

MEDIAWEEK

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Vol. 9 No. 24

THE NEWS MAGAZINE OF THE MEDIA

June 14, 1999 \$3.50

WIRED WORLD

**MSOs fuse their systems together,
chasing the broadband future**

**Cable Special
Report
begins after
page 30**

**More Storm Clouds for
Networks and Affiliates** page 6

**TV Stations Expect
Rebound in Local Sales** page 7

**TV Guide and TV Land
Salute Best Commercials** page 8



MARKET INDICATORS

National TV: Slow
With upfront done and program mixes sorted out, buyers are thinking about vacations. Limited third-quarter scatter is available.

Net Cable: Ballistic
Nets claim they are turning away business that won't pay up 20 percent CPM increases. E!, Comedy Central, VH1 and MTV follow USA, Turner and Lifetime into the market. Business could wrap this week.

Spot TV: Moving
Second quarter may end up softer than anticipated, but third-quarter spending in national spot is heating up. GM is roaring back, and P&G is likely to return.

Radio: Tightening
A few avails are left in June but are starting to close up at top stations. July is filling up at younger-skewing sticks.

Magazines: Steady
While Millennium Madness is beginning to hit edit pages, publishers have yet to see many ads pegged to the big moment as they head into third quarter.

PHOTO: STEININGER



BAKED BIG COMEDY PREMIERES!

WEDNESDAY

THURSDAY

SOUTH PARK

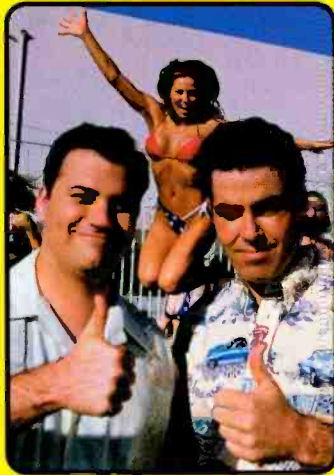


10:00 PM/9:00 C
WEDNESDAY
THEY'RE
BACK

YOU'LL DOUBLE OVER!

NEW MODEL!

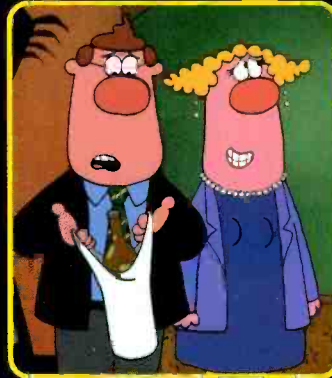
THE MAN SHOW



10:30 PM/9:30 C
WEDNESDAY
30 MINUTES
OF BEER
COMMERCIAL FUN

NEWER THAN NEW!

BOB AND MARGARET



10:00PM/9:00C
THURSDAY
FOOD IS A
FOUR-LETTER WORD
YOUR BASIC
BRITISH MISFIT COUPLE
GOES ON
THE DINNER DATE
FROM HELL

COMEDY CENTRAL'S

VS.

HOSTED BY
GREG PROOPS



10:30PM/9:30C
THURSDAY
HARVARD VS.
COMMUNITY
COLLEGE

BRAND SPANKIN' NEW!

11:00 - MIDNITE
SCHEDULED SATIRE!

WIN BEN
STEIN'S MONEY
11:30 PM / 10:30 C



GARY MERRIFIELD AT 248-723-0020 / WWW.COMEDYCENTRAL.COM

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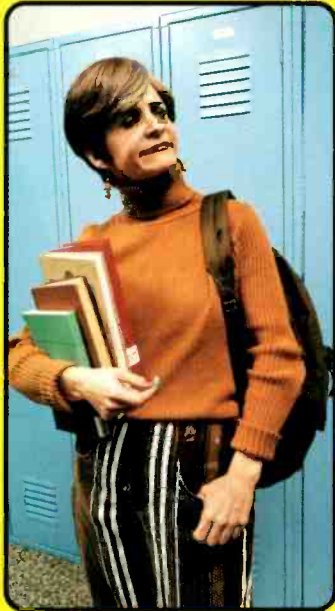


A WEEK OF ALL NEW FRESH

MONDAY

TUESDAY

STRANGERS WITH CANDY



10:00 PM / 9:00 C
MONDAY
A TYPICAL 46 YEAR-OLD HIGH SCHOOL FRESHMAN TEACHES THE NEW KID OLD TRICKS

A REAL RIOT ACT!

UPRIGHT CITIZENS BRIGADE



10:30 PM / 9:30 C
MONDAY
DANGEROUS SKETCH COMEDY

BEYOND NEWNESS!

DR. KATZ PROFESSIONAL THERAPIST



10:00 PM / 9:00 C
TUESDAY
BACK IN SESSION WITH SPECIAL GUEST JEFF GOLDBLUM

THAT'S WHAT WE CALL COMEDY!

COMEDY CENTRAL PRESENTS



10:30 PM / 9:30 C
TUESDAY
THIS WEEK: STAND-UP GUY MARK CURRY KILLS WITH HIS BEST STUFF

MORE FUN THAN DANCING!



THE DAILY SHOW WITH JON STEWART

11:00 PM / 10:00 C

STAY TUNED FROM FOR REGULARLY

FOR MORE INFORMATION CONTACT DAVID KOHL AT 212-767-8645 OR

NOT JUST 1/2 NEW...NOT JUST 3/4 NEW...BUT

**ALL NEW
LARGE TYPE
COMEDY
PREMIERE WEEK
JUNE 14-17
ON COMEDY CENTRAL**

***"A WEEK OF ALL NEW
COMEDY PREMIERES"***



"COMEDY PREMIERE WEEK" ON COMEDY CENTRAL OFFERS EVERYTHING YOU COULD HOPE FOR, AND MORE, MUCH MORE! CUSTOMERS ARE ALWAYS CLAMORING FOR SOMETHING DIFFERENT, AND ON THAT SCORE, WE DEFINITELY DELIVER, WITH A UNIQUE PROGRAMMING LINEUP THAT COULD ONLY BE FOUND ON COMEDY CENTRAL. SO, MR. OR MS. ADVERTISER, DISPLAY YOUR FINE PRODUCTS ON COMEDY CENTRAL, BECAUSE WHEN VIEWERS ARE WATCHING US, THEY'RE WATCHING YOU.

Laura K. Jones JUN 15 1999

AT DEADLINE

Turner, Condé Nast Team for Cable Network

Turner Broadcasting, Time Inc. and Advance Publications joined last week to develop a cable network and Web site aimed at women. The unnamed channel is expected to launch early next year and will be overseen by Pat Mitchell, president of CNN Productions and Time Inc. Television. The partnership melds TBS' cable programming savvy with the editorial resources and demographic breadth of Time Inc. (publisher of *People* and *InStyle*) and Advance's Condé Nast Publications (publisher of *Glamour*, *Allure*, *Vogue* and *Self*).

Ad Spending in Mags Jumped 13.3% in May

Magazines' May ad revenue grew 13.3 percent to \$1.4 billion over May 1998, Publishers Information Bureau reports. Ad pages totaled 23,242, up 4.8 percent. Technology, Drugs & Remedies, Retail and Travel all posted double-digit gains. Year to date, ad revenue is up 10.9 percent to \$5.6 billion, and ad pages are ahead 2.8 percent.

HB Remembers Liz Tilberis

The July issue of Hearst's *Harper's Bazaar*, due June 22, is a tribute to editor Liz Tilberis, who died of ovarian cancer in April. While Tilberis chose Tom Cruise for the cover, the staff "tore up" the rest of the issue following her death and filled it with her friends' recollections and a white fashion spread in honor of the editor fondly known as "La Blanche," said Karen Johnston, *HB* managing editor. Advertisers including Chanel and Bloomingdale's chimed in with their own tributes. *HB* will donate the revenue from the issue's 115 ad pages to the Ovarian Cancer Research Fund.

Newspaper Spending Gains in 1stQ

Newspaper ad spending in the first quarter was up 5.4 percent to \$10.2 billion, according to the Newspaper Association of America. Retail—newspapers' biggest ad category—advanced 4.5 percent to \$4.6 billion. Classified brought in \$4.1 billion, up 3.8 percent; national ads grew 12.6 percent to \$1.5 billion.

NBC Scores Major AT&T Carriage

NBC and AT&T Broadband last week made a long-term carriage deal for the digital signals of all 13 NBC O&O stations. NBC granted AT&T retransmission consent with the deal, which runs through 2008. AT&T also agreed to distribute MSNBC to all subscribers (15 million after pending acquisitions close) by year-end 2002.

Sinclair Ups Drake, Mulls Future in Radio

Sinclair Broadcast Group has named 26-year radio vet Barry Drake CEO of its TV and radio division. Drake was CEO of the compa-

ny's radio unit. Last week's appointment came just days after Sinclair said it is considering selling its 51 radio stations in 10 midsize markets. Sinclair is the 10th-largest radio group, with about \$139 million in revenue. Cox Radio was said to be a likely bidder.

Dobbs Exits CNN for New Frontier in Space

Lou Dobbs, CNNfn president and longtime anchor of CNN's *MoneyLine*, resigned last week to start up a space-oriented Web venture. One of CNN's highest-profile anchors, Dobbs is leaving to launch Space.com, a site offering news, entertainment and educational content about space. Sources said Dobbs' departure had to do with his entrepreneurial interest in Space.com and its potential for an initial public offering in the future. Dobbs had wanted to

take an active role in the start-up but had encountered resistance from the Turner brass. Dobbs' departure also follows reports of tension between him and CNN president Rick Kaplan.

Virtual Ads on CBS Tennis B'cast

Virtual advertising will come to network TV coverage of tennis for the first time this weekend during the 1999 *Quality Challenge*, involving Jimmy Connors, John McEnroe, Bjorn Borg and Mats Wilander. Net Assets, promoter of the Worldwide Senior Tennis Circuit, bought four hours of time on CBS to air the tournament, which will air from 2-4 p.m. on June 19 and 20. Net Assets is selling all the commercial time, which will include onscreen virtual ads using SciDel insertion technology. The virtual ads, which will appear on the court behind each baseline, will be rotated during commercial breaks. Quality Inn, primary sponsor of the telecasts, will get the bulk of the virtual ad placements.

Addenda: A memorial service for **Ruth Whitney**, the longtime *Glamour* editor who died June 4, will be held this Wednesday at 11 a.m. at the Columbia University Graduate School of Journalism. The family requests donations be made to the NOW Legal Defense and Education Fund...**Eliot Kaplan**, former editor of *Philadelphia*, will join Hearst as editorial talent director, a new post, on June 21...**Rick Feldman**, former gm of Los Angeles UPN affiliate KCOP-TV, has been appointed COO of USA

Broadcasting...**Howard Stern** has signed to develop a half-hour animated sitcom called *Doomsday* with Film Roman.

Correction: An item in the Media Notes section last week gave the wrong title for Rocco Pendola's new syndicated radio show. It's *The Rocco Pendola Show*.

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MEDIA WIRE

Tough Talk From Both Sides As Cable Upfront Nears Wrap

By the time cable concluded its second week of upfront negotiations last Friday, the back-and-forth between buyers and networks had taken on a more combative tone. Buyers feeling put off by several networks that were holding firm on CPM increases in the 20-percent range were looking to place their dollars with less aggressive nets. But sellers, confident that the cable upfront will reach at least \$3.8 billion in sales, were betting that those very same buyers would come back to the table once they discovered that other services were also loath to compromise.

While there was sharp disagreement over rates, buyers and sellers agreed that the strong economy, new business in the marketplace and a strong supply of auto dollars, combined with relatively stable growth in gross rating points and the increased use of optimizers, are making this the fastest-moving cable upfront ever.

"What used to take seven or eight weeks has been compressed into two weeks," said Larry Goodman, president of CNN ad sales, who expects to have all his upfront business wrapped up by next week. CNN closed significant multiyear upfront deals with online concerns including WebMD and IDG, Goodman said.

The upfront continued to be led by Turner, USA and Lifetime, with networks including A&E, Comedy Central, E!, MTV and VH1 and Home & Garden also closing deals swiftly at the end of last week. —*Jim Cooper*

TV Stations Pitched Remote 'Man in the Street' Setup

Amid the constant din of TV and radio promotional reels being screened at the Promax-BDA convention in San Francisco last week, there was at least one deal of significance, made by Canada-based Citytv for its Speakers Corner technology. After six months of negotiations, YOUtv, exclusive licensor for Citytv, reached agreements valued at a total of \$3 million with major TV station groups including Meredith Broadcasting and Post-Newsweek Broadcasting and with Cox Broadcasting's KTVU-TV in San Francisco.

Speakers Corner consists of a portable electronic kiosk (*continued on page 8*)

Mutually Assured Destruction?

Broadcast nets and affiliates appear at loggerheads

NEWS ANALYSIS / By Michael Freeman and Alicia Mundy

What is a broadcast network without its affiliated stations? It's a *cable* net, a rather inconsequential entity by comparison with the Big Four. Consider the just-finished network

upfront: Broadcast prime is roughly twice the size of all of cable. Why, then, would networks and their affiliated stations let relations deteriorate to the point at which they now are? The networks have lost money in recent years; stations have made a lot of it. The networks, which make plenty of money at their owned and operated stations, want to own more. The stations don't want the networks to have any more. The networks want affiliates

to help bear part of the burden of the high cost of programming. The stations still want to be paid for carrying that programming. A standoff has resulted, with some network executives actually making the absurd assertion that they may take their programming elsewhere.

Last week, in marathon negotiating sessions with affiliates last week, ABC may have stepped back on previous demands to give up three and a half minutes of prime time inventory per week and a one-minute daily reduction of local inventory in *Good Morning America*, according to affiliate sources. Exact details of the newly proposed ad splits were sketchy, but some affils indicated that some local inventory will come out of *Monday Night Football* to help contribute to the NFL rights. These sources said the ad inventory givebacks are tied to an overall deal in which affils will get an equity stake in ABC's launch of its Soap Channel on cable as well as a possible agreement on program exclusivity.

The sudden conciliatory, though ill-guarded, moves are also said to be leading to final agreement between Fox and its affiliates. While there are some minor tie-ups in the "language" of its proposed three-year affil agreements, it is a foregone conclusion that

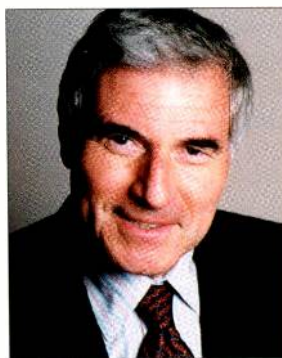
Fox affiliate owners will agree to buy back 35 units of local inventory (per week) that Fox threatened to seize earlier this month.

Taking that cue from Fox, NBC has also been seeking to take back the two 30-second news windows given to affiliates in its *Today Show*. NBC has already moved unilaterally to carve out a 30-second unit at the closing break of *ER* during the summer, effectively pushing affiliates' newscasts to a half-minute after their competition starts. The net also

has been seeking an end to affiliate compensation for the past two years.

But just as the wars between ABC and Fox and their affiliates appeared to be simmering down, Fox announced that it was pulling out of the National Association of Broadcasters, the television industry's primary trade group. Fox disputes NAB's support of the 35-percent cap on coverage of the U.S. for networks; it wants the cap raised. The NAB tried to play down the secession, likening it to a gnat stinging an elephant. TV executives and Washington representatives for the networks portrayed the move as more than symbolic, as a significant act likely to be copied very soon by another network—NBC—diminishing the NAB's clout.

The truth here is that both sides lose. The only winners are reporters, FCC staffers and denizens of Capitol Hill, who see this falling-out as a chance to get a glimpse beyond the superficial unity of an industry. As a veteran staffer for the Senate Commerce Committee



**A voice of reason:
Freedom's Alan Bell**

put it: "We're beginning to see where the cracks are—which, of course, is extremely useful when we're being pressured by the NAB or the networks."

The networks have managed to build a presence of their own over the past two years. According to several sources, the four networks' lobbyists, as a loosely knit group, have gained influence for their corporations. One important change is that in the past, if a politician wondered how the TV industry would be impacted by or react to a bill, he or his aide picked up the phone and dialed the NAB. Now politicians are consulting with the network reps as well. It's an "acknowledgement that the network position needs to be considered, even if the NAB remains the 800-pound gorilla," said a House staffer.

Peggy Binzell, senior vp for Gov't Relations at Fox parent News Corp., said, "It doesn't make any sense belonging to a trade association that is lobbying against one of your core legislative interests."

That view is shared by NBC, which threatened just a couple of weeks ago to beat Fox to the exit, and by ABC, which sources say has been discussing it. CBS is likely to stick around, according to one industry rep who has been affiliated with the network: "It's almost a cultural thing. CBS thinks of itself as a founding father of television as well as the NAB. Pulling out of the NAB would be somehow uncivilized."

"They can all pull out, as far as I care," said Freedom Broadcasting's president, Alan Bell. "As long as the NAB represents the interests of over-the-air local broadcasters and can prevent a lifting of the ownership caps [from 35 percent to 50 percent of the U.S.], we'll be 100 percent behind them."

Even as Bell seemed to exemplify the affiliates' hardening toward ownership limits, he sounded a conciliatory note in the affiliates' negotiations with ABC on pitching in to cover the growing costs of National Football League and other programming rights. He said ABC and its affiliates "have a long history of working these things out," and he said no comparison should be drawn to the similar negotiations at Fox and NBC.

Alan Frank, chairman of the NBC affiliates board and president/gm of WDIV-TV in Detroit, said affils are "open to listening," but he also noted that affiliate comp is "just a blip on the radar compared to what is being paid for programming and sports rights."

"All of this talk of eliminating compensation goes back to Larry Tisch [the former owner of CBS] and the late 1980s," Frank recalled, "after he way overpaid for Major League Baseball rights." ■

Premature Panic Sets In

Though 2ndQ spot revenue is down, the rest of 1999 is looking up

TV STATIONS / By Megan Larson

In the midst of the battle between networks and their affiliated stations came the unwelcome news last week that Wall Street was hitting the alarm button over the station business. Thanks largely to missed earnings projections at Young Broadcasting, which led to a 10-percent drop in its stock price last Wednesday, analysts took a fresh look at the TV-station sector and discovered that the news for second-quarter national spot was not good. This led to a spate of news stories that in turn drove station-group stock prices down.

But simply look past the current quarter and there's good news on the horizon. Local advertising has remained strong, even in the lackluster national-spot environment of the second quarter, which will drop an estimated 1-3 percent.

Third- and fourth-quarter TV-station revenue—national and local—should swell once the \$7 billion prime-time network upfront market trickles down in earnest. Though analysts and station reps won't venture a guess on expected revenue growth, previously absent spenders General Motors and Procter & Gamble have returned with a vengeance, and could help stations realize double-digit gains over the second half of the year.

"Time and time again people see a very strong beginning to national-spot business, only to have it die in their laps by the end of second quarter. Our guys are nervous—it's like going in like a lion and coming out like a lamb," said Bear Stearns analyst Victor Miller, referring to broadcasters' caution about the rest of the year. "But if you look at the magnitude of the up[swing] and the fact that [strong pacing for third quarter] has been going on for the last four to five weeks, this could be the real deal. This lion is a big lion, and he is ready to eat a town."

Salomon Smith Barney analyst Paul Sweeney said he expects mid-single-digit growth: Third quarter "will be better than anything we've seen this year, but I don't

think anybody is drawing any conclusions right now."

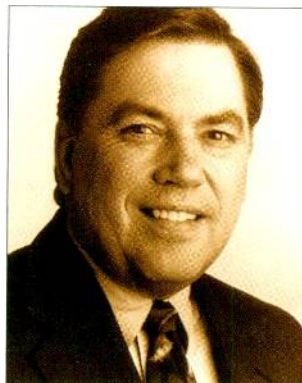
Beyond GM and P&G—which pulled out of the spot-TV market last year—spot's other top categories, such as fast food, retail and telecommunications, are dropping a ton into the market.

That said, national spot got hit pretty hard this year for a number of reasons. Movies were down 35 percent, having been up 55 percent in '98. It's mainly due to the effect *Star Wars: Episode I, The Phantom Menace* had on other studios, which held back their films—and their dollars. And financial institutions reduced their money by 25-30 percent this year, having spent heavily in '98 pushing mutual funds, said Miller.

Also, in the case of the NBC affiliates, there was no *Seinfeld*. "We can't override that," said one broadcast group executive. "Event programming is what differentiates broadcast from cable and radio, which is why we look like a roller-coaster ride." But big-ticket events like the Super Bowl on ABC and the Olympics on NBC will be back next year.

To add insult to injury, "there is an oversupply of inventory chasing dollars," said Sweeney. Former independent nets such as The WB and UPN are expanding program lineups, creating more prime-time avails. Pax TV, USA Broadcasting's CityVision and recent demand for Hispanic programming are also plucking away traditional broadcast dollars.

"If you want to compare [the current state of the broadcast business] to history, you can get depressed—it's a lot harder of a business than it used to be," said Jack Sander, president of A.H. Belo's television group. "But it's a good business." The smart guys will succeed, he said, by employing strategies that build upon the local identity of a station. But "if we are not evolving and we are not growing, we are going to die. Some stations and some groups will die because all they want to talk about is the way it used to be." ■



Sander: Broadcasting is harder than it used to be.

MEDIA WIRE

equipped with a video camera and a monitor that allows stations to pose "issue of the day" questions to passersby for "man in the street" interview footage for use on newscasts. "It's an interactive, electronic suggestion box," said Stephen Tapp, vp and general manager of Citytv parent ChumCity International.

David Peacock, managing director of Speakers Corner Worldwide, said that that Meredith and Post-Newsweek are interested in doing "advertiser tie-in promotions in major public venues" with the electronic kiosks. Citytv's TV stations in Canada have such an arrangement with Labatts Brewing for using Speakers Corner in sports bars in Toronto and other Canadian cities. —Michael Freeman

NBC Sees an Upside To TiVo's Digital Recorder

NBC last week acquired a stake in TiVo Inc., maker of a digital television recorder that allows viewers to pause live TV, save up to 30 hours of programming and fast-forward through commercials. The TiVo device is similar to a competitive technology marketed by Replay Networks that allows viewers to zip right past commercials.

Why would NBC invest in such gear? "There are still things to work out," said Peg Murphy, vp of business development for NBC Interactive. "But we want to harness this technology in order to connect advertisers and viewers in better ways."

One way to make that connection stronger, Murphy said, is to take advantage of the TiVo box's capability to provide a detailed profile of each user. "If it's a household with three kids, then GM could promote its minivan to that household, rather than just providing a generic ad," Murphy noted. Such "relevant" spots could put sponsors a step closer to truly interactive advertising, Murphy added.

But given TiVo's capacity to bypass commercials altogether, getting viewers to watch such specialized messages may be the biggest challenge of all. —Alan Frutkin

PBS Adopts Next Generation Of Children's Programming

PBS expanded its commitment to kids last week by adding five new daily programs—including (continued on page 10)

Two TVs Create Content

'TV Guide,' TV Land partner for special issue on best commercials

THE INDUSTRY / By Jim Cooper and Lisa Granatstein

T V Guide has again partnered with MTV Networks' TV Land cable service on a joint magazine feature/original TV show, this one revolving around the magazine's special issue featuring the 50 best

commercials of all time. TV Land plans to produce its first-ever original, a half-hour special showcasing the selected spots as well as the executives and stories behind them.

TV Guide's "The Greatest Commercials of All Time" issue will hit the stands June 28, to be followed by TV Land Presents the Greatest Commercials of All Time on June 30 at 9 p.m.

The two companies have teamed up before, for *The 100 Greatest Episodes of All Time* in June '97 and *TV's 50 Funniest Moments of All Time* this past January. Steven Reddcliffe, TV Guide editor in chief, said he hopes to do at least one joint project a year with TV Land.

"They love TV, they love TV history, they love classic TV and we do too, so it's really perfect for these kinds of lists," said Redd-

cliffe. TV Guide devised a semifinal list of classic commercials, sent it to the ad community to vote on the 50 best, then ranked them.

"This is so close to our audience, who love our retro-mercials," said Diane Robina, TV Land's head of programming. TV Land

regularly runs one to two minutes of vintage commercials every hour.

The TV Land special includes interviews with ad man Jerry Della Femina as well as pitchmen Bo Jackson, David Leisure (Joe Isuzu) and John Moschitta Jr., the fast-talking FedEx man.

Separately, Anthea Disney, who has served as TV Guide Inc. chairman/CEO since United Video Satellite Group acquired TV Guide from News Corp. in March, stepped down last

week. Disney moves back over to News Corp. to become executive vp for content, responsible for developing cable channels and online sites. Replacing Disney will be Joe Kiener, who since March has been president of TV Guide Inc. and chairman of TV Guide Magazine Group. ■



This issue is free...only if you believe Joe Isuzu.

RDA Strategy Moves Ahead

Haley takes multi-title role as Rossi becomes 'Digest' publisher

MAGAZINES / By Lisa Granatstein

Several high-level Reader's Digest Association execs were promoted last week to follow through on the growth strategy laid out this past winter by Thomas Ryder, RDA chairman/CEO.

In February, Ryder told RDA shareholders that the publishing giant would expand its presence in the areas of home, health, finance, family and faith. Ryder also said the company also plans to use its special-interest magazines, such as *American Health for Women* and *New Choices*, as targeted platforms to sell drugs and vitamins and other products through the mail. The chairman also identified international as a growth priority.

"The company is evolving and changing, with a big emphasis on magazines," said Gregory Coleman, RDA senior vp/president of U.S. magazine publishing. "Our plans are to look at line extensions that will brand the Reader's Digest name against different areas of interest." Currently, Coleman added, RD is developing three magazines slated to be tested early next year, but he declined to elaborate.

With an emphasis on the company's special-interest titles, Coleman has promoted RD publisher Bernadette Haley to vp/group publisher of the special-interest magazines division and publisher of *American Health for Women*. Haley replaces Margery Glad-

On September 23rd,
36 million people made a date
with Faith Hill.



Sure it was on the CMA Awards,
but it was a really great date.

The CMA Awards annually earns one of the highest ratings for a TV special, attracting millions of viewers. Or should we say consumers? So advertising during the CMA Awards can give your brand huge added exposure. For more information about the reach of country music, call 1-800-998-4636.



www.countrymusic.org

www.faithhill.com

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two original productions—and increasing its children's programming budget by 25 percent. PBS also announced a Sept. 6 launch date for its 24-hour kiddie-show platform, PBS Kids Channel.

One of the new PBS series set for a fall premiere is *Dragon Tales*, a coproduction of Children's Television Workshop and Columbia TriStar Television. The animated show is underwritten in part by Kellogg's Frosted Flakes and Rice Krispies cereals. *Between the Lions*, produced by Boston public broadcasting outlet WGBH-TV, will premiere next spring. Also on tap in the daily PBS kids lineup are *Caillou*, an animated version of *Anne of Green Gables*, and *Noddy*.

PBS reports that eight stations have committed so far for digital TV multicasts of the Kids Channel beginning next year. PBS is also marketing the new channel to cable systems. —Megan Larson

XM Satellite Radio Gets Rocket Boost From Investors

XM Satellite Radio, one of two companies hoping to deliver a national radio service via satellite, went into warp drive last week, announcing \$250 million in deals. XM, which plans to offer 100 channels of digital radio signals direct to consumers beginning next year, secured investments from General Motors and DirecTV (owned by GM's Hughes Electronics, which is providing satellites for XM), \$50 million each; Clear Channel Communications, \$75 million; and a private investment group, also \$75 million.

Even competitor CD Radio, which announced a new content deal with National Public Radio to provide programming for two of CD's 100 planned channels, was impressed with XM's new financing. "Fantastic," said David Margolies, CD Radio chairman, who positioned XM's capital infusion as a plus for an emerging business that should easily accommodate two players.

The deals go beyond just dollars. XM is salivating over DirecTV's experience in marketing satellite services direct to consumers, especially its backroom operations, such as customer service. Eddy Hartenstein, DirecTV president, said XM will give DirecTV "a new distribution outlet" as well as opportunities for cross-promotion. —Katy Bachman

stone, who has left the company.

Succeeding Haley will be Dom Rossi, a 27-year ad agency veteran and former vice chairman of NW Ayer, who for the past two years has served as *Reader's Digest* vp/corporate integrated marketing. *RD* associate publisher Eric Gruseke was also promoted last week, to vp/sales.

Rossi will help boost *RD*'s image in the ad community, Coleman said. The new publisher also intends to help the magazine's sales force think more like their agency counterparts.

Many of *RD*'s ambitious plans now fall on the shoulders of Haley, who for the past 22 years has risen through the company's special-interest magazines sales ranks, including a stint as publisher of *American Health* in

1997, before a brief tenure at Hearst's *Good Housekeeping* as associate publisher. She returned to *RD* as publisher of the flagship. Haley is expected to restructure the sales force of the special-interest division (which includes *Walking*, *New Choices* and *The Family Handyman*) and look at potential acquisitions and international business.

Susan Baron had been vp/group publisher of *RD*'s special-interest magazines until last October, when she lost her job in a round of cost-cutting. "[Baron] was group publisher without an anchor at that time—there just wasn't enough," said Coleman. "It was an easy job to hit. [Haley] will do *American Health*, which will give her more time to wear the other hat of group publisher." ■

Crow and Kombat Killed

2 more shows die in action; 9 replacements on way for next season

SYNDICATION / By Michael Freeman

Fallout in the syndicated action-adventure genre continues, as Warner Bros.' *Mortal Kombat* and PolyGram Television's *The Crow: Stairway to Heaven* are the latest to bow out. To date, at least 10 of the 20 syndicated action hours currently on the market have been canceled due to anemic ratings and a loss of quality time periods to emerging networks like The WB and UPN.

Although it had the third-highest ratings among the freshmen series this season at a 2.7, *Mortal Kombat* had most recently posted a 2.1 rating during the May 1999 sweeps (see chart). Apparently, the ratings drop-off was enough to convince Warner to cease the syndicated run next season. However, Warner officials privately confirmed talks with corporate sibling Turner Network Television to continue its run of original episodes.

PolyGram officials, at last week's Promax convention in San Francisco, also confirmed that *The Crow* has been grounded. A representative for PolyGram said Universal Television Group, which recently acquired the independent distributor, determined that the show's ratings made it "economically unfeasible to continue."

However, Universal has greenlighted the January 2000 rollout of *Total Recall 2070*. Like MGM's *Stargate: SG-1* and *Outer Limits* series, a shared cable window with premium cable net Showtime is providing the

show supplementary revenue.

There's a changing of the guard in action-adventure hours this year, marking the biggest single-season exodus of weeklies. Retiring are top-ranked *Star Trek: Deep Space Nine* from Paramount and *Hercules: The Legendary Journeys* (Studios USA). The latter wraps with an eight-episode run

ACTION-ADVENTURE MELTDOWNS

Cancelled syndicated series this season

Program (Distributor)	Rating	'98 Ad Revenue (in millions)	% Change From '97
<i>Star Trek: Deep Space Nine</i> (Paramount)	4.4	\$42.2	-3%
<i>Hercules</i> (Studios USA)	3.5	35.2	+3%
<i>Mortal Kombat</i> (Warner Bros.)	2.1	3.5#	first year
<i>The Crow: Heaven</i> (PolyGram)	1.9	2.2#	first year
<i>Nightman</i> (Tribune)	1.8	14.2	+283%#
<i>Viper</i> (Paramount)	1.6	11.5	-5%
<i>Highlander: The Raven</i> (Rysher)	1.4	3.8#	first year
<i>Special Op Forces</i> (Rysher)	1.4	3.6#	first year
<i>Air America</i> (Pearson)	1.3	NA	first year
<i>Acapulco H.E.A.T.</i> (Western Int'l)	0.6	NA	first year

= revenue for September through December only NA = not available
Sources: May 1999 Nielsen Syndication Service (aggregate average household ratings); Competitive Media Reports, January-December 1998 and 1999

through the November 1999 sweeps.

Distributors aren't daunted. Nine new actioners are lined up for next season: *Battle-dome* (Col. TriStar), *Relic Hunter* (Paramount), *Beastmaster* (Tribune), *The Lost World* (New Line TV), *Peter Benchley's Amazon* (Eyemark), *The D.R.E.A.M. Team* (BKS Ent.) and *Jack of All Trades/Cleopatra 2525* (Studios USA). The last pair replaces *Hercules'* time slots beginning January 2000. ■

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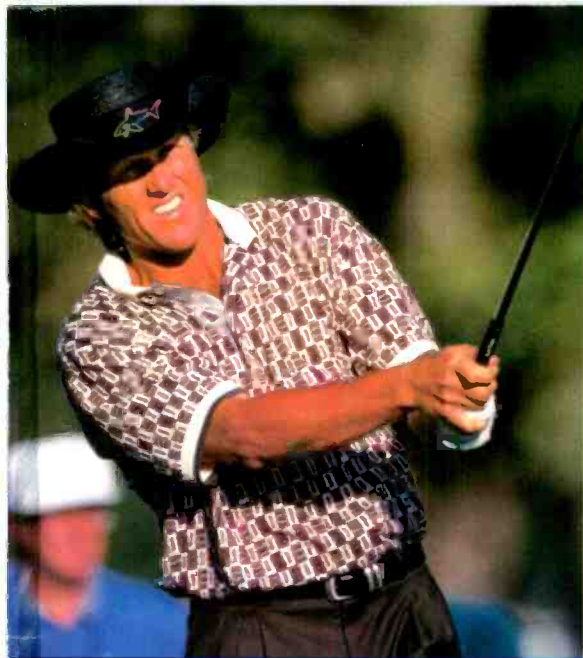
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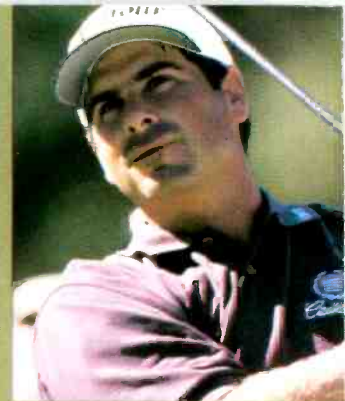
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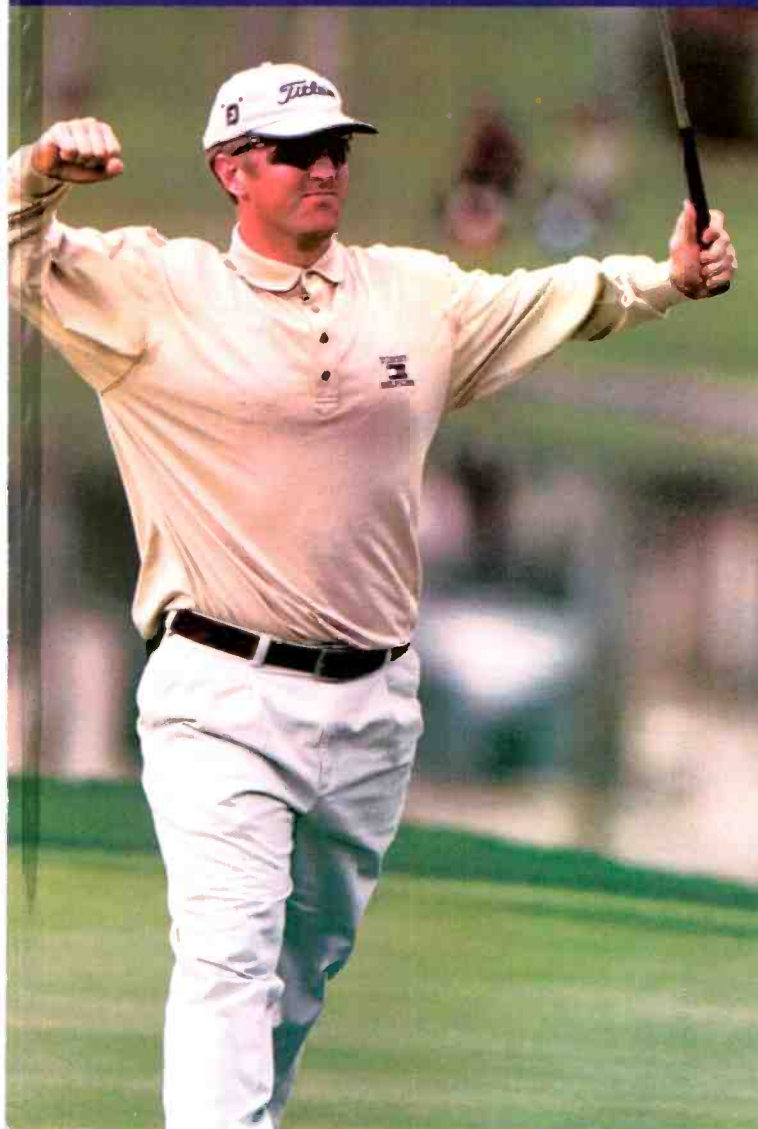
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Shops See Missing Hits

Media buyers: Fall shows better than '98 but not good enough

NETWORK TV / By John Consoli

Though television media buyers believe this coming fall season's prime-time network TV lineup is stronger than last fall's, they're predicting that ratings and audience share will continue to decline.

