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THE NEWS MAGAZINE OF THE MEDIA

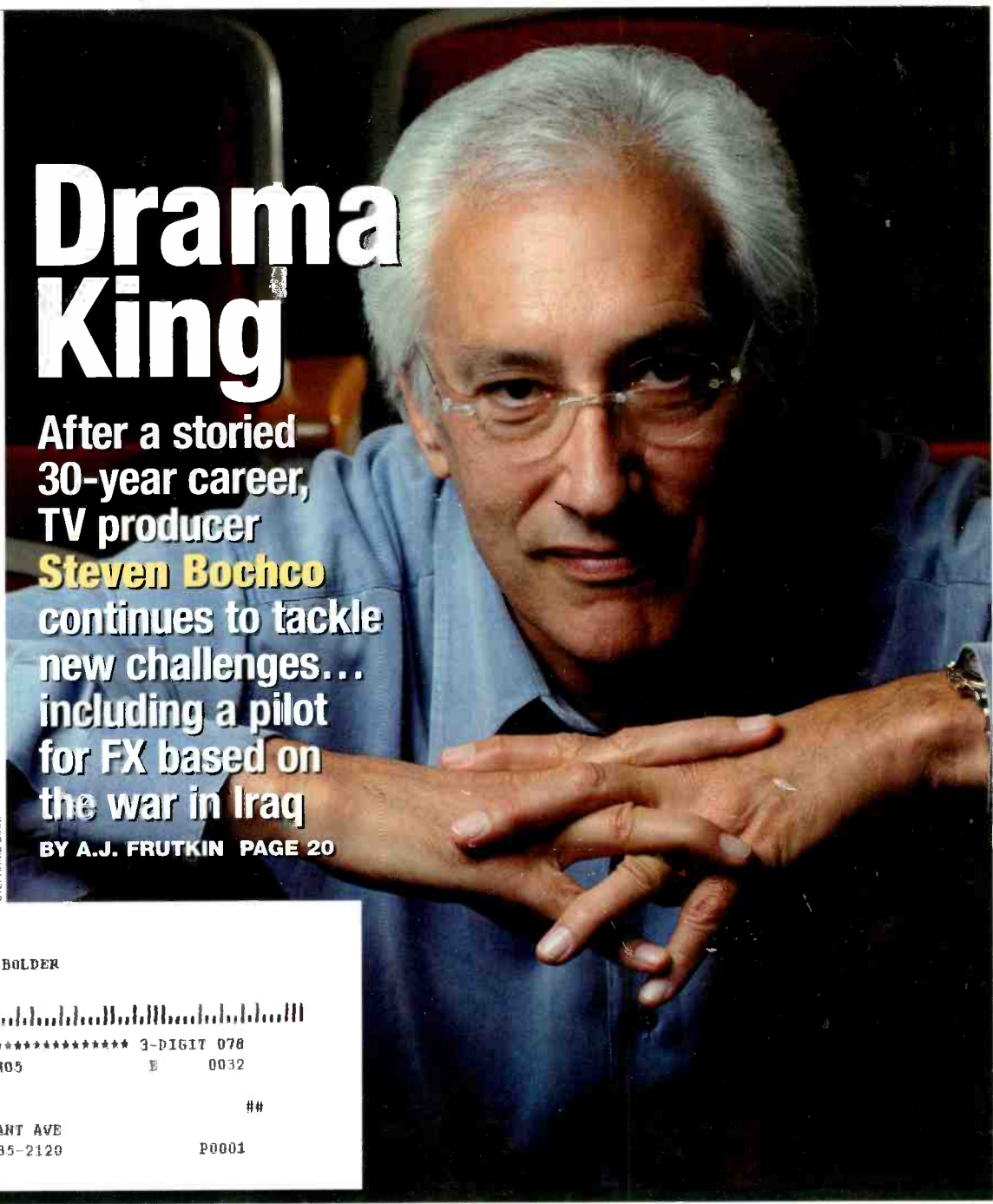
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Drama King

After a storied 30-year career, TV producer **Steven Bochco** continues to tackle new challenges... including a pilot for FX based on the war in Iraq

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"Bravo's Addictive Wednesday-Night Winner"

Entertainment Weekly

"we're
obsessed"

New York Post

"Cheers to Bravo"
"10 (out of 10)"

TV Guide

"This show illustrates
why... reality television
can be better than
most TV dramas"

San Francisco Chronicle

Bravo

The Youngest
Series in Network
History — median
age is 34

Highest Rated
Wednesday Night
in Network
History



2 HOUR FINALE!

project
RUNWAY

Hosted by
Supermodel Heidi Klum

Season Finale
This Wednesday @ 9/8c

Bravo

watch
what
happens

bravotv.com

Source: Nielsen Media Research Wed 9-11 Ranked on Cov AA% HH RTG and Adults 18-49 (0907) (3/30/98-1/12/05).
Median Age based on Premiere Airings of Bravo Original Series *My Super 8-11P* (3/30-2/11/05). Subject to qualification upon request.

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At Deadline

■ SPITZER SUBPOENAS THREE RADIO GROUPS

Clear Channel, Infinity Broadcasting and Entercom Communications late last week received subpoenas from Eliot Spitzer, as part of the N.Y. State Attorney General's investigation into allegations of payola in the radio industry. In a statement, CC said it is "cooperating fully" with the investigation, which Spitzer began last fall when his office served several record companies with subpoenas. "We are confident the investigation will show the company is in full compliance with the law," said the CC statement. Late Friday, CC's chief legal officer e-mailed employees an update on payola investigations underway, reminding them of the company's zero-tolerance payola policy. Although CC and the major radio groups severed ties with independent promoters more than a year ago, all three subpoenaed radio groups have recently terminated programmers over allegations of improper relationships with record companies.

■ CNN ADDS NEW SATURDAY SHOW

CNN is expected to announce today a new Saturday morning series, *The Turnaround*, which matches small business owners with a mentor who is a recognized industry expert. The series, which premieres Feb. 26, signed CDW, Staples and Verizon Wireless as sponsors that will, under the terms of the deal, receive exposure across CNN's stable of cable nets, Web sites and wireless platforms as well as a CNN-branded small-business conference. The pact's details were worked out by the CNN Integration Group, a unit of CNN ad sales.

■ NIELSEN ANNOUNCES CHANGES

Following months of defending its TV ratings service to the industry and to Congress, Nielsen Media Research late last week sent an eight-page letter to its clients announcing numerous changes to its products and services, and addressing many of the topics that have been the subject of heated discussion. Among the improvements, Nielsen, owned by *Mediaweek* parent VNU, said it would create a \$2.5 million research and development fund, managed in cooperation with its clients, to explore improvements in its methodology. Nielsen also said it would revisit the pricing of its minute-by-minute ratings reports, and improve its ratings software. But in order to provide the kind of detail the industry desires on time-shifted viewing, Nielsen said it would delay until January 2006 the rollout of DVR measurement in the local people meter markets and the network ratings panel (it had

planned to launch this year); timeshifted measurement will roll out as planned in the set meter markets.

■ HOUSE GOP WANTS HARD DTV CUT OFF

Republican leaders in the House want to set a hard cut-off date for analog TV transmissions, and plan to move a bill through committee and on to the full House by summer. The Commerce Committee chairman, Rep. Joe Barton (R-Texas), told a hearing last week he favors a date of Dec. 31, 2006, and suggested a subsidy for households needing converter boxes to view digital signals on old TVs. The Government Accountability Office estimated 21 million households rely exclusively on over-the-air reception and that a converter subsidy could cost between \$463 million and \$10 billion.

■ MITCHELL TO EXIT PBS IN 2006

PBS president and CEO Pat Mitchell last week announced she would be leaving once her contract ends in 2006 amid controversy over a decision to take a show off the air following complaints from the Bush administration. Mitchell pulled an educational children's series *Postcards From Buster* that included lesbian parents after Education Secretary Margaret Spellings complained about the content. The move angered PBS' more liberal viewer base. Also last week, PBS, citing federal indecency rules, will feed member stations a cleansed version of a documentary about U.S. soldiers in Iraq that is to air Feb. 22. Member stations can air a version of *A Company of Soldiers* with rough language, but must sign a waiver.

■ **ADDENDA:** Jon Litner, exec vp, COO of the National Hockey League since 1999, has left to become president of the New York Mets' new regional sports net...Lori Burgess, most recently publisher of Condé Nast's *House & Garden*, has been named group publisher of

Niche Media, publisher of *Gotham* and *Los Angeles Confidential*...Due to CBS Sports' coverage of the **NCAA Men's Basketball Tournament** on March 17 and March 24, *Survivor: Palau* will move to March 16 and March 23 at 8 p.m. The series will resume in its regular Thursday time period on March 31...The New York Times Co. has acquired Web portal **About.com** from Primedia for \$410 million in cash...Discovery U.S. last week tapped **Patrick Young** to take over Travel Channel as exec vp, general manager. Young had been head of programs/planning for BBC Sport.

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hungers for more ads
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Market Indicators

NATIONAL TV: SLOW
March prime time still has lots of avails on most nights at advertiser-friendly prices, even though makegoods have tightened inventory. Movies and soft drinks continue to be strong categories.

NET CABLE: MIXED
Slightly higher second-quarter options unsettle some executives who believe the reason behind cancellations—mergers, management problems, etc.—may have an adverse effect on the upfront, but others think they will do OK. Electronics and movies are up, pharmaceuticals are down and automotive is slow to move.

SPOT TV: BUILDING
Demand has picked up a bit, but auto remains slow, with foreign manufacturers more aggressive than domestic. Retail and other local categories healthier in markets such as Orlando and Phoenix.

RADIO: OPEN
Still sluggish with plenty of inventory available at negotiable rates. Local is healthy, but national remains slow. Auto steady and retail is mixed. Demand expected to pick up in March.

MAGAZINES: SOFT
Business, tech and newsweeklies all having a rough start. Endemic advertisers are absent, or buying at reduced levels and booking very late.

House Votes to Sharply Hike Indecency Fines

The House last week voted 389 to 38 to approve legislation to raise the maximum penalty for indecent radio and TV broadcasts to \$500,000, up from a current ceiling of \$32,500. And the Senate is expected to follow suit soon.

The bill also would hit performers with potential penalties of \$500,000, up from the current maximum fine of \$11,000. It does not change indecency standards. Congress last year passed bills raising the indecency penalty, but no final legislation emerged amid differences between the chambers over media ownership.

"For the second time in a few months, the House has passed a strong, fair bill to reclaim the broadcast airwaves for American families," said Rep. Joe Barton (R-Texas), chair of the Commerce Committee. His counterpart, Sen. Ted Stevens (R-Alaska), earlier told reporters he intended to move "fairly quickly" after a House vote. Stevens said he had no timetable. —*Todd Shields*

Erhardt: ESPN Doing Just Fine Without NHL Season

Ed Erhardt, president of ESPN/ABC Sports Customer Marketing and Sales, said last week that ESPN2 has not been hurt by loss of National Hockey League telecasts because would-be NHL advertisers have been enjoying higher ratings from replacement NCAA basketball.

"Those who already had college basketball in their mix moved into *SportsCenter*, or even NBA telecasts," he said.

Just before the league and players killed the 2004-05 season last week, ESPN2 released a new schedule, effective April 11, to fill Monday and Tuesday schedule vacancies left by the lack of games. Among the programs on Monday are season two of sports trivia game *Stump the Schwab* and reality show *I'd Do Anything*. Tuesday programming will include game show *Teammates*.

This season, ESPN was scheduled to carry only 40 games (compared to 70 last season), with most on ESPN2. NBC, which was to air a few games on Saturday afternoon, (continued on page 6)

Scatter Jitters Clouding Upfront

But national TV sales execs aren't panicked about 2nd-Qtr. cancellations

THE MARKETPLACE By Megan Larson and John Consoli

Second-quarter cancellation options exercised by such big-ticket advertisers as Pfizer, Merck, The Gap, Mitsubishi, Hyundai-Kia and Procter & Gamble have led to a lot of soul-searching among national TV sales executives about how the 2005-06 upfront marketplace will shape up. "There is a huge amount of uncertainty going into this year's upfront," said Ray Dundas, Initiative's senior vp, group account executive, national broadcast.

It's the second quarter in a row that P&G took options, canceling about 25 percent (or about \$30 million) of its second-quarter upfront order, sources said. P&G declined to comment on price, but a representative for the packaged-goods giant said, "During our media buying process we forecast our annual needs and then each quarter we try to match the true needs with what was forecasted. It's a reconciliation process of matching the expected with what is needed, but if you look at our annual TV spend, it is going to be up year-to-year." (P&G spent about \$2 billion in network, cable and syndication last year, according to Nielsen Monitor Plus.)

Some cable networks complained second-quarter cancellations put them that much further from their budget goals, but others, especially larger channels, think they will weather the blows just fine. "The options were slightly higher this second quarter versus last second quarter as far as dollars, but at the same time we had a very strong upfront last year that laid down a strong foundation," said David Levy, president of Turner Entertainment and Sports sales.

That said, second-quarter scatter isn't a lost cause for sellers; it's actually steady. But current circumstances—mergers in the telecom and retail fields, internal strife,

government scrutiny over some prescription drugs—that are forcing advertisers to cancel scatter orders could spill over into the upfront, sources said. Also, many advertisers, like P&G, are still suffering the effects of high oil prices and the devaluation of the dollar overseas, which have spiked the price of raw materials and the cost of transporting goods.

Another unknown is what clients actually plan to spend in the upfront. "Not one budget is known for next year, which is a situation we don't like," said Dundas. "Clients for the last few years have registered budgets at the last minute, which affects both scatter and the upfront. But that's the dynamic of doing business these days."

With all these marketplace question marks, the sales and buying sides have refrained from spewing the usual pre-upfront rhetoric that usually starts up around now. "There are a lot of people out there right now who have no clue how to read the impact that the current marketplace will have on the upfront," said one media agency executive. "There will be less public posturing about increased or decreased spending in the upfront until one side has a better feel for what will happen."

One broadcast sales exec warned that if the buying side demands CPM decreases, the networks will just wait things out rather than be bullied, creating a drawn-out market. But buy-

Several pharmaceuticals, including Pfizer, are scaling back spending because of government scrutiny.



ers don't seem to be in a bullying mood. One described the instability as offering "areas of opportunity," but added that there's no indication of a "huge swing" in spending.

Dundas believes that while broadcast network totals will take a slight hit in the upfront, national TV spending will be up a little bit, with an additional \$500 million going to cable. Pharmaceuticals will pull back, and the automotive industry is a question mark (it's unclear whether the unstable Mitsubishi can continue to do business in the U.S., and General Motors is having trouble selling cars, sources said). But the movie business, cell phones and electronics are expected to be strong as usual. "There were five million iPods sold over Christmas," Dundas said. "What is the next generation of that? I don't know, but there will be one."

As far as the Big Six nets go, most buyers believe Fox, despite its current ratings resurgence with *American Idol* and *24*, is the network most likely to face dollar cutbacks. "We have been having increasing difficulty with our clients and Fox because their schedule up until now has been so volatile," one buyer said. "They sell you one show and cancel it or move it and then you find yourself in another. It makes it hard to manage."

Since upfront spending is predicated on the prior season's ratings, buyers agreed that bodes ill for high-priced NBC and the WB. "NBC is still going to be able to sell its upscale audience, but with NBC's ratings down 15 percent, it may not be able to [maintain] pricing superiority over CBS," said one buyer.

At ABC, the network's returning shows have performed poorly, but freshman shows *Desperate Housewives*, *Lost* and *Wife Swap* have given the network a buzz that advertisers like. CBS, which has been the most stable, will again do well in the upfront, buyers said, as long as the network doesn't push too hard on its increases. And UPN needs to solve its missing young black female viewer problem if it's going to have any traction.

The syndication marketplace is expected by buyers to come in flat compared to last year, even though there are few new hits. "The strength of syndication is not necessarily in the new shows, but in the returning shows that have longevity," one buyer said. "Off-net shows like *Seinfeld* and *Friends* may not be as sexy as a hot new top-tier original show, but they provide a real opportunity to meet clients' needs."

In cable, only Discovery Networks' TLC seems to have a serious underdelivery problem. The net has lost almost half its audience in two years as the popularity of signature series *Trading Spaces* waned. But buyers said Discovery has reinvented networks many times before for the better and will likely do so again. ■

Kids Upfront Gets Healthy

Focus on diet not expected to cut upfront spending; toys, movies are solid

THE MARKETPLACE By John Consoli and Megan Larson

As fast-food and cereal/snack marketers reevaluate how to advertise their products in response to intensifying scrutiny by the government regarding children's health and diet, sales executives for Nickelodeon, Cartoon Network and ABC Family/Disney do not believe kids-targeted ad spending will drop off in the upfront this year.

