, an accusation raised by McCain. Mays also told senators CC is not operating the "automated jukeboxes" that critics perceive, but is delivering locally tailored news and music.

Democrats seemed little persuaded. Sen. Byron Dorgan (D-N.D.), for instance, criticized "absentee landlord" radio ownership. But perhaps the most incendiary attacks came from another witness, rocker Don Henley, who said record and radio companies engage in "a very

sophisticated system to skirt the payola law."

Mays countered that CC employees do not accept payment for airplay. He said record companies should stop paying the independent promoters who flog songs to radio companies—yet he admitted his company takes payment from the independent promoters, in return granting them access to CC's research. The company has said such fees bring in \$10-\$12 million annually—a tiny fraction of Clear Channel's \$3.2 billion in annual revenue.

The exchanges left some curious. "I'd like to know more about payola," said Sen. Kay Bai-

	NO. OF VENUES	RADIO STATIONS	TOTAL AVERAGE QTR.-HOUR SHARE
NEW YORK	6*	5	22.0%
LOS ANGELES	3	11	20.8%
CHICAGO	4	6	22.5%
SAN FRANCISCO	6**	8	20.0%
DALLAS	1	6	14.2%

\*Includes venues in Long Island and New Jersey. \*\*Includes Oakland and San Jose. Sources: Company reports, Arbitron Fall 2002 survey, BIA Financial Network

ley Hutchison (R-Texas). Other members of Congress already are outraged. They include Sen. Russ Feingold (D-Wis.), whose bill to squelch anti-competitive radio practices was the subject of the hearing, and Rep. Howard Berman (D-Calif.). "This is an issue Congress has to deal with," Berman told the committee. McCain said he would convene more hearings, including one devoted to TV rules. "I hope this will spur more national debate," he said. If it does, CC and other radio giants could be in for another grilling. —with Katy Bachman ■

# NBA Is Ahead at Halftime

ESPN, ABC posting solid ratings, Turner flat so far; ad inventory is moving

**TV SPORTS** By John Consoli

Heading into its midseason All-Star Weekend this Friday, the NBA's ratings on TNT and ESPN are meeting expectations of both league officials and advertisers, and sales levels at both networks are solid. However, some media buyers say they will be monitoring the second half of the season closely to see if the single Sunday "Game

of the Week" schedule that will begin on ABC next week will be as beneficial to clients as the double- and triple-headers that aired Sundays on NBC under the NBA's old TV contract.

In its first season of televising the NBA, ESPN through 37 telecasts is averaging a 1.3 household cable universe rating, a 1.2 among men 18-49 and a 1.4 in men 18-34. ESPN's

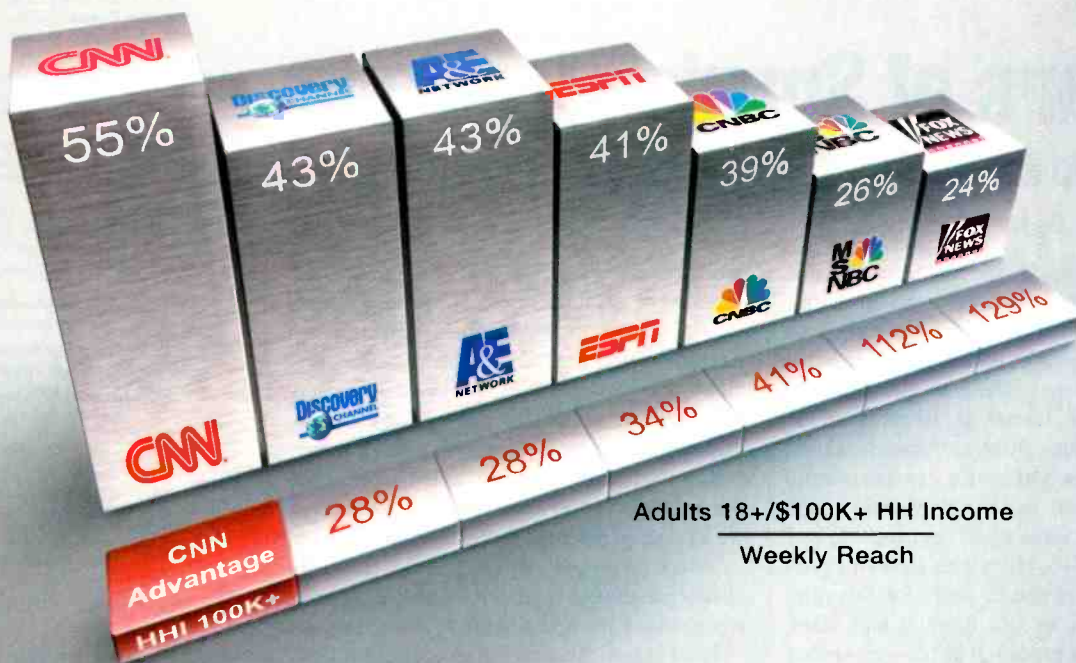
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**Huge: 3.3 million homes tuned in to last month's Yao Ming-Shaquille O'Neal showdown on ESPN.**

JAMES NELSON/PHOTO

ratings on Wednesdays and Fridays are up 33 percent in households over the NBA games that aired on the same nights last season. Household universe ratings for TNT's exclusive Thursday-night doubleheaders have averaged a 1.2, flat with last season. Some buyers said they had expected the exclusive window to produce higher ratings.

ABC's limited coverage (three weekend telecasts so far) is up 11 percent in homes over the comparable games on NBC last season.

One top sports buyer said that while he is "not unhappy" with the ratings so far, he would "prefer more games on broadcast, to get more bang for the buck in one shot."

Gregg Winik, NBA executive vp, said that

the league believes it made the right decision by cutting back to just one broadcast-network game weekly in the second half of this season. "But if we need to shift the schedule next season, we can do what's best for both [the league and the networks]," Winik said.

Trish Frohman, senior vp of Turner Sports Sales, said Turner is 80 percent to 85 percent sold on its NBA telecasts and that revenue is up 60 percent over last season. In addition to new sponsors, including Gatorade, many returning advertisers, such as Miller beer, "have expanded their ad presence significantly," Frohman said.

TNT's exclusivity on Thursday nights and its rights to the All-Star Game and Western Conference finals "made very powerful packages" with regular-season sales, Frohman said.

Frohman said TNT's coverage of All-Star Weekend has been sold out for weeks. The Sunday-night All-Star Game telecast last season earned an 8.2 household rating on NBC. Buyers say it needs to draw a 5.0 on TNT for it to be considered a success in its first airing on cable.

After sluggish ad sales early in the season, ESPN/ABC is nearly 75 percent sold on its remaining NBA coverage through the playoffs, said Ed Erhardt, president of ESPN/ABC Sports Customer Marketing and Sales. ■

## 3 Years of Spanish Lessons

Arbitron needs that long to weight Hispanic sample; radio owners irked

**RESEARCH** By Katy Bachman

Spanish-language radio broadcasters had strong words last week for Arbitron, which said it will need three years to properly weight its sample of Hispanic listeners by language preference. "It's too little, too late," said Bill Tanner, an executive vp for Spanish Broadcasting System. "Arbitron admitted that language preference can affect estimates. The estimates are simply wrong."

The issue first arose when Arbitron released its Summer 2002 survey, which showed a precipitous drop in audience share for Spanish-language stations in Los Angeles and other markets. Arbitron promised in November that it would weight its Hispanic sample by language, but it didn't say when.

Arbitron blamed the long timeline on its antiquated software and processing system, which needs an overhaul. Calling last week's announcement a "first step," Owen Charlebois, Arbitron president of U.S. media services, said the company would hold a conference call with clients on Feb. 6: "We will discuss this and other initiatives designed to enhance our Hispanic

measurement service in a way that balances the interests of all our customers," Charlebois said.

An interim proposal from Arbitron—to institute weighting in its Hispanic market service—also was met with skepticism. The service, which summarizes ratings for Hispanic radio stations over a six-month period, is currently used only by agencies—broadcasters don't subscribe. "To get accurate numbers, now we have to spend more money," argued Tanner.

Arbitron's focus on its Spanish-language clients has general-market broadcasters worried the changes are being made at their expense. While Hispanic station shares bounced back in the Fall 2002 survey, other broadcasters saw theirs drop. "Anglo stations lost more than 3 percent audience share in Los Angeles—that's the equivalent of \$35 million to \$40 million revenue a year," said John Davison, president and general manager of ABC Radio's L.A. stations. ABC, Clear Channel and Infinity Broadcasting are launching a formal inquiry into the Fall book. "It seems like Arbitron has bought the Hispanic vote," Davison said. ■

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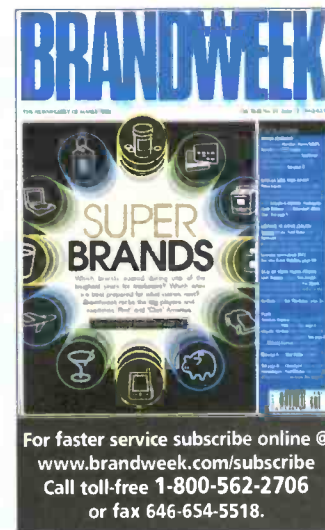
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# Local Media

TV STATIONS | NEWSPAPERS | RADIO STATIONS | OUTDOOR | MAGAZINES

WASHINGTON, D.C. TV AND RADIO STATIONS

## Viacom, Tribune and Pepsi Test Cross-Media Strategy

BY KATY BACHMAN AND REBECCA FLASS

A local half-hour TV show on Saturday nights in Washington is taking product placement to a new level. Pepsi's *Project X*, the half-hour weekly program created and produced for Pepsi by Alexandria, Va.-based Synergy Media Group, is a blend of an infomercial, MTV-like videos and live entertainment.

Hosted by local radio personalities, *Project X* is also a one-of-a-kind multimedia play that is

Mitch Litvak, president of LA Office, a Los Angeles entertainment consulting firm. "The risks are much greater, but the return for something that really works is much greater, too."

Although Pepsi would not disclose what it paid for the show and also declined to comment for this story, John Baer, president and chief creative officer of Synergy, said the cost for Pepsi in Washington has been about 60 percent less than a traditional media buy.

On its infomercial-like strategy, Synergy's plan is to purchase half-hour time blocks on local TV stations for the show and then partner with local radio stations for promotion spots in exchange for access to their on-air personalities, who host the show from a live event. For the Washington pilot, which targeted teens, Synergy bought the 10:30-11 p.m. Saturday time slot on WBDC.

To host the show, Synergy turned to two young-skewing FM radio stations owned by Viacom's Infinity Broadcasting, top-rated Urban WPGC and Modern Rock WHFS. WPGC evening personalities Flexx and Rane hosted all 13 shows, along with appearances by other WHFS and WPGC personalities.

"It's exposure you can't buy," said Baer, who estimated the value of the TV exposure for the Infinity stations at about \$1 million. In exchange for hosting, the radio stations aired a schedule of spots promoting the TV show.

"It's a slick way to promote our talent, plus our call letters and ID are featured throughout the show. It's MTV-type stuff and first-class," said Jay Stevens, vp of programming for Infinity's Washington stations. WPGC's ratings were up in the Fall Arbitron book, to a 6.9 overall share. WBDC also came out ahead; *Project X*'s initial 13 episodes earned a respectable 1.0 rating and 2 share overall, and a 2.0 rating among teens.

Synergy reports it is in talks with TV groups including Tribune, Sinclair Broadcast Group

and Fox, and radio groups including Infinity, Clear Channel and Emmis Communications to bring *Project X* to other markets. Although the D.C. pilot targeted teens, Pepsi is also looking at versions that could target other demos, such as a Country audience, Baer said.

"It was a good business decision for us," said Jerry Martin, vp/general manager of WBDC. "It's better than a traditional infomercial, because it has entertainment value and doesn't look like a paid show."

But now that there's more demand for the station's inventory, Martin has moved the show back from 10:30 to midnight on Saturdays, following *Showtime at the Apollo* and *Weekend Vibe*, which target young African American viewers.

"The key to *Project X* will be if Pepsi decides to fund it, and if [Synergy] is able to clear the top markets," Martin said.

LOS ANGELES RADIO STATIONS

### Entravision's Party

Based on the success of its new English-language Party format, which premiered last September on the company's KKDL-FM in Dallas, Hispanic broadcaster Entravision Communications has launched a similar format simulcast on KSSC-FM in Santa Monica, Calif., and KSSD-FM in Newport Beach, Calif.

Known for its Spanish-language programming, Entravision wasn't left with a lot of choices for Spanish-language programming in L.A., which has become an increasingly fragmented Hispanic market.

The new format is more mainstream, targeting 18-to-34-year-olds with core artists such as Kylie Minogue, Bob Marley, Moby, Dirty Vegas and Madonna. "It also has strong appeal for English-dominant Hispanics," said Haz Montana, vp of programming for Entravision, who noted that about 40 percent of KKDL's audience is Hispanic.

The move follows Entravision's purchase at the beginning of the year of KLYY-FM, KVYY-FM and KSYY-FM from Big City for \$137 million, giving the group six stations in the L.A. market. Through a time-brokerage deal, Entravision has been operating the Big City stations and moved its Super Estrella programming, a Spanish Contemporary Hit Radio format, from its KSSC, KSSD and KSSE to the new stations. Entravision has yet to announce a new format for KSSE, which for the time being will air Super Estrella. —KB ■



WHFS-FM personality Vanessa (r.) interviews members of local band Black Ant on *Project X*.

cross-promoting the Pepsi brand on local radio and TV stations in Washington.