Several agencies begin issuing reports this week, all of which essentially forecast the following: The six networks will cumulatively drop two audience share points during the first four months of next season, from 57 to 55, while the Big Four networks share points will decline from 53 to 50. In households, NBC is expected to drop two share points from 16 to 14; ABC is projected to decline a point from 15 to 14; CBS (15 share), Fox (11), WB (5) and UPN (4) are all expected to maintain the same shares as this past season.

"In the name of stability, the networks are going to sit on their hands and watch their audiences erode because they haven't got enough fresh ideas to reverse declining audiences," said Lee Doyle, exec vp and co-media director of Ammirati Puris Lintas.

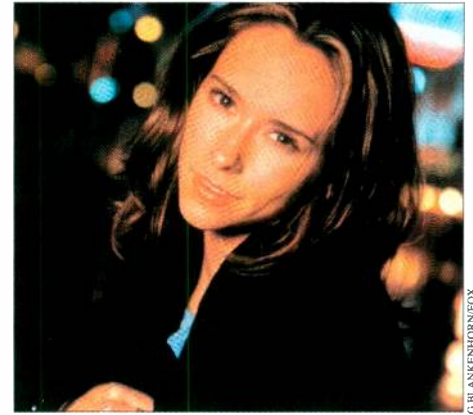
Campbell Mithun Esty's chief broadcast negotiator, John Rash, said that while some of the new shows will be renewed, there are no breakout hits. "Most of the networks' new offerings and their rescheduling of returning programs are more of a defensive strategy aimed at not losing any more viewers than a strategy to regain lost viewers," Rash said.

Buyers agreed that while WB and Fox have the most promising fall offerings, NBC is again expected to be tops in the 18-49 demo. NBC should garner a big lead among women 18-49, but Fox, based on a strong showing among men in that demo, is expected to offer a serious challenge. ABC, agency execs predicted, will narrow the 18-49 gap between itself and Fox. "NBC will lead the way among women 18-49, but we see a virtual three-way tie between ABC, Fox and NBC among men 18-49," said Steve Sternberg, senior partner at TN Media.

TN Media predicted that Fox's *Time of Your Life* with Jennifer Love Hewitt has the best chance at success, followed by ABC's *Oh Grow Up*, WB's *Roswell*, Fox's half-hour version of *Ally McBeal*, WB's *Angel* and NBC's sitcom *Stark Raving Mad*.

BBDO manager of broadcast research Mike Greco was optimistic about NBC's *West Wing*, WB's *Roswell*, Fox's *Harsh Realm* and its Sunday sitcom *Malcolm in the Middle*.

Western Initiative Media picked *Stark Raving Mad* and *West Wing*, ABC's *Once and Again* and CBS' *Now & Again* as the new shows that will get the largest audience shares. Promising shows on the more limited-reach WB, Western predicted, include *Safe Harbor*, *Angel* and *Roswell*.



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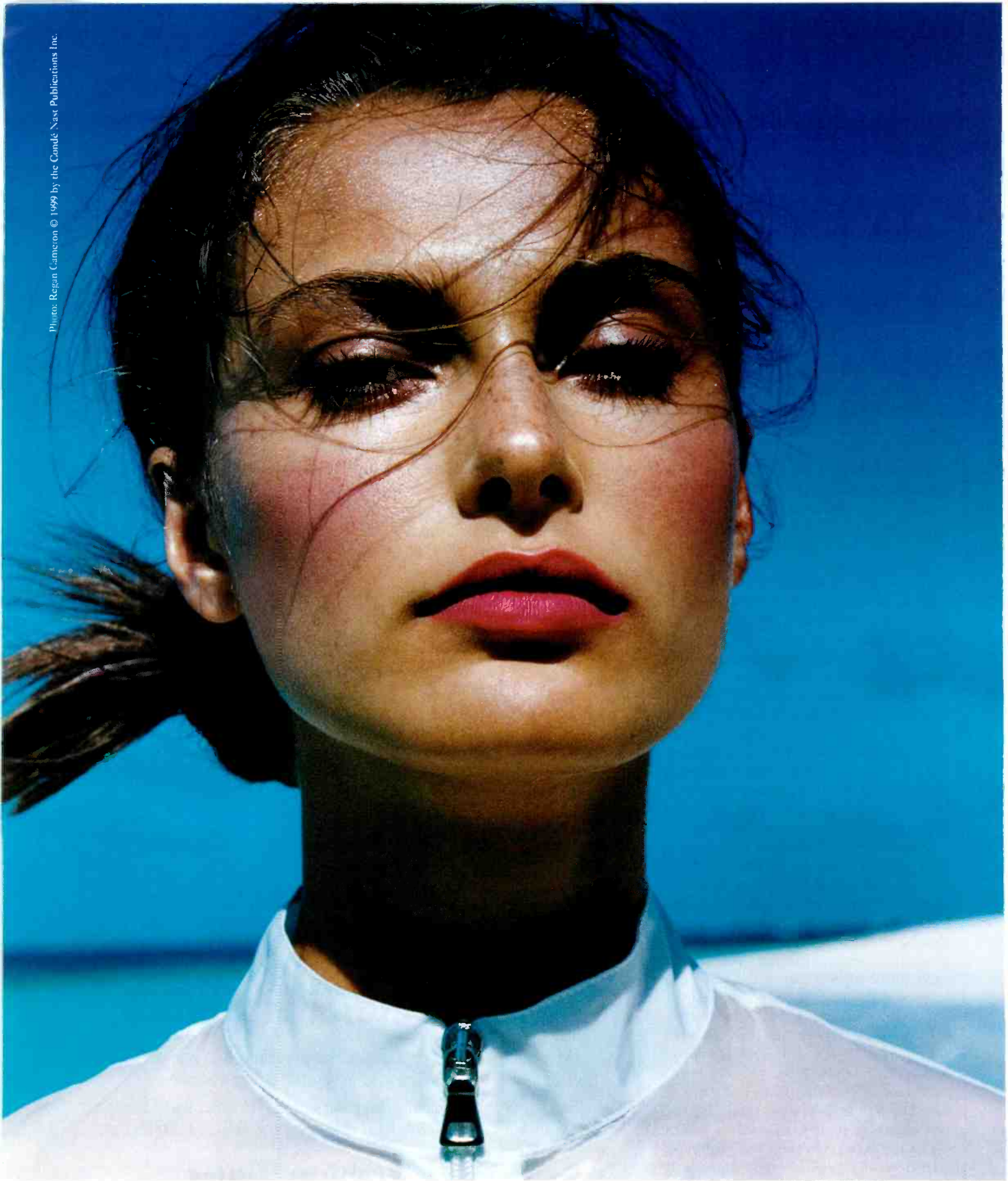
Tampa Bay's Largest Newspaper

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Rash likes the chances of NBC's *Third Watch* and *Cold Feet*, ABC's *Once and Again*, and several WB shows: *Jack & Jill*, *Safe Harbor*, *Angel* and *Roswell*.

Some of the shows will do well because of audience flow, buyers said, particularly WB shows like *Safe Harbor* (which follows *7th Heaven*), *Angel* (following *Buffey*), *The Vampire Slayer* and *Roswell* (following *Dawson's Creek*). *Stark Raving Mad* is almost guaranteed a strong rating, hammocked in the Thursday 9:30 slot between *Frasier* and *ER*.

Agency execs were downbeat about UPN's *Shasta McNasty*, ABC's *Wasteland* and *Then Came You*, NBC's *Mike O'Malley Show* and *Freaks and Geeks*, CBS' *Love or*

Money, and Fox's *Ryan Caulfield*.

One much-hyped show that buyers were cautious about is NBC's *Third Watch* from John Wells. "It's stuck in a very competitive time period" at 8 p.m. Sundays, said Greco. Rash believes its success will be determined by the amount of direct involvement from Wells.

With *Monday Night Football*, ABC is projected to win that night's ratings battle, but CBS will win the night after the season, said buyers. Conversely, they noted, CBS will win Tuesday nights until ABC's *NYPD Blue* begins airing. Wednesday is seen as a toss-up between ABC and NBC, with NBC still dominant on Thursdays and Fridays, and CBS still tops on Saturdays and Sundays. ■

Original Fare Flourishes

E!, *VH1*, *Food*, *FX*—even *Oxygen*—up their homemade content

CABLE PROGRAMMING / By Jim Cooper

Struggling to distinguish themselves not only from the broadcast networks but also their larger cable brethren, several midsize cable networks unveiled new original programming efforts last week.

Expanding into original fiction for the first time, *E!* Entertainment Television will produce four made-for-TV movies and a series to premiere early next year. *E!*'s first original movie will be a wry comedy based on John Kane's novel, *Best Actress*. The movie, about an overly ambitious actress, will premiere shortly after the March 2000 Academy Awards. Like *Best Actress*, *E!*'s three other original movies will be thematically tied to and scheduled around major entertainment-industry events. Each film's budget will cost some \$3 million to produce.

E!'s series plans call for 26 episodes of *Hollywood Off-Ramp*. The series will focus on all things bizarre in Hollywood and premieres first-quarter 2000. "These original-fiction projects will take our programming in an exciting new direction by allowing us to work with scripted material, while still staying true to our entertainment-industry niche," said *E!* president Fran Shea.

VH1 is developing 20 new series that will mushroom the network's annual programming budget to a record \$100 million. The development slate includes *VH1*'s first-ever scripted comedies and dramas, plus new talk shows and animation efforts. The scripted series include *Back in Black*, a half-hour anthology billed as *Twilight Zone* meets rock 'n' roll; *Planet Rock*, a live-action comedy

based on the premise that Earth's music and pop culture are really the manipulations of extraterrestrials; *Party at the Greenbergs*, a weekly half-hour comedy focused on a married singing duo in the '80s; and *Pop Rocks*, a half-hour dramedy dealing with the music industry through the experiences of a music-video production company.

VH1's animated show, *The Whitest Man on Earth*, is created by former writers and editors of the bawdy newspaper *The Onion*, with 20th Century Fox. The new slate, which also includes seven reality/talk shows, four video-clip shows and two new documentaries, will premiere on the network in August.

Martha Stewart and Food Network have signed a three-year production deal that includes the development of an original series for 2000 and a package of special programming from Martha Stewart Omni-Media to premiere on Food this September. The latter bundles repackaged food and entertaining segments from Martha Stewart's syndicated TV show, premiering on Labor Day at 6 p.m.

FX will continue to target young men with a new half-hour comedy produced by Howard Stern. The title of the show and a premiere date was not known at press time. *FX* also last week snapped up off-net product from sibling company Twentieth Television, such as *Ally McBeal*, *The Practice* and *Millennium*.

Even Geraldine Laybourne's yet-to-be born *Oxygen* channel announced plans for an animated prime-time series for women. Details were unavailable at press time. ■

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Editorial Reprints: Reprint Management Services

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HARTFORD, CONN./NEWSPAPERS

Courant's Northeast Goes South for the Summer

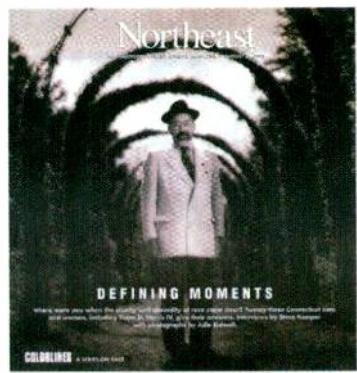
•IN AN UNUSUAL MOVE, THE *HARTFORD COURANT* this fall will temporarily shut down its 17-year-old Sunday magazine for retooling. *Northeast* magazine will suspend publication October through December, and the hiatus may continue into next year, according to *Courant* editor Brian Toolan.

While many newspapers have folded their unprofitable Sunday magazines or have revamped them to lure more readers and advertisers, halting production for the sake of a makeover is rare.

Toolan admitted cost-savings are a factor but insisted the main reason for the move is to create "a bigger and better magazine." The editor said that only "severe and unforeseen financial conditions" could keep *Northeast* from making a comeback. The magazine's staff of nine—headed by editor Lary Bloom—and others at the paper will be involved in the project.

"You can see that the magazine has been subjected to cost-cutting over time—it's oddly shaped, too thin, and sometimes it's a struggle to find it in the Sunday paper," said Toolan, who joined the *Courant* in 1997 from *The Philadelphia Daily News*, where he was managing editor.

The *Courant* is tinkering with the magazine as the paper's circulation is in decline. Sunday sales dipped to 298,143 in the six months ended March 31, compared with 303,670 last fall, according to the latest Audit Bureau of Circulations figures. The paper's weekday reach dropped to 211,866, from 216,292. Toolan fears the paper could lose still more Sunday readers once *Northeast* is dormant. "I'm hoping they'll bear with us," he said.



Northeast is "oddly shaped," said *Courant* editor Toolan.

Fewer and fewer newspapers are producing money-draining Sunday magazines, as production costs have soared and advertising has evaporated. Twenty years ago, some 60 newspapers produced their own Sunday magazines, but only 15 do today. Part of the blame goes to department stores, once devoted advertisers in Sunday magazines. As big retail chains have consolidated and others have bit the dust, much of that business has vanished. "The volume of advertising is not what we want it to be," Toolan says. He hopes the

redesign will attract new business.

"The problem independent Sunday magazines are up against is not lack of editorial quality or imagination," says Carlo Vittorini, publisher of the Sunday magazine *Parade*, which is distributed in 335 newspapers nationwide with a combined circulation of 37 million. "It's often more of an economic problem, where the advertising base has eroded." Many papers that have folded their own Sunday magazines have picked up either *Parade* or Gannett Co.'s *USA Weekend*, which is carried by 530 newspapers with a circulation of 20 million.

Only a handful of newspapers—majors like *The New York Times*, *Los Angeles Times* and *Washington Post*—still put out Sunday magazines. Those that have axed theirs in recent years include the *Miami Herald*, *Dallas Morning News*, *Atlanta Journal-Constitution* and *Louisville Courier-Journal*. The *Herald's Tropic* magazine reportedly lost some \$2 million a year before the plug was pulled, while the *Morning News's Dallas Life* also suffered seven-figure annual losses.

When asked how the *Courant* supports a Sunday magazine while other, much-larger newspapers have thrown in the towel, Toolan pointed to Connecticut's well-to-do, well-educated demos: "There are dynamics here that make us continue to fight the good fight of the Sunday magazine." —Tony Case

MONTGOMERY, ALA./TV STATIONS

Vegas Group Buys, Then Overhauls ABC Affiliate

•THEY CAME, THEY SAW, THEY SHOOK THINGS up. A group of Las Vegas-based investors, Broadcast Media Group, acquired WHOA-TV in Montgomery, Ala., from Media General on June 1 and fired an estimated 20 news staffers, putting the outlet's local newscast in the dark for an estimated five months. Also, general manager Mike Brooks was replaced by Mark McKay, the former gm at Tyler, Texas, Fox affiliate KFXK-TV. The personnel cutbacks surprised WHOA's staff, which had had no dealings with the Broadcast Media Group since the deal was first announced six months ago. "We've been meeting them as they come through the door," said one account executive on the sales staff, which remains intact.

"We're committed to having a first-class news operation," Broadcast Media manager John Kendrick told the *Montgomery Advertiser*. "We plan to make improvements from stem to stern." Kendrick did not return calls from *Mediaweek*.

"It could be a good thing," said one local media buyer. "Advertisers weren't buying the news to begin with—it was in a very low third place." Three weeks ago, WHOA began replacing the news with syndicated fare such as *Step by Step* and *The Nanny*. Any ad inventory purchased before the takeover was shifted into network news.

When the news returns this fall, it's possible that Bob Howell—former lead anchor at ratings leader NBC affiliate WSFA-TV—may be part of the picture. Howell, who left WSFA last fall because "he wanted to do something more than just the news at 6 and 10 [p.m.]," according to WSFA gm Harold Culver, has been working for Broadcast Media as a news consultant. His non-compete agreement expires in October. —Megan Larson

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In a Talk-Heavy Market, KQBZ-FM Seeks "Buzz"

• KQBZ-FM, KNOWN AS "THE BUZZ," IS ONE of more than half a dozen Talk radio stations in Seattle battling it out for a larger piece of what is already a pretty big Talk pie—a 21.5 combined audience share in the recent Winter Arbitrons. Ranked 17th in the market, KQBZ is the sixth-ranked Talker with a 3.0, lagging behind its Entercom sibling, number one-ranked KIRO-AM, Fisher's Talker and News/Talker, KVI-AM and KOMA-AM, and Ackerley's Sports Talker, KJR-AM, which is simulcast on KHHO-AM.

Dick Carlson, vp/gm for The Buzz, is betting the station—the only FM Talker in the market—can do better with new programming, a call-letter switch from KIRO to KQBZ to go with "The Buzz" name, and a brasher image. Carlson took his programming cue from Tom Leykis, the Westwood One syndicated personality who netted The Buzz its biggest ratings: top ranking in afternoon drive with a 6.2 overall share; number one among men 25-54; and tops among adults 25-54. "Largely, the station was spinning around him," said Carlson. "Leykis is a microcosm of what I want the station to do."

Not only was the lead-in programming to Leykis not up to ratings snuff, but it also attracted a different audience, making for a

tough sale to the advertising community. "We had a radio station programmed like a television station, changing the audience with every show," said Carlson.

In late March, popular morning-drive talker Pat Cashman was dropped for *Mark and Brian*, a syndicated duo show out of ABC's KLOS-FM in Los Angeles. As the poster children for the station, the two are plastered all over Seattle in black-and-white transit signs with hot-pink lettering promising "Outrageous Talk Radio," the station's new slogan.

The move caused a bit of a stir among loyal Cashman listeners, who flooded the station with e-mail and gave the two newspapers plenty to write about. It had little effect. "Protesters were better telling about the passion of talk radio and why foreground radio is so effective," noted Carlson. Following the bad-boy duo from 10 a.m. to 1 p.m. is Seattle local Lisa Kennedy, who might be better remembered as a VJ on MTV.

Once Carlson decides what he's going to do with the 1-3 p.m. slot, he will have changed all of the station's programming between 5 a.m. and 3 p.m. leading into Leykis. The only other survivor is *Rhona at Night*, which airs from 7 to 10 p.m. (see sidebar on this page).

Carlson is optimistic that with the changes in place, the station will make the top 10 in a book or two. "In a market that's going to bill



Sign of the times: KQBZ's new posterkids blanketed Seattle.

more than \$200 million, you can do well in the top 10. My wildest expectation is to make the top five." —Katy Bachman

HARRISBURG, PA./TV STATIONS

ABC Affiliate Remakes Itself in Network's Image

• THOUGH RELATIONS BETWEEN ABC AND its affiliates are at an all-time low, WHTM-TV in Harrisburg, Penn., is associating itself more closely with the network with a new brand identity. After four and a half years under the moniker "WHTM NewsCenter," the Allbritton-owned ABC affiliate returns to the name it carried for the majority of its 46 years, "ABC 27."

"Just because you have a fight with your spouse doesn't mean you drop the last name," said news director Greg Zoerb. "We have a long-term relationship with ABC—the marriage made sense."

A new on-air look will accompany the name change. Ten years since its last revamp, WHTM has redesigned and rebuilt its news set and contemporized the station logo and other graphics. The whole "bold, big, sharp, clear" package will debut tonight during the 5 o'clock newscast, Zoerb said.

The decision to rebrand WHTM was spearheaded by general manager Joe Lewin, who arrived at the station in January after a stint in Russia running a start-up TV network. Prompted by Lewin, station executives began to examine the impact of the "WHTM NewsCenter" name on audience recall. Zoerb said WHTM hired Minneapolis-based Ron Atkinson & Associates to conduct a 25-minute phone survey with several hundred viewers, asking them to define the station. "It was overwhelming—the '27' just exploded," said Zoerb. "Even after four years [of 'WHTM NewsCenter'], that is how we're known. That's who we are."

Backed by Allbritton's "sizable investment," said Zoerb, the on-air redesign, too, commenced in January. "I don't think you should ever go into a set project thinking that if you build a bigger, better set you'll get bigger, better ratings," said Zoerb. "Hopefully, the new look gives the viewers—especially new people coming in—the impression of a

RADIO SYNDICATION

Rhona Hangs Out Her Shingle

Rhona Raskin may be the Dr. Ruth of the new millennium. Like Dr. Ruth, but unlike some other Talkers on the airwaves, Raskin has real credentials as a registered clinical counselor and family therapist. It shows in the careful way she probes her listeners' problems, which usually involve their lives, loves and, yes, sex.

"This isn't for stodgy AM Talk stations or stations targeting older demos," said Phil Barry, vp/general manager, Jones Radio Network. Airing from

11 p.m. to 2 a.m. Eastern time, *Rhona at Night* will be distributed and marketed by Jones Radio Network and its national rep, MediaAmerica, through a deal with Vancouver-based Rogers Broad-



Radio therapy: Rhona expands her reach.

casting. Since 1995, Rogers has been syndicating Raskin in Canada, where she's a huge success on 12 Canadian stations. In the U.S., she's been on Entercom-owned KQBZ-FM in Seattle for more than two years, posting a 5.1 among adults 25-54. Recently, Raskin's show launched on KJLL-AM in Tucson, Ariz., and WLMI-FM in Roanoke, Va.

Raskin has moved beyond radio. Her syndicated column, "Ask Rhona," appears twice a week in the *Chicago Sun-Times*. She's also a featured columnist for Microsoft Network's Underwire.com online webzine for women and MSN's Women.com site. —KB

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Location: Samoa

Source: MMR 1998

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The ultimate goal, though, is better ratings. WHTM is ranked second in households in Harrisburg-Lancaster-York (market no. 46) behind perennial ratings leader NBC affiliate WGAL-TV. Tribune's Fox affiliate, WPMT-TV, follows closely. At 11 p.m. in February, WHTM earned a 4.6 rating/21 share among viewers 25-54 against WGAL's 7/33. CBS affiliate WHP-TV scored a 1.2/6. At 10 p.m., the Fox affiliate's newscast earned a 3/8.

With the project wrapped, the news team is breathing a sigh a relief. For the last three weeks, they worked in an un-air-conditioned dance studio across the alley from the station. “We physically had to pull cable across the alleyway, roll the cameras across, pay to have separate lights strung and bought a bunch of fans,” Zoerb said. —ML

LOS ANGELES/CABLE TV

Fox Sports, Marcus Do Battle

• AT LOGGERHEADS OVER AFFILIATE-FEE rates, Fox Sports West and Fox Sports West 2 stopped sending their signals to Charter Communications' cable systems in the Los Angeles area just over a week ago.

The two channels went dark in about 90,000 Marcus cable homes the first weekend in June just as the L.A. Dodgers and Anaheim Angels were starting an inter-league series. Charter, which completed its purchase of Marcus earlier this year, does not want to pay the higher affiliate fees Marcus was paying.

In the last three months that Marcus has paid the lower Charter fee, Fox has been shortchanged “six figures,” estimated Fox Sports representative Vince Wladika. Fox will only return the programming if Marcus/Charter agrees to renegotiate a new contract, which it has not yet done, Wladika added.

Initially, Marcus accused Fox of allocating part of the operator's fee to pay for broadcast rights to the Los Angeles Dodgers and the NFL. “We don't think it is in the customer's best interest to subsidize a broadcaster's lack of fiscal responsibility in bidding for rights to air sports events,” said Tim Belcher, regional manager for Marcus Cable-California.

“If Charter really believes that we're so desperate as to have them shoulder the entire Super Bowl and the NFL contract on them, boy, I want to know what they're smoking,” retorted Wladika.

In a later statement, Charter said Fox turned off its sports nets after the operator announced it would no longer carry Fox's FX network on other cable systems. In response to those charges, Wladika said Fox will “look at legal options for possible libel.” —Jim Cooper

MARKET PROFILE

Nashville

BY MIRA SCHWIRTZ



PHYLLIS PICARD/INTERNATIONAL STOCK

Even before Uncle Jimmy Thompson won Nashville's first fiddling contest in 1925, the city was inextricably linked with country music. Nashville's Grand Ole Opry has showcased country for decades, playing host to many network and nationally syndicated radio and television shows, and the city's numerous recording studios earned it the handle Music City USA. In recent years, Opryland USA has become one of the South's most popular theme parks.

Today, country music is not the only major industry in fast-growing Nashville. The capital of Tennessee is home to the sprawling headquarters of Thomas Nelson Publishing, the world's largest English-language publisher of

Bibles and inspirational books. There's also the nearly complete new stadium on the east bank of the Cumberland River, which will be the new home this fall of the NFL's Tennessee Titans (formerly Houston Oilers). The Nashville Predators, another of the market's four pro sports franchises, joined the National Hockey League last winter, playing in a sparkling new downtown arena. Even General Motors' mammoth Saturn car plant, built south of downtown several years ago, is an appropriate emblem of the new Nashville.

The capital of country music, a government center, a manufacturing base, a sports mecca and the buckle of the Bible Belt—the millennial Nashville is any and all of these. It's also

Who says investing
has to be
hit or miss?



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fast becoming a hub of high-tech (one example: Dell Computer is completing construction on a new plant set to open this fall). Nashville's strong banking and healthcare industries also help make the city the heart of Tennessee's economy.

Not surprisingly, population growth has followed in line with commercial development. The Nashville area attracts 5,000 to 6,000 new residents every year, an influx that has altered

the city's culture from an archetypal, down-home Southern burg to a cosmopolitan center of the New South. "The market has really grown—you're not finding the homegrown people here anymore," says Sandra Gregg, vp/media director at Nashville agency Frank, Best & Ingram. Residents of six or seven years are now considered "natives," Gregg notes.

Nashville's changing population is having a noticeable affect on how local TV stations cov-

er the market, Gregg says. "It's hard for the stations to hang on [to what they have done in the past] because the market has changed," she notes. "We're no longer creatures of habit, because we're different creatures."

The most significant changes in the country's 30th-largest television market are coming from two nascent networks, media buyers say. The launch last summer of PaxNet (on the network's owned-and-operated WNPX-TV) is already "getting some numbers" in the strong family-values market of Nashville, notes Judi Barnes, owner of Advertising Consultants.

Also making an impact is WB affiliate WNAB. Purchased from a local owner by Los Angeles-based Lambert Communications in May 1998, the station is using the WB's network schedule to attract strong viewership in the younger demos. "[This] market is primed for programming serving the 12-34 demographic—I think it's been especially underserved in this market," says Scott Piper, WNAB local sales manager.

Buyers say that a new sales team is helping fuel WNAB's momentum. "They recruited people from Fox [Sinclair Broadcasting-owned WZTV-TV]...and that's helped," says Gregg of Frank, Best & Ingram.

WZTV is also under new management, having been acquired last summer by Sinclair. As part of that deal, Sinclair also operates Nashville UPN affiliate WUXP via a local marketing agreement. WUXP has experienced solid growth in early-access and fringe time periods over the last year. Between 5 and 6 p.m., the station's syndicated programming is up an average 1.5 ratings points. And WUXP's 6:30 p.m. airing of *Wheel of Fortune* enjoyed a 2.6-point gain in the May sweeps over the same period last year.

WZTV has also seen a small rise in its fringe and early-access ratings. But after a jump of 2 share points among viewers 18-49 in May 1998, WZTV's prime-time ratings were flat during last month's sweeps. WZTV's 9 p.m. newscast earned a 3 rating among viewers 18-49 in May, a number that programming director Bill Zuckerman expects will rise once the station's personalities develop a following.

Buyers in Nashville say the growth of the PaxNet, WB, Fox and UPN outlets is having an impact on the market's two television titans, Meredith Broadcasting NBC affiliate WSMV and Landmark Communications' CBS outlet WTVF.

The stations have been in a battle for the top spot in local news for several years. The May sweeps brought another turnaround: After slipping to No. 2 in February during the 6 and 10 p.m. news, WSMV rose up and topped WTVF in household share during both newscasts.

Scarborough Profile

Comparison of Nashville To the Top 50 Market Average

	Top 50 Market (Average %)	Nashville Composition %	Nashville Composition Index
DEMOGRAPHICS			
Age 18-34	32.6	32.4	99
Age 35-54	39.8	40.1	101
Age 55+	27.6	27.6	100
HHI \$50,000+	38.7	27.7	71
College Graduate	12.4	9.6	77
Any Postgraduate Work	10.4	9.1	88
Professional/Managerial	22.1	20.2	91
Blue Collar	22.2	28.0	126
African American	12.3	10.4	84
Hispanic	11.7	*	*
MEDIA USAGE			
Read Any Daily Newspaper - (Average Issue)	57.9	42.5	73
Read Any Sunday Newspaper - (Average Issue)	67.8	52.0	77
Total Radio Average Morning Drive M-F	25.5	23.6	93
Total Radio Average Evening Drive M-F	18.6	16.4	88
Total TV Average Early News M-F	28.9	35.7	123
Total TV Average Prime Time M-S	39.6	40.6	103
Watched A&E past 7 days	36.6	33.0	90
Watched BET past 7 days	7.8	7.4	94
Watched CNBC past 7 days	19.1	18.1	95
Watched CNN past 7 days	38.6	40.6	105
Watched The Discovery Channel past 7 days	40.2	45.3	113
Watched The Disney Channel past 7 days	18.1	22.1	122
Watched E! past 7 days	13.6	9.5	70
Watched ESPN past 7 days	31.7	36.7	116
Watched The Family Channel past 7 days	23.4	31.4	134
Watched FX past 7 days	9.2	11.5	125
Watched The History Channel past 7 days	19.6	19.8	101
Watched The Learning Channel past 7 days	19.9	17.9	90
Watched Lifetime past 7 days	24.0	24.7	103
Watched MSNBC past 7 days	9.2	7.1	77
Watched MTV past 7 days	17.3	14.0	81
Watched Nick at Nite past 7 days	16.0	17.6	110
Watched Nickelodeon past 7 days	17.0	17.7	104
Watched Sci-Fi Channel past 7 days	12.2	10.8	89
Watched TBS past 7 days	30.1	41.9	139
Watched TNN past 7 days	18.8	34.8	185
Watched TNT past 7 days	32.3	34.5	107
Watched USA past 7 days	31.3	38.5	123
Watched VH1 past 7 days	15.2	14.0	92
Watched The Weather Channel past 7 days	37.4	46.6	124
HOME TECHNOLOGY			
Owns a Personal Computer	46.9	44.4	95
Accesses Internet/WWW	39.8	29.8	75
Shops Using Online Services/Internet	8.5	6.3	74
Connected to Cable	69.0	62.3	90
Connected to Satellite/Microwave Dish	10.2	20.6	202

*Respondent count too small for reporting purposes
Source: 1998 Scarborough Research Top 50 Market Report (Release 2 1998, 12-month database)

Newspapers: The ABCs

	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
Cheatham County: 12,200 Households				
<i>The Tennessean</i>	1,822	3,921	14.9%	32.1%
Davidson County: 223,700 Households				
<i>The Tennessean</i>	83,724	121,560	37.4%	54.3%
Dickson County: 15,400 Households				
<i>The Tennessean</i>	2,774	5,412	18.0%	35.1%
Sumner County: 44,600 Households				
<i>The Tennessean</i>	11,268	20,545	25.3%	46.1%
Robertson County: 18,600 Households				
<i>The Tennessean</i>	3,169	6,101	17.0%	32.8%
Rutherford County: 59,200 Households				
<i>The Tennessean</i>	11,353	20,209	18.8%	34.1%
<i>Murfreesboro Daily News Journal</i>	15,615	18,682	26.4%	31.6%
Williamson County: 39,400 Households				
<i>The Tennessean</i>	18,040	26,932	45.8%	68.4%
Wilson County: 29,300 Households				
<i>The Tennessean</i>	8,193	14,538	28.0%	49.6%

Source: Audit Bureau of Circulations

Buyers note, of course, that the more important measure is which station ends up winning the May sweeps news race among the 25-54 adult audience, information that will be available in late June from Nielsen Media Research. WSMV is generally considered the newscaster for the market's older viewers; the station has older anchors and a softer focus on news. "It's warm-and-fuzzy stuff," Advertising Consultants' Barnes says of WSMV's news. "[WTVF] is more tabloid news."

In the mornings, WTVF is the longtime leader with its package of local news from 5 to 7 a.m. followed by a hybrid of national and local news called *News Channel Five This Morning* from 7 to 8 a.m. WTVF has been tops at 7 a.m. for the last 16 ratings periods, according to Mark Binda, the station's programming director.

