

# MEDIA WEEK

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#071159037#P 20000619 ed1 ep 2 S3DG  
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Vol. 10 No. 4

THE NEWS MAGAZINE OF THE MEDIA

January 24, 2000 \$3.50

## Roger's World

In a consolidated syndication business, power broker Roger King could emerge with even greater clout.

By Verne Gay  
Page 40

D.C. Preps for Low-Power Radio War page 4

College Hoop Ratings On Early Run page 5

Dunning Polishes Ziff Computer Books page 8

### MARKET INDICATORS

#### National TV: Slow

Most business will be on hold this week as buyers tour the NATPE convention in New Orleans, meeting with syndicators and studio execs.

#### Net Cable: Steady

First-quarter scatter is tight. Ford unexpectedly dropped at least \$10 million in second-quarter scatter last week. Conversely, MCI is pulling millions out of second quarter in exercised options.

#### Spot TV: Percolating

Despite Mother Nature's freeze in most of the country, movies and auto are keeping many markets warm. Seattle is still healthy, even with a drop in dot.com money.

#### Radio: Busy

Buyers say market conditions are starting to get ugly for February. March is more open, but not for long.

#### Magazines: Mixed

Publishers expect varying business from retail ads through the rest of the first quarter. Brick-and-mortar companies are slow with buys, while dot.coms are making up the difference.



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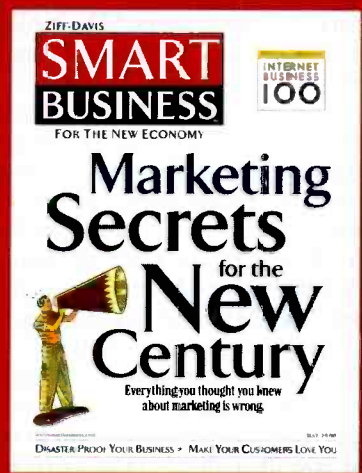


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**MEDIA WIRE**

**FCC's New EEO Guidelines Won't Have the Teeth of Old**

By a 4-1 vote, the Federal Communications Commission last week approved new Equal Employment Opportunity guidelines and minority recruitment programs for radio and TV stations. The EEO vote may appear lopsided, but that could be due to the new rules' relative toothlessness. The new guidelines were the best the FCC could come up with, in light of a devastating ruling by the U.S. Court of Appeals in Washington in 1998, which found the commission's old EEO rules unconstitutional.

Under the new regulations, broadcasters must have an active outreach program to attract women and racial minorities, with more widely publicized job openings; alternatively, without such a program, they will be required to keep track of the number of applicants in those categories. But the rules do not mandate any specific methods—just an annual report on such efforts. And because the FCC will not use a company's minority recruitment record in the license-renewal process, the ruling doesn't have the impact of the old regulations.

The National Association of Broadcasters supported the measure, though NAB spokesman Dennis Wharton said his group is concerned about additional paperwork burdens. One broadcaster who requested anonymity called the new filing demands a "nightmare."

While civil rights groups praised the new guidelines, FCC commissioner Harold Furchtgott-Roth dissented, saying: "The commission's continued insistence on requiring broadcasters to classify applicants and employees based on their race and gender, factors that should be irrelevant to a person's job qualifications, is legally troublesome." —*Alicia Mundy*

**White House Says It Will Stop Reviewing TV Scripts**

The White House Office of National Drug Control Policy said last week that it will no (continued on page 8)

# D.C. Fight Looms Over Low-Power

*Broadcasters and some in Congress to contest FCC's radio move*

**WASHINGTON /** By Katy Bachman and Alicia Mundy

**A**gainst mounting opposition from congressional Republicans and Democrats, the Federal Communications Commission last week approved Chairman William Kennard's pet project, low-power FM radio. The ruling creates a new class of low-power FM radio stations, opening up the airwaves to noncommercial broadcasters such as church and community groups. Kennard and two FCC commissioners voted for the initiative. Commissioner Harold Furchtgott-Roth dissented, and commissioner Michael Powell waffled, agreeing and dissenting in part.

Broadcasters were crushed by the ruling. It's an initiative they have been fighting tooth and nail since it was proposed a year ago. "The FCC has turned its back on spectrum integrity," said Eddie Fritts, president of the National Association of Broadcasters. "The NAB will review every option to undo the damage caused by low-power radio."

"There are real costs—to existing stations, their listeners and to the public perception of the quality of FM radio as a media service—here that the Commission has not even attempted to qualify," said Furchtgott-Roth.

"For those of us who agree with Kennard that diversity in broadcasting is an important issue, LPFM is a hastily conceived, misguided and messy nonsolution," said Richard Weening, chairman of Milwaukee-based Cumulus Broadcasting, owner of 310 stations. "LPFM is a creature from an earlier and now discredited era of social engineering—not something one would expect from public-regarding, Internet- and Information Age-savvy regulators."

Broadcasters' main fear is signal interference from the low-power stations on established radio properties. The thinking is that if LPFM stations interfere with radio reception, listeners might begin to tune out radio. Should that happen—and it's a scenario radio broadcasters don't even want to consider—ratings and, therefore, ad revenue could be negatively impacted.

For now, media buyers are not overly concerned about low-power radio. "It's a difficult situation," said Kim Vasey, vp/associate director of local broadcast for The Media Edge. "With the low wattage, it doesn't seem feasible that it would create all that much interference. I don't see it drastically affecting ratings. The concern might be in the smaller markets, but not major markets."

"It doesn't look like a serious threat to commercial advertising on radio," said

John Kamp, senior vp at the American Association of Advertising Agencies.

"One thing [LPFM] will do is have an impact on share of listening. [Losing] one or two shares can kill you," noted Howard Nass, senior vp/corporate director of broadcast development at TN Media. Nass wondered why the FCC did not make the new stations ad-supported. "Advertising allows you to pay staff, do different things. Without advertising, they won't have the funding to make it work. And without advertising support, I question the need for it."

Ad support or not, the FCC has won the first battle. The NAB managed to orchestrate several delays, but in the end, Kennard had the votes for a slightly scaled-back version. No longer including 1,000-watt stations, LPFM stands to add more than 1,000 100- and 10-watt outlets to the FM band, 14



Furchtgott-Roth fears the FCC has not added up LPFM's costs.

in the top 10 markets (none in New York, Chicago or Los Angeles) and the rest in small to midsized markets. The FCC could begin accepting applications as early as May.

Broadcasters' best hope to kill low-power may be on Capitol Hill, where many are already fed up with the FCC's snail-paced merger-approval process. The lines of battle are already being drawn. Rep. Michael Oxley (R.-Ohio), vice-chairman of the House Telecommunications Subcommittee, has more than 36 bipartisan supporters for his Radio Broadcast Preservation Act, which would stop low-power. "We introduced the bill before the House went out, anticipating [Kennard] might move when Congress was out," said an Oxley representative.

Rep. Billy Tauzin (R.-La.), who chairs the House Telecommunications Subcommittee, will throw his support behind Oxley's bill. "We're amazed that the FCC is moving forward so quickly without consulting Congress," said Ken Johnson, Tauzin's spokesman. "This agency is constantly telling us that it's understaffed and underfunded, but it is continually trying to expand its rule over the telecom universe. We will call for hearings... We're concerned about potential problems with FM interference. If it develops, we are prepared to introduce legislation."

Oxley also counts among his supporters Thomas Bliley (R.-Va.), chairman of the House Commerce Committee; Cliff Stearns (R.-Fla.); Frank Pallone (D.-N.J.); and Vito Fossella (R.-N.Y.). But Oxley's move won't go unchallenged. Rep. David Bonior (D.-Mich.), the Democratic Whip, applauded the FCC's move. "[They] should be commended for doing their job—protecting the public interest. I support their efforts to make...community radio a reality."

Meanwhile, public-interest groups sided with Kennard's ruling and began to envision their new role as broadcasters. Portland, Ore.-based United Church of Christ opened its doors to help churches and community groups apply for the licenses and buy broadcast equipment. "This action will justly return a small piece of the airwaves directly to the people who own them—the citizens of the U.S.," said Cheryl Leanza, attorney for several church organizations and public-interest groups that lobbied for the initiative.

With Congress out of town until the State of the Union address this week, Kennard's timing was perfect. "Don't think for one moment the timing of this was coincidental," said William McElveen, executive vp, Bloomington Broadcasting, and NAB radio board chairman. ■

# CBS Swishes With Hoops

*Early-season ratings for weekend games up strongly; ESPN dips*

**TV SPORTS** / By John Consoli and Jim Cooper

**T**hanks in part to some marquee matchups, CBS' men's college basketball ratings are up 17 percent in households over the first seven weekends of the season compared to last year. CBS' demo ratings for college hoops are even better, up 25 percent in men 18-34 and 27 percent among men 18-49, the network's best numbers in those categories since the 1993-94 season.

On cable, college basketball is a toss-up so far this season. ESPN's weeknight ratings are down 14 percent in households and 7 percent among men 18-34. Last year's NBA lockout, which extended through December, helped lift ESPN's ratings 20 percent through mid-January. On Fox Sports Net's first seven national games this season, which are seen in a much smaller universe of homes than ESPN's telecasts, ratings are up 42 percent in households.

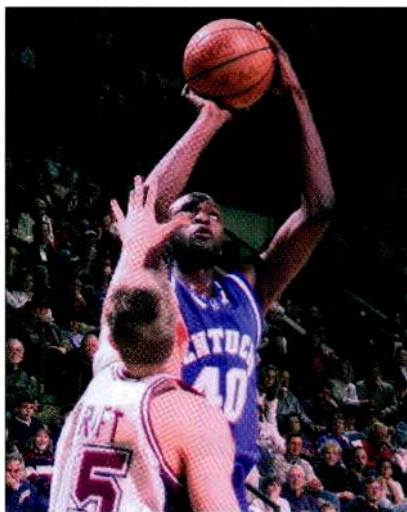
For its weekend games on Dec. 4-5 through Jan. 15-16, the household rating/share for CBS' men's basketball was a 2.1/5, up from a 1.8/4 for the comparable period last season. The household performance is CBS' highest season-to-date since the 1996-97 season. CBS' men 18-34 rating was a 1.5, and men 18-49 was a 1.4.

Mike Aresco, CBS vp of sports programming, attributes the gains to a bigger presence this season of teams from the popular Atlantic Coast Conference, inter-conference matchups between top-rated teams and some exciting finishes that have brought viewers back weekend after weekend. A Jan. 15 game between top-25 teams UCLA and North Carolina was decided at the buzzer. Other high-rated games include the season opener, Indiana vs. Kentucky; Duke vs. Michigan; and Michigan State vs. Arizona.

CBS also has heavily promoted college hoops during its NFL regular-season and playoff telecasts.

"This has been one of our best schedules ever," Aresco said. "The ACC presence has helped, and an emphasis on games involving Big Ten teams has also had an impact."

With football out of the picture, February and March traditionally produce stronger ratings for college basketball, even though the sport begins to go head-to-head on Sundays with the NBA on NBC. Aresco points to upcoming CBS matchups of Duke-St. John's, UCLA-Syracuse and Arkansas-Kentucky as probable ratings winners. CBS also should get a lift from the addition of Dick Enberg this past weekend to its coverage team. The veteran announcer will be teamed with color analyst Billy Packer.



**Basketball jones:** Viewers are tuning in college games on weekends this season.

Despite CBS' strong start, Bob Igiel, who heads the TV buying unit at The Media Edge, notes that it's early yet. "There's still not enough of a base to draw conclusions about the season," Igiel said, noting that the NCAA tournament in March is where the true ratings strength of CBS' college hoops will be measured. For its part, CBS is bullish: One buyer said that the net is asking as much as \$700,000 for the few remaining spots in the tourney's Final Four telecasts.

For ESPN, going head-to-head with the NBA again this year has had a negative impact on its college basketball ratings. "We expected to lose some college basketball viewers with the return of the NBA," said Artie Bulgrin, vp of research and sales development for ESPN. Compared to 1997-1998, the last time ESPN's college coverage tipped off against the NBA, ratings so far this season are up 3 percent in households and 26 percent among men 18-34, Bulgrin noted. ■

# AT DEADLINE

## Emmis and Primedia Battle for L.A. Mag

A bidding war for *Los Angeles* magazine raged into last week-end between suitors Emmis Communications and Primedia, according to a source close to the magazine. Disney's 183,373-circulation monthly is expected to fetch as much as \$35 million, considered a steep price for the struggling regional title. The dueling publishers have much to gain from establishing a foothold on the West Coast. Indianapolis-based Emmis, publisher of *Texas Monthly* and *Atlanta*, already owns the top-rated radio station in Los Angeles, KPWR-FM, and sees potential synergies from the purchase. For Primedia, owner of *New York* and *Chicago*, landing *Los Angeles* would give it properties in the nation's three largest media markets. Officials at both Emmis and Primedia declined to comment.

## Anchors in a Champaign Jam

After squabbling over an expanded work schedule, a married news anchor couple walked out of Champaign, Ill., CBS affiliate WCIA-TV last week and were slapped with a lawsuit by station owner Nexstar Broadcasting. "We want them back," said Nexstar president Perry Sook. Sook, who wants anchors Marta Carreira and Jerry Slabe to work a seven-hour day and attend news planning meetings, said that the two log only eight hours per day combined. "We try to apply the same standard of fairness to every news employee across the company," Sook said.

## Hundt Supports McCain on Pax

In another example of strange political bedfellows, former FCC Chairman Reed Hundt last week defended Sen. John McCain (R.-Ariz.) for McCain's letter to the FCC urging members to vote in favor of Paxson Communications' deal with a Pittsburgh TV station. In a missive to *The Washington Post*, Hundt wrote: "Nothing was objectionable...in the letters that you mysteriously find offensive...If you think John McCain's opinions and actions can be bought, your opinion flies in the face of all my experience of the man." McCain and Hundt, a powerful Democrat, often found themselves at odds during Hundt's 1993-98 tenure at the FCC.

## Clear Channel Buys 5-Station Cluster

As it waits to close on its \$23.5 billion deal to buy AMFM, Clear Channel Communications last week picked up five stations in Binghamton, N.Y., from Majac of Michigan for \$20 million. The four FMs and one AM had \$2.9 million in

1998 revenue, or 32.2 percent of the Binghamton radio market, according to Duncan's American Radio. Clear Channel operates more than 800 radio and 19 television stations.

## Skipper, Walsh Join ESPN Internet Group

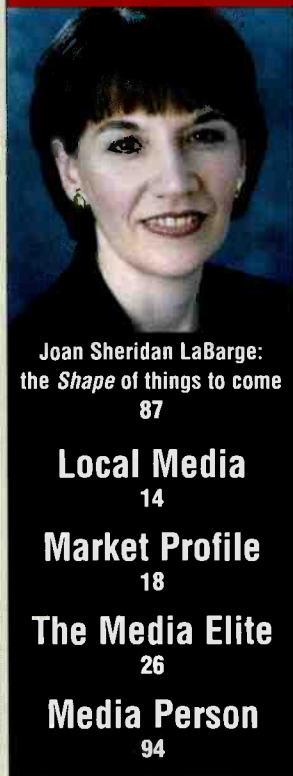
In an effort to push ESPN's sports expertise deeper into the new media world, Disney last week handed John Skipper and John Walsh, two of ESPN's highest-ranking sports media executives, leadership roles at ESPN Internet Group (EIG). Skipper will become senior vp and general manager, while Walsh will pick up the title of senior vp and executive editor of EIG. Skipper was senior vp/general manager of *ESPN the Magazine*. Walsh will continue to have editorial responsibility for ESPN as senior vp and executive editor of ESPN Inc.

"They [Walsh and Skipper] know how to spark the interest of sports fans in any medium," said Steven Bornstein, chairman of Disney's Go.com, under which EIG operates.

**Addenda:** Lee Kelly, a former president of Petersen's Motor Trend Group, has joined Primedia's McMullen Argus Publishing as vp/group publisher of *Automobile* magazine and the McMullen Argus International Performance Group...**Industry Standard Communications** has raised \$30 million in venture capital to expand its operations, including *The Industry Standard* magazine...**AT&T** and merger partner MediaOne Group filed a federal lawsuit against Henrico County, Va., last week, claiming the county's "forced access" provision violates state and federal laws...**ABC News** and *The New York Times* will produce a joint political newscast for their respective Web sites...**Tionne "T-Boz" Watkins**, one-third of the hip-hop group TLC, has signed a deal to host seven episodes of the syndicated hip-hop show *Russell Simmons' Oneworld Music Beat*...**Nielsen Media Research** has postponed its plans to increase the sample of Spanish-speaking households in markets with large Hispanic populations, a change that had been set for Feb. 1.

**Correction:** The "Market Profile" on Raleigh-Durham, N.C., in last week's issue incorrectly described some radio data from Arbitron's Summer 1999 Radio Market Report. A section discussing the top five stations in the market used numbers that were not total-day shares but were rather the four-book average quarter-hour rating for the demo group adults 25-54, 6 a.m. to 7 p.m. weekdays.

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MEDIAWEEK (ISSN 0155-176X) is published 48 times a year. Regular issues are published weekly, except the second and fourth weeks of August and the last two weeks of December, by ASM Communications, Inc., a subsidiary of BPI Communications Inc., 1515 Broadway, New York, NY, 10036. Subscriptions are \$145 one year, \$245 two years. Canadian subscriptions \$310 per year. All other foreign subscriptions are \$310 (using air mail). Registered as a newspaper at the British Post Office. Canadian Post Publication Agreement Number 1430238. Periodicals postage paid at New York, NY, and additional mailing offices. Subscriber Service (1-800) 722-6658. MEDIAWEEK, 1515 Broadway, New York, NY, 10036. Editorial: New York, (212) 536-5336; Los Angeles, (323) 525-2270; Chicago, (312) 583-5500. Sales: (212) 536-6528. Classified: (1-800-7-ADWEEK). POSTMASTER: Send address changes to MEDIAWEEK, P.O. Box 1976, Danbury, CT, 06813-1976. If you do not wish to receive promotional material from mailers other than ADWEEK Magazines, please call (800) 722-6658. Copyright, 2000 ASM Communications, Inc., a subsidiary of BPI Communications Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying or otherwise, without the prior written permission of the publisher.

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**Look at the Facts.**



longer review show scripts in order to give TV networks advertising credit as part of its multimillion-dollar antidrug media campaign. The ONDCP will, however, continue to give the networks credit for antidrug messages appearing in TV shows.

The ONDCP offered to buy ad time on the TV networks on the basis that for each ad bought, the network would kick in a free ad. In order to motivate the networks further, the ONDCP and its media-buying agency, Zenith Media, devised a plan in which the networks could get credit for antidrug messages in their shows rather than giving up the advertising time. —*John Consoli*

## Susan Packard Assumes Top Job at Scripps Nets

As part of an effort to develop new brands and businesses, Scripps Networks last week promoted several key executives and established a New Ventures Group.

Susan Packard, executive vp of Scripps Networks—which operates the Home & Garden Television, Food and Do It Yourself (DIY) cable networks for the E.W. Scripps Co.—has been named president of the new group.

In her new position, Packard will be responsible for developing new networks, new media applications (including those dealing with broadband), and video-on-demand and interactive television, as well as strategic partnerships. Other promotions include Ed Spray (to president of Scripps Networks), Burton Jablin (to senior vp/gm of HGTV), Judy Girard (to senior vp/gm of Food Network) and Jim Zarchin (to senior vp/gm of DIY). —*Jim Cooper*

## Fox Affiliates Pushing For More Time, Less Kids

Fox affiliates want to ax kids in the afternoon. According to Fox station sources, the affiliate body planned to ask the network at their meeting yesterday in New Orleans to give back two hours in the (continued on page 10)

# Ziff Spiffs 2 PC Books

*Retooling of computer mags first of many changes under new owner*

**MAGAZINES /** By Lisa Granatstein and Lori Lefevre

**Z**iff-Davis last week introduced sweeping editorial changes to two of its top computer titles, *PC Computing* and *PC Magazine*. The renaming of *PC Computing* to *Ziff-Davis Smart Business for the New Economy* and the retooling of *PC Magazine* mark the first major moves for ZD under James Dunning Jr. Dunning, with private equity investment firm Willis Stein & Partners, acquired ZD in December from majority owner Softbank. The \$780 million deal is expected to close in early March.

The *PC Magazine* redesign and the repositioning of *PC Computing*, both in the works for some time, “are just the beginning of the wave” of changes at ZD under its new ownership, said Dunning, who will serve as chairman/CEO. “Over the next five to 10 months, there will be announcements of new magazine start-ups and joint ventures with value-added partners.”

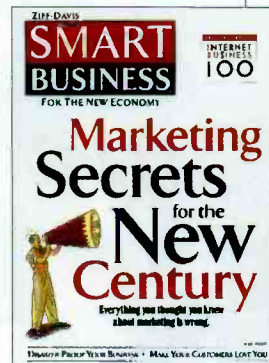
The old computer-magazine publishing paradigm of reviewing desktop machines, printers and the like has been elbowed aside by the new world of Web services and e-commerce. Both Ziff magazines have had to realign their editorial missions to adjust to the changed marketplace. “The audience is there—look at what *Fast Company* did,” said Pam McNeely, senior vp/group media director at Dailey & Associates. “It created a niche that people didn’t realize [existed]. People are looking for a road map to the future, and that’s what these magazines are doing.”

PCC’s name change to *Smart Business*

will begin with the May issue, topping off an extensive two-year effort to reposition the tech monthly as a business book that can compete against *Fortune* and *Forbes*. The new editorial mission is to help readers use technology to improve their businesses’ bottom lines. As PCC evolved last year into a business-oriented title, “a lot of the old-line readers began to filter out,” said PCC publisher Greg Mason. “We’ve replaced a lot of them with a n a g e m e n t types.”

*PC Magazine’s* Feb. 8 issue, now on newsstands, sports the biweekly’s first new look in eight years. Like that of its sister publication, *PC Magazine’s* redesign highlights e-business applications, but in product reviews. “Our core mission is still aimed at lab-testing [products] for people who are making buying decisions,” said Michael Miller, *PC* editor in chief. “We’re trying to be a little more modern.”

Both Ziff titles suffered declines in advertising pages last year. The 1 million-circulation PCC was down 16 percent, to 2,092 pages, and 1.2 million-circ *PC Magazine* skidded 19.6 percent, to 4,333 pages, according to the Publishers Information Bureau. ■



New name, new game for *PC Computing*

# Suits Sicced on iCraveTV

*Sports leagues, studios and networks try to halt Webcaster at the border*

**THE INTERNET /** By Megan Larson

**S**everal U.S. studios, TV networks and sports leagues, whose copyrighted programming has been broadcast on the Canadian Internet site iCraveTV.com since November, filed suit last week to shut down the Toronto-based company, at least in the United States. Filed with a District Court in Pittsburgh—the

city where the plaintiffs said iCrave president William Craig has registered iCrave’s domain name—the suits ask not that Craig shut down his operation in Canada but that he find an efficient way to stop U.S. audiences from logging on.

The National Football League, with the National Basketball Association, filed one



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## MEDIA WIRE

afternoon on weekdays that have been devoted to Fox Kids Network programming. "I think—I hope—there will be an understanding," said an executive for one Fox affiliate station. "I think they are aware that the kids [shows] are not doing well."

Fox affiliates will continue to carry Fox Kids Network on Saturday mornings, the affiliate source said.

With an increasing number of young viewers migrating to Nickelodeon and the Cartoon Network for kid-skewed fare, some advertisers targeting children have drifted away from broadcast. At last year's affiliates meeting in New Orleans, Fox gave back to its affiliate stations one hour of kids programming on weekday mornings to use for airing local news or other adult-oriented shows, on the condition that stations would still run the network's children's lineup in the afternoons.

Meanwhile, few fireworks were expected at NBC's affiliate meetings yesterday in New Orleans. The network and the affiliates' board were expected to discuss operational topics, including NBA scheduling and the Olympics. One issue of contention: Affiliates have not heard a word about how NBC's investment in Paxson Communications might benefit them. —Megan Larson

### CBS Merges Syndication Operation, Anoints King

CBS Television last week formally merged the operations of its syndication units King World Productions, Eyemark Entertainment and CBS Broadcast International to create a single worldwide distribution organization. The new organization, CBS Enterprises, will be headed by former King World chairman Roger King as chairman and CEO, while former Eyemark head Ed Wilson will serve as president and COO.

King will oversee all CBS Enterprises operations and domestic sales and will report to CBS Television president/CEO Les Moonves. Wilson will run programming, creative services, international, and two media sales units and will report to King. —John Consoli

suit. The Motion Picture Association of America—representing studios such as Paramount and Columbia TriStar—and broadcast networks ABC, Fox and CBS, filed a separate suit. Both accuse iCrave holding company TVRadioNow of copyright infringement and seek a preliminary injunction. "The actions seeks to stop the most massive and blatant thefts of intellectual property," the MPAA/network suit stated.

"We think that is illegal, too, but we are not currently seeking that relief," said a lawyer for the MPAA/network action of the transmission of signals within Canada. "It's not our problem, but whatever they do in Canada they have to stop doing in the U.S." The only password required to access iCrave is a Canadian area code.

NBC is not currently seeking legal action but is exploring the option, a representative said. NFL and NBA representatives said both leagues are seeking financial damages of \$150,000 per game, plus unspecified damages. Being that it is the

World Wide Web, where little to no regulation exists, it's hard to predict the outcome. A tentative court date is set for Jan. 28.

Craig was unavailable for comment, but Ian Maccallum, iCrave's vp of corporate sales and development, said last Friday that the company needs to examine the documents thoroughly before issuing an official comment. However, he hinted that any response will likely not stray far from iCrave's past position. "They are asking us to do something to something we are not doing," he said.

Despite the easy access to the Internet site, Maccallum added that he doesn't believe iCrave can be held accountable for Webcasting to U.S. viewers when it is not the intention of the company to do so. Canadian broadcasters are expected to file suit in coming weeks.

Since Nov. 30, iCrave has been transmitting the signals of Buffalo, N.Y., TV stations. Maccallum confirmed that in December the site received "800,000 visits." ■

# Wimbledon Gets Greener

*\$90 million deal puts tennis' biggest event on basic cable for first time*

**TV SPORTS /** By Jim Cooper

In their second joint sports-rights alliance in three months, NBC and Turner Broadcasting last week agreed to a three-year, \$90 million deal for the Wimbledon tennis tournament.

The pact, which will take effect with this year's Wimbledon in June, has NBC paying \$22 million per year to re-up with an event the network has carried for 31 years. NBC's fee represents a 16 percent increase. Turner will pay \$8 million annually, about what HBO, the previous Wimbledon cable rights holder, had paid. The bidding was pumped up by aggressive offers by ABC/ESPN and USA Networks.

NBC this year will air 35½ hours of Wimbledon, while Turner's TNT will run 61 hours and CNN SI will carry 28.

"Wimbledon is a big, worldwide event, and it fits nicely with a big-event network like TNT," said Mark Lazarus, president of Turner Sports. Turner will offer about the

same amount of coverage HBO had provided for the past five Wimbledon to an audience—75 million homes—that is roughly three times larger, Lazarus noted.

The coverage on TNT and CNN SI will be the first time Wimbledon will air on basic cable. John Mansell, senior sports business analyst for Paul Kagan and Associates, said tennis' recent resurgence in popularity should get a boost from the carriage of its marquee event on a broad-based, ad-supported cable network.

The two hours nightly of taped coverage on CNN SI will be a first for the fledgling sports news channel, which has just 15 million subs.

Last November, NBC and Turner joined in a six-year, \$400 million deal for NASCAR races. Unlike the NASCAR arrangement, in which the two companies will sell advertising jointly, sales on Wimbledon will be handled separately. NBC and Turner also share coverage of the NBA. ■



Pete Sampras will shine on Turner.



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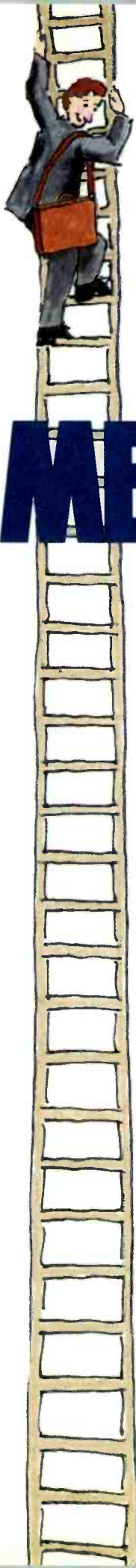
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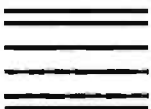
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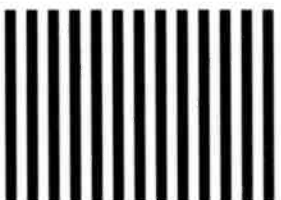
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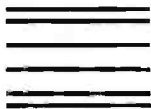
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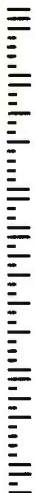
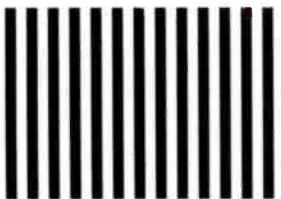
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## Netlets Are Here to Stay

5-year-olds UPN and WB not only beat the odds, they altered the business

**NETWORK TV / By Marc Berman**

Few would argue the notion that television is a cyclical business. Even fewer would have said five years ago—when both UPN and the WB entered the television business—that there was room for two more broadcast networks to sustain a business. Until a year ago, UPN's record low ratings and waning fortunes seemed to prove the point. But the network's fortunes have changed dramatically this season, which leaves UPN president and chief operating officer Adam Ware the freedom to focus on the future. "We have found our niche and will continue to target young men with envelope-pushing programming," said Ware. "Our next step is to find the future comedy and dramatic long-term franchises."

The WB, which launched Jan. 11, 1995, five days prior to UPN, made a name for itself with young-adult niche dramas like *Buffy*, *The Vampire Slayer* and *Dawson's Creek*. Over the last three seasons, as those shows gained ground, the WB pulled ahead of its counterpart. Recent programming additions have proven less successful, however. And with *WWF Smackdown* scoring ratings increases for UPN, the ratings gap has narrowed.

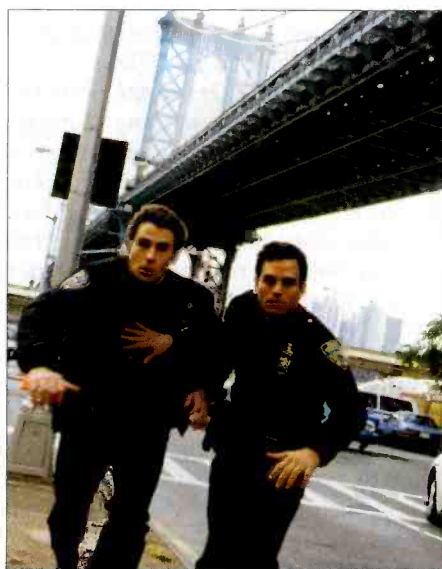
It remains to be seen how UPN's ratings gains can be translated into ad sales clout. The WB's upfront ad revenue has risen from \$170 million in 1996-97 to \$450 million in 1999-00, where UPN's ad revenue last upfront hovered closer to \$200 million.

That's \$650 million that didn't make it into the pockets of their Big Four brethren. "By catering to one specific audience, UPN and the WB have fractionalized the

network buying landscape," said Brad Adgate, senior vice president of research at Horizon Media. "While many point to the impact of cable, these smaller networks have carved out a portion of the network and syndication buying pies."

Producers are also reaping the benefits of having two more networks to which they can

pitch their projects. Aaron Spelling recalled how he rejuvenated his lengthy career in 1990 by landing *Beverly Hills, 90210* on Fox. The show is not only still running but it also spawned a spinoff, *Melrose Place*, in 1992. "Networks like UPN and the WB are a real advantage for producers, directors, writers, talent and everyone in the creative community," said Spelling. "It's wonderful to see people who are looking to do some new things, and these are two recent outlets



UPN is attracting projects from veteran producers like Tom Fontana, creator of *The Beat*, starring Derek Cecil (left) and Mark Ruffalo.

where the possibilities are endless.