After a successful 13-episode test run last year on WBDC-TV, Tribune Broadcasting's WB affiliate in Washington, Pepsi is currently mulling a proposal from Synergy to roll the show out in the coming months on local TV stations in an additional 13 markets—Los Angeles; Chicago; Philadelphia, San Francisco; Boston; Dallas; Detroit; Houston; Seattle; Atlanta; Baltimore; Syracuse, N.Y.; and Columbia, S.C. After a hiatus, WBDC welcomed *Project X* back to its Saturday-night lineup last weekend.

*Project X* is more involved than other branded entertainment efforts, such as the Coca-Cola sponsored WB summer series *Young Americans* and Fox's *Murder in Small Town X*, which featured scenes in a Taco Bell restaurant. "This is a step above product placement," said

**"It's better than a traditional infomercial...and doesn't look like a paid show." MARTIN**

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# Market Profile

BY CARRIE R. BEYLUS



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The Tennessee State Capitol building (left), also known as the Parthenon, and Legislative Plaza.

## Nashville, Tenn.

**NASHVILLE, HOME OF THE COUNTRY MUSIC HALL OF FAME, THE GRAND OLE OPRY AND** many of the genre's biggest artists, is renowned as the birthplace and protector of all things Country. More than that, though, the city, which is the capital of Tennessee, has been recently heralded by *Fortune*

magazine as one of the top cities for work and family in the nation. And *Forbes* has named Nashville as one of the 25 cities likely to have the country's highest job growth over the next five years. The market's profile has also been raised by the success of its National Football League franchise the Tennessee Titans, which reached the AFC Championship game this season, losing to the Oakland Raiders.

Nashville is the country's 30th-largest television market with 879,000 TV households, according to Nielsen Media Research. The city proper's population of more than 540,000 is supported by state government jobs and the country music industry, including the year-and-a-half-old headquarters of the Country Hall of Fame and Museum in downtown Nashville. Gaylord En-

tertainment Co., which co-owns Opry Mills, a 1.2 million square-foot mall adjacent to the Grand Ole Opry theater and Opryland Hotel, as well as three radio stations in the market, is headquartered in Nashville.

Rounding out the market's infrastructure are the significant corporate presences of companies including Saturn, Dell Computers, Genesco and Shoney's.

The National Hockey League's Nashville

Predators play in the Gaylord Entertainment Center, but it's the Titans that are the hot sports franchise in town. Both Landmark Communications' WTVF, the market's CBS affiliate, and WKRN, Young Broadcasting's ABC affiliate, claim to be the official Titans station. While WTVF carries the regular-season games thanks to CBS' AFC contract, WKRN carries the Titan's preseason games. WKRN is proudest of its coach's show, *Monday Night Live With Jeff Fisher* (the Titans' coach), which is hosted by the station's sports director John Dwyer. The show airs before the network's *Monday Night Football*.

Sinclair Broadcast Group's Fox affiliate WZTV is also on the Titans bandwagon with a recently reached agreement with the team to air a 21-week, half-hour magazine show to be titled *Titans Weekly* starting next season.

Beyond the intense interest in the Titans, the market's news leaders, WTVF and Meredith Broadcasting Group's NBC outlet WSMV, continue to seesaw in the ratings. Longtime leader WSMV has lost some ground to WTVF in recent books, with the CBS affiliate winning every newscast from early morning through late night in both Nielsen Media Research's May and July sweeps last year.

However, the November book told a different story, one that also included third place WKRN. The 5-5:30 p.m. local newscast slot was won by WSMV with an 11.1 rating/20 share, topping WTVF's 10.1/18. The same held true at 6-6:30 p.m., where the two stations' numbers were 11/19 and 10/17.

"We lost a little footing and are working on paying attention to what the viewers want to watch and what they want us to cover," says WSMV general manager Steve Ramsey.

The early-morning news race saw WTVF handily defeat WSMV overall. In terms of talent shuffling, Bill Robertson recently took over as morning news anchor at WTVF. Bill Hall, the station's longtime meteorologist, switched from 6 p.m. and 10 p.m. to noon and 5 p.m. Lisa Spencer has taken over Hall's evening and late-night duties, with Tim Ross replacing Spencer in the morning.

WKRN will also be doing some shifting of on-air staff in the coming month or so. Victoria Hansen, who has been anchoring the 5-7 a.m. and 4-5 p.m. news, will be

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### AD SPENDING BY MEDIA / NASHVILLE, TENN.

	Jan.-Dec. 2000	Jan.-Dec. 2001
Spot TV	\$180,330,250	\$164,271,707
Local Newspaper	\$95,520,845	\$90,280,781
Spot Radio	\$45,448,984	\$46,327,142
Outdoor	\$16,404,712	\$15,186,212
Local Magazine	\$908,255	\$833,270
Total	\$242,183,946	\$225,785,061

Source: Nielsen Monitor-Plus

New England Classic November 2001



Photograph by Alan Richardson

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# Market Profile

## NEWSPAPERS: THE ABCS

	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
<b>Davidson County: 243,077 Households</b> <i>The (Nashville) Tennessean</i>	83,303	111,538	34.3%	45.9%
<b>Rutherford County: 67,223 Households</b> <i>Murfreesboro Daily News Journal</i>	14,490	17,067	21.6%	25.4%
<i>The Tennessean</i>	12,351	19,916	18.4%	29.6%
<b>Sumner County: 48,520 Households</b> <i>The Tennessean</i>	11,614	17,698	23.9%	36.5%
<b>Williamson County: 45,556 Households</b> <i>The Tennessean</i>	22,322	29,066	49.0%	63.8%
<b>Wilson County: 32,256 Households</b> <i>The Tennessean</i>	7,813	12,565	24.2%	39.0%
<b>Robertson County: 19,800 Households</b> <i>The Tennessean</i>	4,674	7,584	23.6%	38.3%
<i>Clarksville Leaf Chronicle</i>	237	251	1.1%	1.2%
<b>Dickson County: 16,624 Households</b> <i>The Tennessean</i>	2,962	4,827	17.8%	29.0%
<i>Clarksville Leaf Chronicle</i>	257	275	1.5%	1.6%
<b>Cheatham County: 13,172 Households</b> <i>The Tennessean</i>	2,807	4,787	21.3%	36.3%
<i>Clarksville Leaf Chronicle</i>	130	170	1.0%	1.3%

Data is based on audited numbers published in the Audit Bureau of Circulations Oct. 3, 2002 County Penetration Report

## RADIO LISTENERSHIP / NASHVILLE, TENN.

STATION	FORMAT	Avg. Qtr.-Hour Share	
		Morning Drive, 12+	Evening Drive, 12+
WSIX-FM	Country	8.8	5.7
WBUZ-FM	Alternative	6.5	3.5
WQKQ-FM	Urban Adult Contemporary	6.2	4.9
WJXA-FM	Soft Adult Contemporary	5.9	6.7
WWTN-FM	Talk/Personality	5.2	4.1
WRVW-FM	Contemporary Hit Radio	5.3	6.2
WKDF-FM	Country	5.2	4.8
WGFX-FM	Adult Contemporary	4.7	1.9
WSM-AM	Country	4.5	3.6
WMAK-FM	Oldies	4.5	3.6

Source: Arbitron Summer 2002 Radio Market Report

moving to 4-4:30 p.m. and 10 p.m. Current 10 p.m. anchor Brette Lea will take over the station's morning anchor slot.

"While we're happy with the progress our news division has made, we're not yet where we want to be," says Mark Arminio, WKRN general sales manager. "We've got a really strong news product that some folks haven't

found yet, but we see the gap between us and them [WTVF and WSMV] narrowing all the time."

During the February sweeps, WKRN will air 15 episodes of *Wheel of Fortune* that were filmed locally at the Grand Ole Opry at 6:30 p.m. The shows will feature 15 Country music stars paired with local contestants gar-

nered from a contestant search conducted in conjunction with *Wheel of Fortune*, WKRN and area advertisers.

Over at WTVF, Paul Hostaba recently took over gsm responsibilities. The station had been operating without a top sales executive for several months. "I was looking for someone all over the country, when it turned out the right person was right here in Nashville all along," says Debbie Turner, WTVF gm. Hostaba was most recently the president and gm at CMT, MTV Networks' Country music cable network in Nashville. Paxson Communications entered the DMA with Pax TV affiliate WNPX-TV in 1997.

In an interesting sales development, Sinclair Broadcast Group recently signed an agreement with Beverly Hills, Calif.-based Lambert Broadcast Group, owner of WNAB, the market's WB affiliate, to have WUXP and WZTV, Sinclair's UPN and Fox affiliate duopoly in the market, manage WNAB's ad sales, as well as oversee its technical administration.

While media buyers and broadcast sales competitors in the market are using words like triopoly to describe the relationship, J.P. Hannan, senior vp of Lambert's broadcast group, sees the Sinclair-owned stations' staffers as local sales reps. "Our station was struggling against the giants in the market, so we crafted an arrangement that reduced our cost structure and outsourced aspects of the business to Sinclair's existing staff," explains Hannan.

While many media buyers agree with Hannan's analysis that the three stations in question combine to form a lesser market share than the No. 1 station, there is a consensus against one group having that kind of power. Critics claim the three stations, all with high concentrations of programming targeting the favorable 18-34 demographic, have too much pricing leverage.

"Their specific programming [incorporating UPN, Fox and WB shows] owns the [18-34] demo, which gives them a great opportunity to pick up fast-food dollars on the cheap," says one TV executive in the market, speaking on condition of anonymity.

Competitive grumbling aside, WNAB's Hannan thinks the arrangement is good for his station, as well as the Nashville market in general. "Viewers and advertisers alike now have options," he says. "Frankly, I think this is a potential model for other stations with similar circumstances to ours."

How does cable see the Sinclair/Lambert alliance? Dave Carter, area vp and gm of



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# Market Profile

Market Link Nashville, AT&T Comcast's cable Interconnect—which reaches 540,000 homes, about 98 percent of the wired households in the market—says that while he isn't any happier about the deal than his broadcast contemporaries, he's confident the cable networks on which he inserts locally have equal ability to draw young viewers.

"In the 18-49 demo, UPN, Fox and the WB offer the greatest competition," he says. "Outside of their programming, cable owns the demo with MTV, FX and other up-and-coming [networks]."

To balance the young end of the demo, Carter says buyers will either buy cable or seek out specific programming on the big three networks or a whole lot of the WB, Fox and UPN. "This partnership is not particularly good for the market or the advertisers. It only benefits those involved and potentially hurts the rest of us by further affecting the already dipping cost per point," says Carter, who added the cost per point in the market has dropped to \$140 in 2003 from roughly \$210 in 2000.

AT&T Comcast is the market's dominant cable operator. Cable's penetration in the DMA is 64 percent, just below the 69 percent average of the top 50 markets (see *Scarborough chart on page 17*). Carter is quick to point out that the market's vast geographic size doesn't allow cable to easily reach the roughly 40 percent of households in the outlying rural locations. Those rural areas of the market are prime targets for the satellite players, which enjoy a 28 percent average penetration rate in the Nashville DMA, well over the top 50-market average take rate of 16 percent.

As for radio, Nashville is the nation's No. 44 market, and Clear Channel Communications is the clearly dominant player with five stations (four FMs and one AM). All 5 stations rank in the top 12, with 3 in the top 10, according to Arbitron's Fall 2002 book.

While it would seem logical that Nashville would have more than one Country radio station, the big competitive question is whether the market can sustain the four that are presently on the air.

Clear Channel's WSIX-FM is the market's No. 1 Country station and second overall. Citadel Communications Corp.'s WKDF-FM is running second—it jumped from No. 9 overall in the Summer 2002 book to a tie for fifth in the Fall book, thanks largely to its recently-gained status as the flagship of the Tennessee Titans Radio Network in the fall of 2002. Sister Citadel station Adult Contemporary WGFX-FM had previously been

the radio home of the Titans.

The remaining Country stations in Nashville are WSM-FM and WSM-AM, third and fourth overall in the format respectively. Both stations are owned by Gaylord Entertainment, and the AM outlet has been the home of the Grand Ole Opry since 1925,

when it was called *WSM Barn Dance*. In 2001, the station took Country high-tech by streaming GOO broadcasts on its Web site. This past January, Gaylord Entertainment fired the entire office staff of WSM-AM in an effort to slice costs. Gaylord, however, said that the station's (continued on page 17)

## RADIO OWNERSHIP

Owner	Stations	Avg. Qtr.-Hour Share	Revenue (in millions)	Share of Total
Clear Channel Communications	1 AM 4 FM	25.6	\$24.3	34.3%
Gaylord Entertainment Co.	1 AM 2 FM	11.8	\$11.7	16.5%
South Central Communications	2 FM	13.8	\$9.9	13.9%
Citadel Communications	2 FM	7.5	\$8.7	12.2%
Cumulus Broadcasting	3 FM	11.4	\$5.9	8.3%
Cromwell Group	2 FM	6.0	\$4.0	6.0%
Tuned In Broadcasting	1 FM	2.3	\$1.3	1.7%

Includes only stations with significant registration in Arbitron diary returns and licensed in Nashville or immediate area. Ratings from Arbitron Summer 2002 book; revenue and owner information provided by BIA Financial Network.