While new prime-time programming options from smaller networks are reshaping Nashville television, the market's radio business has been shaken to its foundations by a whirlwind of format changes over the past year. The upheaval all started with a big switch last year by former Adult Contemporary station WLAC-FM. The outlet, owned by Chancellor Media subsidiary Sea Star, relaunched itself as Classic Rocker WNRO-FM. The WLAC flip "did such great numbers, it started

a chain of format changes," says Laramie Lawson, senior vp and media director at Gish, Sherwood & Friends.

Dick Broadcasting-owned rock station WGFX-FM, hammered in the ratings by the startup of WNRO, last December switched

over to a "Groovin' Hits," Motown-flavored format that surprised many listeners. "It's a little bit radical for this market," Lawson says.

Although WGFX has yet to see a full Arbitron report for its new format, programming director Kidd Redd says listeners have made it clear they like the fresh sound. "We've had a very positive response on the street and are confident we'll be getting good numbers," Redd says.

The market's format repercussions continued in April as Dick Broadcasting's Alternative Rocker WKDF-FM hired popular local country personality Carl P. Mayfield for its morning show. The day after the Mayfield hire, WKDF startled the market by changing its format to country, making the station the fourth stick in an already crowded format.

Even in Nashville, four country stations might be too much of a good thing. Only days after WKDF flipped on its format switch, "Power Country" station WZPC-FM ran for cover and changed over to Alternative Rock. Calling itself "The Buzz," Cromwell Group's WZPC is filling in the Alt-Rock void left vacant by WKDF and the switch last December of another "new music" station, WNPL-FM, to Urban Oldies. WNPL is owned by Dicky Brothers Broadcasting.

Although all the changes are too recent to have registered in an Arbitron report, buyers expect at least two beneficiaries of the moves will be South Central Broadcasting's two FMs, WJXA and WRMX. The Soft Adult-Contemporary outlet WJXA and the Oldies station WRMX took Nos. 4 and 6 respectively in the

Nielsen Ratings/Nashville TV Evening and Late Newscasts

Early News

Time	Network	Station	Rating	Share
5-5:30 p.m.	ABC	WKRN	8	15
	NBC	WSMV	12	23
	CBS	WTVF	11	21
6-6:30 p.m.	ABC	WKRN	7	11
6-7 p.m.	NBC	WSMV	13	20
	CBS	WTVF	13	20

Late News

9-9:30 p.m.	Fox	WZTV	4	5
10-10:30 p.m.	ABC	WKRN	10	16
	NBC	WSMV	14	23
	CBS	WTVF	14	23

Source: Nielsen Media Research, February 1999

most recent morning-drive ratings (see *Radio Listenership chart on this page*). South Central sells the two outlets in tandem, making their combined morning rating of 11.9 the second-highest audience share in the market. (Nashville's top morning station is Sea Star's country-formatted WSIX-FM.)

Now that its former AC rival WLAC has become rocker WNRO, WJXA hopes to grab even more listeners, said Steve Edwards, the station's general manager. WJXA is already the market's top station with women 25-54.

Nashville's cable subscribers are also primed for some local programming changes. This fall's planned startup of a new Turner Broadcasting regional channel will include a Southern cooking show called *Southern Living*. Advertisers say the show should do well in Nashville, where a Sunday-evening cooking and outdoor show hosted by WSMV weatherman Bill Hall is very popular.

Other local cable programming includes Sports South, the Atlanta-based regional network that features extensive coverage of college football games.

The market's cable subscribers are served by Intermedia, a subsidiary of AT&T Broadband's TCI Media.

Nashville's local print media does not rival the content choices offered by broadcasters

and cable. After a long battle to sustain its afternoon edition, the privately held *Nashville Banner* folded in February 1998. Since then, the traditionally liberal morning paper, Gannett Co.'s *Nashville Tennessean* (weekday circulation 191,081, according to the Audit Bureau of Circulations) has tried to absorb some of its former competitor's conservative editorial perspective.

The *Tennessean* and the *Banner* had operated since the 1930s under a joint operating agreement, sharing business functions including advertising and circulation. Hoping to win over some of the *Banner's* loyal readers, the *Tennessean* has added the *Banner's* comics and some of its op-ed columnists, including conservative George Will, and hired some longtime *Banner* reporters.

The *Tennessean* "has shown some movement toward the center," says Edward F. Jones, the *Banner's* last editor.

While Nashville has become a one-newspaper town, the city's magazine scene is opening up a bit. This fall, Atlanta-based DP Publish-

Radio Listenership

STATION	FORMAT	Avg. Qtr.-Hour Share	
		Morning Drive, 12+	Evening Drive, 12+
WSIX-FM	Country	12.8	7.3
WNRO-FM	Classic Rock	8.2	7.8
WQQK-FM	Urban	8.0	7.3
WSM-FM	Country	6.7	7.0
WJXA-FM	Soft Adult Contemporary	6.6	6.0
WRVW-FM	Hot Adult Contemporary	6.1	6.9
WRMX-FM	Oldies	5.3	7.2
WWTN-FM	News/Talk/Sports	5.0	4.9
WLAC-AM	News/Talk/Sports	2.9	4.7
WSM-AM	Country	2.9	2.2

Source: Arbitron, Fall 1998 Radio Market Report

ing is planning to launch *Nashville Citymag* to join an array of local business and leisure magazines. The new lifestyle title, to be published eight times a year, is the second city publication for DP, publishers of *Atlanta Citymag*.

The company chose Nashville because of its healthy economy, says Shawn Copeland, publisher of the Nashville edition. "We were looking for other Southeastern cities that were enjoying the same flourishing [as Atlanta] on a smaller scale," he says. *Nashville Citymag* will have a total circulation of 50,000, both controlled and paid.

Other local publications in Nashville include the weekly *In Review*, published by Lyle Media, and the monthly *Business Nashville*, published by Eagle Communications. *In Review* has a circulation of 30,000, *Business Nashville* 15,000. And the *Nashville Business Journal*, owned by American City Business Journals, has a weekly paid circ of 6,727.

One other publication of note is City Press Publishing's *The Nashville Scene*, a widely read "insider" guide to business and politics that also features entertainment listings. The 55,000-circulation newspaper is targeted at readers 28 to 50 years old and is considered by many to have a younger attitude than the *Tennessean*, says Pat McGee, ad director at Dye, Van Mol & Laurence. *The Scene* "is a little on the edge," he says.

In outdoor, Nashville is served primarily by 3M National. Heavily billboarded interstates that pass through the city are I-24, I-40 and I-65. Arteries feeding into the interstates, including Briley Parkway and Elmhill Pike, are also prime thoroughfares for outdoor boards. ■

Radio Ownership

OWNER	Stations	Avg. Qtr.-Hour Share (%)	Revenue (in Millions)	Share of Total
Dicky Brothers Broadcasting	1 AM 2 FM	13.4	\$2.8	4.4%
South Central	2 FM	12.8	\$7.8	12.4%
Tuned In Broadcasting	2 FM	1.7	\$2.0	3.2%
Gaylord Broadcasting	1 AM 2 FM	14.5	\$11.6	18.4%
Sea Star	1 AM 4 FM	28.6	\$24.8	39.3%
Cromwell Group	2 FM	3.7	\$2.1	3.3%
Dick Broadcasting	2 FM	7.2	\$10.0	15.9%
Reach Satellite	2 FM	1.0	\$0.5	0.8%
Great Southern	2 AM	1.0	\$0.5*	0.7%

Includes only stations with significant registration in Arbitron diary returns and licensed in Nashville or immediate area

*Revenue information unavailable for one station

Ratings information provided by Arbitron, Fall 1998 book

Revenue information provided by BIA Research, 1998

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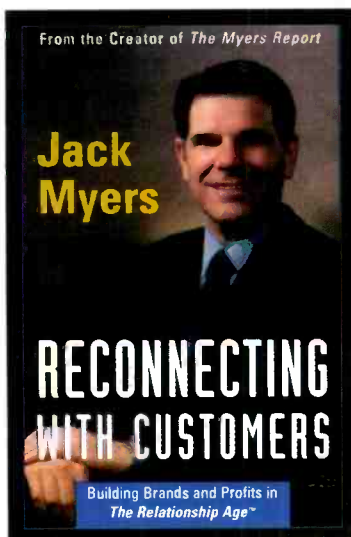
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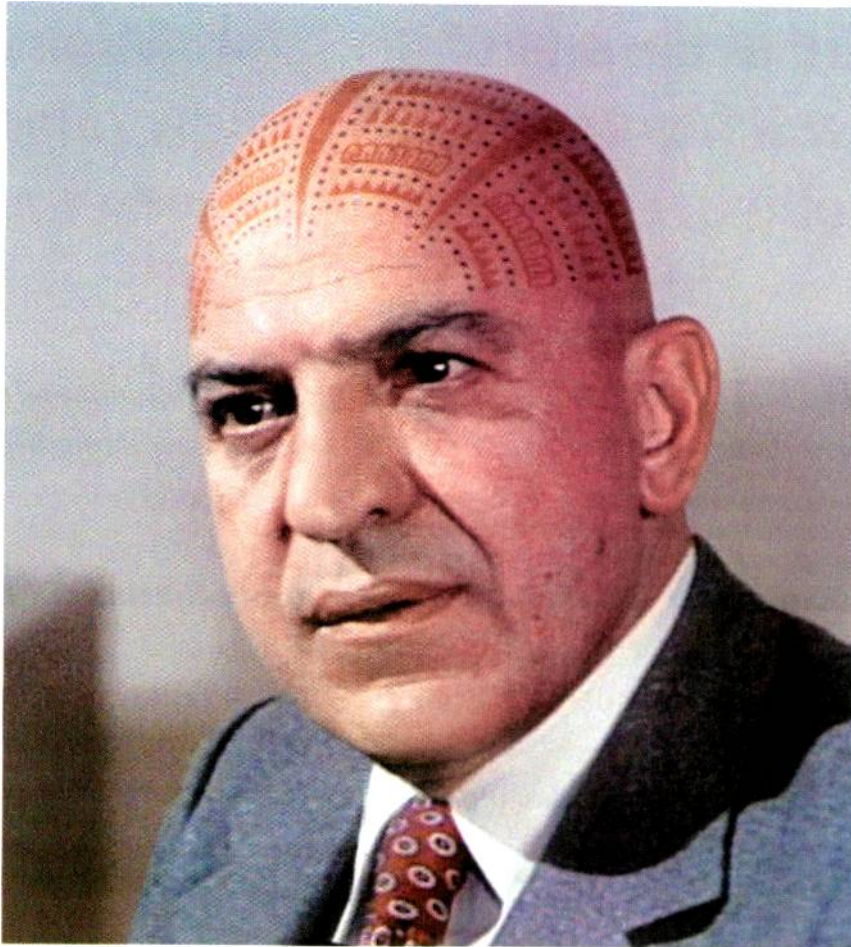
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CABLE

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PAGE 18

As more cable companies are gobbled up by bigger companies, the idea of a wired world is closer to reality

SHOP TILL YOUR FINGERS DROP **PAGE 28**

Consolidation will put information at your fingertips

SHOCKING BEHAVIOR **PAGE 42**

The cable networks are topping each other in outrageousness to reel in viewers

MUST-CARRY FOR SATELLITE TV? PAGE 4

FILM STARS FLOCK TO CABLE PAGE 6

CABLE PROGRAMMERS USING HIGH-DEF PAGE 8

UPDATE ON CABLE RATINGS PAGE 14

REGIONAL CABLE TAKES BITE OUT OF LOCAL NEWS PAGE 34

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we'll reach them online**

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we'll reach them in print**

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One step ahead

It all started with a challenge. Bill Gates, a forward looking guy if there ever was one, was sitting with the CEO of Comcast, Brian Roberts, at a dinner two years ago, complaining that it was taking way too much time for cable operators to upgrade their systems. Well, invest some money, said Roberts. That might get things moving. And Gates, never one to do things on a small scale, put \$1 billion where his mouth was.

Who knew it would be a drop in the bucket compared with what other major investors would be doing just a year later? By 1998,

Gates' former Microsoft partner, Paul Allen, was on a buying spree. Envisioning a wired world, Allen's company, Vulcan Ventures, has paid more than \$15 billion for all or part of at least seven cable companies in the past year. Of course, that pales in comparison to AT&T, which in the past year has spent over \$100 billion for TCI and MediaOne.

Allen's vision of a wired world is happening sooner than anyone expected, writes Jim Cooper in "Come Together." And those cable companies left standing after the mergers play themselves out will be able to offer a lot more than *The Real World* and *The Sopranos*.

What's in it for consumers? In "Attention, Shoppers," Steven Booth writes about how improved digital transmissions should increase the amount of traffic on the Internet, and the instant gratification digital shopping will bring, especially for items like music, which will be easily downloadable.

But for now, cable is still about content. In "Our Town," reporter Megan Larson looks at how 24-hour regional cable news services are taking a bite out of local network news. And Jim Cooper examines why cable programming is becoming more provocative.

It's all about trying to stay one step ahead of the competition.

Patricia Orsini
Editor, Special Reports

SPECIAL REPORT

CABLE

editor's note

SPECIAL REPORT

CABLE

NEWS

Just a few months ago, it seemed as if the cable TV industry was facing Armageddon. Although federal regulations on cable and its pricing patterns were lifted March 31, Congress moved with relatively lightning speed to push through a satellite viewer act that would result in tough competition for cable providers.

Well, we know from fairy tales, if it looks too good to be true, it probably is. The House of Representatives and the Senate are now mired down with dueling versions of satellite reform legislation, and there does not seem to be a quick resolution on the horizon, according to lobbyists and sources on the Hill.

The reason may be partly due to misperception. Congress (and the mainstream media, the White House, various consumer

and Senate bills don't match, and aren't likely to assuage some DBS operators that appear to broadcasters and cable to want a free lunch.

Rep. Billy Tauzin (R-La.), chairman of the House Telecom Subcommittee, changed the language of his committee's bill after Ergen expressed concern over whether DBS operators must agree to retransmission consent (either they pay or pay "in kind" for retransmitting affiliate signals).

This change put the National Association of Broadcasters on red alert. As far as it is concerned, according to industry lobbyists, this represents a blatant attempt by Ergen et al. to get the value of local affiliate channels (for which they can charge

against. We want a level playing field."

A Senate staffer disagrees: "DBS doesn't want a level playing field. They just want an open field."

What he meant was that in addition to objecting to retransmission consent, Ergen opposes must-carry, (which would make satellite subject to the same rules as cable, which must carry local TV signals) and has been lobbying the Hill against it.

This move has really ticked off the National Cable TV Association. Under the existing cable bill, cable operators get a choice: either they carry everything, or they pay for retransmission. It was only reluctantly that the lobby and its president, Decker Anstrom, agreed to allow DBS operators two years to "phase-in" must-carry. At the end of that time, DBS operators would have to transmit all broadcast channels for their areas. It was a major concession on the part of Anstrom, who wanted to show Congress that his operators would not stand in the way of video competition.

Now Ergen is apparently against the must-carry rule and phase-in time.

On the Senate side, John McCain (R-Ariz.), chairman of the Commerce Committee, produced a bill that would grandfather the rights of almost 2 million satellite subscribers to continue receiving distant local stations without having to prove that their reception of local affiliates signals was substandard.

This has been a sticking point for the NAB, driving some of its supporters to privately roll their eyes, noting the obvious: Most people would prefer to get their local affiliates.

But if DBS providers, having been given the right to transmit local into local, avoid doing so except in major markets, will rural subscribers, for example, ever get their local stations? Like the NCTA, the NAB is complaining that DBS is getting a free ride, instead of a helping hand.

An aide on the Senate Commerce Committee sighed, "It's so frustrating. We pushed to get the NAB on board, we pushed to bring on the cable industry and this is what DBS gives us back."

For a while, at least, cable doesn't have to worry about paradise lost. Congressional conferees will be appointed in the next couple of weeks. They will try to make the two bills match up so they can go up for a vote, hopefully sometime before the millennium. ■



As The Satellite Turns

Is DBS getting a free ride?

By Alicia Mundy

groups, and even some veteran lobbyists) believe that the cable commissars have a lock on the greed factor. The facts, however, indicate that they are not alone.

No sooner had the two houses of Congress met to push through satellite bills in the two respective commerce committees in April than DBS operators, led (according to broadcast lobbyists) by Charlie Ergen of EchoStar, began tinkering with the agreements. The result? The House

customers) while paying the networks and affiliates nothing.

Says one NAB official: "It's not that we want payment in kind, necessarily, but there has to be some quid pro quo—and that's not in the Tauzin bill. Without that, we object."

A spokesperson for EchoStar said that Ergen did not object to some kind of "payment" for transmission rights. But, she said, "We don't want to be discriminated

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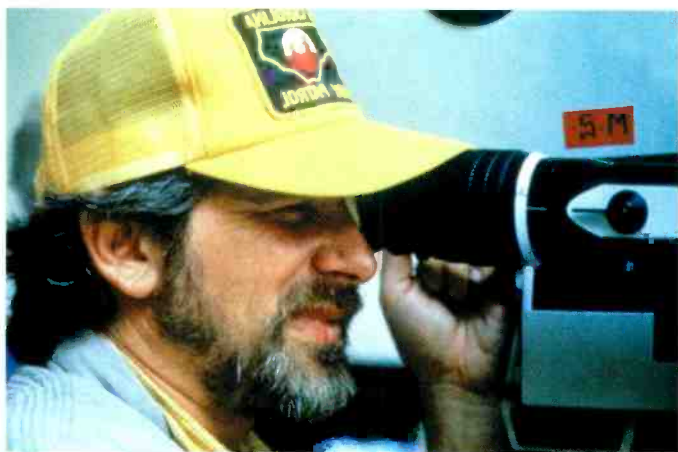
the players

Once upon a time, television was frowned upon by talent who thought they might have been too big for the small screen. With a roster of former Hollywood "A" list names who failed to make an impact on TV, including Henry Fonda, Shirley MacLaine and Faye Dunaway, the broadcast networks, and most certainly cable, was the last place an actor or actress wanted to be.

It was not until the success of a 1993

break the ice, HBO and Showtime dug deep into their pockets, offering an arena open to more creative latitude and less creative interference. Cable ultimately became the home of more controversial topics that the networks were afraid to touch."

One of those projects was HBO's *And the Band Played On*, adapted from Randy Shilts' book, which recounts the beginning of the AIDS epidemic. By attracting some big name talent—Matthew Modine, Alan Alda, Anjelica Huston and Richard Gere—and tackling a controversial topic, viewers took notice, attracting close to 3 million homes. Hollywood stars started taking notice as well, with cable enticing talent, both in front of and behind the camera, with an environment of creative freedom.



Shooting for the small screen: Even Steven Spielberg is producing for cable.

Big Roles on the Small Screen

Actors find they can branch out creatively on cable networks

By Marc Berman

original made-for-TV movie on HBO, *Barbarians at the Gate*, starring James Garner, that cable TV was regarded as more than a place for theatrical films and repeats from broadcast TV.

"Just 10 years ago, cable had a difficult time getting script submissions and participating talent," says Tim Brooks, senior vice president of research at USA Networks. "To

"Stars go where other stars are," says Brooks. "Cable gives them an opportunity to do projects they cannot do on the network, both creatively and productively."

While the networks have shied away from the longer, epic miniseries of the 1970s (*Roots*, *The Holocaust*, *Centennial*), Tom Hanks had no problem brokering a deal with HBO for last season's 12-part, Emmy

award-winning *From the Earth to the Moon*. Even mega-director Steven Spielberg is jumping on the cable bandwagon. He has a commitment with the Sci-Fi Channel for a 20-hour miniseries called *Taken*, which is set to air in third-quarter 2000.

"While lending your name to a project is clearly a good way to get it off and running, Spielberg's name may not mean anything more than his company producing the show," notes Garnet Losak, vice president and director of programming at Blair Television, a media representation firm. "Of course, the 20-hour forum Sci-Fi is giving Spielberg to tell his story is something the broadcast networks are unlikely to commit to."

Another advantage of going the cable route is the opportunity for international co-productions, which allow films to be seen outside of the United States. While a limited number of these projects exist at the broadcast level, several cable channels, including A&E, Disney, Lifetime, TBS and the Fox Family Channel are investing in this form of production. "This set up opens an immediate distribution channel for a series or telefilm, whereas a domestic-only project may struggle to gain a foothold abroad," says Dave Walsh, president of Walsh Media, an entertainment and marketing firm. "It's another incentive for cable."

Cable is rapidly expanding the amount of original programming it produces. Envelope-pushing series such as Tom Fontana's (*Homicide*) *Oz*, David Chase's *The Sopranos* and Darren Star's (*Melrose Place*) *Sex in the City*, all on HBO, and Comedy Central's *South Park*, are programs that, because of their language and frank content, could never air on network television.

But it's not just provocative content that appeals to actors. Sometimes it is the opportunity to produce or direct, or to play a great role. Goldie Hawn produced *Hope* on TNT and Jodie Foster produced *The Baby Dance* for Showtime. Actors are being offered some great roles. Consider Gary Sinise in *George Wallace* on TNT, George C. Scott and Jack Lemmon in *Inherit the Wind* on Showtime, or Danny Glover in *Buffalo Soldiers* on TNT. USA's four-hour miniseries *Moby Dick* starred Patrick Stewart as Captain Ahab. That movie, which aired in March 1998 averaged a stellar 8.1 household rating (based on USA's universe)—the highest rated cable entertainment show up to that point.

For feature film stars, then, the small screen offers big opportunities. ■

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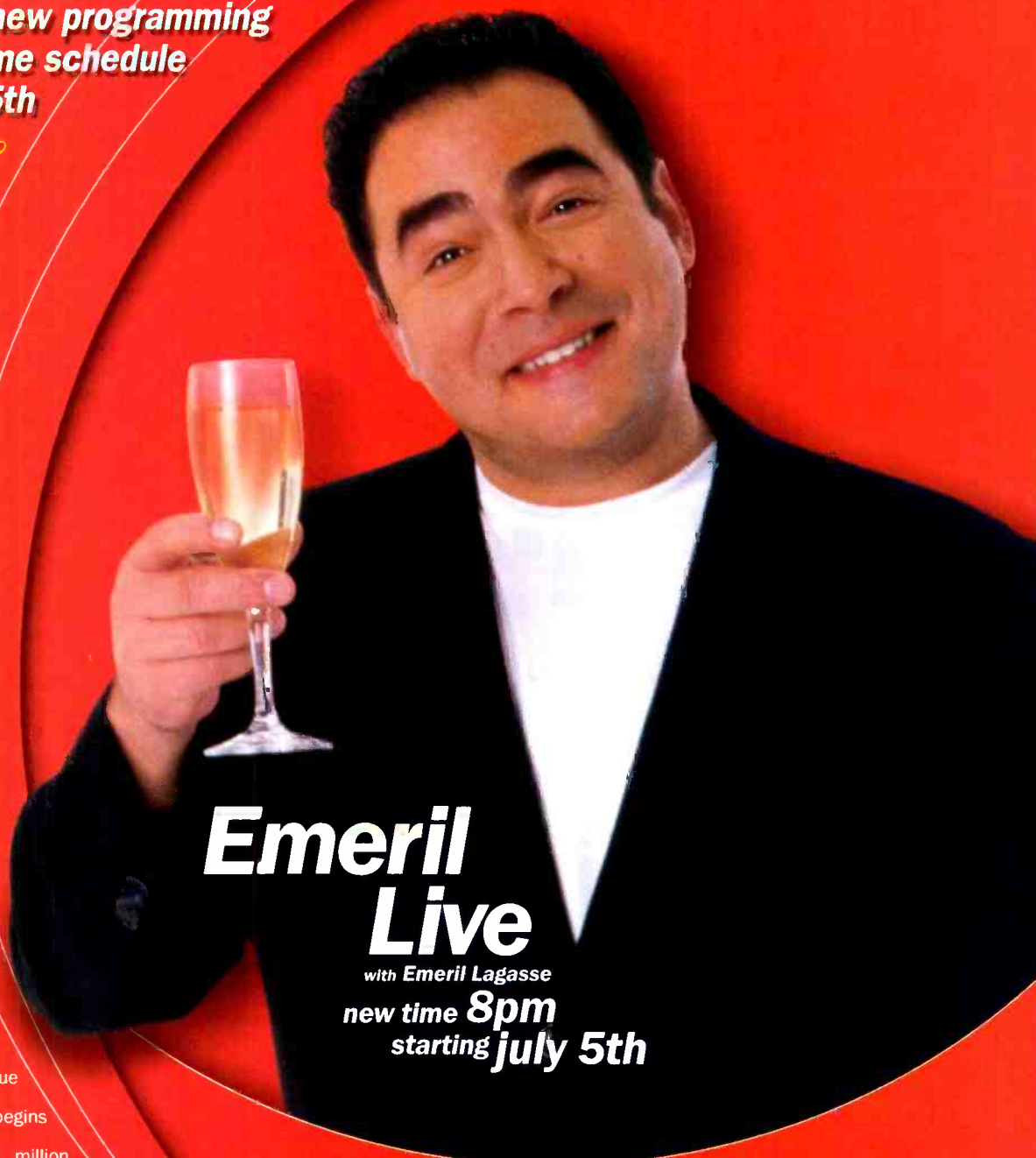
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SPECIAL REPORT

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HUGO VAN LAAR/DISCOVERY CHANNEL

All Clear

Despite the cost, some cable networks are starting to produce programs in HDTV

By Michael Freeman

For producers on the cutting edge of digital television, getting high-definition television programming on certain cable systems is like booking a Broadway production of *Hamlet* for the state fair circuit. Despite the fact that the technology has arrived, the audience has not, and producers and cable distributors will likely have to wait another five to eight years before viewers abandon their analog TV sets for the big-bucks HDTV sets.

Mike Schwartz, senior vp of communications for Cable Labs, a leading association representing the nation's major cable multiple system operators, may best sum up the industry's position on delivering crystal-clear (HDTV) high-definition television signals to the home: "The industry is definitely interested in delivering a wide range of choices in terms of Internet, telephony, interactive and high-quality video services, which is what they will get with

compressed digital signal technology. But with HDTV sets selling for \$5,000-8,000 a pop today, there is a real question as to when the ubiquity of high-definition television will actually arrive."

In the meantime, the cable industry has turned much of its focus on taking advantage of the compression capabilities of digital to squeeze more channels and Internet/telephone services into 750 megahertz of bandwidth on many of the 200-channel cable systems emerging today, thanks to the use of slightly lower end standard-definition television (SDTV) signals.

Nevertheless, there are a handful of cable networks (HBO, Showtime and Discovery), major operators (Time Warner Cable) and direct broadcast satellite services (DirecTV and Echostar) slowly opening the taps for HDTV. These companies see some immediate promise in marketing to the high-end early adopters who want to see movies, sports and original programming in its highest-resolution format.

Cultivating reputations as purveyors of the HDTV movement are Time Warner's HBO and Viacom's Showtime, as well as Discovery Networks and Disney Co./Hearst Corp.'s Arts & Entertainment Network and History Channel basic cable channels, all of which have provided opportunities for independent producers.

One of the producers at the vanguard of producing documentaries in an all-digital

format—from shooting on high-definition cameras and doing post-production editing in digital—is Henninger Productions. The boutique production house is just wrapping its first all-digital program, *Escape From a Living Hell*, which was taped on a newly acquired Sony HDW-700 high-definition camcorder. *Escape*, expected to air on the History Channel in the first half of 2000, is a 90-minute documentary about prisoners of war who escaped from internment camps.

Even though the History Channel has commissioned Henninger to produce an analog version of the series, Henninger's Steven Schupak says the company made the decision to produce the POW documentary in HDTV as well.

"The advantage of capturing images on [Sony] HD-CAMS is that [*Escape*] will be future proofed so it holds its shelf life 20 to 50 years from now," explains Schupak, general manager of Henninger Productions and head of development and distribution. Bill Howard, director of *Escape*, says that "by producing the master in the highest resolution format, we get a program with the best picture and something that can be down-converted to the other digital and analog formats."

Specifically, Schupak and Howard are eyeing the opportunity to relicense the HDTV master for a higher fee if the History Channel decides to air the documentary in HDTV at a later date.

MGM Worldwide Television is one of the trailblazing Hollywood studios. It mastered its first original film in HDTV, a remake of *Inherit the Wind* starring George C. Scott and Jack Lemmon. The program premiered last month on Showtime.

Teamed with digital post-production house LaserPacific Media Corp., MGM filmed *Inherit the Wind* in Super 35mm and transferred raw footage to HD tape, then edited it and mastered it in the highest resolution—1,080 by 1,920-line progressive (24 frames per second)—format.

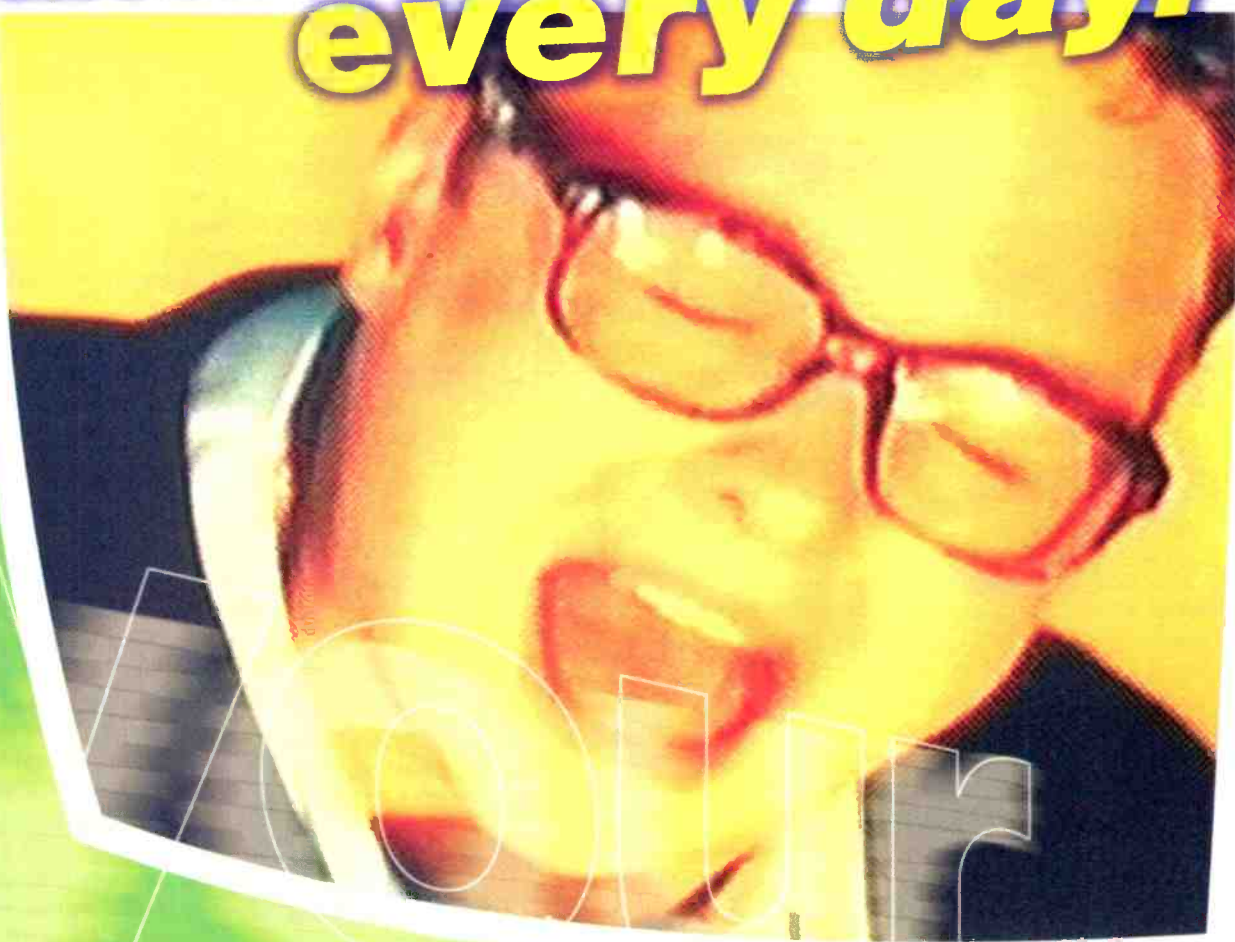
HDTV trailblazers: The Leopard Son (above) is a production of the Discovery network. *Inherit the Wind* was remade in HDTV and aired on Showtime last month.



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Hudson Hickman, vp of post-production for MGM Worldwide Television Group, who was charged with overseeing the precedent-setting production, notes that all raw production dailies were also transferred to analog tape, from which all offline work was done on Avid editing suites.

"Once we were able to come up with our edit decision list [on time-coded software], we used that for our online editing in HDTV," explains Hickman.

Leon Silverman, executive vp of Laser-Pacific Media, and Hickman say MGM is particularly interested in producing original features and remastering archival library films in the 1,080p format, which offers six times higher resolution (or 2 million pixels) than what current analog TV sets offer.

However, there is still precious little produced or mastered in HDTV format that is filtering through the distribution pipelines controlled by the broadcast networks and multiple-system cable operators.

Discovery is commissioning more productions of HDTV-based presentations such as *Dracula*, which is being produced and mastered in high-definition by Cronkite-Ward Productions. The network also has HDTV-produced nature documentaries such as *Niagara Falls* and *The Leopard Son*.

However, those HD titles and other productions will be transmitted in 480 progressive digital signals on Discovery's seven multiplexed channels, which are technically defined as standard-definition networks. Charles Humbar, Discovery's vp and general manager of digital networks and advanced television, says that Discovery HD is already being transmitted to national retailers for in-store HDTV displays. There are also plans to offer a *Discovery HD Theater* as a weekly showcase for original documentary productions.

Humbar says Discovery's emphasis on multiplexing seven SDTV networks (including Discovery Science Channel and Discovery Wings Channel) is based on industry estimates that 4 million to 5 million SDTV sets have been bought by consumers nationally. Current sales estimates for HDTV sets by the Consumer Electronics Manufacturers Association is in the mere 20,000-unit

range and projections are for only 175,000 HDTV sets—compared to an analog TV universe of more than 250 million sets.

"We have been one of the leaders in offering multiplexed SDTV channels, but we're also going to have the appropriate revenue stream and distribution platform [on cable systems] emerge for HDTV before we offer a full-time HDTV channel," Humbar says.

Another critical element in getting HDTV rolled out, as Humbar and other cable network executives note, is dependent on when most cable systems upgrade their transmission equipment, lay fiber optic cable and place digital set-top boxes in subscribers' homes. So far, it has been a protracted process that may stretch well through 2006, according to industry analysts.