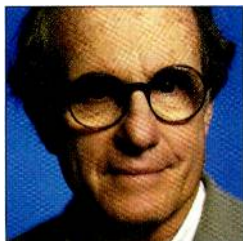
"I owe a great deal of gratitude to these expanding networks," continued Spelling. "With six networks to choose from, I have a total of one dozen new pilot scripts in the works. This would not have been possible back in the *Charlie's Angels* and *Dynasty* days of just three networks."

With Tom Fontana's *The Beat* waiting for an available time period on UPN and Dick Wolf's *D.C.* set to debut on the WB this summer, both networks now can lure the creative elite in Hollywood rather than putting unknowns like Kevin Williamson—who created *Buffy*—on the map. "Development deals with top talent like John Wells, Aaron Spelling, Bruce Helford, Darren Star and Harold Ramis are part of the goal to expand our program offerings and stay on top of the 12-34 demo," said Jack Wakshlag, the WB's senior vp of research. ■

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# The Kvetchers

The sweeps  
problem can be  
solved now, but  
only by changing  
the way agencies  
buy spot TV



A kvetch is different from a grievance in that the kvetcher has no intention of doing anything to correct the problem.

The Nielsen sweeps are not the subject of grievances. They are kvetch-orama. My proof is from no less a source than the ad column of Wednesday's *New York Times*.

"Hypoing refers to the practice of scheduling blockbuster programming [during] audience surveys. The result is larger than average audiences that result in higher prices. Speaking yesterday at the annual meeting of the ARF, the chairman of its Television Audience Measurement Committee said, 'When a measurement system rewards cheating, it's time to change the system.'"

Now that sounds like a call to action to do something about ABC's shameless sweeps scheduling last November of *Who Wants to Be a Millionaire*, which just happened to outperform NBC's shameless sweeps scheduling of *Leprechauns*. The surprise is that column appeared Wednesday, Nov. 12, 1975.

Nielsen samples weeks as well as people. Sweeps are the four-week samples used to represent 52 weeks of viewing. "Hypoing"—running unusual contests or unusual programs during the sweep period—is tampering with the Nielsen sample of weeks in order to control the results of the survey. It cheats advertisers.

Nielsen seems to treat tampering as mischief, not fraud, so it has become common practice. Stations and networks brazenly discuss strategies for beating the sweeps in the pages of the trade press. After all, if they have developed exceptional programs, why shouldn't they run when they will be measured?

Agencies want that stopped and have called for stations to fund continuous local measurement. They say sellers are cheating, so sellers should pay, even though they know that's not going to happen.

Agencies have the high ground, but they are far from innocent. It's the vulnerability of the agency spot-buying system to tampering that invites that tampering. It also allows the least scrupulous station in a market to set the standard of behavior for all the stations.

Since hypoing does not appreciably increase TV viewing or broadcast share, for every station's rating that goes up, a competing station's rating goes down. So all hypoing isn't an attempt to cheat. It's

often the defensive act of a station that would rather not be doing it. But the real issue is that advertisers are overpaying. And it's the agency's job to keep that from happening.

When an industry has been complaining about the same problem for 25 years without a solution, perhaps it's been looking at the wrong problem.

Advertisers are being cheated because they are buying time on stations whose numbers are inflated during the sweeps. The solution is to buy the stations whose numbers have been deflated during the sweeps. They will shortly return to average levels, so smart advertisers—not greedy stations—will benefit. I'm puzzled why more buyers don't do this.

The sweeps are not a measurement problem. We have non-sweep reports and continuous local measurement in close to 65 percent of the country. It is a buying problem, created largely by agency buying systems that are built to look at four sweeps a year for all spot markets. These systems are essential and implacable. They make it possible to handle the detail required to buy and post spot.

But we can use the systems if we create "sanitized" sweeps rating books, which get rid of the sweeps distortions.

It is not difficult to develop software that uses data we have—to predict each station's average performance for the period until the next sweeps—better than the sweeps book does. First, the sweeps numbers are often wrong. Second, the sweeps books do not use the experience of continuous measurement.

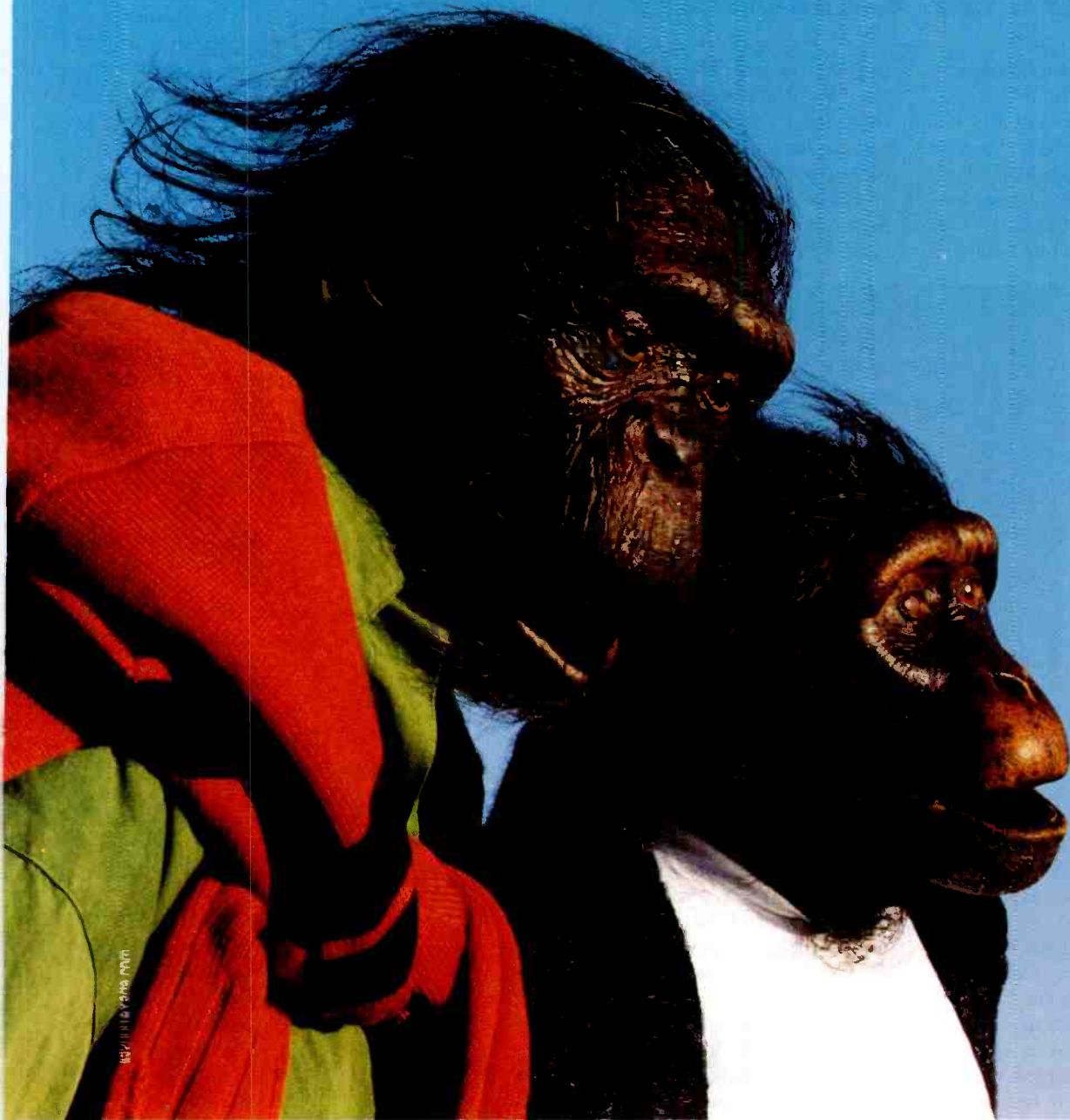
In the 50 metered markets, we can produce a "best-fit" line for each quarter-hour rating using 13 weeks of ratings data. Sometimes the week-by-week ratings will vary from the best-fit line because of real changes in audience, but most of the differences, by far, will fall within sampling error. The best-fit line, which corrects for sweeps effects, will most often be the best estimate of the audience. And the best-fit ratings will buy and post better.

This deals with the problem for the top 50 markets, and that's more than enough to start cleaning up scheduling practices.

The solution is elegant because it benefits the buyer at the expense of the seller, and no seller wants that to happen. And it may convince a few clients that, apart from the kvetching, some agencies actually care.

*Erwin Ephron is a consultant with Ephron Papazian & Ephron in New York, which has numerous clients in the media industry.* ■

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# Local Media

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## ST. LOUIS BROADCASTING

# Emmis Singing the Blues Over Sinclair



St. Louis blues took on new meaning for Emmis Communications chairman/CEO Jeff Smulyan last week. Sinclair Broadcast Group filed a lawsuit against Emmis and former Sinclair CEO Barry Baker over Baker's attempt to buy Sinclair's TV and radio properties in the market (*Mediaweek* June 28 and Nov. 29, 1999). Sinclair's suit would delay and maybe even stop the deal, which involves the sale of Sinclair's six radio stations and ABC affiliate KDNL-TV to Emmis.

Filed in the Circuit Court of Baltimore County, Sinclair's suit comes eight months after Baker announced he would exercise his option to purchase the St. Louis properties and named Emmis as the designee. Sinclair has never liked the deal, from the moment it was announced in June 1999, and has repeatedly questioned the validity of Emmis as a "proper designee." Sinclair also contends in the suit that Baker's right "is unenforceable due to vagueness."

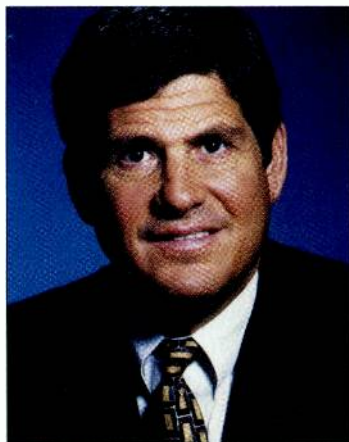
However, Sinclair executives, including general counsel Barry Faber, declined to comment any further about the suit.

Smulyan said he was "disappointed" in Sinclair's move. He had just sent a letter to Sinclair on Jan. 17 to suggest that the parties seek arbitration to resolve the remaining terms in the deal. Instead of an agreement, Smulyan got a lawsuit.

"Given Sinclair's conduct [over the past eight months], it isn't surprising that [Sinclair] is seeking yet another way to avoid

their contractual obligations," said Smulyan. "We'll aggressively pursue all of our rights based on the contract [with Baker], and our rights based on Sinclair's behavior in the case. We'll file a countersuit."

While there has been lots of haggling back and forth between parties, the deal looked like it was progressing last November, when Emmis announced the completion of an appraisal process by three separate investment banks that valued the properties at \$366.5 million. At that time, Smulyan said he expected to complete the deal by the end of 1999.



Smulyan says he is disappointed in Sinclair and plans to countersue.

Despite its obvious dislike of the Baker-Emmis St. Louis deal, Sinclair insisted in a statement last week that it had been negotiating for the past eight months in "good faith" but had been unable to

reach an agreement.

Wall Street isn't buying it. One analyst characterized Sinclair's legal play as nothing more than a delaying tactic to keep the radio stations' cash flow coming through as long as possible to help offset \$1.6 billion pro forma 1999 debt or even to boost flagging first-quarter numbers. "Sinclair is misbehaving, and the Street doesn't like it," explained the analyst. "It's coming across as spite. They aren't winning a lot of fans."

From a strategic standpoint, there's little reason for Sinclair to keep the St. Louis radio properties. On Dec. 16, 1999, Sinclair closed on the sale of its 41 radio stations, not including the St. Louis properties, to Entercom Communications for \$824.5 million. —Katy Bachman

## DALLAS RADIO

# Big 570 Resolves Dual Identity



Before it launched Jan. 10 as all-Talk, KLIF-AM had a double identity. The Susquehanna-owned outlet programmed sports in the morning and evening and talk in the afternoons. Ranked 22nd in the market, KLIF (simulcast on KKLF-AM) didn't require much therapy to shed its split personality and forge a new image in the market as "Big 570," featuring a logo that says simply "Talk."

"We decided to straighten out the roller coaster ride," said Lon Bason, general manager, KLIF. "There's tons of news stations, tons of sports, but not talk."

The move didn't come without some sacrifice. KLIF had to say goodbye to sports commentator Norm Hitzges. Hitzges' morning show was the highest-rated program on the station, with a 2.4 share, outperforming the station's meager 1.5 overall share.

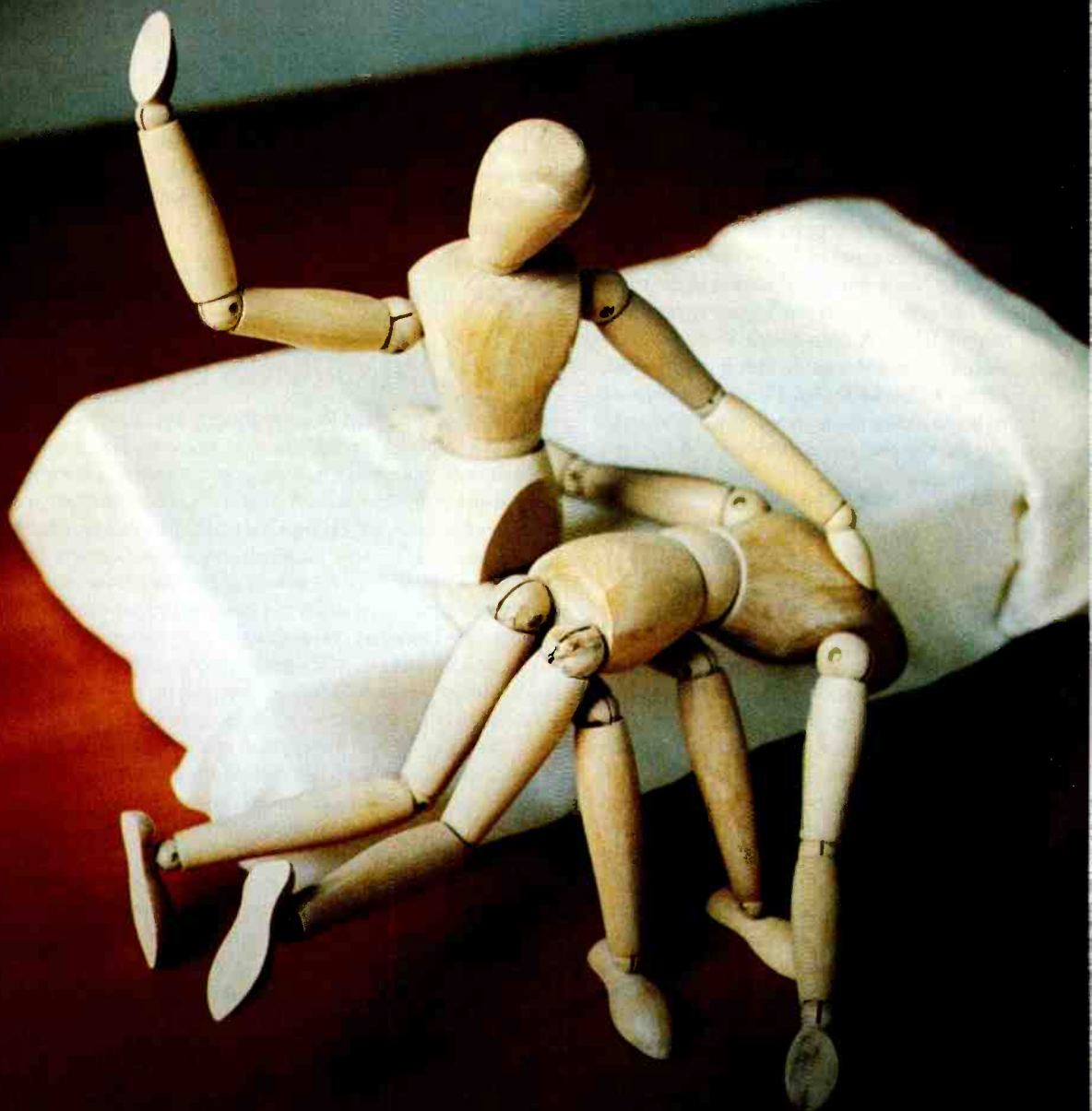
"People will miss Norm on that station," said Barbara Chambers, broadcast supervisor for Dallas-based The Richards Group. "But he's going to add to 'The Ticket,'" she said, referring to another Susquehanna-owned station in the market, KTCK-AM "The Ticket," a Sports station known for its "guy Talk."

KLIF faces stiff competition from two News/Talkers, ABC's WBAP-AM, the fifth-ranked station in the market, with a 4.6, and Infinity's KRLD-AM, the 12th-ranked station, with a 3.4 share. Both have news blocks in the morning and similar slogans that put news up front: WBAP is "The News & Talk of Texas," and KRLD is "The Source for Local News." But between 1 and 4 p.m., the stations air two of radio's biggest Talkers, Rush Limbaugh on WBAP and Dr. Laura Schlessinger on KRLD.

Bason, who joined the station three months ago from Sinclair Radio, thinks Big 570 can get a leg up with more local programming. Working with Steve Konrad, the station's program manager, and Rick McDonald, Susquehanna's corporate vp of programming, Bason now sits atop a home-grown lineup targeting adults 25-54 with a



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core audience aged 35-49 and leaning about 60 percent male. "We had some people [on the air] before who weren't necessarily part of the community," he said. "This format is designed for this market. Everyone we put on the air is connected to this area."

For mornings, KLIF tapped Joe Kelley, a former Contemporary Hits Radio jock from Houston who Bason described as "young and brash." Kelley is followed by Cox's syndicated Talker, Neal Boortz, who holds a degree from Texas A&M University. Dallas-Fort Worth veteran "Humble" Billy Hayes, who aired on the old KLIF from 9 a.m. to noon, moves in after Boortz from 11 a.m. to 2:30 p.m. Another market vet, Kevin McCarthy, holds down afternoon drive until 6 p.m., when former weekend host and local consumer advocate Benjamin Dover takes over until 10 p.m.

Even KLIF's solution to bring some news into the format was a local one. At 5:00 a.m. and 6:00 p.m., KLIF now simulcasts the newscasts of Belo-owned WFAA-TV, the No. 1-rated TV station in the market, which recently ended an agreement with KRLD. A convenient cross-promotion agreement was included in the deal. Along with a \$400,000 TV ad campaign set to begin airing in one week, Big 570 is making the big play to get noticed. —KB

#### LOS ANGELES NEWSPAPERS

## Our Times Reporting Structure Changes



The editor overseeing the *Los Angeles Times*' community news sections, who had reported to a business-side executive, now has a top *Times* editor as his boss. *Our Times* editor Bill Lobdell, who directs the 15 neighborhood sections, now reports to managing editor John Arthur on editorial matters but will continue to deal with senior vp/regions Robert Magnuson on administrative matters. The move affects some 175 journalists who work on the sections—who, the paper said, were being "more closely integrated into the *Times* editorial process."

*Times* representative Mike Lang insisted the restructuring was not a result of the recent Staples Center controversy, in which the paper was widely criticized for an ethically sticky business deal with the subject of a special magazine section. The paper's publisher, Kathryn Downing, was forced to apologize for the snafu. The *Our Times* shake-up "is connected to our strat-

egy to provide the best local news, to really out-local all our competitors and improve the local coverage that readers get in the *Our Times* sections," Lang said. *Our Times* sections were introduced last year in such diverse communities as Santa Monica and Crenshaw, and Lang said the paper plans to introduce more sections this year. —Tony Case

#### THE SOUTHEAST CABLE TV

## Charter Adds CSS



Charter Communications has bought an equity stake in Atlanta-based Comcast Sports Southeast, a 24-hour regional sports network owned by the top-five cable operator.

In Charter's Southern markets, CSS will be renamed Charter Sports Southeast, while the Comcast Sports Southeast moniker will be retained in Comcast's service areas.

Financial terms weren't disclosed. "Let's just say it's a significant investment, not two percent or anything along those lines," said Mike Sheehy, vp/general manager of CSS.

The partnership doubles distribution of the four-month-old network from 1 million to 2 million households. Local cable companies will have two minutes of local advertising to sell each hour, Sheehy said.

Comcast launched CSS in September, featuring a smorgashbord of live and tape-delayed college basketball, auto racing, and minor-league baseball and hockey. More than 100 live college football games were broadcast from the Big 12, Big 10, Big East, Mountain West and PAC-10 Conferences.

"CSS gives us great exposure throughout the Southeast, which is helpful in our recruiting process," said University of Tennessee athletic director Doug Dickey.

It's no secret Comcast wants to use CSS to export its Philadelphia-based major-league hockey Flyers and basketball 76ers

#### TV STATIONS

## Sunbelt Stands by Hard-Liquor Ads

Two years after Jim Rogers fought the ban on broadcast gambling ads in the San Francisco Ninth Circuit Court of Appeals and won, the maverick owner of Sunbelt Communications in Las Vegas is challenging another taboo in television: airing distilled-spirits commercials. Since October, Sunbelt's seven outlets in Nevada, Wyoming, Idaho, California and Montana have been running ads for Seagram and Jack Daniel's products.

"I am a lawyer of 40 years, and I really believe in the freedom of speech, which means the freedom to advertise," Rogers said. "After the decision came down in the [gaming case], I could not imagine that the distilled-spirits people should be precluded from advertising on television." Rogers set up one-year contracts with Seagram and Jack Daniel's in September.

Running TV ads for distilled spirits is technically legal, but the broadcast community and distilleries decided decades ago not to air them because of social ramifications (beer and wine ads have continued to flow, so to speak). Rogers and the liquor companies "both agreed that if there was a great public uproar, we would give [the contract] a second look," Rogers said. So far, the public hasn't made a peep. Las Vegas NBC affiliate KVBC-TV airs commercials five to eight times a week in prime time and late news. All the spots contain public service announcements telling minors not to drink.

"It shows that TV can run distilled-spirit ads without negative consequences," said Eda Rockman, vp and associate director of local broadcast for Grey Advertising, Seagram's agency. "More broadcasters should use Jim's example," agreed one media director who requested anonymity. "If we all agree that these advertisers will be held accountable to responsible advertising, we should look beyond dismissing the category and simply examine what their communication goal is and how they are executing it."

According to Competitive Media Reporting, spending by tequila, whiskey and scotch brands in spot TV increased significantly through October 1999. The Jack Daniel's Distillery, for example, jumped from \$0 in 1998 to \$23,000. —Megan Larson



Rogers: lawyer and station-group owner

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# Market Profile

BY EILEEN DAVIS HUDSON

into the South. One broadcaster who might not be so happy about the deal is Kirk Wood, owner of another CSS, College Sports Southeast, based in nearby Birmingham, Ala. Both Wood and Sheehey accused each other last fall of stealing each other's concept (*Mediaweek*, Sept. 9, 1999).

Charter marketing executive Joe Reid said the cable network will not yank Wood's CSS off Charter. "We greatly appreciate Charter remembering us," Wood quipped. "We still believe great programming is something these guys will want to make available to their customers no matter what type of programming they'll be providing." —*Gilbert Nicholson*

## NEW YORK NEWSPAPERS

### 'Abe' Joins News



A.M. "Abe" Rosenthal—the longtime *New York Times* executive editor and more recently op-ed columnist who abruptly left the paper last November, reportedly after publisher Arthur Sulzberger Jr. forced him out—has jumped to the competing *Daily News*, where he will pen a weekly column. *News* chairman/co-publisher Mort Zuckerman said getting Rosenthal was "a real coup," calling the irascible scribe "one of the leading journalists of our time." Rosenthal, who worked for the *Times* for 55 years, said of his new post: "I have a lot on my mind, and I am buoyed by the chance to spread it out before the readers of the paper." —*TC*

## THE SOUTHWEST TV STATIONS

### HTN Expands Reach



The Hispanic Television Network, formerly the American Independent Network, has bought 10 television stations in Texas, New Mexico, Oklahoma and Arizona, and plans to buy six more in California, Texas and Arizona. Terms were not disclosed. The buy gives Fort Worth, Texas-based HTVN more than 60 stations in the United States, according to the company, and marks the third in a series of recent acquisitions by a new management team installed last September. Cities in the 10-station deal include San Antonio, Corpus Christi and Del Rio in Texas; Oklahoma City; and Phoenix. HTVN also has stations in major markets such as Chicago, Washington, Philadelphia, Pittsburgh, Detroit and New Orleans. —*GN*



ANDRE JENNY/INTERNATIONAL STOCK

## Cincinnati

Cincinnati, the world headquarters of a number of Fortune 500 companies—including its largest employer, Procter & Gamble, with 15,000 employees—is undergoing a downtown renaissance, with some \$1.8 billion in projects either under way or slated for construction in the next three to five years.

The new buildings are expected to complete the riverfront development of the city, which sits on the banks of the Ohio River. The projects include a \$405 million expansion of the convention center, a new \$302 million ballpark for the Cincinnati Reds and a \$90 million National Underground Railroad Freedom Center.

The 13-county Cincinnati metro area, stretching across southwest Ohio, northern Kentucky and southeast Indiana, has a total population of slightly less than 2 million. The local economy is solid, fueled by growth in research and development, wholesaling, retailing, insurance, finance, health services and manufacturing.

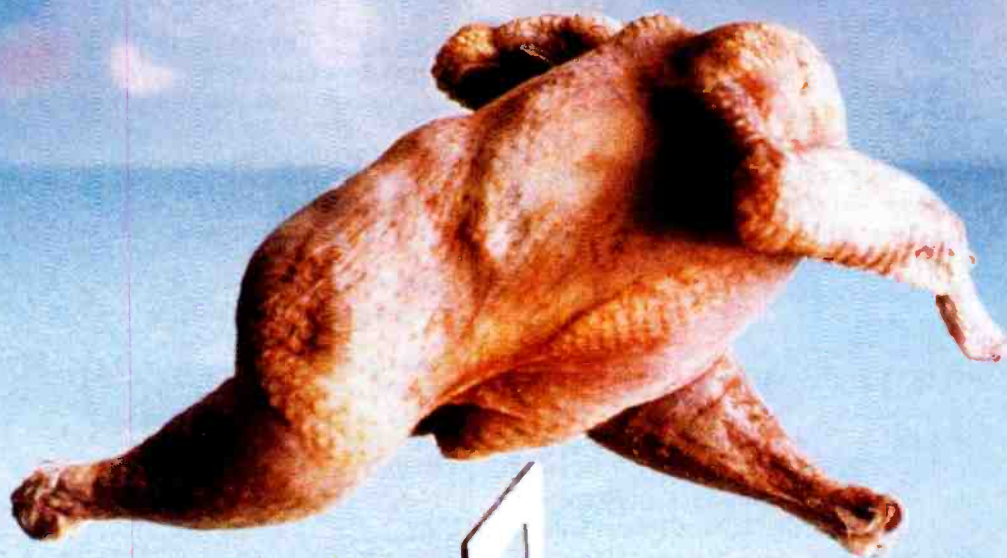
Cincinnati is the country's 25th-largest radio market. One of the biggest changes on the local radio scene took place last April, when Susquehanna Radio Corp.'s

Smooth Jazz outlet, WVAE-FM, switched to Jammin' Oldies and changed its call letters to WMOJ. "Smooth Jazz was just not compatible with the Cincinnati market in terms of advertiser interest," says Dan Swensson, vp/general manager for WMOJ and for Susquehanna's Adult Contemporary stick, WRRM-FM. Swensson says the company made the format change following "significant local market research on perception and listener trends." The station, which earned a 4.1 share in Arbitron's fall 1998 book playing Smooth Jazz, moved up to a 5.5 share in the summer 1999 book with Jammin' Oldies, finishing sixth in the market Monday-Sunday from 6 a.m. to midnight. "We're not going to declare victory yet, but things are extremely positive," Swensson says.

The impending merger of Clear Chan-

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nel Communications and AMFM Inc. will bring more changes to Cincinnati radio this year. Clear Channel owns four AM and four FM properties in the market, while AMFM owns two AMs and two FMs. Clear Channel already controls almost half of the market's radio ad revenue (see chart on page 22); the linkup with AMFM would give the combined company a prohibitive 67 percent share. Local media buyers expect that the merged entity will sell off Clear Channel's top-rated News/Talk outlet, WLW-AM, and perhaps AMFM's Country stick, WYGY-FM. "They are going to have to spin off somebody," says Amy Jones, media director with Freedom, Gibson & White.

In television, Cincinnati is the No. 32 market in the country. It's also a city that likes to trade its TV news anchors and mayors. First it was Jerry Springer, who after serving as Cincinnati's mayor in the late 1970s launched his broadcasting career in 1982 as a political reporter and commentator at WLWT-TV. Last spring, Charlie Lukens, the popular anchor of WLWT's evening and late newscasts, reversed Springer's footsteps by leaving the Hearst-Argyle Broadcasting-owned NBC affiliate to run for a city council seat. Lukens ended up as mayor when he earned the most votes in last November's election. Only time will tell if Lukens will continue on Springer's career path to syndicated stardom.

Dave Wagner replaced Lukens as WLWT's lead anchor for its 5, 5:30 and 11 p.m. newscasts. The loss of Lukens damaged WLWT's news ratings in last November's Nielsen book, as the 5 (6.0 rating/14 share) and 5:30 (5.7/12) programs finished third behind Clear Channel CBS affiliate WKRC and Scripps Howard Broadcasting ABC affiliate WCPO-TV.

WLWT has also had some management changes. Last August, Rabun Matthews, formerly president and gm at Hearst-Argyle's WLKY-TV in Louisville, Ky., took over as president and gm after the previous gm left for a post in Tampa, Fla. Ken Jobe, former assistant news director at WABC-TV in New York, joined WLWT in November as news director.

In syndicated programming, WLWT last fall added *Judge Joe Brown* at 4:30 p.m. and began double-running *Judge Judy* at 4 and 7 p.m. (replacing *Extra* at 7). "We're pretty well fixed for a while," Matthews says. "Matter of fact, we've got more programming than we need."

Management and affiliation changes are nothing new over at WKRC. The sta-

## Scarborough Profile

### Comparison of Cincinnati To the Top 50 Market Average

	Top 50 Market Average %	Cincinnati Composition %	Cincinnati Composition Index
<b>DEMOGRAPHICS</b>			
Age 18-34	32.3	32.0	99
Age 35-54	40.0	39.8	99
Age 55+	27.7	28.3	102
HHI \$75,000+	22.2	16.8	76
College Graduate	12.3	11.5	93
Any Postgraduate Work	10.5	8.6	82
Professional/Managerial	21.9	20.0	91
African American	12.4	9.8	79
Hispanic	11.9	#	#
<b>MEDIA USAGE-AVERAGE AUDIENCES*</b>			
Read Any Daily Newspaper	56.9	48.6	85
Read Any Sunday Newspaper	66.9	61.1	91
Total Radio Morning Drive M-F	24.5	22.4	91
Total Radio Evening Drive M-F	16.6	18.4	99
Total TV Early Evening M-F	29.3	28.1	96
Total TV Prime Time M-Sun	37.2	39.6	106
Total Cable Prime Time M-Sun	10.5	11.2	106
<b>MEDIA USAGE-CUME AUDIENCES**</b>			
Read Any Daily Newspaper (5-Issue Cume Reach)	75.4	67.6	90
Read Any Sunday Newspaper (4-Issue Cume Reach)	80.3	75.4	94
Total Radio Morning Drive M-F	79.7	79.4	100
Total Radio Evening Drive M-F	73.9	76.3	103
Total TV Early Evening M-F	67.6	68.4	101
Total TV Prime Time M-Sun	91.7	91.5	100
Total Cable Prime Time M-Sun	52.8	52.7	100
<b>MEDIA USAGE-OTHER</b>			
Accesses Internet/WWW	44.2	35.8	81
<b>HOME TECHNOLOGY</b>			
Owns a Personal Computer	56.8	50.5	89
Shop Using Online Services/Internet	10.5	7.9	75
Connected to Cable	69.3	66.8	96
Connected to Satellite/Microwave Dish	11.3	11.0	97

#Respondent count too small for reporting purposes \*Media Audiences—Average: average-issue readers for newspapers; average quarter-hour listeners within a specific daypart for radio; average half-hour viewers within a specific daypart for TV and cable \*\*Media Audiences—Cume: 5-issue cume readers for daily newspapers; 4-issue cume readers for Sunday newspapers; cume of all listeners within a specific daypart for radio; cume of all viewers within a specific daypart for TV and cable Source: 1999 Scarborough Research Top 50 Market Report (February 1998-March 1999)

tion signed on in 1949 as a CBS affiliate. In the early 1960s, it became an ABC outlet, swapping affiliations with WCPO. Then in June 1996, the two outlets did another affiliation flip-flop. William Moll, WKRC president and gm, says the switch back to CBS "made us better—significantly better." The station won both the early and late local-news ratings battles in the November sweeps (see chart on page 22). Despite the strong performance, Moll says, some viewers in the market are still sorting out the '96 WKRC-WCPO affiliation exchange; he estimates all stations in the market have spent about \$4 million combined since then re-establishing their identities.