## NIELSEN RATINGS / NASHVILLE, TENN.

EVENING AND LATE-NEWS DAYPARTS, WEEKDAYS

### Evening News

Time	Network	Station	Rating	Share
4-4:30 p.m.	CBS	WTVF	6.9	15
	ABC	WKRN	4.9	11
4:30-5 p.m.	ABC	WKRN	7.4	15
	5-5:30 p.m.	NBC	WSMV	11.1
CBS		WTVF	10.1	18
ABC		WKRN	7.5	13
Fox*		WZTV	4.3	8
UPN*		WUXP	1.8	3
WB*		WNAB	0.5	1
Pax*		WNPX	0.5	1
5:30-6 p.m.	NBC	WSMV	11.5	20
	CBS	WTVF	10.2	17
	ABC	WKRN	7.7	13
	Fox*	WZTV	4.0	7
	UPN*	WUXP	2.2	4
	WB*	WNAB	1.2	2
	Pax*	WNPX	0.4	1
6-7 p.m.	NBC	WSMV	10.7	17
	CBS	WTVF	10.2	16
6-6:30 p.m.	ABC	WKRN	7.7	13
	UPN*	WUXP	5.3	9
	Fox*	WZTV	3.7	6
	WB*	WNAB	2.0	3
	Pax*	WNPX	0.2	

### Late News

9-10 p.m.	Fox	WZTV	4.0	6
10-10:30 p.m.	CBS	WTVF	13.6	22
	NBC	WSMV	12.2	20
	ABC	WKRN	8.2	14
	Fo.*	WZTV	3.7	6
	UPN*	WUXP	2.9	5
	WB*	WNAB	1.6	3
	Pax*	WNPX	0.4	1

\*Non-news programming Source: Nielsen Media Research, November 2002

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BRAND



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## SCARBOROUGH PROFILE

### Comparison of Nashville

TO THE TOP 50 MARKET AVERAGE

	Top 50 Market Average %	Nashville Composition %	Nashville Index
<b>DEMOGRAPHICS</b>			
Age 18-34	31	31	99
Age 35-54	41	41	101
Age 55+	28	28	100
HHI \$75,000+	29	18	63
College Graduate	13	10	77
Any Postgraduate Work	11	8	78
Professional/Managerial	23	20	89
African American	13	11	86
Hispanic	13	#	#
<b>MEDIA USAGE - AVERAGE AUDIENCES*</b>			
Read Any Daily Newspaper	55	44	78
Read Any Sunday Newspaper	64	52	81
Total Radio Morning Drive M-F	22	19	87
Total Radio Afternoon Drive M-F	18	16	86
Total TV Early News M-F	29	32	110
Total TV Prime Time M-Sun	39	38	98
Total Cable Prime	13	15	113
<b>MEDIA USAGE - CUME AUDIENCES**</b>			
Read Any Daily Newspaper	75	63	85
Read Any Sunday Newspaper	77	66	86
Total Radio Morning Drive M-F	76	75	99
Total Radio Afternoon Drive M-F	73	70	95
Total TV Early News M-F	70	73	104
Total TV Prime Time M-Sun	91	92	100
Total Cable Prime	59	66	112
<b>MEDIA USAGE - OTHER</b>			
Accessed Internet Past 30 Days	60	55	91
<b>HOME TECHNOLOGY</b>			
Own a Personal Computer	69	62	91
Purchase Using Internet	38	31	82
HH Connected to Cable	69	62	91
HH Connected to Satellite	16	28	170

#Respondent count too low to report. \*Media Audiences-Average: average issue readers for newspapers; average quarter-hour listeners within a specific daypart for radio; average half-hour viewers within a specific daypart for TV and cable. \*\*Media Audiences-Cume: 5-issue cume readers for daily newspapers; 4-issue cume readers for Sunday newspapers; cume of all listeners within a specific daypart for radio; cume of all viewers within a specific daypart for TV and cable.  
Source: 2002 Scarborough Research Top 50 Market Report (February 2001-March 2002)

(continued from page 16) format would remain Country.

WJXA-FM, South Central Communication's Soft Adult Contemporary station, was the No. 1 station in the market overall throughout 2002.

Clear Channel's Urban Contemporary outlet WUBT focuses on the 18-34 demographic, which has helped it rank among or near the market's top 10 radio stations (No. 8 overall in Fall 2002). WUBT competes with

Cumulus Broadcasting's Urban Adult Contemporary station WQQK-FM, which held the No. 3 spot overall in the fall book.

WSIX, Nashville's personality-driven Country station, is the home of Gerry House's market-leading morning show. "Gerry's been around forever. His immense talent and proximity to artists keeps us guessing as to who'll be waiting around our lobby to get on the show next," says Dave Alpert, vp and market manager for Clear Channel.

Deana Blake is the new midday talent at WSIX, coming from Clear Channel's KASE-FM in Austin, Texas, and Billy Greenwood has taken over the afternoon drive, making it the top Country p.m.-drive show in the market. Clear Channel's WNRQ-FM, the only Classic Rock station in the market, and its News outlet, WLAC-AM, both welcomed new program directors recently. Buzz Casey joined WNRQ from Clear Channel's WROV-FM in Roanoke, Va., while Bruce Collins moved over to WLAC from the company's KTOK-AM in Oklahoma City.

Gannett Co.'s *The Tennessean*, Nashville's leading daily, named Leslie Giallombardo president and publisher in April 2002, moving her up from senior vp when Craig Moon was promoted from publisher to executive vp at Gannett's newspaper division.

That same month, the paper launched *Davidson AM*, a five-day-a-week section dedicated to Davidson County, where Nashville is located. The section, edited by Cindy Smith, offers a more "neighborhoody" feel to the county-specific news.

Starting this week, *The Tennessean's* classified advertising will be spun off as a stand-alone section. No longer part of the paper's business pages, the newly formatted classifieds will be updated seven days a week and will be more visually in tune with the classified section on the paper's Web site ([www.tennessean.com](http://www.tennessean.com)), which, in turn, is linked with [careerbuilder.com](http://careerbuilder.com) in a Gannett-wide initiative that links all the company's papers to the [careerbuilder.com](http://careerbuilder.com) search engine.

*City Paper*, the privately owned free Monday-to-Friday daily with a print run of 30,000, has grown significantly since its launch in November 2000.

"We started with five or six writers on our editorial staff and now we're at 50," said Brian Brown, *City Paper's* owner and publisher. On Feb. 1, the paper increased its print run to 37,000, adding 36 grocery stores to its regular distribution locations. Brown hopes to maintain the paper's 90 percent pickup rate and boost distribution to 43,000 by next month.

Viacom Outdoor and Lamar Advertising control Nashville's outdoor advertising marketplace, with the bulk of the business on Interstates 24, 40 and 65. A recent outdoor development in the market is a wall sign near the Ryman Auditorium and Viacom Outdoor securing the lease on the landmark Nashville location. The 34-by-39-foot roof-mounted structure stands atop a building at West End and Broadway and is the largest billboard facing in the market.



**READY TO SERVE YOUTH:** Levin, left, and Petrick on the set of *Gilmore Girls*



**Two years after they took over** from Jamie Kellner, the executives who run the WB, Jed Petrick and Jordan Levin, are on a roll. For the first time since the network's 1995 launch, the WB showed a profit in 2002, earning a few million dollars (though the execs aren't saying exactly how much). The net's target demo of young females is the envy of larger broadcasters. And its gamble on building a Sunday-evening viewing block, made up of repeats of WB shows leading into prime time, is paying off in the ratings.

Undoubtedly, there are soft spots in the schedule. Although sophomore series *Reba* has performed well this season, the lackluster ratings for *Greetings From Tucson* and the failure of *Family Affair* and *Do Over* reveal the WB's biggest weakness: comedy. Buyers, however, remain reluctant to lay that burden solely on the WB's shoulders, as few new comedies are working on any network. Wednesday, once the WB's strongest night, also is in question. Whether *Angel* can perform better than the failed *Birds of Prey* is uncertain. And the network is girding itself for having to do without its longtime youth hit, *Dawson's Creek*, next year.

But much of the WB's programming continues to get stronger. It jettisoned the popular-but-costly drama *Buffy the Vampire Slayer* and has grown two new series in Tuesday's *Gilmore Girls* and *Smallville*. Monday night's *Everwood* is pairing well with *7th Heaven*, while reality series *The Surreal Life* and *High School Reunion* show early promise.

The WB's successes this season may be drawing more attention to Petrick and Levin, but both still squirm under the spotlight. In fact, they seem more comfortable sharing any praise they receive with their colleagues, many of whom have been with them since the WB's launch. And they are equally forthcoming about the integral role Kellner continues to play.

These rare displays of modesty cut against the grain of conventional Hollywood breast-beating. But such displays also provide the clearest glimpse yet into a management style at the network that has enhanced the WB's success beyond the achievements of any single pro-

# Generation next

**Since taking the reins at the WB, Jed Petrick and Jordan Levin have strengthened the network's young-adult brand with several hit dramas. But they are still trying to find the right comedy. BY A.J. FRUTKIN**

gram or scheduling maneuver. The loyalty Kellner has fostered among his executives has translated to a strong sense of stability at the network. In stability, the WB has clarified its branding strategy and successfully sold that brand through to advertisers.

"The other networks pitch us shows, but the WB has pitched us who they are," says Laura Caraccioli, vp of Starcom Entertainment. "No one has branded themselves better than the WB. So when they say a show fits in their schedule, I believe them."

What's more, at a time when most broadcasters are turning to non-scripted programming for a ratings boost, the WB continues to succeed primarily on the strength of its dramas. "They have been able to develop an audience and reach that audience with scripted programming, and they deserve credit for that," says Chris Geraci, director of national TV buying at OMD USA.

MUCH OF THE WB'S SUCCESS can be linked to the constancy of its mission. Whatever shuffles have occurred inside its executive suites, most of those managers remain somehow attached to the network.

When Kellner moved up from running the WB to become chairman/CEO of Turner Broadcasting System, he brought back into the fold Garth Ancier, the former NBC Entertainment president and one of the WB's founding executives. Although both are based in Atlanta, they maintain oversight of the WB. Susanne Daniels, the WB's former co-president of entertainment, shifted over to production last year. But her company, First Move Prods., remains housed at Turner, and it has provided the WB with this month's sweeps movie *The Lone Ranger*.

Kellner's continued involvement in the network may suggest he's a hands-on executive. But Kellner dismisses such descriptions. "My rule really has been to allow people to make mistakes, assuming that they learn from them," he says.

Petrick, who was promoted from head of sales at the WB to president/CEO of the network upon Kellner's departure, says Kellner gives executives a lot of rope. "I call it enough to hang by or swing by," he adds.

So far, Petrick and Levin have mastered the art of swinging. And neither is looking for more autonomy. "I don't feel like I've ever had to do something I haven't wanted to do," says Levin, the WB's entertainment president. "Autonomy is often equated to a certain freedom to make choices. I know I have the freedom to make choices, but I prefer to make those choices as a group effort."

The group to which Levin refers includes WB executives who comprise the network's so-called kitchen cabinet: Bob Bibb and Lew Goldstein, co-presidents of marketing; John Maata, executive vp and general counsel; Mitch Nedick, executive vp of finance and operations; Bill Morningstar, who took over for Petrick as executive vp of media sales; Kathleen Letterie, executive vp of talent and casting; and John Litvack, executive vp of current programming and scheduling.

One of the greatest challenges Petrick says he faced following Kellner's departure was holding onto these executives. "How do you keep the attitude positive and the train moving forward?" he asks, rhetorically. "How do you keep these really smart guys, who don't want to work for you, but for Jamie?" The answer, he suggests, was involving those executives even more in the process of running the network.

Ultimately, the buck may still stop with Kellner. "On any major decision, Jamie expects to be counseled," Petrick notes.

While day-to-day-operation decisions, ranging from storyline changes to casting choices, are left to the WB team, Levin says Kellner "still reads all the development projects, he still sees major campaigns, and he still looks at our strategic planning. It's just from more of a distance."

Looking ahead, Levin suggests Kellner's role in the network probably won't diminish. "He'll be very involved in the upfront, in terms of what projects we pick up, how we schedule them, and how we roll them out in the fall," he says.

But there are indications that Kellner is letting the rope swing a bit looser these days, as indicated by the hands-off role he assumed in the network's decision to air the ad-free summer variety show tentatively titled *Live From Tomorrow*. Conceived as an update of *The Ed Sullivan Show*, *Tomorrow* is from *Who Wants to Be a Millionaire* producer Michael Davies and will feature integrated product-placement segments instead of traditional commercial pods.

Petrick says the network was first approached by Davies in



**CAN YOU SAY TEEN ANGST?** Though he inherited *Dawson's Creek* (left) and may soon have to learn to live without it, Levin has come up with the recent hit dramas *Everwood* (top) and *Smallville* (bottom). *Reba* is one of the WB's few successful comedies.



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December. The next day, they decided to go forward with the project, but they didn't discuss the show with Kellner for another two weeks. When they did, Kellner had questions. "It's not a creative concern," Kellner says. "But more about the principle of showing programs that don't have advertising in them."

For more than a year, Kellner has been outspoken about how changing technologies could negatively impact the traditional advertising model. *Tomorrow* could pull the rug out from underneath the traditional model. But Kellner has remained true to his self-professed management style. "I'm up for it," he says. "For a run in the summer, it will give us experience that we don't have, and it will give advertisers some experience that will allow them to decide if it's an alternative to 30-second units."

IF *TOMORROW* UNDERSCORES a willingness to face the challenges of the future, then Petrick says the program also may help the network face its greatest challenge today: distribution. "This is one of those shows that's going to get our stations a fair amount of noise," he predicts.

Although WB affiliates such as WPIX in New York, KTLA in Los Angeles and WGN in Chicago already have created strong identities for themselves, Petrick says others such as Tribune Broadcasting's WEWB in Albany, N.Y., WTXN in Hartford, Conn., and KTWB in Seattle "could use a little bit more traction."