Nevertheless, Time Warner Cable and its sister, HBO, are among those pushing the technological envelope with HDTV-grade signals and content. Time Warner is offering HDTV signals with some cable systems in New York, Tampa and Orlando, Fla. Starting last March, HBO was the first cable network to offer two full-time HDTV feeds (East Coast and West Coast) as well as 10 different niche-oriented HBO channels in SDTV.

The two coastal feeds in the 1080 interlace signal, which is also defined by the Advanced Television Standards Committee as a HDTV signal, has allowed HBO to offer 45 percent of its motion picture titles and original movies (shot on film) in the up-converted format, according to Bob Zitter, vp of technology operations for HBO.

Meanwhile, Viacom's competing Showtime premium network has set its sights on launching coastal feeds of its primary channel in first-quarter 2000, and is already multiplexing eight other SDTV services (including The Movie Channel, Sundance Channel and Flix).

Mark Greenberg, Showtime's executive vp of corporate strategy and communications, says the network's immediate focus is offering HDTV signals for its movies and sports, particularly for major boxing events. For last January's fight between Mike Tyson and Francois Botha, Showtime produced a taped HDTV telecast that was used to demonstrate the technology to national

retailers and cable system operators.

The quickest path for consumers to enjoy the first vestiges of HDTV programming like that on HBO and Showtime will probably be with the DirecTV and EchoStar satellite services. As a self-described "format agnostic" delivery system, DirecTV is delivering SDTV signals for all of its 200-plus channels and plans to carry HBO's HDTV signal in late August. DirecTV currently counts 4.9 million subscribers, with another 4 million subs expected to be converted after its acquisition USSB and Primestar.

The initiative that could accelerate DirecTV's and EchoStar's push into the HDTV market is Congress' passage of the Satellite Home Viewer Act, which will allow DBS providers to deliver local TV stations and distant affiliate signals into each of its markets—effectively eliminating any sales advantage cable operators have over DBS.

Stephanie Campbell, DirecTV's senior vp of programming, estimates that it could make the local TV stations' signal available

The best way for consumers to experience HDTV programming will be through satellite services.

in 35 percent of the country before the end of 2000. However, while many of the broadcast stations in the U.S.'s top markets have been offering HDTV signals since November, DirecTV will still have to negotiate retransmission consent like their cable competitors. "We have not even discussed retransmission of HDTV yet, but our ability to offer enhanced digital television [either

SDTV or HDTV] in an ubiquitous manner like other broadcasters should have a lot of appeal [to TV stations]," says Campbell.

DirecTV could also reach critical mass in offering digital TV service when the four major HDTV and set-top manufacturers—Thompson (with brands such as RCA and Proscan), Mitsubishi (Panasonic), Hitachi and Toshiba—have signed deals to offer "DirecTV-ready" receivers built into HDTV sets going on the market early in 2000.

"We've recognized that it will be a slow process in terms of consumer acceptance, but we will expand our [HDTV] offering as more sets get into the market," says Jim Williams, director of HDTV technology for DirecTV. "DirecTV has always considered itself format agnostic, and we'll follow this winding road wherever it leads." ■

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SPECIAL REPORT

CABLE

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TV Land is gaining viewers on the strength of favorites such as *The Wonder Years*.

High Point

Cable networks continue to raise their ratings

By Marc Berman

In a broadcasting environment riddled with eroding viewership there is one large exception to the rule: cable television. Clearly, the value of cable television has soared, with viewers shifting from the broadcast networks in droves.

As testament to that shift, the approximate 25 prime-time household share networks used as a benchmark for renewal just over a decade ago hovers anywhere these days (among the Big 4) from a 14 to an 18 share. In syndication, the hefty 11-ish household rating for King World's *Oprah* in the early 1990s is now a 6.4 this season.

"Times have changed," notes Garnet Losak, vice president, director of programming at Blair Television, a media representation firm. "Cable is able to provide a growing outlet for more diversified, and sometimes more creative, programming choices."

While the networks and syndicators fight to stop audience bleeding, cable continues to expand.

Based on first-quarter 1999, the pecking order among the top rated adult-oriented cable networks in prime time remained the same, with USA (2.6 household rating) first, followed by TNT (2.2), Nick-At-Nite and TBS (each with 2.0) and Lifetime (1.7). Comparatively, household ratings for these cable nets vs. first-quarter 1998 fluctuated by only one-tenth

of a rating point, with three of these networks—TNT, TBS and Nick-at-Nite—on an upward trend. Compare this to year-to-year network numbers, and stability and growth are readily evident in the cable arena. A secret behind USA's success is original programming fare, with a third night of fresh programming options (Tuesday) set to join its schedule next season.

"More and more cable networks are going the original series route," says Brad Adgate, senior vice president, director of corporate research at Horizon Media. "While the broadcast networks [with the exception of CBS] remain infatuated with trying to reach young viewers, cable offers a growing landscape of more programming alternatives for all ages."

In the top-ranked programming tiers, the breakdown of male and female viewers

continues to run rampant on both Lifetime and Nick-at-Nite, with Lifetime ranked No. 1 across the board in women while missing the top 10 among men. Nick-at-Nite, the home of classic hits, ranks fifth overall among women 18-49, while placing out of the top 10 in men 18-49. Nick-at-Nite's sister channel, TV Land, is notably older skewing, with its lack of an adult 18-34 audience (0.2) offset by a more potent 0.5 rating among adults 25-54. Both Nick-at-Nite and TV Land exhibited some household ratings muscle, with advances of 5 percent and 12 percent, respectively, over first-quarter 1998. Expanding its week-night kids' programming strip to 9 p.m. has been a positive for Nick.

A&E (1.4) ranks seventh in prime time among all cable networks in households, with growth of 8 percent and 17 percent over first and fourth quarter 1998. Rounding out the top 10 list are The Discovery Channel and ESPN, each with a 1.2 household rating, and three cable networks—CNN, TNN and WGN—locked at a 1.0 rating.

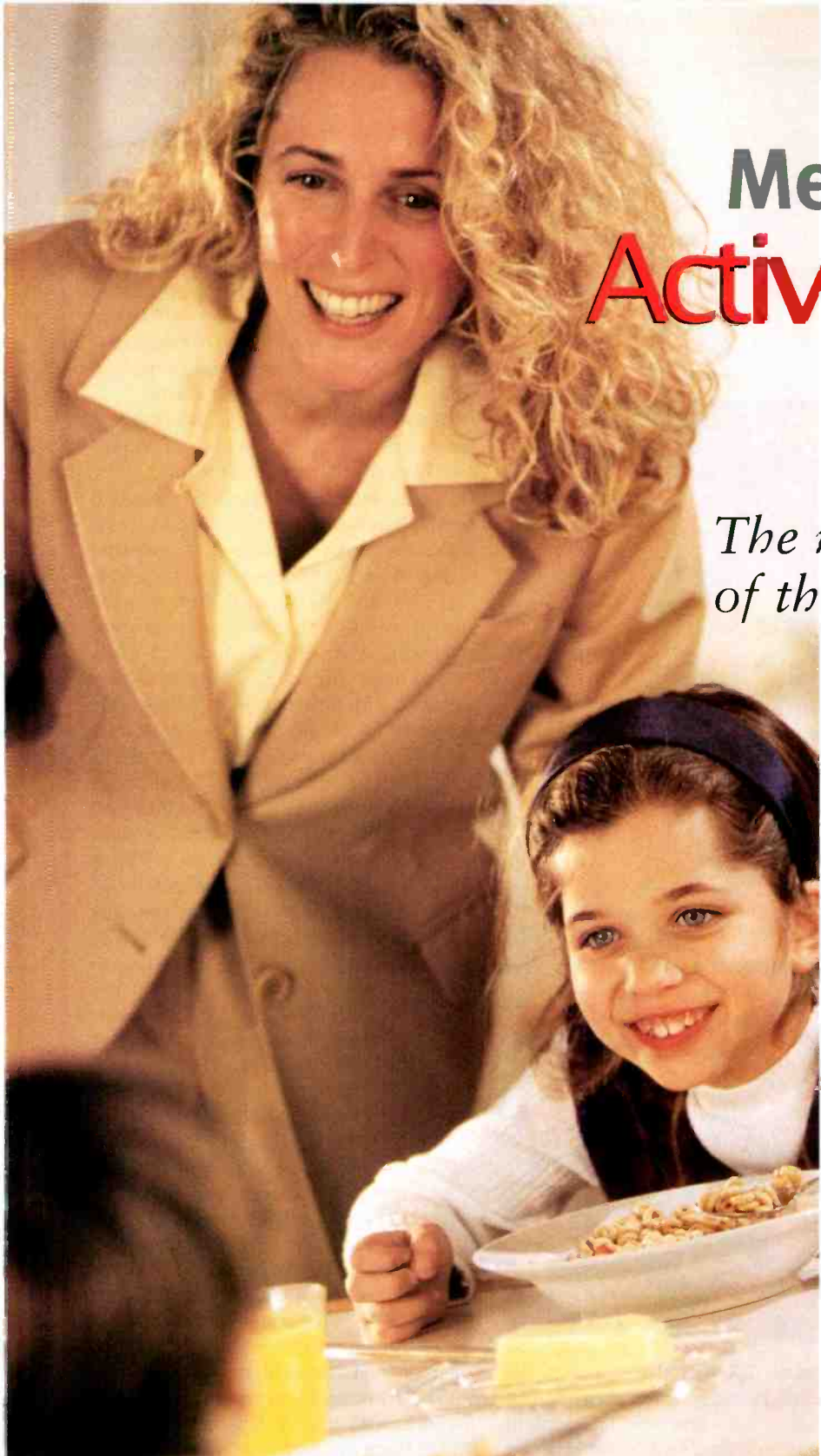
Of these six networks, although ESPN had the most positive news over the year-ago quarter (with household rating growth of 20 percent), the football-fueled fourth quarter ignited its move to a potent first-place 2.5. Comparatively, without football, this is a loss of 52 percent from the fourth quarter.

In the news and information category, CNN leads the pack in prime time, followed by a stable CNBC (0.7) and a rapidly growing Fox News Channel (0.6, up 100 percent from first-quarter 1998). "One of the reasons pointing to cable ratings growth is an increase in the subscriber base, and the Fox News Channel is a clear example of that," says Adgate.

Elsewhere, without the benefit of any major breaking news stories in first-quarter 1999, ratings for MSNBC slipped from a 0.5 in the fourth quarter to a 0.4 in first-quarter 1999. Headline News also took a dip, dropping year-to-year from 0.3 to 0.2. In the world of low ratings, this is a loss of 33 percent.

In the music category, MTV (0.7) and VH-1 (0.5) remain consistent from fourth-quarter 1998, with notable growth of 25 percent for VH-1 vs. the year-ago quarter.

Comedy Central, which benefitted last year from the emergence of *South Park*, has remained consistent at a 0.7 household rating in prime time. E! Entertainment,



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ABC NEWS

Biography (left, featuring Halston) on A&E. Any Day Now boosts Lifetime's ratings.

based in part on the growing popularity of its *True Hollywood Stories* and *Fashion Review* series, picked up one-tenth of a rating point in prime time (or 25 percent), with a 0.5 in first-quarter 1999.

Not all results in cable are positive, however. Two cable nets with significant year-to-year erosion are the retooled Fox Family Channel and FX.

With a 0.9 household rating, Fox Family is down 36 percent from first-quarter 1998 (1.4) and, following its relaunch this past August, off another 10 percent from fourth-quarter 1998. While this erosion is something to note, remember that just one year ago this network was the home of 50-plus programming fare including *The Waltons* and *Dr. Quinn, Medicine Woman*. Patience is clearly a virtue when changing the identity of a network, and Fox Family will address its waning delivery by introducing a mix of seven new series in July, including animal and magic reality fare, animation and stand-up comics.

Ratings for FX in prime time have dropped year-to-year from 1.0 to 0.7. Part of the reason may be that viewers are tired *The X-Files* and *NYPD Blue* reruns. To



LIFETIME

remedy that, FX will also step into the original programming fray, led by the just premiered, male-hosted late night talk/magazine strip *The X Show*. Also set to debut this summer is *The Original Toughman Contest* (working title), a weekly amateur boxing match, and *The Dick and Paula Celebrity Show*, FX's foray into animation.

"FX's expansion is more proof of cable networks going the original series route," says Adgate.

Of the lower rated cable nets, Court TV, which has benefitted with repeat episodes

of *Homicide*, was a standout, doubling its household rating from 0.1 to 0.2 in first quarter 1999. Look for Court TV to go the original series route, with three weeklies—*Lords of the Mafia*, hosted by Robert Stack, *Anatomy of a Crime* (from the producers of Fox's *Cops*) and *Fatal Attraction*, which focuses on sensational crimes.

Bravo, the home of the independent feature, remained at 0.2 in prime, off 33 percent from first-quarter 1998 (0.3).

On the kids front (based on 7 a.m. to 6 p.m.), Nickelodeon remains the place to be with a hefty, and consistent, 1.7 household rating. Ratings for Nickelodeon among kids 2-11 (4.0) and 6-11 (2.6) in first quarter 1999 were more than double its nearest competitor, The Disney Channel.

The news was not rosy for The Disney Channel, with a year-to-year decline of 23 percent (1.3 to 1.0) in households, and losses among kids 2-11 (1.9) and 6-11 (1.1). The Cartoon Network has narrowed the gap, trailing Disney by only one-tenth of a rating point in first-quarter 1999 (1.0 to 0.9) as opposed to a wider five-tenth margin in first-quarter 1998. The Cartoon Network posted a tie with The Disney Channel among key kids 6-11. More depressing news for the Fox Family Channel, which saw substantial losses among kids 2-11 (0.4) and 6-11 (0.3).

According to the Cable TV Advertising Bureau, basic cable this May has reached 22.6 million households, an increase of approximately 11 percent from May 1998. Comparatively, three of the six broadcast networks were down May-to-May in households—(NBC 13 percent; Fox 9 percent; and UPN 24 percent)—while ABC was flat, and CBS and the WB were up 1 percent and 3 percent, respectively.

Ten years ago, there were seven cable networks with at least 50 percent coverage. Today, there are four times as many cable nets—28—at 50 percent coverage or above. With the number of cable networks continuing to increase, more opportunities exist for viewers to watch nonbroadcast TV. Despite cable's relatively low ratings, it continues to eat away at broadcast's dominance. ■

Marc Berman is a contributing writer to *Mediaweek*.

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SPECIAL REPORT**me Together**

As more cable companies merge
more opportunities for consumers arise

By Jim Cooper

In April, 1997 Microsoft chairman Bill Gates and Brian Roberts, president and CEO of Comcast, sat next to each other at a dinner for cable executives hosted by Gates in Redmond, Wash. By the end of that meal, the cable industry was well on its way to changing forever the way it does business.

Gates, who complained cable operators were taking too much time to upgrade their systems, was met with a challenge from Roberts to invest in cable. "It would make a strong statement," Roberts said to Gates.

Ultimately Gates was convinced the white wire in 70 million homes was the conduit for next-generation media. That includes telephone service, digital television, e-mail, high-speed Internet access, interactive programming, e-commerce and who knows what else. Gates' response to Roberts' challenge took the form of a billion-dollar investment in Roberts' cable company.

In hindsight, Bill Gates' billion dollars seems more like an anoint-

CABLE

consolidation

ment than an investment.

At the time, cable stocks had been languishing for years. There were dozens of far-flung companies whose vision was limited to eking out more license fees from networks while raising cable bills without drawing the wrath of the Federal Communications Commission.

Two years after Gates' commitment, the cable industry is in a vortex of consolidation and acquisition driven by the big plans of outside players such as AT&T, Gates and Microsoft co-founder and billionaire investor Paul Allen.

Large cable companies are also in the shopping spree, and Comcast, Cox and Adelphia have bought, swapped and sold cable systems at a furious pace. All this has rocketed cable's stock prices as Wall Street finally senses vision behind broadband management, and Washington sees cable as fostering competition in local phone access and providing a valuable service to consumers.

According to *Broadband Daily*, a cable industry newsletter, there have been 20 broadband deals since April 20 valued at close to \$88 billion in all. In May alone there were 14 deals valued at \$22 billion in all. As a result of these mergers, the top seven cable companies will serve 95 percent of the nation's cable homes.

The big fish are getting bigger and the small fish are facing extinction.

While Gates' investment was a flare signaling cable's new future, several other catalysts are causing the recent frenzy. The March expiration of re-regulation, which long tainted the industry, was a major boost to cable valuations, and buyers started to come out of the woodwork. The world's most influential and cash-rich media executives began to see the promise of services that had long been part of blue sky-projections as within their grasp.

"Now that they have cycled out of the regulation, free cash flow has become more abundant, and companies have deleveraged their balance sheets and are investing heavily in new services," says Fred Moran, managing director of ING Barings, an international investment bank.

"AT&T's and Allen's rapid search for systems has accelerated a process that would have happened anyway and put pressure on the rest of us to do something if we

paid \$4,600 for each MediaOne cable home. However, the future revenue streams from these homes could be three or four times more than a traditional cable bill, and therefore worth the price.

"With the Internet and the migration to digital television, the technology is essentially driving a scenario where voice, data and video are coming together," says Sandra Kresch, strategy partner in PricewaterhouseCoopers' entertainment and

media practice. "As that happens, it becomes more important to become a distributor for all the possible services so you can generate maximum revenue from a variety of different streams."

"It's really been in the past six months that people have said that these new services really do work," echoes Dallas Clement, vice president and treasurer of Cox Communications.

While Gates may have started the ball rolling, Allen soon upped the ante.

Articulating a strategy focused on "a wired world," Allen and his company, Vulcan Ventures, started to buy cable companies in April 1998 with a \$4 billion deal for Marcus Communications. Three months later Allen bought Charter Communications for \$4.5 billion. In January of this year, Allen invested in part of Intermedia Partners and bought Helicon Cable Communications in March. He has also bought both Rifkin Acquisition Partners and InterLink Communications for about \$1.5 billion.

Allen's May started with the acquisition of Avalon Cable Television and ended with the \$3 billion purchase of Falcon Cable and the \$2 billion acquisition of Fanch Communications. The Falcon and Fanch buys make Allen's Charter Communications the nation's fourth-largest cable operator in the country, with 5.5 million customers. However, Allen's holding are not as geographically clustered as the other top five MSOs, which could be a problem in delivering and mar-



Two years after Bill Gates' investment in Comcast, the cable industry is in a vortex of consolidation.

want to stay," says Michael Rigas, executive vice president of operations for Adelphia Communications. Rigas notes that Wall Street is increasingly hot for companies with as wide a footprint as possible.

Expanding that footprint to the point where it almost resembles the coverage area of a regional Bell operating company is a massive outlay. Cable homes, usually valued at \$2,000, are now being bought for more than \$4,000 each. AT&T, for example,

Major cable consolidation

Date	Buyer	Seller	Price
4/20/99	Adelphia	Harron Comm.	\$1.2 billion
4/22/99	AT&T	MediaOne	\$62 billion
4/22/99	Cox	MediaGeneral	\$1.4 billion
5/4/99	AT&T	Lenfest (50%)	\$2.2 billion
5/12/99	Cox	TCA	\$4 billion
5/17/99	Charter	Avalon Cable	\$845 million
5/25/99	Charter	Falcon	\$3.6 billion
5/26/99	Charter	Fanch	\$2 billion
			Total: \$77.2 billion

Source: Broadband Daily

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SPECIAL REPORT

CABLE

consolidation

keting services such as high-speed Internet access, although more acquisitions and swapping of systems could quickly solve that problem.

Like Allen, AT&T chairman Michael Armstrong has plans for cable wire into the home but is aiming for bigger targets. Shut out of the local telephony business since 1984, when regulators forced AT&T to spin off the Baby Bell phone companies and pay them for local calling, Armstrong concluded that his cash-rich company could offer local phone service via cable if enough of its broadband pipe could be consolidated. In the past year, Armstrong has successfully acquired Telecommunications Inc. for \$48 billion. Then, in a down-to-the-wire bidding war with Comcast, he bought MediaOne for an eye-popping \$56 billion.

In buying MediaOne, which owned 25.5 percent of Time Warner Entertainment, AT&T has closer ties to the No. 2 cable company, an alliance that could possibly lead to a merger of @Home and Road Runner, AT&T's and Time Warner's respective high-speed Internet access companies. In the meantime, AT&T now has a potential universe of 25 million homes and will start to knit them together into a broadband network.

"Together, AT&T and MediaOne will bring broadband video, voice and data services to more communities more quickly than we could separately," said Armstrong in a statement after acquiring MediaOne.

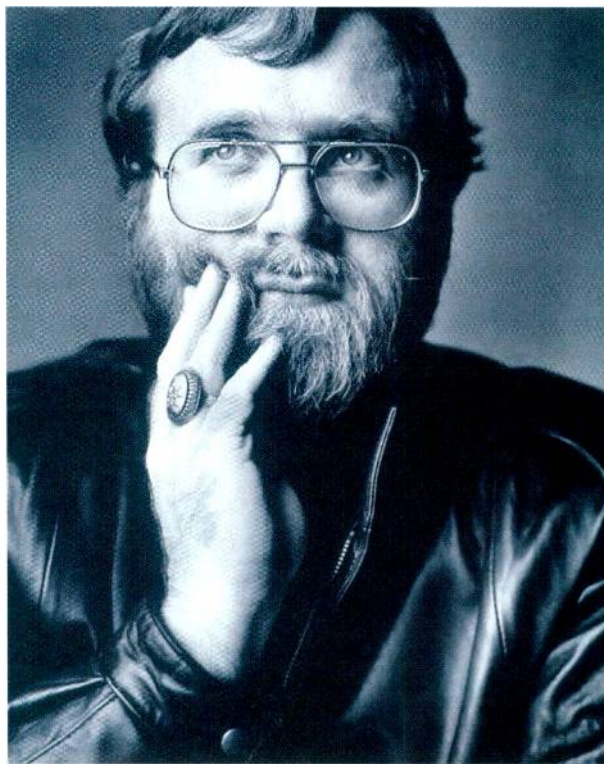
In closing the deal, Microsoft, which is eager to provide the software for the wired world, bought a part of AT&T for \$5.5 billion in exchange for access to at least some of its cable infrastructure.

"Our agreement today represents an important step in Microsoft's vision of making the Web lifestyle a reality," said Gates at the close of the AT&T/Comcast/MediaOne/Microsoft pact.

In an interesting twist, AT&T is now

looking to shed some of its ownership in cable holdings in order to shrink its coverage area from almost 60 percent of cable homes to a percentage that makes antitrust lawmakers less nervous.

While Comcast didn't win the MediaOne prize, it did survive the bidding war to fight another day. As part of the deal, AT&T gave some subscribers to Comcast, which also



Paul Allen's Vulcan Ventures started to buy cable companies in April 1998 and hasn't stopped.

formed an alliance with AT&T to deliver telephony and other services to its customers. It will also manage Lenfest, a Philadelphia-based cable station bought by AT&T in the midst of its deals with Comcast and Microsoft, starting in 2002.

Comcast, which now has 8 million subscribers, also continues to consolidate its markets. In late May, it swapped systems with Adelphia and created one of the largest market clusters in the country. Its service area on the East Coast now stretches from northern New Jersey to Washington, D.C. It also controls about 80 percent of the

Philadelphia market where it is based.

Coudersport, Pa.-based Adelphia has gone from the No. 8 operator in November last year to No. 5 by way of an aggressive acquisition and system-swap strategy. In the past year, Adelphia has bought Century Communications for \$3.6 billion and Harron Communications for \$1.2 billion and, most recently, swapped systems with Comcast, giving it a 1.1 million customer base in the Los Angeles area. Adelphia also purchased FrontierVision's 702,000 subscribers for \$2.1 billion.

Asked whether Adelphia plans to continue to acquire or swap more systems, Rigas says his company will continue to look for opportunities to further consolidate and cluster its systems. Adelphia already offers digital cable and a high-speed modem service called Power Link, and is doing a trial of residential telephony.

Run by the Rigas family, the company has recently been rumored as the next possible acquisition target for Allen or other would-be broadband players, although chairman and CEO John Rigas has stated vehemently on various occasions that there are no plans to sell.

While Cox is the most conservative of the large consolidation players, it has still spent billions to remain in the game. The company, which has some of the most sophisticated cable lines in the country, has

already started to offer telephony to its 5 million subscribers, and is broad enough to continue to cluster its systems and acquire new ones. Most recently, Cox acquired TCA Cable in Tyler, Texas, for close to \$4 billion and the Fairfax County, Va.-based Media General Cable for \$1.4 billion.

"We are willing to take risks on technology and new services because we have a long-term view," says Clement.

The two major players that haven't factored into the multibillion-dollar acquisition story in a big way are Time Warner

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Cable guy

Vulcan's William Savoy predicts we'll be shopping from our TV sets in no time



RICHARD BROWN

William D. Savoy is Paul Allen's cable guy. As the president of Vulcan Northwest and vice president of Vulcan Ventures, the parent company of Charter Communications, one of Savoy's key responsibilities is acting as steward for Allen's vision of a wired world in which cable customers will use their television to surf the Net for recipes, buy movie tickets and call home on Mother's Day. Since April 1998, Charter has become the No. 4 U.S. cable company—with 5.5 million subscribers—by spending more than \$15 billion in seven major cable acquisition and consolidation deals. Charter will likely spend more if the price is right, says Savoy.

Fresh from two multibillion dollar deals in as many days, Savoy discusses cable consolidation and its future impact on the industry and consumers.

Jim Cooper: Why is the rush to consolidate cable companies happening now, and why are cable homes worth \$4,600 each?

William Savoy: There are two answers. First, once the cascade of events starts, the momentum just carries the consolidation. If you stop, you get left behind. Two, people have woken up to the fact that in a business where you used to have one service [video], now you'll have at least three [video, data and telephony]. Customers today will be worth so much more in the future, you might as well get as much cable as you can. Every customer you get now is just that much more when you layer on new services.

JC: Charter has done seven deals since it acquired Marcus Cable in April 1998. Will this pace continue until there are only operators with 5-million-plus subscribers?

WS: Probably.

JC: How will the remaining operators coexist? Will they remain separate, or will deals such as the one between AT&T and Time Warner for telephony be common?

WS: If I knew the answer to that I'd be further ahead. But it's too early to tell.

JC: Does any of the anti-trust rumbling out of Washington in the wake of AT&T's acquisition of MediaOne concern you as you continue to grow?

WS: No. It doesn't bother me. It's probably a headache for Leo and the people over at AT&T, but that's their battle. They're going to be watched, but as long as you're paying what you're paying for these things, I think you're going to be able to continue. No one's going to say that we're slipping one in under the regulator's eyes.

JC: In making his acquisitions, Paul Allen has referred to a "wired world." What does that world hold for existing cable subscribers?

WS: We look at it in the following way: In consumers' homes, there might be two streams. Thirty-three percent of the homes in the U.S. have a PC and a TV. In the other 67 percent of the homes there's just a TV. Connecting PCs to the Internet over cable is an interesting business. However, the really interesting opportunity is when you take the interactivity and the best of the Internet and deliver it to a television using a high-end set top box. You could customize what you see, when you see it and how you see it. And, if you bring transactions to the platform, who knows where it's going to go. The remote control should have a buy button and a more-information button. The notion of dialing an 800-number from here on out ought to be completely irrelevant.

JC: How soon will Charter subscribers have the option to buy these next-generation media services such as high-speed Internet access, telephony and video-on-demand?

WS: You're going to see interim technologies and real-

and Cablevision.

Time Warner, which does have a deal in place with AT&T for telephony, is still the No. 2 cable company behind AT&T with 13 million customers. At the end of May, Time Warner and AT&T completed a large system swap to further cluster their respective system holdings. Time Warner now has huge clusters serving key upscale demographics in at least 10 major markets.

Like Time Warner, Cablevision has aggressively swapped in the past two years, but recently has concentrated on its lock on the New York metro area. Beyond most of the cable customers ringing New York City, the company also owns key content and sports rights and will likely function in the future more as a one-system operator than a multimarket cable company. Cablevision will also strive to become the premier entertainment provider in the No. 1 market in the country. Along with Adelphia, analysts say Cablevision could be the target of either Cox, Comcast or Allen.

All this means that cable isn't only for analog programming anymore. Today's broadband players will still deliver popular video content such as *SportsCenter* on ESPN, Hollywood gossip on E! and *Backstreet Boys* specials on MTV. But that content will be only a part of a suite of services delivered to consumers.

High-speed Internet access and digital cable and telephony are available today in a small percentage of cable systems and will likely be the first services to get broad consumer attention.

"[Customers] are going to demand a large offering of video products, digital interactivity and, going forward, video on demand and home shopping and banking and they'll be looking at high-speed modems and eventually some type of telephone offering as well," says Rigas. The real sea change could come when these companies begin to deliver interactivity to the television, which, at 95 percent market penetration as opposed to 35 percent for PCs and even lower for Internet access, will be a big business.

"You have a huge market opportunity if interactivity to the television works," says Cox's Clement.

Of course all this is happening under the scrutiny of antitrust lawmakers in Washington. Both Rep. Billy Tauzin (R-La.) and Sen. John McCain (R-Ariz.) have said they will hold hearings on the AT&T merger.

Continued on page 26

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SPECIAL REPORT

CABLE

consolidation

Attention,
Shoppers

Consumers will benefit from telecom mergers

By Stephen A. Booth

which made the telco the largest U.S. cable carrier with 16 million of the nation's 70 million cable TV households.

Meanwhile, Microsoft co-founder Paul Allen's Charter Communications recently emerged as the No. 4 cable carrier (5.5 million subs) following a closely spaced series of acquisitions. Allen's old partner, Bill Gates, has been spreading Microsoft's largess among the telecom's worthy poor—a billion here to No. 3 Comcast, \$5.5 billion there to AT&T. Now, the software giant is considering a joint bid with Germany's Bertelsmann to acquire the cable assets of Deutsche Telekom, formerly one of Europe's many sleepy state-run telco monopolies that are now publicly traded. For the record, Bertelsmann's media empire ranks just behind Time Warner and Disney with some \$18 billion in revenues—and happens to be the 50 percent partner of America Online in Europe.

Had enough? There's plenty more, but you'll need a scorecard to tell the players, and you'd best mark it in pencil as the line-ups keep changing. More important, if the purpose behind the various telecom mergers and other alliances seems befuddling, just think of the early development of railroad systems in the United States.

More greenbacks were riding that iron horse than the pay-out from collecting retail passenger fares. The real jackpot was the wealth to be earned in freight—



OTTO STEININGER

The feeding frenzy continues unabated in the telecommunications industry of phone services and cable TV providers. One outcome of this appetite for acquisition will be a menu of new services for U.S. households that includes electronic shopping—certainly for music and possibly the Shangri-la of video-on-demand.

By now the shock has worn off from AT&T's absorption of TCI and MediaOne,

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CABLE

consolidation

and residuals charged to shippers for warehousing goods in railroad-owned facilities along the right-of-way (even watering fees for cattle driven to the rail depots). Similarly, today's telecom titans envision making fortunes in moving freight electronically. And they plan to collect both ways—from consumers as well as the sellers.

The recurring revenue from "e-tailers" likely will be whatever the traffic can bear. The middleman's take is proprietary information and varies by product category and volume, but even fees in the single-digit percentage range will bring a tidy sum if a mass market emerges in electronic drage.

In theory at least, the access fees giving consumers entrée to the e-mall ought to be reasonable, if only to "aggregate eyeballs" in terms of the older broadcast business model. An extreme example of "reasonable" comes from Europe, where Internet access remains more expensive than in the United States. How about free—that Pavlovian stimulant possibly second only to sex in raising attention levels?

One way to aggregate potential e-commerce customers is to offer no-cost Internet service through a merchant or manufacturer's Web site. The giant Dixons retail chain became the U.K.'s largest Internet service provider by virtue of offering free Web access through its Freeserve site—and is banking on the 1.5 million visitors to purchase an item or two from the gracious host while passing through. Sony plans to follow suit in Germany and the United Kingdom soon with its Friend Factory site, which will sell the company's electronics wares as well as lifestyle products from others. Sony says it hopes to have 5 million subs in three years.

While the communications companies have figured out how they'll benefit from this virtual El Dorado, what's in it for consumers?

Possibly lower product prices, for one thing. E-commerce will rewrite most of the rules of bricks-and-mortar retailing. A top RCA executive relates how a mom-and-pop dealer in the Midwest has, in effect, become a national account owing to online selling. It's possible for such retailers to compete with physical stores in distant markets due to the lower costs of doing business on the Web and, at least for the time being, the allure to out-of-state shoppers of tax-free purchases.

Another fringe benefit comes in the form of instant gratification, at least for some e-commerce commodities. Compared with durable merchandise that still needs to be warehoused and shipped, intellectual property such as music and literature can be distributed electronically for near instantaneous delivery. Companies such as AT&T expect that entertainment will be the sledgehammer driving the biggest stakes in e-commerce—not just the music from garage and alternative bands that are readily available for downloading now, but mainstream acts from major record labels.

The recent alliance among the Bertelsmann and Universal music groups, AT&T and Panasonic parent Matsushita Electric provides a case in point. The record labels, which together account for more than 40 percent of U.S. music sales, will provide the content for AT&T to distribute to the U.S. households that its phone lines and TV cables serve. The music will be compressed for speedy downloads using AT&T's a2b format and encrypted by

Matsushita to prevent unauthorized copying or outright piracy.

The deal leverages the core competencies of the partners, according to David Nagel, AT&T's chief technical officer and president of its labs. "Creating a networked digital music industry is akin to creating a new economy," he says. "We need to work together on the infrastructure—the roads, the airports and the utilities."

Scott Dinsdale, chief technical officer at Bertelsmann's BMG Entertainment, doesn't downplay the complexity of building that new economy. He characterizes digital distribution both to retailers and directly to consumers as "a much broader puzzle than most realize" and one that "requires the expertise of many industries."

This isn't the only such deal for music e-commerce in the United States—Sony Music has said it will team with Microsoft to sell tunes online—but it is the first major venture that involves a telecom distributor.

In Japan, meanwhile, Nippon Telephone and Telegraph, the world's largest telco, will test music e-commerce this fall with a consortium of partners that includes music and electronics vendor Victor Co. of Japan (known here as JVC). And this summer, Sony Music in Japan will begin selling singles by satellite, to subscribers of the SkyPerfecTV service. Subscribers will store the music they download on digital MiniDisc recorders connected to their satellite TV receivers.