WKRC is on its third owner in three years. For at least its first 40 years on the air, WKRC was owned by Taft Broadcasting. About 10 years ago, Taft sold the outlet to Cincinnati's version of Donald Trump, Carl Lindner—owner of a controlling interest in Cincy-based Great American Insurance, Chiquita Brands and the baseball Reds. In 1995, Lindner sold WKRC to Jacor Communications. Then last May, Jacor was acquired by Clear Channel.

The station produces more local-news programming than any of its competitors with 35 hours per week, beginning at 4:55 a.m. on Mondays. WKRC launched the 4:55 a.m. news in September 1998, moving

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\* Source: Nielsen Media Research, HH (A&E) Monday, 1000840PT3M-2# (ET) within A&E universe

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## Radio Ownership

OWNER	STATIONS	Avg. Qtr.-Hour Share	Revenue (in Millions)	Share of Total
Clear Channel Communications	4 AM, 4 FM	39.4	\$58.4	49.1%
AMFM	2 AM, 2 FM	10.9	\$21.7	18.3%
Infinity Broadcasting	3 FM	12.0	\$20.1	16.9%
Susquehanna Radio Corp.	2 FM	11.1	\$10.8	9.1%
Blue Chip Broadcasting Ltd.	1 FM	5.2	\$5.5	4.6%

Includes only stations with significant registration in Arbitron diary returns and licensed in Cincinnati or immediate area. Ratings information provided by Arbitron, Summer 1999 book; revenue and owner information provided by BIA Research

the program's start ahead from 5:30.

Another recent development has been the launch of Web sites by four TV stations. So far, WCPO's site, which launched in October 1998, is the only one with live streaming of newscasts. "Web sites are continuing to occupy more and more of our viewers' time, so it makes sense that television stations become more Internet-friendly," says William Fee, WCPO gm.

On March 25, WCPO will launch hour-long newscasts on Saturday and Sunday mornings; other Cincinnati news stations already have weekend-morning programs.

About two years ago, WCPO went against industry convention when it switched to a single anchor, Clyde Gray, for its 11 p.m. newscast. The change was prompted when the program's co-anchor, Carol Williams—a single mom—asked to give up her late-show duties. The station accommodated Williams, who continues to anchor WCPO's 5 a.m. news.

Sinclair Broadcast Group's WSTR-TV became a WB affiliate in January 1998. This fall, the station overhauled its entire 5-to-8-p.m. access lineup, which now leads off with *Fresh Prince*, followed by *Caroline in*

*the City*, two airings of *Drew Carey* book-ending *3rd Rock From the Sun* and ending with *Seinfeld* at 7:30 p.m. *Frasier*, *Mad About You*, *The Nanny* and *Sister Sister* were dropped. WSTR this fall will add syndicated reruns of *Spin City* and *Sabrina, the Teenage Witch*. This winter, the station is also airing 10 Xavier University men's basketball games. "The purpose of picking [Xavier games] up was to draw new viewers who perhaps weren't tuning in in the past," says Bill Pulliam, WSTR gm. "Since we don't have news, it also helps our identity."

Raycom Media's Fox affiliate WXIX programs 4½ hours of local news daily, with morning news from 6 to 9 a.m., mid-

day from 11:30 a.m. to noon and an hour at 10 p.m. Last August, the station switched the female anchors of its 10 p.m. and morning newscasts, with Tricia Mackey becoming coanchor at 10 and Sheila Gray moving to mornings. WXIX does not have an evening newscast; it airs *Home Improvement* at 6 p.m., *The Simpsons* at 6:30, *Friends* at 7 and a second helping of *Home Improvement* at 7:30. The station had been airing a second episode of *Friends* at 6 p.m. until last fall, when *Home Improvement* got a double-run. The only new syndicated program added to the roster this season is the talk show *Queen Latifah* at 2 p.m. "We've stayed pretty well pat" in programming, says gm Jon Lawhead. "In my opinion, staying pat is the best way to go."

One big plus for WXIX this winter: The outlet is carrying 14 games of University of Cincinnati men's basketball, currently the No. 1-ranked team in the country.

Block Broadcasting Co.'s WBQC-TV is also relatively new to the market, having signed on a decade ago. The UPN affiliate became fully reportable to Nielsen last October. WBQC enjoyed another plus in October in picking up the 10:57 p.m. nightly Kentucky State Lottery drawing, which airs following syndicated reruns of *Star Trek: Next Generation* (which the station picked up in September). "Having the lottery gave us more credibility," says Elliott Block, WBQC president and gm.

Two weeks ago, WBQC was added to Insight Communications' cable system in northern Kentucky, which includes about 72,000 households in three counties. And last September, the station became a secondary affiliate of PaxNet, which previously had no clearance in the market. WBQC picked up four hours of Pax programming daily, including *Bonanza*, *Touched by an Angel*, *Diagnosis Murder* and Pax Night original fare.

Block sums up WBQC's recent flurry of activity: "We've made more progress in six months than we did in six years."

WBQC does not produce its own local

## Nielsen Ratings/Cincinnati Evening and Late-News Dayparts

### Early News

Time	Network	Station	Rating	Share
4-5 p.m.	CBS	WKRC	6.4	17
5-5:30 p.m.	WB	WSTR*	3.4	8
	UPN	WBQC*	0.2	0
	Fox	WXIX*	2.6	6
	NBC	WLWT	6.0	14
	CBS	WKRC	9.1	21
	ABC	WCPO	7.9	18
5:30-6 p.m.	WB	WSTR*	2.9	6
	UPN	WBQC*	0.2	0
	Fox	WXIX*	3.4	7
	NBC	WLWT	5.7	12
	CBS	WKRC	10.7	22
	ABC	WCPO	7.9	16
6-6:30 p.m.	WB	WSTR*	4.2	8
	UPN	WBQC*	0.3	1
	Fox	WXIX*	5.4	11
	NBC	WLWT	6.2	12
	CBS	WKRC	10.7	22
	ABC	WCPO	7.9	16

### Late News

10-11 p.m.	Fox	WXIX	7.8	12
11-11:30 p.m.	WB	WSTR*	3.3	6
	UPN	WBQC*	0.2	0
	Fox	WXIX*	5.1	10
	NBC	WLWT	8.5	16
	CBS	WKRC	12.5	24
	ABC	WCPO	8.4	16

\*Non-news programming Source: Nielsen Media Research, November 1999



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## Radio Listenership

STATION	FORMAT	Avg. Qtr.-Hour Share	
		Morning Drive, 12+	Evening Drive, 12+
WDCG-FM	Contemporary Hits Radio	11.0	8.7
WLW-AM	News/Talk/Sports	9.9	7.6
WEBN-FM	Album-Oriented Rock	8.0	8.4
WUBE-FM	Country	7.5	7.9
WGRR-FM	Oldies	6.1	6.8
WRRM-FM	Adult Contemporary	5.6	6.2
WMOJ-FM	Oldies	5.5	5.5
WKRQ-FM	Contemporary Hits Radio	5.3	5.9
WIZF-FM	Urban Contemporary	5.2	5.3
WKFS-FM	Contemporary Hits Radio	5.0	5.9
WKRC-AM	News/Talk/Information	5.0	3.4

Source: Arbitron Summer 1999 Radio Market Report

news, rebroadcasting WCPO's 6 a.m. newscast at 8 a.m. and WCPO's 6 p.m. news at 7. WBQC also has local broadcast rights to some Big 10 Conference basketball games, which are produced by ESPN.

In newspapers, Gannett Co.'s *Cincinnati Enquirer* is the dominant player in the market. For the six months ended last September, the morning paper had daily circulation of 195,744, flat with the previous year; Sunday circulation was 318,915, down 2.5 percent. Last year, the paper twice expanded its local news sections with additional pages and dedicated staff for Warren and Butler counties, two key growth areas north of the city limits.

The *Enquirer*, which publishes five daily editions, early last year added weekly themed pages in the Lifestyle section to focus on particular subjects, such as health and home and garden. Last April, the paper added four pages to its Sunday edition, including pages dedicated to Ohio news, commentary and major newsmakers.

On the advertising front, a new regional help-wanted section that launched on Jan. 11 combines recruitment advertising from Cincinnati and Louisville and Lexington, Ky. The section will run on the second Tuesday of each month.

Jerry Silvers, the *Enquirer*'s vp of market development, claims the paper's Web site, [cincinnati.com](http://cincinnati.com), is the market's most-visited local site at 13 million page views per month.

Since 1979, the *Enquirer* has been in a joint operating agreement with E.W. Scripps Co.'s *Cincinnati Post*. The afternoon *Post* had daily circ of 61,288 for the six months ended last September, down 8 percent. The news departments of the two papers are separate, but Gannett handles ad sales, printing, circulation and distribution for the Scripps paper. The JOA for the Cincinnati papers is due to

expire at the end of 2007.

Cable penetration in the Cincinnati DMA is about 67 percent, slightly below the average in the country's 50 largest media markets. Time Warner, which already had a presence in the market, now also operates the local interconnect, having acquired Tele-Communications Inc.'s systems in Warren and Butler counties last June. Time Warner claims a total of about 330,000

cable subscribers in the DMA. In late 1998, Time Warner completed an upgrade of its existing system, which is in Cincinnati proper, with the installation of a fiber-optic network to handle digital converters. TW began an upgrade of the former TCI system soon after the acquisition; work on that project is expected to be completed by the first quarter of 2001.

The outdoor advertising market in Cincinnati has had a resurgence in recent years, making inventory tight. The business is led by Lamar Advertising and Norton

Outdoor Advertising, which together control 80 to 85 percent of the market. The 700 30-sheet posters and 320 paint units in the market now controlled by Lamar have had a number of ownership changes. Martin Media sold the outdoor positions in February 1999 to Chancellor Media. Then last September, Chancellor sold the business to Baton Rouge, La.-based Lamar.

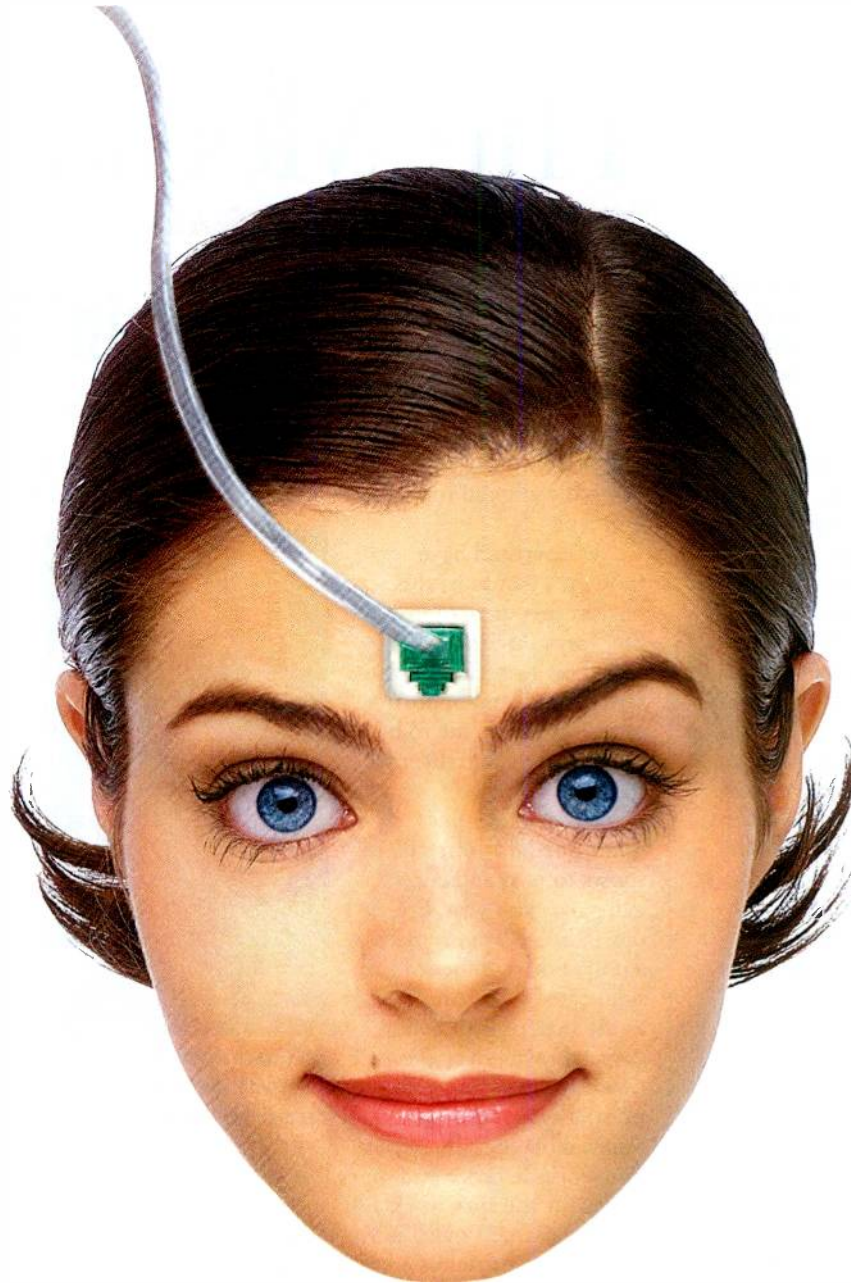
The deal gave Lamar, which already had outdoor operations in northern Kentucky, entrée into Cincinnati in a big way. "It made a dramatic impact on our business," says Tom Fahey, Lamar vp and gm. "Clients want to have one-stop shopping." Fahey adds that the company expects to post a record for January, typically a slow month for outdoor business in Cincinnati.

Norton Advertising operates 150 bulletin positions in the market, primarily 14-by-48, as well as 850 eight-sheet and 30-sheet posters. The locally owned company celebrated its 50th anniversary in 1999. With all the recent ownership changes in the market, Norton has been able to pitch its stability and local roots to advertisers. "It's been very advantageous for us to have continuity," says company chairman Tom Norton. ■

## Newspapers: The ABCs

	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
<b>Adams County: 10,800 Households</b>				
<i>Cincinnati Enquirer</i>	902	2,140	8.4%	19.8%
<i>Portsmouth Daily Times</i>	416	416	3.9%	3.9%
<b>Brown County: 14,700 Households</b>				
<i>Cincinnati Enquirer</i>	830	1,906	5.6%	13.0%
<i>Cincinnati Post</i>	453		3.1%	
<b>Butler County: 121,800 Households</b>				
<i>Cincinnati Enquirer</i>	20,664	33,835	17.0%	27.8%
<i>Cincinnati Post</i>	1,193		1.0%	
<i>Dayton Daily News</i>	869	1,444	0.7%	1.2%
<i>Hamilton Journal-News</i>	24,434	25,671	20.1%	21.1%
<i>The Middletown Journal</i>	16,740	18,055	13.7%	14.8%
<b>Clermont County: 63,500 Counties</b>				
<i>Cincinnati Enquirer</i>	15,039	27,802	23.7%	43.8%
<i>Cincinnati Post</i>	2,618		4.1%	
<b>Hamilton County: 337,100 Households</b>				
<i>Chicago Tribune</i>	9,473			2.8%
<i>Cincinnati Enquirer</i>	119,227	181,205	35.4%	53.8%
<i>Cincinnati Post</i>	25,633		7.7%	
<b>Warren County: 52,800 Households</b>				
<i>Cincinnati Enquirer</i>	8,657	13,998	16.4%	26.5%
<i>Cincinnati Post</i>	727		1.4%	
<i>Dayton Daily News</i>	7,767	9,663	14.7%	18.3%
<i>The Middletown Journal</i>	4,560	5,024	8.6%	9.5%

Source: Audit Bureau of Circulations



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**NETWORK TV**

**Mitchell Nedick** was promoted to executive vp of finance and operations at the WB network. He was most recently a senior vp of finance and administration.

**MAGAZINES**

**Michael Heneberry** has joined *Newsweek* as marketing director. Heneberry was previously marketing services director for *Money*...**Mathew Roberts**, formerly *Vogue* executive director, creative and marketing services, has joined *The New Yorker* as associate publisher, marketing...**Christina Grdovic** has been upped to marketing director of *Food & Wine* and general manager of American Express Publishing's conference division, from director of special projects for *F&W*...**Teresa Wilson Lux** has been promoted to marketing director at Time Inc.'s *Southern Living*, from director of events and promotions...**Allen Crolius** and **Rob Eisenhardt**, both former general advertising directors for Times Mirror Magazines' Skiing Co. magazines unit, have been promoted to vp/associate publisher.

**RADIO**

**Tom O'Brien** has joined Cumulus Broadcasting as national director of sales. He had been general sales manager for Beasley Broadcasting-owned WXTU-FM in Philadelphia...At Interep, **Sherman Kizart** was promoted to vp/director of Urban radio from director of Urban marketing/radio marketing specialist...**Bob Michaels** was promoted to vp of programming services from manager of radio programming services at the Arbitron Co.

**AGENCIES**

**James Baller** and **Adam Gerber** have joined The Digital Edge, the new digital convergence/e-commerce unit of The Media Edge, in the positions of associate managing director and director of media strategy, respectively. Baller, most recently sales development manager at *Money*, will handle day-to-day operations, develop strategic alliances and generate new business. Gerber, formerly vp, associate media director at Lowe Lintas in New York, is responsible for all planning and buying activities.

# The Media Elite

Edited by Anne Torpey-Kemph

## Everything's Comin' Up Maury

As Maury Povich marked his 61st birthday last week, he had to admit the planets seem quite favorably aligned for him at the moment.

"Who would have thought I would be this busy at this stage of my life," says Povich. "My talk show has afforded me some wonderful opportunities. It allows me to be both creative and diversified."

As one of the few established daytime talk shows to post audience gains over last year, Studios USA's *Maury* remains a bona fide member of the syndicated elite. And now, as the host of NBC's new game-show revival *Twenty One*, early positive rating returns could mean a renewal beyond the initial four-episode order and more hosting duties for the spry workaholic.

The affable Povich is set to spread his wings even further as a behind-the-

scenes force for *Arrest and Trial*, the new targeted syndicated strip from Maury's MoPo Entertainment and *Law & Order* producer Dick Wolf, set to launch in the fall from Studios USA.

This daily investigative look at the reality of a crime to the resulting verdict is being pitched as an alternative to the glut of court and off-network sitcoms.

"No one in their right mind would turn down an opportunity to work with Dick Wolf," Povich says of *Arrest & Trial*. "With Dick's vision and my understanding of what stations need, we are bringing something entirely new to the marketplace."

Looking ahead, despite taking on a number of new challenges, Povich is certain about one thing: "No

matter where these two new shows take me, I will never walk away from my talk show," he says. "That is the hub—everything else is the spokes." —*Marc Berman*



For Povich's next act, he'll team with Dick Wolf for "something entirely new."

## Parade Editor Hits New Heights

After 18 years at the helm of the Sunday magazine *Parade*, Walter Anderson has achieved "star" status. Asteroid 1990 UO2, discovered by *Parade* science editor David Levy and astronomer Carolyn Shoemaker in 1990, has been renamed after Anderson as "(8021) Walter," according to an official notice from the International Astronomical Union.

It was Levy's idea to honor his friend and boss, and he kept the star-naming a secret during the customary years-long IAU process of tracking a celestial discovery before tagging it permanently.

The asteroid, which Levy explains is actually a tiny planet measuring two to five miles in diameter, orbits the sun

every three years.

"I was quite moved that something out there was named for me," says Anderson. "It is really is an honor for *Parade* as well."

"I've taken a bit of teasing about it," adds Anderson, referring to staffers dropping jokes about the "big rock."

But they'd better be careful how far they push it: Anderson's orbit will expand on Feb. 29, when he takes over for Carlo Vittorini as *Parade* Publications chairman/CEO. —*Lori Lefevre*



Anderson has a new namesake.

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# MEDIA DISH



At the Robert Miller Gallery in New York for the recent gala celebrating the relaunch of *Harper's Bazaar*, (l. to r.) editor in chief Kate Betts joined Lynn Hirschberg, a contributor to the Hearst fashion title, and Richard Johnson, a Page Six columnist for the *New York Post*.



While in Milan for the Men's Collections shows, *GQ* honchos threw a party for Jim Moore, creative director, to mark his 20th anniversary with the Condé Nast men's title. (From left) Tom Florio, vp and publisher, *GQ*; Art Cooper, editor in chief, *GQ*; Giorgio Armani; and Moore.



The Black Agency Executives honored WNBC-TV president and general manager Dennis Swanson with the Founder's Award for Corporate/Community Service at a recent luncheon commemorating Martin Luther King Jr. at the Sheraton Hotel in New York. Swanson (c.) is credited with programs that have diversified the station's staff and news coverage. Presenting the award were Horace Morris, president of BAE, and Mary Redd, a BAE vp.

# THE WALL unless you already have

DOW JONES

VOL. CCXXXIII

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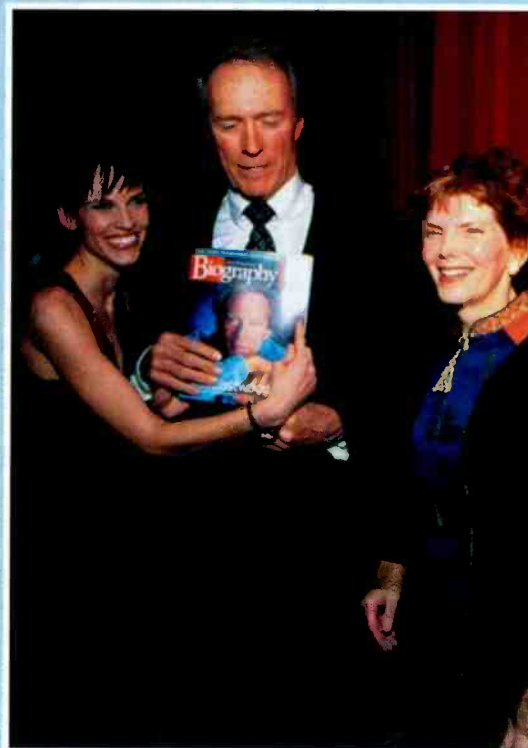
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Anita Peterson, director of optimum magazines at DDB Worldwide, won the big prize in *Time* magazine's contest for members of the advertising community to guess *Time's* Person of the Century (Albert Einstein). *Time* publisher Ed McCarrick (right) presented Peterson with the prize in the office of her boss, Page Thompson, worldwide media director for DDB Worldwide.



At Manhattan's Tavern on the Green last week for the National Board of Review Awards for excellence in independent filmmaking, co-sponsored by *Biography* magazine, (l. to r.) actress Hilary Swank, winner for breakthrough performance; Clint Eastwood, winner of the career achievement award; and Paulette McLeod, editor in chief of *Biography*.



Sharing a collegial moment upon the recent launch of *Street & Smith's St. John's Basketball 1999-2000*, S&S' first venture into publishing an annual magazine for a college sports team, Sal Schiliro, publisher and vp of Street & Smith's Sports Group (left), and T.J. Nelligan, CEO and president of Nelligan Sports Marketing, through which S&S obtained the St. John's publishing rights.

# too much money STREET JOURNAL.

JANUARY 10, 2000

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The National Association of Television Programming Executives will present **NATPE 2000** Jan. 24-27 at the Morial Convention Center in New Orleans. Contact: 310-453-4440, ext. 209.

The Magazine Publishers of America will honor Myrna Blyth, editor of *Ladies' Home Journal* and *More*, and Michael Levy, founder and publisher of *Texas Monthly*, with its **Henry Johnson Fisher award** for lifetime achievement at a dinner gala Jan. 26 at the Waldorf-Astoria in New York. Contact: 212-872-3700.

**American Business Press, Magazine Publishers of America and the American Society of Magazine Editors** will present a series of **regional magazine conferences**, the first to be held Feb. 3 at the Ritz-Carlton in Cleveland. Full-day programs include "Exceptional Sales Practices for the Traditional and Interactive Media" and "Building a Strong Magazine Brand Across Media." Contact: 212-872-3756.

**The National Religious Broadcasters annual convention and exposition** will be held Feb. 5-8 at the Marriott Hotel in Anaheim, Calif. Contact: 703-330-7000.

Cable Television Advertising and Marketing will present a research conference entitled "**Merging Marketing and Technology Through Research**" Feb. 7-9 at the Sheraton San Marcos Golf Resort in Chandler, Ariz. Contact: 703-837-6540.

Arbitron will present the **Tapscan Users Conference** for media buyers and planners Feb. 16-18 at the San Francisco Hyatt at Fisherman's Wharf. Sessions on planning and buying software include "Political Media Buying with TVScan" and "Mastering Buying and Posting with Cable." Contact: 212-887-1314.

The Radio Advertising Bureau will present its **RAB2000 Marketing Leadership Conference** Feb. 16-19 at the Adam's Mark Hotel in Denver. The event will include forums, workshops and exhibits on management and marketing issues, as well as non-stop Internet-related sessions. Contact: 1-800-917-4269.

# Inside Media

NEWS OF THE MARKET

Edited by Anne Torpey-Kemph

## Pax Jumps Into Game-Show Fray

Pax TV is the latest broadcast network to get into the game-show game. The fledgling net today premieres *Hollywood Show-down* at 7 p.m. (ET/PT), featuring six contestants answering questions on Hollywood history and pop culture to win cash prizes. The half-hour show, produced by Sande Stewart Television, will have the same six contestants throughout each week. Todd Newton, who has hosted *Talk Soup* on E! Entertainment Television, will host.

## Koplovitz Returns to TV Via Broadway

Kay Koplovitz, founder and former CEO of USA Networks, has jumped back into the television market by joining Broadway Television Network as chairman. The new network will offer live Broadway plays via digital wireless, cable and DBS pay-per-view offerings on the Internet. Plans are for the service to present at least 12 telecasts of the most popular dramas and musicals over the next five years. In setting up its live pay-per-view plans, BTN has established long-term collective bargaining agreements with most of the major theater unions. Koplovitz left USA in 1998 when Barry Diller bought the company.

## Arond Fills Child's Top Edit Post

Miriam Arond has returned to Gruner + Jahr's *Child*, taking the editor in chief spot left vacant for the past few months since Pamela Abrams left to join eToys as editorial director. Arond was executive editor at *Child* from 1996 to 1998, and went on to

serve as editor in chief of the now-defunct *American Health*. Her career has included stints at the *New York Daily News*, *Bride's* and Doubleday & Co.

## Emap to Boost Teen Titles Online

Emap USA has teamed up with Kick Media, an online publisher dealing with youth-oriented brands, to create or revamp the online versions of Emap's teen properties, which include *Surfer*, *Snowboarder*, *Skateboarder*, *Bike*, *Box*, *Slam*, *Powder* and *Skindiver*. Emap has invested \$8 million in 2-year-old Kick. Web sites for *Surfer* and *Snowboarder* are expected to launch online next month.

## NFL Insider Goes for 2 With Bowl Issue

The second issue of *NFL Insider* hits newsstands today. The edition will also serve as the game program at Super Bowl XXXIV. With 104 ad pages and a rate base of 1.3 million for the issue, *Insider* will look at the last 33 Super Bowls, including their commercials, best teams and stars of the games. The magazine, scheduled to come out with eight issues this year, is published by the NFL and Emap USA. John Wiebusche, a veteran of NFL Properties' publishing division, is the editor.

## IDG Plans IT-Driven Business Title

IDG Communications plans a June launch for *Darwin*, a bimonthly about business in the Information Age. The brainchild of IDG president/CEO Joe Levy, *Darwin* will be organized into four "neighbor-

## Graden Named MTV Programming Prez

Brian Graden, largely credited as the driving force behind MTV's recent spell of record ratings, last week was promoted to president of programming for the cable net. Graden, previously executive vp, programming, was promoted by MTV president Judy McGrath and MTV general manager Van Toffler. Under Graden's creative guidance, MTV has added more music-based programming and "converged" content such as the recent WebRiot. During his time at MTV, the network has seen its ratings jump 52 percent and has enjoyed nine straight quarters of growth. Graden will continue to work from MTV's New York City and Santa Monica, Calif., offices.



He's credited for ratings rise.



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Time Period Improvement  
Last November...



This Is About Time Period Improvement...

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# Inside Media

CONTINUED

hoods" to make the content more accessible. It will be developed by CIO Communications, a subsidiary of IDG and publisher of *CIO* magazine, with *CIO* editorial director Lew McCreary heading up the magazine as editor and Frank Genovese, former vp of business development for *CIO*, as publisher. *Darwin* will have a controlled circulation of 150,000 and, naturally, a companion Web site.

## RTNDA Establishes Diversity Award

To spotlight newsrooms that have shown a commitment to covering diverse audiences, the Radio-Television News Directors Association has created the RTNDA/Unity Award. The first RTNDA/Unity Awards will be presented in September during RTNDA 2000 in Minneapolis. First call for entries is March 1; entry deadline is April 30.

## Ad Council Planning 3 New Campaigns

The Advertising Council announced the addition of three new campaigns to its docket: Childhood Hunger; National Initiative to Fight Childhood Asthma; and America's Story: The National Digital Library, a Web site designed to help parents teach their children about the nation's history. All three campaigns are scheduled to launch by spring. In 1998, campaigns by the council, the leading producer of public service communications programs in the U.S., received more than \$1 billion in donated media time in broadcast and in print.

## BuyMedia.com Gets Cash Infusion

Internet media buying service BuyMedia.com has completed \$45 million of strategic financing from Internet Capital Group, which funds about 50 business-to-business Internet ventures. Of the total, \$25 million will go directly to BuyMedia, and the remainder will be used to obtain interests from existing investors.

## Nielsen Offers Syndie Report

Nielsen Media Research is offering the news media a new report on the performance of syndicated programs during the sweeps. The report will be produced following the four sweeps periods and posted to the Media Support Web site. Two rankings will show the top 25 weekly and top 25 stripped syndicated programs.

This ranking offers a different perspective of TV viewing by using local market, or Designated Market Area audience, data rather than the National People Meter sample from which the regular weekly rankings are derived.

## Belo Net Unit Does Convergence Deal

A.H. Belo has struck a deal for its Internet division to have the exclusive license to use and sell DigitalConvergence.com products to provide newspaper and TV audiences interactive content. In exchange, Belo gets an equity stake in the company. The products, Cat and Concerto, the print and broadcast applications respectively, are information pipelines from the user's TV or newspaper to the PC. After downloading free software, users can receive at their desktops information about advertising or program content. In the 16 markets where Belo owns TV stations, the Dallas-based media company can sell Concerto and Cat to local agencies, which Belo believes will help advertisers reach consumers online with targeted info.

## Scripps O&Os Giving Politicos Free Airtime

In a move that has drawn praise from the Alliance for Better Campaigns, Cincinnati-based E.W. Scripps Co. will offer free airtime to political candidates via its nine owned-and-operated TV outlets. As part of Scripps' "Democracy 2000" initiative, its O&Os will provide five minutes per day for politicians to present their agendas through debate and interviews.

Thirty days prior to general elections, Scripps' outlets will provide five minutes during the evenings between 5 and 11:35 p.m. The stations will provide additional time as needed during the 30-day period leading up to the primaries.

## N.Y. Radio Ends '99 Up 19.5%

The New York radio market rode the medium's popularity to a record \$693 million in 1999 revenue, a 19.5 percent increase over last year. According to the New York Market Revenue Report prepared by Miller, Kaplan, Arase & Co., national sales grew at a more aggressive pace (up 26.9 percent) than local sales (up 17.9 percent). But local commanded 81 percent of the revenue, at \$563.9 million. Part of the reason for the dramatic rise was dot.com advertising, which represented 7.6 percent of the total. Automotive advertising, radio's leading category, was up 29.3 percent.