*Tomorrow* may be just what they need. "It's taking shots like this that are going to get these stations notoriety for all the right reasons," Petrick says. "It's going to help these stations break out a little bit and start to develop some reputation within their communities."

But even if *Tomorrow* is a success for the network, Petrick admits that branding smaller affiliates won't happen overnight. "There are so many things that these stations have to do," he says, noting that securing programming remains a key to their success. For example, while New York, Chicago and Los Angeles air A-tier comedies like *Friends* and *Everybody Loves Raymond* in the access and late-fringe time periods, not all markets have the funds to acquire those syndicated properties.

Just as important for Petrick is creating awareness among local advertisers about the benefits of targeting the WB's young demographics. "It takes time to get good people to come in and learn how to sell time, and it takes time for the local market to get those local advertisers to understand the need to advertise against this next generation," he says.

*Tomorrow* also could provide the WB with a promotional platform for the fall. Most of the network's drama development will move forward with an eye toward strengthening Wednesday. "There's no doubt that Wednesday has a hole, or holes," Levin says.

Among the network's pilot projects are a *Gilmore Girls* spinoff; a new take on the 1980s NBC series *MacGyver*, called *Young MacGyver*;

a modern, Manhattan-based retelling of the Tarzan legend, titled *Tarzan and Jane*; the creature feature-y archeology franchise *Shadow Walkers*; and *Chasing Alice*, about a female cop who meets up with characters from Lewis Carroll's *Alice's Adventures in Wonderland*.

Levin has said that the return of NBC's *Friends* next season might preclude him from developing more half hours for the 8-9 p.m. Thursday slot. Reality remains a strong option for the night. But in what amounts to a programming reversal of sorts, Levin also says the network could offer an evening of African-American comedies, including the return of Steve Harvey to the WB in a nonscripted series. Although the network has steered away from ethnic-targeted series over the past several seasons, Levin acknowledges it may be his best counterprogramming move on Thursdays next season. "We were able to do respectable business with comedies that featured African-American performers," Levin says.

But performing respectably may no longer be good enough. Levin says that if the network were to move forward with such a plan, he would try to reach a multi-ethnic audience rather than rely solely on African-American viewers for ratings. "Our intention with these shows will be to target them as vehicles with crossover appeal," he explains. "So I think we can broaden ourselves out from our earlier efforts."

Most buyers believe that if Levin could break through with a more broad-based comedy, it might provide the WB with its biggest show to date. "*Friends* probably started building ardent fans among young women," said OMD's Geraci. "Given who the WB has got watching their stuff, it may not have the potential to have another *Friends*, but putting the right show in front of its target audience certainly represents the biggest area of potential for the network."

Like most television executives right now, Levin seems uncertain about how best to score a comedy success, especially with an audience that has for the most part turned away from traditional comedy on television. "I think there has to be the recognition that the [comedy] format—which hasn't radically changed since its inception—is so ingrained in young people's heads by the time they're teenagers that they no longer find sitcoms credible either in their sense of place or sense of character," he says.

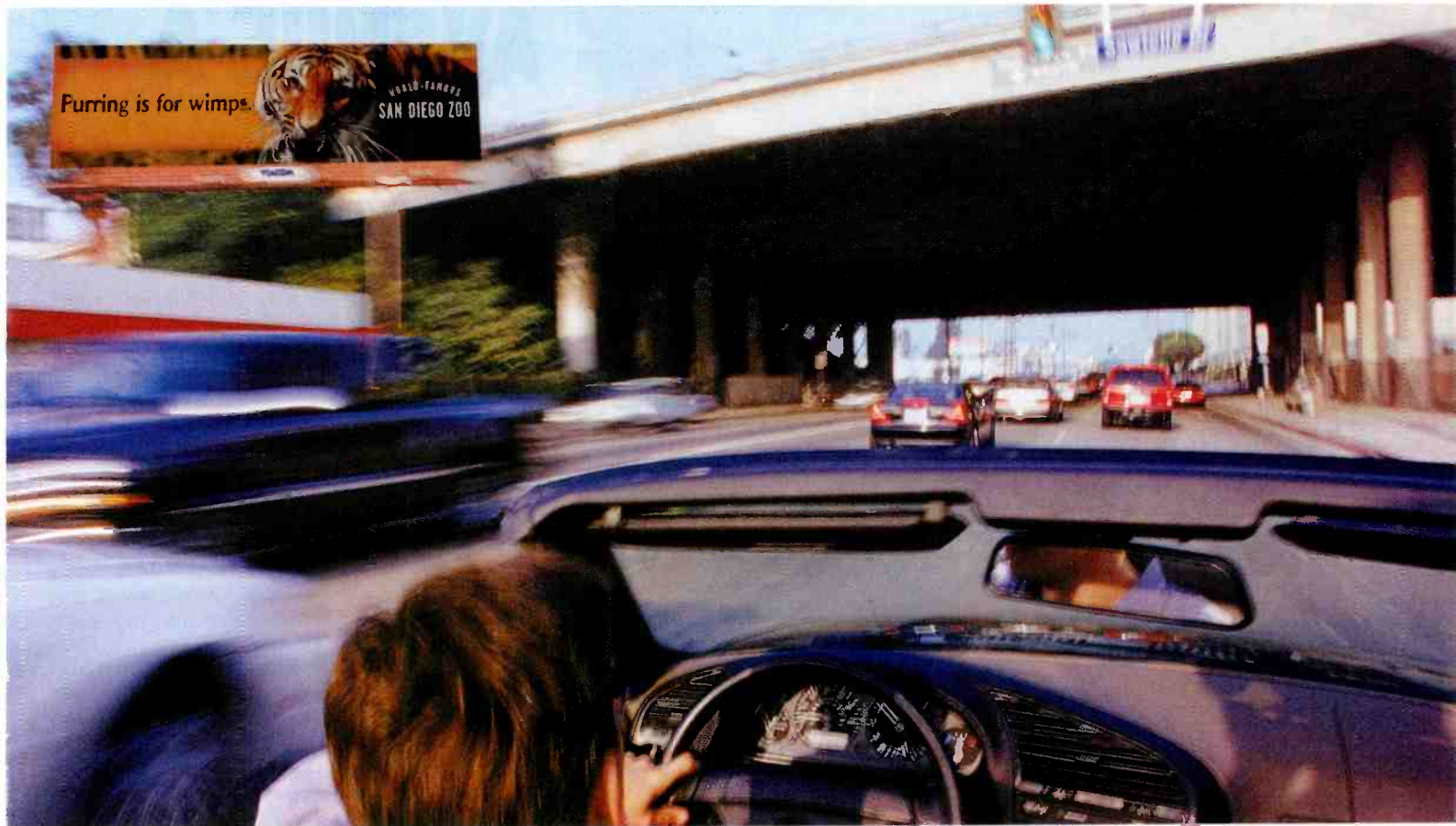
Levin suggests the demands of the WB's young audience have forced him to approach the format with a greater sense of risk, ranging from the upcoming improv-sketch comedy show *On the Spot* to the network's development of a Mark Burnett-produced family comedy that travels across Europe.

If those risks pay off for the network, it is likely the WB will enjoy even more success next season. At least, that's what executives at the network are planning for. "I like to think that the success we're having now is an investment in an even bigger future," Petrick says. "If you look at the population trend, there's 90 million people coming through, so it's right at our back." ■



**DIGGING FOR FROGS:** Kellner (left) pre-WB launch in '94 with Barry Meyer, now Warner Bros. chairman/CEO

# Roar of the Road



Shown: Billboard advertising in Los Angeles

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**A**s *Adweek IQ* compiled this year's list of the top interactive agencies, one thing that stood out is that those agencies that managed to last through 2001 were still around at the end of 2002. Of last year's top 10, only one has disappeared. However, it's important not to confuse survival with outright success. Overall, revenue was down 3.2 percent for those on the Top 50 list. Clearly, interactive advertising's long, cold winter of reappraisal is not over.

We at *IQ* have needed to do some reappraising, too. We've tweaked our definition of what qualifies as interactive advertising revenue, and restated some 2001 numbers to make our year-on-year comparisons more accurate.

And we've taken into account another important change. Once upon a time, it seemed that every interactive shop's goal was to go public. Now, the industry is split into essentially two groups: the interactive units of large ad agencies, whose goal is to integrate interactive into a panoply of other marketing services, and the independents, which choose to specialize in this still-young medium. Thus, this year, we decided to split our Interactive Agency of the Year accolade into two categories: one to reflect achievement among interactive units that are part of large agency networks, and the other to single out an independent agency that has succeeded alone even in this most challenging of business environments.—*Catharine P. Taylor*

## Independent Agency

# AVENUE A

Proving that expertise pays, this media agency retained clients and increased revenues

BY CATHARINE P. TAYLOR  
PHOTOGRAPHY BY REX RYSTEDT

At the end of 2001, there were probably many interactive ad execs who thought the worst was over. It wasn't. With 2002 also a year of industry shrinkage, it was easy for *Adweek IQ* to pick the winners from the losers, such as our Independent Interactive Agency of the Year: Seattle-based Avenue A.

While most of its stand-alone competitors stumbled, this mid-sized shop, which has spent most of its six years trying to perfect the arcana of online media, posted the kind of revenue growth that clearly demonstrates that what it is doing must be out of the ordinary. (Avenue A is a division of Avenue A, Inc., a publicly traded company that also has an advertising technology unit, Atlas DMT, which it spun into a separate unit in 2001.)

Specializing in online media planning and buying in an industry that seems increasingly in the hands of integrated advertising players, the agency has nonetheless been able to prove that expertise pays.

In 2002, the shop posted a 34 percent gain in revenue, excluding a year-end acquisition that will give Avenue A its first creative capabilities. In the Seattle flagship (Avenue A also has a New York office), client retention last year was 100 percent.

"We have the advantage of being able to focus all of our intellectual capital on digital marketing," explains vp/media Maggie Boyer. Adds New York office president Jim Warner, "I think it's very easy to get distracted by a lot of things."

Its 2002 new business wins included Solomon Smith Barney, pharmaceutical company Forest Laboratories, Terra Lycos dating service Matchmaker, and five other clients in travel, consumer products and financial services. But more impressive, when one considers that for the first three quarters of 2002 Internet advertising was down 18 percent, Avenue A managed to get existing clients to put more money into online media. And there's only one way to accomplish that: by proving that oft-maligned online advertising can be worth the investment. "A lot of our clients started accelerating their spending rapidly in 2002," says Clark Kokich, president of the Avenue A unit.

In that statement, Kokich is pretty much alone among his peers. More common, given the advertisers who experimented with the medium early on and got burned, was to scale back the budget, and kill or maim interactive shops as a result. The top 10 U.S. advertisers devoted a piddling 1.1 percent to Internet advertising in 2002, according to CMR.

Avenue A's numbers become much more impressive when it comes to comparing its performance to its competitors'. Modem Media saw its interactive marketing revenue drop by 30 percent last year; Digitas, 13 percent; Organic, which at press time was on the verge of being acquired by Omnicom, 29 percent. (For a list of the top 50 interactive agencies and their 2002 revenues, see page 28.) Nearly three years since the dot-com bubble burst, 2002 still came with steep revenue

declines for many interactive shops, which were already coming off a devastating 2001.

Thus, getting to prosperity wasn't easy for Avenue A. For better or worse, the company lived the entire dot-com saga, from promising startup in 1997, to pre-IPO hotshot in 1999, to Wall Street darling when it went public on Feb. 29, 2000, closing that first day at \$72—233 percent above its \$24 per share offering price. Its market cap at the close that day was in excess of \$4 billion. (Today it trades at about \$2.70 per share, about the middle of its range for the past 12 months.)

Six weeks after that IPO came the NASDAQ crash, and in May 2001, Avenue A's denouement: the company slashed staff by 20 percent, letting go 75 people, and decided to drop a dozen unprofitable clients, including marquee names such as

**“[Avenue A's] decisions are kind of academic decisions,” says AT&T Wireless' director of e-commerce marketing. “There's real data and real math.”**

Starbucks and Nordstrom. From 2000 to 2001, revenue declined by one third, dropping from \$39.2 million to \$26.2 million. But the company managed to slightly narrow its net loss, and the bite-the-bullet approach had almost immediate results. “We decided that we were going to cut to the point that we [would] be profitable,” says Kokich of the decision to drop both staff and clients. While making a profit matters, Kokich still sounds pained when recalling the layoffs. “It's not fun,” he says. “It's a horrible experience.”

While the obvious conclusion of the firm's—and industry's—fall is that clients felt interactive just plain wasn't worth the investment, eventually some of Avenue A's clients began to think otherwise. “This was the year we really needed to prove that online does contribute,” says Jean Pundiak, senior e-marketing manager for heartburn drug Nexium at AstraZeneca Pharmaceuticals. In late 2001, Avenue A convinced Nexium to be one of three advertisers to participate in a trial of a new online ad model on *The New York Times'* Web site, nytimes.com. Pundiak credits Avenue A with finding “opportunities for us to be the first to try something out.”

The model—which New York Times Digital refers to as a “Surround Session”—would allow advertisers to “own” a consumer visit to nytimes.com by having targeted visitors receive ads almost exclusively from one advertiser during individual sessions on the site. Devised as a way for online media to achieve reach, the model, it was hoped, would allow advertisers to go into deeper detail about their products than the typical online advertising could. As with much of what Avenue A does, the agency wanted to make sure that the experiment held more than just the “gee-whiz” factor. Embedded in the trial was a study by online ad researcher Dynamic Logic, which looked at such measurements as brand awareness and message association to judge effectiveness. The results were that Surround Sessions had four times the lift of more common online ad buys in message association and purchase intent, and three times the lift for brand awareness and favorability. Pundiak gives the agency credit for taking the time to figure out whether the experiment had worked. It was “certainly a lot of work on Avenue A's part,” she says.