In fact, Jim Perry, Nickelodeon's senior vp of ad sales, believes the current health-conscious environment will actually cause food marketers to boost spending for healthy food options. "In 2005, I predict the food category will be up," Perry explained. "Without question, every one of these advertisers is trying to figure out how to do business in this climate."

Perry pointed out that advertisers like Kraft, which announced last month it would stop promoting certain sugar-rich foods, including Oreos and Kool-Aid, to kids under 11, are coming up with ways to market their other foods to children. Kraft said it would begin advertising healthier foods, including Post Shredded Wheat cereal, Minute Rice brown rice and Triscuit crackers, under the label "Sensible Solutions."

Kim McQuilken, executive vp of ad sales at Cartoon Network, said that while "it is fair to say that there are more uncertain dynamics at work in this year's kids market than I've seen in the last six or seven years, our clients are working more closely with us than ever to find solutions."

McQuilken said rather than cut back on their advertising, fast-food companies plan to shift emphasis a little more toward educating customers about eating healthier in addition to selling their healthier products.

"It isn't that Kraft is pulling out of kids," said Tricia Wilber, senior vp of ad sales and promotion for ABC Cable Networks Group. "It is what they will be advertising that will be different. From our perspective, we are still trying to figure out what dollars are working, but we feel it will be pretty healthy."

In the toy category, McQuilken said man-

ufacturers are recognizing that kids' play patterns are changing. He sees that as an opportunity for his network to work with the manufacturers earlier in the creative process to integrate Cartoon Net shows and characters into the development of new toy lines. Those toys can then be marketed in various ways, including on-air, he added.

Another factor expected to help Cartoon Network in the upfront is its new kids 2-5 block, called Tickle U, which will premiere in August. It will give the network an entry point for advertisers trying to reach parents of kids in that demo for the first time.

Regardless of all the potentially negative market forces, kids upfront spending is expected to equal or slightly increase over last year's \$850 million. "I don't see it up 10 percent, but I don't see it down either," McQuilken said.

Movie studios are expected to drive the market with mass promotions for upcoming theatricals and the ever-growing category of kid-targeted DVD releases, including *The Incredibles* and *SpongeBob The Movie*.

As for the health of the toy companies, Mattel is expected to have a healthy advertising budget thanks to a recently announced 33 percent rise in fourth-quarter profits. The sales spike is attributed to Barbie's recent makeover and the popularity of its American Girl products. MGA Entertainment's Bratz dolls and Playmates are also in good shape. Hasbro, however, reported softer fourth-quarter earnings. "Everyone says the toy business is in the you-now-what, but we aren't seeing it," Perry said. "It's not gangbusters, but [scatter] sales are positive."

The kids nets also plan to go well beyond the traditional electronic and print models of delivering advertisers' messages to kids and their families this year with new marketing via cell phones and the Internet.

"We want to harness all of our touch points for advertisers," Perry said. "Whether kids are at home, in school or in the car, our goal is to create a platform that enables our advertisers to be there too." ■



Peppa Pig will run as part of Cartoon's new Tickle U block.

CARTOON NETWORK

Media Wire

has subbed in sports/adventure content. NBC has not said how it will replace the final five games of the Stanley Cup finals in prime time.

ESPN will decide in April if it will exercise its one-sided option to renew its NHL games next season for the same \$60 million it was to pay this season. NBC doesn't pay a rights fee, but has a revenue sharing pact. —John Consoli

BET Hires Development Exec to Ramp Up Originals

Robyn Lattaker-Johnson, BET's new vp of program development, already has plans for an original summer lineup. "My principal goal is to create a signature programming slate that reflects the black, Latino and urban experience of our viewers," she said.

Hired by BET last week, Lattaker-Johnson had been director of alternative programs/production for Sci Fi. She joins BET amid criticism that the net relies too heavily on music videos.

She said music is intrinsic to BET's brand and that it would be a "disservice to move away from that." But she recognizes the need to diversify, and will add reality genres, including elimination competitions, dating shows and more docu/soaps along the lines of its successful *College Hill*. —Megan Larson

NAB's Fritts Exits; Search Is On for Replacement

Commercial radio and TV broadcasters are seeking a new leader in Washington, D.C., after Eddie Fritts, president and CEO of the National Association of Broadcasters, announced last week he would be leaving.

Fritts, 64, has led the broadcasting industry's trade group for 23 years. During his watch, the association grew into a singularly powerful Washington lobby. But its effectiveness has diminished in recent years as major TV networks and their owned stations split from the association amid disputes over network size.

Earlier this month, the NAB also lost a key fight, failing to persuade regulators to require expanded cable carriage of digital programming from broadcasters. —TS

Fox Forms Web Sales Unit

New division to harness sales effort to new content and growth in users

INTERACTIVE MEDIA By Mike Shields

In the increasingly competitive interactive landscape, News Corp., until recently, had failed to leverage Fox.com to its full potential; the site lacked a formalized ad-sales structure and was devoid of rich content.

But that has started to change. The site's content has been beefed up, and traffic as well as advertiser interest are surging. To address this growth, News Corp. in January quietly launched a dedicated interactive sales unit for Fox.com and its companion, *IdolonFox.com* (FoxNews.com and FoxSports.com are managed separately). It is headed by George Blue, vp of sales, formerly an account executive in Fox's prime-time sales group.

The combination of Fox.com and *IdolonFox.com* has nearly doubled its 2004 revenue to roughly \$2 million through just two months

of this year.

Media buyers are pleased with Fox's latest moves. "Fox has been late to the party in many ways," said Greg Smith executive vp, director of media at Carat. "News Corp. has never really done a lot online, so this is encouraging."

Blue admits that until recently, Fox.com lacked compelling content; the site had been basically "promotional," he said. That has changed, as more users are taking advantage of broadband connections. "The technology has caught up to what we wanted to do."

Over the past year, Fox.com has increased its original online content considerably, resulting in its traffic tripling to 9 million unique users versus the prior year.

In 2004, Fox.com launched *24inside*, an online talk show featuring weekly interviews with *24's* stars. This past fall, Fox added new content and finally integrated advertisers. Fox's Allstate campaign is just one example of the site's marketing potential. "They've definitely done their homework in terms of value," said Jennifer Schreiber, who oversees the Allstate account at Starcom IP. Starcom and Fox developed the first sponsorship of *24inside*, tying *24's* investigative spirit to Allstate's investigation of insurance fraud. Traffic to *24inside* has more than doubled since last season's finale to 1.6 million uniques.

Carat's Smith says that Fox.com's tactics are necessary in today's fractured media universe. "These Fox shows are brands. Why wouldn't you extend them online?" he said. "In the age of clutter, it may be less effective to advertise on *The O.C.* than in *The O.C.*" ■



Project Runway in Limbo

Future of Bravo's sleeper design reality hit clouded by shifting corporate ties

TV PROGRAMMING By A.J. Frutkin

When a show performs as strongly as *Project Runway* has for Bravo, a second season pick-up seems like a no-brainer. But the cable network, a unit of NBC Universal, has yet to announce plans for its fashion reality hit.

The show is produced by Miramax Television, a division of Miramax Films, the movie company cofounded by Harvey and Bob Weinstein. Miramax currently is a unit of Dis-

ney. In light of the Weinsteins' expected split from Disney, the structure of a series renewal deal could be complex.

Sources inside Miramax said the Weinsteins' employment agreements with Disney run through September 2005. Following any dissolution of those agreements, Disney reportedly has the option to maintain rights to some or all of Miramax's current titles, pending

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negotiations. Whether the Weinstains or Disney walk away with *Runway* remains uncertain.

Execs at Miramax and Bravo said talks are ongoing for *Runway*'s renewal. "It is our heartfelt intent to be able to go to season two, but nothing is a given," said Bravo president Lauren Zalaznick. With final editing still taking place on the two-hour season finale—airing Feb. 23 at 9 p.m.—Zalaznick said the show's producers "still need to figure out how they can cast another season of the show, and come up with a different set of challenges."

Until Bravo sorts out *Runway*'s future, the



Villainous designer Pepper (right) has helped bring solid buzz and ratings to Bravo's *Runway*.

cable net seems content to bask in the show's current success. The series, in which 12 unknown designers compete for \$100,000 to start their own clothing line, launched in December to modest ratings. But by January, word of mouth had built to the point where the program began drawing 1 million viewers. Bravo even delayed the finale by a week and added a reunion/clip show on Feb. 16, which drew 1.2 million viewers.

By focusing on its contestants' talent rather than on stunts, *Runway* seems to have succeeded where many reality shows failed this season. Of course, it didn't hurt that one of the show's competitors—suburban mom Wendy Pepper—emerged as a bona fide villain. Product integration also has played a key role. Among the show's partners are Banana Republic, Cotton and L'Oréal Paris.

If and when *Runway* returns to Bravo, the show could find itself facing stiff competition. CBS is prepping its own design reality show *The Cut*, with Tommy Hilfiger.

But Zalaznick remained unfazed by any purported rivalry. "Conceptually, we were there first," she said. "And it was executed so well, it's up to us to execute it just as well a second time—or not." ■

A Big Perception Problem

Agencies see radio in negative light relative to other media options

RADIO By Katy Bachman

Despite the radio industry's efforts in the last year to clean up its act—through new research and marketing, clutter reduction and advancement of electronic data interchange initiatives—advertisers and agencies still say the medium doesn't measure up against its rivals.

For the second year in a row, the Radio Advertising Bureau's annual perceptual study funded by Arbitron and conducted by Target-Cast and Padin & Eastbrook found radio ranked below all other ad-supported media when it comes to schedule integrity (running commercial schedules as ordered), accountability systems and timely measurement.

"It's all the things we've been saying combined in one ugly report," said Richard Cotter, senior partner, director of local broadcast at MindShare. "We just want stations to take the order and run it correctly. We don't want to key in [data] 400 times; we want it electronically. [And] we want better audience research."

Broadcasters took the news in stride. "We've received a tremendous wake-up call in the past 12 months," said David Field, presi-

dent, CEO of Entercom Communications. "We saw ourselves get repositioned by new technologies. Clients are being candid with us. This gives us a road map."

Compared to other media, spot radio ranked No. 8 and network radio ranked No. 10 in schedule integrity behind magazines, newspapers, network TV, spot TV, outdoor, syndicated TV, cable TV and Internet. Agencies and advertisers also had less confidence in the accuracy and timeliness of radio affidavits to prove ads ran as ordered than in the affidavits from network TV, spot TV and newspapers.

"We have to make sure we deliver what we promise," said Peter Smyth, president, CEO of Greater Media, who believes the industry needs to market itself better. "We've made some light-year progress. Are there issues? Absolutely. Are we going to do more? Absolutely."

Radio's current ratings system is a particular weak spot. Still based on diaries, ratings are reported quarterly, an excruciatingly long time before agencies can gauge ad effectiveness. Agency execs routinely call it "antiquated." ■

MEDIAWEEK

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market profile

BY EILEEN DAVIS HUDSON



Bricktown Canal meanders through the heart of downtown OKC's entertainment district.

TOM UHL/ENR/SHOOTKRAFT PHOTO

Oklahoma City

OKLAHOMA CITY'S DOWNTOWN HAS UNDERGONE A COMPLETE REVITALIZATION OVER the past several years that has spurred business development and economic growth in the region. The historic Bricktown in the capital city's downtown is one of the fastest-growing entertainment districts

in Oklahoma, featuring a 20,000-seat arena, new art museums, hotels, condos and restaurants, including country star Toby Keith's new eatery-cum-music hall. The boom is now spreading to the city's riverfront, where work is getting started on redevelopment of a seven-mile stretch.

The activity in local media is similarly lively. On the TV station scene, the New York Times Co.'s NBC affiliate KFOR-TV is in a tight battle with CBS affiliate KWTU, owned by the Oklahoma-based Griffin family.

KFOR is the morning- and noon-news leader in the market, which ranks 45th in the country with 655,250 TV households, but the two stations are in a constant struggle for evening- and late-news supremacy. They finished the November book in a virtual dead

heat at 6 p.m. and 10 p.m. in the advertiser-friendly adults 25-54 demo.

KWTU draws on its four-year-old news-sharing partnership with *The Oklahoman*, the largest daily newspaper in the market. The unique arrangement, which unites two separately owned, unrelated entities in the same market, is one of only a few in the country. Shortly after the partnership began, the station and the paper shuttered their individual Web

sites and jointly launched NewsOK.com, which has become the largest Web site in Oklahoma, says Rob Krier, KWTU vp/gm. "[The joint site] was a unique opportunity," he says. "We had 2 to 3 million page views a month and they had 5 or 6 million [separately]. Now, we have 20 million page views a month." KWTU also stands out with the market's only early evening news (4-5 p.m.).

KFOR-TV, meanwhile, is drawing viewers at 10 p.m. with a new interactive segment called "The Rant," which shares viewers' responses to a topic presented earlier in the evening. About a half-dozen of the 150-200 e-mailed comments appear as written text on the air during the 10 p.m. newscast, and the anchor sums up the overall response, says Luanne Stuart, KFOR vp and creative services director. "It's become quite popular because people love to express their opinions," she adds.

At 5 p.m., KFOR saw its household ratings rise 6 percent year-over-year in November, but it faced tough competition from Hearst-Argyle TV's ABC affiliate KOCO-TV. In November, KOCO jumped from third place at 5 p.m. to second in households and adults 25-54 and tied for first with KFOR in adults 18-49 and women 25-54. "Our real story in 2004 was the growth we had at 5 o'clock, and our growth at 6 o'clock," says KOCO president/gm Brent Hensley. He credits a combination of improved newscasts and the 3-5 p.m. lead-ins of *Dr. Phil* and *Oprah* for the boost in KOCO's evening-news performance.

The market's only duopoly is Sinclair Broadcast Group's Fox affiliate KOKH and WB affiliate KOCB. KOKH has an hour-long 9 p.m. newscast and a half-hour late news as part of Sinclair's News Central, the centralized news operation from its Hunt Valley, Md., headquarters. Last fall, KOCB picked up *Fear Factor*, and for fall 2005, the duopoly has purchased *Bernie Mac*, *My Wife and Kids* and *Smallville*.

Over at Viacom's UPN affiliate KAUT, vp/gm Bill Maples, who joined last August from the company's Dallas UPN affil, KTXA, recently promoted two managers and is working on giving the station a local connection, since it does not produce local news. (It does air *The Daily Buzz*, a joint venture between

To find other markets, go to the Market Profile Index at the new mediaweek.com

NIelsen MONITOR-PLUS

AD SPENDING BY MEDIA / OKLAHOMA CITY

	Jan.-Dec. 2002	Jan.-Dec. 2003
Spot TV	\$116,311,420	\$122,712,410
Local Newspaper	\$58,753,600	\$69,359,180
Local Magazine	\$1,090,210	\$1,469,390
Total	\$176,155,230	\$193,540,980

Source: Nielsen Monitor-Plus

market profile

Acme Communications and Ennis Communications, from 5-8 a.m.)

"That is something we definitely need to have—a face for our station—and we're working diligently toward that," says Maples.

KAUT, which became the preseason home of the NFL's Kansas City Chiefs in 2004, also entered into a multiyear deal to carry nearly a dozen games of the University of Oklahoma men and women's basketball

programs. In syndicated programming, KAUT has purchased *24*, *Alias*, *Enterprise*, *Sex and the City*, *South Park* and sci-fi thriller *Farscape* for fall 2005, says Maples.

OKC's only Independent, KSBI-TV, is on a new course since Brady Brus, the No. 2 meteorologist at KWTW for nearly a decade until 2001, purchased it in March 2004. Brus, a native of the area, bought the station with his wife, sister and a family friend under the name Family Broadcasting Group. Since they acquired KSBI, its staff has grown from 8 to 40, and so have ratings and revenue.

Brus' immediate goal is to build KSBI's base around family-friendly programming, where it previously aired religious programming. The station launched *Hello Oklahoma*, a locally produced weekday-morning news program, in the spring of 2004. It also airs more than 40 basketball games through a Jefferson-Pilot sports package. Within the next few months, KSBI plans to launch evening news at 6 and 10 p.m. weekdays, says Brus. The station does not subscribe to Nielsen.

In local cable, Cox Communications is the dominant provider. Its ad-sales arm, Cox Media, serves as the local interconnect, reaching approximately 306,000 cable households. In its main system in the DMA, Cox Media has 50 insertable networks, of which six are digital.

Cable penetration in OKC is 60 percent, compared to the top 50-market average of 66 percent, according to Scarborough Research (see chart on page 11).

In local newspapers, *The Oklahoman* leads the region. Its daily circ average was 197,507 as of Sept. 30, 2004, according to the Audit Bureau of Circulations. A year-over-year comparison was not available because of a reporting change to the ABC. Its Sunday circ was 288,948, nearly a 1 percent decline from the same period ended Sept. 30, 2003.

The paper has undergone a radical transformation in the past year and a half under new management following the May 2003 death of the paper's editor and publisher, Edward L. Gaylord. The outspoken, right-wing billionaire had run the paper for some 30 years.