## Dick Clark Goes Daily

*Dick Clark's Countdown to 2000*, which launched late last summer, has evolved into a daily radio vignette called *Dick Clark's Days to Remember*, giving the legendary broadcaster his first daily show in years. The show, which explores memorable moments in history, will be produced for United Stations Radio Networks by Thirsty Ear Communications. To punctuate Clark's commentary, Thirsty Ear has secured a license for the archives of the BBC and Associated Press' digital archives. Clark hosts two other weekly music-driven entertainment programs, *Rock, Roll & Remember* and *The U.S. Music Survey*, which air on more than 100 stations.

## USA to Cover Dog Days at the Garden

Once again USA is going to the dogs with its national coverage of the Westminster Kennel Club Dog Show live on Monday, Feb. 14, and Tuesday, Feb. 15, from 8-10 p.m. The highly rated show will be hosted by Joe Garagiola for the seventh straight year, and David Frei will return for his 10th consecutive year providing color commentary and expert pooch analysis. USA's broadcast of the 1999 show scored an impressive 3.8 average household rating (2.8 million homes). Some 2,500 champion dogs representing all 156 American Kennel Club breeds will compete in the 17-year-old Madison Square Garden event.



The fur flies, along with the ratings.

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# **World Domination**

**Well, not quite. But the merger of King World, CBS and Viacom will dramatically alter the syndication business.**

**By Verne Gay**

**A**ll of us have a secret nightmare. Perhaps this is yours: One day, in the not-too-distant future, King World, Paramount and Eyemark merge into a vast, seamless mega-syndication company. This oligopoly not only has access to the world's most powerful TV station group but also boasts a product lineup that seems to stretch to the stars. In all, there are some 2,000 first-run and off-network series, movies and specials, or fully one-third of every big-ticket



syndicated show on the planet, and some 55,000 hours shelved in its library.

This unnamed company not only controls the highest-rated syndicated shows on TV but also is the gatekeeper to the most desirable time slots on some of the most desirable stations. Only Time Warner rivals this behemoth in sheer market power, and even that rival is a distant second.

And here's the scariest part of all: Roger King controls the whole schmeer.

OK, wake up. The nightmare's over. Or, rather, it hasn't begun—at least not yet.

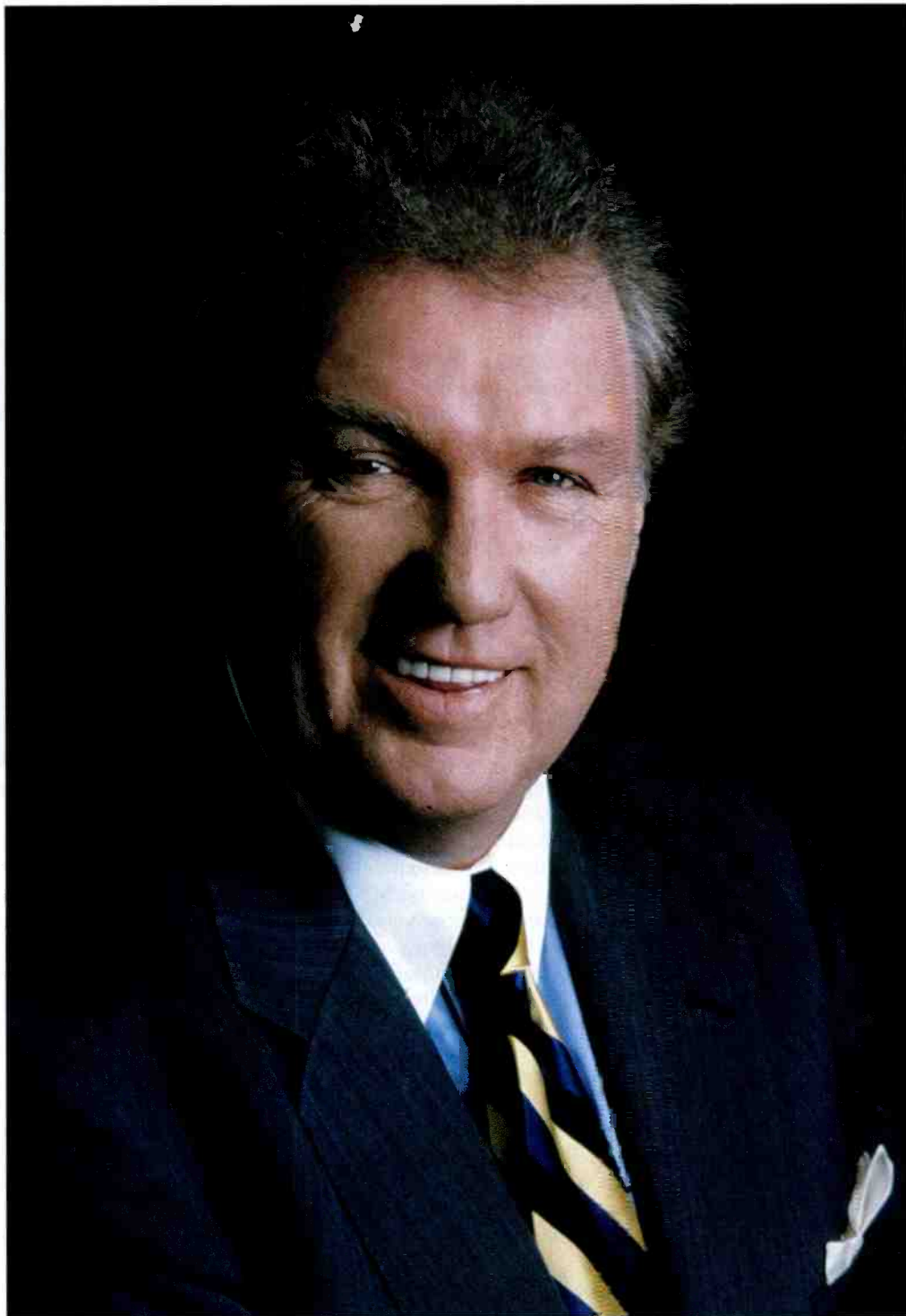
As the National Association of Television Programming Executives convention gets under way this week, there is the comforting thought that King World will have its own vast booth on one end of the floor, far removed from Paramount Domestic TV's. A wedding has yet to take place, and perhaps it never will. Foremost, nothing can happen until April, when the \$37 billion union of CBS and Viacom is officially anointed.

But what of the future? That's what most people at NATPE will be pondering this week because, to many, a union is inevitable. For now, one can only surmise what that will mean to the business of TV syndication, but such guesses thus far have been particularly sanguine. As one major industry player puts it bluntly, "There's a lot of concern and worry."

And perhaps for good reason. Bill Carroll, the veteran chief of programming for Katz Television Group, characterizes a hypothetical three-way merger this way: "It would be impossible to say that this is not the most important deal in the last 10 years [because it potentially] concentrates the resources, the talent and the sales forces—which are on their own pretty potent—into a championship team. You know putting together a championship team doesn't mean you win the championship, but it does mean that you could."

He adds wryly: "The bazooka has just been turned into a nuclear weapon."

So there's worry because power equals clearance in syndication, and without the



Roger King, who parlayed reruns of *Little Rascals* into an empire that produced *The Oprah Winfrey Show*, *Wheel of Fortune* and *Jeopardy!*, suddenly finds himself working for someone else for the first time.

former a company certainly has little chance of attaining the latter. Few syndicators besides King World could have ever hoped to successfully launch *The Roseanne Show* or, more recently, *Martin Short*. No other company could have kept those shows on the air after their ratings tanked. Yet King World has, and now the 800-pound gorilla has doubled in size, with the various components of the

new CBS/Viacom/King World controlling an estimated half of the \$2.4 billion syndication business.

The future configuration of CBS, King World and Viacom has emerged as *the* most urgent topic at NATPE as TV's syndication showplace heads into the next millennium. Speculation, as one might well imagine, is ram-

# NATPE2000

pant. To quell it, CBS Entertainment president Leslie Moonves has said in scant public remarks that the companies—including the burgeoning syndication units of MTV and Nickelodeon—will remain separate. The possible exceptions are “backroom” functions in the respective companies, such as human resources or information systems, which could be folded together to save money.

Last week, 65-year-old Roger King was officially appointed chairman of a combined King World/Eyemark conglomerate. Ed Wilson, president of Eyemark, will report directly to King, who now has direct responsibility for all Eyemark product. The former rivals will share booth space at the NATPE convention this week.

But it could be a measure of the paranoia now gripping the business that very few observers believe it will stop there. Indeed, most are convinced CBS and Viacom have one ultimate goal: to ratchet up their already considerable leverage and control *everything*. These observers could be outrageously wrong—or outrageously right.

A combined entity “will have eight of the top 12 syndicated programs in households, and on the basis of demos they may be even stronger,” notes Allen Banks, executive media director for North America Saatchi & Saatchi. “They have that marketplace in their back pocket, and that’s got to be a concern to other syndicators who are looking to time periods where they can get ratings and sell them to advertisers. They’re just not going to get those time periods [because] these guys are going to be a thousand-pound gorilla.”

The creation of a thousand-pound syndication company might not have been the first thing on the minds of CBS chief Mel Karmazin and Viacom’s Sumner Redstone when they huddled late last summer. It might not have crossed their minds at all initially. The union of Paramount and CBS was forced out of a belief that the successful entertainment and communications conglomerate of the new millennium should be vertically integrated. Yet both CBS and Viacom had glaring weaknesses on their own. Viacom, for example, did not have a major network, unless you count UPN, which

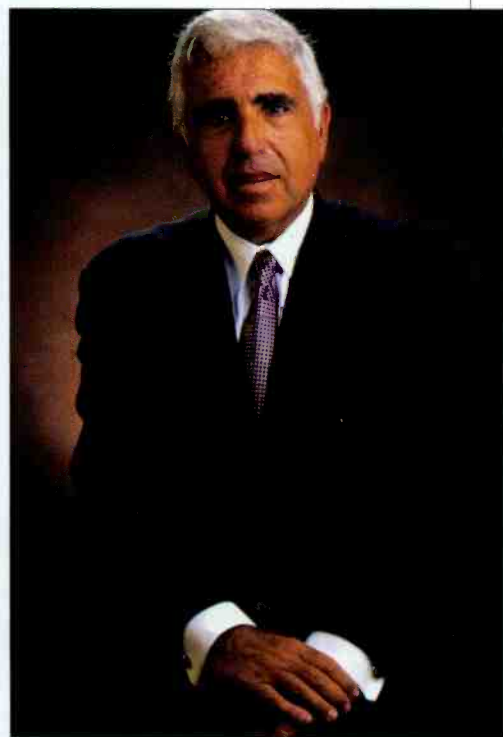
remains a second-tier operation, or a radio station empire. CBS had no motion picture studio and The Nashville Network was its only major cable channel. In effect, this was a merger of necessity because together both companies could effectively erase their vulnerabilities.

And on paper, the pieces fit together particularly well, including syndication. On its own, of course, Paramount is a powerhouse: an industry leader in first-run and off-network programs that grew significantly last year after absorbing Rysher, Spelling Entertainment and Worldvision. And late last summer, CBS was about to become a major player as well. It had agreed in principle to a \$2.5 billion merger with King World (King World shareholders finally approved the deal in November) while Eyemark was closing in on a banner year, thanks to *Everybody Loves Raymond*, which could gross as much as \$200 million in cash sales alone in 2000.

But anxious to avoid scrutiny by the Justice Department, the vast syndication empire also suddenly posed—and continues to pose—one of the biggest headaches for both Karmazin and Redstone, say observers. How big is too big, and at what point does market concentration in TV syndication trigger antitrust laws? No one really knows, because no one has ever confronted something like this. The cash-and-barter syndication businesses are relatively young—they’ve existed in their current form for only three decades—and have been traditionally dominated by a handful of major companies (20th Century Fox; MGM; Warner Bros.; King World; Paramount; Tribune; and, in the earlier days, independents like Lorimar and Telepictures).

So the merger of CBS and Viacom represents a new paradigm. A spokeswoman for the antitrust division of the Justice Department confirms that the merger is being scrutinized, certainly expected for a combination of this magnitude. But she declined to say whether the robust syndication pieces are stumbling blocks.

Nevertheless, CBS and Viacom executives are anxious to dispell any notion that they are a Goliath out to conquer the world. A source with knowledge of the situation says that this alone could keep the various companies at arm’s



Karmazin's dilemma: organizing the colossus.

length into the foreseeable future. “My guess,” he says, “is that they could never combine all of the companies into one because that would be an issue for Justice. Paramount already has four companies and CBS two, and to put all six together, I don’t think the Justice Department would allow that. It would be limiting competition in the marketplace.”

Perhaps, but potential antitrust problems aside, there are good reasons for keeping these companies separate, and equally good ones for blending them together. The favorite guessing game in syndication circles: Which one will ultimately prevail?

Observers don’t have a hard time figuring out what the good reasons might be. Foremost, a monster-sized syndicator with *Oprah*, *Jeopardy!*, *Wheel of Fortune*, the Paramount library, 34 TV stations, and the salesmanship of Roger King would have unparalleled leverage.

And leverage is very important. It ensures clearing shows in key markets such as New York and Los Angeles, and assembling a national lineup, which is essential to make barter work. Also, the syndicator with clout can keep marginal performers on the air longer. In many cases, of course, this is a matter of showing faith in a com-

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# NATPE2000

pany with a proven track record, but the stations also have plenty of reasons to keep the supplier of all those shows happy.

Indeed, a compelling argument can be made that the programmer *without* clout has little chance of success in today's marketplace. The ideal model for success, say executives, is vertical integration: The company with major-market stations (Viacom/CBS will have duopolies in six top markets), a studio and even a major network is not only in the best position, but perhaps the *only* one. That's why Eyemark—purveyor of CBS product—has now turned into a cash cow for Karmazin. It is also why King World—without a studio or a large group of stations—was on the block for years.

While most people are reluctant to talk on the record about the benefits of leverage, many with knowledge of the business say it is endemic in syndication, and few masters of the game are accorded more grudging respect than Roger King, someone who has always maximized his clout.

Saatchi & Saatchi's Banks says there will be "a lot of leverage, no question about it. Their programming is very desirable and stations will do what they have to do to get it...Stations may be crazy, but they're not stupid. If this new entity does decide to use its leverage—which I find hard to believe they wouldn't—they'll be in a position to control time periods to their advantage and get new programs in key time periods."

He adds: "Stations have got to be very concerned...If you're just some small little guy who doesn't have that kind of leverage, you're in deep s---."

And yes, in that hypothetical realm, the huge new company would have awesome power. Roger King (if he were anointed chief of the supercompany) could sell Paramount first-run and CBS off-network shows and he could instantly be assured clearances in the nation's biggest cities—conceivably even more in the duopoly markets of Philadelphia, Pittsburgh, Dallas, Miami, Boston and Detroit. Even off-cable product could get a leg up.

There is also speculation about the future of *Wheel* and *Jeopardy!*. When their license periods end in the middle of this decade, will they perhaps head to the CBS/Viacom group? Or will Oprah Win-

## Syndication's New Powerhouse

The merger of CBS, Viacom and King World will concentrate nearly half of the \$2.4 billion syndication marketplace. Here's how the current divisions stack up:

### KING WORLD

#### First-run

*Wheel of Fortune*  
*Jeopardy!*  
*Oprah*  
*Hollywood Squares*  
*Inside Edition*  
*Cindy Margolis*



STEVE CRUSE

### EYEMARK



RANDY TEPPER/CBS

#### First-run

*Martha Stewart Living*  
  
*Dr. Joy Browne*  
*Howard Stern*

#### Off-network

*Everybody Loves Raymond*  
*Early Edition*  
*Caroline in the City*

### PARAMOUNT

#### First-run

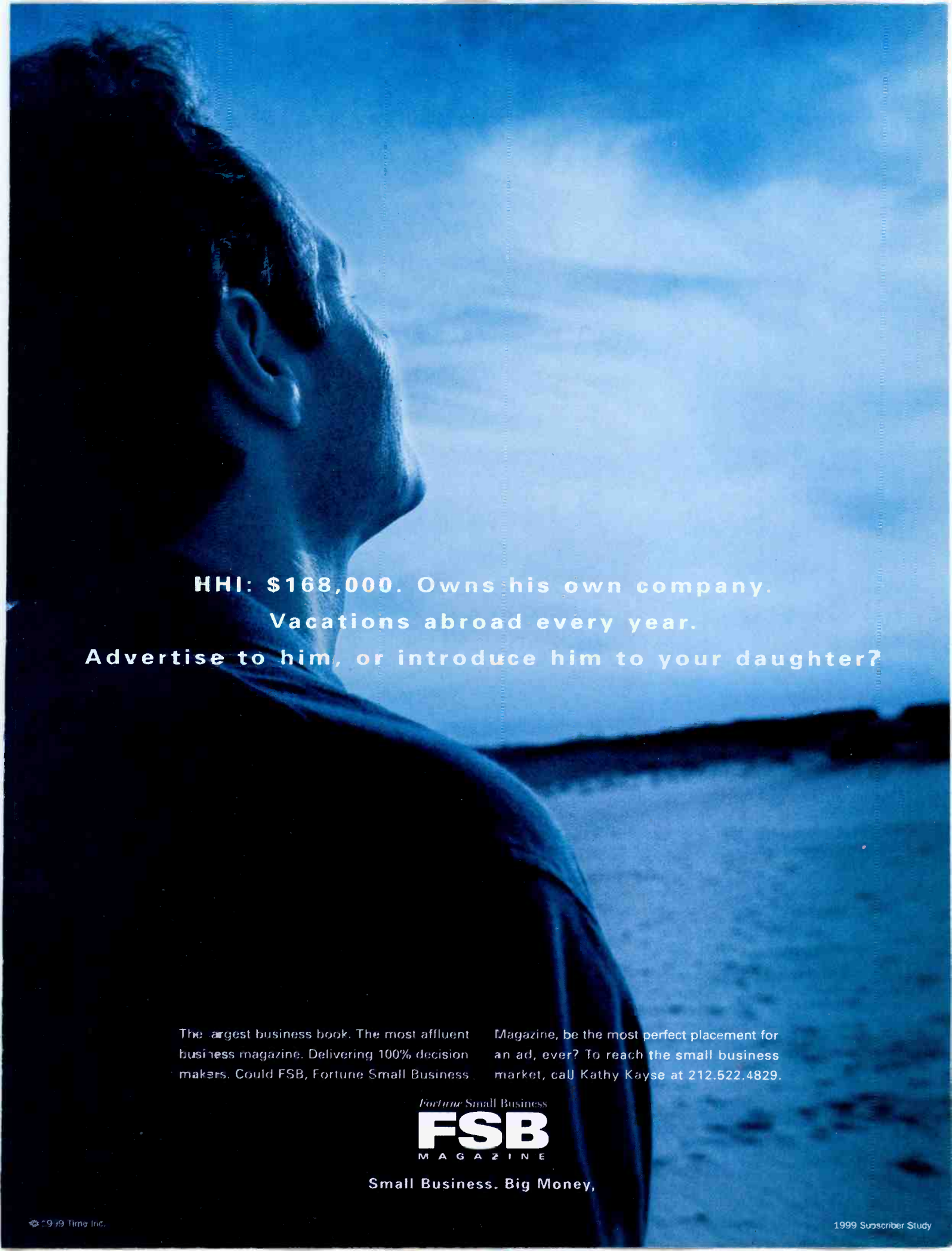
*Judge Judy*  
*Entertainment Tonight*  
*Dr. Laura Schlessinger*  
  
*Judge Mills Lane*

#### Off-network

*Moesha*  
*Frasier*  
*Star Trek: Deep Space Nine*  
*Cheers*



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frey, who is expected to walk away from her show in the next few years, bring her own fledgling production empire into the CBS/Viacom fold?

The key question: How could this ultimately boost the clout of the giant?

The answer would appear obvious. But not so fast. The matchup might be appealing on paper but it is fraught with problems in the real world. Even a Roger King, they say, might not be able to pilot something as huge and unwieldy as King World/Eyemark/Paramount. Dennis McAlpine, the media and entertainment analyst with Ryan, Beck & Co., explains: "It's actually going to be a very confusing picture in both syndication and first-run. The problem is, you got so damn much product and different styles in terms of selling. King World's people don't sell like normal companies: They take a bull-in-the-china-shop approach. Everybody loves Roger, but he just beats you down until you buy his shows. In addition, a lot of these shows would be running against each other. How do you turn *Judge Judy* (Paramount) against *Oprah* (King World)?"

For this reason, many expect Karmazin and Redstone to split the giant into two: King World/Eyemark, which will sell first-run, and Paramount, which will sell off-network and the library.

But others believe it won't even go that far. "I don't think there will be any changes in [the immediate] future because they all have their own separate identities and because Paramount is so huge," says Dick Kurlander, Petry programming chief. "If you did merge them, you would have to do what Warner Bros. did with Warner Bros. [Domestic Television Distribution] and Telepictures, and that's spin them off into another subsidiary company anyway to handle the load. So as long as you have that structure in place, the cost savings would [only] be in the back office [in merging] administrative and finance areas."

Perhaps the most important issue of all is one of leadership. A powerful conglomeration like CBS/Viacom/King World can assemble the pieces

necessary to achieve clout, but how deftly such influence is wielded in the marketplace depends heavily on the person in charge. Kerry McCluggage, Paramount TV chairman, and Ed Wilson, Eyemark president, are both well-regarded in the industry; both are seasoned salesmen with solid track records. Yet neither is a Roger King. Most expect Karmazin to crown King as king for the simple reason that they share the same style: tough, hard-

**'Everybody loves  
Roger, but he just  
beats you down until  
you buy his shows.'  
—Dennis McAlpine**

charging and absolutely unrelenting. But that fails to take into account what Roger wants.

Consider the trajectory of Roger King, who came of age as a small businessman from New Jersey who took over his father's ailing syndication company, consisting largely of selling re-runs of *Little Rascals*. Working with his brother Michael, the longtime second-in-command, and his sisters, he built King World into the leading syndicator in the land, thanks to a free-wheeling take-no-prisoners style, and three little shows—*Oprah*, *Wheel* and *Jeopardy!*—which grew into three very big shows. King never had a boss in his life. Now he has one. How will they mesh?

"As you know," says McAlpine dryly, "Roger is unconventional. As soon as you put him in charge of [a combined company], you put him in a position he's not used to. He's got a corporate line he's got to follow."

Once not too many years ago, Roger King showed up an hour late for a meeting with Wall Street analysts, who later found out that he had met a customer on the street and decided it was more

important to spend the time selling the customer a show than being on time for an important meeting. He could get away with such behavior, because he *was* King World.

"You don't do that when you're a big corporate entity," McAlpine says. "You can't say 'Mel, I'm sorry Roger's not here, but we've lost track of him.' You almost have to leave Roger in an environment in which he's effective."

A station source agrees: "I don't know how good an employee he'd be, not when you're someone like him. But if you give him plenty of room, he can operate in that situation."

Perhaps, but 51-year-old Michael King, CEO and vice chairman of the company, has already handed in his walking papers. He'll stay on as a consultant, but many believe he left because he didn't want to be another employee in a fathomless corporate hierarchy.

So what does Roger want? Katz's Carroll says that "even though we are coming to a time when the old style of selling is not the preeminent way of doing business...it is my understanding he'll remain for the foreseeable future. I've heard [his contract will keep him at the company] as many as 10 years."

Robert Leider, general manager of Miami's WSVN-TV and Boston's WHDH-TV, says, "[Roger] called me four times [recently] to arrange a lunch for *Curtis Court* [a new King World strip]. That doesn't sound to me like a person who's falling out. I don't think Roger ever stops working. That's part of his personality and his makeup."

King initially agreed to comment for this story, then backed out. The reasons? One can only speculate. Perhaps he doesn't want to tip his hand, or perhaps he doesn't want to affect the ongoing Justice Department investigation. Perhaps he wishes to defer to his new bosses, Karmazin, Redstone and Moonves. Or maybe, just maybe, Roger King is like everyone else. He doesn't know what the future holds. ■

*Verne Gay, Newsday's television columnist, is a longtime Mediaweek contributor. He lives in suburban Connecticut.*

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# Spinning the Web

## Syndicators scramble to exploit the Internet craze for new programming

By Alan James Frutkin

**C**indy Margolis is more than just a pretty face. She's an Internet phenomenon. In 1997, the former greeting card model-turned-TV personality launched a Web site ([www.cindy-margolis.com](http://www.cindy-margolis.com)) from which fans could download photos of her in a variety of sexy poses. The Web site's popularity helped spawn a cottage industry for Margolis, ranging from the

sale of wall calendars to TV appearances on shows such as NBC's *Suddenly Susan* and a series of specials on the E! cable channel.

Last year, *The Guinness Book of World Records* dubbed Margolis "the most downloaded woman" in the world. Now Eyemark Entertainment hopes to cash in on the California beauty's notoriety with *The Cindy Margolis Show*, a weekly talk/entertainment hour.

"The Internet is turning into an incredibly valuable development tool," says Jim Dauphinee, Eyemark's senior vp of programming and development. "We saw what Cindy had done with her Web site on the Internet, and how she created an incredible

business off of that. The real test was when we did something with her on camera, and it turned out great."

Set for a fall premiere, the series is being sold for a double-weekend late-night run, and has already been cleared on the CBS O&Os. It's not the only Eyemark show inspired by the Internet. The CBS-owned syndication arm also is going national with its half-hour financial news program *CBS MarketWatch Weekend*. The series rolled out on the CBS O&Os last fall, and grew out of the well-respected Web site [CBSMarketWatch.com](http://CBSMarketWatch.com). With its own nod to the Internet, MGM Television Entertainment is bringing to

NATPE the half-hour talk show *Chat Room America*, and CF Entertainment will present a celebrity-based half-hour interview show inspired by [Entertainmentstudios.com](http://Entertainmentstudios.com).

As the Internet's impact on popular culture continues to explode, TV producers are scrambling to incorporate elements of the new medium into existing programs. This week's NATPE offerings suggest that as content on the Internet becomes increasingly sophisticated, the industry now has begun to look to the Web as a source for new programming. But the merging of the two mediums is still in its infancy. And even though many syndicators see enormous possibilities in the marriage between television and the Internet, some industry observers say the two may be incompatible—at least for now.

Of course, the best way to determine the two mediums' compatibility is to test the waters. And that's just what MGM Television Entertainment plans to do with *Chat Room America*, a topical strip focusing on popular culture that will attempt to incorporate elements of the Internet into its format. Two hosts and three rotating viewer/guests will discuss the day's headlines on subjects ranging from news to sports to entertainment, while at-home viewers will be able to converse with each other via the program's still-to-be-devel-

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# NATPE2000

oped Web site.

"Internally, we were trying to determine what was the next evolution of the talk show," says Hank Cohen, president of MGM TV Entertainment. "We decided that America has a passion with being part of the process now. Whether it's talk radio or chat rooms on the Internet, everybody is trying to be connected in some form, and with everybody in television talking about convergence, we decided that this show would be a great way to accomplish convergence."

Because syndicated programming airs at different times in different markets, Cohen's dream of convergence may prove difficult to accomplish. *Chat Room* fans will be able to participate in the taping of programs fed out over the Internet through the continually developing process of audio and video streaming, whereby signals are broadcast online. However, because each program is pre-taped for broadcast, viewers who watch the same installment of the strip in real time will communicate with each other rather than with the show's on-air participants. It is but one hurdle in the merging of these two technologies that makes so-called convergence awkward at best.

"The Internet is an interactive medium; television is a passive one," says Bill Carroll, vp and director of programming for Katz Television Group. "What makes the Internet work is the fact that it's available all the time, and once you get there, you can make a variety of choices with access to an incredible amount of information. You can't do that on television. Does that mean that some of the approaches being taken on the Internet can't be adapted for television? They probably can. It's just finding a way to do it."

Finding the way might be just a matter of time. But how long is debatable. "It's going to take one more swing of the technological wheel for [convergence] to become a reality," says Barry Golson, editor in chief of *Yahoo! Internet Life*. Golson points to digital set-top box services such as TiVo and Replay TV as an indication of what lies ahead in bridging the gap between TV and the Internet.

"In effect, they're a kind of Internet-ization of television," Golson says, noting that the digital recording of television signals allows information to be downloaded onto

a hard disk inside the digital recording devices, enabling consumers to pursue their viewing interests independently of broadcast schedules. "If you're watching a movie on television and you can quickly click to a



Cindy Margolis: Will her Internet fans flock to late night?

Roger Ebert review without missing what you're watching because the movie itself is frozen, then you have the promise of the two mediums melding."

Despite the technological gaps that exist between the two mediums, the Internet has already proven to be an effective marketing tool for programmers trying to reach new and younger audiences, especially young males. And Margolis has been trying to prove this point for years.

"If you have a computer, you have a television set," says the San Fernando Valley-based bombshell, who will take up part-time residence in Miami's South Beach district, where the Eyemark show will be taped. "I'm just so happy that, finally, producers and people in the entertainment business are realizing how important the Internet is. I have 16 million people in my database. These people have television sets and they watch and they follow me there. And I've been able to prove

it time and time again."

Margolis' success suggests that the Internet may serve as a breeding ground for other personalities who are able to translate their skills from one medium to another. In the case of Eyemark's CBSMarketWatch, the Internet blazed the trail for the television component. "Financial programming is hot," says Larry Kramer, founder, chairman and CEO of CBSMarketWatch.com. "But what made this program happen for us was the fact that we were already providing more content for the network than any other Internet company."

A print news veteran, Kramer launched an independent financial-news Web site in the mid-1990s. Unlike rival NBC, CBS had no financial news operation at the time. In 1997, the network expressed interest in lending its name to Kramer's outfit in exchange for the expertise that Kramer's journalists could provide CBS. Kramer now contributes to almost every division of CBS News, including regular segments on the *CBS Evening News*; morning reports on *The Early Show*; daily inserts to the morning shows of most CBS O&Os; and CBS Radio.

According to Kramer, CBS President Mel Karmazin began to explore the possibility of a half-hour MarketWatch show last August. Five weeks later, *CBS MarketWatch Weekend* was a reality. But the transition from Web site to TV program wasn't all smooth. "Even though we had a lot of good reporting talent, not all of them were good [on] TV," Kramer says, noting that despite on-camera coaching, some journalists failed to click with the cameras. "Some people are not trainable," he adds, laughing. "They're just not going to do it. They're great writers, but they're never going to feel comfortable on camera."