But to Avenue A, knowing how the ad performed is the whole ball of wax. It's a constant game of plan, execute and optimize based on the results, a process that seems to make Avenue A staffers perform more like a group of online advertising scholars than planners and buyers. “We have always led with data, analytics and to some degree, ideas,” says Boyer.

The agency approached AT&T Wireless about getting hired with the pitch, “Set aside some money. See if it works,” according to Bryan Trullinger, director of e-commerce marketing at AT&T Wireless. Two years later, it is still a client, and Trullinger gives Avenue A credit for not getting wrapped up in the flashier aspects of the ad biz. “Decisions are kind of academic decisions,” he says of Avenue A's process. “There's real data and real math.”

Avenue A translates its intensive data-crunching into a leadership position in the battered and bruised online ad market. It has held three client summits, giving them an inside peek into what Avenue A knows about the online ad business. As of last month, it has supplemented that with an online publishers' conference, which drew more than 200 executives, including many of the industry's big guns, such as Bob Sherman, president of interactive marketing at America Online; Martin Nisenholtz, CEO of New York Times Digital; and Jim Spanfeller, president/CEO of Forbes.com. Not every competitor could do that.

Of course, Avenue A has never been like other online agencies, which is both a blessing and curse. True, the company's focus has allowed it to be a superior online planner, buyer and data-cruncher. But being the only agency that focuses on media, and media alone, can, executives admit, make Avenue A the odd agency out when it comes to winning



**TRYOUT:** Avenue A clients include Nexium, which participated in an ad model trial at nytimes.com (left), and AT&T Wireless (upper left). December's acquisition of i-Frontier gives the shop both creative capabilities and clients, including Schering-Plough's Clarinex (above).

clients who would like interactive creative and media wrapped into one neat package.

Thus, the company rounded out 2002 with the acquisition of Philadelphia-based interactive agency i-Frontier, with which it shares several clients. Agency executives are quick to emphasize that the company will continue to operate separately, lest anyone get the idea that Avenue A would lose focus.

“It will not change Avenue A's positioning,” says Avenue A Inc. CEO Brian McAndrews. “But we do have clients who want to have creative coming from the same place.”



**TEAM IDEUTSCH:** From left, Ingrid Bernstein, svp/creative director, iDeutsch; Josh Rose, svp, and director of iDeutsch/LA; Fred Rubin, director of iDeutsch and directDeutsch; and Bobbi Casey-Howell, director of customer and data strategy, Deutsch.

grated presentation stuck. "What was most impressive was the agency's ability to create an integrated effort that included advertising, direct marketing and interactive," recalls Parisi.

Last January, Parisi, MCI president Wayne Huyard and other senior managers traveled to Deutsch's Manhattan headquarters to brief the shop on "The Neighborhood," a new phone service that would offer unlimited nationwide calling for a monthly flat rate. The client, which until then had used i-shops on an ad hoc basis, wanted to secure iDeutsch and directDeutsch for the campaign. "I said, 'We're most interested in having you look at interactive and direct marketing. Beyond that, we're not sure,'" says Parisi.

Three weeks later, agency CEO Donny Deutsch and his partners—including Fred Rubin, director of iDeutsch and directDeutsch, and Bobbi Casey-Howell, director of customer and data strategy—returned with a multidisciplinary brand campaign. MCI was sold.

The Ashburn, Va.-based company shifted its \$100 million branded business to Deutsch from longtime roster shop Euro RSCG MVBMS Partners. "On the strength of that presentation, it was clear that the most effective way to launch The Neighborhood was in an integrated fashion," says Parisi.

In an industry where online advertising is often an afterthought, it's unusual for an interactive unit to be an agency's foot in the door. "At some places, the agency would say, 'The pitch is in three days, do you have something neat that's interactive?'" says Rubin, who came to iDeutsch in 2000 with an extensive interactive, direct and traditional background.

That's not the case at Deutsch.

"From that first time Mike Duda gets that call, we are in that meeting," says Rubin. "Every business we pitch, Bobbi [Casey-Howell] and I play a huge role. You can't touch a pharmaceutical pitch without considering the role of the Web, of Internet advertising."

If Interpublic Group's Deutsch was the center, iDeutsch and directDeutsch were the wings that assisted in the late 2002 Novartis hat trick, which scored the agency Diovan, Zelnorm and Lamisil. Also last year, the i-shop helped introduce Pfizer's Zolofit as a treatment for premenstrual dysphoric disorder through a Web site that explores the warning signs, and banner ads that use a calendar motif to illustrate days lost and events missed due to the symptoms.

"When you show them all the pieces, it becomes a huge idea," explains Rubin. "It's no longer just two-dimensional with the storyboard and ripomatics. It becomes three-dimensional when you show them how it works on the Web and interactive advertising. It's hard to disintegrate."

Rubin acknowledges that being a part of an agency that continues to post significant year-over-year gains in a down economy is clearly an advantage for iDeutsch, which shares 90 percent of its business with the main shop. And with one profit center, squabbles between sibling units over how a client's budget should be split are kept to a minimum.

## Integrated Agency

# iDEUTSCH

Pitching the bigger picture helps this i-shop thrive

BY ANN M. MACK

PHOTOGRAPHY BY GEORGE LANGE

A few months before the April launch of an ambitious new calling plan, MCI director of marketing communications Melissa Parisi phoned Deutsch svp, director of business development Michael Duda about an interactive and direct marketing assignment. The year before, the New York shop had pitched the telecom's residential long-distance account. Though the late-2000 review was aborted, the memory of Deutsch's inte-



Still, the interactive unit does not rest on the laurels of its parent. "You take iDeutsch and separate it from Papa Deutsch and we can compete against any interactive agency," Rubin says. In 2002, the interactive team in New York snagged duties from J.P. Morgan Chase following a review that included 10 other shops. Los Angeles landed Internet-only assignments from FX network and software-developer Discreet, both after reviews.

As a result of the individual and joint wins, iDeutsch, *Adweek IQ's* integrated interactive agency of the year, enjoyed a 34 percent rise in revenue to \$38 million in 2002. Despite the fact that interactive revenues represent just 14 percent of Deutsch's \$272 million overall revenue, the value of the shop's Internet arm should not be underestimated, says Josh Rose, svp and director of iDeutsch/LA.

"On any given media budget, we may be anywhere from one

## "Every business we pitch, [interactive] plays a huge role. You can't touch a pharmaceutical without considering the role of the Web."

percent to 10 percent of that budget. That doesn't necessarily translate to "We're 10 percent of the reason that Deutsch is a successful agency," explains Rose, who joined the West Coast office just over a year ago from Ground Swell in Los Angeles. "We're another seat at the table. When you sit around the table, we don't care where the good ideas come from."

Rose and his group are generating ideas to reinvigorate the primarily promotional Internet presence of Coors Light, which awarded Deutsch/LA a piece of its \$200 million business last summer. Though the brewer spends the bulk of its budget offline, it recognizes that in order to reach its 21- to 29-year-old male audience, a portion has to be dedicated to online efforts. "Their demographic, their target, is the Internet audience," says Rose, who has met with Coors Light executives from chief marketing officer Ron Askew on down.

On the opposite coast, iDeutsch svp, creative director Ingrid Bernstein is gearing up for an online promotion for Snapple. Her team is shooting to one-up last year's "What's Your Story?" contest, which resulted in more than 25,000 people submitting their real-life stories online for the chance to have it reenacted by anthropomorphized Snapple bottles in a TV spot.

The promotion coincided with the relaunch of the beverage marketer's Web site. Aimed at 18- to 24-year-olds, the site portrays the life of people in "Snappleton." As Web surfers roll their mouse over citizens of Snappleton, bubbles pop up that tell their stories. The offline ads are woven into the site's content; for instance, TV spots and the outdoor ads can be viewed at the Snaplex Cinema and Bob's Hall of Snapple. After the site redesign, traffic increased 34 percent, helped in part by an integrated push that included TV spots, online marketing and call-to-action on the bottle caps.

"The site has the same look and feel in terms of brand experience. We were executing off the positioning of 'Real Experiences,' but not off the campaign," says Bernstein, who came on board in 1998 to run IKEA's

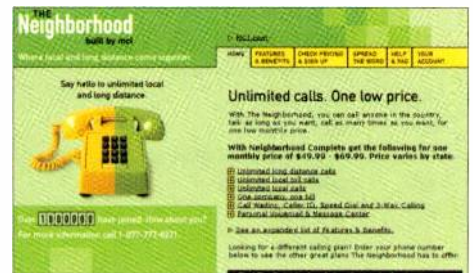
online business. "[The Snappleton characters] add this incredibly rich layer to the visual aspect of the site and give it this deep personality."

When MCI launched its new local and long-distance service last April, Deutsch's integrated campaign, based on the idea of freedom of speech, closely resembled what it had pitched just a few months earlier. In the tone of political sloggans, the ads proposed that all words are equal and should cost the same (over the phone) regardless of the location or time of day. The Web site and online ads from iDeutsch continued the campaign's expansive rhetoric and emphasis on no hidden costs and full disclosure. The site also offered state-specific pricing plans and the ability to spread the word about the program via e-mail. Though MCI won't disclose sales figures, online sales exceeded expectations, according to Jill Chaze, senior manager of online marketing at MCI. "We have very aggressive timelines and we're constantly updating our site," says Chaze. "With iDeutsch, all hands are always on deck."

As iDeutsch nears its seventh birthday, thinking about the Internet's role in an overall marketing plan is becoming second nature to the agency at large. The distinction between the disciplines is becoming increasingly indistinct. "Our clients sometimes can't tell the interactive from the general," says Casey-Howell, who joined Deutsch from Rapp Collins in New York nearly seven years ago to start the direct unit.

Zach Korman, Matt Nuzzi and Larry David, the creative trio behind Snappleton, collaborate with Scott Bassen and David Rosen, the associate creative directors on the general side. Rose coordinates efforts on Coors Light, J.D. Edwards and the California Milk Advisory Board with Deutsch/LA's managing partner, executive creative director Eric Hirshberg and managing partner, general manager Mike Sheldon. And this week, Rubin and Casey-Howell will work well into the night at six new-business meetings alongside partner, chief media officer Peter Gardiner and managing partners Kathy Delaney, executive creative director; Val DiFebo, director of client services; and Cheryl Greene, chief strategy officer.

"What has happened is that you can't separate Deutsch from iDeutsch or directDeutsch," says Rubin. "Clients are hiring us not for the great ad they saw, but because of the bigness of the idea and how it informs and drives all of these channels. We're an integral part."



**THE BIG PICTURE:** When Deutsch pitches clients, the interactive team is always in the room. In the case of MCI, above right, it was iDeutsch that earned Deutsch the chance to win the telecom's branded account. In the case of Snapple (above left), and J. D. Edwards (left), the creative teams from Deutsch and iDeutsch find ways to integrate their work.



# The Top 50 Interactive Agencies

RANK	AGENCY (AFFILIATION)	HEADQUARTERS	2002 PROJECTED INTERACTIVE REVENUE (IN THOUSANDS)	2001 ACTUAL REVENUE	PERCENT INCREASE	2002 EMPLOYEES
1	Euro RSCG Interaction (Havas)	New York	239,000	230,000	3%	1,175
2	Grey Digital Marketing <sup>1</sup>	New York	161,000	206,000	-22%	995
3	OgilvyInteractive (WPP) <sup>2</sup>	New York	160,000	170,000	-6%	1,050
4	Agency.com (Seneca unit of Omnicom) <sup>3</sup>	New York	80,000*	90,000*	-11%	500
5	SBI and Company <sup>4</sup>	Salt Lake City	75,000	52,000	44%	503
6	Modem Media (45% owned by IPG)	Norwalk, Conn.	72,000*	103,000	-30%	363
6	Digitas	Boston	72,000*	83,000*	-13%	416*
8	Zentropy Partners (IPG)	Los Angeles	69,500	62,000	12%	465
9	Divine <sup>5</sup>	Chicago	60,800	57,000	7%	227
10	R/GA (IPG)	New York	56,500	55,000	3%	210
11	Digital@JWT (WPP)	New York	55,600	52,600	6%	400
12	Tribal DDB (Omnicom) <sup>6</sup>	New York	52,000	65,000	-20%	409
13	Wunderman Interactive (WPP)	New York	49,198	46,488	6%	284*
14	Avenue A <sup>7</sup>	Seattle	42,000	26,200	60%	167
15	Razorfish <sup>8</sup>	New York	40,000	104,000	-62%	250
15	Nurun (Quebecor)	Montreal	40,000	44,756	-11%	485
17	DraftDigital (IPG)	New York	39,192	41,173	-5%	205
18	iDeutsch (IPG)	New York	38,056	28,400	34%	131
19	Organic (Seneca unit of Omnicom)	San Francisco	37,802	53,585	-29%	200
20	Tocquigny <sup>9</sup>	Austin, Texas	37,000	24,000	54%	70
21	FCBi (IPG)	New York	36,400	29,700	23%	266
22	Carat Interactive (Aegis) <sup>10</sup>	Boston	36,000	31,000	16%	215
23	Critical Mass (50% owned by Omnicom)	Chicago	32,000	30,000	7%	240
24	AKQA	San Francisco	30,000*	33,000	-9%	280
24	The Digital Edge (WPP)	New York	30,000	25,000	20%	172
26	DVC Worldwide	Morristown, N.J.	27,500	27,300	1%	56
27	Semaphore Partners (Publicis) <sup>11</sup>	New York	27,000	41,000	-34%	150
28	Medical Broadcasting Company (WPP)	Philadelphia	26,000*	22,800	14%	176
29	IconMedialab North America	New York	25,000	35,000	-29%	150
30	Macquarium	Atlanta	24,000	22,600	6%	120
31	Universal McCann (IPG)	New York	22,800	20,000	14%	143
32	Jack Morton Worldwide (IPG)	New York	21,256	16,000	33%	50
33	Wirestone <sup>12</sup>	Emeryville, Calif.	20,000	17,000	18%	82
34	Starcom IP (Publicis)	Chicago	19,000*	18,000*	6%	120
35	VML (WPP)	Kansas City, Mo.	18,800	17,700	6%	147
36	Slingshot	Dallas	17,500	17,100	2%	33
37	Blue Dingo/GB	New York	17,000	18,750	-9%	55
38	Campbell-Ewald Digital (IPG)	Warren, Mich.	16,641	16,234	3%	85
39	14IXM (Cordiant) <sup>13</sup>	New York	16,200	16,000	1%	156
40	Risdall Advertising Agency	New Brighton, Minn.	16,000	14,000	14%	26
41	Blast Radius <sup>14</sup>	New York	14,200	12,200	16%	210
41	IMC <sup>2</sup>	Dallas	14,200	11,100	28%	103
43	RappDigital Direct (Omnicom)	New York	14,100	9,200	53%	84
44	Grafica Interactive	Chester, N.J.	13,340	10,672	25%	27
45	Genex	Los Angeles	12,000	11,500	4%	102
46	Molecular	Watertown, Mass.	11,735	18,306	-36%	97
47	HSR Business to Business	Cincinnati	11,500	9,100	26%	63
48	SimStar Internet Solutions	Princeton, N.J.	11,100	13,500	-18%	73
49	Refinery	Philadelphia	10,600	6,063	75%	67
50	Ten/Resource	Columbus, Ohio	10,500	7,200	46%	50