Gaylord's eldest daughter, Christy Everest, became chairman and CEO of the board of parent company The Oklahoma Publishing Co. She's one of very few women controlling the entire operations of a U.S. metropolitan daily.

Before his death, Gaylord named as publisher David Thompson, who had resigned in October 2001 as advertising director to become vp of advertising for *The Charlotte (N.C.) Observer*. Ed Kelley, previously editorial direc-

NEWSPAPERS: THE ABCs

	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
Oklahoma County: 269,439 Households				
<i>The Oklahoman</i>	100,622	146,194	36.9%	53.6%
Cleveland County: 81,214 Households				
<i>The Oklahoman</i>	22,318	34,582	26.9%	41.7%
<i>The Norman Transcript</i>	14,912	16,041	18.0%	19.3%
Canadian County: 32,344 Households				
<i>The Oklahoman</i>	11,667	18,082	35.0%	54.3%
Pottawatomie County: 24,970 Households				
<i>Shawnee News-Star</i>	8,393	9,218	33.6%	36.9%
<i>The Oklahoman</i>	3,989	6,018	15.4%	23.3%
Logan County: 12,699 Households				
<i>The Oklahoman</i>	3,682	5,912	28.6%	45.9%

Data is based on audited numbers published in the Audit Bureau of Circulations' Fall 2004 County Penetration Report.

NIELSEN RATINGS / OKLAHOMA CITY

EVENING- AND LATE-NEWS DAYPARTS, WEEKDAYS

Evening News

Time	Network	Station	Rating	Share
4-5 p.m.	CBS	KWTW	5.3	11
5-5:30 p.m.	NBC	KFOR	11.0	20
	ABC	KOCO	9.4	18
	CBS	KWTW	7.4	14
	WB	KOCB*	2.1	4
	Fox	KOKH*	2.1	4
	UPN	KAUT*	2.1	4
	Pax	KOPX*	0.4	1
	6-6:30 p.m.	NBC	KFOR	11.4
6:30-7 p.m.	CBS	KWTW	9.9	16
	ABC	KOCO	9.8	16
	WB	KOCB*	4.3	7
	Fox	KOKH*	3.4	6
	UPN	KAUT*	2.0	3
	Pax	KOPX*	0.7	1
	NBC	KFOR	8.6	13

Late News

9-10 p.m.	Fox	KOKH	3.8	5
10-10:30 p.m.	CBS	KWTW	17.3	25
	NBC	KFOR	16.3	24
	ABC	KOCO	8.9	13
	WB	KOCB*	3.2	5
	UPN	KAUT*	1.8	3
	Fox	KOKH	1.2	2
	Pax	KOPX	0.3	#

*Non-news programming. #Below reportable minimum. Source: Nielsen Media Research, November 2004.

tor, was promoted to editor. The new managers decided it was time for a redesign and conversion to the industry-standard 50-inch web width, a huge undertaking that they accomplished in record time, about three months, says Sue Hale, executive editor at *The Oklahoman*. Then came a major name change—"Daily" was dropped from the formal name and masthead—and a complete redesign.

Among other significant changes, the paper redivided its four zoned editions into six zones Tuesdays through Saturdays, says Hale. "Our goals were to update the newspaper to make it more user-friendly." Now that the aesthetics have been updated, she says, the focus of change this year will be on content.

The market is also home to independently owned alternative newsweekly the *Oklahoma Gazette*. Founded in 1979, the *Gazette* claims a free circulation of 55,000.

The local radio market ranks 53rd in the country. The leaders in advertising revenue are Renda Broadcasting, Clear Channel Communications and Citadel Broadcasting (see *Radio Ownership chart*). Renda owns the market's No. 1 station overall in KOMA-FM. The Oldies station earned a 7.8 share among listeners 12-plus in the fall 2004 Arbitron book, up significantly from a 5.5 share in the summer book. KOMA is also No. 1 in morning drive.

Sister station KOMA-AM, which had been simulcasting KOMA-FM's Oldies format, switched formats to News/Talk at the end of August 2004 and changed its call letters to KOKC-AM. The newly launched KOKC faces an uphill battle as a competitor against OKC's perennial News/Talk leader KTOK-AM. KTOK earned a 6.4 share in the fall book (12-plus), up from a 4.6 share in the summer; KOKC earned a 1.7 share, a smidge higher than its 1.6 share in the prior book.

Oklahoma City-based Perry Broadcasting changed the formats and call letters of its two local stations last summer. Country KRMP-FM flipped to Urban under the new call sign KVSP-FM "Power 103.5," creating the first Urban FM in OKC in nearly two decades. The station went from hash marks to earning a 1.9 share overall in the summer 2004 Arbitrons, its first book out. In the fall book, it climbed to a 3.0 share overall. Meanwhile, sister station KVSP-AM switched from Urban to Urban Adult Contemporary under the new call letters KRMP-AM.

Lamar Advertising controls the vast majority of outdoor advertising inventory in the Oklahoma City market, offering bulletins, posters, junior posters, bus shelters and bus benches.

SCARBOROUGH PROFILE

Comparison of Oklahoma City

TO THE TOP 50 MARKET AVERAGE

	Top 50 Market Average %	Oklahoma City Composition %	Oklahoma City Index
DEMOGRAPHICS			
Age 18-34	31	33	104
Age 35-54	40	37	94
Age 55+	29	30	104
HHI \$75,000+	31	19	60
College Graduate	14	12	88
Any Postgraduate Work	11	9	84
Professional/Managerial	26	25	97
African American	13	7	55
Hispanic	14	6	42
MEDIA USAGE-AVERAGE AUDIENCES*			
Read Any Daily Newspaper	53	49	93
Read Any Sunday Newspaper	61	60	98
Total Radio Morning Drive M-F	21	17	81
Total Radio Afternoon Drive M-F	18	16	90
Total TV Early News M-F	29	33	114
Total TV Prime Time M-Sun	38	41	107
Total Cable Prime Time M-Sun	15	17	117
MEDIA USAGE-CUME AUDIENCES**			
Read Any Daily Newspaper	72	69	96
Read Any Sunday Newspaper	75	74	99
Total Radio Morning Drive M-F	74	70	94
Total Radio Afternoon Drive M-F	72	69	95
Total TV Early News M-F	71	73	103
Total TV Prime Time M-Sun	91	92	101
Total Cable Prime Time M-Sun	62	63	101
MEDIA USAGE-OTHER			
Accessed Internet Past 30 Days	61	58	95
HOME TECHNOLOGY			
Owns a Personal Computer	68	67	99
Purchase Using Internet Past 12 Months	43	37	86
HH Connected to Cable	66	60	91
HH Connected to Satellite/Microwave Dish	20	24	121
HH Uses Broadband Internet Connection	23	23	100

*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 papers; 4-issue cume readers for Sunday papers; cume of all listeners within a specific daypart for radio; cume of all viewers within a specific daypart for TV and cable. Source: 2004 Scarborough Research Top 50 Market Report (Feb. 2003-March 2004)

ARBITRON RADIO OWNERSHIP

Owner	Stations	Avg. Qtr.-Hour Share	Revenue (in millions)	Share of Total
Renda Broadcasting	1 AM, 3 FM	19.9	\$15.3	31.2%
Clear Channel Communications	2 AM, 4 FM	26.0	\$15.1	30.7%
Citadel Broadcasting	2 AM, 5 FM	20.4	\$13.9	28.4%
Tyler Media Corp.	2 FM	8.0	\$1.6	3.2%
Perry Broadcasting	1 AM, 1 FM	3.9	\$1.6	3.2%
Chisholm Trail Broadcasting	1 FM	4.5	\$0.8	1.7%

Includes only stations with significant registration in Arbitron diary returns and licensed in Oklahoma City or immediate area. Share data from Arbitron Fall 2004 book; revenue and owner information provided by BIA Financial Network.



OPINION
CHRIS QUIRIN

Must-See Messages

In an age of creeping ad-avoidance, outdoor ensures visibility

IT'S TIME OUTDOOR MEDIA GETS THE RESPECT IT deserves. After all, industry forecasters are high on it, predicting it will increase revenue more than 5 percent this year and pass the \$6 billion mark in total spending—a pretty impressive hallmark for a medium that is sometimes overlooked by the trade press (as it was in *Media-week's* 2005 Media Outlook report).

Historically, outdoor outpaces the gross domestic product by 2 percent, and this trend is expected to continue. The industry's continued growth comes at a time of tremendous interest in the medium and what it can offer advertisers.

Just look around. Outdoor is a very different business than it was just a decade ago. Check with the client marketing director or the agency creative directors. They'll often tell you they'd love to see their brands on a spectacular wall, on double-decker buses, on bus shelters. Yet most general-market agencies don't have a dedicated team of outdoor specialists.

An increasing number of advertisers are discovering that outdoor advertising can be a vital element in well-conceived media plans. The interest has been steady and growing over the past several years, and with good reason. Outdoor offers outstanding value for the dollar and a host of ways to ratchet up exposure. Whether matched with other media to extend reach or used exclusively on its own merits to saturate a market, outdoor media offers ubiquitous presence ensuring that when a consumer is ready to purchase, a brand is top-of-mind.

Consumers these days always seem to be in a hurry, and outdoor is right up to speed, providing quick and concise information to help individuals make purchase decisions. Outdoor surrounds consumers, offering media choices that suit every target audience, geography and strategic plan.

While other media battle for a bit of the time-pressed consumer's day, outdoor messages intercept them repeatedly throughout the course of their daily routines. Messages on billboards, buses, shopping carts and other vehicles connect with consumers while they're on the move, offering targeted reach, frequency and continuity. Outdoor reaches beyond the front doors of American homes and provides a constant reminder that a brand is a good choice when consumers are most receptive to advertising messages.

The outdoor industry is building a clear communications channel with the consolidation of a comprehensive assortment of diverse formats that can extend a brand message into the heart of any community. The medium's

ever-expanding mix of traditional and nontraditional forms can target any consumer group, large or small. It's a network that reaches people in their cars or on subways, in airports and malls, or in any number of growing outdoor media settings. Outdoor is roadside, outside and inside, above and below ground.

And the array of options keeps growing as outdoor companies finance and support the research and development of new formats and encourage savvy entrepreneurs to explore new approaches to the world's oldest medium.

Outdoor media companies are also among those leading the charge toward sophisticated multitier media planning. As a result, outdoor is becoming a primary element in media plans rather than an incremental "add-on" medium. Today, Fortune 500 companies are turning to outdoor media with hopes of bringing increased value to their advertising campaigns by bolstering the exposures lost through the fragmentation of other traditional media outlets.

Another reason for the heightened interest in outdoor media among advertisers is better accountability. Over the past several years, the outdoor industry has revised many of the fundamental practices that shape the business, which has led to easier processes and more credible information. The industry has established consistent planning and buying standards in addition to common postcampaign evaluation procedures. These changes have made outdoor media easier to evaluate and buy.

There are many reasons why outdoor advertising will continue to attract new advertisers in the future, but the most important factor affecting the industry's long-term success remains the creative product. In outdoor advertising, the medium is the message. There is no editorial content or programming in outdoor advertising.

While most media fights commercial avoidance, outdoor can't be TiVo'd or tuned out. It's everywhere consumers travel. As technology advances and more agency creative teams apply their talent, the campaigns can follow consumers ever more creatively.

With so many execution and placement options, and the major advantage of "no commercials" in this age of ad-avoidance, it's no wonder a rapidly growing number of brands are turning to the great outdoors to communicate their story. ■

Chris Quirin is vp of sales for Culver Amherst, a New York-based out-of-home vendor. He can be reached at chrisq@culveramherst.com

Big Picture Thinking: kids in focus



kids networks

Focus on Reach

ABC Kids Networks reaches 29.5 million Kids 2-11, over 1.4 million of which are exclusive to these platforms and reaches no where else on kids television.¹

Focus on Kids

Disney Channel delivers on average 832,000 Kids 2-11.²

Focus on Girls

ABC Kids delivers more Girls 2-11 with a richer female concentration than any kids broadcast lineup.³

Focus on Co-Viewing

Toon Disney is the #1 kids television destination for Kids 2-11 with Adults 18-49.⁴

Focus on Boys

Jetix draws the richest concentration of Boys 2-11 anywhere on kids television.⁵



Contact: Kerry J. Hughes, Senior Vice President, Kids Sales and Marketing, ABC Kids Networks, Ad Sales (212) 782-0600

Sources: ABC Kids Networks defined as Disney Channel (MSA 6A-12A), TOON Disney (MSA 6A-12A), ABC Kids (Broadcast Saturday Morning Kids Programming) and Jetix on ABC Family (MS 7A-9A/5S 7A-12P). Competitive Kids TV defined as Nickelodeon (MTW 6:30A-9P, F & S 20A-10P, SA 6A-10P, SU 6A-9P), Cartoon Network (MSA 6A-12A) and Broadcast Kids Programming on WB, FOX, CBS and NBC. (Exclusions noted below)
¹ Nielsen Media Research (MPower), 11/04. ABC Kids Networks compared to Competitive Kids TV. ² Nielsen Media Research (Galaxy Explorer), 8/30/04-1/22/05. Base: K3-11. ABC Kids compared to Broadcast Kids Programming. ³ Nielsen Media Research (MPower), 11/04. Toon Disney (MSA 6A-11P) compared to Competitive Kids TV (Cartoon Network, MSA 6A-11P).
⁴ Nielsen (Galaxy Explorer), 8/30/04-1/22/05. Jetix on ABC Family compared to Competitive Kids TV. Base: K4-11. ⁵ Nielsen (Galaxy Explorer), 8/30/04-1/22/05. Disney Channel (including Playhouse defined as MP 7P-12A, SS 1030A-12A. Qualification available upon request.
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Ogilvy Interactive

An i-shop with a direct connection to David Ogilvy

BY CATHARINE P. TAYLOR PHOTOGRAPH BY TODD FRANCE

BEYOND THE VERGE:

OgilvyInteractive's North American executive director Eric Wheeler, OgilvyInteractive New York executive director Dan Goodman, OgilvyOne North America president Carla Hendra, OgilvyOne North America co-executive creative director Jan Leth.

The seeds of OgilvyInteractive's being named *Adweek's* Interactive Agency of the Year are sown in an unusual place: Chapter 12 of *Ogilvy on Advertising*, a book written by agency founder David Ogilvy in 1983, at a time when most of parent shop Ogilvy & Mather's memos were typed on IBM Selectric typewriters and cable was just beginning its incursion into the decades-old dominance of ABC, CBS and NBC. In that chapter, focused on direct mail, he writes, "... I have been a voice crying in the wilderness, trying to persuade the advertising establishment to take direct mail more seriously ..." And then, he continues, in some eye-opening foreshadowing of the digital age to come, "[Computers] make it possible to select names from mailing lists by every imaginable demographic classification, by frequency of purchase and by amount of purchase."

Twenty-two years later, during an interview, Eric Wheeler, OgilvyInteractive's North American executive director, recites another Ogilvism. "We sell or else," an aim that—despite the fact that it is supposed to be the ad industry's mission—isn't always the first conclusion

one jumps to when looking at the typical agency's creative output.

But add David Ogilvy's words to the obvious depth and breadth of digital-marketing understanding at OgilvyInteractive and suddenly it's clear that, not just the interactive unit, but the entire agency, has been preparing for decades for today's transformation of media from mass to irreversibly fragmented. OgilvyInteractive is a shop that is just as comfortable setting up an electronic billboard in Times Square as it is discussing the finer points of Linux with the hardcore IBM audience. Says Carla Hendra, president of OgilvyOne North America, on the Web site for Verge, a digital conference held for all Ogilvy clients in June, "At OgilvyOne we believe we are now on the 'verge' of real sea change in culture, technology adoption, media consumption, and brand communications." (For a look at other interactive shops, see What's Next, starting on page 16.)

OgilvyInteractive, the interactive arm of customer relationship management unit OgilvyOne, has long been one of the biggest agencies on IQ's list of the Top 50 Interactive Agencies. But this year its growth outpaced the rest. According to *Adweek* estimates, revenue grew by a stunning \$40 million, or 23 percent, from \$176 million in 2003 to \$216 mil-

lion in 2004. (Citing the Sarbanes-Oxley Act, the shop wouldn't comment on its financials.) The skyrocketing growth made the shop a 2004 standout in what was a phenomenal year for most i-shops. [Through the first 11 months, TNS/CMR recorded growth in interactive ad spending—only part of most interactive shops' responsibilities—of 23 percent.] Predicts Bill Gray, Ogilvy & Mather New York's president, "I expect that [OgilvyInteractive's] business is going to double or triple in the next couple of years."

It's the way the interactive agency business is changing that convinced IQ editors that, while we had traditionally named two agencies of the year—an affiliated and unaffiliated agency—this year, given the number of consolidations, we would weigh all agencies equally and name just one.