Satellite distribution also is being used for trials of electronic publishing this summer by a consortium of 140 publishers and booksellers in Japan. For the test, downloads go to kiosks at a variety of merchants including convenience stores, where the literature is stored on diskettes for reading in portable and desktop PCs. But when full-scale service is launched next year, the e-literature could be piped directly to homes, and customers will have the option of storing it on MiniDisc for reading on a paperback-size device with LCD screen.

The two enabling factors for e-commerce in intellectual property will be

One way to aggregate potential e-commerce customers is to offer no-cost Internet service through a merchant's Web site.

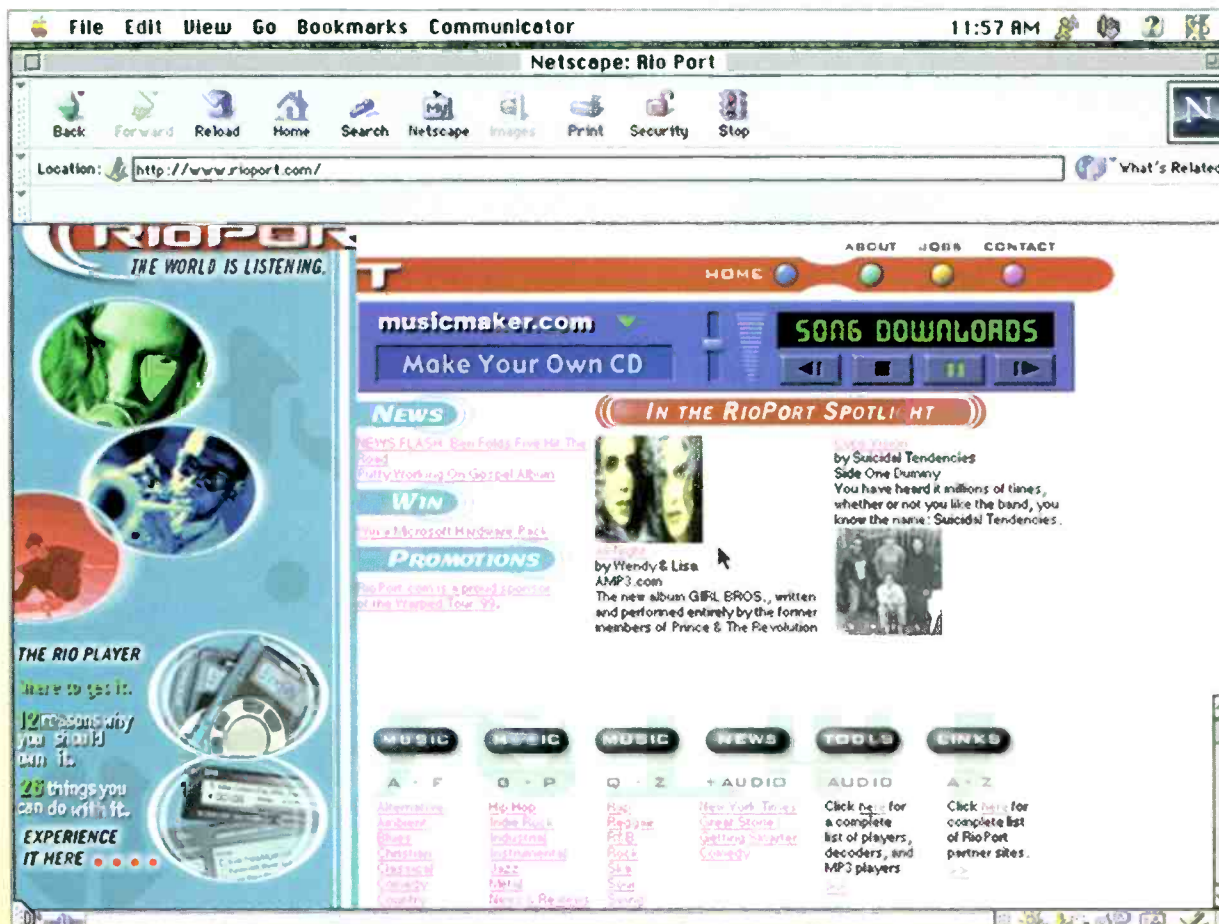


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Instant gratification: Telecom mergers will spur the electronic distribution of music.

copyright protection and broad bandwidth.

Various encryption and digital watermarking technologies are already available or under development to prevent unimpeded copying of intellectual property. So are the necessary back-office systems to track royalties and control the use of the material—so-called “digital rights management.”

But before e-commerce in entertainment can take off, the right-of-way (60 miles astride the tracks for the pioneering U.S. railroads) needs to be widened to make for easy and swift downloads or streaming.

With today's 56-kilobit-per-second PC modems and twisted-pair copper phone lines, receiving bandwidth-hungry audio

files—let alone video—is an experience matched only by watching paint dry. The wide but costly T1 telephone pipes accessible to college students and corporate free-loaders won't ever become a fixture in homes. But digital cable modems and DSL (digital subscriber line) phone service will do the trick. One objective of the telecommunications megamergers is to upgrade the physical plants to deploy these links quickly, with the e-commerce pot of gold at the end of the line justifying the financial investment.

That investment carries some risk, in the form of competition from broadcasters. Digital telecasts—from local terrestrial stations or satellite services such as

DirecTV and EchoStar—are a potential outlet for e-commerce. It's certainly possible, considering the ability of conditional-access “smart card” systems to address (and bill) individual households and the availability of mass-storage recorders for the home in the near future. But given the one-size-fits-all nature of broadcasting, any e-merchandise is likely to be limited to programming for which there's a mass audience. ■

Stephen A. Booth is senior editor of Television Digest, a newsletter covering the telecommunications, broadcasting, computer and consumer electronics industries.

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*Source: Comedy Central - Nielsen Media Research 1st Quarter 1999.
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SPECIAL REPORT

CABLE

local news



Though debates are still waged over how efficient regional cable news is, the fact is there is demand for it, and it's growing.

sure it is justified. "There is penetration in some markets, slowly growing, but it will be interesting to see where the audience levels go in conjunction with where they are priced. And if it's worth it."

NY1's response is: Don't hate me because I only serve part of the market—an argument that could work for many regional news operations. Allen Blum, senior vice president of NY1, explains it this way. "If you were selling fishing rods, would you buy WNBC because its audience is larger and more cost-efficient on cost-per-point basis, or would you buy a fishing show on Discovery, even though the audience is smaller and it's less cost-efficient? My answer is the fishing show—that's where your audience is."

NY1 does, however, have Nielsen retrofit broadcast ratings to its five-borough universe. For example, during February sweeps, New York 1 earned a 1.2 rating during the 6 a.m.-9 a.m. morning block for the 18-49 demographic, tying with WABC-TV and beating WCBS-TV's .6 rating. WNBC and Fox owned-and-operated WNYW-TV both scored a 2 rating. From sign-on to sign-off, 60 percent of the audience watching NY1 falls in the 18-49 demo, an estimated 20 percent higher than the broadcast channels (at press time, May numbers had yet to be calculated).

Though NY1 is making inroads against broadcast, Paulus considers the daily newspaper his direct competition. "I don't pay a lot of attention to what [a broadcaster's news] lead is," he says. "I am more upset if

NorthWest Cable News airs six live newscasts daily, with its own team of reporters and anchors, including Diana Middleton

Nielsen, one has to take into consideration that the household universe of a regional cable news network, especially those targeting specific areas, is not the same as broadcast. For example, out of the 6.8 million TV households that broadcast channels in the New York-designated market area reach, New York 1 only targets 1.6 million households in the boroughs of Manhattan, Queens, Brooklyn, the Bronx and Staten Island. Quantitative evidence that stacks regional nets against their broadcast com-

petitors is difficult to come by.

"There's a demand for [regional news networks], but it's frustrating because they are pushing qualitatively that it is such a superior product, [but] I don't think broadcast is as significantly impacted as they sell it," says Sue Colegrove, media buyer for the Milwaukee-based Zizzo Groups. Further, Colegrove says that both regional and net cable in the several markets she buys, such as Seattle, have raised rates an estimated 20 percent this year—and she isn't

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SPECIAL REPORT CABLE

local news

we get beat by a newspaper on a story we should have known about."

Rather than look at the inroads such news channels are making, or not making, against broadcast, Horizon Media's Agate notes the effect on cable. "Part of the siphoning off of CNN's ratings is due to the proliferation of the regional networks," he says. CNN's ratings, on a national average, fell one-tenth (1.1 to 1.0) of a point in prime from first-quarter '98 to first-quarter '99, according to Nielsen Media Research.

Much of the regional channel's ad revenue derives from local clients, though the level of national spending is rising on some of the older networks. The local/national split for News 12 Long Island, the granddaddy of all regional cable news networks, is approaching the 50/50 mark, whereas other regional nets garner somewhere between 5 percent to 25 percent national advertising. In fact, according to CNI, a New York-based sales rep firm for regional cable news, Walmart made its first regional cable buy on the network this past January.

Since launching in 1986 with a 7,000-household subscriber base, News 12 currently reaches 3.1 million households in New York's suburban ring of Long Island, Westchester, Connecticut, New Jersey and, most recently, the Bronx. Each News 12 channel offers original news productions targeting events in the area it covers.

An October 1998 phone survey conducted by Nielsen Media Research asked the 3.1 million households within the News 12 universe two questions: 1) Where do you turn for local news? and 2) where do you turn when a major event has happened in the community? News 12 was the top choice for both. Nearly 35 percent of viewers turned

to News 12 for local news compared to the 16.5 percent of the audience that picked the No. 2 ranked New York flagship owned-and-operated WNBC-TV. Almost 54 percent of viewers say they tuned into News 12 when a major event occurs, whereas 37.8 percent tune into WNBC.

NorthWest Cable News serves as a complement to A.H. Belo's broadcast properties NBC affiliate KING-TV in Seattle; NBC affiliate KGW-TV Portland, Ore.; CBS affiliate KREM-TV in Spokane, Wash.; and NBC affiliate KTVB-TV in Boise, Idaho. But rather than just rerun the broadcast news, NorthWest takes the newscasts from each outlet and repackages the news with its own team of anchors and reporters. In addition, NorthWest has agreements with non-Belo stations in smaller markets. "We exist to be a stand-alone profitable business," Marrs says. "But we also exist to be a synergistic image boost for the [television] stations—a new platform to shout the call letters."

NorthWest airs six live newscasts, beginning with a three-hour program from 6 a.m.-9 a.m., a half-hour at 12 p.m., and again at 2 p.m and 4 p.m., an hour at 7 p.m. and another at 10 p.m., with weather every 15 minutes. The main studio is located in Seattle, but the broadcast reaches 2.2 million homes from the Northern tip of California to Southern Alaska. Using Seattle as the bellwether, ratings for NorthWest nearly doubled during sign-on to sign-off (6 a.m. to 1 a.m.) from .23 in May 1998 to .45 in May 1999. It should be noted that year-to-date comparisons are difficult to make in cable as the subscriber base consistently shifts.

One of the younger kids on the block is Central Florida News 13, the year-and-a-half-old brain trust of Time Warner and the

Orlando Sentinel that currently reaches 440,000 in the Orlando, Fla., metro area. The channel is somewhat like NY1 in style but general manager Craig Hume considers it a "regional version of [CNN's] Headline News" with independently produced half-hour newscasts, 24 hours a day.

Central Florida's ratings are not high enough to be read by Nielsen, but an outside research firm, Redding, Conn.-based Clemenson Rovito, was employed to test the network's impact on subscribers. Six hundred respondents were asked to name all the sources for local news in Orlando. Central Florida ranked third in people's minds with 46 percent recall, trailing first-ranked ABC affiliate WFTV-TV with 59 percent recall and NBC affiliate WESH-TV with 48 percent. CBS affiliate WKMG had a 40 percent recall.

Though debate still wages over how efficient regional cable news is on a cost-per-point basis, or net cable for that matter, the fact is that, as Colegrove notes, there is demand for it and it's growing. From suburban New York's News 12 to NewsChannel 9, the 8,000-subscriber network in Newnan, Ga., the apparent need of an alternative local news source has spawned a league of regional news networks across the country.

Consider that the fledgling Association of Regional News Channels has grown from "three or four guys sitting around a room talking five years ago," says Marrs, to a 29-member strong lobbying force. "It has just exploded," he says.

In fact, the association will form its first panel discussion about the business at the National Cable Television Association confab in Chicago this week. Marrs acknowledges the inadequacies in gauging ratings and revenue growth of regional nets. He says he hopes the association will soon have the resources to rectify the situation and begin tracking growth more effectively.

Marrs also notes a final benefit of regional cable news networks that doesn't serve the advertisers or the viewers, but the cable operators themselves. "It's a cable-exclusive service," he says, which gives cable operators extra leverage against satellite operators as they begin to invade local markets. ■

Much of regional cable's ad revenue derives from local clients, though national spending is rising. Walmart made its first regional cable buy this past January.

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American Movie Classics

SPECIAL REPORT

CABLE

programming

Cable has always had to counter program.

From its earliest days when HBO covered live polka events to current Comedy Central hit *South Park*, cable networks have had to find the alternative. Now, with hundreds of channels and the Internet pulling viewers in so many different ways, alternative fare is becoming more extreme to hold audiences.

The result is some huge hits for cable.

Certainly the premium networks have been successful at creating original movies and series such as *The Sopranos* and *Sex in the City* for HBO and *Lolita, More Tales of the City* and *Rude Awakening* for Showtime, all lauded for their edge and regularly watched for their naughty bits.

Basic cable, however, has its own envelope to push. Following in the rich tradition of MTV's *Beavis and Butt-head*, cable networks have designed programs to cut through the clutter by using sex, whacky humor, violence and a fair helping of potty talk.

Some networks are obvious: USA, TBS, TNT for wrestling and Comedy Central, MTV and FX for comedy. But even E! Court TV, Game Show Network and The Learning Channel have their share of provocative programming. Geeks, freaks and go-go dancers, cable has 'em all.

"I think it has been a good thing because in a universe of 100 channels you can indulge a lot of niche sensibilities," says Brian Graden, MTV's executive vice president of programming and production. "I would hate to think that we were in a world where your only choice is *Home Improvement*."

Who is eager for this edginess? Teens and young adults, mostly men 18-34, who advertisers want but can rarely find in large numbers. The demo is elusive and media-jaded, and will come to the TV only if content boundaries are explored.

"The shows have to be as cool as the audience watching them," says Kristian Magel, vice president for national broadcast at DeWitt Media.

Wrestling has been a huge beneficiary of



Shocking Behavior

Cable networks are relying more and more on provocative shows to reel viewers in

By Jim Cooper

young male viewing, with USA's World Wrestling Federation and Turner's World Championship Wrestling franchises on TNT and TBS consistently the highest-rated programming on all of basic cable. Beyond stripped prime-time 'toons and the weekly doings of WWF's The Undertaker and WCW's Hulk Hogan, other original fare has successfully nabbed young viewers.

Comedy Central's *South Park* has been a monster hit for the network during the

MTV is going after that elusive young-male demo with programming like *The Tom Green Show*.

past year and a lighting rod to programmers everywhere—young audiences love the combination of aliens and anal probes in their comedy diet. The network has followed up with *The Man Show*, a variety half-hour for the man's man who still thinks girls—except for the go-go dancers in the studio audience—have cooties, and *Strangers With Candy*, a slightly dark account of a middle-aged woman struggling to finish high school.

"These shows share the irreverence, outrageousness and hopefully the intelligence of our comedy," says Eileen Katz, Comedy Central's executive vice president of programming and development, who is rolling out the network's largest original programming schedule this week. In developing new programming, Katz says Comedy Central must allow programs such as *South Park* and *The Daily Show* to push boundaries, while reining in people pitching pilots with even more extreme gross-outs and gags.

"A lot of people will see what we're doing and misinterpret that as us just looking for the next shock thing," says Katz. "The inspired pitches are few and far between." She adds that prime-time game shows are a possible new programming frontier to explore.

Media buyers say both cable and broadcast have increasingly turned to shows that can be bordering on offensive. They add, however, that an edge can draw acclaim and viewership that, depending on the client, can cause ad budgets to bloom.

"Certainly *South Park* and *The Daily Show*, especially when it was hosted by Craig Kilborn, had humor that I couldn't believe was on in the waking hours, but movie- and video-game-type clients couldn't buy into those programs fast enough," says one major buyer who asked not to be named.

"Some cable networks are renegade

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¹Source: Nielsen Media Research, Minute By Minute Custom Analysis, March 1999.

SPECIAL REPORT

CABLE

programming

brands and pushing the envelope is acceptable to their audiences," says Magel.

For the most part, select cable shows have become more naughty, titillating and intense, but are far from being inspired by Satan.

MTV's *Beavis & Butt-head* set the stage for a surfeit of in-your-face programming such as *The Tom Green Show*, *Celebrity Death Match*, *The Blame Game* and *Undressed*, the reality-based series from Roland Joffe that chronicles couple's conversations and relationships as they prepare for bed.

While struggling in prime time, FX has improved its total-day ratings with young males, its ad sales target.

In an effort to create appealing programming for that target, FX last year turned sharply toward comedy-based shows and created *Bob Cat's Big Ass Show*, *The Groundlings* and *Penn & Teller's Sin City Spectacular*. While the *Big Ass Show* and *The Groundlings* underperformed, the *Penn & Teller* program drew audiences.

FX is continuing in the same vein with *The X-Show*, a nightly half-hour talk and magazine show offering news, expert advice and regular segments infused with left-of-center spin aimed directly at young men. FX will also jump into the animated fray with *Dick and Paula's Celebrity Special*, which features guests that have died or never existed.

"The younger you go and the more male you go, the more contrarian the audience is," says FX president Peter Liguori. "They are much more cynical and savvy than their predecessors." Liguori says he looks to brand marketing for tips on how television should be presented to young audiences.

The comparison seems apt for traditional cable networks that are facing a future in which the Internet will continue to peel off their viewers. Just as some of the greatest brand names, such as Levis, are being challenged by upstarts most have never



South Park has inspired pitches for similar shows, but few can walk the fine line between irreverent and offensive.

Even the Learning Channel has some eye-popping programming, taking viewers into real-life emergency rooms.

heard of, TV brands need to fight for the fickle mind-set of today's young viewers.

FX has also picked up the rights to the *The Tough Man Championship Series*, an amateur boxing show. Similar to wrestling in that the boxing matches are supported by biographical information about the fighters, Liguori says *Tough Man* will help pump up viewer interest.

"Clearly, by looking at the ratings,

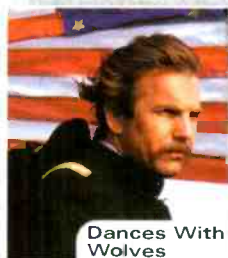


[young men] like wrestling, and they do have a yearning for real guys that are real tough, fighting for little more than bragging rights," says Liguori. "There is a clear honesty in *Tough Man* that isn't in other sporting events."

Under the management of Stephen Chao, USA Networks is reprogramming both USA Network and little sister service Sci-Fi Channel with the provocative in mind. USA's newest programs include *Happy Hour*, a hour variety show hosted by Dweezil and Ahmet Zappa which, like Comedy Central's *Man Show*, goes there with go-go girls. Also in the USA hopper is *G Versus E*, an out-there hour about two mortals who serve as God's bounty hunters on Earth, and *Hank and Nick at War*, about two buddies plotting to kill one

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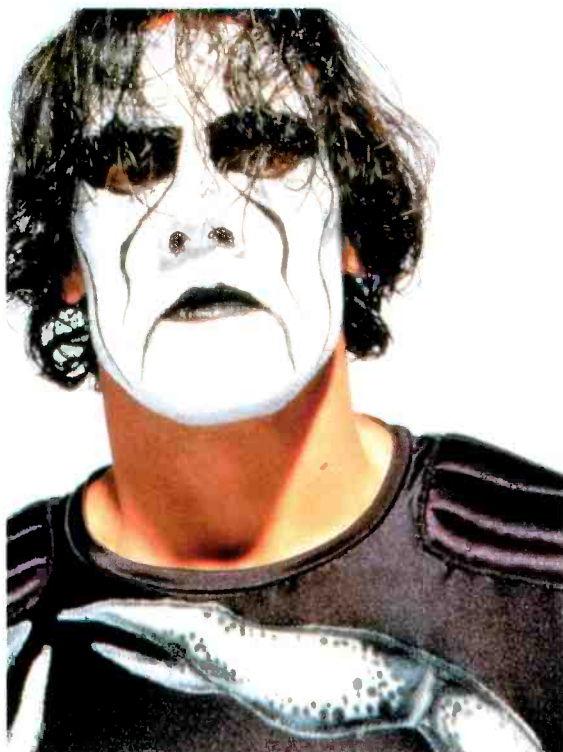
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SPECIAL REPORT

CABLE

programming



ANDREW ECCLES

Wrestlers such as Sting have made USA, TBS and TNT the place to be for that elusive young male viewer.

another. Sci-Fi will introduce several shows with writing that goes for the weird more than ever before. Chao declined to be interviewed for this story.

And of course, there is wrestling.

The ongoing drama involving the wrestlers and their complex alliances with fellow combatants, girlfriends, managers and even Vince McMahon, the WWF's president, seem to fire up audiences of both USA and Turner. Both networks have loyal viewerships.

Even the more traditionally programmed networks are also starting to go for more intense series and specials.

E! Entertainment has *Wild on E!*, which definitely heats up set-top boxes with its "bikini programming." The Game Show Network is experimenting with more outrageous takes on its favorite genre.

This month it premiered *Extreme Gong*, a souped-up version of the 1970's variety icon. Court TV is in the process of revamping its prime-time schedule, which includes several original programs. One of these is *Snap Judgment*, where an attorney named Lionel fizzles with acerbic remarks about the justice system.

"It is a noisy environment and very competitive to get the viewers' attention," says Henry Schleiff, president and CEO of Court TV.

Starting in January, Court TV will premiere *Anatomy of a Crime*, *Fatal Attractions* and *Lords of the Mafia*, which Schleiff says will be edgy enough to break through to viewers. The network also recently picked up Fox's *Cops*, which always has a car chase or fugitive bust to share with viewers. CBS' TNN has *Roller Jam*, the 1990s take on roller derby that has been called wrestling on wheels.

Even The Learning Channel has some eye-popping programming with *Trauma*, which takes viewers into real-life emergency rooms. With an average weekly viewership of about 5.3 million, it is the network's highest-rated program.

"It's very gripping. People stop for the visuals and stay with it because of the stories," says Steve Cheskin, vice president of programming for The Learning Channel, who notes the show strives to be respectful of both the patients and the doctors it profiles.

Inevitably, TV trends have a way of

The ongoing drama involving wrestlers and their complex alliances with other wrestlers, their managers and girlfriends fires up audiences.

sprouting tendrils of cheesy knockoffs.

"Now we're entering into the copycat stage, where people are saying they are going to do something edgy even though that's not where they're from. It begins to look desperate and gratuitous, as if they did it just for the sake of being edgy rather than let something organic happen," says MTV's Graden, who declined to name the lame on the record.

And, of course, there is always the danger of stepping over the line and into a steaming pile of bad taste.

South Park took heat from school officials that banned anything that even smelled like Cartman from their halls. Katz defends the show, saying Comedy Central is an adult network and *South Park* was never meant as a children's program. "Provocative is our calling card. Where we don't want to be is in the land of blatant offensiveness," says Katz.

FX's acquisition of *Tough Man* drew fire from television critics, who say amateur boxing has no place on a basic cable network. Liguori says FX is concerned about violence, and is "taking tremendous precautions that folks aren't hurt. This isn't a show about violence but about people's personal stories." He points out that the fighters wear head gear and gloves more protective than professional fighters wear.

And MTV did cause some tittering over this year's spring break programming, which went a little overboard with segments that dealt with drinking and sex. Graden says MTV is more likely to deal with sexual content on its shows. However, he cites hard and fast rules against any sort of violence on the network's reality-based shows *Road Rules* and *The Real World*.

As for spring break 2000, Graden says the network "will be cognizant of sending messages that alter behavior of someone a little younger [who may be] watching it."

The ultimate danger of playing the provocative card in programming a network is the inevitable need to come up with flashier stunts, bluer comedy and harder violence.

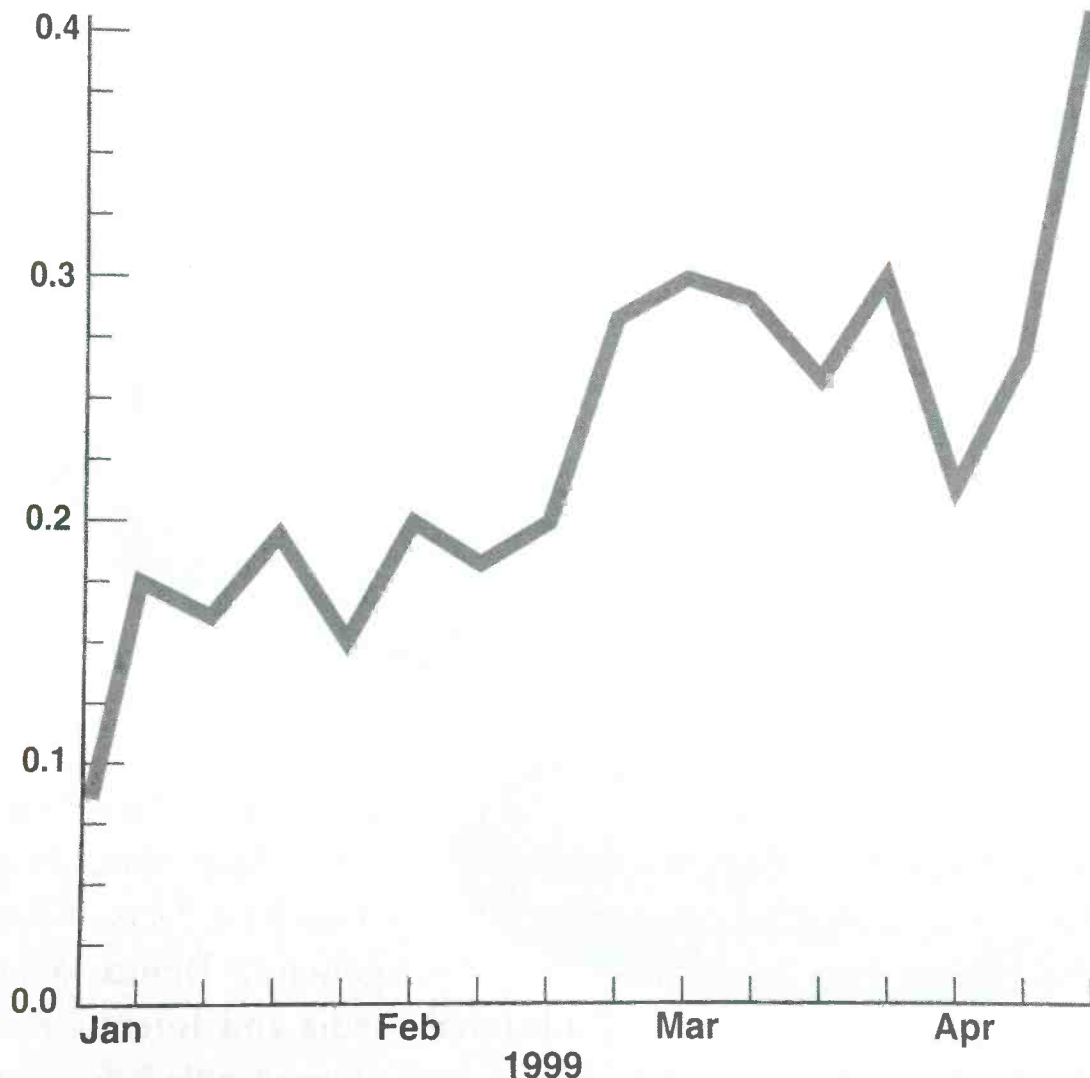
"We have a high level of distaste for outrageousness just for outrageousness' sake, because where do you go next?" says Liguori. "By merely being outrageous, [you are limiting] your longevity.

"However, if there is a purpose behind what you are doing you can always top it." ■

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MOVERS

NETWORK TV

Melinda Duchak has joined Univision as vp, marketing & research for the Hispanic network's national spot sales department. Duchak has more than 15 years of network, cable and station research and marketing experience, serving most recently as director of national sales research for Lifetime Television. She also spent 13 years at CBS, where she rose to become director of marketing & sales research for CBS Television stations. She also has held assorted posts at two ad agencies. Duchak is the latest top-level ad exec to join Univision from the broadcast network or cable ranks.

CABLE TV

Phyllis Ehrlich has been promoted from vp of marketing, licensed promotions for Cartoon Network Sales & Marketing to vp of promotions marketing for the unit, with all licensing and promotions personnel reporting to her. Before joining the network in 1997, Ehrlich was editorial director of Disney's Kids Magazines.

TV STATIONS

Pamela Pearson was appointed vp/general manager at Tribune Broadcasting's Seattle Fox affiliate KCQO-TV. Previously, Pearson was station manager at the company's Los Angeles WB affiliate KTLA-TV. The 14-year Tribune veteran began her career with the company in 1985 as creative services director for KWGN-TV in Denver. While at Chicago's WGN-TV, where she was director of creative services from 1987 to 1997, she won nine Emmys, including one for executive-producing local special *American Giants: Legends of the Negroes...* Hartford, Conn., Fox affiliate WTXX-TV, owned by Tiberius Broadcasting, has hired **Siobhan Mattingly** as an account executive. Most recently, Mattingly was an account exec at Chancellor Media Outdoor in Windsor, Conn.

RADIO

George Laughlin was promoted to director of sales for AMFM's (formerly Chancellor Media) six radio stations in Dallas. Laughlin was formerly general sales manager at KHKS-FM in

The Media Elite

Edited by Anne Torpey-Kemph

Tantillo Prepping New Oxygen Series

When Oxygen Media, the female-g geared cable net set to launch in February, announced production last week on its first series, buyers were probably listening for demo cues. But the show's executive producer, Machi Tantillo, wants to dissuade them from that kind of approach.

"Women are from all different races, different economic and social backgrounds, and they have different personalities. We hope to create something that *everyone* can connect to," says Tantillo, former director of animation at MTV. For the new, as-yet-untitled Oxygen series, Tantillo will feature four to seven animated shorts by different creators and likely reflect some of the sensibilities she developed while working on *Beavis & Butt-Head* episodes and directing MTV's popular

"Cartoon Girl" interstitials.

Although the animation genre skews young, an Oxygen representative avoided the word "demographics" in defining the show's reach. The preferred term is "psycho-graphics," which the rep described as "tapping into the way women think as opposed to what age they are."

Oxygen, still celebrating Paul Allen's \$100 million contribution to its coffers last week, may launch the show on Sunday evenings against another animated series: Fox's *The Simpsons*. Does that worry Tantillo? "Nah," she says with a laugh. "*The Simpsons* will always have its audience. But it would be great if we could attract some fireflies to our light—a couple of million or so." —*Alan Frutkin*

SPOTLIGHT ON...

Adam Silver

President/CEO, NBA Entertainment

Just hours before the New York Knicks were to face the Indiana Pacers in Game 4 of the NBA semifinals last week, Adam Silver was trying to nail down arena dates and myriad details for the finals.

Given the kind of season it's been—the fall lockout; the media death knell for the league; the complications arising from the shortened schedule—Silver is happy to be handling the details of an electrifying playoff season. As president and CEO of NBA Entertainment since 1992, Silver manages the league's broadcasting, cable, Internet distribution and event relationships both domestically and internationally.

Now, with the league apparently back to a high luster, Silver is on to some big projects: an IMAX film about NBA star Michael Jordan; a theatrical release about the 1998 Chicago Bulls; early treatments for a sitcom based on the life

of an NBA team; and an animation show based on pro hoops. The league is also working on an hour-long series called *Vintage NBA* for ESPN and its Classic Sports Network.

Silver and the NBA are also expanding Internet efforts to provide fans with deeper content. For example, Silver said, this year's finals will have live Internet feeds in six different languages. NBA.com will have six robotic cameras in the arena that viewers can manipulate with their PC mouses to capture the action.

"We're trying to come up with new opportunities for the NBA to express itself on a global basis," says Silver.

Silver, a former litigation assistant at Cravath, Swaine & Moore handling antitrust and media-related cases, now gets the good seats at NBA games. Though he's a New York sports fan, he has to keep his passions in check.

"I did grow up in New York, but I'm no longer allowed to be a fan, so I sit on my hands," he says. —*Jim Cooper*



Cheer-less leader: Silver

DDB Fetes Its 50th

Among the 200-plus offices of DDB Worldwide Communications that marked the agency's recent 50th anniversary with myriad festivities, New York's was letter-perfect. After a celebratory breakfast at Tavern on the Green, all 450 of the main office's staffers donned T-shirts in DDB-signature yellow and grey and assembled at the Sheep Meadow in Central Park to form the agency's newly abbreviated name (the "Needham" is officially dropped). They even got to keep the shirts.



MOVERS



**Ehrlich moves
at Cartoon Net**



**Newsweek ups
Youngberg**

Dallas...Tom Calococci was promoted to East Coast director of programming for Radio One, from program director and operations manager of WWIN-AM and WERQ-FM in Baltimore. He will relocate to Philadelphia and add responsibility for Philadelphia station WPHI-FM and WCAV-FM (about to launch) in Boston...Premiere Radio Networks has promoted Eileen Thorgusen to senior vp/affiliate marketing from vp/affiliate marketing.

PRINT

Newsweek has named Bill Youngberg director of national accounts, a new position. Youngberg, who had been franchise development director, will continue to work out of the magazine's Chicago office and will report to ad director Bruce Brandon...Michael Starn was promoted to publisher of *The Independent* in Massillon, Ohio, from circulation director of the *Delaware County Daily Times* in Primos, Pa. Starn succeeds Scott Ruff, who took a post at Quincy Newspapers in Quincy, Ill....Marcia Sullivan, formerly an account manager at *American Baby*, has been named ad sales manager at *Victoria* magazine...Valerie Morris has been named director of manufacturing for Gruner + Jahr USA Publishing. Morris had been the production director for *Family Circle*, *McCall's* and *G+J's* custom publishing...Premiere's Aristotle Athas has been promoted from promotion/special projects director to marketing director...David Enberg, associate publisher of *Woman's Day Special Interest Publications*, has been named publisher. Elsewhere at Hachette Filipacchi Magazines, Marie Galastro has been upped from associate publisher to publisher of the Home Plans Group, including *Best-Selling Home Plans from Home Magazine*, *Metropolitan Home Plans* and *Woman's Day Favorite Home Plans*.