\* Estimated numbers

1 Includes all Grey Global Group digital units

2 Acquired Concept (Germany)

3 Acquired Assets of KPE

4 Acquired Lante, Scient

5 Acquired Viant, Delano; existed for 9 months in 2001

6 2001 revenue includes business now at OMD Digital

7 Acquired I-frontier; Atlas DMT not included

8 2001 revenue includes divested European operations

9 Acquired Steel Digital Studios

10 Acquired Lot21, Vizium

11 Formerly Novo/Giant Step

12 Acquired 4th Revolution

13 Formerly CCG.XM

14 Acquired Enfolding Systems

This list includes worldwide figures for interactive agencies that have headquarters in North America, and reflects interactive advertising and marketing revenue only.



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Sources: <sup>1</sup>Nielsen//NetRatings @Plan Summer 2002; comparison is against 10 largest news sites as measured by monthly audience; <sup>2</sup>Nielsen//Netratings @Plan MORI Business Decision Maker Survey on washingtonpost.com; <sup>3</sup>Nielsen//NetRatings, May 2002.

# Inside Media

NEWS OF THE MARKET

## New EW M.E. Tetzeli Shakes It Up

Rick Tetzeli, the new managing editor of Time Inc.'s *Entertainment Weekly*, is putting his stamp on various sections of the magazine. Having tweaked the cover, Tetzeli is now eyeing *EW*'s photography, as well as front-of-the-book section News & Notes. Photo editor Sarah Rozen left the magazine last week, and Tetzeli is expected to announce the hiring of former *Rolling Stone* photo editor Fiona McDonagh to replace her. For News & Notes, Tetzeli tapped *Blender*'s Jason Adams and *TV Guide*'s Ari Karpel as senior editors. The section's senior editor, Thom Geier, has shifted over to the Books section, and deputy news editor Jeff Grenillion has left the magazine.

## Ryan Seacrest Renews With Clear Channel

Ryan Seacrest, afternoon-drive host on KYSR-FM, Clear Channel's Modern Adult Contemporary station in Chicago, has signed for another two years with the station. The deal makes him the permanent guest-host for Rick Dees' morning show on KIIS-FM, Clear Channel's top-rated Contemporary Hit Radio station. Seacrest is also featured on the new season of Fox's hit reality TV series *American Idol*.

## Hewitt to Step Down From *60 Minutes*

CBS last week announced that *60 Minutes* creator Don Hewitt will step down as executive producer in June 2004, to be succeeded by Jeff Fager, 48, executive producer of *60 Minutes II* since July 1998 and a producer for *60 Minutes* for six years. The 80-year-old Hewitt has been executive producer of *60 Minutes* for 35 years. He began his career

with CBS in 1948 as an associate director of *Douglas Edwards With the News*. Under the terms of his new contract with CBS, which spells out his *60 Minutes* succession plan, Hewitt will assume new editorial responsibilities as executive producer of CBS News, where he will help develop new projects.

## New Weider Pubs. Owner Cuts Staff

American Media CEO David Pecker last week completed the \$350 million acquisition of Weider Publications and cut the workforce by about 20 percent. About 80 people lost their jobs, including several Weider executives. Among them were president/CEO Russell Benson, COO John Sheehy and development vp George Slowick Jr. The bulk of the layoffs came from back-office and Internet operations. Weider publishes *Muscle & Fitness*, *Shape* and *Men's Fitness*.

## Brown to Host CNBC Specials

Tina Brown, former *New Yorker* editor in chief and founder of the now-defunct *Talk Magazine*, has joined CNBC to host some quarterly specials. *Topic A With Tina Brown* will feature Brown interviewing various guests about business, politics and culture. The March 20 premiere, coming just a few days before the Academy Awards ceremony, will cover "Hollywood, hype and wars between art and commerce."

## Cox Add Means Major Expansion for IBS

Cox Television has joined Internet Broadcasting Services, expanding IBS' brand of online local TV news to 22 of the top 25 Nielsen TV markets, and reaching 93 percent of households in those markets. The IBS net-



## CC Books Quinn for Late Night

Comedy Central has green-lighted late-night talk show *Tough Crowd With Colin Quinn* for a March 10 debut. The cable net said the topic-driven show played well in its December test run, so it ordered an additional 21 episodes. The show will run at 11:30 p.m. following *The Daily Show With Jon Stewart*. Previous guests on *Tough Crowd* included Jerry Seinfeld, Sarah Silverman, Denis Leary and Janeane Garofalo. Said Quinn: "I can't believe that there's actually a place left on TV where people can say what they actually feel without running it by a focus group first."

# Calendar

Interep will host the **Power of Urban Radio symposium** Feb. 13 at the Grand Hyatt Hotel in Atlanta. The keynoter will be Bill Lamar, executive vp/head of U.S. marketing for McDonald's. Contact: Sherman Kizart at 312-616-7204 or sherman\_kizart@interep.com.

The **Broadcasters Foundation** will present its **Golden Mike Award** for outstanding contributions to radio and television to NBC chairman Bob Wright at a black-tie gala Feb. 24 at New York's Plaza Hotel. *NBC Nightly News* anchor Tom Brokaw will serve as emcee, and presenters will include Tim Russert, moderator of NBC's *Meet the Press*; Lily Tartikoff; and Wright's wife, Suzanne. NBC late-night host Conan O'Brien will provide entertainment. Contact: 203-862-8577 or e-mail ghastrings@broadcastersfoundation.org.

The **American Association of Advertising Agencies' annual Media Conference and Trade Show** will be held March 5-7 at the Hilton Riverside Hotel in New Orleans. Event lineup includes panel discussions, breakout sessions led by marketing communications experts, trade show exhibits and an e-business symposium. Contact: Michelle Montalto, 212-850-0850.

**Magazine Publishers of America** will present "**Breakfast With a Leader**" with Steven Florio, president/CEO, Condé Nast Publications, March 6 at the University Club in New York. Contact: 212-872-3755.

The **Association of National Advertisers Annual TV Ad Forum** will be held March 13 at the Plaza Hotel in New York. Highlights will include an update from FCC chairman Michael Powell on what's happening at the agency and how it is impacting television. Contact: Patricia Hanlon, 248-391-3121.

The **International Radio and Television Society Foundation** will host a **Golden Medal Award** dinner honoring Leslie Moonves, president of CBS, March 19 at the Waldorf-Astoria in New York. Contact: 212-867-6650, ext.302, or e-mail maggie.pritikin@irts.org.



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# Inside Media

work of local news and information sites hits 60 markets and is operated in partnership with NBC, Hearst-Argyle, Post-Newsweek, McGraw-Hill and now Cox. Advertisers including electronics maker Samsung, Delta, Ford and HotJobs helped IBS sites achieve total online ad revenue of \$43 million in 2002. The company estimates 2003 ad revenue will grow to approximately \$58 million.

## WE Signs *Friends'* Cox for Decor Show

*Friends* star Courteney Cox has signed on to produce a home décor show for WE: Women's Entertainment to launch this fall. Cox created the show and will serve as executive producer, a first for the actress. WE has committed to 13 episodes of *Mix It Up*, which will examine the decorating trials that ensue when two people move in together—a husband and wife, two platonic roommates, or sisters—and individual personal styles clash. Two interior designers will be enlisted to help blend the individuals' taste in paint, wallpaper and rugs.

## A&E Under Raven Starts '03 Strong

In its first full month reflecting changes made by new executive vp/general manager Abbe Raven, A&E saw significant ratings improvement. Buoyed by some new episodes of signature series *Biography* and the original film *Benedict Arnold: A Question of Honor* early last month, the network in January grew primetime household ratings 22 percent over December 2002 to a 1.1 and increased delivery of viewers aged 25-54 31 percent, to 479,000. *Biography*, which has been updated with a focus on contemporary personalities, averaged a 1.2 rating (1.3 million households) for the month, growing 39 percent in total viewers. *Benedict Arnold* scored a 2.5 rating (2.9 million).

## Radio One Adds in Dayton

Radio One, the largest radio group targeting African Americans, will add to its holdings in Dayton, Ohio, with an agreement to acquire WROU-FM, the top-rated Urban radio station in the market, for \$9.5 million. Both WROU-FM and its sister station Oldies WRNB-FM, owned by Ro Nita Hawes-Saunders, were put up for sale in November after the company defaulted on several loans forcing it into bankruptcy. The deal will give Radio One, which owns and operates WDHT-FM, the no. 2-rated Urban station, WING-AM, WGTZ-FM and WKSX-FM, a five-station radio cluster. Through a local



## Kay Tapped as TNN Production EVP

Kevin Kay last week was named executive vp of production at TNN, recently rebranded as a destination for male viewers. Kay, previously an executive vp of production overseeing series development at Nickelodeon and TNN, has added programming duties and is now solely responsible for TNN as president Albie Hecht's No. 2. In December, Hecht was brought in to oversee the network, pushing out former network head and general manager Diane Robina. Kay will be responsible for the development of original projects as well

as current series and acquisitions. Reporting to Kay are Jim Burns, senior vp, current series; Barbara Zaneri, senior vp, program planning and acquisitions; Peilin Chou, vp, production and development; and Scott Fishman, vp and general manager. Kay has overseen the development of several TNN originals, including *Oblivious*, *SlamBall*, *Taboo* and the network's upcoming animation block.

marketing agreement, Radio One will begin operating WROU next month. WRNB-FM is being sold to Sacramento, Calif.-based K-Love Radio Networks for \$1.2 million.

## Lifetime Picks Up Detective Drama

Lifetime has picked up a new drama pilot, *Screwball Homicide*, for a possible summer launch. Produced by Sony Pictures Television in association with The Greenblatt Janollari Studio, the series chronicles the life of a female detective whose ex-husband is her work partner. *Screwball* would be Lifetime's fifth original series if it is picked up. The others are *Any Day Now*, *Strong Medicine*, *The Division* and *For the People* (cancelled late last year).

## Settlement Proposed for Swapping Papers

The U.S. Department of Justice last week proposed a settlement of a case in which it charged that two newsweekly chains violated federal antitrust laws when they agreed to sell competing alternative papers to one another and then shut them down, creating monopoly situations. Under the proposal, which still needs approval by a federal district court in Ohio, Village Voice Media and New Times Media, which swapped the *Cleveland Free Times* and the *New Times Los Angeles*, must sell the assets acquired from the shuttered papers and free advertisers from deals they signed with their remaining papers in those cities.

## Carat Signs for Adcom Cable Ratings

Carat recently signed up for Adcom's local cable television ratings in Jacksonville, Fla.; Dallas; and San Francisco, the three markets

Adcom currently measures. The Deerfield Beach, Fla.-based cable ratings company uses a combination of set-tuning meters, product-purchase surveys and day-after telephone recall to provide ratings cross-tabulated with product purchase and demographic information. Adcom's samples are about 5-10 times larger than the comparable service offered by Nielsen Media Research. Other major agencies that signed up for Adcom last year include Zenith Media, Starcom and Mediacom.

## Chrysler to Offer Sirius Radios

Through a deal with DaimlerChrysler, Sirius satellite radios will be available as a dealer-installed option on 16 different 2003 and 2004 Chrysler, Dodge and Jeep models. In addition, beginning this month Sirius radios and a one-year subscription to the 100-channel radio service will be offered as standard equipment on the 2003 Chrysler PT Dream Cruiser Series 2. Sirius currently has 30,000 subscribers. Its sole competitor, XM Satellite Radio, has 360,000 subscribers.