But the ascension of OgilvyInteractive doesn't just have to do with its massive growth, it also demonstrated what, from a creative perspective, could be called digital dexterity—an ability to toggle from creating a viral effort featuring a spokes-rapper for Sprite to creating a rich-media effort about security technology for Cisco Systems. Those talents, in turn, led to new assignments and spending gains among its roster of heavy-duty tech clients, most notably IBM, as well as an impressive new-business run that included wins from Allstate, Continental Airlines OnePass and, most tellingly, Yahoo! For the latter, the shop, part of Ogilvy & Mather Worldwide, a member of the WPP Group, opened a 70-person office in San Francisco.

Indeed, even though the year saw successes throughout OgilvyInteractive's client base, it's the appointment by Yahoo!, a brand that mixes cutting-edge technology with digitally driven pop culture, that seems to mean the most to agency executives. "We are just doing some great stuff with them," says Hendra. Ogilvy got the nod in November after it had been brought in by the main agency's Soho Square unit to work with the Sunnyvale, Calif.-based online media company on a project basis; the client needed work that combines creative flair with Yahoo!'s day-in, day-out need for results. "As far as I can tell, they were the first agency to realize that interactive really is a direct medium," says Yahoo! chief marketing officer Cammie Dunaway, who joined the company in July 2003 from PepsiCo's Frito-Lay. The shop's microsite for Yahoo!'s "Life Engine" campaign is a prime example. It combines breakout, splashy color with tutorials that allow users to learn more about—and sign up for—Yahoo! services.

The shop has also gained its expertise from what, in retrospect, is a propitious piece of timing: the 1994 global consolidation of IBM at Ogilvy, just as the World Wide Web began its creep into everyday life. "We were in interactive very fast because of IBM," admits Gray. The business has given Ogilvy the chance to be a true early-online advertising adopter, allowing it to dabble in technological advances such as broadband way in advance of much of its competition.

It's not, however, as though Ogilvy is constantly taking IBM's lead technologically, according to Deirdre Bigley, vp of advertising and interactive at the Armonk, N.Y.-based client. "They are just as much in the forefront of it as we try to be." For last year's U.S. Open tennis championships—IBM has been a long-time sponsor—the agency promoted IBM's On Demand business services through a combination of content and technology, allowing users to get real-time feeds of scores, live Net cams of Arthur Ashe Stadium and more.

But Yahoo!'s Dunaway says she chose OgilvyInteractive because the agency understands how to straddle media channels, citing as an example its five-minute American Express Webisode starring Jerry Seinfeld and Superman,

AT A GLANCE

REVENUE

\$216 million est.

BUSINESS WON

Allstate, Continental Airlines OnePass, Yahoo!

BUSINESS LOST

None

NEW BUSINESS FROM CURRENT CLIENTS

Assignments from Ameritrade, Kodak, SAP

HIGHLIGHTS

AmEx Webisodes with Jerry Seinfeld; Miles Thirst for Sprite; Live U.S. Open feeds for IBM

Sources: Adweek, agency reports

which launched last May. "It's not repurposing a TV commercial and putting it online," she says.

In fact, these days at Ogilvy, the creative process has become so collaborative that it's getting harder to pinpoint where ideas come from and who is most responsible for their success. Case in point, the creation of Miles Thirst, a spokes-rapper for Coca-Cola Co.'s Sprite who got his start—and worked out some of the kinks in his act—online when the campaign broke last February. The character, who in reality is a small, plastic, Afro-sporting doll, first started in two online videos riffing on such pop culture mainstays as reality shows, before he appeared with Cleveland Cavalier LeBron James in a TV commercial. According to Jan Leth, OgilvyOne North America's co-executive creative director, the shop had originally planned to keep "Thirst" in the exact same pose in all the video shot of him, but agency creatives discovered before shooting TV that having him in different poses made the character work better.

Indeed, among all of the other reasons why OgilvyInteractive was selected as Interactive Agency

of the Year is this: Both sides of the agency house appear to "get it" and not in the analog-disdaining way that characterized online vs. offline pre-bubble. Another Ogilyism: "One Agency. Indivisible," seemed more true of the company in 2004 than ever and may better position it for the future than virtually all of its competitors. Hendra and Gray spend most days in and out of each other's offices, and when the agency is handed a marketing challenge, everything from initial strategy to coordinating the online and offline components of commercial shoots is fleshed out with representatives from every marketing channel in the room.

"We're trying to bring the operations closer and closer together," says Hendra. In fact, plans are in place to physically do that. By April or May, says Leth, the entire creative department will be together. "The trick is when the guy in the office next to you is an advertising guy and you're an interactive guy, you get to know each other," he says.

Of course, everyone in advertising has heard agency execs spout that philosophy before, but a look at IQ's Top 50 indicates how rarely long-time big agency brands truly work in partnership with their interactive arms. Of the top 10 shops on the list, only four carry the names of big agency brands. Ogilvy, in all its units, has been repeating the mantra of 360 Brand Stewardship. The ascension of OgilvyInteractive seems proof that it's becoming more than just a catchy bit of agency positioning.

"360 is rarely a reality for big clients," says Leth. "But we do 180 better than anybody out there." ■

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



POP CULTURE: A billboard in Times Square (left), sponsored by IBM, featured real-time data and video feeds from the U.S. Open tennis tournament. "Miles Thirst" (above), launched online as a viral campaign, generated interest before going to television. It was in the online campaign that creatives figured out what would work best on TV.

What's Next

In the process of choosing our Interactive Agency of the Year, Adweek's editors met with a number of agencies that were creating breakthrough work for clients. Those who work in the interactive space know that creating an online campaign involves so much more than just a few clever words and well-chosen images. While those are important, too, interactivity means getting the user hooked into your client's world, sometimes even taking them to new worlds and introducing them to bigger ideas. The five agencies we profile here are among those taking interactive advertising to the next level. —The Editors

These agencies are moving ahead technologically and creatively BY BRIAN MORRISSEY

R/GA: PUSHING TECHNOLOGY FORWARD

Fully one-third of Interpublic Group-owned R/GA's 315 employees are technologists, which explains its ability to create cutting-edge campaigns. But those tech-minded people need to know what the other hand is doing, which is why chairman and CEO Bob Greenberg is breaking down the agency's departments in favor of a group structure, with technologist sitting side-by-side with creative director, writer, art director and account manager.

"We're being structured to take advantage of the direction we read about every day, where marketing and messaging are going to happen in so many new parts of the interactive channel," says Greenberg.

R/GA took this approach and applied it to the most humble of creative palettes: the billboard. In just four months, R/GA built a multiplayer video game on the 23-story Reuters digital sign in New York's Times Square to promote the launch of Yahoo! Autos. Passers-by called a number on their cell phones, then used their keypads to navigate cars in a virtual race around Times Square. John Mayo-Smith, R/GA's vp of technology, sees the Yahoo! project as part of "an advertising arms race being fueled

by technology and creativity." R/GA's technology expertise enabled it to create the software that controls the sign, a program to queue players, the telephony to route cell calls, and the video game itself.

R/GA's tech focus drove its 28 percent growth in 2004 (revenue climbed to an estimated \$87 million), expanding its work with major clients like Nike. It built a mass-customization Web site for the launch of the Nike iD that allows customers to design their own shoe, which is delivered within a month. "We're waiting for the brands to catch up to us," boasts Mayo-Smith.

R/GA has supplemented trailblazing creative work with an expanded focus on e-commerce sites. It redesigned sites for retail giants Target and Circuit City, and is working with sister IPG agencies Draft and ID Media on Verizon, which expanded spending with R/GA 20 percent last year. "We really are integrating with above- and below-the-line agencies," Greenberg says.



ON THE EDGE: R/GA's Greenberg has always pushed the tech boundaries.

TRIBAL DDB: GOING GLOBAL

With 30 offices in 21 countries stretching from Sydney to São Paulo, Tribal DDB benefited from the global presence of parent DDB Worldwide and has a footprint few of its competitors can match. The Omnicom Group-owned agency expanded even farther afield in 2004, adding nine new offices in six international markets, including Delhi and Bangalore in India and Tribal's first Middle East office, in Dubai.

"We're one of the few worldwide networks in the interactive space," notes Matt Freeman, Tribal DDB Worldwide CEO. "Because the Internet and interactive are so global, the need is almost more accentuated in our world than in the traditional advertising world," he says. That expansion definitely appealed to clients, who helped the agency increase revenue a whopping 47 percent over 2003, to \$100 million.

For McDonald's, Tribal was able to extend its successful "I'm lovin' it" campaign to fit a dozen international markets. In Europe, Tribal offices crafted campaigns that made heavy use of instant messaging and mobile phones. In Hong Kong, the agency created an online video game that taught diners how to dip their "Fish McDippers" by using interactive martial arts maneuvers. In the United States, Tribal Chicago had McDonald's sponsor fantasy sports sections on ESPN.com and CBS SportsLine.com, supplying an automated "smack talker" that let fans e-mail putdowns to friends.

This global approach helped Tribal extend client engagements to other regions in 2004. Pepsi signed on with Tribal in Canada in addition to the United States. The agency also won Phillips' global branding campaign and six regional assignments. Freeman expects the proliferation of broadband connections will give interactive agencies a bigger canvas on which to work with video games and animation.

"The entertainment value of brands online is increasing and will increase more dramatically in the next year," he predicts.



BRANDS EXPAND: Tribal DDB CEO Freeman adds offices, clients.

ORGANIC: CUSTOMER EXPERIENCE

Like a teacher grading papers, Mark Kingdon regularly pores over essays. The CEO of San Francisco-based Organic requires all job applicants to write a composition detailing a great customer experience. "We very much believe you have to create a compelling experience" for brands online, he says. "We think it's important to be focused on big ideas that have real impact."

Organic, part of the Omnicom Group, has translated this into integrated ad campaigns. In a push for longtime client DaimlerChrysler, it created a branded video game on the Jeep Web site. The "Jeep 4x4 Trail Rated Challenge" lets prospective customers navigate six different Jeep models through snow, rain and mud. "People are getting away from thinking about online ad campaigns or Web sites and are starting to think about more holistic digital experiences," Kingdon says.

Organic's annual revenue is estimated to have grown 21 percent to \$52 million; its three top clients are increasing their total online spend more than 50 percent, the agency says. It is also branching into Hollywood, opening a Los Angeles office to service new client 20th Century Fox. Sources say Organic could help launch about 50 movies for Fox this year.

Now Kingdon plans to open up Organic's conversations on great user experiences to the wider world. In a few weeks, the agency will move its internal e-mail list—where employees share good and bad customer experiences—into a blog, with most posts accessible outside the agency. He wants to highlight Organic's thoughtful approach to interactive marketing. "We think differently," he says.

AGENCY.COM: SURVIVOR

For its 10th anniversary this year, Agency.com has created a new, unified brand identity. It's meant to assure clients that Agency.com has fully integrated its ittraffic and Exile on Seventh acquisitions to become a true full-service agency.

"Other people are talking about full service and integration, but if you look at their management structures, they're operating more as a holding company," says Don Scales, who took over from founder Chan Suh as CEO of the Omnicom Group-



WHAT'S THE BIG IDEA? Organic CEO Kingdon asks all prospective employees.

owned i-shop in July 2004. Agency increased revenue between 2003 and 2004 by an estimated 23 percent to \$103 million.

The key to Agency's full-service approach was combining its ittraffic Internet advertising arm, which it acquired in 1999, with its Agency.com Web design specialty. Thanks to ittraffic, Agency boasts a strong search marketing practice that manages 700,000 keywords for clients. With search accounting for 40 percent of ad spending in 2004, it is becoming integral to online media plans. "We see a lot of competitors in the space playing catch-up," says Julie Roth, Agency's executive vp of corporate strategy.

Agency's purchase last June of interactive ad agency Exile on Seventh brought strong media-planning capabilities, a San Francisco outpost and blue-chip clients such as eBay.

Agency put its full-service credo to work for Discovery Networks, a client since 2000. It now handles Web development and interactive advertising for 14 Discovery brands, and even multimedia presentations for Discovery's sales force. The agency ran more than 40 ad campaigns for Discovery in 2004, including a push to highlight the flagship channel's "Croc Week." Ittraffic designed a Web marketing campaign that included interstitials, branded browser skins, and in-page video ads. Agency created Flash interactive ad units that mimicked comic books. The ads generated a 24 percent click-through rate; 71 percent of users saw the entire seven-to 30-second animation.

"We've learned a lot from our successes and our failures," said Scales. "We're a much better firm for having gone through the highs and the lows."

AKQA: STOCKPILING TALENT

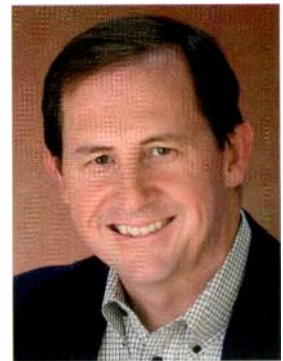
AKQA scored a coup in October when it hired Lars Bastholm away from Stockholm-based creative powerhouse Framfab, where he did award-winning work for Nike, to be its executive creative director in New York. Three weeks later, the shop, one of the few independents with a global presence, followed up with another key creative hire, Rei Inamoto of R/GA, who came aboard as global creative director. In January, it completed the hat trick, luring P.J. Pereira, winner of 13 Cyber Lions, to come to the i-shop as executive creative director, in its San Francisco office.

To AKQA, the hires confirm the shop as a talent magnet. "We think this is a talent business," says AKQA CEO Tom Bedecarre. "We wanted to go out and consolidate the best in the industry." The new hires capped off a big year for AKQA, which grew revenue an estimated 17 percent, to \$42 million. It added more than a half dozen new clients, including Domino's Pizza. Its management ranks were bolstered with the addition of Lot 21 founder Kate Everett-Thorpe as president of interactive advertising.

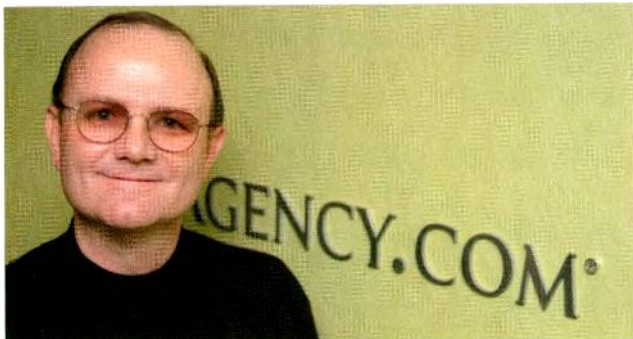
In November, the agency helped launch Microsoft's Xbox game "Halo 2," with an online branding campaign that spanned 19 countries and 17 languages. AKQA built a Web site based on the game that gets players to intercept messages from the Covenant, an alien race invading earth. AKQA created a Covenant language, which was decoded after bloggers spread word of the site virally. Backed by an ad campaign on gamer sites, it recorded 1.3 million visitors in the campaign's first month.

Bedecarre believes AKQA now has the global scale and talent pool to continue pushing the creative envelope. "I'm eager to fast forward 12 months and see the results," he says. ■

Brian Morrissey is senior reporter, interactive, for Adweek.



THINK GLOBALLY: Bedecarre lures talent from all over.



ONE-STOP SHOPPING: CEO Scales leads Agency.com to full integration.