The building blocks of compelling television don't change, despite the promise of interactivity. "You still have to do a good television show," says MGM TV's Cohen. "You have to incorporate the electronic elements organically, without making it feel window-dressed. At the end of the day, if the television show itself doesn't work, nothing from the electronic world is going to make it work." ■

*Alan James Frutkin covers television from Mediaweek's Los Angeles bureau.*



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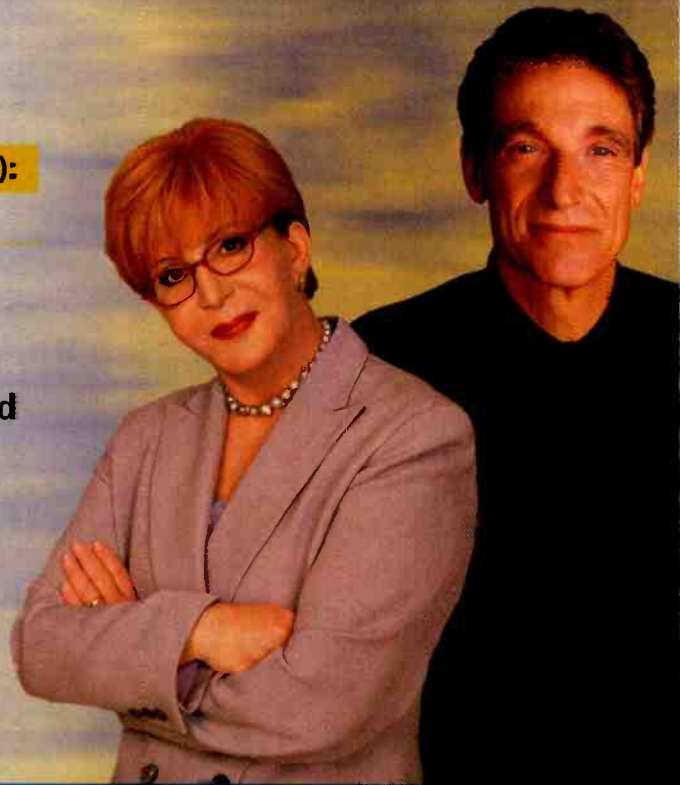
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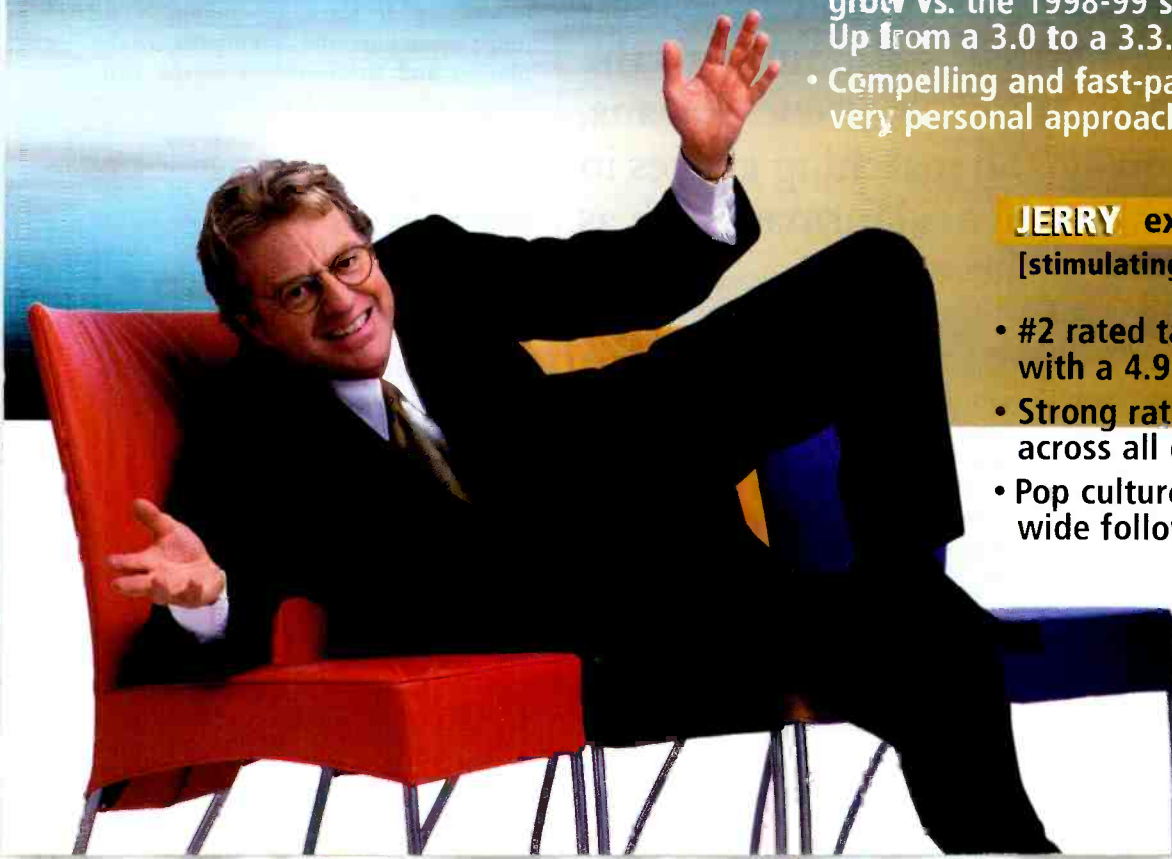
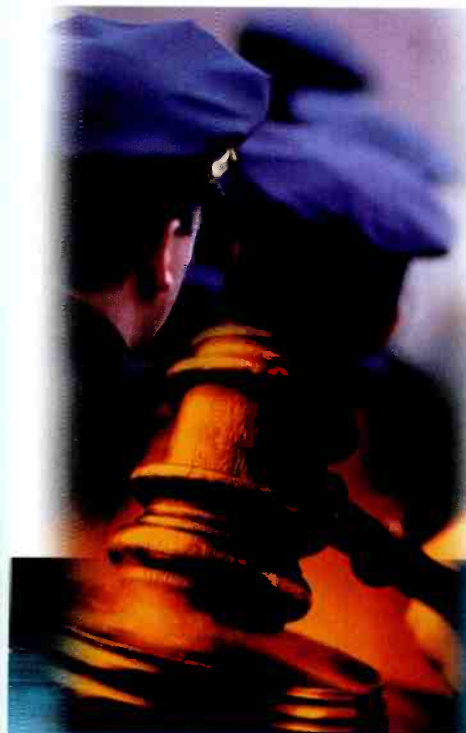
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# Hybrids Flower

**In the rush to offer something different, producers are combining formats**

**By Marc Berman**

**B**roadcasting is a breeding ground for repetition. If something works, you see it over and over again until the well of audience interest runs dry. This year, in addition to the glut of court-related programming that will dominate the annual NATPE convention in New Orleans, syndicators are mixing and matching genres in great numbers, making hybrid formats such as

talk/court all the rage.

"The current decline of the traditional talk show format is one reason why we will be seeing more programming hybrids next season," says Garnett Losak, vp and director of programming at Blair Television. "Although syndicators are looking to keep the genre alive, they realize they must move talk shows forward to recapture the lost audience. What we are seeing is talk repackaged in other genres."

One example is Pearson Television's *Judgment Day*, which spices up the court genre with an element of talk by choosing people from the audience as the jury.

With questions from the studio audience and the chosen punishment (if the accused is found guilty) actually shown, *Judgment Day* could be described as talk with an element of court, or perhaps court with a daily dose of issue-oriented talk. "It's a way for Pearson to combine the sizzling court genre with a different form of talk. And it's a way for the syndicator to capitalize on two proven genres," Losak says.


If there's one unassailable fact about television, it's that most forms eventually can be traced to the success of another genre or the same genre in a previous era. Today's court craze traces its roots

to *Judge Judy's* premiere in 1996, but it is also inexorably linked to the original *Divorce Court* in the '50s. And they all owe a debt to the dramatic sensibilities of the quiz show.

"Realistically, court is really just another variation of a game show," says Bill Carroll, vp and director of programming at Katz Television. "The judge is the host, the defendants are the players and the outcome is the winnings. It's a more dramatic arena for a vastly proven format."

Much of the upcoming product for fall 2000 utilizes this process of cross-genre hybrid programming with reality bleeding into court and game, court blending into game, talk sitting in a magazine format and comedy disguising itself as a quiz show. "It's all about finding the right format to entice an audience," says Carroll. "Putting a different spin on a proven format is what we see in syndication over and over again, and next season's potential programming slate is no exception."

One of the high-profile new strips for fall 2000 is producer Dick Wolf's *Arrest and Trial*, which fuses reality and court. "This is unlike any reality show you have ever seen," Wolf says. "With an endless pool of interesting stories, we will focus on what the cops and the prosecutors



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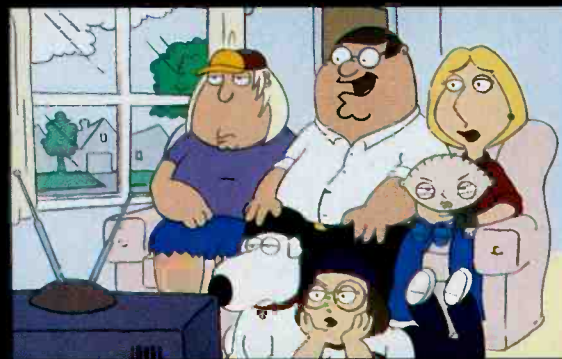
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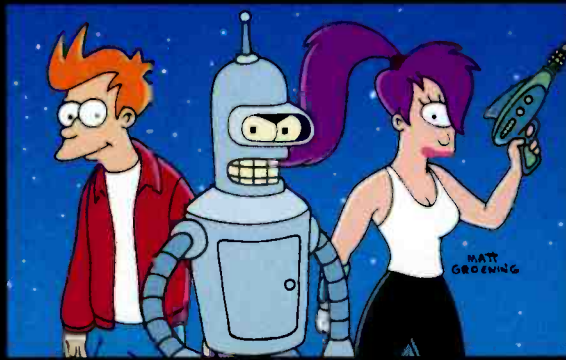
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# No Laughing Matter

## A record number of off-network comedies will struggle for clearance and audience

By Marc Berman

**T**he one thing about NATPE that never changes is the amount of product pitched to stations with limited time-period opportunities. Filling an open time period at NATPE is like shopping for home furnishings at Big Kmart. In most cases, stations aren't looking to fill plum access, early-fringe or late-fringe time periods, just as most of us don't go searching for bed-

room sets during blue-light specials.

While much attention surrounds the record number of new court shows, the 20-odd new off-network sitcoms are more relevant to most stations, because those shows will be fighting for prime-time slots against the two-dozen-plus comedies already on the market. With established A-list product such as *Friends*, *Seinfeld* and *Frasier* dominating the key access and late-fringe dayparts, chances of a show like *Suddenly Susan* landing after 2:00 p.m. or before 12:00 am are pretty slim. Banishment to daytime or the wee hours is a definite probability for much of the new sitcom crop. That's what hap-

pened to *Caroline in the City*, which premiered in syndication last fall.

"With UPN and the WB around long enough for sitcoms to accumulate at least 88 episodes, the outgrowth of off-network sitcoms was inevitable," says Bill Carroll, vp and director of programming at Katz Television. "The increased number of network comedies in the mid-1990s has now translated into a record number of off-net sitcoms hitting the marketplace. Although the quantity is increasing, the overall quality is certainly not."

Next fall's freshman off-net sitcom class will include Paramount's *Spin City*,

*Sabrina*, *Moesha* and *Clueless*; Telepictures' *Jamie Foxx*; Warner Bros.' *Suddenly Susan* and Carsey-Werner's *Cosby*.

*Cosby's* low-profile syndie launch will stand in stark contrast to the celebrated syndication launch of its namesake's former NBC hit, *The Cosby Show*, in 1988. As the series known for revising the then-struggling network sitcom landscape, the emergence of *The Cosby Show* was unprecedented. "Stations were lining up for it despite the astronomical cost for acquiring it," recalls Brad Adgate, senior vp of research at Horizon Media. "The savvy marketing campaign by Viacom and Carsey-Werner established a level of financial importance for future off-network sitcoms in syndication. It was also the launching pad for other costly [and ultimately less successful] off-network comedies, including *Who's the Boss?* and *Growing Pains*."

Although *The Cosby Show* found success in syndication, the overall numbers needed to offset the enormous costs were not reached in every market. "While the sitcom did produce, its impact on other dayparts was not always that noticeable," Adgate says. "*Cosby* as the fuel to jumpstart the lead-in and lead-out programming was not always that relevant."

Unlike ensemble shows from the past such as *Cheers* and *M\*A\*S\*H\** and current

# NATPE2000

hot properties such as *Seinfeld*, *Friends* and *Frasier*, *The Cosby Show*'s appeal in syndication quickly diminished after that first year. And it's unlikely that stations will be queuing up to pay huge premiums to acquire the latest *Cosby*. *Cybill*, another modestly successful Carsey-Werner show with enough episodes to make the leap and once rumored to be heading for an afterlife on Lifetime, has yet to move to either syndication or cable.

The off-network sitcom is a large part of our television heritage, with stalwarts from the 1950s and '60s such as *I Love Lucy*, *The Honeymooners* and *The Andy Griffith Show* still generating solid numbers in good time slots. In the world of syndication, newer is not necessarily better. Despite the abundance of more contemporary comedies, many stations have discovered that so-called evergreen shows deliver better numbers, especially given cost considerations.

One station executive, Dave Carfolite, vp and general manager of WFXB in Myrtle Beach/Florence, S.C., often prefers evergreen product. "After both

*Hard Copy* and *Frasier* failed to deliver at 6:30 p.m., we went the lower-profile route and chose [1980s Sherman Hemsley sitcom] *Amen* to ignite the time period," Carfolite says. "In one year we quadrupled our adult 18-49 rating in the half hour from a 1 to a 4."

Despite the flood of new off-network sitcoms in recent years, Carfolite is in no hurry to add one of these comedies to his lineup. "If I had a choice of 1970s classic *Good Times* [a proven hit on WFXB] or one of the newer urban-oriented sitcoms, I would keep *Good Times* on the schedule," Carfolite says. "Older comedies work better for us because in some households the morality messages of these shows from yesteryear remain a welcome addition."

If there is one particular formula for off-network sitcom success, it appears to be quality writing, an ensemble cast and a modern but noncontroversial premise that will stand the test of time. Of the product scheduled to premiere next season, only *Spin City* appears to have these potential ingredients.

So far this season, *Friends* continues to dominate the off-network market, averaging a 7.0 household gross average audience, followed by *Seinfeld* (5.7), *Frasier* (5.6), *The Drew Carey Show* (4.2) and *3rd Rock From the Sun* (3.4). Three former WB and UPN shows going into syndie this season—*Parent'Hood* (1.6), *In the House* (1.5) and *Unhappily Ever After* (1.3)—have struggled to compete against the juggernaut comedies.

With *Frasier*, *Friends* and *Seinfeld* still very popular and choice time slots finite, the new offerings would have a difficult time under even the best of circumstances. "I wouldn't be surprised if *Friends*, *Seinfeld* and *Frasier* continue to hold the top spots next season despite all the new entries," says Horizon Media's Adgate. "These are the shows worth watching again and again. Lackluster comedies like *Caroline in the City* and the upcoming *Suddenly Susan* are more or less just time-period fillers." ■



Classics like *The Honeymooners* still draw solid numbers.



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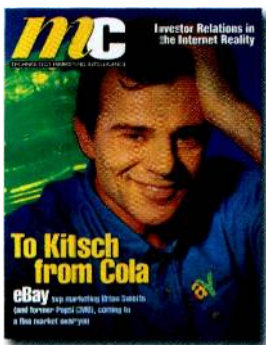
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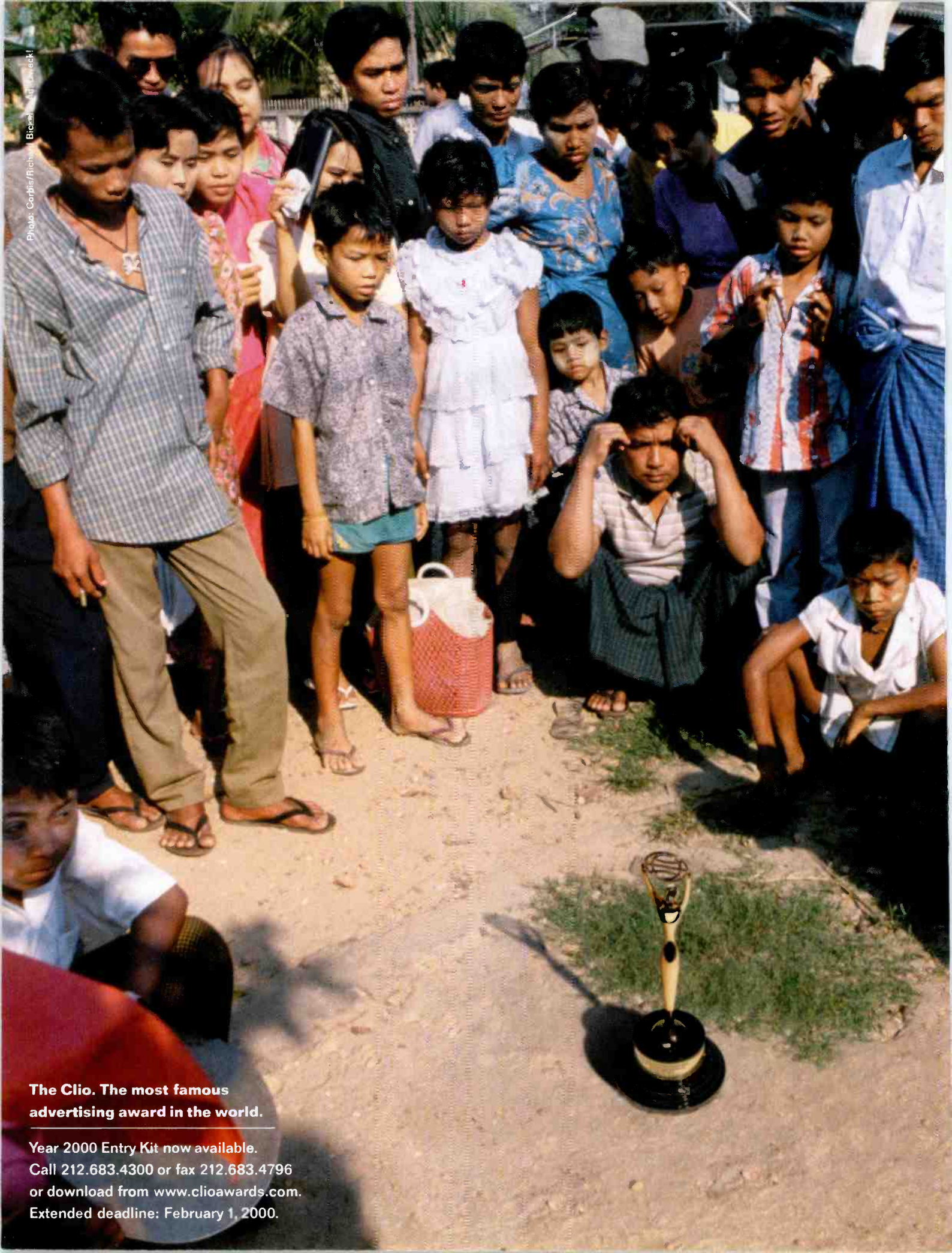
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**It seems oddly coincidental** that Microsoft and Apple Computer both did the executive shuffle this month, with Bill Gates stepping down as head MS honcho and Steve Jobs removing the “interim” from his CEO title. Apple’s maestro surprised few with his announcement—and his bonus of stock and a jet seems well deserved, given that Apple has seen nine profitable quarters since his return. But the end of Gates’ high-profile, mine-filled reign was anticlimactic, overshadowed by the AOL-Time Warner deal. Come to think of it, maybe that’s exactly what he wanted.—*Kipp Cheng*

# interactive news

## @deadline

### Portal’s Ads Begin

New York-based hip-hop music and lifestyle portal **AKA.com** today will kick off the first portion of its integrated advertising campaign, beginning with print spots appearing this week in urban music magazines *The Source* and *Vibe*. According to AKA.com co-founder Stuart Hersch, the print ads will supplement the existing guerrilla marketing effort, which includes offline postering and listening parties in New York. It will culminate in an online effort expected to break this summer. The print ads will feature music celebrities.

### Mail Product Launches

E-mail technology solutions provider **ActiveNames**, New York, today will launch its E-mail Tracking Server product, which allows businesses to track the changing e-mail addresses from their customer databases. The new ETS product will be integrated into ActiveName’s suite of e-mail tracking products.

### Time for a Campaign

**Myprimetime.com**, a Web site for baby boomers, selected **Age Wave IMPACT** of Emeryville, Calif., as its agency of record. San Francisco-based myprimetime.com today will launch a \$10 million ad campaign. The agency also will assist myprimetime.com with its site development and marketing program strategies.

### The Story? A New Tool

**WebSideStory**, the San Diego Internet-based audience analysis service, announced **Yep Surfing Companion**, a free tool that lets users set up instant chats with other Yep users on the same site and lead one another on guided tours of the Internet. The software also invites users to become panelists for WebSideStory’s **Yep.com**, which will use the panel information to rank the Web.

## Netcentive Aids Amex With Rewards Program

By Susan Kuchinkas

**A**merican Express Co. today launched BlueLoot, a rewards program for users of Blue, the new consumer credit card it introduced Sept. 8. Blue has an embedded chip that’s read by a smartcard reader (provided free by Amex to the cardholder) so users don’t have to enter the credit-card number when shopping online.

BlueLoot rewards card users with points for purchases, typically one point for each dollar charged. Cardholders can redeem points for more than 40 items in an online Rewards Catalog, including merchandise from Weber, Barnes & Noble and Taylor Made.

“It’s important for Amex to offer rewards on Blue,” said Melissa Shore, digital commerce strategies analyst at Jupiter Communications, New York. “To date, consumers have signed up for Blue more out of curiosity than a real interest in using the card. An attractive rewards program will give them an incentive to start using it as a normal card product.”

The rewards program was designed and implemented by San Francisco-based Netcentives, which operates the ClickRewards Shopping Network. Netcentives also will host the portions of the American Express site [www.americanexpress.com/blue](http://www.americanexpress.com/blue) where cardholders can check on the points they’ve accrued, peruse the merchandise that’s

available and actually spend their points. “American Express, which certainly knows a thing or two about loyalty, is using our loyalty infrastructure to drive loyalty to the Blue card,” said Netcentives chairman and CEO West Shell. “With BlueLoot, you can do everything online to really get control of your reward value.”

Netcentives will credit cardholders’ BlueLoot accounts with points as they’re accrued, keep secure and private records that users can access, and debit points when they’re used. Although Netcentives’ technology has the ability to award points as soon as a transaction is completed, American Express has chosen to award them within 72 hours of the close of the monthly billing cycle.

“Our rewards program is integrated directly with Amex’s back end,” said Netcentives’ director of business development

Tom Katis. “We’re like a bank ourselves—a rewards bank. We have a secure scalable transaction processing platform.”

Although the terms of the deal were not disclosed, it will extend over several years, with Netcentives collecting revenue based on transaction and licensing fees. New York-based American Express also has made a financial investment in Netcentives of less than 5 percent. ■



American Express Blue cardholders can check their reward points at [www.americanexpress.com/blue](http://www.americanexpress.com/blue).

# ClickAction, RadicalMail Partner on Rich E-mail

**BY SUSAN KUCHINSKAS**—RadicalMail today announced a partnership with e-mail services provider ClickAction. ClickAction, based in Palo Alto, Calif., will offer new and existing clients a private-label version of RadicalMail's proprietary rich e-mail product. The deal advances the Marina del Rey, Calif., company's evolution into a technology services provider.

RadicalMail, launched last March, originally positioned itself as an e-mail marketing company with proprietary technology that streamed rich media into e-mail and enabled users to buy from within the message.

When someone opens a RadicalMail message, that starts a small Java enabler that calls back to RadicalMail's servers. The servers then stream the content, including audio, video and graphics.

As an e-mail marketing services provider, RadicalMail competed with such companies as ClickAction, which has more than 130 clients including clothier Brooks Bros., specialty foods purveyors Dean & DeLuca and paper products manufacturer Boise Cascade.

"We realized that we were knocking on the same doors that these major e-mail deployment outsourcers were," said Jay Stevens, RadicalMail marketing director.



"We quickly realized that we were confusing the end market and that maybe we should go and enable these deployment companies to add our functionality to their offerings."

Jim Williams, vice president of e-mail services for ClickAction, said that even the simpler HTML e-mail has been extremely successful for merchandising his clients' products. "E-mail is a pipeline to the customer," Williams said, "and we want to maximize the customer experience there." He expects RadicalMail to do as well as or better than the 200 to 500 percent ROI he gets from HTML e-mail.

Williams said his company expects to roll out RadicalMail's version of rich e-mail over the next 90 days. "Since our clients spent so much time over the holidays getting used to HTML e-mail," Williams said, "they're probably not going to jump right onto video."

ClickAction will pay RadicalMail an undisclosed sum per thousand e-mails sent. The agreement is nonexclusive, and RadicalMail has similar deals with YesMail, Vernon Hills, Ill., and MessageMedia, Boulder, Colo. "An exclusive relationship is not really feasible," Stevens said. "Our business model is based on getting this tool out to as many companies as possible." ■

## New Softlink Tool Jazzes Up E-mail

**BY SUSAN KUCHINSKAS**—Softlink released an authoring tool today that lets e-mail talk—or sing, or play music—to its recipients.

Its new inChorus Pro lets marketers create e-mails that include graphics, animation, voice and sound. Softlink's proprietary compression technology minimizes download time for the recipient, and the resulting e-mails can be played within any e-mail client, according to the company.

Softlink CEO William Yuan said rich e-mail will drive another spike into the heart of the moribund banner ad. "Banners are annoying," he said, "but with e-mail, people can choose to read it."

The Santa Clara, Calif.-based company also makes eMail VOICELink, a \$19.95 version for consumers. "InChorus Pro has more features than VOICELink for creating the message," Yuan said. "It's also cross-platform for recipients, which is a big issue for e-mail marketers. When you're sending millions of messages, you

don't know what e-mail applications the recipients are using."

Jonathan Penn, senior information analyst for Giga Information Group, Cambridge, Mass., said advertisers will get the most benefit from the technology. "The most fruitful area [for rich e-mail] is in marketing by e-mail," Penn said. "The richer the experience you can deliver to the recipient, the more effective these campaigns are going to be."

Softlink also announced that it would provide message creation services on a fee basis. The company will act as a production house for marketers who are not working with a creative agency and don't have in-house staff to craft e-mail marketing messages.

The target market for the software is ad agencies and the internal marketing departments of Fortune 1000 companies. Licenses will cost from \$5,000 to \$50,000 depending on the number of seats. ■

## bits

The **Metropolitan Museum of Art's** revamped Web site ([metmuseum.org](http://metmuseum.org)) goes live this week. Created by **Icon Nicholson**,

**M**New York, the site features 3,500 works of art, exhibit information for the New York museum, an online store and a customized Met calendar and gallery. Audio components and virtual-reality pilot programs are in the works.

**Emaildirect** of Aliso Viejo, Calif., announced its latest product offering, the Value-mail Affiliate Program. Designed as an incentive for a company to carry the Value-mail name and logo on its own Web site, the Affiliate Program offers the host company a dollar for every new subscriber it signs up to the Value-mail service.

**Real Media**, New York, an Internet advertising company and server software developer, has partnered with **QUALCOMM**, San Diego, a digital wireless communications products and services company. Real Media will place advertisements in QUALCOMM's new version of Eudora, an e-mail program.

**MaMaMedia**, New York, an Internet company creating products and programming for chil-



dren ages 5-12, has partnered with the makers

of **Hi-C** to lead a marketing campaign. This is the first major online initiative for Hi-C.

The **Internet Advertising Bureau** reported online third-quarter ad revenues of more than \$1.2 billion. Third-quarter 1999 revenues grew 148 percent over the same period in 1998. Year-to-date online ad revenues for 1999 have now hit \$2.8 billion, more than doubling the first three quarters of 1998.

**Elite Information Group**, Los Angeles, launched **Elite.com**, an online service and content site targeted toward professional service firms with up to 20 billable professionals. A key component is



its customizable Timesolv Online Time and Billing Service, which lets users

keep track of hours spent on various projects, then automatically generate invoices. Elite.com charges either by number of invoices produced or a flat fee of \$9.95 a month.

**DirectAdvice.com**, a Web-based provider of personal financial planning and advice services based in Hartford, Conn., has chosen **McCaffery Ratner Gottlieb & Lane**, New York, as its advertising agency of record.





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# CMGI's Consolidation Targeted to Marketers

**BY JOANNA SABATINI**—CMGI, which has bought its way into the limelight with a series of interactive acquisitions, has consolidated three of its majority-owned Internet companies to form what many industry watchers see as a potential rival to DoubleClick.

The consolidation was announced last week when Engage—which is now 87 percent owned by CMGI—took over the management of Flycast Communications, San Francisco, and Adsmart, New York. The combined company will be called Engage.

During the next three to six months, Engage will launch a branding campaign, and Flycast and Adsmart will cease to exist as separate entities. David Wetherell, chairman and CEO of CMGI, Andover, Mass., will continue to serve as chairman of the board for Engage, which is also based in Andover.

The companies say the move was made to create a highly integrated Internet mar-

keting company that would represent the next generation in online marketing. "We didn't make the transaction to ride on the taillights of DoubleClick," said Betsy Zikakis, vp of marketing for Engage.

Last fall, CMGI noticed that online marketing was no longer driven by sites and networks. "We wanted to create a company whose primary client would be the marketer rather than the site," Zikakis said. "The primary clients for DoubleClick and the other networks are the sites."

Engage began looking at possible combinations of other CMGI companies to create an Internet company that provides broader solutions for online marketers.

Engage plans to integrate the sales forces of all its existing business units,

including I/Pro, which it acquired last April, and AdKnowledge, acquired in September. It will also combine the media buying groups of Engage, Flycast and Adsmart. An enabling technologies group will be established to support the business units and sell its own technology products. Finally, Engage plans to take a piece of Flycast and a piece of Adsmart to form a business-to-business network and e-mail group.



Engage marketing vp Betsy Zikakis: "We didn't want to create just another ad network."

Paul Schaut will remain the president and CEO of Engage. George Garrick, chairman and CEO of Flycast, and John Federman, president and CEO of Adsmart, will join Schaut—in not-yet-determined job titles—to oversee the strategic operations for Engage. "The company is built around the Engage knowledge databases," said Zikakis. "We did not want to create just another ad network, which would have happened if Engage had ended up under Flycast or Adsmart."

Engage is issuing 32 million shares of common stock to CMGI. The acquisition is expected to close in May. ■



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# Unicast SuperShowdown Showcases Superstitials

**BY JOANNA SABATINI**—Rich-media firm Unicast today kicks off its Superstitial Showdown located at SUPERshowdown.com. The new site shows superstitial ads designed to complement three television commercials for kforce.com, MCI WorldCom and Universal Pictures that will air during the Super Bowl.

After viewing the superstitials, users can enter to win \$10,000 by voting for their favorite. A winner will be announced Jan. 31. Although the site will be dismantled a couple of weeks after the Super Bowl, the ads can then be viewed on unicast.com. The companies also will show their ads on other sites yet to be determined.

"The main objective of the [Superstitial Showdown] is to demonstrate the creative flexibility of the Internet for all users and to engage Internet consumers the same way we engage television consumers," said Allie Shaw, vice president of marketing for

New York-based Unicast.

Unicast's superstitials are near-full-screen rich-media ads that run between pages. A superstitial ad pre-loads in its entirety in the background during idle periods, unlike streaming-media interstitial and pop-up ad schemes that interrupt Web surfers as they visit sites.

"We realized more and more advertisers and agencies were referring to superstitials as their Internet equivalent to TV commercials," said Shaw. "Because so many people were talking to us about the Super Bowl commercials, we figured it was time for the Internet to have an advertising event of the year of its own similar to television. It's more for fun than anything else."

The site integrates both offline and online advertising, and gives the viewer a chance to become part of the integration. "If you were able to press a button on your remote control during the Super Bowl to vote for the ad you liked best, that would be an amazing thing because everyone gets involved," said Shaw. "The Internet gives us the flexibility to do just that."

Because this is the first time Unicast has run such a promotion, it limited the site to three advertisers. "We wanted to keep the group small to make sure we could deliver all that we promised," said Shaw. Additionally, Unicast wanted the users to view all the ads before casting their votes.



Universal Pictures will advertise U571, set for a spring release.

To design the rich media ads, kforce.com worked with Beyond Interactive, New York; MCI WorldCom worked with Grey Direct E. Marketing, New York; and Universal Pictures worked

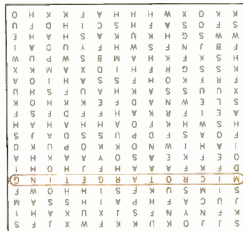
with DDB Digital, Chicago.

Unicast hopes to make the Superstitial Showdown an annual event. ■



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# Crafting a Niche



Publisher creates an online consumer show to drive traffic to Web sites and brick-and-mortar retailers. By Eileen McCooley

The folks who bring you *Better Homes and Gardens* have come up with a new wrinkle in online marketing: a virtual consumer show, complete with exhibit booths, seminars, giveaways and more.

Des Moines, Iowa-based Meredith Corp., which publishes *BH&G*, *Ladies Home Journal* and a number of crafts publications, calls the show CraftFest—fitting, because it showcases crafts such as stitchery, quilting, sewing, painting, decorating and more. Some 65 companies are now exhibiting their wares in 73 “booths” at CraftFest II, which

opened its virtual doors Jan. 20 at [www.craftfest.com](http://www.craftfest.com) and will keep them open, around the clock, through Jan. 30.

## BUILDING ON SUCCESS

As the name implies, this is the show’s second run. The first CraftFest, which took place last September, was so successful that Meredith decided to build on the franchise. That event drew 85,000 unique visitors, who logged 2 million page views.