## Rick & Bubba Renew With Citadel

Rick Burgess and Bill "Bubba" Bussey, co-hosts of top-rated *Rick & Bubba Show*, recently signed a new four-year contract with Citadel Communications, which syndicates the radio duo out of WYSF-FM in Birmingham, Ala., on 22 stations in Alabama, Georgia, Tennessee, Florida, South Carolina and Mississippi. In addition to radio, the duo also simulcasts a segment of their morning show on Turner South, the regional cable network owned by AOL Time Warner. Estimates have pegged the deal at \$6 million. ■

EAST

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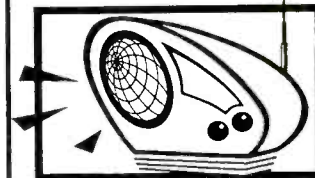
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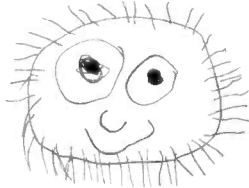
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# Movers

## MAGAZINES

G+J USA has named **Marsha Greenberg** marketing director of *Fast Company*, a new position. Previously, Greenberg was executive producer at BR Creative Group, where she led sales and marketing for clients Reuters Media, WNBC, NY1 and Paramount...Hachette Filipacchi Magazines' *Elle* has filled two new sales positions. **Tova Bonem** has been made executive director of international fashion and **Gabriela De Hegedus** has been named beauty director. Bonem comes from Condé Nast Publications, where she served as corporate fashion director since 1999. Prior to that, she was executive director of international fashion at CN title *Vanity Fair*. De Hegedus served as account manager for fashion and beauty at *Chicago* magazine.

## RADIO

**Judy Carlough** has been named local sales manager for WKLB-FM, Greater Media's Country station in Boston. Carlough was most recently a vp with Arbitron...**Thomas McSweeney** was promoted to regional director of sales, Western region, for Hispanic Broadcasting Corp. McSweeney was most recently general sales manager of the company's stations in San Diego. Also at HBC, **Monica Rabassa** was named director of marketing and special projects for the company's four stations in Miami. She had been marketing research director at Cisneros Television Group...At Premiere Radio Networks, the programming arm of Clear Channel, **Omar Thompson** was promoted to vp of marketing and advertising, from director of marketing...**Susan Love** has been named national sales manager of Jones Media America, responsible for Hispanic and African American ad sales initiatives. She was president of Global Media.

## RESEARCH

At Arbitron, **William McDonald** has been named to the new post of vp and chief statistical officer. McDonald had been director of research and analysis at Dun and Bradstreet unit Winston Associates. And **Carol Hanley** was promoted to senior vp of advertiser and agency sales, from vp of sales.

# Media Elite

EDITED BY ANNE TORPEY-KEMPH

## Quicktakes

### WHAT HAD 600 EYES AND 1,800 RIBS?

*Gourmet's* Super Bowl party at Blue Smoke. Some 300 fans of food and football came out to the Danny Meyer eatery in New York to watch the Raiders-Buccaneers matchup and feast on tailgate fare too good for the parking lot, including St. Louis spare ribs, cheesesteak and chili prepared by gourmet chefs. Who would have thought of linking an upscale food title with the ultimate gritty gridiron contest? **Giulio Capua**, *Gourmet's* new publisher, who cheered on the Bucs with vocal backup from some of his guests, particularly Jason Fabini, New York Jets offensive lineman, and New York Giants linebacker Dhani Jones...If you think *Gourmet* and the Super Bowl were an unlikely pairing, consider Liza Minelli and hubby David Gest showing up at Hollywood's Roxy amid the tattooed dudes partying to the punk band at **Stance** magazine's cover release bash for Jack Osbourne. Editor Ted Newsome still can't figure out who they knew...NBC might not have the NBA anymore,



Didn't stop at The Shop: Hayek

but it posted respectable ratings when it featured the "best athlete to emerge from the state of Mississippi since NFL Hall of Famer-to-be Jerry Rice." Hammer the bull, who at 2,000 pounds outweighs his fellow competitors by about 600 pounds, was the big draw of the Peacock net's Pro Bull Riding coverage on Jan. 25, helping **NBC Sports** score a 2.3 overnight household rating in the 4-6 p.m. time period, compared to CBS Sports' golf coverage (1.6). Hammer had recently come off an unriden streak of 23 of the PRBA's top riders, and he didn't disappoint in this event, knocking his rider off just two seconds out of the gate. NBC will be running with the bulls several more times between now and April...For its recent *Moda Italiana-Amore Boheme* event at the MaxMara



*Gourmet's* Capua (r.) and executive chef Sara Moulton made fans out of NFL players Jones (l.) and Fabini.

boutique on Madison Avenue, *New York* magazine had invited director Baz Luhrmann to share his experiences bringing Puccini's *La Boheme* to Broadway. As the guests settled into their seats, Luhrmann casually remarked to *New York* publisher **Alan Katz** that he wasn't completely comfortable with the angle of the stage. Alan discreetly walked over to the stage and single-handedly lifted and shifted it to make his guest happy. And Luhrmann isn't even an advertiser...Was it merely good manners, or determination to meet a gorgeous A-lister? Whatever the reason, a follow-up call to Salma Hayek worked unexpectedly well for *Details* publisher **Bill Wackermann**. He'd invited the *Frida* star, among many celebs, to the mag's party at The Shop during the recent Sundance Film Festival in Park City, Utah, but the crowd was so overwhelming when she pulled up that she turned around and went home. The next day, Wackermann called her to apologize, and she invited him to meet her at a CNN taping nearby. He even had his picture taken with her. ■



Bull market: NBC pulled fair ratings with PRBA event.

ANDY WATSON PHOTOS

## Don't Give Up on *Us*

Wenner Media reports big gains in *Us*' newsstand sales as it opens talks with editor Bonnie Fuller to renew her contract

**US WEEKLY LAST WEEK REPORTED A SUBSTANTIAL INCREASE IN ITS NEWSSTAND SALES** to the Audit Bureau of Circulations, just as contract negotiations between publisher Wenner Media and *Us* editor in chief Bonnie Fuller began in earnest. Fuller's one-year contract is due to expire the first

week of March. Given *Us*' impressive recent circulation performance, an extended new contract would appear to be in the best interests of Fuller, Wenner and the company's publishing partner on *Us*, the Walt Disney Co.

*Us Weekly* reported to ABC that its total paid circulation in the second half of 2002 grew 19 percent to 1.1 million compared to the same period a year earlier. Single-copy sales shot up 55.2 percent, to an average of 505,005 copies.

Fuller's current contract includes incentives based on newsstand sales. The bonuses are said to kick in whenever single-copy sales of *Us* surpass 300,000 to 325,000, according to sources familiar with the situation.

By that measurement, Fuller has had a rewarding first year at the helm. Wenner reported that of the 22 issues of *Us* published during the second half of last year, only two sold fewer than 400,000 copies on stands. The Nov. 1 "Nicole & Russell" issue sold 392,000 copies, and Nov. 25's "*The Bachelor*" edition moved 396,000. *Us*' best-selling issues in the latter half of 2002 included Aug. 1's "J.Lo & Ben," which sold 503,000 copies, and Dec. 23's "Britney & Justin" (591,000). In January, *Us* raised its circulation rate base from 950,000 to 1.05 million.

"Before Bonnie, we were clicking our heels when [newsstand sales] got to 350,000. Our expectation level is now 50 percent higher," says Kent Brownridge, Wenner senior vp/general manager. "Bonnie truly edits for the readers...[she] knows them and is one of them."

Almost overnight, Fuller revitalized the magazine, concocting a formula of celebrities, style and entertainment news. "We felt there was a hole in the marketplace," says Fuller. "We got positive feedback from the readers, and we were able to build on that."

Wenner last year upped *Us*' newsstand draw 25 percent to 1.25 million and added 20,000 more display racks for a total of 130,000.

"It's a fantastic gain," Dan Capell, editor of Capell's Circulation Report, says of *Us*' second-half figures. "It's time to renew the editor."

Wenner executives would not comment on the contract negotiations. Fuller is also circumspect, offering only: "I'm having a wonderful time, and I'm thrilled to be here."

*Us*' ad business is also picking up momentum. Over the first four issues of this year



**Hot copy: Since joining *Us* last March, Fuller has driven strong newsstand increases, thanks in large part to her formula of celeb news and style.**

(through Feb. 3), ad pages are up 10.3 percent to 75, reports the *Mediaweek* Monitor.

"*Us* has done a good job finding an identity for that magazine," says Karen Jacobs, executive vp/director of print investment at Starcom Worldwide. "I know what to expect when I pick up that book, and that's always good news for a magazine brand."

Despite *Us*' solid growth, its primary rival, Time Inc.'s *People*, is more than holding its own. Under managing editor Martha Nelson, who moved over from *In Style* last April, the weekly in the second half of 2002 had 16 consecutive issues that averaged a 60 percent sell-through and sold an average 1.5 million copies per issue. While the title is expected to report a 2.4 percent dip in total second-half circ to 3.6 million, *People* executives attribute the decline to the huge numbers for two issues following the Sept. 11 attacks, which together sold nearly 6 million copies. If average sales of 1.4 million are substituted for those two blockbuster issues, total paid circ in 2002's second half would have been flat, *People* executives say, with newsstand sales up 3.5 percent.

New celebrity entry *In Touch Weekly*, from Bauer Publishing, will announce today that it will raise its rate base from 250,000 to 350,000, beginning with the April 14 issue. —LG

## Bathing Beauties

### Nat Geo heats up the stands

For decades, many young boys have come of age thumbing through the pages of *National Geographic* photo layouts of native peoples from faraway lands. This month, those grown-up boys may want to give the title another look as it rolls out a newsstand-only swimsuit special featuring a bounty of bathing beauties.

"This is something that is in keeping with what *National Geographic* is all about," says editor in chief Bill Allen. "We've always looked at cultural things around the world."

The 515,000-circulation, large-format issue offers a history of women's (and some men's) swimwear—everything from corseted, full-body dresses and bloomers of the early 1900s to the minimalist thongs of today. Unlike the flagship *Nat Geo* and its past specials, the swimsuit special, scheduled to remain on newsstands through April 28, is ad-free.

"We did try and go out and sell some ads, but advertisers wanted to see it first," says *NG* publisher Stephen Giannetti, who admits that



**Boys to men: In search of males on newsstands**

Madison Avenue types had some trouble getting their heads around a *Nat Geo* swimsuit issue. Two other specials this year will carry ads, including the "Treasures of Egypt" issue in May.

The swimsuit special is *Nat Geo*'s fourth. The Society

began publishing newsstand-only specials in December 2001; the most recent offering was last November's "Best of Wildlife" issue.

Selling special newsstand editions is a relatively new strategy for the 115-year-old magazine. Only in the past three years has *National Geographic* made a serious foray onto the newsstand, given that the magazine generates the bulk of its readers via memberships to the National Geographic Society. But the newsstand has had some benefits. "We're attracting a broader audience," says Allen. "It's a younger, more diverse audience, and that's exactly what I'm looking for."

*Nat Geo*'s total circ fell 11.8 percent to 6.9 million in the second half of last year, according to ABC. Single-copy sales grew 11.7 percent, to 260,670.

Meanwhile, the latest swimsuit issue from Time Inc.'s *Sports Illustrated* will hit newsstands on Feb. 19. Launched in 1964, *SI*'s swimsuit franchise remains a goldmine. Advertisers are guaranteed circulation of 4.5 million (versus 3.15 million for regular issues). On newsstands, *SI*'s swimsuit number averages sales of about 1.5 million, compared with about 90,000 for a regular issue, according to *SI*. Ad pages for this month's swimsuit edition are expected to hit 115, up from 106 last year.

Finally, Dennis Publishing's *Maxim* will serve up its fourth annual "Bikini Blitz" with its February issue. —LG

## Hot Wheels

### Harris to roll out *Rides*

For readers in search of crazy cars and "boom-in" systems," Harris Publications this spring will serve up the ultimate guide.