The Top 50 Interactive Agencies

RANK	AGENCY (AFFILIATION)	HEADQUARTERS	2004 INTERACTIVE REVENUE (IN THOUSANDS)	2003 REVENUE	PERCENT CHANGE	2004 EMPLOYEES
1	Euro RSCG 4D (Havas) ¹	New York	275,000*	268,000*	3%	1500*
2	Grey Digital Marketing	New York	220,000*	185,000*	19%	1075*
3	OgilvyInteractive (WPP)	New York	216,000*	176,000*	23%	1200*
4	Avenue A/Razorfish (aQuantive) ²	Seattle	140,000	123,300	14%	812
5	Agency.com (Omnicom) ³	New York	103,000*	84,000*	23%	398
6	Tribal DDB (Omnicom)	New York	100,000*	68,000*	47%	525*
6	Isobar (Aegis) ⁴	Boston	100,000	83,000*	20%	642
8	Digitas (Digitas Inc.) ⁵	Boston	98,000*	79,000*	24%	500
9	Zentropy Partners (Interpublic)	Los Angeles	94,000*	76,400*	23%	470
10	R/GA (Interpublic)	New York	87,000*	67,800*	28%	315
11	Modem Media (Digitas Inc.) ⁶	Norwalk, Conn.	80,000*	68,000*	18%	260
12	Wunderman Interactive (WPP)	New York	68,000*	57,000*	19%	325
13	TDE/VML (WPP) ⁷	New York	66,500*	57,500*	16%	280*
14	FCBi (Interpublic)	New York	55,000*	45,500*	21%	285
15	DraftDigital (Interpublic)	New York	53,000*	44,000*	20%	269
16	Organic (Omnicom)	San Francisco	52,000*	43,000*	21%	250*
17	Tocquigny Advertising, Interactive + Marketing	Austin, Texas	50,000	41,000	22%	65
18	iDeutsch (Interpublic)	New York	46,000*	42,000*	10%	131
19	Digital Impact ⁸	San Mateo, Calif.	44,000	44,000	0%	278
19	Critical Mass (50 % owned by Omnicom)	Chicago	44,000*	37,000*	19%	230
21	AKQA	San Francisco	42,000	36,000	17%	322
22	Nurun (Quebecor) ⁹	Montreal	40,000	31,900	25%	472
23	Universal McCann Interactive (Interpublic)	New York	32,500*	25,100*	29%	165*
24	DVC Worldwide	Morristown, N.J.	31,000*	27,600	12%	60*
25	Digital@JWT (WPP) ¹⁰	New York	29,000*	23,000*	26%	115*
25	Slingshot	Dallas	28,500	22,000	30%	75
27	imc ²	Dallas	28,400	23,700	20%	140
28	Blast Radius ¹¹	New York	28,300	20,118	41%	280
29	Medical Broadcasting Company (10% owned by WPP)	Philadelphia	28,000*	24,500*	14%	127
29	IconNicholson	New York	28,000	24,000	17%	160
29	Planning Group	Miami	28,000	23,700	18%	121
32	Macquarium Intelligent Communications	Atlanta	25,000*	24,000	4%	107
32	Starcom IP (Publicis)	Chicago	25,000*	20,900*	20%	130*
34	atmosphere BBDO (Omnicom)	New York	22,500*	14,500*	55%	90
35	Wirestone	Emeryville, Calif.	21,000	20,000	5%	150
35	Genex	Los Angeles	21,000	17,000	24%	120
37	Campbell-Ewald Digital (Interpublic)	Warren, Mich.	20,000*	16,700*	20%	73
38	Blue Dingo	New York	19,000	18,000	6%	62
39	Rapp Collins Worldwide (Omnicom)	New York	18,500*	15,500*	19%	93*
40	Risdall Advertising Agency	New Brighton, Minn.	16,900	17,500	-3%	51
41	Molecular	Watertown, Mass.	16,800	13,800	22%	110
42	Refinery	Philadelphia	15,200	10,830	40%	121
43	CMD	Portland, Ore.	14,392	11,657	23%	60
44	RPA	Santa Monica, Calif.	13,900	13,000	7%	85
45	Resource Interactive ¹²	Columbus, Ohio	13,800	12,500	10%	70
46	icrossing	New York	13,500	5,500	145%	95
47	Idea Integration	Jacksonville, Fla.	12,500	9,000	39%	72
48	DNA Studio	Los Angeles	11,900	10,900	9%	87
49	WorldClass Strategy	Seattle	11,440	3,100	269%	8
50	HSR Business to Business	Cincinnati	10,700	10,500	2%	25

* Estimated.

¹ Established April 2004; 2003 revenue restated to reflect 4D reorganization.

² aQuantive's Avenue A merged with SBI's SBI.Razorfish unit, June 2004. 2003 revenue combining Avenue A and Razorfish has been restated because of the way the merger was handled.

³ Acquired Exile on Seventh June 2004.

⁴ Established July 2004; comprised of Aegis Interactive holdings. 2004 acquisitions include iProspect. 2003 restated.

⁵ Digitas brand only; 4th quarter revenue from San Francisco and London offices included as part of Modem brand due to parent company restructuring.

⁶ Acquired by Digitas October 2004.

⁷ Partnership between The Digital Edge and VML. 2003 restated.

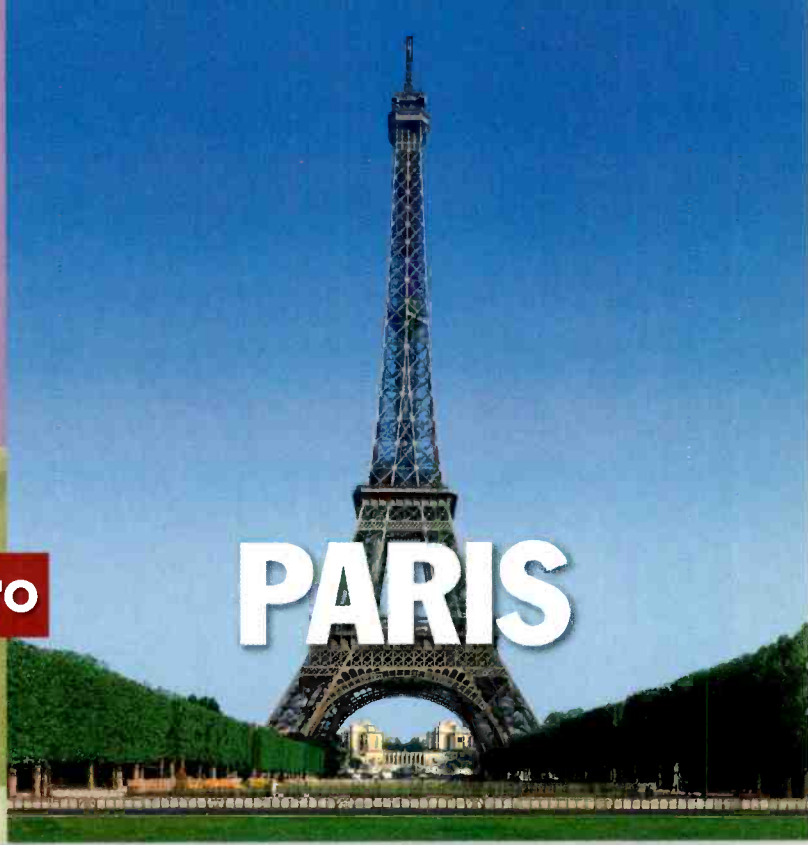
⁸ Acquired Marketleap July 2004.

⁹ Acquired Ant Farm April 2004.

¹⁰ Restructuring in 2004; 2003 restated.

¹¹ Acquired XMetal February 2004.

¹² Formerly Ten/Resource.



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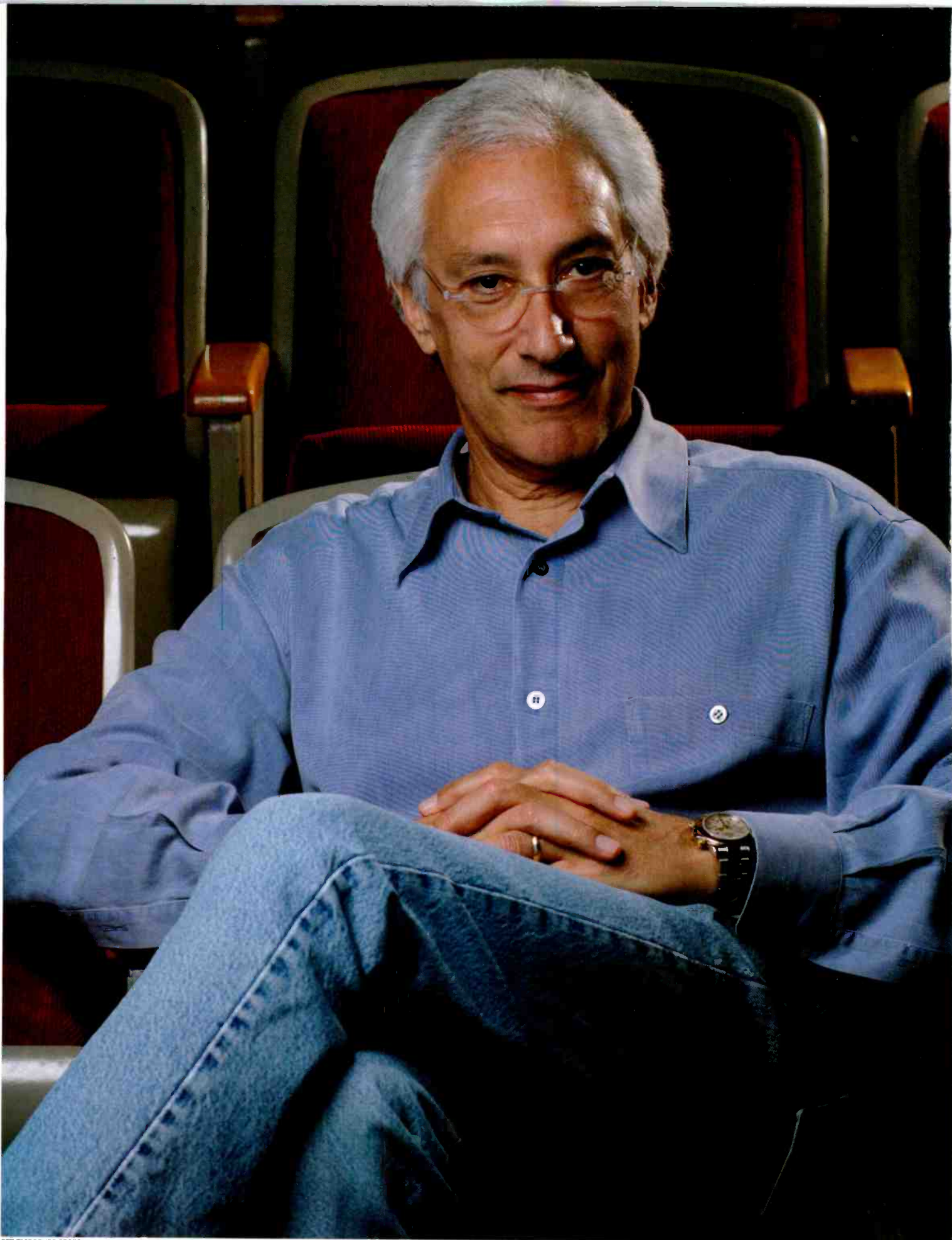
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STEVENBOCHCO PRODS.

Drama King

In a career spanning more than 30 years, Steven Bochco has produced some of TV's most seminal shows...and he continues to push the envelope **BY A.J. FRUTKIN**

IT'S WINTER IN LOS ANGELES, and a cold has struck the offices of Steven Bochco Prods., subduing even Bochco himself. It couldn't have come at a worse time. On March 1, *NYPD Blue* ends its 12-season run. A week later, Bochco's new cop drama, *Blind Justice*, takes over *Blue*'s 10 p.m. Tuesday time slot. And he still is editing *Over There*, his military-themed drama pilot—centered on the war in Iraq—for cable's FX. "I'm a busy guy, huh?" he says, hoarsely.

He is indeed. Twenty-four years after the premiere of his groundbreaking cop drama *Hill St. Blues*, Bochco remains one of TV's most active creators. And he continues to break new ground. In *Blind Justice*, Ron Eldard stars as a cop back on the beat after losing his sight. It's a TV first. *Over There* looks at the war in Iraq from the perspective of a group of soldiers and their families back home. If FX picks up the series, it would be the first scripted TV show ever to portray a contemporary armed conflict. Pushing prime time forward has brought Bochco great success. In addition to both *Hill St.* and *Blue* having redefined the cop drama, Bochco's *L.A. Law* (cocreated by Terry Louise Fisher) almost single-handedly invented the modern legal drama.

But he's had his fair share of flops, too. There was *Cop Rock*, the notorious 1990 series in which he (and cocreator William M. Finkelstein) blended cop shows and musicals. There also was the more recent medical drama *City of Angels*, which featured a primarily African American cast.

Not surprisingly, Bochco has locked horns along the way—with actors, colleagues and executives. And he's

Bochco's Highlight Reel

1.81 *Hill St. Blues* premieres to critical raves but low ratings. Still, NBC pres. Fred Silverman renews series for the following season when it wins a record-setting eight Emmy awards and reinvents the police drama.



9.86 *L.A. Law* premieres on NBC. Created by Bochco and Terry Louise Fisher, the series does for legal dramas what *Hill St. Blues* did for police dramas. Among its writers is attorney David E. Kelley.

9.87 San Francisco cop dramedy *Hooperman* premieres on ABC, starring John Ritter and Debrah Farentino as the Ritter character's love interest.



the first to admit he is, at the very least, known for being tough. "For years, I had a reputation for being arrogant and hardheaded. But I never thought I was," he says.

Nor do those loyal to him. "I was lucky enough to experience an incredible teacher, whose talent is exceeded only by his generosity," says David E. Kelley, who cut his TV teeth writing for *L.A. Law*.

Even those who have sat across the table from Bochco acknowledge his commitment to the creative process. "I think Steven is exceedingly fanatic about staying true to what makes his vision or his writers' visions real," says Stephen McPherson, president of ABC Entertainment. "And the fact that he's fought for the quality of his work is a real testament to him." Or, as Bochco says, "What I never apologized for was being passionate about the work, and sticking up for art in a world of commerce."

When *Blue* ends next month, it will stand as Bochco's longest-running series. But he's not lamenting its exit. On the contrary, the show's extended life, he says, makes saying goodbye easier. "It's a lot better than hanging on by your knuckles, where a network cancels you and you never get the chance to shape a story line that allows you to exit the stage not only gracefully, but with an opportunity to give the audience a sense of closure," he adds. Besides, it's time.

Up against NBC's *Law & Order: SVU*, *Blue* is averaging less than 10 million viewers, and scoring a 3.3/9 among adults 18-49. "The truth is," Bochco admits, "they're not watching in sufficient numbers to warrant this show coming back for another year."

Blue's struggle against *SVU* isn't just about numbers. It also marks a shift in audience taste. With the rise of series like *Law & Order* and *CSI*, procedural crime dramas have outpaced the type of character-driven dramas for which Bochco is best known.

As one of the industry's most important trendsetters, Bochco also seems wise enough not to ignore the trends that have arisen without his help. Which may be why he describes *Blind Justice* as a character-driven show "disguised" as a procedural. "I'm not much of a fan of pure procedurals. But they have real value in that they provide you with structure and form."

The series revolves around Jim Dunbar (Eldard), a cop blinded in the line of duty who returns to his beat after a period of rehabilitation. Bochco got the idea for the show after attending a Hollywood event where the gospel group Blind Boys of Alabama performed. Traditionally, the group takes the stage in single file, with one member's arm on the person's shoulder ahead of him. "I was so emotionally moved by their degree of vulnerability, and by the extent of their courage, and their trust in one another, I just got this idea," he says.

Although Bochco is known for bringing a heightened level of realism to cop dramas like *Hill St.* and *Blue*, *Blind Justice* hinges on what many critics already have noted is a somewhat fictional conceit. After all,

"It's a tough business. But I still have the energy for it. There may come a time when my style isn't thought of as contemporary... If that happens, then I'll be gone." BOCHCO

how many blind cops are there, and how many blind cops then are issued guns? Bochco acknowledges the show's "improbable premise." But that improbability, he adds, has compelled him to create a "credible scenario," by staffing the show's squad room with cops as skeptical of Dunbar's return to the job as viewers might be.

"To the extent you dramatize that ambivalence on the part of the cops, which in turn allows the audience to confront their own skepticism, then you're honoring the original concept with layers of reality," he explains.

Perhaps ironically, the show's best chance at success may lie in its more fantastical elements, or at least in the fact that it's not a pure procedural. "With overexposure, I think it's getting tough for procedurals," says Stacey Lynn Koerner, executive vp/ director of global research integration at Initiative. "People are ready to see something different."

The network is counting on it. ABC's McPherson notes that on Feb. 9, the first Wednesday of this month's sweeps period, ABC's nonscripted show *Wife Swap* beat an original episode of *Law & Order* among adults 18-49. "I love *CSI*," says McPherson who, as Touchstone TV's former president, helped develop the series. "But the next big thing in crime drama won't be a *CSI* rip-off."

The idea for *Over There* originated with John Landgraf, president of entertainment at FX. With few exceptions (among them ABC's *Combat*, CBS' *M*A*S*H* and HBO's *Band of Brothers*), he says, "TV writers have done very little to depict the emotional experiences that soldiers have gone through." The first person Landgraf went to was Bochco. Landgraf cites *Hill St.* as a landmark show in his own growth, both personally and professionally: "It developed the core of my taste as a viewer and as an executive."

The two men had never met. When they did, Bochco says it wasn't easy convincing him to sign on. War, he adds, can be so polarizing that he didn't want his own opinions clouding the show's outcome. "I try to avoid politicizing my work, because the moment you do that, the work stops being about the work, and starts being about you," Bochco says. Adding to his reluctance, was the fact that he had never seen military

1987 Fisher and Bochco part ways. Fisher files a \$50 million lawsuit against her former partner. Suit is settled in 1988.



9.89 *Doogie Howser, M.D.* premieres on ABC. Bochco and David E. Kelley create the series, starring Neil Patrick Harris as the nation's youngest physician.

9.90 ABC launches *Cop Rock*, an ill-fated blend of cop show and musical, created by Bochco and William M. Finkelstein. The network pulls the show in December.