Show organizers say the exhibit fills a need in the crafts market. “Not everyone

has a local needlework show they can get to,” observes Maureen Ruth, publisher for the Better Homes and Gardens Crafts Group. “This is a fun, interactive event where crafters can find out about products and companies they didn’t know about, and get ideas for projects.” Because many crafters are computer enthusiasts, the online event is tailor-made for them, she adds. Admission is free.

The timing of CraftFest II plays to the seasonal nature of crafts. “This time of year is good for a show, since crafting is a cold-



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weather activity," Ruth says. "You also exploit the craft guilt factor—everyone has a million things they were going to make for Christmas but didn't get around to."

The marketing community is equally enthusiastic about the new venue. "The goal for exhibitors is to expose their Internet sites to a broader audience," Ruth says. Some vendors sell their wares at the show, while others are seeking to build demand that can be satisfied through their existing brick-and-mortar retailers.

Among the exhibitors at this year's event are Kodak, which is showing film and cameras for use in scrapbooking; Michaels, a craft-supplies store; DMC, which wholesales craft kits and embroidery floss; and Jo-Ann Stores, a craft-supplies retailer.

## NEW AND IMPROVED

CraftFest II has evolved since the first go-around. The original CraftFest featured a floor plan with 65 exhibitors' booths. When users clicked on a specific booth, they'd move to a stage displaying products, projects and more. Another click would usher them to the exhibitor's home page.

"We refined our model to make navigation easier," Ruth says. "There's no floor plan this time, because we found it was slow to load. Instead, we're doing a listing of exhibitors." Pages are designed to load quickly so visitors can easily explore the site, she adds.

Because visitors to the first show said they wanted more buying opportunities, CraftFest II has added a "Shopping" button to its navigation bar, which brings up a

**"We expect more exhibitors to be aggressive about selling this time than in the first show."**

**—Maureen Ruth of Meredith Corp.**

list of vendors that are selling at the show.

"We expect more exhibitors to be aggressive about selling this time than in the first show," Ruth says. Many are promoting the show on their own sites to drive traffic to the event.

Other changes were prompted by user feedback as well. "Users told us they loved free projects and wanted more," Ruth adds. "So this time we'll have over 50 free project sheets that they can print out, for things like quilts and needlework."

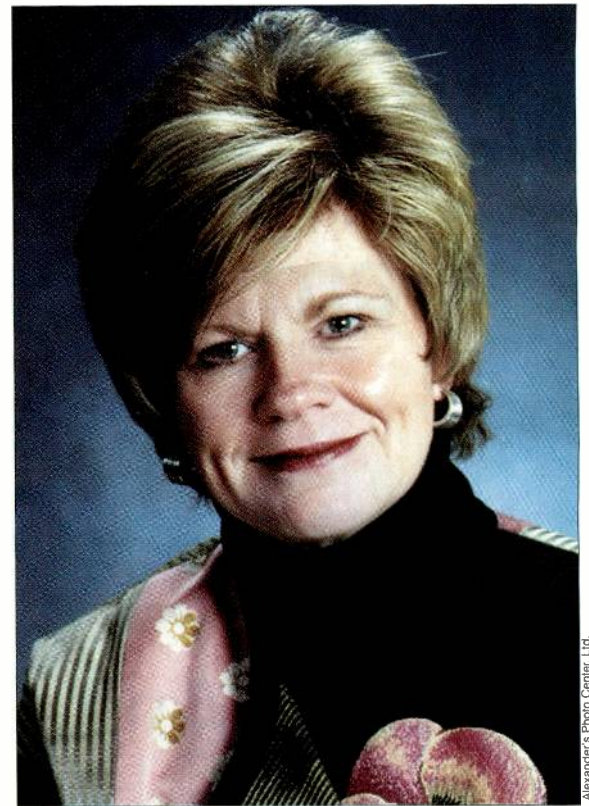
More than 40 educational classes and an ask-the-experts session round out the offerings.

Show organizers are running several special events to stimulate traffic. They're giving away a \$25,000 grand prize to one lucky visitor and holding a treasure hunt. The treasure hunt is designed to drive visitors to booths they might not otherwise visit. "We found a lot of traffic went to the big-brand names at the first CraftFest," Ruth says. "So we added this treasure hunt to expose visitors to brands they're not familiar with."

## EXTENDING ITS REACH

The online show benefits Meredith in a number of ways. The company sells booth space to exhibitors, along with sponsorships. CraftFest also extends *BH&G's* reach to a new audience. "About 70 percent of the visitors to the first CraftFest did not subscribe to *BH&G* or our crafts magazines," Ruth says. "Our demographic for the online show is younger than we typically see for crafts publications—about 47 years old as opposed to early to mid-50s. Showgoers also have a higher household income, around \$55,000. So this allows us to reach a different customer base."

Ruth notes that in many ways she personifies the target market. "I'm what we're looking for—a dabbler," she observes with a laugh. "I'm big into seasonal decorations—I had five Christmas trees in my house—and I like to give gifts that I've put something



Maureen Ruth, publisher for Meredith Corp.'s Better Homes and Gardens Crafts Group and a crafter herself, says CraftFest II helps drive traffic to vendors' Web sites and offline retail stores.

of myself into. I also do some food crafts and lots of tabletop stuff for well-orchestrated dinner parties. There are a lot of people like me who dabble with crafts, but don't consider themselves crafters."

An interior designer by trade, Ruth joined Meredith in 1994, spending a year in the book-club operation before moving to the *BH&G* Crafts Group in 1995 as advertising and ancillary sales director. She subsequently was promoted to associate publisher for the group and on Jan. 3 became publisher.

Prior to working at Meredith, she was merchandising director with Chicago-based Leewards Creative Crafts, a crafts retail organization.

Ruth sees a return engagement for CraftFest in the offing. "We invested in creating a strong brand and want to build on that," she says.

There's no telling what could develop. *WOOD Magazine*, a sister publication that launched its own online show in May 1998, used the event as a springboard for a permanent online mall that holds quarterly shows. It's too early to say if CraftFest will follow suit, but if the current show proves successful, stay tuned for more. "We'll look at our model and decide what's next," Ruth says. ■



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# Sign of the Times

Too busy to shop? Do it on a walk.

By Susan Kuchinskas

Imagine walking down the street, seeing a billboard for an intriguing product and pointing your PDA at the sign to retrieve product info and price. Better yet, imagine that you could even click and purchase, all in the time it takes to buy a newspaper on the way to work. This unwired new world of advertising lies not too far in the future, according to Scott Redmond, CEO and CTO of San Francisco-based Tranz-Send Broadcasting Network. It's a company that, while long on vision, is still short on actual product.

On Jan. 6 at Las Vegas' Consumer Electronics Show, Tranz-Send showed prototypes of two handheld appliances, MediaMan and MediaPocket, that it claims will enable passersby to interact with billboards and other signage.

The MediaMan will be a portable "media appliance," a stand-alone handheld device equipped with a wireless receiver/transmitter that lets its owner receive multimedia content. The MediaPocket will be a "master module" for a cell phone or for new PDA devices manufactured by Handspring, Mountain View, Calif., that will enable them to receive media.

Both devices will include a 320x240-pixel touch screen that lets users see high-quality video and graphics; the screen of the MediaPocket replaces the LED screen that comes with a PDA. The system will work like this:

- A red graphical dot on the billboard, street kiosk or other type of outdoor advertising vehicle lets users know it's MediaMan-enabled. This means that the signage will be equipped with a special chip containing a flexible lithography circuit with a short-range, low-frequency transmitter.
- The chip has a proximity sensor. It constantly broadcasts a short numeric code that acts as an address, referring to content stored on an Oracle database hosted by Tranz-Send.

- When the MediaPocket or MediaMan owner sees the sign and is interested, he or she pushes a button or touches the screen. The device registers any Media-enabled chips within 2,000 feet and shows keywords on the screen. For example, if there were a Jeep billboard, you'd see "Jeep" on the screen.

- The user can choose "Inquire" to receive more information or an ad; "Buy," to do you-know-what instantly; or "Interact" to respond to a poll or survey.

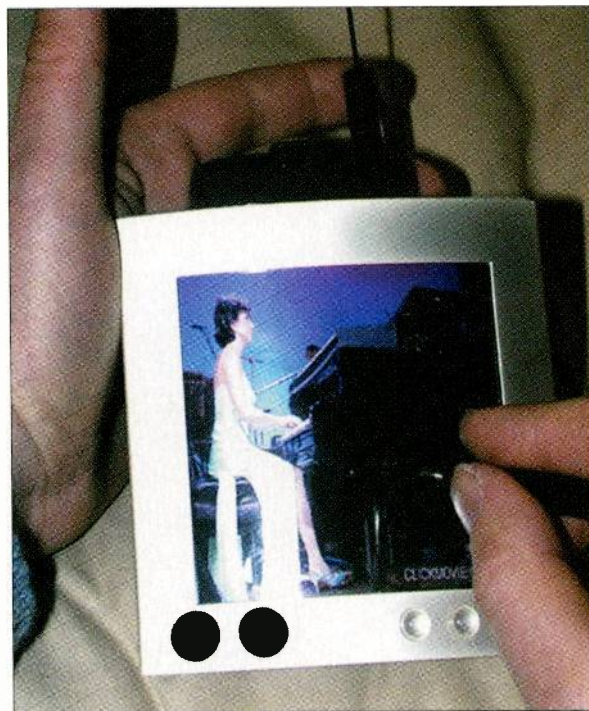
- When the user chooses an interaction, the device uses standard wireless connectivity to retrieve the data from that database.

Stuff like this will really put the impulse into impulse shopping. Tranz-Send is promising much more than the simple text-based messages or WAP versions of Web pages that already are available on cell phones, PDAs and pagers. But how will those bright, sharp images squeeze through this tiny pipe?

Tranz-Send says its proprietary technology, called a Tranz-cast, can even send and receive full-screen video content over a wireless Internet connection.

Among its plethora of proprietary and patented technologies, Tranz-Send has developed a way of super-compressing video files after they've already been through an initial compression, and brought into a standard digital video file format such as .avi. The Tranz-Send codec (or compression/decompression algorithm) destroys around 60 percent of the data in the file before transmission, while at the receiving end, it makes smart guesses as to what's missing and recreates it.

Redmond uses what he calls "the cherry pie allegory" to explain. "Say you want to



Tranz-Send promises to put high-quality audio, video and graphics in the palm of your hand.

send a cherry pie from one locked room to another," he says. "You take a few cherries and squeeze them through the keyhole, along with a drawing of the pie and a note that says, 'This is what the pie was like and here are a few sample cherries. With this information, you should be able to recreate the pie.'"

Redmond says he'll also use the Tranz-cast technology to sell video on demand through the PC or any network and, eventually, even on handheld devices. ClickMovie.com, which is live but limited to a few free short downloads, will be the sales center.

In addition to Tranz-Send's proprietary technology, Redmond is counting on bringing together various technology and hardware partners to make this system happen. He calls it "a unitized solution," adding, "We're a software company, but for all this to happen for consumers, you need hardware as well, so we're helping to evangelize that." ■

# CULTURE TRENDS

## MTV Around the World

Week of 1/3/00

### MTV Russia

Artist	Title
1. Hi-Fi	Pro Leto
2. Guns N Roses	Welcome to the Jungle
3. Sting	Desert Rose
4. Ricky Martin	Shake Your Bon Bon
5. Beck	Sexxlaws

### MTV Latin America (South Feed)

Artist	Title
1. Ricky Martin	Shake Your Bon Bon
2. Shania Twain	Man, I Feel Like A Woman
3. Marcela Morelo	Ponernos De Acuerdo
4. Britney Spears	You Drive Me Crazy
5. Beck	Sexxlaws i

### MTV Latin America (North Feed)

Artist	Title
1. Moenia	No Dices Mas
2. Shakira	Si Te Vas
3. Savage Garden	I Knew I Loved Her
4. Foo Fighters	Learn To Fly
5. Korn	Falling Away From Me

### MTV Australia

Artist	Title
1. Macy Gray	I Try
2. Eiffel 65	Blue Everybody
3. Killing Heidi	Mascara
4. Len	Steal My Sunshine
5. Madison Avenue	Don't Call Me Baby

## Billboard's Top 15 Country Singles

Compiled from a national sample of airplay. Provided by Broadcast Data Systems.

This Week	Last Week	Peak Pos.	Wks on Chart	Title	Artist
1	1	1	17	Breathe	Faith Hill
2	2	2	21	Cowboy Take Me Away	Dixie Chicks
3	4	3	19	My Best Friend	Tim McGraw
4	3	3	20	What Do You Say	Reba
5	8	5	20	Smile	Lonestar
6	7	6	22	Big Deal	Brad Paisley
7	6	6	17	Pop A Top	Alan Jackson
8	5	1	22	He Didn't Have To Be	Brad Paisley
9	10	9	13	Back At One	Mark Wills
10	9	1	22	When I Said I Do	Clint Black
11	15	11	19	Put Your Hand In Mine	Tracy Byrd
12	16	12	25	Smoke Rings In The Dark	Gary Allan
13	21	13	15	Because You Love Me	Jo Dee Messina
14	19	14	13	Lessons Learned	Tracy Lawrence
15	11	11	26	Live, Laugh, Love	Gay Walker

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For more information, call Jeanne Sachs, VP Advertising Sales, at (212) 620-5900, ext. 291 in New York, Jason Schneider at (310) 914-0165 in Los Angeles, or Bob Zander at (312) 444-2940 in Chicago.

\* Media Metrix, October 1999, as measured by minutes per user per month. © 2000 Bolt, Inc. All rights reserved.

# CULTURE TRENDS

## MTV's BUZZWORTHY

Buzzworthy songs are usually by new, up-and-coming artists who MTV believes have special potential. Of the videos MTV designated as Buzzworthy, the vast majority have been certified gold or platinum.

*Week of 1/3/00*

Artist/Group: **Stained**  
Song/Video: **"Mudshovel"**  
Director: **Gregory Dark**

With a little help from Limp Bizkit's Fred Durst, Stained is ready to prove that they share the same family values that made artistic such as Bizkit, Korn, the Deftones, and Tool such as upstanding citizens. Dysfunction, their major label debut, is serious stuff\_ aggressive and dissonant, but also hypnotic and subtle. Its full of rage that's tempered by vulnerability, a maelstrom that's balanced by moments of beauty.

Artist/Group: **Macy Gray**  
Song/Video: **"Caught Outta There"**  
Director: **Mark Romanek**

The voice of Macy Gray is a wondrous thing. It can be as intimate as the wee small hours or as exciting as a packed nightclub; disarmingly sweet on one song, harsh and raspy on another. Within eight bars of any given song on her Epic debut album, *On How Life Is*, the voice is unmistakable. Whether it's the funky breakbeats coupled with Macy's raspy words of encouragement "Do Something" the album's first single or the smoky ballad, "Still" reminiscent of early Aretha, the result is an album filled with Macy's irresistibly gritty, yet soothing vocals.

©2000 MTV

## The Hollywood Reporter's Box Office

For weekend ending January 17, 1999

<i>This Week</i>	<i>Last Week</i>	<i>Picture</i>	<i>3-Day Weekend Gross</i>	<i>Days In Release</i>	<i>Total Gross Sale</i>
1	New	Next Friday	16,918,226	6	3,274,100
2	1	Stuart Little	12,515,016	32	72,753,371
3	15	The Hurricane	10,512,425	20	114,731,054
4	33	Girl Interrupted	9,320,341	28	19,744,510
5	2	The Green Mile	8,841,048	39	84,797,478
6	5	Galaxy Quest	8,543,011	24	3,441,867
7	3	The Talented Mr. Ripley	6,820,619	24	277,400,187
8	New	Supernova	6,731,940	4	3,581,331
9	6	Toy Story 2	6,631,416	60	65,225,705
10	4	Any Given Sunday	5,494,572	27	64,822,870

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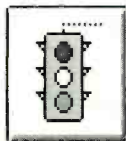


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New York NY • January

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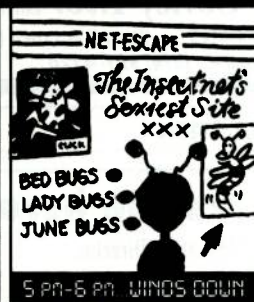
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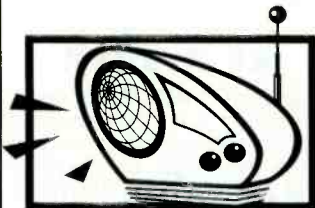
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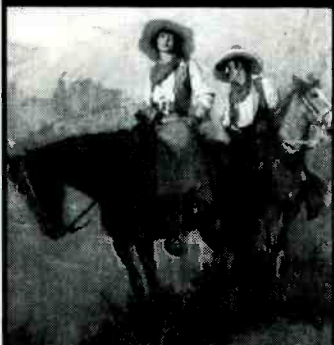


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**Qualifications include:** Excellent written and oral communication skills, with five to ten years of relevant experience as a public relations and/or journalism professional. The ability to effectively manage several projects simultaneously is critical. Proven media relations experience with a demonstrated track record for placing stories in consumer and electronic outlets is a must.

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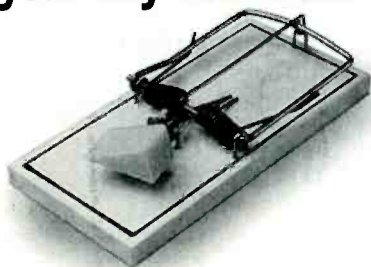
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We are Maconomy, the leader in Web-centric business software. You, our Sales Consultant, will be responsible for direct sales to targeted project accounting prospects within the marketing communication industry (consulting firms, systems integrators, advertising, graphic design, etc.). This includes responsibility for the entire sales process: presale analyses, close of sales and postsale follow-up. You'll work very closely with our application consultants to ensure successful system implementation.

Our ideal candidate will have an entrepreneurial nature, strong analytical and communication skills and the desire to work in a start-up team environment. One where no one is going to tell you what to do every moment of the day. Where you'll constantly have to make your best guess at a situation and learn on the fly as new projects and opportunities present themselves. Just what you've been looking for, in short.

Successful candidates will gain expertise in technology and business best practices within Web-centric Enterprise Project Management while making a direct impact in the development of a successful business.

**Qualifications:** A four-year degree in accounting and/or business administration is required. Experience in management consulting and system implementation is desirable. Excellent communication and presentation skills are required as are documented sales results. Travel will be required.

E-mail your resume to Carolyn Golden, Human Resources Director, now at [carolyng@maconomy-usa.com](mailto:carolyng@maconomy-usa.com)

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## WE HAVE IMMEDIATE OPENINGS FOR A CONFERENCE COORDINATOR AND AN ADMINISTRATIVE ASSISTANT

Join our fast-paced rapidly growing department as one of our Conference Coordinators, and be ready to hit the ground running with a great CAN-DO ATTITUDE, DETAIL-ORIENTED MIND, 2-3 years of practical OFFICE EXPERIENCE, a DEGREE IN MARKETING/COMMUNICATIONS, EXCELLENT WRITING and MATH SKILLS, ABILITY TO TRAVEL (sometimes on weekends) and a DESIRE TO WORK HARD with FREQUENT LONG HOURS. YOU'LL also need to be EXTREMELY RESOURCEFUL and SELF-MOTIVATED. Candidates with previous conference experience will have an edge on the competition.

As our department's Administrative Assistant, you can quickly learn the conference business from the ground up and get involved in the creation, organization and production of our full slate of conferences. No or very little travel is required - we need someone who can hold down the fort while we're on the road! Must be willing to work hard, able to take instructions and run with a project, exceptionally well-organized and detail-minded, conscientious, and computer savvy with a pleasant phone manner and ability to work well with all kinds of people.

WE'RE OFFERING PRETTY GOOD STARTING SALARIES WITH EXCELLENT BENEFITS TO BECOME AN INTEGRAL PART OF AN EXCEPTIONALLY AMBITIOUS AND BRIGHT TEAM.

Send resume to

**CG @ Adweek Conferences**  
1515 Broadway, 15th Floor, NY, NY 10036  
or fax it to (212) 536-8810

No phone calls or e-mailed resumes will be accepted

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### Corporate Advertising Manager Murray Hill, NJ

The selected individual will manage corporate and business unit advertising, including strategy, media planning, creative development/production and budget management. The position has global responsibilities and requires extensive coordination with regional managers and global ad agency contacts to meet worldwide advertising needs.

The ideal candidate will have at least 5-7 years of account management experience with an advertising agency, preferably working on technology/business-to-business accounts, with proven success in developing and implementing advertising strategies. Thorough knowledge of all advertising functions and superior writing skills are essential. Strong computer skills, including ability with spreadsheets and PowerPoint, are a must.

Great compensation. Great benefits. Great environment. Tremendous potential. Think Lucent. Apply online, search "by interest" for keyword CAM0123. You must include a cover letter outlining your qualifications as well as a resume. EOE.

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define the future.

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Over the last ten years, The Martin Agency has been one of the three most honored agencies in America. As if that weren't enough to swell our heads, *Graphis* named us one of the ten most creative agencies in the world. Yeah, the world.

Not bad for an agency started 35 years ago in Richmond, Virginia, with one client and one very big dream — to do the most remarkable campaigns anywhere. Today, with over \$400 million in capitalized billings and a staff of over 450, we're still obsessed with topping our last, best work.

Want to join our team? We are looking to add a few good people to our ranks in the following disciplines:

- Account Management - All levels
- Media Planning
- Direct Marketing

Why Richmond? It's beautiful, it's fun, it's friendly and it's sane. Average commuting time is 22 minutes. Cost of living is half of New York City's. It's all the urban stuff you need with none of the headaches.

If you are interested in joining one of the hottest agencies in the Southeast, please fax résumés to Ana Reilly @ (804) 698-8900

or e-mail them to [reillya@mail.martinagency.com](mailto:reillya@mail.martinagency.com)

For Classified Advertising Call M. Morris at  
1-800-7-ADWEEK

**HELP WANTED**

**NEWS AMERICA MARKETING  
ACCOUNT DIRECTORS**

News America Marketing, home to the SmartSource family of products, and partner to the world's best brands, is looking for highly motivated Account Directors to lead our sales initiatives in our offices across the country. We have openings available in our Norwalk (CT), Atlanta, New York, and Los Angeles offices. Candidates should have excellent communication and leadership skills as well as demonstrated ability to manage client relationships and expectations, to help us in growing the business. You will be calling on the top names in the Consumer Packaged Goods industry, offering the full range of our SmartSource portfolio of promotional products and services. (Check us out at [smartsources.com](http://smartsources.com) and [NewsAmerica.com](http://NewsAmerica.com).) Candidates should have experience in selling to or for packaged goods companies in the food, drug, or mass merchandise classes of trade. Experience in selling promotion, media and/or marketing services a plus.

Please email resumes to:  
[mmattimore@newsamerica.com](mailto:mmattimore@newsamerica.com)

**MEDIA MANAGER-FULL TIME**

The Media Manager is responsible to act as liaison between the company and approximately 200 newspapers. Primary responsibilities include newspaper contract negotiation and developing newspaper relationships. Additional responsibilities include on-going market and circulation analysis, database management, and sales force support. The ideal candidate will have a minimum of 2-4 years experience successfully negotiating contracts (preferably with newspapers), excellent communication skills, a Bachelor's degree and strong PC skills.

Please fax your resume and cover letter, including salary requirements, to the attention of  
**HR-Media Manager Search at 212-575-5843**

**ACCOUNT EXECUTIVE**

Major advertising industry trade magazine seeks a seasoned account executive for its New York based technology account assignment. The ideal candidate has 5+ years experience, plus the proven ability to work at client and agency levels. An outstanding growth opportunity for an ambitious sales professional with excellent communication, negotiation and organizational skills.

For consideration please fax resume and salary history to:  
**Kristina 212-536-5353 No calls.**

**AD SALES ASSISTANT**

Advertising industry trade magazine seeks organized, detail oriented, PC proficient assistant. Great interpersonal skills and ability to juggle many tasks a must. General administrative support for 2-3 salespeople plus opportunity to grow into space sales for right person. College education. Knowledge of Word/Word Perfect/Excel and ACT! a plus.

Forward letter/resume/  
salary history to  
**ADWEEK MAGAZINES**  
1515 Broadway, 12th fl.  
NY NY 10036  
Att. Linda  
FAX: (212) 536-5353  
- no phone calls.

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[SuccessPOB@Mindspring.com](mailto:SuccessPOB@Mindspring.com)



**RESEARCH STRATEGIST**

Design custom studies and analyze cable TV audience data to develop strategies for growing audiences. Position entails data assimilation, interpretation, & presentation and requires demonstrated mathematical & analytical abilities plus very strong communication skills. Looking for a person with a creative flair who can develop new approaches to media analysis. Must be skilled in spreadsheet & graphics packages and statistics. Familiarity with Nielsen data and sampling methodologies preferred. 2-4 years data analysis experience required.

Send resume and salary requirements to:  
**Ingrid Gorman**

**Director, Programming Research**  
**Discovery Communications, Inc.**  
7700 Wisconsin Ave, Bethesda, MD 20814  
or FAX: 301-986-1821 or email: [ingrid\\_gorman@discovery.com](mailto:ingrid_gorman@discovery.com)

**DIRECTOR OF ADVERTISING SALES PLANNING AND PRICING**

MediaAmerica is one of the biggest independent network radio advertising sales rep firms. Additionally MediaAmerica also represents cable networks and internet sites, with offices in New York, Chicago, Los Angeles, Dallas, Detroit and Denver.

The Director of Sales Planning and Pricing will supervise the Media Services/Traffic Department, based in New York, and will work closely with the Vice President of Radio Sales to plan and develop annual sales goals. They will also be responsible for Inventory Management with the goal to maximize revenue and surpass sales goals and on a daily basis will work with our sales team of ten experienced National Account Managers.

The candidate needs to be an analytical thinker with the ability to be detailed while maintaining a big picture perspective. An excellent communicator and good decision maker. Have the ability to work in a high pressure environment and manage a department of seven. A strong understanding of advertising sales (network radio a plus). An ideal background would include experience in sales planning, traffic, and buying or selling a national medium. *This is an excellent opportunity for a lucrative future in a dynamic company.*

Fax resumes to: 212-302-6024, Attn: Personnel  
E-mail to: [director\\_of\\_sales@mediaamerica.com](mailto:director_of_sales@mediaamerica.com)

**ADVERTISING SALES REP  
EAST COAST**

Major publishing company has immediate opening on its leading packaged goods business magazine for seasoned advertising sales professional. The ideal candidate will be a highly motivated self-starter with excellent organizational, communication and consultative selling skills. A proven track record in advertising sales is preferred and packaged goods or food service experience a plus. Excellent benefits and compensation commensurate with experience.

Please send resume and salary requirements to:  
**Director of Human Resources (East Coast Rep)**

**Bill Communications**  
355 Park Avenue South, New York, NY 10010  
or FAX (212) 592-6209 or email [HR@billcom.com](mailto:HR@billcom.com)

**CORPORATE MARKETING RESEARCH ANALYST**

National Publishing/Entertainment Company seeks a Marketing Research Analyst. Minimum 2 years research experience in publishing or advertising. Knowl. of synd. & secondary research data (MRI, LNA/CMR, J.D. Power, Hall's SRDS) ability to analyze data. Excellent computer skills (Microsoft Office, IMS) required.

Must send cover letter W/SALARY history and resume for interview to:

**Essence Communications Inc.**  
**F. Robinson**  
1500 Broadway, New York, N.Y. 10036  
NO PHONE CALLS OR E-MAILS




HELP WANTED

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# 2000

## Ways To Be Creative!

And at Doubleday Direct, we find even more ways to reward it! As the leading marketer of book and music clubs in the United States, we have many unique opportunities in our Garden City Long Island Creative Department where your creativity is appreciated most.



We are currently looking for talented professionals to write copy for direct mail, print advertising, and catalogues for our Mystery Guild, General Interest Women's, and other book club interest areas including Computers/Technology & Science/Medicine. Requirements for these exciting positions include a Bachelor's Degree in English, at least 3 years of writing experience (preferably for catalogues, direct mail or clubs) and proficiency in Mac and Mac Word. Effective communication and organizational skills are essential.

Doubleday Direct offers a competitive salary, excellent benefits and career opportunity. Please send resume with salary history/requirements to: **Anne Marie Fernandez, Job Code: C, DOUBLEDAY DIRECT, INC., 401 Franklin Avenue, Garden City, NY 11530, Fax# 516-873-4856, E-mail: ddi.resumes@doubledaydirect.com** Equal Opportunity Employer M/F/D/V.

## Analyze this!

# MTV Networks

**MTV Networks** is a member of the Viacom corporate family and one of the largest and fastest-growing entertainment companies in the world including MTV, VH1, Nickelodeon, Nick at Nite, TV Land, MTV2, Noggin and The Digital Suite. We currently have the following opportunity:


**SENIOR RESEARCH ANALYST**

By taking your career to MTV Networks, you will be responsible for daily advertising sales requests and research analyses. You will identify channel trends and assess the competitive environment. You will utilize Nielsen and MRI data within Microsoft Office applications to create sales presentations and channel positioning.

Requirements include a minimum of 3+ years' experience in a cable/broadcast network or ad agency environment. Good oral and writing skills will be needed.

We offer a competitive salary and benefits package. For immediate consideration, send your resume with cover letter and salary requirements, to:

**MTV Networks, Staffing Resources - 00, Dept. LE1/24, 1515 Broadway, 16th Floor, New York, NY 10036. E-mail: jobmtv@mtv.com** (any attachments MUST be MS Word). NO PHONE CALLS PLEASE. We regret that we can respond only to those candidates who meet the above requirements. We are an equal opportunity employer embracing and encouraging diversity in the workplace.



## ENTREPRENEURIAL MEDIA DIRECTOR WANTED

**You are:**  
An experienced agency media pro with 10+ years of planning: network, spot, print, outdoor, internet, etc.

**You believe:**  
In hard work, a creative approach to media, the importance of new business, a no BS environment.

**You have:**  
A burning desire to escape the big agency "cog in the wheel" syndrome.

**You want:**  
To start, run and staff your own media operation and become a key player in a dynamic organization.

**We are:**  
A small, growing full-service mid-town NY shop with a blue chip client list.

**We need:**  
A pro to create and manage our in-house media operation.

**We offer:**  
An exciting and unique opportunity for an independent, experienced pro (as well the more mundane benefits of competitive salary, benefits, etc.)

**Interested? Write to:**  
**ADWEEK Classified, Box 4119**  
**1515 Broadway, 12th Fl., New York, NY 10036**  
**email: conad@adweek.com**  
**Subject: 11-A-0428**

# WEBSTAKES PROMOTIONS

Webstakes, the leader in online promotions, has several openings in Promotions sales & management in our NYC & SF offices.

## ACCOUNT EXECUTIVES

Manage implementation & administration of client accts, dev process to insure the smooth execution of promos, develop contracts, & serve as liaison between internal groups. Req. 1-2 yrs exp client svc/acct management, Internet a must, promo agency a +.

## ACCOUNT SUPERVISOR

Lead generation & development, Direct revenue responsibility for account development, Sales & account management of Basic, Enhanced, & Custom On Line Promotions, Management staff, Contract Execution. Req 3-5 yrs exp agency acct management, pref promotions, Familiarity & contacts & Sales exp in online marketing space a +, a plus, Effective manager of people.

## DIRECTOR

Lead generation & development, Strategic & tactical development of multi-tiered promotion plans, Direct revenue responsibility for acct development, Sales & account management of Custom, Enhanced, & Basic On Line Promotions, Management of Acct Support staff to insure timely execution & billing of clients, Contract Execution. Req 5+ yrs exp agency acct management & sales, developed \$100k + accounts, exp in Internet & traditional offline promotion development, Contacts w/in traditional marketers as well as online marketers, Understanding the broad range of promotion tactics & disciplines, Ability to develop strategic action plans to address client promotion needs, Creative conceiving, Partnership development, Effective manager of people.

All positions req excellent oral & written communication skills.

Please email resumes to:  
**cbragas@webstakes.com**

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**HELP WANTED**

**TIME TO CHANGE AGENCIES?**

*Wouldn't you rather work for an Ad Agency where the culture fosters career development?*

We are a large New York Ad Agency seeking ACCOUNT EXECUTIVES to work on Blue Chip Clients. Qualified candidates will be expected to write and write well, have solid analytical and presentation experience and possess strong client relationship skills. You will be responsible for overseeing growth of an AAE and have exposure to strategic process & strategy development. We want team players with a **passion for advertising**. Full benefits package.