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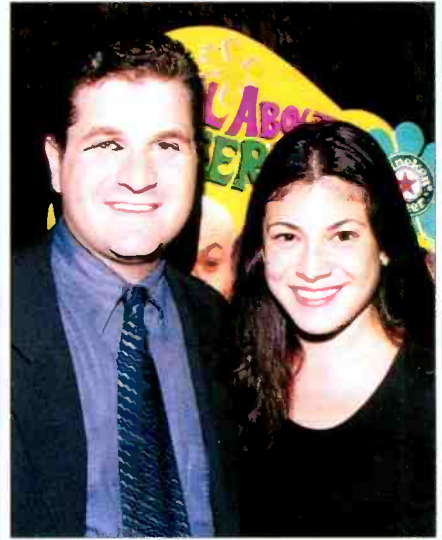
MEDIA DISH



Kathy Kayse (l.), publisher of *Your Company*, joined Aida Alvarez of the Small Business Administration at the Renaissance Hotel in Washington, D.C., for the recent Small Business Person of the Year luncheon sponsored by YC, a Time Inc.—American Express title.

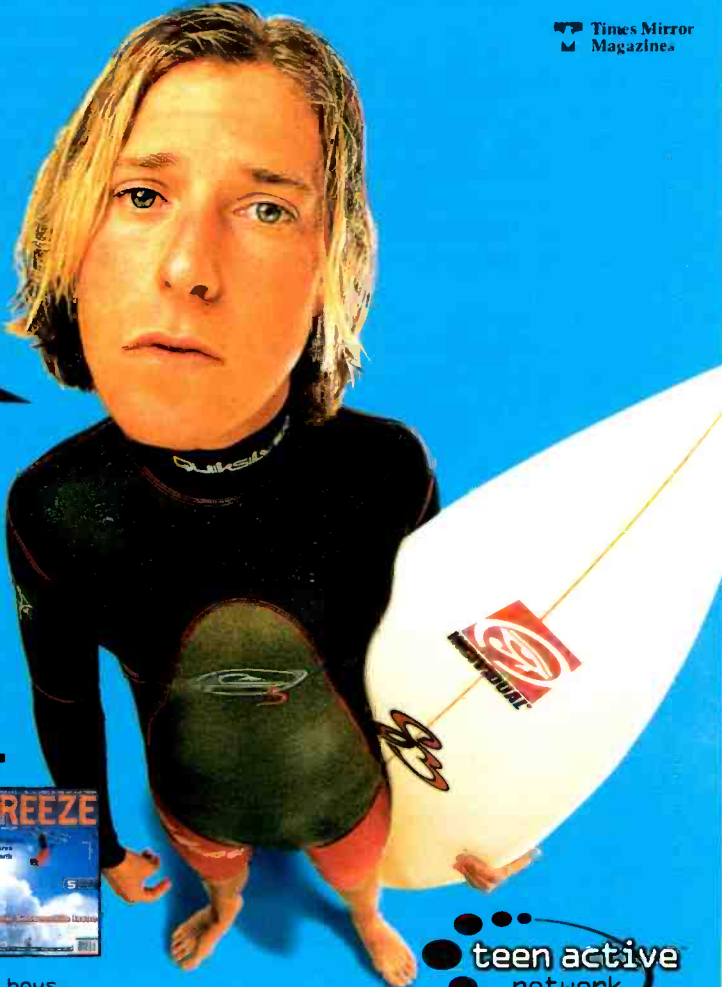


Aboard the *Highlander* yacht for a recent party celebrating *Forbes* FYI's "Summer's Cool" issue, FYI president Robert Forbes (l.) and editor Christopher Buckley congratulated Nicole Seiff, wife of bluefly.com CEO Ken Seiff, on winning the Italjet Torpedo scooter raffled at the event.



At New York's Jet Lounge for a *Movieline*-sponsored listening party for *Austin Powers: The Spy Who Shagged Me*, *Movieline* East Coast ad manager Peter Romanoff posed with Shari Vilchez, account supervisor of Amstel Light at Lowe & Partners.

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CALENDAR

Inc. magazine will present the 17th annual **Inc. 500 Conference and Awards Ceremony** June 17-19 at the Nashville Convention Center and the Renaissance Nashville Hotel. Featured speakers include Ted Leonsis, president of America Online Studios.

The Radio-Television News Directors Foundation will host a **TV producers workshop for minorities and women** June 18-20 at the S.I. Newhouse School of Communications in Syracuse, N.Y. Contact: Michelle Thibodeau Loesch, 202-467-5206.

The Strategic Research Institute will present a two-day seminar entitled **"Boost Your Bottom Line Through Cyber Branding"** June 21-22 at the New York Marriott Marquis Hotel. Featured speakers will include top marketers from Discovery Online Network, ESPN Internet Ventures, Time Inc. New Media and Warner Bros. Online. Contact: 212-967-0095, ext. 252.

The 57th annual **OBIE Awards**, sponsored by the Outdoor Advertising Association of America, will be presented June 24 at the New York Public Library. Also on June 24, OAAA will present its **Out-of-Home Media Seminar**. Contact: 202-833-5566.

The National Association of Broadcasters will hold a seven-day **management development seminar** July 10-16 at Northwestern University in Evanston, Ill. Contact: Jack Porter, 202-775-2559.

The Cable and Telecommunications Association for Marketing will present a four-day summit entitled **"Where the Industry Is Going"** July 18-21 at the San Francisco Marriott Hotel. Featured speakers will include Geraldine Laybourne, CEO of Oxygen, at a closing session on digital. Contact the CTAM at 703-549-4200.

The **Senior Women's Reception** will be presented by the Women in Cable and Telecommunications July 20 at the Fairmont Hotel in San Francisco. Contact: Jim Flanigan, 312-634-4230.

Media Notes

NEWS OF THE MARKET

Edited by Anne Torpey-Kemph

Time Inc. Plans *People Profiles*

Time Inc. plans to launch a monthly digest-sized spinoff of its popular *People* magazine on July 5. *People Profiles* (500,000 being printed) will be distributed on newsstands and at checkout counters, priced at \$4.99 compared to *People*'s \$2.99. The 125-page "bookazine" profiles one megastar per issue, featuring Tom Hanks in July and Julia Roberts in August. The first several issues will carry no advertising, but it may be added in the future.

Clear Channel Expands in Va., Iowa

Adding to its station clusters in Virginia and Iowa, Clear Channel announced it is buying WCYK-FM, WVAO-FM and WWSY in Charlottesville, Va., (Arbitron market No. 222) from Clark Broadcasting for \$6.35 million. Country WCYK-FM was the top biller in the market with about \$1.3 million in revenue. Clear Channel's other Va. holdings are three stations in Norfolk and six in Richmond. In Iowa, the company is picking up KWMT-AM and KKEZ-FM in Fort Dodge from KWMT Inc. for \$7.5 million. The group already owns three stations in Des Moines, market No. 90.

Heftel Name Change Approved

Heftel Broadcasting shareholders approved the change of the radio group's name to

Hispanic Broadcasting Corp. (HBC), effective June 8. HBC is the largest Spanish-language radio broadcaster, with 42 radio stations in 13 markets.

Radio Marks 80 Months of Gains

April radio revenue was up 6 percent, marking 80 straight months of consecutive advertising growth, according to the Radio Advertising Bureau (RAB). Though a positive milestone, April revenue didn't post the double-digit gains that have typified the past two years. National revenue was off in April, down 1 percent, but that's compared to a 17 percent increase a year ago. Year-to-date, national is still up a healthy 9 percent. Local was up 8 percent in April and 13 percent year-to-date. Through April, combined radio revenue is still tracking double-digit gains, up 12 percent.

Redwood Broadcasting Sets Management

Add Redwood Broadcasting to Mel "dotcom" Karmazin's Internet portfolio. As a result of several Redwood transactions, CBS will hold an 18 percent interest in the company, which is looking to leverage radio Web sites into a network of branded sites, in addition to developing e-commerce opportunities. Redwood Broadcasting, which recently acquired a controlling interest in Interactive Radio Group, said it plans to acquire the remaining

Must-See Team Upped at NBC

In recognition of boosting the brand over the past decade, NBC last week promoted John Miller and Vince Manze to president and executive vp, respectively, of advertising & promotion. The pair have worked as partners at the peacock network throughout the '90s, coming up with innovative ways to market, promote and brand all segments of the net's programming, including the "Must-See TV" slogan. In 1995, the duo shared the Promax Marketing Team of the Year award. Miller is a member of the Promax Hall of Fame and last week Manze received from Promax the Pinnacle Award for lifetime achievements in television. "In addition, they have made a positive impact...by hiring and mentoring numerous young proteges," said Scott Sassa, president, NBC West Coast.



Peacock pair Manze and Miller

CMR Top 50

A Weekly Ranking of the Top 50 Brands' Advertising in Network Prime

Week of May 24-30, 1999

Rank	Brand	Class	Spots
1	BURGER KING	G320	62
2	SPRINT LONG DISTANCE—RESIDENTIAL	B221	57
3	KFC RESTAURANT, PIZZA HUT & TACO BELL	G320	54
4	ACE HARDWARE STORES	V376	49
5	COLGATE TOTAL FRESH STRIPE—GEL PASTE	D211	41
6	SEARS—SALES ANNOUNCEMENT	V490	32
7	SURGE—CITRUS SOFT DRINK	F441	29
8	GEICO—AUTO INSURANCE	B422	28
9	SINGER ASSET FINANCE—CONSUMER SERVICES	B129	22
10	7 UP—SOFT DRINK	F441	19
	AT&T—00 INFO	B224	19
	BUICK AUTOS—LESABRE	T111	19
13	LIPTON BRISK—RTS ICED TEA	F412	18
	OLIVE GARDEN RESTAURANT	G320	18
15	DOMINO'S PIZZA RESTAURANT	G320	17
	KIKKOMAN—TERIYAKI MARINADE & SAUCE	F150	17
	M&Ms—CANDIES	F510	17
	MCDONALD'S	G320	17
	MCI WORLDCOM LONG DISTANCE—RESIDENTIAL	B221	17
20	OLD NAVY CLOTHING STORE—FAMILY	V311	16
	PAYLESS SHOE SOURCE—FAMILY	V313	16
	WHIRLPOOL—REFRIGERATOR	H211	16
23	1-800-COLLECT	B221	15
	BLOCKBUSTER VIDEO STORE	V372	15
	CONTOUR—HOUSEHOLD DR	V872	15
	IBM—BUSINESS SERVICES	B542	15
	PEPSI—SOFT DRINK	F441	15
	VOLKSWAGEN AUTOS—JETTA	T113	15
29	MAYBELLINE HYDRATIME—LIPCOLOR	D120	14
	NABISCO—AIR CRISP CRACKERS	F343	14
	SNAP.COM—ONLINE	B541	14
32	CELLASENE—SUPPLEMENT	D541	13
	KODAK ADVANTIX—CAMERA & FILM	G141	13
	MICROSOFT—VARIOUS SOFTWARE	B532	13
	SPRINT PCS—DIGITAL SERVICE	B224	13
	TWIX—COOKIE BAR	F510	13
37	10-10-220 LONG DISTANCE—INT'L RES. & RES.	B221	12
	CLAIROL HERBAL ESSENCES—FCL CR PDTS	D160	12
	COCA-COLA CLASSIC—SOFT DRINK	F441	12
	FORD AUTOS—TAURUS	T111	12
	LAWRY'S—MARIANES	F150	12
	MILKY WAY—CANDY BAR	F510	12
	REVLON—EVERYLASH MASCARA	D130	12
	SEARS—PAINT	V470	12
	UNIVERSAL—NOTTING HILL MOVIE	B660	12
46	BUENA VISTA—INSTINCT MOVIE	B660	11
	BURLINGTON COAT FACTORY—FAMILY	V311	11
	COORS LIGHT—BEER	F612	11
	DURACELL—ULTRA ALKALINE BATTERIES	H310	11
	HIDDEN VALLEY RANCH—SALAD DRESSING	F130	11

Ranked in order of total spots. Includes ABC, CBS, NBC, FOX, UPN and WB.
Source: Competitive Media Reporting

shares in a merger transaction. Redwood also announced several appointments to its board of directors, including Frank Wood, founder and CEO of Secret Communications; Robert Wilson, vice chair of Redwood and founder of trade publication *Radio & Records*; Jeffrey Pollack, CEO of Pollack Media Group; and Vickie Ocheltree, executive vp of operations for Redwood.

Cumulus Donates Radio Station

Cumulus Media has donated WHOO-FM in Skowhegan, Maine, to Maine Public Broadcasting. Cumulus already own WTOS-FM and has a deal to acquire WHOO-FM, WCTB-FM and WSKW-AM from Mountain Wireless, Inc. Including pending acquisitions, Cumulus Media owns 237 radio stations in 44 markets.

Showtime to Launch Tartikoff Project

Showtime will premiere on June 19 a new original series, *Beggars and Choosers*, with two Tartikoff names in the credits. It was the last project that Brandon Tartikoff, the late NBC Entertainment chief, worked on, and he is credited as a co-creator, along with author Peter Lefcourt. Tartikoff's wife, Lilly, is one of four executive producers. The one-hour comedy/drama pokes fun at—what else—the television business. And don't be surprised if the lead character, played by Brian Kerwin, feels a lot like Tartikoff himself.

New Military Ad Directory Out

Armed Forces Communications has published a new edition of the Military Advertising Directory. The free, 138-page directory includes information and ad specs for more than 200 military newspapers as well as market data on domestic and overseas military.

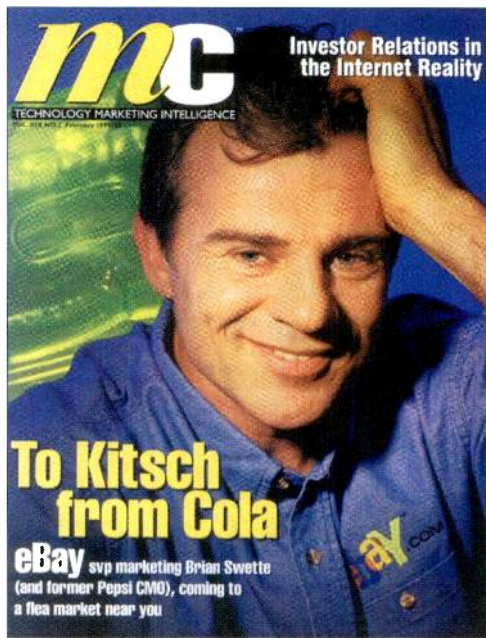
ABC and SRDS Link Up

The Audit Bureau of Circulations has struck a deal with SRDS that will give ABC members using SRDS online services a direct online link to ABC's publisher statements and audit reports for 2,500 newspapers and magazines. ABC has provided online access to its statements since late 1997.

LHJ, Office Depot Team for Tech

Ladies' Home Journal and Office Depot will team up for a marketing program entitled "women-tech.com," aimed at educating women about technology. The effort will begin in the October issue of the Hearst title with an eight-page ad supplement on buying technology and follow with kiosks in Office Depot stores.

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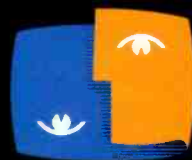
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Are boyz and girlz really different? That's what Fox Family Worldwide wants us to believe, as it launches bChannel.com and gChannel.com today at the National Cable Television Association confab Cable '99, in Chicago. As teasers for the October debut of FFW's controversial, gender-specific digital cable networks, boyzChannel and girlzChannel, the Web sites promise to "celebrate" rather than stereotype *la difference*. What's next? Separate boys' and girls' entrances on portal sites? Spooky.—*Kipp Cheng*

@deadline

Think New Thinks Anew

A potential victor has emerged among the suitors interested in buying **Think New Ideas**, New York. Sources said **AnswerThink Consulting Group**, Miami, has offered \$22 a share for the integrated marketing firm. A deal could close this week. In recent months sources have tapped back-end company **i-Cube**, Cambridge, Mass., and agencies **Modem Media**, **Poppe Tyson**, Norwalk, Conn. and **Razorfish**, New York as suitors. Think declined comment. Calls to AnswerThink were not returned by press time.

Clarant Forms With a Bang

Former CBS execs and technology vets have formed **Clarant Worldwide**, a Dallas-based firm planning to acquire eight Internet-based agencies and technology companies. They include: Young & Rubicam's **Brand Dialogue**; **Interactive8**; **Align Solutions**; **Free Range Media**; **Integrated Consulting** (aka **I.Con Interactive**); **Multimedia Resources**; **Potomac Partners Management Consulting**; and **RSI Group**. Clarant has also filed a registration statement with the Securities and Exchange Commission for an initial public offering of its common stock.

Sony Signs New Deals

Sony Online Entertainment, New York, signed 11 new advertisers to its Web site network. They include: **Citibank**; **Entertainment Weekly**; **General Motors**' Oldsmobile and GMC Truck divisions; **Gillette**; **J.C. Penney**; **MGM**; **Pepsi**; **Showtime Networks**; **GT Interactive Software**; **Intel**; and **Kellogg's**.

Dobbs Departs for Space

CNN president and *Moneyline* anchor **Lou Dobbs** resigned last week. Dobbs, who joined CNN, Atlanta, at its inception in 1980, will launch **Space.com**, a Web site devoted to news and entertainment related to outer space.

Sapient Assumes New Look, Post Acquisitions

By Susan Kuchinskas

Having absorbed the creative and technical DNA of recent acquisitions, Sapient today unveils a new identity. Since 1991, the Cambridge, Mass., firm has been a back-end helpmate for interactive shops with more design credentials than programming capabilities. Its purchase of San Francisco's Studio Archetype last August signaled Sapient's reinvention strategy. Sapient acquired interactive shop Adjacency in March, and those firms have adopted the Sapient name.

"As the market changed, we needed more than one or even two disciplines to help clients," said Jerry A. Greenberg, Sapient co-CEO.

"Sapient had both technical and consulting services, but not user research or design."

Greenberg said most of the combined firms' work now calls on all its capabilities—including creative, business consulting and technology development. Repositioning the company now, he believes, will provide a competitive advantage. "This is about hitting the market in the way that our clients are ready for," he said. "It's important for us to get out with the message that there's a different firm from what they may have seen from

Studio Archetype or Adjacency or Sapient in the past."

Studio Archetype clients include IBM, Infoseek and UPS, for which it built a consumer and business e-commerce site. Adjacency has designed sites for housewares purveyor Williams-Sonoma, clothing retailer Esprit and agricultural equipment manufacturer Caterpillar. Sapient's client roster includes e-commerce, inventory

management and interactive customer service work for Virgin Entertainment, department store chain Nordstrom and Land Rover vehicles.

The new identity includes a redesigned Web site, going live today, and a new red

logo resembling a puzzle piece, nicknamed "digital DNA" by the staff.

The transmutation goes deeper, according to former Studio Archetype president and current Sapient senior vice president Mark Crumpacker. "The experience of our brand has a visual component and also a behavioral component—how we behave as people, what our work spaces are like, how we treat clients," he said.

A public relations campaign supports the Sapient re-launch. For now, advertising is focused on employee recruitment. ■



Sapient gets a site redesign and melds various disciplines.

Search	News	Features	Reviews	People	Events
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[SHEWIRE CLICKS FOR FEMMES p. 40](#) | [SMARTAGE SEARCHES FOR SMALL BIZ p. 42](#)
[IQ DATA: SHOW ME THE MONEY p. 44](#) | [LESS IS MORE: THE NEW SEARCH PORTALS p. 46](#)

bits

• Seattle-based media shop **Avenue A** launched a Creative Partner Program to refer clients to ad creative and site design firms, which are certified to become fluent in Avenue A's ad placement procedures, data analysis and reporting system. Avenue A clients will rate the partners.

• Teen e-zine **Bolt.com**, New York, last week inked a content and marketing deal with Santa Clara, Calif.-based portal



Yahoo! A link to Bolt will appear on the front page of a new teen channel on

Yahoo! Chat, and Bolt will provide editorial content for Yahoo!'s teen-related chat events. Separately, **Symantec**, Los Gatos, Calif., will offer Yahoo! Pager services to users of pcAnywhere, which provides remote connections to computers. Yahoo! Pager offers access to the portal's news, sports and finance content among other features.

• **Cox Interactive Media**, Atlanta, invested \$45 million in **MP3.com**, San Diego, the clearing house for information on the MP3 digital sound format. The two will create and operate music-related Web sites,



among other ventures. Also on the music front, **GetMedia**, San Jose, Calif., creator of a Java application

that manages CD purchases and allows a radio station's Web site to display song titles as they're broadcast, partnered with Woodland Hills, Calif.-based **WebRadio.com** to integrate GetMedia's services into WebRadio.com's Java-based streaming audio player. It also will offer GetMedia's e-commerce solution to WebRadio.com's more than 90 radio station affiliates.

• Online movie superstore **BigStar.com**, New York, will be the exclusive filmed entertainment retailer for ISP **EarthLink**,



Pasadena, Calif. The partnership provides EarthLink members with access to BigStar.com's selection of more than 69,000 video and DVD titles.

• Greenville, S.C.-based e-tailer **FurniturePoint.com** expanded its wares. A new parent supersite, **HomePoint.com**, now links users to **AccessoryPoint.com**, **LightingPoint.com** and **WallArtPoint.com**, in addition to FurniturePoint.com. In the works: **MattressPoint.com**, **LinenPoint.com**, and **KitchenPoint.com**.

ChickClick Launches News-Based Fem Site

BY SUSAN KUCHINSKAS—Young women's network ChickClick today unleashes Shewire, an all-fem, all-the-time news and discussion site aimed at females 20 to 30.

"It's an extension of what ChickClick's been trying to do, providing more progressive content through our affiliates," said producer and editor Beatrice Springborn. "Now we want to provide news and information that has a more serious slant to it."

Springborn conceived Shewire with ChickClick co-founder and creative director Heather Irwin. They describe themselves as news junkies who felt the perspectives of young women were missing from conventional reportage.

"We were seeing more and more serious [discussion] on our network," Springborn said, "more people talking about things like Kosovo and anti-depressants. Also, the press coverage of Columbine [Colorado, scene of the highly publicized April 20 high school killings] ... was a bunch of researchers and psychologists talking about the life of teens, with no young people's perspective." Readers can comment on news

stories in accompanying discussion groups.

Partnerships with more traditional news media are in development. At launch, daily content will come from reader submissions, to be edited and fact-checked by ChickClick's editors. Eventually, Shewire will build a reporting staff.

The Shewire launch is part of an ongoing reorganization of ChickClick.com, San Francisco, which launched in February 1998 as a group of women- and girl-produced Web 'zines. Site visitors will now see three channels: Estronet for women, gurlnet for girls and the Shewire service. "We're trying to better channel all the information that's coming out of the network so people can get



Shewire offers a news-based forum.

into the information they care about," said Heidi Swanson, co-founder and director of ChickClick. "Shewire will ... get our users the news they want in the voice they want it." At least two more channels will roll out in the next month, although Swanson would not disclose their content.

Shewire will be supported by ad revenue from the ChickClick network; advertisers can buy run-of-site or specific vehicles. ■

AdOutlet.com Enters Online Ad-Selling Fray

BY SLOANE LUCAS—AdOutlet.com today starts offering media buyers and publishers another real-time, online discount media buying venue to rival competitors like AdAuction.com. Its site goes live today, claiming 3,000 registered media buyers and some 100 million impressions up for sale. AdOutlet.com sells banners now, but plans to sell print and broadcast in a few months.

AdOutlet.com works on consignment, allowing publishers to fix a price for excess inventory, and adding a margin to make a profit. This is a subtle difference from competitor AdAuction.com, which determines an opening bid with a publisher and gets a commission on the final sale price. Users can bid or opt to buy the space immediately at a premium. AdAuction.com, meanwhile, boasts 4,000 media buyers. (The number of

its ad impressions are confidential.)

"It's very timely," says Alan Masarek, chairman and CEO of Columbus, Ohio-based AdOutlet.com. "More and more media will be distributed through a channel such as this."

The current player agrees, and is looking forward to the competition. "We're happy that there are other players in the space that clearly validate what we've been doing for 18 months," claims Neil Cohen, senior vice president of business affairs for San Francisco-based AdAuction.com. "We're not surprised to see others try to capitalize off of our success."

AdOutlet was formerly interactive shop AdNetMarketing, founded by John Detwiler and Eric Place, AdOutlet's president and executive vice president, respectively. ■

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Communities Online

E*Banners Talk A BlueStreak

Technology startup BlueStreak.com this week launches E*Banners, a rich media tool featuring audio, video and animation it hopes will compete against @Home's Enliven and Thinking Media's ActiveAds technologies.

BlueStreak.com, formed in March to support its year-old, patent-pending E*Banners application, has already signed several clients to use the ads, including Lycos, Pfizer Pharmaceutical, Times Mirror Interzines and Sylvan Learning Systems, said Annette Tonti, president of Newport, R.I.-based BlueStreak.com. Agencies testing the service include K2 Design and Grey Interactive, both New York.

The Java applet uses 6.4 kilobytes on the initial download and lets any size icon expand when clicked to allow e-commerce transactions, data gathering and contests, among other options. The technology works with Internet Explorer and Netscape Navigator versions 3.0 and higher.

The advantage over competitors, according to Tonti, is that E*Banners load quickly without extra coding by a site. Ads are retrieved using the same code as standard GIF banners. "The BlueStreak name is about being fast," she said.

BlueStreak.com offers clients an ad management engine providing tracking on a monthly, weekly, daily or hourly basis. Ads also gauge the movement and choices of users. The CPM is \$1 to \$3, depending on volume. Transactional E*Banners are priced at a per-transaction rate.

Scott Kliger, vice president of ad technology for Redwood City, Calif.-based Excite@Home, said his company pays attention to all competitive technologies, but sees BlueStreak.com's offering as incomplete. "E*Banner is [just] a feature of the [Excite@Home] Enliven solution," he said, which also offers expanding banners.

BlueStreak contends that Enliven's use of the Macromedia Director authoring tool slows down development, although Kliger argues that ads can be ready within hours if the creative is complete.

@Home recently announced a deal with Macromedia to integrate the Enliven technology into Macromedia's Flash and Shockwave players. E*Banners use the Flash technology for animation.

—Adrienne Mand

SmartAge's Small Biz Media Service Launches

BY SUSAN KUCHINSKAS—Media Buyer, a new service from SmartAge, will help small businesses with ad budgets as limited as \$100 purchase banners and even keywords on sites like Excite, Talk City and virtual community The Palace. San Francisco-based SmartAge offers Web-building and e-commerce enabling applications free or at very low cost.

"Big companies have their resources, but little companies don't have a lot of money," said SmartAge president and CEO Bill Lohse. "They do have overwhelming things to worry about." SmartAge boasts

250,000 user-businesses, including 130,000 clients from the purchase of SmartClicks in 1998. The small business portal serves an average of 80 million mostly consumer impressions a month.

"We've eliminated a lot of the lingo and simplified the process," said Kimberly Trupp, Media Buyer service manager. "A customer doesn't have to spend \$5,000 for someone to be polite to them." Purchasing

banners is done via a Web interface on the SmartAge site; payment is by credit card. Ads can be targeted by category, demographic or keyword.

SmartAge acts as the wholesaler, handling all the selling, managing and reporting, then writing a single monthly check to Excite, minus its own share of the revenue.

Media Buyer campaigns can run from one to four weeks, and the advertiser can determine the start date, though it may take up to three days to process the order. Right now, banners can't be changed once the campaign begins,

but SmartAge hopes to allow clients to submit new creative later.

SmartAge advertisers pay a premium for the small buys; the cost is \$85 per thousand, even for a \$1,000 buy. To put this in perspective, AdKnowledge, the Palo Alto, Calif.-based provider of Web ad management and tracking applications, says the average CPM for the last six months has hovered around \$35. ■



Media Buyer was built for small e-businesses.

Users "GetGooney" With Ad-Supported Chat Tool

BY KIPP CHENG—Forget stickiness. Web communication just got Gooney. Beginning today, consumers can download a chat and instant messaging application at getgooney.com which works in conjunction with Web browsers and lets Netizens chat while they visit the same Web sites.

Because the Gooney chat client is not tied to a specific site, users can "surf above the entire Web" in a process described as meta-surfing, according to Shai Adler, co-CEO of Hypernix, makers of Gooney.

Gooney features a text-based chat box that lets multiple users talk simultaneously. Additionally, users can conduct private one-on-one chats via an instant messaging window. A "Nicks" list, similar to America Online's Buddy List, shows the nicknames of other users online, and a function called

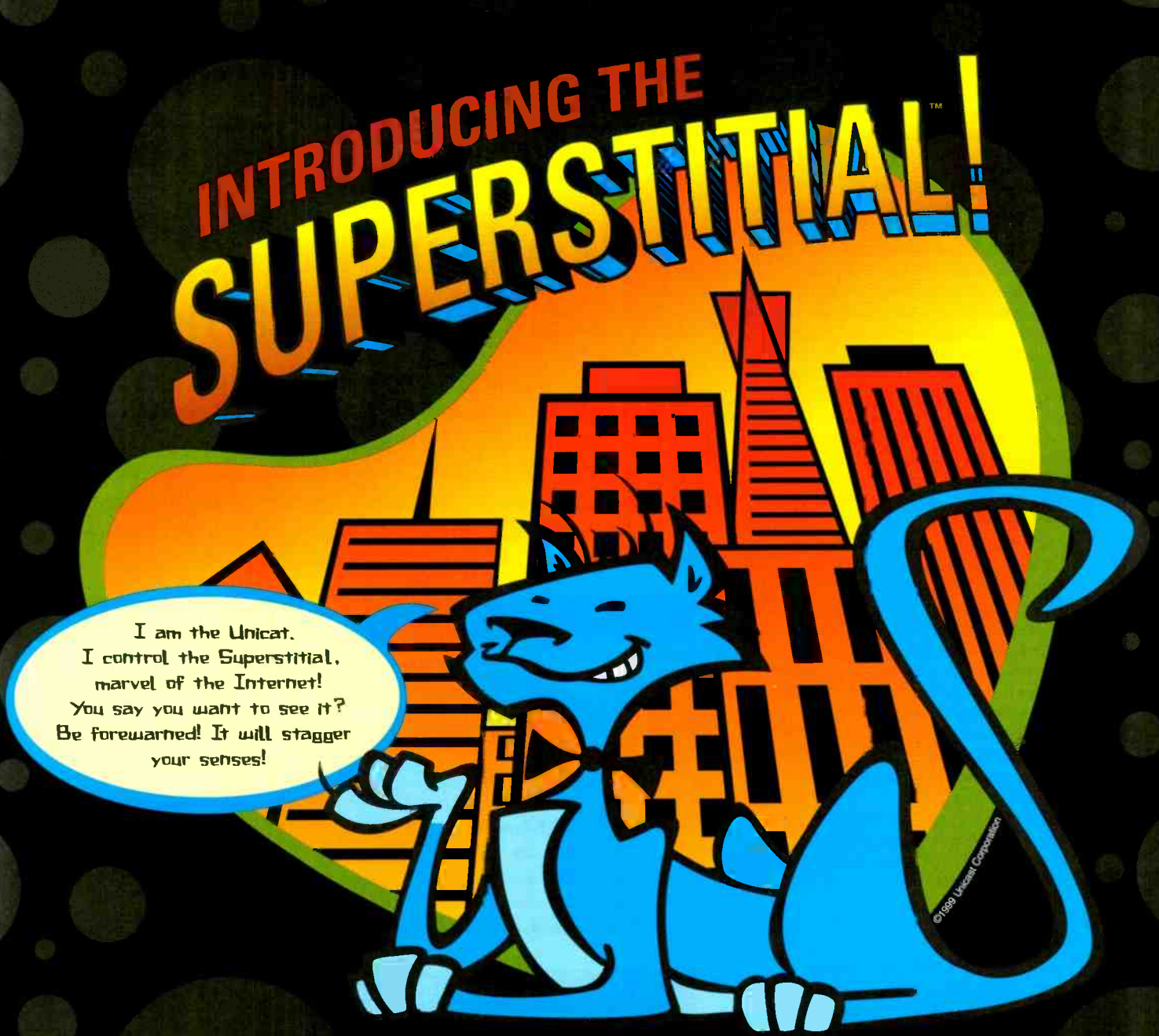
"Hitwave" indicates the top 20 sites being visited by Gooney users. Because the information is relayed in real time, the Hitwave window is updated dynamically.

Gooney is the first product from Tel Aviv-based Hypernix, which is aiming to open a New York office in the future. The product will be available for Windows 95/98 and Windows NT at launch, with Mac and Unix versions expected to roll out later this year.

The freeware will be supported by future advertising and partnerships to increase distribution. A window on the Gooney toolbar can accommodate Flash animations and rich media advertising.

Adler said Web site proprietors will like Gooney's stickiness. "It's like going from party to party," he said. ■

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Gator Attacks Surfing Hassles

Gator.com, a San Mateo, Calif.-based technology company, is promising to take some of the hassle out of surfing the net. Its Gator tool, downloadable free as of today, allows consumers to enter basic information—name, address, credit card numbers, passwords, usernames, etc.—and then automatically downloads the information to e-commerce sites, or any sites that require log-ins or registration.

The uses for the tool are far reaching, according to Gator.com CEO Jeff McFadden. In addition to spurring e-commerce sales, Gator will allow users to personalize everything from gift registries to “Web Watcher” databases that search and report back on items a consumer wants to buy.

Gator.com will eventually offer opt-in direct marketing, allowing merchants to accurately target users, for a price. (For example, a user surfing a clothing site could be wooed with paid ads touting a sale on another retailer’s site, effectively drawing users from one site to spend money on another.) Another revenue stream: market research data is captured in aggregate and sold to marketers. The Gator tool will eventually be ad-supported.

Gator.com will support Gator Version 1.0 with a banner campaign via P3M Paradigm Three Marketing, Los Gatos, Calif.—*Sloane Lucas*

Movers

Millionaire.com, Hilton Head, S.C., elected a new Board of Directors comprised of the following nine members: **Robert L. White**, chairman, CEO and president of Millionaire.com; **A.J. Nassar**; **W. Ken Costanzo**; **Dean Echols**; **David Strong**; **Robert Slack**; **Marie Kowalik**; **J. Michael Nixon** and **Richard Sander** ... White Pine Software, Nashua, N.H., appointed **John (Jack) E. Kelly** as vice president of worldwide sales and marketing. He was most recently founder of Aura Networks ... Value America, Charlottesville, Va., hired **Paul F. Ewert**, formerly senior vp of merchandising for CompUSA, Dallas, to serve as president of its Technology Products Division ... Silicon Valley-based Headspace appointed **Denise Daniels** as vp of e-commerce. Most recently, she was an executive producer at Viacom/Computer Curriculum Corp., Sunnyvale, Calif. ... FreeShop.com, Seattle, tapped **Ron Christiansen** as vp of sales. Christiansen was a co-founder of CF2GS, a Seattle-based relationship marketing agency.