9.93 *NYPD Blue* premieres on ABC. Nudity and some harsh language result in local station and advertiser pull-outs. But strong ratings over the first season quash any controversy.



action. But he says Landgraf pointed out Bochco had never been a cop either. And once he was able to embrace the idea of addressing universal themes through the prism of war, the project seemed much more appealing. "This is not a story about politics, or policy, or the rightness of this war," Bochco says. "It's a story about men and women and their families dealing with the consequences of being at war. Maybe it doesn't work. Maybe people will be turned off by it, but I felt it was a legitimate arena to explore dramatically."

The pilot is still being edited. FX has yet to officially pick up the series, but it already has ordered four additional scripts. If it goes ahead with the project, the series' launch could take place as soon as July. Meanwhile, several broadcast networks have begun developing their own military-themed dramas for the fall. CBS' *The Unit*, from playwright David Mamet and *The Shield* creator Shawn Ryan, also looks at a group of soldiers and their families. NBC's *E-Ring*, produced by Jerry Bruckheimer, is set at the Pentagon. Clearly, it's no coincidence that TV execs are looking to the Iraqi war for dramatic material. "This is the most important thing that has happened in our country in the last 15 years," says Chris Gerolmo (*Mississippi Burning*), who cocreated *Over There* with Bochco and has written most of the show's scripts.

But how a cable service like FX approaches the subject may differ from how the broadcast networks will. First of all, there's money. FX spends about 30 percent to 40 percent less on series than its broadcast rivals. Still, Bochco says what it lacks in funds it makes up for in grit. "Yes, we're on a tight budget. But that said, we have so much more freedom to depict not only the realities of warfare in terms of its violence, but in terms of language," he adds. "It seems to me if you're doing a show about war, there's a whole helluva lot more room here to depict the subject accurately than there is on broadcast."

At 61, Bochco has won 10 Emmy awards: six for *Hill St.*, three for *L.A. Law* and one for *Blue*. Born and raised in New York City, he earned his first writing credit in 1967, sharing it with the late Rod Serling, on the telepic *A Slow Fade to Black*. Four years later, he was named story editor on NBC's crime show *Name of the Game*. He also worked on the network's hit mysteries *McMillan and Wife* and *Columbo*.

In 1988, Bochco started his own production company which, for many years, was housed at 20th Century Fox Television. In 1999, Bochco sued the studio over the syndication sale of *NYPD Blue*, arguing the show had not been sold at fair market value. The following year, Steven Bochco Prods. moved to Paramount Network Television, where *Blind Justice* is produced. *Over There* originally was to be produced through Paramount, but cost concerns resulted in the studio's pullout. It also led to Bochco's return to 20th for the project, and his first collaboration with the studio since having sued it.

Over There also isn't the first series Bochco has developed for cable. In 2002, he created the highly anticipated bedroom drama *Marriage* for

HBO, which passed after seeing the pilot. He says he was more disappointed by the decision than he was surprised. In fact, with a slew of flops under his belt, Bochco says what surprises him more in this business is success. "Getting a show on the air is like winning the lottery," he adds. And even though prime-time success often is more lucrative than a winning ticket, Bochco says he's more concerned with the work than he is with the payoff. "Don't get me wrong, it's nice making money. But I've never sat down to manufacture a successful drama or something that will work in the marketplace. Spinoffs are a good business. Ask Dick Wolf. But that's why I've never done them."

Even success has its pitfalls. Take *Blue*, for example. Despite its near instant status as a hit, star David Caruso abruptly exited the series after its first season. The actor purportedly was in search of film stardom, which never materialized. A decade later, he found himself back in prime time on CBS' *CSI: Miami*. But his untimely departure from the Bochco camp seems to have left a permanent scar on the creator.

"You do a show like *NYPD Blue*, and you realize you have the potential for monster success. But just when you should be celebrating that miracle, you have a star who is miserable, and who doesn't want to be there," he says. "What should have been a thrilling success just becomes a nightmare, because of one individual's ego, or needs, or demons."

Actors are just one source of angst in Hollywood. Since *Hill St.* premiered nearly 25 years ago, Bochco has seen the TV industry undergo tumultuous change. The Big Three landscape has expanded to encompass a 500-channel universe. Reality TV continues to eat away at prime-time real estate once exclusively reserved for scripted programming.

But Bochco suggests vertical integration may have struck the most severe blow to the industry. At the very least, corporate consolidation has diminished creativity, and made a "quaint anachronism," as Bochco says, of mavericks like Fred Silverman and Brandon Tartikoff, who programmed from the gut, despite what research and ratings might say. With every network now a division of larger entertainment conglomerates, "there is no such thing as an autonomous network head," Bochco says. "Those days are gone where the people who run the networks aren't answerable to anyone, and legitimately could be showmen."

In many ways, the only mavericks left in television are creators like Bochco. But in an industry largely perceived as a young man's game, the role of elder statesman isn't something that everyone embraces. Bochco, for his part, seems just fine with it. And he seems equally at peace with his future as he does with his past and present.

"It's a tough business. But I still feel I have the energy for it. There may come a time when my style isn't thought of as contemporary...when people aren't interested anymore," he says, thoughtfully. "If that happens, then I'll be gone." ■

Mediaweek senior editor A.J. Frutkin is based in Los Angeles.

8.94 ABC announces *NYPD Blue* star David Caruso will be let out of his five-year contract on the series to pursue a movie career.



1.00 CBS premieres Bochco's *City of Angels*, a hospital drama that features a primarily African American cast.

9.99 Bochco sues *NYPD Blue* producing studio 20th Century Fox Television over syndication sale of series, arguing show had not been sold for fair market value. Case settled out of court in 2001.



3.04 *NYPD Blue* ends its 12-season run on ABC. Its Tuesday 10 p.m. time slot is filled with new Bochco drama *Blind Justice* on March 8.

■ **Katz Media Group** and **American Women in Radio & Television** will present the first of the year's **Women's Career Summit** events Feb. 25, as part of the AWRT Leadership Summit in Washington, D.C. Leading men and women in the media industry will address career advancement and diversity, among other hot topics. To register for either program, visit awrt.org or call Kasana Banks, 212-424-6480.

■ Representatives from 33 retail companies will attend the **Retail Conference 2005: The Marketing of Magazines and Books**. The two-day program, hosted by the **Magazine Publishers of America** and **International Periodical Distributors Association**, will be held Feb. 27-March 1 at the Arizona Biltmore Resort & Spa in Phoenix. Retired U.S. General Barry McCaffrey will be the keynote speaker at the closing dinner March 1. Register at magazine.org.

■ The **American Association of Advertising Agencies' 12th Annual Media Conference & Trade Show** will be held at the Hilton New Orleans Riverside March 2-4. Panels and presentations will cover topics including branded content and multicultural and youth markets. Register for the conference, including the *Mediaweek* golf tournament, at www.aaaa.org or contact Michelle Montalto (michelle@aaaa.org).

■ The **John A. Reisenbach Foundation** will honor GroupM Worldwide CEO Irwin Gotlieb with its 2005 Distinguished Citizenship award March 8 at its **13th annual gala**. The charitable organization of New York's media and advertising communities will host the event at the Harmonie Club. Call 212-935-1840 or e-mail ronnyvenable@aol.com.

■ The **Syndicated Network Television Association** will present the first of its three spring **Syndication Day** events for agency media planners and buyers March 10 at the Grand Hyatt in New York. A new Planners Summit will be held 4-5 p.m. for those unable to attend the full day. Call Jordan Harris, 212-259-3746, or visit www.snta.org.

14 Titles Join PIB Tracking Service

National magazines including Bauer Publishing Group's *In Touch*, *Twist* and *First for Women* will begin reporting their advertising pages and revenue to Publishers Information Bureau, a tracking service administered by the Magazine Publishers of America. Other new entrants include: Martha Stewart Living Omnimedia's *Everyday Food* and *Martha Stewart Weddings*; the men's and women's editions of *Vitals* by Fairchild Publications; and *Time Out New York*. PIB also reports the classification of ads by company and brand of service advertised.

Hallmark Channel Buys *Judging Amy*

Hallmark Channel acquired the rights to the drama *Judging Amy* from Twentieth Television. The first of five seasons begins Feb. 28 and will air Monday-Friday.

GroupM Launches mSearch Wing

The digital arm of WPP's media unit Group M, mOne Worldwide, is the latest agency to create a separate division specializing in search engine marketing. By pooling WPP's search marketing resources under one name, mSearch already maintains 47 offices worldwide, including London-based AdvancePositions.com. Current mSearch global clients include IBM, Ford, Sony, Nextel, Ameritrade and Novartis.

Nat. Enquirer Names New Editor in Chief

Paul Field, most recently a general editor at American Media Inc., has been named vp, editor in chief of *The National Enquirer*. Field begins April 11, when the publication moves from its Boca Raton, Fla., headquarters to New York. Field succeeds David Perel, who will serve in Florida as president, AMI Books; editor in chief of *Looking Good Now*; and editorial director of *Globe, Examiner, Sun* and *Weekly World News*.

ESPN Signs MEAC, SWAC College Leagues

ESPN's college-targeted sports net ESPNU reached a seven-year TV rights deal with the Mid-Eastern Athletic Conference and the Southwestern Athletic Conference. ESPN signed for exclusive coverage of multiple sports from the two leagues, which represent predominantly black colleges and universities. Through the agreement, ESPNU will televise

a minimum of seven football games and eight basketball games from each conference, including the SWAC football championship and basketball tournament. Other MEAC and SWAC sports in the deal include women's basketball, softball and volleyball.

Adware Co. Claria Offers BehaviorLink

Claria, one of the largest purveyors of adware, has developed an ad network that uses behavioral-targeting technology. Through BehaviorLink, Claria will purchase standard ad inventory space from a wide range of online publishers. Based on the surfing habits of Claria's 40 million-plus network of adware users, the company will sell the space to advertisers seeking targeted inventory. Claria will roll out BehaviorLink in second quarter with approximately 100 advertisers.

New Magazine Buying Unit Formed

The Richards Group, a Dallas-based branding agency, has formed a consumer magazine media unit with a team of magazine media specialists who will work with clients on effective print buys. The Richards Group counts The Home Depot, Motel 6 and Fruit of the Loom among its clients.

Infinity Ups Barnett in Programming

Rob Barnett was promoted last week to president of programming for Infinity Broadcasting, replacing Steve Rivers, who will work as a consultant to Infinity. Most recently senior vp of original programming, Barnett will oversee programming operations at Infinity's 183 radio stations, develop talent recruitment and work to integrate Infinity content with emerging technologies.

Small Mag Publishers Form Buying Group

Ten publishing companies have established the Integrated Media Consortium, a voluntary buying cooperative that aims to improve the bottom line of small- and medium-sized magazine publishing companies—with \$3 million-\$200 million in annual revenue—through volume purchasing. Founding members include Allured Publishing, Dowden Health Media, Douglas Publications, Putnam Media, Northstar Travel Media, Edgell Communications and NTP Media. Alan Douglas, president of Douglas Communications, will serve as chairman, and former American Business Media executive Bill Walker will be president. ■

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HOT PICKS FOR FEBRUARY

Teen People's Trendspotters are a community of self-appointed influencers ages 13-24 who keep the magazine's editors informed of emerging trends in teen culture.

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Clinique describes this product as a "drink" for the skin. Its lightweight formula is useful for teens' oilier skin, and the refreshing gel can be used in Clinique's 3-step skin-care system, after cleansing and exfoliating.

WETSLICKS CRYSTALS

Covergirl's newest release launched with the help of Eva, the winning model of season three's *America's Next Top Model*. Eva's youthful exuberance helped capture in photographs what the gloss is all about: being young and fresh. Teens find Wetslicks Crystals smell great and give added shine.

CRUNK!!! ENERGY DRINK

Fans of hip-hop album *Crunk Juice*, by Lil' Jon and the East Side Boyz, now have the drink to match the tunes. Lil' Jon, the self-proclaimed "King of Crunk," has released a rich-red mix of amino acids, complex vitamins and caffeine.

GOLDFISH

Pepperidge Farms is keeping Trendspotters snacking happy with their continued improvement on this classic favorite. Teens are especially pleased with the broad range of versions (such as sandwich fish or crispy fish) and flavor options.

SOURCE: Teen People, Time Inc.

THE HOLLYWOOD REPORTER'S BOX OFFICE

THIS WEEK	LAST WEEK	PICTURE	WEEKEND GROSS (\$)	DAYS IN RELEASE	TOTAL GROSS (\$)
For week ending February 13, 2005					
1	NEW	HITCH	43,142,214	3	43,142,214
2	1	BOOGEYMAN	10,235,785	10	32,768,501
3	3	ARE WE THERE YET?	8,236,727	24	61,253,768
4	5	MILLION DOLLAR BABY	7,447,212	61	44,948,277
5	NEW	POOH'S HEFFALUMP MOVIE	5,805,559	3	5,805,559
6	2	THE WEDDING DATE	5,513,065	10	19,421,375
7	4	HIDE AND SEEK	5,408,477	17	43,410,777
8	6	THE AVIATOR	4,671,646	59	82,323,907
9	8	SIDEWAYS	4,472,135	115	52,777,699
10	7	MEET THE FOCKERS	3,456,245	54	269,946,550

Source: The Hollywood Reporter, VNU

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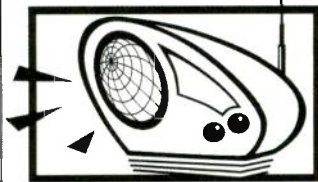
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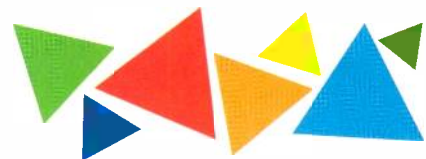
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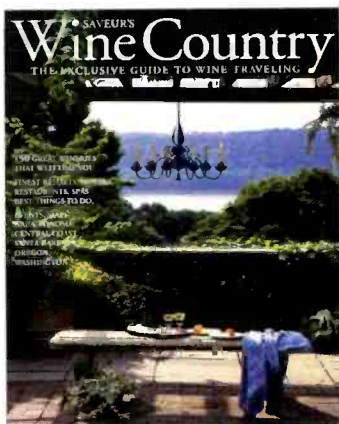
Saveur spins off Wine Country as epicurean titles adjust to a slow start so far this year BY TONY CASE

WITH WINE CONSUMPTION AT AN ALL-TIME HIGH, *SIDEWAYS UP FOR OSCARS* AND EVERYBODY having at least one friend fancying himself a sommelier, the time would seem ripe for *Saveur's Wine Country*, a 150,000-circ upscale lifestyle title from *Saveur* publisher World Publications. But while the

culture may indicate good timing, the epicurean category seems less than inviting.

On the ad front, first quarter has been quite soft. Furthermore, the category is struggling to draw readers, as fine food and drink content has become a mainstay of the Internet, cable television and the Sunday papers. The leading players—Condé Nast's *Bon Appétit* and *Gourmet*, American Express Publishing's *Food & Wine*, and *Saveur*—all were hit hard at the newsstand in the last six months of '04, according to Audit Bureau of Circulations figures released last week (though single-copy sales account for a small part of their overall circ).

As for titles focused on wine, that subject already is well covered by *Wine Enthusiast* and *Wine Spectator*, said Mike McHale, senior vp, group media director at Optimedia. "It's a pretty niche category, and very niche circulation-wise." Still, McHale called *Wine Country* "a perfect offshoot" for *Saveur*.



Several titles are taking advantage of all-time high wine consumption.

Pushing a mid-summer launch, Santa Barbara, Calif.-based *Wine Country* will mimic the lush environment of *Saveur* and focus on "the great wineries, restaurants and spas" of the



West Coast, but avoid the wine ratings that are the hallmark of the other books, said editor Bill Marken, who continues as editor of *Saveur* sister *Garden Design*.

The spinoff, to be published one time this year with the aim of expanding in '06, will target demos in the \$300,000 household-income range but will be "accessible to everybody," said publisher Michael Earls, former publisher of the defunct *Wine Country Living*. "Not every good bottle of wine costs \$150," he said. *Wine Country* will be distributed nationally at wineries, hotels and resorts, and select retail spots. Luxury brands of wines, hotels and resorts, autos, and jewelry are target advertisers.

As for 375,000-circ *Saveur*, it suffered the worst newsstand performance among its peers in the last half of '04, dropping 27.2 percent at newsstand. But paid circ grew 2.5 percent. Ad pages through March—coming off an admittedly small base—are up 57.1 percent to 40 versus last year, according to *Media-week* Monitor. *Saveur* has brought in more than a dozen new advertisers in the last year, including Visa, Jaguar and Beringer wines, said *Saveur* publisher Ted Gramkow.