Cover letter stating salary requirements must accompany resume.

To: Christine Martin, HR Dir

JMCP/EURO RSCG

110 5th Ave, NY, NY 10011

Fax: (212) 463-1628 or cmartin@jmcp.com

**DIRECTOR OF ADVERTISING SALES**

Latino.com, the premier online U.S. Hispanic community, is seeking a Director of Ad Sales to extend the company's roster of blue-chip advertisers. Proven interactive sales and management experience, strong communication skills and the ability to work with a team in a fast-paced environment are necessary qualifications.

The Director of Ad Sales will have experience in building, coaching and leading an aggressive sales team in an online environment. The ideal candidate will have a minimum of 1-2 years on-line sales experience and 3-5 years media (print or broadcast) sales background. Knowledge of the Hispanic market a plus.

Position is based in New York City.

Compensation is competitive with stock options.

Qualified applicants are welcome to email resumes to:

Rosa Alonso at rosa@latinolink.com

or fax 212-755-6660

Latino.com is an equal opportunity employer.

**MANAGER, PARTNERSHIPS**

Fast-paced, high-profile advocacy organization seeks Manager, Partnerships, who is responsible for planning, establishing, and maintaining partnerships with individuals and organizations for the purposes of expanding the organization's reach, resources, and influence and for creating successful marketing, education and advocacy relationships. The Partnerships Manager also oversees special projects and youth advocacy work. College degree; minimum 10 years experience in relationship building and a proven track record in developing partnerships required; experience in marketing of organizations, causes, services and/or products; and excellent writing/editing skills and event coordination/management ability. Send resume/cover letter to:

Manager, Partnerships

Campaign for Tobacco-Free Kids

1707 L Street, NW, Suite 800, Washington, D.C. 20036

Fax: 202-296-5427

No calls please. EOE.

**Cold and stressed out. (bad)  
Strolling the beach on a warm moonlight night. (good)**

If you agree, come join coastal South Carolina's largest marketing and communications firm. We offer a competitive salary and benefits program. (good)

**ACCOUNT DIRECTOR** - Qualified candidates must have 5-10 years agency experience working with multiple executive disciplines. High-end golf resort and real estate experience preferred. Responsible for strategic direction and day-to-day account management.

**ACCOUNT EXECUTIVE** - Qualified candidates should have 3-5 years agency experience. Be a self-starter with a strong marketing background and have excellent communication skills.

As a member of our team, you'll enjoy a great new way of life. Fax letter and resume to (843) 722-3960 or send to:

**Rawle-Murdy Associates, Inc.**

PO Box 1117, Charleston, SC 29402

**PUBLISHING**

**Managing Editor**

Seeking individual who sees management of editorial production as an art as much as it is a science. Must possess top-notch copy editing and rewriting skills. Job will focus on production mgmt, proofing and rewriting, but also entails some writing and reporting duties. Quark, online skills and Filemaker Pro familiarity a real plus. High tech experience a definite plus.

**Editorial Assistant**

Monthly trade magazine. Looking for individual with rock-solid organizational skills, as well as some writing, reporting and editing ability. Must be able to work under deadline pressure. Job will focus on handling administrative tasks, managing monthly industry surveys, and some short news story reporting and writing. Quark, online skills and Filemaker Pro familiarity a real plus.

Will work for fast-growing, dynamic intl business communications company. We own 100 trade publications/100 tradeshows.

Immed. fax resume w/ published clips to:

714-513-8622

or e-mail to:

Rarnold@advanstar.com

Visit website at

www.advanstar.com

EOE

**ACCOUNT EXECUTIVE**

Large full service New York Ad Agency seeks an Account Executive for large OTC Account. Candidate must have 6 months AE experience, knowledge of TV Production process, strong client relationship skills. You will be responsible for overseeing growth of an AAE and have exposure to strategic process & strategy development. Full benefits package.

Cover letter stating salary requirements must accompany resume.

To: Lori Smith

JMCP/EURO RSCG

110 5th Ave, NY, NY 10011

or lsmith@jmcp.com

**RESEARCH MANAGER**

Disney Worldwide Publishing has an immediate opening for a Research Manager. Responsibilities will include, but are not limited to, research analysis and strategic marketing, and producing creative sales materials. At least 4 years publishing or ad agency experience necessary. Proficiency in MRI, PIB, JD Power, Intelliquest required; PowerPoint and presentation skills are preferred. For consideration, please send/fax/e-mail resume and salary requirements to:

Disney Publishing Worldwide

114 Fifth Avenue, Dept. VJM

New York, NY 10011

Fax: 212-633-5929

E-mail: resume.ny@disney.com

EOE M/F/D/V

**ACCOUNT SERVICES EXECUTIVES**

Fast-growing ad agency seeks Account Executives with at least 3-5 yrs pharmaceutical agency experience. Cardiovascular, anti-infective, or launch experience a plus. Strong, strategic, tactical, organizational, and writing skills a must. Will facilitate agency relationships w/ prospective clients.

Please send resume with sal reqs to:

HR/ASE

at Ted Thomas Associates, Inc.

210 W. Washington Square

Phila, PA 19106

Fax: (215) 238-0881

Email: mindyd@voxmedica.com

**SALES  
ATTN: MEDIA REPS**

Tired of being one of the "have-nots"? Do your skills and talent outweigh your account list? Become one of the "haves" on our small, select, highly entrepreneurial sales team. Sell premium ethnic and general market outdoor advertising in the New York metro market. College degree, bilingual (Eng/SP) preferred.

Fax resume to:

VISTA MEDIA

Attn: VP/GM

(718) 784-3977

**AD SALES STAR WANTED!**

PRN Entertainment Television is seeking an account executive for its NY office. This position will handle all sales activity to various East Coast entertainment clients. Our successful candidate will have sales experience within the entertainment/new media industry and will possess excellent communication/negotiation skills. If you fit the bill and are looking to work within a fast growing company with a solid history and incredible potential, send your resume to: (310) 264-7201. Attn: Human Resources-NYAE.

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Fax resume 212-490-9277

or E-Mail:

vintageresources@mindspring.com

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HELP WANTED

**WCJ**

Wunderman Cato Johnson

Our San Francisco office is growing. We are looking for insightful, experienced professionals to work on our expanding list of blue-chip clients as part of our Account Management and Media teams. We offer highly competitive salaries and benefits, as well as relocation assistance for the right people.

**Management Supervisor**

You must have a min. of 8 years of Direct Response or Direct Marketing Agency experience. Demonstrated leadership, strategic planning and communication skills are a must.

**Account Supervisor**

You must have a min. of 4 years of comparable Direct Response Agency experience. Effective leadership experience and strong communication skills are essential and an in-depth knowledge of agency process is a must.

**Account Executive**

You must have at least 1 year of Advertising/Direct Marketing Agency experience, more would be absolutely delightful. You will work closely with clients—so great communication and presentation skills are essential.

**Media Supervisor**

You must have at least 4 years of Direct Response Media Planning experience. Any on-line or digital media background is a plus. You must possess proven supervisory skills, a thorough knowledge of spreadsheet data analysis and excellent organizational skills.

**Media Planner**

You must have at least 1 year of Media Planning experience. Any Online or Direct Marketing background is a plus. You must possess a working knowledge of spreadsheet data analysis and excellent organizational skills.

Send your responses to:  
 Attn: Maria Hidalgo-HR Manager  
 FAX: (415) 371-6869  
 e-mail: maria\_hidalgo@us.wcj.com  
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 With A World Leader**

...and you are an entrepreneurial thinker ready to be part of a cutting-edge marketing function, we invite you to explore these opportunities with us.

Bristol-Myers Squibb, an innovator and world leader in the pharmaceutical industry, has several outstanding opportunities available at the Director and Senior Product Manager levels supporting our direct to Consumer/Patient Marketing initiatives.



Successful candidates should have an MBA with a minimum of five years experience in consumer line marketing.

Send your resume via e-mail to: [donna.sozio@bms.com](mailto:donna.sozio@bms.com)

 **Bristol-Myers Squibb Company**

**PUBLICIS & HAL RINEY**

**Calling All Account Supervisors!**

We are looking for a dynamic, experienced and creatively driven Field Account Supervisor with 4-5 yrs. agency exp. to work on a major telecom. account in our NY office. Candidate will manage ten large markets in the eastern region. If you think you have what we are looking for and are committed to great advertising, please rush resume to:

Attn: Mary Kelly/ASNY Publicis & Hal Riney  
 2001 The Embarcadero, San Francisco, CA 94133  
 Or Fax: 415-293-2628 or e-mail to: [stein\\_kristen@hrp.com](mailto:stein_kristen@hrp.com)

**ATTENTION:  
 MEDIA PLANNERS**

NYC established small midtown advertising agency is restructuring its Media Department. We need two "hands-on" planners and one "take-charge" assistant. Print and Internet experience preferred. Please fax resume with salary requirements to:

SB  
 212/686-5046  
 or email to:  
[wkcmp@warrenkremer.com](mailto:wkcmp@warrenkremer.com)

**MEDIA BUYER/  
 PLANNER**

Baltimore ad agency looking for buyer/planner with 2-3 years experience who can think on his/her feet and who wants to be involved in all aspects of media. Travel & Tourism experience a plus.

Send resume with salary history to:  
 Media Director  
 TCG  
 400 E. Pratt Street, Suite 500  
 Baltimore, MD 21202  
 FAX: 410-547-6508  
 Email:  
[dcashen@tcgadvertising.com](mailto:dcashen@tcgadvertising.com)



E!Online, the Internet's premier entertainment destination, is seeking to fill the following position:

**Director, Eastern & Midwest Region Ad Sales (NY)**

The Director will manage the day-to-day operations of the NYC and Chicago Sales offices and develop, generate and maintain new and existing business for the network in the Eastern and Midwest regions. The qualified candidate will have at least four years experience in ad sales with at least one year in Internet ad sales, a strong understanding of Internet advertising models and interactive advertising Agency/Client needs, with broad consumer client/agency relationships. Must have superior verbal and written communication skills, the ability to meet aggressive revenue goals and to successfully manage, lead, and grow a sales team. Travel required. Excellent benefits and 401(k) package.

Please send resume and salary history to:

E! Entertainment Television  
 Attn: HR-EOL  
 5750 Wilshire Blvd.  
 Los Angeles, CA 90036  
 e-mail: [hr@Eentertainment.com](mailto:hr@Eentertainment.com)

[www.eonline.com](http://www.eonline.com)

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**HELP WANTED**

**ADVERTISING ACCOUNT EXECUTIVE**

The Atlanta Journal-Constitution, a Cox newspaper and the largest newspaper in the southeast, has a display sales position in the e-commerce category available in the New York area. Our sales office is based in Manhattan. The successful candidate will represent both the Atlanta Journal-Constitution and The Austin American Statesman - newspapers that deliver two of the fastest growing, hottest high-tech markets in the country. We are seeking a self-starter with several years' prior media sales and/or advertising agency experience. Established New York agency contacts are a prerequisite. Compensation based on experience - salary plus bonus and incentives. Excellent benefits including paid vacation, comprehensive medical/dental/life insurance, and 401(k) plan. We are a drug free workplace and EOE. Please forward resume with cover letter and salary requirements to Sherrill Evans, The Atlanta Journal-Constitution, 72 Marietta St., NW, Atlanta, GA 30303. Fax: 404-582-7314. Email: sevans@ajc.com. Phone: 404-526-5188.

**ADMINISTRATIVE ASSISTANT USA TODAY**

National Newspaper is looking for a bright, energetic, articulate, and computer savvy Sales Assistant to work in our New York City Ad Sales office. Microsoft Suite of programs necessary. Strong communications and interpersonal skills needed. Good benefits. Competitive salary.

Please fax resume to Maribel 212-715-5530

**OUTDOOR ADVERTISING SALES**

Established New York City Outdoor Company seeks account executive with a minimum of 2 years experience calling on ad agencies and advertisers direct. Base salary plus commission. Excellent benefits. Lucrative sales territory. Great working environment.

Please fax resume in confidence to V.P. Sales at: 212-265-9436

**SALES REP NATIONAL CINEMA CO.**

Prefer ad sales exp. but will train strong media planner with sales skills. Must be energetic, articulate, excellent interpersonal skills; salary plus comm. N.Y. Office—excellent opportunity.

Fax resume: S. Lilley: 212-752-0086

**DIRECTOR OF SALES AND MARKETING**

High profile fine art organization seeks experienced individual to develop advertising and licensing opportunities with ad agencies and corporate art buyers. Must have advertising and/or licensing experience, and excellent writing and communication skills. Art background a +. Salary with commission potential.



send cover letter and resume to: f: 212.627.9866 artmediagroup@aol.com

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# Magazines

BY LISA GRANATSTEIN

## Stretching Out at Weider

*Buff-book publisher presses mainstream positioning with new sales team*

**W**eider Publications, a veteran heavyweight in the fitness and body-building arena, is pushing to become more of a player in mainstream publishing. The 60-year-old, family-owned publisher, which initially focused on founder Joe Weider's body-building techniques and nutritional supplements, over time has evolved

into two divisions. Weider's endemic group includes *Muscle & Fitness*; *M&F Hers*, a spin-off that launched last month; and the body-building title *Flex*. The company's consumer division consists of the women's fitness book *Shape*, *Men's Fitness*, *Fit Pregnancy* and the teen mag *Jump*.

But despite their longtime appeal among fitness-conscious readers, the books have lacked clout and buzz in the ad community. And with no senior-level publishing execs in place at *Shape*, *Men's Fitness* and *Jump*, those titles in particular struggled to stay on media buyers' radar.

Last year, former Weider president/CEO Michael Carr restructured the magazine operations and hired former *Family Life* vp/publisher Joan Sheridan LaBarge as executive vp/group publishing director, responsible for the consumer group and the company's corporate sales unit.

"Our editorial has always been great, but our message to advertisers was not getting out because we did not have the right people in place," says Weider COO Ronald Novak, who took on additional ad sales and marketing responsibilities following Carr's retirement last April. "We came to the conclusion that our titles were being under-marketed."

"I was brought on board with a very clear mission—to totally

revamp the sales organization and get the word out," says Sheridan LaBarge.

Over the past year, Sheridan LaBarge has helped that process along by installing publishing directors at each of Weider's consumer books. She has hired more than 25 new staffers overall.

Media buyers and analysts have taken the staffing-up as an indicator of Weider's growing market power. "Weider has been taking the company more and more mainstream, and bringing in all this publishing

talent is a continuing step in that direction," says Mark Edmiston, managing director of the investment banking firm AdMedia Partners.

"It's a whole different ball game over there," says Carol McDonald, DDB Needham vp/print media manager. "They are taking ad sales very seriously for the first time. [Weider] is paying attention to who is selling the magazines." McDonald has bought pages in *Shape* and *Men's Fitness* for clients Helene Curtis, FTD and State Farm.

All Weider books under Sheridan LaBarge's purview were up in ad pages last year (see chart), with the exception of *Shape*, which finished down 1.2 percent, at 757 pages, according to the *Mediaweek Magazine Monitor*. Sheridan LaBarge notes that *Shape*'s pages were up 14 percent in last year's second half, after her new staffers' sales deals started to kick in.

The endemic group, run by executive vp/group publishing director Robert Washburn Jr., also had a strong 1999. *Flex* and

*Muscle & Fitness*, which have circulations far smaller than *Shape*'s 1.4 million, led the way, with *Flex* pulling in 1,928 pages and *M&F* scoring 1,522. The endemic titles have an easier time of it in attracting ad pages because they do not face the same level of competition as Weider's more general-interest consumer books. *Shape*, for example, battles against Condé Nast's *Self* and *Women's Sports & Fitness* and Gruner + Jahr's *Fitness*. *Self*'s 1,351 ad pages in 1999 nearly doubled *Shape*'s total of 757.

Still, Weider's ad revenue last year was up 26 percent over '98, according to Competitive Media Reporting, which tracks *Shape*, *Men's Fitness*, *M&F* and *Jump*. Weider's in-house vitamin ads were not counted.

Through February this year,

### Weider's World

Magazine	Paid Circulation first-half '99	Change from '98	Ad Pages '99	Change from '98
<i>Shape</i>	1,411,122	+27.5%	757.24	-1.2%
<i>Men's Fitness</i>	502,153	+56.3%	668.39	+8.3%
<i>Jump</i>	388,870	+29.1%	389.54	+23.5%
<i>Muscle &amp; Fitness</i>	491,633	+8.7%	1,522.33	+8.0%
<i>Flex</i>	168,977	+10.7%	1,928.40	+21.6%

Sources: Audit Bureau of Circulations, *Mediaweek Magazine Monitor*



# Magazines

*Shape* is up 6 percent, to 92 pages. But *Men's Fitness* is down 8.8 percent, to 77 pages, and *M&F* and *Flex* are off by 7.2 and 15.9 percent, respectively. The endemic group is working to attract more non-endemic advertisers. Washburn says new clients on this year's roster include Procter & Gamble's Quaker Oats and Suzuki Motorcycles.

On the circulation side, Weider has a bit of shaping up to do. While total paid circ for most Weider books was up by double-digit percentages in the first half of '99, most of the titles suffered declines on the newsstand. *Shape* fell 19.4 percent, *Men's Fitness* dipped 4.5 percent and *Jump* plummeted 26.7 percent, according to the Audit Bureau of Circulations.

Bobbi Gutman, Weider executive vp/consumer marketing and business development, attributes the single-copy shortfalls to wholesaler consolidation and the subsequent newsstand squeeze. Gutman also notes that when looking at the overall profit picture on Weider's circulation, units sold are not the sole consideration. "We have been very aggressive with our cover pricing," Gutman says. *Flex's* cover price is a hefty \$5.95, and Weider is testing *M&F* at the same level.

## Zuckerman Realigns

*Ellenthal exits 'U.S. News' for 'Daily News'; Holiber moves up*

Mortimer Zuckerman last week reorganized the top-level management tiers of his *U.S. News & World Report* and New York *Daily News*. With Fred Drasner, *U.S. News* co-chairman and *Daily News* CEO and co-publisher, now largely out of day-to-day operations at both publications and spending more time with his other investments, Zuckerman promoted Les Goodstein to president/COO of the newspaper, a new position, from executive vp/associate publisher. Ira Ellenthal, CEO/group publisher of *U.S. News* and Zuckerman's *Fast Company*, returns to his executive vp/associate publisher post at the *Daily News* after just 15 months on the magazine side.

"It's a slight domino effect," Zuckerman says. "It's just a recognition of where we had our talent and where we had needs."

Some insiders speculated last week that Ellenthal was shifted back to the *News* be-

# Mediaweek Magazine Monitor

## Weeklies

January 24, 2000

*Golf World*, which was down in ad pages for 1999, has had a reversal of fortune so far this year. Rising 23.11 percent, to 44.90 pages YTD, the weekly is experiencing some growth in endemic ads thanks to a modest recovery in the golf industry, which had suffered from spending cuts by several manufacturers, says *GW* publisher Peter Gross. This week, the book had new business from Buygolf.com and Mizuno. —Lori Lefevre

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
<b>NEWS/BUSINESS</b>								
Business Week	24-Jan	86.00	25-Jan	76.89	11.85%	208.31	204.93	1.65%
The Economist	15-Jan	50.00	16-Jan	42.00	19.05%	99.00	113.00	-12.39%
The Industry Standard	24-Jan	177.00	25-Jan	24.42	624.82%	307.16	50.59	507.16%
Newsweek	24-Jan	29.95	25-Jan	27.11	10.46%	85.70	99.86	-14.18%
People	24-Jan	66.09	25-Jan	56.07	17.87%	185.44	187.59	-1.15%
Sporting News	24-Jan	7.58	25-Jan	12.16	-37.66%	20.91	42.15	-50.39%
Sports Illustrated	24-Jan	40.35	25-Jan	47.07	-14.28%	96.90	118.39	-18.15%
Time <sup>E</sup>	24-Jan	45.66	25-Jan	44.56	2.47%	166.62	127.65	30.53%
US News & World Report	24-Jan	29.02	25-Jan	40.24	-27.88%	80.07	113.81	-29.65%
<b>Category Total</b>		<b>531.65</b>		<b>370.52</b>	<b>43.49%</b>	<b>1,250.11</b>	<b>1,057.97</b>	<b>18.16%</b>
<b>ENTERTAINMENT/LEISURE</b>								
AutoWeek	24-Jan	28.26	25-Jan	22.40	26.16%	92.80	88.43	4.94%
Entertainment Weekly	21-Jan	41.20	22-Jan	40.55	1.60%	101.56	85.31	19.05%
Golf World	21-Jan	14.00	22-Jan	12.25	14.29%	44.90	36.47	23.11%
New York	24-Jan	36.8	25-Jan	17.4	111.49%	128.00	108.00	18.52%
New Yorker	24-Jan	25.98	25-Jan	26.37	-1.48%	68.99	66.28	4.09%
Time Out New York	19-Jan	57.70	20-Jan	44.80	28.79%	179.30	141.80	26.45%
TV Guide	22-Jan	65.97	23-Jan	66.32	-0.53%	258.12	253.74	1.73%
<b>Category Total</b>		<b>269.91</b>		<b>230.09</b>	<b>17.31%</b>	<b>873.67</b>	<b>780.03</b>	<b>12.00%</b>
<b>SUNDAY MAGAZINES</b>								
Parade	23-Jan	9.89	24-Jan	7.14	38.52%	43.52	40.10	8.53%
USA Weekend	23-Jan	13.55	24-Jan	7.63	77.59%	46.86	43.89	6.77%
<b>Category Total</b>		<b>23.44</b>		<b>14.77</b>	<b>58.70%</b>	<b>90.38</b>	<b>83.99</b>	<b>7.61%</b>
<b>TOTALS</b>		<b>825.00</b>		<b>615.38</b>	<b>34.06%</b>	<b>2,214.16</b>	<b>1,921.99</b>	<b>15.20%</b>

E=ESTIMATED PAGE COUNTS



## Monthlies/February

With a mediocre overall gain this month of 6.26 percent, monthly magazines remain a little sluggish for the year, up a mere 2.76 percent. But some magazines came in with record February page counts, helping to balance out those titles that were struggling. Among the big winners were *Red Herring*, with a gain of 145.23 percent; *Maxim*, with an increase of 105.63 percent; and *Bike*, up 66.54 percent.

One category standout is shelter, which has increased by 11.03 percent YTD. Gruner + Jahr's *American HomeStyle & Gardening* has performed solidly thanks to a recent cross-platform initiative with cable network Home & Garden Tele-

	RATE BASE (1ST HALF '99)	CIRC. (1ST HALF '99)	CURRENT PAGES	PAGES LAST YR.	% CHANGE	YEAR TO DATE	YTD LAST YEAR	% CHANGE
<b>BUSINESS/TECH/NEW ECONOMY</b>								
Fast Company <sup>10</sup>	305,000	327,162	NO ISSUE			157.00	87.00	80.46%
Red Herring*	100,000	116,537	168.67	76.33	120.97%	337.17	137.49	145.23%
Wired	425,000	527,488	122.10	76.8	58.98%	262.94	155.60	68.98%
<b>Category Total</b>			<b>290.77</b>	<b>153.13</b>	<b>89.88%</b>	<b>757.11</b>	<b>380.09</b>	<b>99.19%</b>
<b>DO-IT-YOURSELF</b>								
Family Handyman <sup>9</sup>	1,100,000	1,120,938	64.56	51.92	24.35%	64.56	51.92	24.35%
Today's Homeowner <sup>10</sup>	950,000	950,306	56.13	38.56	45.57%	56.13	38.56	45.57%
<b>Category Total</b>			<b>120.69</b>	<b>90.48</b>	<b>33.39%</b>	<b>120.69</b>	<b>90.48</b>	<b>33.39%</b>
<b>ENTERTAINMENT</b>								
People en Español <sup>10</sup>	250,000	292,906	60.50	29.00	108.62%	60.50	29.00	108.62%
Premiere	600,000	626,232	40.42	44.64	-9.45%	84.18	88.63	-5.02%
Source, The	425,000	425,218	94.50	94.50	0.00%	204.48	209.17	-2.24%
Spin	525,000	526,424	55.75	65.73	-15.18%	127.90	130.64	-2.10%
Us <sup>W</sup>	1,000,000	1,001,344	26.23	38.09	-31.14%	54.05	74.06	-27.02%
Vibe <sup>10</sup>	700,000	701,624	89.67	76.75	-15.18%	89.67	76.75	16.83%
<b>Category Total</b>			<b>367.07</b>	<b>348.71</b>	<b>5.27%</b>	<b>620.78</b>	<b>608.25</b>	<b>2.06%</b>
<b>ENTHUSIAST</b>								
Audio	None	90,290	55.82	34.32	62.65%	118.47	90.81	30.46%
Automobile	625,000	635,396	60.17	77.19	-22.05%	116.36	150.18	-22.52%
Backpacker <sup>9</sup>	265,000	285,003	NO ISSUE			50.95	54.06	-5.75%
Bicycling <sup>11/10</sup>	273,000	277,600	NO ISSUE			31.56	35.21	-10.37%
Bike <sup>10</sup>	175,000	193,859	31.26	18.77	66.54%	31.26	18.77	66.54%

# Mediaweek Magazine Monitor

# Magazines

## Monthlies/February



vision called "Dream Home 2000," which has various advertisers, including Armstrong Floors, Delta Faucets and Thomasville Furniture, building a show house in Santa Monica, Calif. Also, the mid-market monthly saw its home-furnishings business, a category that makes up 30 percent of its ad pages, rise significantly this month. *AHS&G* in February welcomed new advertisers including Phillip Morris, Hoover and General Foods International.

Time Inc.'s *People en Español* kicked off 2000 with a bang. The two-year-old magazine broke ground with several new advertisers in its first issue this year, growing its ad pages by a hefty 108.62 percent, to 60.5. "Advertisers

	RATE BASE (1ST HALF '99)	CIRC. (1ST HALF '99)	CURRENT PAGES	PAGES LAST YR.	% CHANGE	YEAR TO DATE	YTD LAST YEAR	% CHANGE
Boating	None	202,703	112.75	168.73	-33.18%	268.73	320.95	-16.27%
Car and Driver	1,350,000	1,365,577	93.17	91.60	1.71%	193.21	200.26	-3.52%
Car Craft	375,000	383,334	42.25	55.16	-23.40%	82.54	110.64	-25.40%
Chevy High Performance	200,000	198,474	69.70	71.27	-2.20%	138.71	132.47	4.71%
Circle Track	130,000	144,372	74.48	102.75	-27.51%	135.58	172.13	-21.23%
Cruising World	155,000	155,456	124.88	112.06	11.44%	225.10	209.07	7.67%
Cycle World	310,000	312,254	59.71	51.87	15.11%	135.71	120.64	12.49%
Dirt Rider	170,000	176,335	88.30	71.68	23.19%	213.57	198.92	7.36%
Flying	None	310,851	76.57	58.86	30.09%	138.82	122.59	13.24%
Four Wheel & Off Road	325,000	355,716	72.44	76.25	-5.00%	151.89	147.70	2.84%
Golf Digest	1,550,000	1,557,814	92.82	94.17	-1.43%	179.63	176.15	1.98%
Golf Magazine	1,400,000	1,403,685	111.52	101.72	9.63%	240.69	270.96	-11.17%
Hot Rod	800,000	819,017	56.36	69.15	-18.50%	119.12	137.78	-13.54%
Motor Boating & Sailing	None	122,505	188.10	195.18	-3.63%	320.87	330.30	-2.85%
Motorcyclist	240,000	249,226	48.02	48.83	-1.66%	88.96	93.23	-4.58%
Motor Trend	1,250,000	1,278,568	67.92	91.68	-25.92%	129.07	178.71	-27.78%
Petersen's Photographic	200,000	211,486	87.03	88.67	88.07%	175.30	194.40	-9.83%
Popular Mechanics	1,200,000	1,271,042	48.16	51.37	-6.25%	111.52	97.91	13.90%
Popular Photography	450,000	451,195	168.77	152.11	10.95%	364.04	328.82	10.71%
Power & Motoryacht	None	1,573,56b	268.42	270.13	-0.63%	467.66	441.30	5.97%
Road & Track	750,000	755,710	85.58	93.47	-8.44%	176.20	196.12	-10.16%
Rod & Custom	150,000	155,066	82.40	80.00	3.00%	164.56	161.26	2.05%
Sailing World <sup>10</sup>	55,000	63,009	49.22	38.70	27.18%	49.22	38.70	27.18%
Salt Water Sportsman	150,000	152,541	117.33	102.71	14.23%	222.30	201.70	10.21%
Skin Diver	220,000	226,046	66.34	66.38	-0.06%	141.92	135.26	4.92%
Sport	1,000,000	1,129,518	11.73	29.81	-60.65%	35.14	55.95	-37.19%
Sport Truck	200,000	200,357	68.78	72.68	-5.37%	140.82	140.03	0.56%
Stereo Review's Sound & Vision <sup>10</sup>	450,000	454,869	86.61	97.66	-11.31%	185.27	156.82	18.14%
Tennis <sup>10</sup> &	700,000	707,884	34.00	65.43	-48.04%	73.63	95.64	-23.01%
Yachting	132,000	132,275	180.44	169.98	6.15%	354.75	299.56	18.42%
<b>Category Total</b>			<b>2,881.05</b>	<b>2,970.34</b>	<b>-3.01%</b>	<b>5,773.13</b>	<b>5,815.00</b>	<b>-0.72%</b>
<b>Fashion/Beauty</b>								
Allure	800,000	815,117	68.31	64.32	6.20%	127.88	123.52	3.53%
Cosmopolitan	2,400,000	2,879,076	166.27	146.04	13.85%	276.47	247.41	11.75%
Elle	900,000	913,054	115.68	112.10	3.19%	173.70	172.53	0.68%
Essence			<b>DID NOT REPORT</b>					
Glamour	2,000,000	2,207,241	118.86	98.01	21.27%	180.43	203.45	-11.31%
Harper's Bazaar	700,000	750,608	147.87	87.81	68.40%	200.43	124.30	61.25%
Jane <sup>10</sup>	400,000	428,670 <sup>c</sup>	<b>NO ISSUE</b>			50.40	59.02	-14.61%
Mademoiselle	1,100,000	1,106,167	52.94	57.64	-8.15%	95.01	106.73	-10.98%
Marie Claire	700,000	853,875	76.47	65.99	15.88%	128.53	119.79	7.30%
Mirabella <sup>10</sup>	550,000	536,486	30.99	39.17	-20.88%	30.99	39.17	-20.88%
Vogue	1,100,000	1,100,828	215.82	192.02	12.39%	331.80	294.74	12.57%
Victoria	950,000	959,143	39.15	42.65	-8.21%	76.32	64.42	18.47%
W	400,000	412,160	111.00	114.77	-3.28%	180.10	162.00	11.17%
<b>Category Total</b>			<b>1,143.36</b>	<b>1,020.52</b>	<b>12.04%</b>	<b>1,852.06</b>	<b>1,717.08</b>	<b>7.86%</b>
<b>FOOD/EPICUREAN</b>								
Bon Appétit	1,100,000	1,132,237	73.71	54.62	34.95%	170.08	120.03	41.70%
Cooking Light <sup>11</sup> &	1,400,000	1,447,379	<b>NO ISSUE</b>			96.22	93.39	3.03%
Food & Wine	800,000	850,406	61.42	44.99	36.52%	106.56	103.22	3.24%
Gourmet	850,000	878,792	109.00	120.70	-9.69%	141.53	154.86	-8.61%
<b>Category Total</b>			<b>244.13</b>	<b>220.31</b>	<b>10.81%</b>	<b>514.39</b>	<b>471.50</b>	<b>9.10%</b>
<b>GENERAL INTEREST</b>								
Atlantic Monthly	450,000	463,587	45.70	38.32	19.26%	111.04	72.62	52.91%
Biography	450,000	528,167	20.63	19.99	3.20%	43.28	38.99	11.00%
George <sup>10</sup> &	400,000	405,153	<b>NO ISSUE</b>					
Harper's	205,000	215,213	25.75	19.67	30.93%	45.83	45.08	1.66%
InStyle <sup>4</sup>	1,100,000	1,360,163	97.25	118.97	-18.26%	223.70	202.31	10.57%
Life	1,500,000	1,590,397	29.89	29.73	0.54%	76.79	72.83	5.44%
National Geographic	8,500,000	8,618,632	31.25	30.32	3.07%	51.43	51.98	-1.06%
Reader's Digest	13,300,000	13,368,327	104.32	95.34	9.42%	168.53	163.21	3.26%
Smithsonian	2,000,000	2,041,996	75.20	62.85	19.65%	114.33	120.81	-5.36%
Vanity Fair	1,000,000	1,064,766	85.78	91.45	-6.20%	142.13	129.96	9.36%
<b>Category Total</b>			<b>515.77</b>	<b>506.64</b>	<b>1.80%</b>	<b>977.06</b>	<b>897.79</b>	<b>8.83%</b>

cause Zuckerman is concerned about *U.S. News'* ad sales, which are down 29.7 percent this year, to 80 pages, according to the *Mediaweek Magazine Monitor*. The title's 1999 ad pages were up 4.5 percent, to 1,987.