IQ Data

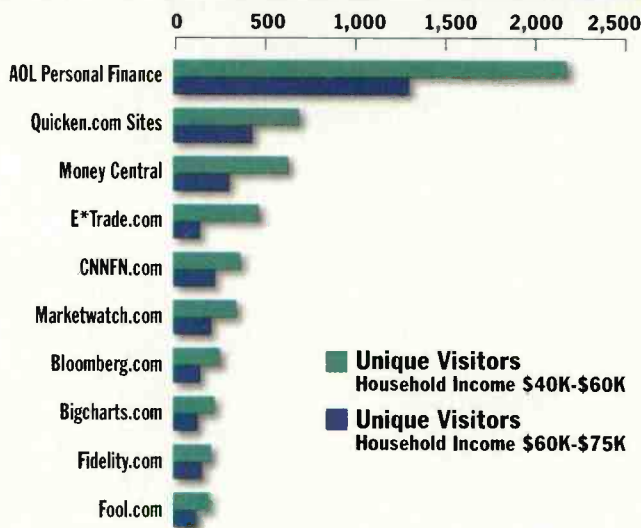
Still A Bull Market By Any Other Name

When Cuba Gooding Jr.’s Rod Tidwell entered the phrase, “Show me the money!” into the cultural canon, it was 1996 and few were looking for the loot online. Now three years later, the predominance of informational and research sites perhaps indicates a hesitation among people to do anything more than gather financial information they then use offline. Indeed, stock trading sites aren’t quite as hot as their hype, with only E*Trade making a fight of it. But just give it time—the money will come.

Top Financial Sites, April 1999

Unique Visitors (in 000s)		
1	AOL Personal Finance	9,464
2	Quicken.com Sites	2,805
3	Money Central	2,418
4	E*Trade.com	1,603
5	Marketwatch.com	1,602
6	CNNFN.com	1,471
7	Fool.com	1,125
8	Bigcharts.com	1,096
9	Bloomberg.com	1,085
10	Fidelity.com	1,059

Top Financial Sites - By Household Income, April 1999

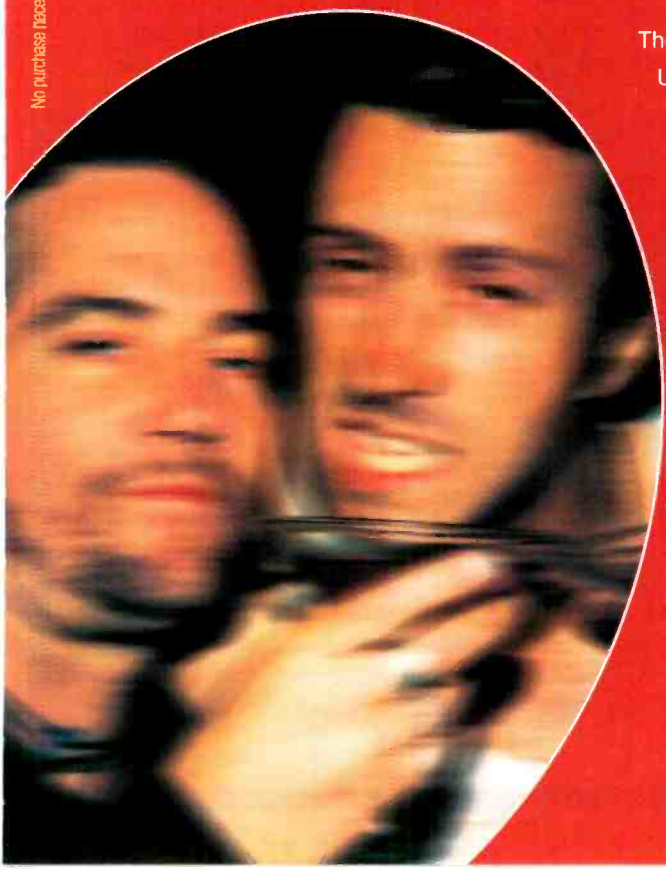


Media Metrix defines unique visitors as the actual number of users who visited each Web site, without duplication, once in a given month. More than 40,000 individuals throughout the U.S. participate in the Media Metrix sample.



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Analysis



Selling Simplicity

A new generation of portals feels less is more for users. *By Kipp Cheng*

Back in the training-wheel years of the Internet, pioneering Web directory Yahoo! and proprietary online service America Online both shared veritable monopolies on the eyes of newbies entering the Internet. But as newbies found their bearings, they graduated from the virtual hand-holding of people-powered indexes to bot-powered searches, as a new Web-savvy class hungered for more.

Early Web surfers can recall the thrill of extracting millions of returns for any given term on search engines like AltaVista or HotBot. It didn't matter whether or not links led to anything valuable. What mattered was that those million-plus links existed at all, and that we mere mortals were able to tame the wild Internet beast and capture its knowledge.

But battle fatigue soon set in. Only the most diligent Web surfers were willing to sift through the ever-increasing morass of online junk. As search engines morphed into portals, and then into specialized vertical portals, offering everything from horoscopes to stock charts, the task of indexing and searching the Web became unglamorous.

The tide, it seems, may be turning Web users back to kinder, gentler search sites, and away from the superfluous offerings of mega-portals. At least that's the hope of a handful of sites looking to focus their attention on online search ser-

vices. Those sites, which include the recently renamed About.com, search syndicator Looksmart and 4Anything.com, are aiming to make elegantly simple searching a satisfying part of the online experience.

"There's no question that search and directory [services] are breaking down in terms of utility," says Chris Charron, an analyst at Cambridge, Mass.-based Forrester Research. "The mass market

Web sites that until last month was known as MiningCo.com. "But he or she who makes it easier; ultimately is going to win. Less is really more."

To be sure, users tired of the extraneous geegaws and commodity offerings from big portals may have encouraged the success of smaller Net companies looking to capture not only user mindshare, but advertising revenue, in a race thus far dominated by the likes of mega-portals such as Yahoo! and AOL.

"Yahoo! who?" jokes Kurnit. "When we started, we looked at Yahoo! and we said, 'How do we [do it] 10 times better?'" While hardly a threat to Yahoo!, About.com updated the superportal's formula by putting a face to the often anonymous world of Web indexing. The site uses people as "guides" to run and maintain its network of 650 topic-specific communities.

For Vince Schiavone, the founder and CEO of Wayne, Pa.-based 4Anything.com, the notion of an online horizontal network of vertical sites is the future, today. Like About.com's people-guided model, Schiavone also boasts that 4Anything.com offers hand-picked sites and content, but he believes the ability to brand each individual affinity-site makes 4Anything.com's offerings much more marketable. And like About.com, which quietly gobbled up domains with the word "about," Schiavone has acquired nearly 2,500 URLs with the "4" pre-



About.com founder and CEO Scott Kurnit argues that large portals can overwhelm users.

expects more intuition, more useful content in the search results, and more utility from a Web site's search function."

"It's really easy to make a big directory," observes Scott Kurnit, founder and CEO of New York-based About.com, the people-powered network of affinity-based

PEOPLE'S DECISION #

2002

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fix, with some notable, racier exceptions. Still, Schiavone cautions that the next wave of network portals can fall prey to excess if not carefully edited and managed, using a combination of humans and technology.

"As the Net grows, it grows disproportionately," says Schiavone. "There's more garbage than there is good stuff. There's a sales axiom: too many choices create inaction."

Kurnit agrees that too much of a good thing may simply be too much, leading to consumer confusion and overload. "The problem with first generation portals is that they took a search box and then surrounded it with ... news, stocks, sports, weather. All good stuff," he says. "But the core product is inferior and the stuff they wrapped around it is commodity. So what are they? Their future as products, to me, is questionable."

Despite a huge lead by major portals over mid-tier challengers—Media Metrix reported almost 32 million visitors to Yahoo! in April, while About.com attracted 5.4 million, Looksmart 4.2 million and 4Anything garnered a meager 630,000 visitors—many feel there is room to improve functionality.

"It was almost as if the original portals felt like they got it right, so nothing else needed to be done," says Tracey Ellery, co-founder of San Francisco-based search site Looksmart. "From our perspective, nothing is further from the truth. We still see major consumer dissatisfaction in this area."

Ellery says that consumers are frustrated by the unnecessary complexity in searching the Web.

Looksmart, with its corps of editors, filters through the Web to find the best of the best, she says. Yahoo!, too, was built by human editors. Does Ellery worry about Looksmart falling into the same trap of information overload?

"We don't pretend to be as powerful—it's more thought-leader vs. economic powerhouse."—Scott Kurnit

"Two years ago the Holy Grail was size, now it's quality," she claims. "We're still very committed to creating a very large but very high quality index. The way in which we do that is not necessarily adding everything in the known universe in a particular category, but getting very broad and getting very granular."

People-powered directories are a selling-point now, but as these sites grow they may find themselves going "back to the future." Charron, for one, sees them becoming attractive purchases for the very portals upon which they had hoped to improve.

"People-generated directories will play a role, but they're likely to be assimilated into large, broad-based consumer sites, the AOLs and the Yahoo!s of the world," says Charron. "I don't think a site can survive on its own, purely on people-generated search and directory."

Ellery thinks that's doomsday hype, since she believes users need more from directories than just the extras that portals provide.

"Twelve months ago, if you were in a focus group and you asked people to rate the quality of search engines, the ones that won were the ones that returned the most results," says Ellery. "Size was the benchmark of whether a product

was good. And now it's completely the opposite. The more results given, the more negative people feel about the product."

While the broad-based portals will attract the majority of mainstream traffic and subsequently the lion's share of ad revenue, says Charron, it's the vertical portals that will attract advertisers looking to better target their messages to more qualified, potential customers.

Kurnit, however, believes that a pure vertical portal by its nature is too limited to appeal to users' changing interests. "People want a commonality of experience as their interests change," he says.

Some search sites say they are unencumbered by the economic pressures they feel limit larger portals. "A number of search engines now are totally dependent on their economic model that 'more is more,'" says Schiavone. "More is just more money. There's an advantage in coming second-to-market and being able to leapfrog over the originals. We don't pretend to be economically as powerful—it's more thought-leader vs. economic powerhouse."

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MTV Around the World

Week of 6/7/99

MTV Europe

Artist	Title
1. Britney Spears	Baby One More Time
2. Mr Ozio	Flat Beat
3. 2Pac	Changes
4. Vengaboys	Boom Boom Boom
5. Cher	Strong Enough

MTV Latin America (North Feed)

Artist	Title
1. Backstreet Boys	I Wan't It That Way
2. Jamiroquai	Canned Heart
3. Semisonic	Secret Smile
4. Ricky Martin	Livin' La Vida Loca
5. Metallica	Whiskey In A Jar

MTV Brazil

Artist	Title
1. Metallica	Whiskey In A Jar
2. Bon Jovi	Real Life
3. Jota Quest	Sempre Assim
4. Caetano Veloso	Sozinho
5. Backstreet Boys	I Wan't It That Way

MTV Russia

Artist	Title
1. Rusky Razmer	Angel Dnya
2. Madonna	Nothing Really Matters
3. Nikolay Noskov	Paranoya
4. Tarkan	Sikidim
5. Lenny Kravitz	American Woman

Billboard's Top 12 Singles

Compiled from a national sample of top 40 radio airplay monitored by Broadcast Data Systems, top 40 radio playlists, and retail and rack singles sales collected, compiled, and provided by SoundScan.

This Week	Last Week	Peak Pos.	Wks on Chart	Title	Artist
1	2	1	5	If You Had My Love	Jennifer Lopez
2	1	1	9	Livin' La Vida Loca	Ricky Martin
3	3	1	17	No Scrubs	TLC
4	4	4	10	Fortunate	Maxwell
5	6	5	7	Where My Girls At?	702
6	5	2	19	Kiss Me	Sixpence None The Richer
7	8	7	19	That Don't Impress Me Much	Shania Twain
8	10	8	9	808	Blaque
9	7	5	8	Who Dat	JT Money Featuring Sole
10	11	10	8	Chante's Got A Man	Chante Moore
11	13	11	5	I Want It That Way	Backstreet Boys
12	12	10	8	Give It To You	Jordan Knight

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*Sourcing: Maximiser Spring 1998 Survey. Survey Dates: March 27 to June 18, 1998, Monday to Sunday, 6AM to 12 Midnight. Cumulative Persons 12+.
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CULTURE TRENDS

MTV Around the World

Week of 6/7/99

MTV Mandarin

Artist	Title
1. Sammy Cheng	I'd Get It
2. Andy Hui	Why Are You Cheating On Me
3. Harlem Yu	Familiarity
4. May Lam	Your Call
5. Karen Mok	I Can

The Hollywood Reporter's Box Office

For weekend ending June 7, 1999

This Week	Last Week	Picture	3-Day Weekend Gross	Days In Release	Total Gross Sale
1	1	Star Wars: Phantom Menace	32,891,653	19	255,758,124
2	2	Notting Hill	15,013,295	10	49,419,470
3	New	Instinct	10,390,387	3	10,390,387
4	3	The Mummy	7,418,925	31	127,523,525
5	4	Entrapment	3,781,791	38	74,993,081
6	6	The Matrix	2,453,642	68	158,260,745
7	5	The Thirteenth Floor	2,004,461	10	7,445,364
8	8	Never Been Kissed	1,162,182	59	50,625,699
9	7	A Midsummer Night's Dream	1,087,948	24	13,013,938
10	11	Election	854,684	45	12,260,203

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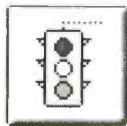


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SEMICON West
San Francisco and San Jose CA • July 12-16

The Shoe Show
Las Vegas NV • Aug 3-6

New York Intl. Gift Fair
New York City NY • Aug 14-19

National Hardware Show
National Building Products Expo and Conference
Chicago IL • Aug 15-18

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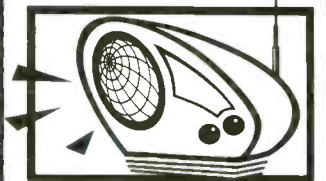
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GREAT RADIO ISN'T CHEAP. CHEAP RADIO ISN'T GREAT.

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THE NEW YORK TIMES

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YOU: An Ad Agency preparing a new client pitch, and you need a dynamite presentation.

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Rockville Centre, NY 11570

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1-800-7-ADWEEK Classified Manager: M. Morris

Classified Asst: Michele Golden

MINIMUM: 1 Column x 1 inch for 1 week: \$170.00, 1/2 inch increments: \$85.00 week. Rates apply to **EAST** edition. **Special offers:** Run 2 consecutive weeks, take 15% off second insertion. Frequency, regional-combination, and national discounts available. Charge for ADWEEK box number: \$35.00 per insertion. Replies mailed daily to advertisers. Readers responding to any ads with box numbers are advised not to send samples unless they are duplicates or need not be returned. We are not responsible for recovery of samples.

The identity of box number advertisers cannot be revealed. If ADWEEK must typeset ad, charge is \$25.00. **Deadline for all ads in ADWEEK EAST is Wednesday, 4:30 p.m.** If classified is filled prior to closing, ads will be held for the next issue. **Classified is commissionable when ad agencies place ads for clients. No proofs can be shown.** Charge your ad to American Express, Mastercard or Visa, **ADWEEK CLASSIFIED, 1515 Broadway, 12th fl. New York, NY 10036.** 1-800-723-9335 Fax: 212-536-5315.

HELP WANTED

Have Big Agency Routines Become Monotonous?

Energize your career by joining the ICON Lifestyle Marketing team. This cutting-edge NYC based full-service urban advertising & marketing firm seeks energetic, motivated, creative professionals who want to be challenged. Enjoy creative freedom, exciting clients and a dynamic work environment. Our agency philosophies encourage thinking outside the box and are designed to keep advertising fun. ILM is currently looking for aggressive, experienced self-starters for the following:

Account Director - Solid agency/client experience in Internet marketing with proven leadership and account management skills. Needs to be dynamic and creative with strong presentation skills and a willingness to develop members of their team. New business experience is a plus.

Account Manager - 4+ years agency experience. Ability to juggle tasks, write well, be creative and interact with clients. Must be able to manage and motivate teams.

Media Manager - Must be able to handle all aspects of media planning/buying. Minimum 3 years of agency experience with working knowledge of print, broadcast and out-of-home media. Must possess strong negotiation and communication skills and a desire to use media creatively.

Account Executives/Jr Account Executives - Seeking a variety of candidates with 2-5 years agency experience and a desire to learn all aspects of adv./marketing. Energetic creative team players only. Internet, fashion, consumer products or entertainment experience a plus.

Fax Resumes to VP Advertising 212 929 2588

We're looking for a talented individual who knows media "inside and out..."

...someone who can lead the charge for the Advertising Agency/Advertiser development initiatives at the Birmingham campus of TAPSCAN WORLDWIDE. We have a fast-paced and creative environment where everyone involved is helping to build industry-leading software applications that advertising agencies use every day.

Director - Agency Division - Birmingham

• Define/deliver products and services to meet the Agency customer's needs • Work directly with software development teams • Provide guidance and direction on software feature implementation and development • Coordinate interaction between Arbitron sales and TAPSCAN WORLDWIDE • Organize client symposiums. *Some travel is required for this position.*

Qualifications include:

• At least 3 years' media-related experience with advertising agencies (multi-media buying/planning skills preferred) • Solid user-based knowledge of the following software systems: TAPSCAN, TVSCAN, MEDIAMASTER, and QUALITAP • Strong technical project and team management skills • Excellent interpersonal and communication skills • Creativity and a natural ability to conceptualize new features/products.

We offer a competitive salary and a comprehensive benefits package. Interested candidates, please send resume and salary requirements to: **Donna Williamson, Director of Administration, TAPSCAN WORLDWIDE, 3000 Riverchase Galleria, 8th Floor, Birmingham, AL 35244. Fax: (205) 733-6297. E-mail: donna.williamson@tapscanww.com Visit our website at: www.arbitron.com/jobs.htm We are an Equal Opportunity Employer.**

TAPSCAN WORLDWIDE

Advertising Opportunities

We currently have outstanding opportunities for exceptional professionals to join our advertising team. We are seeking talented, highly-motivated, creative individuals with excellent communication skills for the following positions:

• ART DIRECTOR/GRAPHIC DESIGNER—HOME

Requires a minimum of 2 years' experience as an Art Director, preferably in a retail environment and solid type design skills showing a refined sense of style.

• ASSISTANT ART DIRECTOR—RTW

Must have 1-2 years' experience, strong computer skills and excellent ad design.

• PHOTOPRODUCER

You will coordinate all talent booking, location, budget tracking and contract negotiation. Retail catalog experience preferred.

We offer an attractive salary and benefits package including store wide discount. Please mail/fax your resume with salary history in confidence, to: **Bloomingdale's-ADV, 1000 Third Avenue, New York, NY 10022; FAX (212) 705-2399.** Only qualified candidates will be contacted. An equal opportunity employer m/f/d/v.

bloomingdale's
NEW YORK

**MEDIA SALES
Sales Manager**

International monthly business magazine with strong presence in Latin America, triple digit circulation and revenue growth seeks top notch sales talent. We are looking for a self-starter who has national sales advertising experience. *Top income potential.*

Fax resume to Beth Crowley at
(305) 358-9761

**ADVERTISING
AGY/AE'S**

International advertising and marketing co. New business sales. Agency exp. a must. Professional appearance a +. Salary+comm+full benefits. Fax resume to:

The Coastal Group, VP Sales
212-505-6996
www.thecoastalgroup.com

**SENIOR SPOT
MEDIA BUYER**

Fast paced, rapidly growing, media buying company seeks experienced spot radio and television buyer with major market experience. Barter knowledge a plus. Salary commensurate with experience.

Fax resume to 212-679-5173

**OUT OF HOME
MEDIA
SUPERVISOR**

Fast paced midtown corporate media buying company looking for Media Supervisor familiar with all forms of out of home media planning and buying. 3-5 years experience in out of home media buying required. Barter knowledge a plus. Salary commensurate with experience. Position available for immediate start.

Fax resume with confidence to
212-679-5173

Direct Mail Copywriter

Fast growing direct marketing solutions co. has immed. need for a copywriter in our Allentown, PA office to work closely with our creative and acct. mgmt. teams on national high profile direct marketing campaigns. Must have 3+ yrs. exp. writing direct mail, excel. commun. and pres. skills, proofreading abil., plus desire/abil. to collaborate with assoc./clients. For immed. consid. fax resume w/ sal. hist. confidentially to C. Swallow (610) 366-7964 or e-mail cswallow@m2direct.com



Integrated Marketing Agency with national accounts in consumer products, consumer services & business-to-business seeks excellent individuals for the following:

Account Executive, Atlanta
Sr. Graphic Designer, Atlanta
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If you're a media buyer who spends every penny as if it were your last, here's a career opportunity at one of America's fastest growing media buying services, with a great working atmosphere, competitive compensation and plenty of room for advancement.

Send resume and salary requirements to:



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DIRECTOR, ENTERPRISES MARKETING

USA Networks, a leading broadcast entertainment conglomerate, is seeking an accomplished marketing professional to play an important role in the exciting, high-growth arena of e-commerce.

Working in our Enterprises Dept in NYC, you will provide marketing support for e-commerce including the Sci-Fi Store, two auction sites, and co-branded commerce partnerships. Will be responsible for the planning, creative direction and post-analysis of all advertising and promotion efforts, including on-line, on-air, print and database marketing. Additionally, you'll help integrate commerce/content and identify new opportunities to increase sales. The qualified candidate will have a proven track record in marketing, promotion and should have internet and database management experience.

We offer a competitive salary and an outstanding benefits package including a 401(k) plan. Please send/fax your resume with salary requirements (only resumes with salary requirements will be considered) to: HR Dept- ED, USA Networks, 1230 Avenue of the Americas, New York, NY 10020. Fax: 212-413-6524. (No phone calls, please). An EOE M/F.



Media Professionals wanted.

San Francisco advertising agency located in the heart of Union Square is looking for highly motivated individuals to join our media department.

Media Planner

Qualified Media Planner with 3-5 years experience. Spot tv, spot radio, and print experience required, a sense of humor wouldn't hurt either.

Media Buyer

Ideal candidate must have 3-5 years broadcast experience buying spot tv and radio on a national basis. Must be an organized, detail oriented, highly motivated and creative individual.

Entry Level

Candidate will be looking for an opportunity to learn the business and grow in a fast-paced, challenging environment. Must be computer literate (Word, Excel and Powerpoint).

Please send or fax resume to Judy Young, VP Media Director (no phone calls please)



Gardner, Geary, Coll & Young, Inc.
27 Maiden Lane
San Francisco, CA 94108
FAX 415.394.5871

HI-TECH MARKETING/SALES SPECIALIST WTD

Grow with the Landon Media Group, Inc. as part of the Category Specialist Team at the nation's largest newspaper advertising sales & marketing company.

We are seeking a person who can call on national manufacturers, and their agencies who market computer hardware and software as well as telecommunications services and products. We are seeking a candidate with either consumer marketing, media or agency background in these hi-tech areas who understands the needs of the decision makers that control strategy and allocate media budgets...someone who can create new programs and revenue for newspapers...someone who would enjoy selling newspapers like the Dallas Morning News, Milwaukee Journal Sentinel, San Antonio Express-News, Providence Jrl, Alameda Newspaper Group, and the Los Angeles Newspaper Group. If you have a college degree and the experience to make a difference in the Hi-Tech category, send your resume and salary requirements to:

Wayne Kuhn, CWO&O National Sales Manager

Landon Media Group, Inc.
805 Third Avenue, New York, NY 10022
FAX: 212-832-8802
No phone calls please

STRATEGIC MEDIA OPPORTUNITIES

A global leader in consumer and business to business advertising, we are offering two excellent openings to strong media talent wishing to join our award-winning team in NYC on a major blue-chip account.

ASSOCIATE MEDIA DIRECTOR MEDIA SUPERVISOR

Successful candidates will have demonstrated experience in heavy media and client contact, thorough understanding of TV, print, and outdoor, and solid background delivering thoughtful and creative media recommendations. Special emphasis will be placed on outstanding writing, presentational, and supervisory skills.

We are offering a highly competitive compensation and benefits package.

To apply, please fax a resume, cover letter, and salary history to:
212.886.2492 attention: Susan AW
Email: conad@adweek.com Subject: 01-T-0191

SENIOR ENVIRONMENTAL SOCIAL MARKETING & COMMUNICATIONS ADVISOR

The Academy for Educational Development (AED), a Washington-based non-profit consulting organization specializing in social marketing and communications for behavior change, is seeking candidates for a senior environmental social marketing and communication position in the Middle East. The successful candidate will be responsible for designing, implementing & evaluating major communication interventions related to water scarcity & water conservation.

We are seeking experienced environmental marketing and communications professionals with a minimum of 10 years experience. Additionally, these candidates will have strong track record in directing environmental campaigns, preferably water-related, and will have successfully managed staff and vendors. Arabic language skills preferred, but not necessary. AED has an annual revenue of \$110 million a year with 600 employees in the United States and overseas. Resumes should be submitted to:

AED, Human Resources/GRPPJN
1875 Connecticut Avenue, NW, Washington, DC, 20009-5721
or fax to 202-884-8709

HELP WANTED

SALES

**VICE PRESIDENT &
GENERAL SALES MANAGER****Advertising & Publishing**

As an industry leader seeking to continue our growth and success, we offer an exciting and challenging opportunity for a proven sales manager and LEADER. You will direct a national sales organization assuming responsibilities for revenues/P&L, strategic planning, new products and new market development.

Minimum 10 years of progressive sales and sales management experience with emphasis on the development of local, regional and national accounts in major U.S. markets. Superior planning, communications and leadership abilities are required. International sales experience a plus.

For consideration, send resume with salary/compensation history to:

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235 Park Avenue South, 4th Fl.
New York, NY 10003
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ENERGETIC AND ENTREPRENEURIAL?

Spirits Brand owner seeks a US Brand Manager.

Candidate should possess both Sales & Marketing
experience plus strong leadership skills.

ONLY UNCONVENTIONAL THINKERS NEED APPLY.

Fax resume to: S. Richardson (212) 247-0368

Or e-mail to: srichardson@email.msn.com

**TARGETED FASHION MAGAZINE
INTERNATIONAL PUBLISHING GROUP****Seek Senior Advertising Sales Executive**

You are an experienced advertising sales account executive - 3 years + experience and are looking forward to taking a new step in your career by handling print media national accounts. You are looking for a company whose growth will offer you professional opportunities.

Please mail or fax resume and salary requirements
(base, incentives, benefits) to:

Gerard Bedouk Publishing
575 Madison Avenue, 25th floor, New York, NY 10022
Fax: 212-888-4630 E-mail s.ferrari@bedouk.com.

ACCOUNT EXECUTIVE**TBWA/Chiat/Day—New York**

Candidates should be dependable team players with agency experience, good working knowledge of all agency departments including production, and the desire to work in a progressive and dynamic work environment. (Automotive experience is a plus.) Please fax cover letter and resume to:

B. Wilson (212) 804-1200

*No calls please.

PROMOTION FREELANCERS

Experienced sales promotion
freelance copy/art creative pro-
fessionals and small studios sought
for ongoing project work. Greater
NYC area. Fax credentials to
212-529-8248 Attn: Jill

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you need in our **Services &
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ADVERTISING SPACE SALES

ADWEEK DIRECTORIES has an exciting entry-level inside sales opportunity for you to sell advertising in our directories serving the advertising, marketing, traditional media, and new media industries. You must love to cold-call, be able to bring in lots of new business, deliver great customer service, and have the intelligence and imagination to work on ad programs for some of the largest and most innovative companies in the business. This is a telephone sales position, but "boiler-room" telephone reps need not apply; you must be comfortable with the smart, customer-focussed, consultative sales approach. Here's a chance to make your mark with some terrific proven products. Competitive salary, excellent commission package and benefits.

Fax resume, cover letter, and salary history to:

Harold Itzkowitz 212-536-5315

Resumes without cover letters will not be considered.

EOE

**INTERACTIVE ADVERTISING ACCOUNT MANAGER
North East Region**

Garden.com (www.garden.com), the leading online gardening resource is seeking an innovative, savvy Account Manager to handle the northeast U.S. territory. You'll be responsible for developing a strong presence for Garden.com in the interactive advertising community, generating new business, renewing current business and rolling out new projects.

The ideal candidate will have 3-5 years of advertising sales experience, a BS/BA degree, and a successful track record in traditional advertising or new media. The ideal candidate must be a team player and feel comfortable working with people in remote locations. A good attitude, flexibility, patience and the ability to turn on a dime are required and ad agency experience is a bonus. Finally, excellent communication and presentation skills along with lots of energy are a must. All interested parties, please fax resume to:

**Advertising Sales
Garden.com
(310) 376-9248
NO CALLS PLEASE**

MEDIA PLANNING SUPERVISOR**TBWA/Chiat/Day—New York**

Candidates should have 4+ years media planning experience including Spot TV, Spot Radio, Newspaper, etc. Agency experience ideal, retail planning experience and presentation skills a plus, Mac skills a must! Agency's innovative environment and team work atmosphere offer a great opportunity for qualified candidate!

Please fax cover letter and resume to:

B. Wilson (212) 804-1200

*No calls please.

ACCOUNT EXECUTIVE

Leading regional cable networks are looking for an account executive to join their expanding sales staff. Candidate must have 4-5 years media sales experience and the ability to deal with clients and agencies in a complex sale. Candidate should have strong media research and computer knowledge. Salary DOE.

Send resumes to:

**Vice President of Sales
Metro Channels
481 8th Avenue, New York, NY 10001
Or fax 212-324-8540**

SALES ASSOCIATE-NEW MEDIA**If you love fashion, celebrities, media and sales call FWD today!**

Fashion Wire Daily, a new business-to-business internet newswire dedicated to fashion and celebrity style, has an exciting entry-level opportunity in sales. If you are not afraid to cold-call and are looking to get in on the ground floor of a fast-growing, international communications business, this could be the right place for you. This is initially a telephone sales position and you will need to be energetic, dynamic, focused and upbeat. Languages and computer skills a plus

Competitive salary and commission.

Fax resume to: Marshall Lester (212) 897-3700

HELP WANTED

The following positions are available in the New York and Chicago offices of BET:

• SALES ASSISTANT

Responsible for order entry, makegoods and contract proofing. Must be proficient in data entry. Must be computer literate. 1+ years office experience required.

• SALES PLANNER

Responsible for all media planning and account stewardship activities. Must have multi-tasking skills, detail-oriented focus, and the ability to work independently in a fast-paced environment. Proficiency in Spreadsheets, Excel is preferred! Undergraduate degree is required. Media experience is a plus.

Send resume (indicate desired position and location) and salary history to:

Att: Human Resources-CH BET



One BET Plaza/
1900 W Place, NE
Washington, DC
20018-1211

No phone calls, please
Equal Opportunity Employer - M/F

Feeling confined in your job?

**Good.
You may be
just the person
we're looking for.**

Instead of tripping over red tape and running into corporate limitations, you could be setting your own limits, building your own team and achieving your own results.



We're Chancellor Marketing Group—the first media-owned sales promotion company in the world. Right now, we're staffing the following key positions.

Managing Director. Lead the field office, inspire the troops, set the course, manage the P&L, market us and somehow make it all fun. Currently hiring for: Orlando, Los Angeles, Cincinnati, Boston, Washington, Philadelphia, Cleveland, Denver, San Francisco.

Business Development Manager.

Hire, manage and coach account managers; develop sales promotions for our customers and oversee their flawless execution. Currently hiring for: Los Angeles, Washington, Cleveland, San Francisco, Dallas.

Mail or fax your resume to:

Alison Glander, President
2909 Polo Parkway
Suite 200
Midlothian, VA 23113
804 794 6920 fax



EOE



THE ADVERTISING COUNCIL

The Advertising Council, the country's leading provider of public service advertising (Smokey Bear, "Friends Don't Let Friends Drive Drunk"), has great opportunities available:

MEDIA MATCH ANALYST

This organized individual will analyze donated media support for public service campaigns & develop market and media trend reports. Candidates must have a minimum of 2 years exp in media research and analysis.

CORPORATE COMMUNICATIONS MANAGER

We are looking for someone who is a great writer and communicator. Responsibilities include writing and trafficking our monthly newsletter (circulation 22,000) and handling all external communications including speeches and presentations. 3 yrs experience in PR required.

We offer competitive salaries and an excellent benefits package. EOE

Please mail resume to:

Judy Giberstone, Human Resources Consultant

The Advertising Council, Inc.

261 Madison Avenue - 11th Floor, New York, NY 10016

SENIOR MEDIA PROFESSIONAL

Pittsburgh or Fairfield County, CT

Join a national media management company to plan and execute national product launch. We are looking for a professional who is a strategic thinker, independent worker and well versed in national broadcast and print. Opportunity to work as part of a team and grow a business from the ground up. We offer 401K, Stock Purchase, & Medical/Dental plans.

Fax resume and salary requirements to

(203) 855-8563

www.staples.com

Rapid growth, a sure-fire business plan, and a core set of values that promotes success. This is what you'll find at Staples, the \$7+ billion pioneer of the office superstore industry located just outside of Boston, MA. Our extraordinary growth continues to skyrocket, offering unmatched opportunities for talented, driven professionals. Join us.

Creative Director

This challenging position has responsibility for creative across the organization. Working from the brand personality established in Staples award winning TV campaign, individual will oversee creative for in-house agency which serves clients in executing creative for Staples web site, all direct mail, collateral, catalog, and newspaper advertising. The selected individual will also oversee creative teams and interact with broadcast, branding, and other marketing and advertising personnel.

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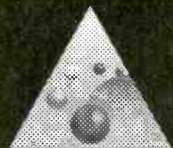
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Magazines

BY LISA GRANATSTEIN

Hot Fun in the Summertime

Publishers roll out special issues to add some sizzle to slow months

With the summer doldrums about to hit, publishers are looking to make a splash with the season's annual crop of hot lists and special issues. Entertainment books, per usual, are banking on summer's heavily hyped movies for cover subjects. *Rolling Stone* will feature *Eyes Wide Shut*'s steamy Nicole Kidman on the cover of its annual summer double, due on newsstands June 18. The issue includes an 8,500-word interview with Kidman as well as a coast-to-coast concert and club guide. "We think of the summer double as this great midyear palette to put a lot of our best stuff in," says Bob Love, *RS* editor. "We put some of our bigger pieces in there." Also in this year's issue is contributing editor Chris Heath's opus on the "Wheelchair Murderer," a handicapped athlete convicted of gunning down a stranger in Montana.