For more coverage of the magazine industry, go to the new mediaweek.com

60sec. With



Michael Caruso Editor in Chief, Men's Journal

Q. MJ over the years has jumped back and forth between being a service and literary magazine. How have you positioned the book since joining last December? **A.** The main thing was refocusing the magazine. It had several incarnations, but the readers themselves were very loyal to the core values of the magazine, which are adventure. So we moved adventure to the front of the book and also expanded it. We amped up the fashion, and we've entirely taken out the T&A that's in other men's magazines. **Q.** Paid circ in 2004's second half was flat at 664,359, but newsstand sales rose 23 percent to 87,500. How did you get that spike? **A.** When I joined *Men's Journal*, I laid out 12 years of covers, studied them and applied what I learned over the years. *Men's Journal* readers don't care about celebrities the way readers of *Rolling Stone* do. We de-emphasized the celebrities and played up the cover lines much in the way women's magazines do. **Q.** Have the cover subjects changed much over the year? **A.** We're trying to use guys who are living the *Men's Journal* lifestyle, such as The Rock and Vin Diesel. **Q.** Any special issues coming up? **A.** The biggest issue will be in May—our great adventures issue—which features the 100 best adventures on the planet. Everything from the front cover through the gear section will be about adventure. May's issue will be over 200 pages. **Q.** So, I hear next month you'll be embarking on your own adventure—becoming a first-time father? **A.** Yes, a baby girl. But there must be something in the water here because so are our associate publisher and art director. **Q.** Who's going to run the magazine? **A.** I have no idea! Women?

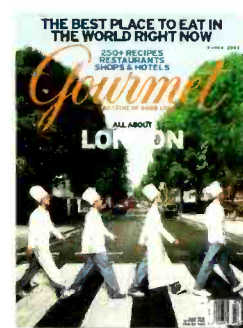
MEDIAWEEK MAGAZINE MONITOR

MONTHLIES MARCH 2005

	RATE BASE (2ND HALF '04)	CIRC. (2ND HALF '04)	CURRENT PAGES	PAGES LAST YR.	% CHANGE	YEAR TO DATE	YTD LAST YEAR	% CHANGE
BUSINESS/TECHNOLOGY								
Business 2.0 ¹¹	550,000	564,330	57.26	64.59	-11.35%	120.55	115.01	4.82%
Entrepreneur	550,000	570,869	96.00	89.75	6.96%	311.50	330.16	-5.65%
Fast Company	725,000	737,186	33.07	54.44	-39.25%	98.60	130.49	-24.44%
Fortune Small Business ¹⁰	1,000,000	1,000,100 ^B	45.95	41.66	10.30%	83.58	73.14	14.27%
Inc	665,000	669,163	58.38	61.77	-5.49%	152.69	165.23	-7.59%
Technology Review ¹⁰	315,000	323,264	15.39	28.82	-46.60%	45.79	81.96	-44.13%
Wired	550,000	585,721	55.92	75.47	-25.90%	178.47	198.59	-10.13%
Category Total			361.97	416.50	-13.09%	991.18	1,094.58	-9.45%
ENTERTAINMENT								
Blender ¹⁰	525,000	534,800	66.90	63.67	5.07%	108.80	110.86	-1.86%
Movieline's Hollywood Life ⁹	250,000	270,975	23.33	24.16	-3.44%	56.83	48.32	17.61%
People en Español ¹¹	425,000	454,265	66.76	53.22	25.44%	123.58	100.07	23.49%
Premiere ¹⁰	500,000	505,461	50.83	48.50	4.80%	108.65	89.13	21.90%
The Source	500,000	501,743 ^X	82.00	111.50	-26.46%	174.83	216.76	-19.34%
Spin	550,000	571,398	29.91	45.63	-34.45%	107.53	131.80	-18.41%
Vibe ¹⁰	850,000	860,418	121.29	126.06	-3.78%	272.30	243.80	11.69%
Category Total			441.02	472.74	-6.71%	952.52	940.74	1.25%
ENTHUSIAST								
Automobile	550,000	567,663	50.39	77.44	-34.93%	158.61	183.71	-13.66%
Backpacker ⁹	300,000	302,112	71.36	76.33	-6.51%	96.84	108.11	-10.42%
Bicycling ¹¹	400,000	411,634	40.37	32.01	26.12%	67.71	58.60	15.55%
Boating	None	201,076	128.83	120.50	6.91%	385.11	349.50	10.19%
Car and Driver	1,350,000	1,363,311	78.07	98.12	-20.43%	262.47	270.97	-3.14%
Crusling 300	155,000	158,301	95.43	86.12	10.82%	263.19	276.33	-4.76%
Cycle World	325,000	334,473	81.91	81.59	0.39%	209.05	186.75	11.94%
Flying	None	275,310	70.17	60.33	16.31%	183.66	155.50	18.11%
Golf Digest	1,550,000	1,577,757	145.45	137.82	5.54%	330.12	335.97	-1.74%
Golf Magazine	1,400,000	1,417,683	112.89	115.93	-2.62%	294.96	302.50	-2.49%
Motor Boating	None	153,701	92.97	101.76	-8.64%	278.77	302.20	-7.75%
Motor Trend	1,100,000	1,122,931	69.35	95.59	-27.45%	246.83	243.83	1.23%
Popular Mechanics	1,200,000	1,232,224	76.35	92.90	-17.81%	181.46	200.23	-9.37%
Popular Photography & Imaging	450,000	458,025	104.00	124.60	-16.53%	342.66	380.00	-9.83%
Popular Science	1,450,000	1,469,181	47.20	65.30	-27.72%	148.30	176.80	-16.12%
Power & Motor Yacht	155,000	158,207 ^B	202.70	199.11	1.80%	673.35	638.65	5.43%
Road & Track	750,000	768,127	75.66	93.23	-18.85%	264.37	283.43	-6.72%
Sailing World ¹⁰	50,000	51,075	79.34	59.31	33.77%	118.13	98.72	19.66%
Stereo Review's Sound & Vision ¹⁰	400,000	401,274	NO ISSUE			139.53	122.33	14.06%
Tennis Magazine ¹⁰	700,000	706,952	44.33	27.45	61.49%	74.33	54.08	37.44%
Yachting	None	132,826	223.50	224.66	-0.52%	599.83	626.91	-4.32%
Category Total			1,890.27	1,970.09	-4.05%	5,319.28	5,355.12	-0.67%
FASHION/BEAUTY								
Allure ^A	950,000	1,016,324	132.81	116.92	13.59%	256.80	219.73	16.87%
Cosmopolitan	2,866,667	2,982,508	155.45	148.39	4.76%	368.97	378.11	-2.42%
Elle	1,000,000	1,078,520	257.94	226.98	13.64%	426.63	349.42	22.10%
Essence	1,050,000	1,063,645	99.08	109.05	-9.14%	279.86	285.26	-1.89%
Glamour	2,200,000	2,397,508	152.96	117.44	30.25%	320.53	265.37	20.79%
Harper's Bazaar	700,000	715,032	231.68	229.43	0.98%	387.03	350.14	10.54%
In Style ^Y	1,700,000	1,728,522	341.50	308.10	10.84%	708.78	731.40	-3.09%
Jane ¹⁰	700,000	740,043	84.80	90.32	-6.11%	122.02	138.11	-11.65%
Latina ¹¹	350,000	358,033 ^X	70.16	65.37	7.33%	131.73	121.88	8.08%
Lucky	950,000	1,036,495	178.13	155.19	14.78%	299.41	243.49	22.97%
Marie Claire	925,000	941,148	139.81	125.97	10.99%	239.07	248.69	-3.87%
Shop, Etc.	400,000	N.A. ^C	62.33	N.A.	N.A.	102.76	N.A.	N.A.
Vogue	1,150,000	1,261,886	457.63	450.84	1.51%	654.96	639.48	2.42%
W	450,000	461,987	330.68	328.04	0.80%	475.71	461.14	3.16%
Category Total			2,694.96	2,472.04	9.02%	4,774.26	4,432.22	7.72%
FOOD/EPIPUREAN								
Bon Appétit	1,300,000	1,344,109	83.34	83.78	-0.53%	192.50	223.33	-13.80%
Cooking Light ¹¹	1,650,000	1,680,573	133.29	138.03	-3.43%	259.77	261.19	-0.54%
Everyday Food ¹⁰	750,000	764,428	38.89	29.89	30.11%	67.78	63.28	7.11%
Food & Wine	900,000	931,234	107.20	127.73	-16.07%	232.72	275.62	-15.56%
Gourmet	950,000	968,135	93.30	88.84	5.26%	218.71	223.86	-2.30%
Category Total			456.02	468.07	-2.57%	971.48	1,047.28	-7.24%
GENERAL INTEREST								
Guideposts	2,600,000	2,659,733	38.50	45.71	-15.77%	70.73	94.31	-25.00%
Harper's Magazine	205,000	229,204	20.66	20.49	0.81%	61.81	65.65	-5.85%
National Geographic	5,250,000	5,475,135	40.80	48.70	-16.22%	96.03	110.85	-13.37%
Reader's Digest	10,000,000	10,081,577	81.92	73.70	11.15%	216.40	240.58	-10.05%
Smithsonian	2,000,000	2,044,856	37.80	46.20	-18.18%	128.69	117.35	9.66%
The Atlantic Monthly ¹¹	340,000	424,797	56.50	63.86	-11.53%	137.16	140.05	-2.06%
Vanity Fair	1,050,000	1,118,847	319.43	316.17	1.03%	474.83	444.15	6.91%
Category Total			595.61	614.83	-3.13%	1,185.65	1,212.94	-2.25%
HEALTH/FITNESS (MEN)								
Flex	None	123,554	165.70	173.70	-4.61%	464.36	426.78	8.81%
Muscle & Fitness	450,000	431,658	120.55	128.33	-6.06%	335.82	334.15	0.50%
Runner's World	575,000	586,822	56.31	43.00	30.95%	139.41	114.00	22.29%
Category Total			342.56	345.03	-0.72%	939.59	874.93	7.39%
HEALTH/FITNESS (WOMEN)								
Fitness	1,500,000	1,556,469	66.16	65.42	1.13%	188.43	188.86	-0.23%
Health ¹⁰	1,350,000	1,421,855	113.80	99.50	14.37%	217.72	199.47	9.15%
Muscle & Fitness Hers ⁹	250,000	205,458	30.83	35.83	-13.95%	50.82	76.66	-33.71%
Prevention	3,300,000	3,309,110	94.84	104.80	-9.50%	273.41	278.07	-1.68%
Self	1,300,000	1,359,811	96.33	72.64	32.61%	218.66	186.40	17.31%
Shape	1,600,000	1,618,516	98.91	90.25	9.60%	269.04	225.43	19.35%
Category Total			500.87	468.44	6.92%	1,218.08	1,154.89	5.47%
KIDS								
Boys' Life	1,300,000	1,130,493	9.96	10.54	-5.50%	24.31	30.72	-20.87%
Disney Adventures ¹⁰	1,200,000	1,266,877 ^B	20.40	19.40	5.15%	42.05	37.13	13.25%
Nickelodeon Magazine ¹⁰	1,050,000	1,076,728 ^B	25.16	26.70	-5.77%	45.15	39.39	14.62%

The set's largest player, the 1.3 million-circ *Bon Appétit*, fell 11.6 percent at newsstand, but enjoyed a 3.2 percent boost in total circ. Through March, ad pages are down 13.8 percent to 223. The title, prepping for its 50th anniversary next year, got a new vp, publisher last July in Leslie Picard, who earlier was vp, corporate sales for the Condé Nast Media Group. *Bon Appétit* has scored 25 new accounts this year, with financial proving especially rewarding. New business is flowing in from Fidelity Investments, UBS and American Express. Travel and pharmaceuticals are also strong.

Bon Appétit's sister *Gourmet*—the grande dame of epicurean titles, marking its 64th year—took the lightest hit at the newsstand, with a 5.2 percent decline, while subs and overall sales for the 950,000-circ monthly were flat. Ad pages through March dipped 2.3 percent to 219. *Gourmet* vp, publisher Giulio Capua said



The National Mag Award winner took the lightest hit on newsstand.

'04 was the magazine's biggest year ever for ad pages and profits. The 900,000-circ *Food & Wine* suffered across-the-board circ declines in the last six months of '04, with a 17.8 newsstand slide and a 1.9 percent loss in total paid circ. "Would we love to be up and not down at the newsstand? Sure," said senior vp, *F&W* publisher Julie McGowan. "Is it as dramatic for me as it would be for *In Touch* or *Us Weekly*? No." Ad pages through March are down 15.6 percent to 232.7. Recent new accounts include Oil of Olay, Puerto Rico Tourism and Singapore Airlines. "We, along with our direct competitors, are getting out of the gate slowly in '05. Advertisers are tentative, slow at releasing schedules," McGowan said. "But we feel like it's a long year, and are optimistic there's a lot of good stuff ahead."

A Small Reprieve

Lower postal hike expected

Publishers are breathing a sigh of relief—but just a small one—with the news that the U.S. Postal Service may be considering a 6 percent