Zuckerman "wasn't seeing the kind of results that he had hoped for," a *U.S. News* staffer says. "As ad seller-in-chief, [Ellenthal] is a natural fit as a big-city tabloid guy. His casting as a national news magazine exec is a little less ideal."

William Holiber, the former *Atlantic Monthly* publisher who last year was named *U.S. News* co-publisher along with Jeffrey Ahl, was named publisher of *U.S. News*. Ahl will stay on as associate publisher.

Both Holiber and *Fast Company* publisher Julian Lowin will report to Zuckerman.

## Kraft Tunes In With TV Guide

*A branded bookmark for readers*

Kraft Foods next month will kick off a yearlong deal with *TV Guide* for a back-cover gatefold ad that will double as a bookmark. Readers will be able to save their place in the magazine with a perforated, tear-off bookmark that will be attached to *TV Guide's* third cover. The bookmarks will feature ads from Kraft brands, including Post Cereals, Miracle Whip and Kraft



Third-cover combination: what to watch, what to eat

Salad Dressings. The first issue to include the ads will hit newsstands on Feb. 21.

"We threw out a challenge for ideas that really spoke to how consumers interact with magazines," says Jeanne Tassaró, executive vp/director of print for Young & Rubicam's The Media Edge, Kraft's print agency. "*TV Guide* came through with a winner."

"The bookmark idea provides a unique utility in that it allows the consumer to save his place during the week as well as provide reminder-like advertising about our brands," adds Gary Gruneberg, direc-

# Magazines

tor of media buying for Kraft. "That's what made it special."

The ads are expected to run once a month over the next year. *TV Guide* and Kraft declined to discuss financial terms for the package. (The going rate for a one-time buy of *TV Guide's* third cover starts at \$156,200.) As part of the deal, Kraft has tentatively agreed to boost its total spending in the 11.8 million-circulation listings weekly by 25 percent this year, says Tom Hart, vp/publisher of *TV Guide's* magazine group.

The Kraft deal will give another boost to *TV Guide's* ad pages, which stand at 258.12 so far this year, a 1.7 percent gain over the same period in 1999.

## You Ain't Seen Nothing Yet

*Truckin' in 3-D with 'Overdrive'*

Break out the 3-D glasses for the January issue of *Overdrive* magazine. The 38-year-old trucking title teamed with Volvo to create a three-dimensional cover and 20-by-30-inch pullout poster, both featuring a semi rig in a futuristic cityscape. And if you have misplaced your 3-D specs, not to worry—a disposable pair comes with the issue.

The sci-fi motif underscores *Overdrive's* January emphasis on the future of

commercial trucking in technology and business. "The editorial content is true to the magazine's business focus but with a forward-looking slant in the spirit of the new millennium," says Linda Longton, editorial director of *Overdrive*.

**Eighteen-wheeling into the future**

*Overdrive*, which inspired the moniker of the 1970s metal band Bachman-Turner Overdrive, is published by Tuscaloosa, Ala.-based Randall Publishing Co. The monthly magazine claims 140,000 subscribers and is sold in truck stops around the country.

The January issue's 3-D images were designed by Ruben Perfetti, Volvo manager of product design, and created by Boris Starosta, a well-known stereoscopic image creator. The Swedish automaker manufac-



# Mediaweek Magazine Monitor

Monthlies/February



are finally recognizing the viability of this market," says publisher Lisa Quiroz. *PE* cracked the pharmaceutical category for the first time with this month's addition of Pfizer. Special editorial health sections for February and March helped to bring in the drug manufacturer, Quiroz says. Also new to the book in February were Allstate Insurance, the 2000 Census and an eight-page unit from Walt Disney World.

The lifestyle category is mixed through this month, with only three out of seven books ahead of 1999. Wenner Media's *Men's Journal* posted a large gain for its first issue of the year, totalling 26.16 percent. Fashion, technol-

	RATE BASE (1ST HALF '99)	CIRC. (1ST HALF '99)	CURRENT PAGES	PAGES LAST YR.	% CHANGE	YEAR TO DATE	YTD LAST YEAR	% CHANGE
<b>HEALTH/FITNESS (MEN)</b>								
Flex	150,000	168,977	153.50	181.66	-15.50%	272.83	324.32	-15.88%
Men's Fitness	400,000	502,153	39.82	47.23	-15.69%	77.31	84.74	-8.77%
Muscle & Fitness	None	491,633	107.89	117.14	-7.90%	213.22	229.81	-7.22%
Runner's World	480,000	511,362	24.81	31.20	-20.48%	47.32	63.94	-25.99%
<b>Category Total</b>			<b>326.02</b>	<b>377.23</b>	<b>-13.58%</b>	<b>610.68</b>	<b>702.81</b>	<b>-13.11%</b>
<b>HEALTH/FITNESS (WOMEN)</b>								
Fitness <sup>10</sup>	1,000,000	1,003,133	49.91	50.71	-1.58%	85.58	98.11	-12.77%
Health <sup>9</sup>	1,100,000	1,105,437	NO ISSUE			80.14	67.70	18.38%
Prevention	3,000,000	3,101,583	95.52	74.84	27.63%	161.76	140.23	15.35%
Self	1,100,000	1,103,210	65.00	67.27	-3.37%	127.00	131.17	-3.18%
Shape	1,300,000	1,411,122	46.08	44.10	4.49%	92.20	87.01	5.96%
Women's Sports & Fitness <sup>10</sup>	475,000	546,753	NO ISSUE			56.09	36.24	54.77%
<b>Category Total</b>			<b>256.51</b>	<b>236.92</b>	<b>8.27%</b>	<b>602.77</b>	<b>560.46</b>	<b>7.55%</b>
<b>KIDS</b>								
Boys' Life	1,300,000	1,362,016	11.27	10.41	8.26%	22.53	17.65	27.65%
Contact Kids <sup>10</sup>	300,000	317,098	NO ISSUE			6.00	3.00	100.00%
Disney Adventures <sup>10+</sup>	1,000,000	1,045,041b	37.56	18.43	103.80%	37.56	18.43	103.80%
KidCity <sup>10</sup>	250,000	262,576	NO ISSUE			1.00	2.00	-50.00%
Nickelodeon Magazine <sup>10</sup>	900,000b	1,665,038	25.50	14.17	79.96%	25.50	14.17	79.96%
Sports Illustrated for Kids <sup>+</sup>	950,000	1,027,703b	15.33	19.74	-22.34%	32.66	32.15	1.59%
<b>Category Total</b>			<b>89.66</b>	<b>62.75</b>	<b>42.88%</b>	<b>125.25</b>	<b>87.40</b>	<b>43.31%</b>
<b>LIFESTYLE</b>								
Details	500,000	558,683	48.11	49.41	-2.63%	83.27	74.74	11.41%
Esquire	650,000	680,573	66.23	66.47	-0.36%	100.59	114.33	-12.02%
Gentlemen's Quarterly	700,000	707,776	96.50	99.29	-2.81%	148.50	151.97	-2.28%
Maxim <sup>9/10</sup>	650,000	1,152,725	69.70	62.51	11.50%	128.54	62.51	105.63%
Men's Health <sup>10</sup>	1,525,000	1,665,038	NO ISSUE			40.65	54.20	-25.00%
Men's Journal <sup>10</sup>	550,000	551,635	77.50	61.43	26.16%	77.50	61.40	26.22%
Outside	550,000	551,429	50.74	57.01	-11.00%	103.42	119.12	-13.18%
Penthouse			NO ISSUE					
Playboy	3,150,000	3,252,661	49.86	41.97	18.80%	114.70	102.07	12.37%
<b>Category Total</b>			<b>458.64</b>	<b>438.09</b>	<b>0.05</b>	<b>797.17</b>	<b>740.34</b>	<b>7.68%</b>
<b>MATURE MARKET</b>								
New Choices <sup>10</sup>	600,000	600,876	43.91	45.96	-4.46%	43.91	45.96	-4.46%
Senior Golfer <sup>10</sup>	185,000	185,205	41.36	32.17	28.57%	110.57	75.81	45.85%
<b>Category Total</b>			<b>85.27</b>	<b>78.13</b>	<b>9.14%</b>	<b>154.48</b>	<b>121.77</b>	<b>26.86%</b>
<b>OUTDOORS</b>								
Bowhunting <sup>9</sup>	160,000	160,348 <sup>c</sup>	NO ISSUE			22.57	30.84	-26.82%
Field & Stream	1,750,000	1,774,225	53.67	41.73	28.61%	87.54	79.74	9.78%
Guns & Ammo	575,000	607,971	31.65	31.71	-0.19%	75.98	77.71	-2.23%
Handguns	150,000	157,016	30.63	28.73	6.61%	56.71	54.78	3.52%
Hunting	350,000	350,633 <sup>c</sup>	27.27	33.03	-17.44%	60.00	65.60	-8.54%
Outdoor Life <sup>10</sup>	1,350,000	1,352,997	38.06	44.01	-13.52%	38.06	44.01	-13.52%
Sports Afield <sup>10</sup>	450,000	456,378	41.44	47.53	-12.81%	41.44	47.53	-12.81%
<b>Category Total</b>			<b>222.72</b>	<b>226.74</b>	<b>-1.77%</b>	<b>382.30</b>	<b>400.21</b>	<b>-4.48%</b>
<b>PARENTING/FAMILY</b>								
American Baby	1,805,000	1,706,343b	40.51	36.13	12.12%	82.56	82.88	-0.39%
Baby Talk <sup>10</sup>	1,500,000	1,503,382b	45.32	43.07	5.22%	45.32	43.07	5.22%
Child <sup>10</sup>	920,000	923,175	38.80	64.13	-39.50%	38.80	64.13	-39.50%
FamilyFun <sup>10</sup>	1,105,000	1,144,778	58.24	53.37	9.12%	58.24	53.37	9.12%
Family Life <sup>10</sup>	500,000	508,724	31.88	41.03	-22.30%	31.88	41.03	-22.30%
Family PC	500,000	423,673	76.15	85.22	-10.64%	145.96	202.15	-27.80%
Parenting <sup>10</sup>	1,350,000	1,376,928	96.46	96.21	0.26%	96.46	96.21	0.26%
Parents <sup>+</sup>	1,780,000	1,787,321	109.01	93.28	16.86%	191.72	184.89	3.69%
Sesame Street Parents	1,100,000	1,148,432	53.66	48.83	9.89%	53.66	48.83	9.89%
<b>Category Total</b>			<b>1,111.30</b>	<b>561.27</b>	<b>98.00%</b>	<b>744.60</b>	<b>816.56</b>	<b>-8.81%</b>
<b>PERSONAL FINANCE</b>								
Individual Investor	500,000	515,516	48.67	46.00	5.80%	108.45	103.50	4.78%
Kiplinger's Personal Finance	1,000,000	1,034,905	69.00	69.57	-0.82%	128.00	126.70	1.03%



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ogy and import automotive have all been growth areas for the book. This month, *Men's Journal* broke ads from BMW, Mercedes, Perry Ellis, Lexus and Johnson & Murphy Shoes.

*Men's Journal* competitor *Outside* did not fare as well in February. The Mariah Media title was down 11 percent, to 50.74 pages. *Outside* has seen some slowness in the dot.com world, and Milk ads have dried up some, says publisher Scott Parmalee.

The car enthusiast books, including *Motor Trend*, *Car Craft* and *Automobile*, all suffered sharp declines in pages this month. —LL

	RATE BASE (1ST HALF '99)	CIRC. (1ST HALF '99)	CURRENT PAGES	PAGES LAST YR.	% CHANGE	YEAR TO DATE	YTD LAST YEAR	% CHANGE
Money	1,900,000	1,974,679	95.32	111.39	-14.43%	187.39	188.88	-0.79%
Mutual Funds	800,000	815,024	28.24	40.14	-29.65%	74.18	79.14	-6.27%
SmartMoney	725,000	760,369	91.44	88.80	2.97%	170.68	174.44	-2.16%
Worth <sup>10</sup>	500,000	534,966	60.82	57.11	6.50%	60.82	57.11	6.50%
<b>Category Total</b>			<b>393.49</b>	<b>413.01</b>	<b>-4.73%</b>	<b>729.52</b>	<b>729.77</b>	<b>-0.03%</b>
<b>SCIENCE/TECHNOLOGY</b>								
Discover	1,200,000	1,225,075	30.18	40.99	-26.37%	69.12	79.66	-13.23%
Popular Science <sup>10</sup>	1,550,000	1,560,220	60.72	36.18	67.83%	97.99	73.22	33.83%
Scientific American	640,000	692,590	24.50	27.17	-9.83%	50.90	52.17	-2.43%
Spectrum, IEEE	None	304,430 <sup>c</sup>	41.11	35.22	16.72%	98.69	101.16	-2.44%
Yahoo! Internet Life	600,000	650,768	68.54	87.63	-21.78%	168.22	169.46	-0.73%
<b>Category Total</b>			<b>68.54</b>	<b>227.19</b>	<b>-69.83%</b>	<b>484.92</b>	<b>475.67</b>	<b>1.94%</b>
<b>SHELTER</b>								
American HomeStyle/Gardening <sup>10</sup>	980,000	981,942	58.32	41.34	41.07%	58.32	41.34	41.07%
Architectural Digest	775,000	857,576	134.18	149.69	-10.36%	252.93	218.25	15.89%
House & Garden	650,000	797,698	54.74	54.45	0.53%	102.23	96.85	5.55%
Country Living	1,600,000	1,626,767	81.68	87.61	-6.77%	131.12	143.24	-8.46%
Home <sup>10</sup>	1,000,000	1,009,608	95.42	75.67	26.10%	95.42	75.67	26.10%
House Beautiful	850,000	880,206	59.09	49.13	20.27%	102.99	87.30	17.97%
Martha Stewart Living <sup>10</sup>	2,100,000	2,253,526	125.10	87.84	42.42%	125.10	87.84	42.42%
Southern Living	2,450,000	2,526,799	91.40	113.10	-19.19%	172.30	180.30	-4.44%
Sunset	1,425,000	1,441,429	100.89	79.04	27.64%	158.01	149.79	5.49%
This Old House <sup>10</sup> @	650,000	659,791			NO ISSUE	58.00	51.00	13.73%
<b>Category Total</b>			<b>800.82</b>	<b>737.87</b>	<b>8.53%</b>	<b>1,256.42</b>	<b>1,131.58</b>	<b>11.03%</b>
<b>TEEN</b>								
CosmoGirl! <sup>10</sup> L	500,000	850,000 <sup>c</sup>	40.73	N.A.	N.A.	40.73	0.00	N.A.
Jump <sup>10</sup>	350,000	388,870			NO ISSUE			
Seventeen	2,350,000	2,384,166	71.49	69.75	2.49%	117.66	121.33	-3.03%
Teen	2,000,000	2,062,497	34.99	36.96	-5.33%	74.61	67.16	11.09%
Teen People <sup>10</sup>	1,200,000	1,542,428	66.78	52.00	28.42%	66.78	52.00	28.42%
YM <sup>10</sup>	2,200,000	2,202,744	31.42	39.59	-20.64%	31.42	39.59	-20.64%
<b>Category Total</b>			<b>245.41</b>	<b>198.30</b>	<b>23.76%</b>	<b>331.20</b>	<b>280.08</b>	<b>18.25%</b>
<b>TRAVEL</b>								
Condé Nast Traveler	750,000	762,314	84.00	88.36	-4.93%	187.00	196.81	-4.98%
Travel & Leisure	925,000	1,002,814	108.16	100.57	7.55%	167.32	174.89	-4.33%
Travel Holiday <sup>10</sup>	600,000	612,682	69.41	68.26	1.68%	69.41	68.26	1.68%
<b>Category Total</b>			<b>261.57</b>	<b>257.19</b>	<b>1.70%</b>	<b>423.73</b>	<b>439.96</b>	<b>-3.69%</b>
<b>WEALTH</b>								
Robb Report	None	111,616	87.00	91.00	-4.40%	205.50	227.00	-9.47%
Town & Country	425,000	446,025	143.80	111.55	28.91%	215.35	184.28	16.86%
<b>Category Total</b>			<b>230.80</b>	<b>202.55</b>	<b>13.95%</b>	<b>420.85</b>	<b>411.28</b>	<b>2.33%</b>
<b>WOMEN'S SERVICE</b>								
Better Homes & Gardens	7,600,000	7,600,667	152.63	135.96	12.26%	233.85	212.89	9.85%
Family Circle					DID NOT REPORT			
Good Housekeeping	4,500,000	4,626,346	98.72	97.12	1.65%	208.26	164.91	26.29%
Ladies' Home Journal	4,500,000	4,500,404	107.77	106.72	0.98%	165.54	177.88	-6.94%
McCall's					DID NOT REPORT			
Redbook	2,800,000	2,801,385	95.12	87.27	9.00%	164.25	154.71	6.17%
Woman's Day <sup>17</sup>	4,050,000	4,085,214	153.80	170.21	-9.64%	230.19	224.04	2.75%
<b>Category Total</b>			<b>608.04</b>	<b>597.28</b>	<b>1.80%</b>	<b>1,002.09</b>	<b>934.43</b>	<b>7.24%</b>
<b>MEDIaweek MONITOR TOTALS</b>			<b>9,915.09</b>	<b>9,264.88</b>	<b>7.02%</b>	<b>16,336.35</b>	<b>15,831.81</b>	<b>3.19%</b>

FOOTNOTES: RATE BASE AND CIRCULATION FIGURES ACCORDING TO THE AUDIT BUREAU OF CIRCULATIONS FOR FIRST HALF OF 1999; b=AUDITED BY BPA INTERNATIONAL; c=NON ABC/BPA TITLE; DD=DOUBLE ISSUE IN 1999; l=INCLUDES INSTYLE PORTFOLIO; L=LAUNCHED 5/99; W=GOES WEEKLY IN MARCH; 4=FOUR MORE ISSUES IN 2000; 9=PUBLISHED NINE TIMES; 10=PUBLISHED 10 TIMES; 11=PUBLISHED 11 TIMES; 17=PUBLISHES 17 TIMES; @=PUBLISHED ONE FEWER ISSUE IN 1999; @@=PUBLISHED TWO FEWER ISSUES IN 1999; +=PUBLISHED ONE MORE ISSUE IN 1999; #-STEREO REVIEW AND VIDEO WERE MERGED IN JAN. '99

tures commercial trucks and tractors in Greensboro, N.C., through its Volvo Trucks North America subsidiary.

"Volvo felt the futuristic theme complemented its devotion to providing customers with high-tech trucks, as well as emphasizing the company's growth for the future," says Jeff Mason, publisher of *Overdrive*.

Also getting into the spirit were three other *Overdrive* advertisers—Navistar, Mack Trucks and Cat Scales—which asked the magazine to reconfigure their January placements in 3-D. The book, which typically averages 160 to 180 total pages per issue, was expanded to 210 pages for the millennium-themed edition. —Gilbert Nicholson

## 60 SECONDS WITH...

### Nina Lawrence

Publisher, *Bride's*

**Q.** In the past six years, you've moved from Condé Nast's *Mademoiselle* to Primedia's *Modern Bride* and back to *Mademoiselle*

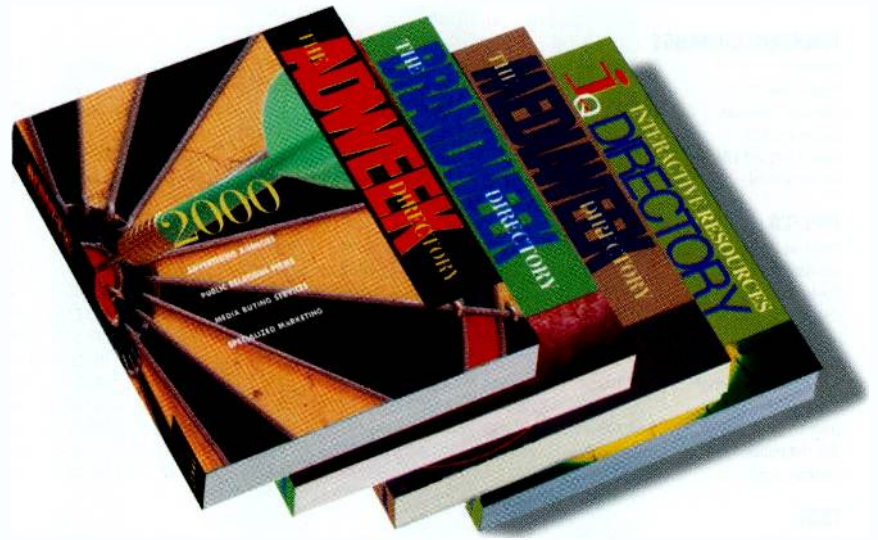


as publisher, and in November you landed at *Bride's* as publisher. Feeling a little whiplash? **A.** Oh, God... Well, actually it's very exciting to be back in the

bridal industry, this time as the leader... I'm happy to say the challenges are fewer [laughs]. It's a market I missed. This is a huge opportunity. Over the last few years, *Bride's* has become a very profitable publication, and I wanted to be the person who took it to the next level. **Q.** What new ad categories do you hope to break or grow? **A.** We think there is more opportunity with the financial and automotive categories. Both have had a small presence in the bridal industry. **Q.** For the third year in a row, the February/March issue of *Bride's* broke its own Guinness record as the largest consumer magazine ever. How can you top that? **A.** I'm not sure we can top it next year. It depends on whether we can find a press to print a larger magazine. It's bound by a Yellow Pages printing company. We have a total of 1,270 pages, and the issue weighs 4.8 pounds. I bought the sales staff massages in anticipation of their having to carry it around on the street with them.



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now rely on our  
*Directories every day.*



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# BRANDWEEK Directory

## SUNBEAM BAKERY PRODUCTS

Quality Bakers of America, Inc.  
70 Riverdale Ave.  
Greenwich, CT 06831-5030  
(203) 531-7100 (203) 532-3300  
Fax: (203) 531-1406  
E-Mail: morano@qba.com  
<http://www.qba.com>

Brand Name, Brand Marketer, Address, Telephone, Fax, URL, Headquarters/Parent Company, Product/Service Category, Media Expenditures, Leading Ad Agency/Contact, Key Personnel

Brand Established: 1942  
Product/Service Category: Food  
Media Expenditures: \$100,000,000 approx.  
Sales: \$405,000,000 approx.  
Set: Mar.  
Advertising Agency/Contact: A Advertising & Communication, Greenwich, CT (203) 532-3244, Morano, Vice Pres.  
Additional Advertising Agencies: Calvert & Co., Upper Montclair, (973) 783-0600... Dale Calvert; Dewitt Media, Inc., New York, NY (212) 545-0120... Bob Flood, Dir.

Key Personnel: Vice Pres. Sales... Mktg./C...  
Branch Office

# MEDIAWEEK Directory

## Entrepreneur Magazine

Entrepreneur Media, Inc.  
2392 Morse Ave.  
Irvine, CA 92614  
(949) 261-2325  
Fax: (949) 752-1180  
E-Mail: entmag@entrepreneurmag.com  
URL: <http://www.entrepreneur.com>

Address, Telephone, Fax, Format, Demographics, Representation, Circulation, Personnel, Rates and more for... Radio, Broadcast TV, Cable TV, Daily Newspapers, Magazines and Out-of-Home

Frequency: ...  
Total Circulation: ...  
Audit: ABC...  
Single Copy: ...  
Editorial Personnel: ...  
Target Readership: Small business  
Sr. Vice Pres./Grp. Pub. ... Gordon  
Assoc. Pub. ...  
Editorial Dir. ...  
Vice Pres., Opns. ...  
Ad. Prod'n Mgr. ...  
Adv. Coord. ...  
Mktg. Mgr. ...

Rates:  
(Eff. 03/01/99) 1x  
1 PG BW \$37,610 \$35.7  
1 PG 2C \$45,110 \$4  
1 PG 4C \$50,110 \$4

# ADWEEK Directory

## Eric Mower and Associates

360 Delaware Ave.  
Buffalo, NY 14202  
Phone: (716) 842-2233  
Fax: (716) 842-6676  
E-Mail: first initial last name@mower.com  
URL: <http://www.mower.com>  
Type Of Organization: Full Service Advertising Agency, Public Relations Firm  
Ultimate Parent Company/Headquarters: Eric Mower and Associates, Syracuse, NY (315) 466-1000

Agency Name, Address, Telephone, Fax, E-mail, URL, Services Offered, Fields Served, Annual Billings, Billings by Medium, Key Personnel, Major Accounts/Clients

Services Offered: Business-to-Business, \*Consumer Advertising, Creative, Direct Marketing, Media Buying/Placement/Public Relations, Sales Promotion, Interactive/Internet Services, Event Marketing, Out-of-Home Advertising, Strategic Planning/Marketing Communications, Production Services, Promotive, Entertainment, Banks/Savings & Loans/Chains  
Year Four: \$1,002,300  
Medium: Network TV - \$891,130, Radio - \$5,793,183, Newspapers - \$5,710,441, Publications - \$1,038,411, Trade Publications - \$274,104, Direct Marketing - \$75,000, Collateral - \$3,843,904, Other - \$1,000,000  
1997 Fee Income: \$1,002,300

Address, Telephone, Fax, E-mail Address, URL, Key Personnel, Services Provided, Ad Specifications, Accounts, Strategic alliances, Company Profile

# IQ Directory

## Deja.com, Inc.

9430 Research Blvd., Bldg. 2, Ste. 300  
Austin, TX 78759  
(512) 343-6397  
Fax: (512) 502-8889  
E-Mail: sales@deja.com  
URL: <http://www.deja.com>

Established: 1995 Employees: 17  
Specialties: Consultant (Internet Marketing), Technology

Founder/Vice Pres., Technology Opns. Steve Phillips  
CEO Tom Phillips  
Vice Pres., Mktg. David Wilson  
Mktg. Mgr. Temy Evans-Munoz (512) 343-6397  
Sales Consultant Ben Friedman (212) 488-1111  
Sales Rep. Chris Santa Ana (212) 488-1111

Interactive Marketing Contact: Temy Evans-Munoz  
Company Profile: Deja.com is the world's largest discussion forums, providing access to the Internet users. We enable marketers to reach their target audience through advertising and commerce programs.

Strategic Alliances: America Online; BellSouth; Lycos; Microsoft; Open Text; Web Crawlers  
Web Site Developed By: In-House  
Web Advertising Accepted: Yes. Specialties: Search Engine Optimization, Banner Advertising  
For Ad Placement Contact: Ben Friedman  
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# Media Person

BY LEWIS GROSSBERGER



## Life With Gopnik

MEDIA PERSON NEVER INTENDED TO write about his years at *The New Yorker*, but with the publication of 16 new memoirs by other *New Yorker* writers so far this year, the majority of them unfairly blaming Media Person for the magazine's decline, he can keep silent no longer. Indeed, the most recent such book, Renata Adler's *Gone: The Last Days of The New Yorker*, is particularly vicious in its shrill, unrelenting assault on Media Person's good name, at one point calling him "a rotten, self-aggrandizing little cur and all-around abominable nincompoop," which is typical

of Adler's gift for inaccuracy since she obviously has confused Media Person with Adam Gopnik.

For more than 30 years, *The New Yorker* was the finest magazine in the history of civilization, excepting *Hound & Hare*, but, of course, that was a small, cult publication devoted primarily to the preparation of pungent sausages utilizing poached game that has been allowed to turn ever so slightly putrescent before cooking, so it doesn't really count. Readers adored *The New Yorker*. Those readers were invariably the most highly educated, sophisticated, ethical and sexually satisfied people in their peer group, and when the magazine arrived, they would postpone all activities, including menopause and sometimes even the purchase of term life insurance, to peruse it.

But then the unthinkable happened. *The New Yorker* became coarse, corrupt and, frankly, a bit smelly. Errors of fact and arithmetic crept into its once exacting pages, captions written in Urdu inexplicably appeared beneath the once amusing cartoons and serious political articles not only shrank to a length never exceeding 50 words but frequently contained the phrase, "Shouldn't you try a refreshing, caffeine-free Diet Pepsi?"

Who was responsible for this betrayal? There were many to share the culpability.

Obviously, Robert Gottlieb, Si Newhouse, Tina Brown, Lillian Ross, Harold Ross, Saddam Hussein, Eustace Tilley and Rudolph Giuliani must accept a full measure of reproach. But mainly, Media Person blames Gopnik, who epitomizes all that is wrong with America today.

Certainly, it is no discredit to William Shawn, whom Media Person revered not only as a great editor, a mentor, a teller of fortunes, a lover and—this is not generally

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known—the biological father he never had, to say that the slide toward doom began under that wonderful man's grotesquely neurotic stewardship. For one thing, there was Shawn's bizarre habit of fingernail biting before deadlines—not his own but those of his secretary.

And then there was his notorious Ethic of Silence. Asking Shawn what had become of a submitted article was strictly taboo, because informing you, as he so clearly hated to do, that the piece "stank up the joint" and "was rotting in the dumpster" would cause him such discomfort the super-sensitive editor would giggle uncontrollably for several days. So one simply did not inquire. Indeed, to spare the delicate feelings of Mr. Shawn, as he was always addressed (except

by Media Person, who, because of their intimacy, was allowed to call him Mr. William), many *New Yorker* writers wrote as little as possible. Media Person knows for a fact that both Adler and Gopnik were insanely jealous of MP's astonishing feat of never once having handed in a single word, which won him the grateful editor's undying respect and the highest pay on the staff.

Another jealous writer was the sharp-elbowed Ved Mehta, who would deliberately bump into Media Person in the halls, fatuously pretending to be blind. In contrast, both J.D. Salinger and Joseph Mitchell showed true class by admitting that Media Person was even better at not writing than they were, even though their prestige suffered as a result. "How do you do it?" Salinger once asked. "Do you write stuff and then throw it away? Type without a ribbon? Or what?" Media Person just smiled mysteriously and kept his secrets to himself. "Jerry," as no one called him, loved it and began shamelessly copying MP.

In 1989, Gopnik was plotting a coup against Shawn with a cabal consisting of Philip Hamburger, Jamaica Kinkaid, St. Clair McKelway, Veronica Geng, Audax Minor and J. Edgar Hoover. Adler wanted desperately to join, but Hoover vetoed her, suspecting her of being "a New York Jewish intellectual literary type." At least that's what Brendan Gill told Media Person, and Gill had heard it from

Roger Angell's agent, so its authenticity cannot be questioned. In her book, Adler writes that Media Person attended one of the cabal meetings held at Wolcott Gibbs' apartment (though Gibbs himself had been dead for 16 years) and "sat adoringly at the feet of the evil Gopnik." If this is not an outright mendacity, it is certainly a prevarication. Since Gopnik hunkered in his customary position, with both tiny feet tucked firmly beneath him on the sofa, sitting at them would have been a physical impossibility.

Of course, none of this matters anymore because as Media Person writes this, *The New Yorker* no longer exists. At 4:30 p.m. last Tuesday, the magazine moved upstate and changed its name to *The New Paltzer*. How sad. How inexpressibly sad. ■

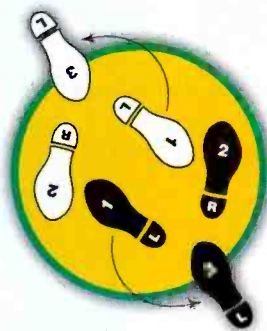
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