The publisher of the hip-hop magazine *XXL* in May will roll out *Rides*, an automotive title lifted from the car section of the

# Mediaweek Magazine Monitor

WEEKLIES February 3, 2003

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
<b>NEWS/BUSINESS</b>								
BusinessWeek	3-Feb	50.13	4-Feb	51.91	-3.43%	174.87	164.28	6.45%
The Economist	25-Jan	52.00	26-Jan	50.00	4.00%	143.00	150.00	-4.67%
Newsweek <sup>E</sup>	3-Feb	29.20	4-Feb	24.60	18.70%	140.60	128.28	9.60%
The New Republic	3-Feb	5.32	4-Feb	8.16	-34.80%	26.13	23.98	8.97%
Time <sup>E</sup>	3-Feb	23.73	4-Feb	27.25	-12.92%	149.57	155.80	-4.00%
U.S. News & World Report			NO ISSUE			80.63	68.27	18.10%
The Weekly Standard	10-Feb	8.50	11-Feb	9.33	-8.90%	39.82	43.51	-8.48%
<b>Category Total</b>		<b>168.88</b>		<b>171.25</b>	<b>-1.38%</b>	<b>754.62</b>	<b>734.12</b>	<b>2.79%</b>
<b>SPORTS/ENTERTAINMENT/LEISURE</b>								
AutoWeek	3-Feb	19.54	4-Feb	19.96	-2.10%	86.75	89.37	-2.93%
Entertainment Weekly			NO ISSUE			117.78	123.46	-4.60%
Golf World	31-Jan	5.50	1-Feb	12.16	-54.77%	59.33	95.56	-37.91%
New York	3-Feb	19.90	4-Feb	30.50	-34.75%	135.80	178.00	-23.71%
People	3-Feb	62.21	4-Feb	70.32	-11.53%	292.16	268.23	8.92%
Sporting News	3-Feb	11.08	4-Feb	16.83	-34.17%	54.58	64.36	-15.20%
Sports Illustrated <sup>1</sup>	3-Feb	31.68	4-Feb	69.72	-54.56%	137.47	191.71	-28.29%
The New Yorker	3-Feb	29.68	4-Feb	17.53	69.31%	131.23	107.21	22.40%
Time Out New York	29-Jan	76.31	30-Jan	48.88	56.14%	295.49	246.75	19.75%
TV Guide	1-Feb	64.28	2-Feb	52.56	22.30%	267.53	226.20	18.27%
Us Weekly	3-Feb	28.83	4-Feb	21.50	34.09%	74.67	67.67	10.34%
<b>Category Total</b>		<b>349.01</b>		<b>359.96</b>	<b>-3.04%</b>	<b>1,652.79</b>	<b>1,658.52</b>	<b>-0.35%</b>
<b>SUNDAY MAGAZINES</b>								
American Profile	2-Feb	8.10	3-Feb	8.60	-5.81%	43.30	44.30	-2.26%
Parade	2-Feb	11.76	3-Feb	8.42	39.67%	56.00	61.48	-8.91%
USA Weekend	2-Feb	14.35	3-Feb	16.15	-11.15%	56.28	65.83	-14.51%
<b>Category Total</b>		<b>34.21</b>		<b>33.17</b>	<b>3.14%</b>	<b>155.58</b>	<b>171.61</b>	<b>-9.34%</b>
<b>TOTALS</b>		<b>552.10</b>		<b>564.38</b>	<b>-2.17%</b>	<b>2,562.99</b>	<b>2,564.25</b>	<b>-0.05%</b>

E=estimated page counts; 1=one fewer issue in 2003 than in 2002

CHARTS COMPILED BY AIMEE DEEKEN

150,000-circulation bi-monthly *King*, Harris' urban answer to *Maxim*.

The 150,000-circ *Rides* will target men 18 to 34 and is expected to publish quarterly in 2004. "There's a lot of guys out there with 'blinged-out' cars. The automotive [industry] is getting hipper. There's better design, and they're pushing towards the younger market," observes publisher Dennis Page, who oversees Harris' stable of five titles. "*Rides* will be a cross between MTV's *Cribs* and a hip *Motor Trend*."

*Rides*' editor in chief will be Datwon Thomas, who will continue to run *King*. Along with updates on design, car stereo systems and customizations, like *King*'s own car section, the magazine will feature a host of celebrities, athletes and rappers. The March/April issue of *King* spotlights NBA hoop star Tracy McGrady in his Ferrari 360 Sider and rapper Snoop Dogg preening in his custom-made "Snoop DeVille."



*Rides* will feature car-enthusiast celebs like NBA star McGrady.

Harris has some stiff competition in the car enthusiast category. Primedia's *Super Street* saw its paid circulation rise 63.1 percent to 238,446 in last year's second half, according to ABC. Newsstand sales, which account for the majority of *SS*'s circulation, soared 90 percent. Paid circulation for Primedia's *Low Rider* grew 2.1 percent, to 224,743.

Some media buyers see Harris' urban-market focus as a smart move. "They've attempted to answer some of the criticism that's been leveled at the publishing industry for a long time," says Doug Allgood, BBDO senior vp/special markets. "Most publishers realize [urban-themed] magazines are

not going to grow very big. What [Harris] has attempted to do is get niches of 150,000- and 250,000-circulation magazines. Put them together, and you have a powerhouse."

While Page has just begun selling ads for *Rides*, he says the title already has some early commitments, including Dodge. —LG

# At Deadline

(continued from page 3)

## ■ NAT GEO TV TO GET INTO KIDS EDU-TAINMENT

With last week's news that National Geographic Television & Film is launching a production arm for kids programming, Donna Friedman Mier, who was hired as president of the division, assured media buyers the projects won't too closely resemble social studies class. "My experience is in producing commercially successful shows so, first and foremost, that is my charge, but they will be underlined with substance that is consistent with the brand," said Friedman Mier, who most recently ran programming for Kids WB. It's a smart move for Nat Geo to focus more on entertainment and less on education, according to John Wagner, media director and lead kids negotiator for Starcom.



Friedman Mier joins Nat Geo.

"These kids do a lot at school, so after school they want something different," said Wagner, adding that "it's always great to have more options, but edu-tainment programming is not going to threaten Nickelodeon's numbers." Similarly targeted Discovery has struggled slightly in the edu-tainment arena with its Saturday morning block on NBC. Since its October launch, the Discovery block has grown its target audience of kids 6-11 by 197 percent to deliver 341,000 and grown the 9-14 audience 91 percent to 277,000 compared to the teen fare that previously aired on NBC. But the block remains ranked sixth among boys 6-11 and fifth among girls 9-14 compared to other networks on Saturday morning. As far as Friedman Mier is concerned, the market is broad for National Geographic kids product, which could end up at any number of TV outlets—Nickelodeon, Disney Channel, National Geographic U.S.—or movie studios. Replacing Friedman Mier at Kids WB is John Hardman. He was promoted to senior vp of programming and development, from vp.

## ■ FOX SPORTS NET VETERAN DOLGIN EXITS

Tracy Dolgin, president of Fox Sports Net and one of its founders, resigned last week. Bob Thompson, president of Fox Sports Networks, will add oversight of Fox Sports Net to his duties. Fox Sports Net is a partnership between Fox Sports and Cablevision Systems Corp.'s Rainbow Media. Dolgin served with Fox for 10 years and was named president of Fox Sports Net in 2000, after three years as its COO. Before joining Fox Sports Net, Dolgin was executive vp of marketing for both Fox Sports and Fox Broadcasting Co.

## ■ POWELL WON'T ATTEND OWNERSHIP HEARING

Federal Communications Commission chairman Michael Powell last week said the other four commissioners will attend a Feb. 18 University of California forum on media ownership regulations. Powell said other commitments will prevent him from attending, but he will send senior staff. Meanwhile, Sens. Mike DeWine (R-Ohio) and Herb Kohl (D-Wis.), who lead the Senate's antitrust subcommittee, in a Jan. 28 letter told Powell they will monitor his agency's ongoing ownership review.

## ■ MOVIELINE RENAMES TO REFLECT LIFESTYLE

Movieline magazine will change its name to *Movieline Hollywood Life* with its May issue and will cover more of Hollywood's luxury lifestyle. The 10-times-yearly Line Publications title redesigned last July and broadened its celebrity coverage beyond film to include fashion, travel and music. It reduced its circulation rate base by 50,000 to 250,000 last June. The title closed 2002 down 24.5 percent to 285 ad pages.

## ■ VERIZON TEAMS UP WITH 8 SIMPLE RULES

In another example of marketers going beyond traditional advertising to reach jaded TV viewers, Verizon Wireless this week is



Calling all viewers: Verizon ties in with 8 Simple Rules.

partnering with ABC for a sweepstakes built around sitcom *8 Simple Rules for Dating My Teenage Daughter*. The promotion, for Verizon Wireless' teen-skewing Get It Now services, requires viewers to watch the show and then go to abc.com, where they answer questions about how characters on the program used a Verizon Wireless phone during the Feb. 11 episode. Meredith Momoda, vp of integrated marketing and promotions for ABC, said the episode, which features Nick Carter of the Backstreet Boys,

features all of the main characters using various phone features. ABC's last tie-in of this sort was in December when Kay Jewelers was featured in an episode of *Life With Bonnie*, though there was no sweepstakes element. Eight winners get a grand prize of an LG VX4400 Get It Now-enabled color wireless phone and \$8,000 worth of Verizon Wireless service. Eighty second-place winners also will get the phones.

■ **ADDENDA:** Sen. John McCain (R-Ariz.) last week introduced legislation to grant tax breaks on the sales of broadcast stations to minorities. The bill drew praise from the National Association of Broadcasters and FCC chairman Michael Powell...Bob Guccione Jr.'s *Gear* magazine and J. Walter Thompson's Brand Entertainment Group have formed a joint venture to produce TV programming. The first project is a half-hour music series called *Conversations*, with musicians interviewing each other. Production will begin by late spring... *SmartMoney* editor Peter Finch has joined *Golf Digest* and *Golf World* as senior editor, travel and special projects. Finch had been at the Hearst/Dow Jones title since 1992 and leaves six months after Edwin Finn, president and editor of Dow Jones' *Barron's*, was made chairman/editor in chief of *SmartMoney*... Marketing and programming executive Roger Marmet has been named senior vp/general manager of TLC. He has been acting gm since April 2002, when former network head Jana Bennett left for a position at the BBC...National radio rep firm Jones MediaAmerica said last week it will represent national sales for Syndicated Solutions, which syndicates 25 radio shows.

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# Media Person

BY LEWIS GROSSBERGER



## Let My Letters Go

**MEDIA PERSON WANTS TO THANK GARY DEEB, FORMER MEDIA**

critic with two Chicago newspapers, for providing an idea that Media Person could steal. Deeb has put up for sale on eBay a collection of 22 letters written to him over the years by local radio personalities in response to his work.

Last time MP checked online, the "current bid" was \$280, a sum that surely must increase dramatically before the auction deadline. How could it not with authentic missives from such luminaries as Chuck Swirsky, Wally Phillips, Connie Szerszen and the ever-fascinating Chet Coppock?

Naturally, Media Person has been saving his own correspondence over the course of his illustrious career and, inspired by Deeb, he's decided to allow you, his faithful readers, to bid on this trove containing messages from the greats and near-greats of our era...as well as the ingrates and a few who just grate.

The object here is not simply to profit Media Person (though who could argue with that worthy goal?) but to benefit his loyal readers, many of whom constantly beg for an MP keepsake, some rag or scrap or bit of debris that could be treasured for having once touched the actual living flesh of the master. Here are just a few of the rare gems that lie waiting for you in the MP Collection, many from household names glimpsed at an early stage:

**Don Hewitt:** One letter personally typed on erasable bond with a Smith-Corona portable by the young but cocky CBS producer, discussing his new show, *60 Minutes*. Pure Hewitt, salty and direct, containing such memorable lines as "Tell you one thing, pal; I sure as hell don't want to be doing this crap when I'm 40."

**Arianna Huffington:** Sarcastic "thanks-a-lot" letter in response to MP column advising her to dump her dumb politician hubby and join the media. "I love my husband and can think of no better work than helping elect him to high office. Turn myself into a liberal and become a pundit? I'd rather die." Hand-written, apparently by a servant, on heavy, creamy

Tiffany stationery with letterhead embossed in real gold.

**Ozzy Osbourne:** Almost completely illegible letter scrawled with purple Magic Marker pen in the margins of a 1982 issue of *High Times*. Descriptions of erotic, violent hallucinations experienced while on hashish, Ecstasy and Contac. Also bears autographs of several groupies. Extremely poor condition.

**Dr. Phil:** Packet of 16 letters pleading with MP to "use your influence to get me on the *Oprah* show." Then a used-car salesman, Dr. Phil strongly felt that one guest shot would be enough to make his career. "With my 'gift of gab,' I can talk that naïve, trusting woman into believing I'm an expert on human behavior," he writes in one amazingly candid, very emotional letter, vowing "to do anything you say, anything at all." Hand-typed under letterhead of Harry Wu's Honda—Sales & Service, Bing-

ing whether he had the appropriate temperament for public office. Colorful description of "death-choke" hold writer intends to demonstrate on MP "should I ever find occasion to meet up with your sorry ass." Form letter on WWF stationery. Excellent condition.

**Jennifer Lopez:** Two letters, both handwritten on perfumed (Untamed by Avon) stationery with embossed J Lo logo featuring Puffy Combs caricature of her fabled rump. One accuses Media Person of "betraying me with that tramp Mariah Carey," the second forgives MP and grovels abjectly, apologizing for "falling for that rumor started by that jealous bitch Catherine Zeta-Jones" and vowing "eternal love for all time." Good condition except for tear stains.

**George W. Bush:** Hastily scribbled social note on White House stationery graciously rejecting Media Person's plea for help in gaining Skull & Bones membership as expressed in satirical column on the subject. "Alums really don't have that much juice on pledge picks," he writes. "Besides, you have to be a Yale undergrad and anyway, Bones isn't all it's cracked up to be, though the secret initiation rites, involv-

**Messages from the greats and near-greats of our era...as well as the ingrates and a few who just grate.**

hamton, N.Y. Real collector's item! Very valuable some day.

**Henry Kissinger:** Picture postcard handwritten, apparently in haste, by the then Secretary of State, postmarked Peking. Good likeness of Chairman Mao on stamp, scenic photo of Great Wall on other side. Always the kidder, Henry K. knocked off this quick note: "Dear Person: *NY Post* correspondent just read me your filthy, lying trash. I despise you with great sincerity. Here is what I think of you." Poor condition, yellow stain, odd smell.

**Jesse Ventura:** One letter, showing typical impulsive reaction to MP column question-

ing handcuffed nude debutantes, are a blast."

**Bill O'Reilly:** Letter on "Spin Zone" stationery beefing about MP column calling him an "obnoxious, foaming loudmouth know-it-all." Interesting all-caps paragraph containing frequent use of phrase "AM NOT!!! YOU ARE!!!" Fair condition. Some spotting, appears to be dried spittle.

**Dick Clark:** Partially encoded letter apparently mailed to MP by mistake and intended for Mick Jagger. May contain secret of eternal youth. Fascinating document for those with cryptographic talent. Hand-written in blood, probably that of a vampire bat. ■





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Source: Knowledge Networks/SRI Brand Resonance Study 2001  
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