MONTHLIES MARCH 2005

	RATE BASE (2ND HALF '04)	CIRC. (2ND HALF '04)	CURRENT PAGES	PAGES LAST YR.	% CHANGE	YEAR TO DATE	YTD LAST YEAR	% CHANGE
Sports Illustrated for Kids Category Total	1,000,000	1,023,806 ^B	15.73	11.18	40.70%	42.51	48.24	-11.88%
MEN'S LIFESTYLE								
Cargo ^F	350,000	N.A. ^C	60.49	97.35	-37.86%	107.56	97.35	10.49%
Details ¹⁰	400,000	408,844	171.95	163.54	5.14%	237.36	222.00	6.92%
Esquire	700,000	712,683	103.87	122.18	-14.99%	187.35	213.50	-12.25%
FHM	1,200,000	1,235,894	74.20	66.83	11.03%	185.76	169.95	9.30%
Gentlemen's Quarterly	775,000 ^D	815,877	184.65	167.43	10.28%	310.70	251.96	23.31%
Maxim	2,500,000	2,517,126	87.52	92.75	-5.64%	187.38	210.52	-10.99%
Men's Fitness [®]	600,000	616,830	58.14	73.69	-21.10%	118.13	177.27	-33.36%
Men's Health ¹⁰	1,650,000	1,666,245	112.69	104.89	7.44%	187.21	179.33	4.39%
Men's Journal	650,000	664,359	69.33	71.83	-3.48%	169.26	170.41	-0.67%
Penthouse ⁺	None	382,019	32.61	30.47	7.02%	92.86	60.57	53.31%
Playboy	3,150,000	3,051,344	47.00	49.75	-5.53%	132.25	186.78	-29.19%
Stuff	1,300,000	1,312,588	62.59	60.49	3.47%	138.47	158.00	-12.36%
Category Total			1,065.04	1,101.20	-3.28%	2,054.29	2,097.64	-2.07%
OUTDOORS								
Field & Stream ¹¹	1,500,000	1,524,897	55.43	60.23	-7.97%	106.46	105.97	0.46%
National Geographic Adventure ¹⁰	425,000	427,594	48.85	34.40	42.01%	81.87	71.30	14.82%
Outdoor Life ¹⁰⁺	925,000	937,895	38.25	NO ISSUE	N.A.	83.57	50.25	66.31%
Outside	650,000	659,346	57.04	56.16	1.57%	150.64	139.59	7.92%
Category Total			199.57	150.79	32.35%	422.54	367.11	15.10%
PARENTING/FAMILY								
American Baby	2,000,000	2,001,740 ^B	52.25	50.29	3.90%	161.93	161.74	0.12%
BabyTalk ¹⁰	2,000,000	2,002,111 ^B	54.43	36.49	49.16%	114.80	84.34	36.12%
Child ¹⁰	1,020,000	1,029,507	88.87	96.33	-7.74%	185.37	173.43	6.88%
FamilyFun ¹⁰	1,850,000	1,874,353	58.05	48.34	20.09%	114.67	106.92	7.25%
Parenting ¹⁰	2,150,000	2,182,197	126.77	110.95	14.26%	258.92	216.90	19.37%
Parents	2,200,000	2,216,716	104.65	124.59	-16.00%	298.77	302.99	-1.39%
Category Total			485.02	466.99	3.86%	1,134.46	1,046.32	8.42%
PERSONAL FINANCE								
Kiplinger's Personal Finance	800,000	972,270	51.78	45.51	13.78%	158.43	123.77	28.00%
Money	1,900,000	1,924,414	71.94	84.15	-14.51%	184.25	218.17	-15.55%
SmartMoney	800,000	815,360	56.46	70.16	-19.53%	164.60	188.98	-12.90%
Category Total			180.18	199.82	-9.83%	507.28	530.92	-4.45%
SCIENCE								
Discover	850,000	873,457	23.00	23.66	-2.79%	66.18	67.62	-2.13%
Natural History ¹⁰	250,000	250,032 ^X	38.70	33.67	14.94%	60.54	53.51	13.14%
Scientific American	555,000	589,232	24.51	30.49	-19.61%	114.85	112.82	1.80%
Spectrum, IEEE	120,000	342,291	27.33	36.16	-24.42%	99.08	109.51	-9.52%
Category Total			113.54	123.98	-8.42%	340.65	343.46	-0.82%
SHELTER								
Architectural Digest	800,000	816,844	111.76	105.38	6.05%	339.03	339.74	-0.21%
Coastal Living ⁹	600,000	663,767	93.30	104.15	-10.42%	177.62	190.12	-6.57%
Country Home ¹⁰	1,250,000	1,270,819	80.08	105.06	-23.78%	148.91	177.31	-16.02%
Country Living	1,700,000	1,728,962	84.85	101.06	-16.04%	203.06	236.52	-14.15%
Elle Décor ¹⁰⁺⁺	500,000	500,780	75.17	NO ISSUE	N.A.	157.73	107.71	46.44%
The Family Handyman ¹⁰	1,100,000	1,146,549	54.17	56.12	-3.47%	99.84	114.29	-12.64%
Home ¹⁰	1,000,000	1,002,402	74.06	74.80	-0.99%	128.25	133.67	-4.05%
House Beautiful	850,000	869,824	62.82	82.46	-23.82%	145.37	186.21	-21.93%
House & Garden	900,000	918,570	63.46	67.94	-6.59%	128.91	129.23	-0.25%
Metropolitan Home ^{10M}	600,000	600,622	79.18	130.24	-39.20%	154.81	203.53	-23.94%
Southern Living ¹³	2,650,000	2,730,437	105.53	124.90	-15.51%	277.01	288.39	-3.95%
Sunset	1,450,000	1,457,429	72.68	81.51	-10.83%	196.68	195.03	0.85%
This Old House ^{10K}	950,000	963,101	75.74	97.94	-22.67%	125.56	158.56	-20.81%
Category Total			1,032.80	1,131.56	-8.73%	2,282.78	2,460.31	-7.22%
TEEN								
CosmoGirl! ¹⁰	1,350,000	1,380,320	76.17	71.01	7.27%	116.80	116.22	0.50%
Ellegirl ¹⁰⁺⁺	600,000 ^D	509,758	90.03	52.67	70.93%	131.56	52.67	149.78%
Seventeen	2,100,000	2,108,292	89.33	92.20	-3.11%	208.00	214.47	-3.02%
Teen People ¹⁰	1,450,000	1,560,480	66.74	72.53	-7.98%	113.86	129.69	-12.21%
Teen Vogue	550,000	598,706	128.48	91.16	40.94%	176.36	132.66	32.94%
Category Total			450.75	379.57	18.75%	746.58	645.71	15.62%
TRAVEL								
A. F.'s Budget Travel ¹⁰	525,000 ^D	561,463	92.13	69.36	32.83%	149.39	114.99	29.92%
Condé Nast Traveler	750,000	777,231	83.20	77.75	7.01%	276.54	303.26	-8.81%
Travel + Leisure	950,000	968,115	153.64	139.73	9.95%	332.23	330.21	0.61%
Category Total			328.97	286.84	14.69%	758.16	748.46	1.30%
WEALTH								
Robb Report	None	108,010	96.67	88.50	9.23%	249.34	240.33	3.75%
Town & Country	450,000	464,415	156.29	122.72	27.35%	366.11	330.19	10.88%
Category Total			252.96	211.22	19.76%	615.45	570.52	7.88%
WOMEN'S LIFESTYLE								
Martha Stewart Living	1,800,000	1,894,134	57.55	63.17	-8.90%	139.48	169.64	-17.78%
More ¹⁰	1,000,000 ^D	1,024,166	105.65	79.40	33.06%	186.24	149.70	24.41%
O, The Oprah Magazine	2,150,000	2,650,464	146.22	133.18	9.79%	319.04	292.21	9.18%
Organic Style ¹⁰	750,000	729,742	52.55	40.16	30.85%	97.47	80.68	20.81%
Real Simple ¹⁰	1,550,000	1,809,792	117.40	116.30	0.95%	236.40	193.80	21.98%
Category Total			479.37	432.21	10.91%	978.63	886.03	10.45%
WOMEN'S SERVICE								
Better Homes and Gardens	7,600,000	7,626,088	155.49	195.92	-20.64%	400.57	436.84	-8.30%
Family Circle ¹⁵	4,200,000	4,267,535	115.35	109.21	5.62%	312.07	301.49	3.51%
Good Housekeeping	4,600,000	4,639,941	158.43	129.20	22.62%	418.95	392.59	6.71%
Ladies' Home Journal	4,100,000	4,120,087	130.74	136.88	-4.49%	326.67	320.01	1.45%
Redbook	2,350,000	2,407,985	122.22	78.38	55.93%	296.51	253.31	17.05%
Woman's Day ¹⁷	4,100,000	4,209,130	137.71	140.98	-2.32%	357.54	347.02	3.03%
Category Total			819.94	790.57	3.72%	2,112.31	2,053.26	2.88%
MEDIAWEEK MONITOR TOTALS			12,762.66	12,570.32	1.53%	28,459.19	28,017.92	1.57%

periodical rate hike to take effect next January, rather than the 15 percent boost that had been expected.

"We don't love 6 percent—we like it better than 15 percent—but it's still a big dollar figure," said Rick Smith, *Newsweek's* chairman and editor in chief, and a member of the Magazine Publishers of America board.

It's not a done deal, warned MPA's executive vp, government affairs Jim Cregan. But, he added, "If this comes to pass, it would be very good news for the industry." Cregan expects the Postal Service to make a final decision sometime over the next few months.

The good news for publishers would be short-lived. A 6 percent increase likely would be followed by one or more smaller price hikes in the short term, including another 3 percent to 4 percent bump in the first half of 2007. If that pattern emerges, it could herald a shift away from the Postal Service's typical practice of large, periodic price hikes and toward a policy of smaller but more frequent hikes.

MPA said a less hefty increase could be attributed to several factors, including better-than-expected financial results for the Postal Service (its fiscal 2005 net profit could amount to \$1 billion more than had been anticipated). Also, it is in the best interests of the post office to avoid the shock of a double-digit increase, which could drive big mailers to alternative means of distribution.

While publishers don't have any real alternatives to the mail, Smith opined that if postal rates were to get "completely out of control," alternative delivery systems in big cities would have to become "thinkable." —TC

Tune Up

Meigs updates an old classic

When Jim Meigs last June took the reins of Hearst Magazines' *Popular Mechanics*, he gave the impression that the 103-year-old monthly didn't really need any revitalizing. But Meigs' actions in recent months have spoken louder than his words.

With a new photo and design team in place, as well as new top editors plucked from *National Geographic Adventure*, his former employer, *Popular Mechanics* has undergone a facelift and added new sections in an effort to draw a broader readership.

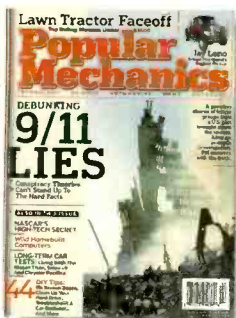
"We want to make sure the magazine is accessible to everyone from the college student who likes cool cars and fast computers to the

Rate base and circulation figures according to the Audit Bureau of Circulations for the second half of 2004, except: B=audited by BPA Worldwide, C=not audited, Q=raised rate base during period and X=did not file audit by deadline; A=2005 figures include Allure Bride special, 16.46 pages; F=frequency changed from bimonthly in 2004 to monthly in 2005; K=2004 figures include Kitchen & Bath SIP; M=three more issues in 2005 than in 2004; Y=YTDs include one special; 9=publishes 9 times; 10=publishes 10 times; 11=publishes 11 times; 13=publishes 13 times; 15=publishes 15 times; 17=publishes 17 times; +=one more issue in 2005 than in 2004; ++=two more issues in 2005; @=one less issue in 2005

magazines

guy who's interested in woodworking and puttering around the house," explained Meigs. "But the guy in college was kind of forgotten for a while. We want to make sure he feels the magazine speaks to him."

While *Popular Mechanics* has traditionally engaged in the important technological issues of the day, Meigs continues that legacy, but with a more ambitious, contemporary edge. The March issue debunks several 9/11 conspiracy theories using a team of nine reporters.



A new design team has given the title a more contemporary feel.

electronics in the back to complement the automotive and home-improvement content.

The changes come as *Popular Mechanics'* paid circulation remains flat at 1.23 million in the last year's second half compared to the year prior, according to ABC. Newsstand sales rose 2.4 percent.

Ad pages for first quarter fell 9.4 percent to 181 over the prior year. —LG

"The magazine in its recent history wasn't doing this," he said. "To devote these kind of resources and focus on such a major topical story is new."

Meigs has also added a section called Upgrade, which touts hot new products in the front of the book, and more coverage of

WEEKLIES FEBRUARY 21, 2005

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
NEWS/BUSINESS								
BusinessWeek	21-Feb	32.81	23-Feb	58.73	-44.13%	251.59	300.76	-16.35%
The Economist	12-Feb	42.00	14-Feb	41.00	2.44%	256.00	241.00	6.22%
Newsweek ^E	21-Feb	30.93	23-Feb	31.30	-1.18%	214.63	281.75	-23.82%
The New Republic	21-Feb	4.58	23-Feb	4.62	-0.87%	30.05	29.79	0.87%
Time ^E	21-Feb	22.66	23-Feb	31.36	-27.74%	254.39	308.55	-17.55%
U.S. News & World Report ^{@DD}	21-Feb	40.12	23-Feb	41.92	-4.29%	180.22	200.88	-10.28%
The Weekly Standard ^D	14-Feb	4.00	16-Feb	8.00	-50.00%	26.49	32.66	-18.89%
Category Total		177.10		216.93	-18.36%	1,213.37	1,395.39	-13.04%

SPORTS/ENTERTAINMENT/LEISURE

AutoWeek	21-Feb	17.78	23-Feb	17.00	4.59%	145.37	140.61	3.39%
Entertainment Weekly	18-Feb	28.66	20-Feb	19.83	44.53%	187.73	187.10	0.34%
Golf World	18-Feb	31.62	20-Feb	13.16	140.27%	144.44	152.26	-5.14%
New York	21-Feb	36.80	23-Feb	35.00	5.14%	314.70	339.60	-7.33%
People	21-Feb	64.44	23-Feb	57.52	12.03%	480.96	423.49	13.49%
Sporting News	25-Feb	29.42	23-Feb	16.67	76.48%	93.34	105.51	-11.53%
Sports Illustrated ^S	21-Feb	25.90	23-Feb	24.53	5.58%	304.41	375.43	-18.92%
Star	21-Feb	14.33	24-Feb	16.84	-14.90%	110.65	126.98	-12.86%
The New Yorker			NO ISSUE			276.42	132.30	108.93%
Time Out New York	16-Feb	49.44	18-Feb	55.50	-10.92%	372.39	402.76	-7.54%
TV Guide	20-Feb	40.93	21-Feb	63.10	-35.13%	315.15	432.81	-27.19%
Us Weekly ⁺	21-Feb	28.00	23-Feb	37.50	-25.33%	236.33	202.16	16.90%
Category Total		367.32		356.65	2.99%	2,981.89	3,021.32	-1.31%

SUNDAY MAGAZINES

American Profile	20-Feb	8.62	22-Feb	8.65	-0.35%	75.80	77.00	-1.56%
Parade	20-Feb	7.41	22-Feb	14.89	-50.24%	99.51	101.51	-1.97%
USA Weekend	20-Feb	9.12	22-Feb	13.69	-33.38%	98.77	90.47	9.17%
Category Total		25.15		37.23	-32.45%	274.08	268.98	1.90%
TOTALS		569.57		610.81	-6.75%	4,469.34	4,685.69	-4.62%

D=double issues; DD=2004 double issue; E=estimated page counts; S=YTDs include Swimsuit Issue, 106.87 pages in 2005, 114.57 pages in 2004; @=one less issue in 2005 than in 2004; +=one more issue in 2005 than in 2004

BIWEEKLIES FEBRUARY 21, 2004

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
BUSINESS/ENTERTAINMENT								
ESPN The Magazine	14-Feb	63.14	16-Feb	65.15	-3.09%	182.76	179.21	1.98%
Forbes	28-Feb	62.84	1-Mar	71.18	-11.72%	351.56	391.50	-10.20%
Fortune	21-Feb	85.66	23-Feb	101.89	-15.93%	308.03	367.97	-16.29%
National Review	14-Mar	14.50	8-Mar	18.00	-19.44%	71.57	69.91	2.37%
Rolling Stone	24-Feb	45.35	19-Feb	42.75	6.08%	138.91	115.68	20.08%
Category Total		271.49		298.97	-9.19%	1,052.83	1,124.27	-6.35%

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mr. television

BY MARC BERMAN



From Tube to Screen

ALTHOUGH MY EXPERTISE ABOUT MOVIES MIGHT PALE IN COMPARISON TO WHAT I KNOW about television, one look at the actors nominated for the 77th annual Academy Awards, which airs this Sunday on ABC, and it is clear it is the invasion of the small screen. I do not recall a year with so many famil-

iar TV faces, and that includes former *Saturday Night Live* and *In Living Color* ensemble player Chris Rock as the new host. While many actors do, of course, get their start on television, nominees of the caliber of Jamie Foxx (*In Living Color*, *The Jamie Foxx Show*), Don Cheadle (*Golden Palace*, *Picket Fences*), Hilary Swank (*Beverly Hills, 90210*), Alan Alda (*M*A*S*H*) and Johnny Depp (*21 Jump Street*) managed to do what few of their peers have done: successfully make the leap to starring in theatricals. And these five actors are not the only current Oscar hopefuls that come from TV.

Did you know that *The Aviator*'s Leonardo DiCaprio actually got an early start on ABC sitcom *Growing Pains* when it "jumped the shark" by adding Leo's homeless Luke Brower in the final 1991-92 season? One look at any of those 20 painful episodes (including one that featured Swank as a guest star) and you would never think DiCaprio would have a future in the movies. And if you're under age 50, I'm willing to guess that you also don't know about young Clint Eastwood playing Rowdy Yates on 1959-66 CBS western *Rurwide*, which at the time did little to showcase Eastwood's talent.

While Best Supporting Actor nominee Thomas Haden Church of *Sideways* may not have the oomph to beat favorite Morgan Freeman in *Million Dollar Baby*, five seasons on inane NBC sitcom *Wings* (followed by a

short stint on Fox's forgettable *Ned and Stacey*) made it impossible to predict he would be garnering Oscar attention this year. Ditto for Swank, who found her way past *Beverly Hills, 90210* (home of the wooden acting performance) to the Oscar-winning portrayal of a transgender teen in 1999's *Boys Don't Cry*, and another nomination for *Million Dollar Baby*.

So, does the equally unimpressive Mischa Barton on *The O.C.* stand a good chance of making an acceptance speech at the Academy Awards 10 years from now? If I were young Barton, I'd invest in acting lessons today.

Needless to say, as hard as it was, and is, for respectable TV actors like Farrah Fawcett, Shelley Long, David Caruso and the cast of *Friends* to find success on the big screen, you never know when the next Sally Field will take the leap and find a spot among the best in Hollywood. When you watched *The Flying Nun* or equally awful sitcoms *Gidget* and *The Girl With Something Extra*, did you ever think she would win two Academy Awards?

While I can't say I have seen every nominated film (three young children makes me a charter member of Blockbuster), I would still

like to boldly predict who will win this Sunday. While *The Aviator* leads the pack with 11 nominations, the ambitious but bloated tale of billionaire oddball Howard Hughes is likely to mirror Martin Scorsese's last Oscar effort, when he went 0 for 10 for *Gangs of New York*. For whatever reason, the Academy members just don't want to bestow a trophy on him.

One more I have seen is *Million Dollar Baby*, which I can't get out of my mind. I think director Clint Eastwood, lead actress Swank and supporting actor Freeman may want to get their acceptance speeches ready. Had the double-nominated Jamie Foxx not been a lock for Actor in a Leading Role, I bet iron-jawed Clint would be taking home a second statue on Sunday.

The category of Actress in a Supporting Role still remains clouded in controversy ever since Marisa Tomei, another familiar TV face, won for comedy *My Cousin Vinny* in

1992 (legend has it that presenter Jack Palance read the wrong name). This year, buzz is high for Virginia Madsen's portrayal of the vulnerable love interest in *Sideways*. Just two years ago, Madsen didn't exhibit nearly as much depth on NBC drama *American Dreams*.

Whatever happens this Sunday, my suggestion is to fasten your seat belts. With the colorful Rock as host, what could have been stodgy and predictable may very well end up the most energized Academy Awards

telecast in years. The fact that he's hosting is getting almost as much buzz as some of the nominees. Not a bad gig for a young guy who started his television career on an episode of *Miami Vice*!

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

Did you know that Leo DiCaprio got an early start on *Growing Pains* when it "jumped the shark" by adding him as homeless Luke Brower?



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