Entertainment Weekly and *TV Guide* use their summer specials to indulge their lust for lists. *EW*'s It List double (formerly the Cool issue) puts the spotlight on the 100 most creative people in entertainment. The It List edition will reach stands the same day as *RS*, June 18.

After a one-year hiatus, *TV Guide* is collaborating once again with syndicated newsmag *Entertainment Tonight* for its "20 Sexiest Stars on TV" issue. *ET* will air behind-the-scenes segments about the issue, due Aug. 2.

"In the summer especially, there's not as much original programming on broadcast networks in prime time," explains Steven Reddcliffe, *TV Guide* editor in chief. "We try to draw on different things to entertain our readers." *TV Guide* is considering using multiple covers for the "Sexiest" issue, Reddcliffe says.

Readers in search of a more cerebral variety of warm-weather inspiration can turn to *Esquire*'s "Summer Reading" issue.

"In the '70s and '80s, this was an important issue [for *Esquire*], and then it just sort of faded away," says editor David Granger. "We've revived it over the years."

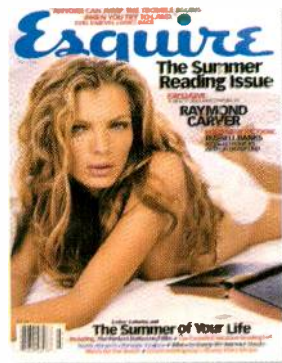
While the issue's cover lures men in with a sultry shot of model Esther Cañadas, inside *Esquire* goes for substance with the first of three newly discovered stories by author Raymond Carver and the first short story from novelist Russell Banks in five years.

Manly men in search of big ideas for vacation pastimes can seek out the second annual summer issue of *Men's Journal*, now on newsstands. *MJ*'s "biggest ideas" list provides 94 tips from the likes of author P.J. O'Rourke (clean your garage) and world surfing champ Kelly Slater (surf in Fiji). The cover highlights tip No. 47—skinny-dip with Doritos' Super Bowl model Ali Landry. Landry's Doritos commercial is really all about the mocking of men, observes *MJ* editor Terry McDonell. "We're winking," he says. "There nev-

er has been a babe on [an *MJ*] cover, but that's part of summer. Hopefully, we won't have to go to feminist jail, but maybe we will."

Sports fans can revel in *ESPN The Magazine*'s special look at sports in the past 2,000 years and the next 2,000. The issue (on stands July 14) will explore "all the truly significant developments that have made sports such an integral part of our social cultural fabric," says John Papanek, *ESPN* editor in chief. Topics will include sports' greatest innovations, the best pieces of equipment and a look at advances in medicine that could extend the careers of today's athletes. *ESPN* will also name the greatest athlete of the past two millennia.

Unlike last summer, when it published a special issue on sports fans, a double that was on stands for a month, *ESPN* is keeping to its regular biweekly publishing schedule this summer. "Our magazine has become so popular, it behooves us to deliver an issue every two weeks," Papanek says.



Read me at the beach: *Esquire* spotlights lit.



Stretching out: *RS* runs extra-long pieces in its double issue.

Elle Elevates 2, Sets Spinoff Richardson, Bensimon eye travel book launch

The arrival of a new CEO can often send rattles down the rungs of a corporate ladder. While it's too early to tell what fate awaits

staffers at Hachette Filipacchi Magazines since Jack Kliger's recent arrival, at least *Elle's* two top editorial execs can breathe a little easier.

For the first time in its 14-year U.S. run, *Elle* now has both an editor in chief and a publication director with the respective promotions last week of editor Elaine Richardson and creative director Gilles Bensimon. Both execs will continue to report to Jean-Louis Ginibre, Hachette senior vp/editorial director.



Two for Road: Richardson, Bensimon

The promotions give Richardson and Bensimon added responsibilities over the monthly's budget. "We will be more directly involved in the budgeting and planning, as well the editorial and creative," Bensimon says.

The budgeting responsibilities were previously handled primarily by Jean Fornasieri, senior vp/general manager of the Hachette fashion group, which includes *Elle*, *Mirabella* and *George*. Fornasieri left last month to join former Hachette CEO David Pecker at American Media, where she is senior vp/general manager.

Richardson and Bensimon's added duties include greater involvement in the development of the title's first spinoff, a fall travel magazine polybagged with *Elle's* November issue. *Elle's Ultimate Road Trips* is "about traveling in style, about the good life," explains Richardson. Topics will include a drive down the Italian Super-Tuscan highway.

The car-trip spinoff concept sprung from *Elle* senior vp/publisher Carl Portale's past experience as cofounder of the now defunct *European Travel and Life*. "[*Ultimate Road Trips*] deals with the experience of travel—it's about romance, the places and people at those places," Portale says.

Road Trips will be polybagged to 650,000 subscribers and with *Elle's* European circulation. The title also will be polybagged with newsstand copies in New York, Boston and Los Angeles. If all goes well, the spinoff may run two times next year.

Road Trips will follow a path somewhat similar to that of *Motoring*, Condé Nast's 665,000-circ outsert to *Architectural Digest*, which is set for an October launch. *Motoring* will focus on car design and incorporate elements of *AD's* lifestyle, highlighting destinations and personalities.

Parenting, Family PC Link

A how-to on high-tech

Time Inc.'s *Parenting* and Ziff-Davis' *Family PC* will meld their editorial and business know-how to produce a 16-page family tech supplement this fall, "A Guide to Raising Kids in the Information Age." The section will offer readers of both books' November issues tips on how to integrate technology into their kids' lives.

As there are in every new partnership, there have been a few bumps in the road with the project. The two titles disagreed at what point in a child's development they should begin working with PCs. "All the stages of development that *Family PC* called for, *Parenting* suggested later ones," says Robin Raskin, editor in chief and

managing director of Family PC Enterprises.

Both books expect to run ad pages in the section from their partner's key categories, with *Parenting* hoping to see some new tech ads and *Family PC* aiming to clean up in the family way. The November issues will reach a combined paid circulation of 1.7 million readers, with *Parenting* providing the bulk of the total with its 1.3 million circ.

While *Parenting* previously has partnered with Time Inc. siblings *Money* and *People en Español*, the project with Z-D is the first with an outsider. The tech-oriented content of the supplement "was definitely information our readers had asked to see more of, and given that they are the best source of information, it made logical sense," John Hartig, Parenting Group president and CEO, said of *Family PC*.

While *Parenting* does not have any plans to repeat the experiment, *Family PC* says it is on the lookout for similar partnerships with other magazines. —Lori Lefevre

Mediaweek Magazine Monitor

Weeklies

June 14, 1999

Time Out New York, one of many titles to capitalize on last week's release of the new *Austin Powers* movie, has been strong in ad sales for the first half of the year, with a 17.49-percent increase in year-to-date pages over 1998. Also, the latest *Time 100*, "Heroes and Icons," yielded ad pages nearly double the same issue last year. —Lori Lefevre



	Issue Date	Current Pages	Issue Date Last Year	Pages Last Year	Percent Change	YTD Pages	YTD Last Year	Percent Change
NEWS/BUSINESS								
Business Week	14-Jun	105.78	15-Jun	73.08	44.75%	1,974.64	1,738.84	13.56%
Economist, The	5-Jun	39.00	6-Jun	64.00	-39.06%	1,384.73	1,280.05	8.18%
Newsweek	14-Jun	76.71	15-Jun	68.24	12.41%	1,109.99	1,065.60	4.17%
People ^{X*}	21-Jun	83.06	4-Feb	68.53	21.20%	1,861.16	1,748.48	6.44%
Sports Illustrated	14-Jun	59.94	15-Jun	66.73	-10.18%	1,269.53	1,258.69	0.86%
Time ^E	14-Jun	133.15	15-Jun	45.65	191.68%	1,418.31	1,206.50	17.56%
US News & World Report	14-Jun	41.37	15-Jun	24.43	69.34%	882.64	821.98	7.38%
Category Total		539.81		418.66	31.25%	9,981.00	9,128.14	8.56%
ENTERTAINMENT/LEISURE								
AutoWeek	14-Jun	25.80	15-Jun	35.89	-28.11%	724.99	714.68	1.44%
Entertainment Weekly	11-Jun	33.24	12-Jun	39.96	-16.82%	842.28	750.09	12.29%
Golf World	11-Jun	60.32	12-Jun	49.50	21.86%	672.16	756.78	-11.18%
New York					DID NOT REPORT			
New Yorker	14-Jun	23.66	8-Jun	29.86	-20.76%	759.20	824.08	-7.87%
Sporting News	14-Jun	19.75	15-Jun	14.08	40.27%	403.06	364.24	10.66%
Time Out New York	9-Jun	69.70	10-Jun	68.40	1.90%	1,555.15	1,323.65	17.49%
TV Guide	12-Jun	52.58	13-Jun	39.84	31.98%	1,588.14	1,426.27	11.35%
Category Total		285.85		277.53	2.71%	6,544.98	6,159.79	6.25%
SUNDAY MAGAZINES								
Parade	13-Jun	14.54	14-Jun	16.60	-12.41%	300.97	294.98	2.03%
USA Weekend	13-Jun	13.48	14-Jun	15.03	-10.31%	308.19	287.46	7.21%
Category Total		28.02		31.63	-11.41%	609.16	582.44	4.59%
TOTALS		852.88		719.82	18.37%	17,855.14	15,862.37	7.52%

E=ESTIMATED PAGE COUNTS; X=ONE MORE ISSUE IN 1998; R=REVISED.

Students Talk Back

(ENTHUSIASTICALLY)



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KARLA HUFF, MARKETING MANAGER
NIKE

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BATES USA-NEW YORK



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LISA COFFEY, ADVERTISING SALES
USA TODAY-NEW YORK

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| <input type="checkbox"/> LOS ANGELES, JUNE 22, 23, 24* | <input type="checkbox"/> MINNEAPOLIS, AUGUST 12, 13 |
| <input type="checkbox"/> PITTSBURGH, JUNE 29, 30 | <input type="checkbox"/> ROCHESTER, AUGUST 19, 20 |
| <input type="checkbox"/> PHILADELPHIA, JULY 14, 15 | <input type="checkbox"/> SAN DIEGO, AUGUST 26, 27 |
| <input type="checkbox"/> SAN FRANCISCO, JULY 22, 23 | <input type="checkbox"/> WASHINGTON D.C., SEPTEMBER 13, 14 |
| <input type="checkbox"/> DETROIT, JULY 22, 23 | <input type="checkbox"/> NASHVILLE, SEPTEMBER 16, 17 |
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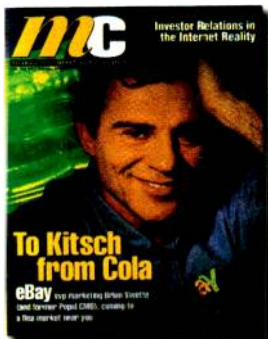
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Media Person

BY LEWIS GROSSBERGER



Gothamite@aol.com

EBay Does It

WHILE MEDIA PERSON STILL CONSIDERS CIVILIZATION II the world's greatest computer game, he must acknowledge the existence of a fast-rising rival, namely eBay. It's possible that some eBay players do not think of their beloved auction Web site as being in the same category as Doom, Myst or Myth, but, believe Media Person, it is. It's so much fun that Media Person can even excuse the silly name, which sounds like a word from Pig Latin. After all, the eBay game involves a contest, with real opponents, in which you can win—or lose—myriad prizes of your own choosing and

which generates the same tension, suspense and excitement you find at the poker or craps table. Also, you bet real money, just as in Vegas. Also, you experience the primal emotion of the hunt—though we call it shopping. Also, most thrilling of all for the likes of Media Person, at no time do you need to leave the house.

What eBay does, if you haven't yet succumbed to the madness, is allow people who want to sell stuff to sell it to people who want to buy stuff. Since anyone on the planet with access to a computer can play, eBay has a potential roster of approximately six billion. Is there anyone who at some time doesn't need to buy or sell something?

It's been called a global flea market, but that doesn't really capture eBay's essence because it works by auction, which, of course, means you have to outbid other lunatics to capture that rare set of vintage Ginsu kitchen knives once advertised on late-night TV or the classic 1957 *Tales From the Crypt* comic that kept you up all night crying as a child. Or perhaps the little gem that was listed as a featured item the other day. "This 32.58 carat green beauty is, to our knowledge, the largest faceted, flawless tsavorite garnet in the world," read the description. Minimum bid: \$325,000. No doubt a

steal at twice the price.

To start the action, the seller usually posts a picture of the goods and some descriptive prose, which can often become rather excited. One recent blurb burred: "DOUBLE DOUBLE FRENCH ROAST KONA!!!!100% pure 100% organic Hawaiian Kona coffee. This is the 3rd-rarest coffee in the world! This is the darkest of all french roasts...very nearly Turkish!! This

"This is the 3rd-rarest coffee in the world! The darkest of all french roasts...very nearly Turkish!! Imparts a...major java buzzbuzzzz!!!"

imparts a deep dark chocolately (*sic*) flavor and major java buzzbuzzzzz!!!"

Sounds like they've been drinking their own stuff.

Medium Person was also intrigued by a video someone was selling of *Song of the South*, a film Disney has buried deep in its most secure vaults, guarded by fierce Gurkha warriors, since what looked like folksy, Southern-fried schmaltz when it was made a half-century ago now probably strikes one as something you'd see at a Ku Klux Klan recruiting smoker. But since he'd probably watch it only once, MP resisted the urge.

Buyers have several days to toss in bids, with the minutes and seconds to deadline

relentlessly ticked off on-screen. Media Person's only complaint about the process is that the ending seems a bit anticlimactic—even if you're the winner. What happens on-screen is...nothing. It takes a bit of time for eBay's computer to catch up and send you an e-mail informing you that you won the brass ring; now pay up, bub. There should be gongs clanging, sirens going off and fireworks and strobe lights flashing all over the screen. Media Person is confident that eBay will effect the change as soon as they read this.

How do you know the people you're dealing with are reliable? There are no guarantees, and eBay has at least once been famously snookered—by a teenage hacker. But one cute wrinkle of theirs allows players to rate each other for satisfaction after they do a trade. Thus, if the buyer or seller isn't an eBay virgin, you can look up their stats and note any complaints against them.

Eventually, of course, there will be eBay police authorized to patrol the world, hunting down anyone who acts in bad faith and bashing their modems. But that is still in the future.

As a nation, or possibly a species, we are a restless, easily bored people who constantly need to keep ourselves occupied with trivial matters or else we tend to get in trouble. Thus, millions of humans are already

eBay fanatics, and stories are beginning to make the rounds of addicts with three computers all tuned to eBay, sharpies looking for new ways to score big bucks and lonely online souls making deep personal connections with the only other geek in the universe obsessed with their kind of obscure kitsch. Is all this healthy? Of course not, but then not much we've done since the hunter-gatherer days really is.

It is fun, though, which is what finally matters. That and ensuring that all the products ever manufactured go circling around and around from one hand to another for the rest of eternity in an unending flow of *stuff*. This, eBay has very nearly accomplished. ■

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PAGE 34

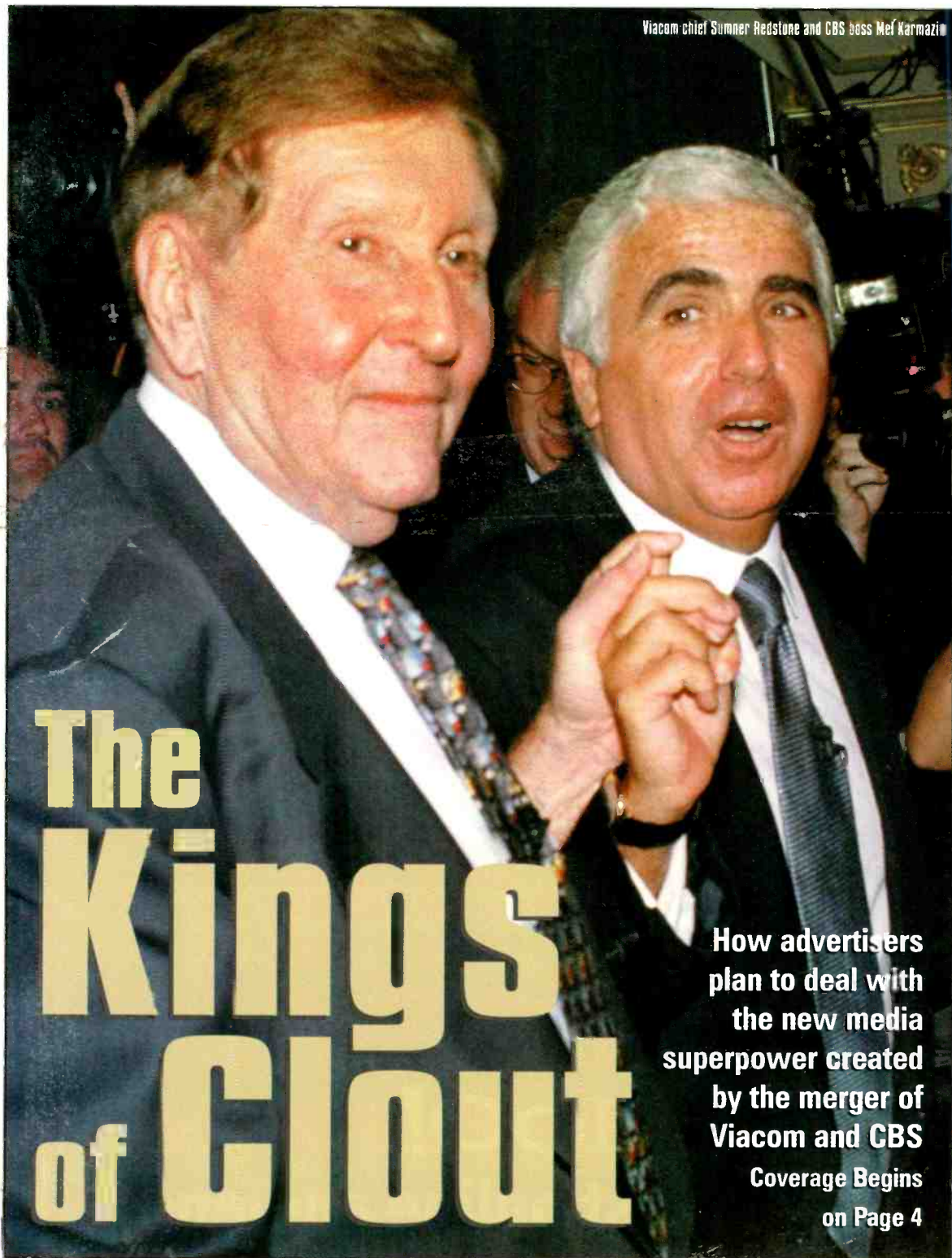
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Vol. 9 No. 34

THE NEWS MAGAZINE OF THE MEDIA

September 13, 1999 \$3.50



Viacom chief Sumner Redstone and CBS boss Mel Karmazin

The Kings of Clout

How advertisers plan to deal with the new media superpower created by the merger of Viacom and CBS

Coverage Begins on Page 4

MARKET INDICATORS

National TV: Slow
Fourth quarter is done for most advertisers; buyers are beginning to get preliminary info from clients on first-quarter scatter plans.

Net Cable: Solid
Fourth-quarter scatter biz continues to heat up; rumors fly that some big networks may add inventory to meet demand. Dot.com dropouts continue, allowing nets to charge high premiums for vacancies. Telecoms, pharmaceuticals hot.

Spot TV: Mixed
Third quarter is ending on a flat note. Auto is trending strong for fourth; GM said last week that it may shift national dollars to local.

Radio: Tight
October inventory in top markets is getting scarce; some top stations are starting to charge premiums. Buyers are expecting a brisk fourth quarter.

Magazines: Cool
Publishers are seeing an influx of fourth-quarter buys from advertisers who could not find space in broadcast.

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Lara K. Jones SEP 14 1999

AT DEADLINE

News Corp. One Bags American Express

News Corp. One, the cross-media sales unit of Rupert Murdoch's News Corp., made its second multimillion-dollar marketing partnership last week. American Express will spend several million dollars across News Corp. properties—including the Fox network, the FX cable channel, the *New York Post*, *TV Guide* and Fox's TV stations—to support the launch of its new Blue Card. Ogilvy & Mather is handling the account. As part of the rollout, Fox and Amex will host a free concert in New York's Central Park on Sept. 14 featuring Sheryl Crow, Eric Clapton and Stevie Nicks, among others. Amex will have title sponsorship as well as on-screen signage and exclusive ad positions.

SEC Probe Targets Ginsburgs

Scott Ginsburg, chairman/CEO of DG Systems and former president/CEO of Chancellor Media (now AMFM Inc.), his brother Mark and father Jordan last week were charged by the Securities and Exchange Commission with insider trading. The SEC complaint alleges that Ginsburg, as CEO of Evergreen Media (before it became Chancellor), tipped off his brother and father to buy stock in EZ Communications and Katz Media prior to their sales to American Radio Systems and Chancellor in 1996 and 1997, respectively. All three men bought stock and profited, according to the SEC complaint.

Duggan Resigns Under Cloud

PBS president and CEO Ervin Duggan last week announced his resignation, effective Oct. 31. PBS officials said the PBS donor-list scandal, which broke in July, had little to do with Duggan's decision. In a statement, Duggan said he had achieved his "principal objective" of "creating greater financial security and enduring value" for PBS stations. Also last week, it was announced that 53 of the 591 public TV and radio stations that received funding from the Corporation for Public Broadcasting (CPB) have swapped their donor lists with political organizations, parties or candidates, according to CPB inspector general Kenneth Konz.

U.S Open Ratings Soar on USA, CBS

USA Network recorded a 2.8 rating (representing 2.1 million homes) for its prime-time U.S. Open tennis coverage on Sept. 8, making the telecast the highest-rated tennis event on the network since it earned a 3.0 during the 1992 Open. For the first 10 days of its Open coverage, USA averaged a 1.1, up 10 percent from a 1.0 in 1998. CBS also saw a dramatic increase in its first weekend of coverage. The network's ratings were up 25 per-

cent on Saturday, Sept. 4, to 2.0/6, compared to a 1.6/5 in 1998. On Sept. 5, ratings earned a 2.4/7, up 14 percent from 1997's 2.1/5. There was no CBS coverage on the first Sunday of the tournament in 1998, due to the network's NFL telecasts.

Mel Harris Returning to Sony Pictures

Former Sony Pictures Entertainment executive Mel Harris will rejoin the entertainment giant as co-president/COO. Harris, who will focus on worldwide TV and related businesses, shares his title with Bob Wynne, who manages the studio's corporate and financial affairs. Masayuki Nozoe also was promoted to co-president and will focus on the company's digital studios group. Harris' appointment has caused speculation about the future of

Columbia TriStar Television Group president Jon Feltheimer, whose contract is up next year.

Time Inc. Planning Internet Title

Time Inc. is developing a new Internet business monthly with the working title *eCompany*. Stories will offer e-biz tips, primarily targeting execs responsible for their companies' online efforts. The mag also will look at e-commerce industry players, trends and startups. John Huey, *Fortune* managing editor, is overseeing the launch. A companion Web site (ecompanymagazine.com) is in the works. *eCompany* is expected to launch next spring.

Video Music Awards Set Record

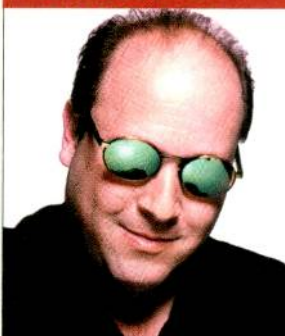
MTV's 16th Annual Video Music Awards on Sept. 9 rocked the ratings last week with an 11.2 rating/18 share in the cable channel's universe, which translates to an 8.0/14 in total U.S. homes (8.2 million households), a 37 percent increase over last year. According to MTV, the three-hour ceremony ranks as the highest-rated entertainment program in cable history.

Addenda: National Hockey League senior vice president/COO **Steve Solomon** is leaving to head sports programming at Univision, where he'll also be in charge of an investment group . . . **Thomas Potratz**, ad-sales director for *Scientific American*, was named publisher of *Discover* . . . **Paula Romano**, associate publisher of *In Style*, was appointed publisher of *Sports Illustrated for*

Women . . . **James Bocoock**, co-president and a founder of Paxson Communications, retired after eight years with the company.

Correction: The headline of an item in the "Media Notes" section of last week's issue should have said that *Health and Shape* have increased their circulation rate bases.

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DAVIES & STARR

MEDIA WIRE

New Fox Family Unit Will Produce for Other Networks

In an effort to further brand itself as a source of family-based programming, Fox Family Channel last week created a new department dedicated to the development of prime-time scripted series.

"We're looking to translate this word 'family' in prime time with programming that telegraphs our brand's identity," said Rob Sorcher, executive vp/programming and development for Fox Family Channel.

The new department will create family-driven hour and half-hour dramas and dramedies. Nancy Redford, who was named vp/programming and development, and Kevin Plunkett, director/programming and development, will oversee the one-camera, scripted weekly series. Sorcher said the new unit likely will turn away from sitcoms but might eventually try its hand at developing an animated sitcom for prime time. Sorcher cited *Malcolm in the Middle*, a new Regency Television show on Fox this season, as an example of the type of series the new team might develop.

Sorcher declined to give specific budget parameters for the new series but said the producers will have to be cost-conscious. "We'll have to be very clever in creating many series while keeping the quality high," he said. —*Jim Cooper*

Newspaper Ad Spending Jumps in First Six Months

Newspaper advertising expenditures for the first half of the year hit \$21.6 billion, up 5.1 percent from the same period last year, according to the Newspaper Association of America.

In the first six months of this year, the retail category brought in \$9.7 billion, up 3 percent; classified rose 3.9 percent, to \$8.5 billion; and national jumped 15.1 percent, to \$3.3 billion. The numbers suggest that the industry is on target to achieve a projected 5 percent gain for the full year, according to the trade group.

With the gross domestic product expected to grow faster in the second half of the year, the NAA anticipates higher year-over-year ad spending, as well.

Within the classified category—which faces stiff compe- (continued on page 6)

Heavyweights Tip the Scales

Viacom/CBS merger to offer sellers extra leverage

THE INDUSTRY / By John Consoli

The \$37.3 billion Viacom/CBS merger announced last week will create an advertising-sales powerhouse, melding CBS' network, television and radio stations and billboards with

Viacom's MTV, VH1 and Nickelodeon cable networks and stake in UPN. The combination will expand the reach and diversify the demographic profiles of both media giants and provide tremendous leverage in the negotiation of media buys. In

short, the sheer scope of the Viacom/CBS holdings positions the merged company to play a serious game of hardball with advertisers.

Adding to increased advertiser angst is the likelihood of other major media partnerships in the short term. Walt Disney Co. chairman Michael Eisner and USA Networks' Barry Diller were said to be in talks last week about an alliance that would involve Disney's ABC network and stations. And NBC on Friday was negotiating with Paxson Communica-

tions to acquire a 32 percent stake in the company, which would give NBC added distribution via Paxson's 73 TV stations.

The reality of ever-larger media combinations has advertisers and agencies thinking

hard about how they can match the negotiating clout of the sellers. "A lot of little guys may not like to hear it, but let's not kid ourselves—scale is important," said Irwin Gotlieb, who recently left the top post at McManus Group's ad-buying service MediaVest to head worldwide

buying operations for WPP Group's new MindShare unit. "Scale helps you develop technological tools and research capabilities and enables you to hire world-class talent needed to give you the clout to better represent your client. A little guy, with less resources, no research and fewer dollars to spend, is easier to walk away from."

In the U.S., Gotlieb will run the combined buying operations of J. Walter Thompson and Ogilvy & Mather, whose clients include such



Two become one: Viacom's Redstone (left) and CBS' Karmazin celebrate their union.

Team Viacom/CBS: 20 Key Players

Leslie Moonves, president/CEO of CBS Television, has earned the complete confidence of Mel Karmazin and is likely to be Karmazin's No. 2 in the new Viacom/CBS. . . **Jonathan Dolgen**, chairman of Viacom Entertainment Group, oversees all of Paramount's film and TV operations and is considered untouchable in Redstone's camp. . . **Bill**

Apfelbaum, president/CEO of TDI, runs CBS' outdoor operations and Karmazin's new baby, CBS Plus, the unit that sells ads across all media properties. . . **Kerry McCluggage**, chairman of Paramount Television Group, played a major role in the formation of UPN and the acquisition of Spelling Entertainment. McCluggage may have to watch his turf if Karmazin gives

The Viacom/CBS Deal

advertising giants as Ford Motor Co., American Express, IBM and Unilever. MindShare will join a growing roster of beefed-up buying operations—including Leo Burnett’s Starcom, Young & Rubicam’s The Media Edge and Grey’s Mediacom—that have been formed to offer clients greater leverage in making media buys.

Bob Igiel, president of the broadcast buying unit of The Media Edge, says advertisers “must have the scale that lets you invest in systems, research and good people. You have to also have enough ad volume to spend so that if you walk away from a seller, it hurts him. In this modern, fragmented, very complex media environment, it’s hard without scale and scope to be able to provide clients with the service they need.”

Many execs in the buying community believe that MediaVest, following the departure of Gotlieb, could be a merger target. Zenith Media has also been mentioned as a possible partner. While both shops are significant players in broadcast buying on their own, combining their operations with another agency would boost their clout. MediaVest previously explored a merger with Starcom but ultimately withdrew.

“If I were still sitting in the chairman’s chair [at MediaVest], I would look at every merger possibility seriously,” Gotlieb said.

Richard Hamilton, president of Zenith, would not comment on possible merger talks, but other Zenith staffers said there are no such discussions at present.

Hamilton says that while the Viacom/CBS merger will make negotiations more difficult for advertisers, the deal does not spell imminent disaster. “Every time two media companies merge, it makes it more difficult to negotiate because more eggs are being put in one basket,” Hamilton said. “But there are still enough media outlets, especially in TV, where we will be able to walk away from one and not shut our clients out. And as long as you are on a media com-

pany’s radar screen, you’re O.K. You don’t have to be first. You can be fifth, or even 10th. But if you get down to 15th, you may be in trouble.”

Jerry Solomon, president of the national broadcast buying unit at SFM Media, says that “the more money you have to spend in the marketplace, the more leverage you have as a buyer. If I come in with \$100 million to spend for all my clients versus \$10 million, I will have more leverage.”

CBS’ recently formed CBS Plus unit, which sells advertising packages across all media, would potentially get a huge boost from the addition of all the Viacom cable networks and UPN to its menu. But buyers said CBS Plus will have to offer better discounts to get advertisers to spend more across the board.

“My clients don’t care about one-stop shopping,” said John Muszynski, chief broadcast investment officer for Starcom. “They don’t care about how much time it takes me to make their deals. They care about the value of the deals. Something will have to give on price. Each media unit I buy in combination will have to give me a better discount than if I bought them individually. A 2 percent discount [across the board with Viacom/CBS] would not be worth it. A 10 percent discount would be better. But you have two pretty strong-willed leaders [in Viacom CEO Sumner Redstone and CBS CEO Mel Karmazin] who will demand that [CBS Plus] work.”

Aaron Cohen, executive vp of broadcast buying for Horizon Media, agrees that CBS Plus discounts will not be forthcoming unless they are mandated from the top.

Karmazin definitely has his eye on the potential for CBS Plus once the merger goes through. At last week’s press conference announcing the merger, Karmazin quipped that in naming the unit last fall, he left it open-ended so that it eventually could be rechristened “CBS Plus Viacom.” ■

THE NETWORKS / By Michael Freeman

The Keys to UPN

Among the major questions a merged Viacom and CBS has to contend with is what to do with sixth-ranked broadcast network UPN, in which Viacom owns a half-stake. For now, all possible answers lie in the hands of Viacom’s partner, Chris-Craft Industries/United Television, which is run by chairman Herbert J. Siegel. In fact, Siegel holds the keys to the future of UPN.

At the core of Viacom’s UPN stake is a maze of contractual and financial clauses Siegel presciently had written into the amended partnership agreement, designed to protect his interests should Viacom acquire a competing network. For one, according to several sources with knowledge of the partnership agreement, Chris-Craft had a non-compete clause that would force Viacom to offer a 50 percent stake in any second network it acquired.

There are also said to be two exit clauses: One forces Viacom to pay Chris-Craft a \$300 million to \$500 million penalty in addition to returning its half-interest; the other buys Chris-Craft/United outright. Chris-Craft/United and Viacom officials declined to comment on the status of their talks and contractual agreement regarding UPN.

However, one competing network executive said Viacom might lump the penalty into an estimated \$3 billion-plus buyout of Chris-Craft/United and its half-interest in UPN. CC/United’s TV stations, including WWOR-TV in New York and KCOP-TV in Los Angeles, typically rank fifth or lower ratings-wise in their markets, which lets Viacom/CBS hold on to them under the newly proposed station duopoly rules (*see following story*).

“Anyone would love to be in Herb Siegel’s shoes,” noted media analyst Dennis McAlpine of Ryan Beck & Co. “He has the strongest in-play duopoly stations, and Viacom may have to pay a premium

Moonves wider authority . . . **John Severino** is president of the CBS Television Stations group. His counterpart at Viacom is **Tony Cassara**, president of Paramount Stations . . . **Joseph Abruzzese**, president of sales for CBS Television, has thrived despite Karmazin’s shakeup of the network’s sales department . . . Long treated like a son by Redstone and once rumored as a possible successor, **Tom Freston**, chairman of MTV Networks, will now report to Karmazin . . . MTV Networks president

Mark Rosenthal’s crafty, hard-nosed business reputation would seem to mesh well with Karmazin’s style . . . MTV president/CEO **Judy McGrath** has led the net

to the top spot among viewers 12-24. CBS has nobody like her . . . **John Sykes**, president/CEO of VH1, runs a network that could serve as a bridge between young-



DANA PERINANCERS



(left to right) **CBS’ Moonves, Apfelbaum of TDI and MTV Networks’ Freston**

MEDIA WIRE

tion from the growing online advertising business—automotive gained 8.2 percent in the first half, to \$1.1 billion. Real estate grew 3 percent, to \$721 million; recruitment gained 2.4 percent, to \$1.9 billion; and other classified increased 2.7 percent, to \$672 million. —*Tony Case*

Times Mirror Extending Brands With Special Issues

Times Mirror this fall will publish four one-shot special issues of *Popular Science*, *Yachting*, *Outdoor Life* and *Salt Water Sportsman*. The newsstand-only editions will begin hitting shelves on Sept. 28.

Times Mirror hopes the extra editions will attract new readers and advertisers, said Randy Charles, senior vp/consumer marketing. "It's taking our skills and generating more profit," Charles said of the specials, which will have distributions of 100,000 copies each. The themed issues, with titles including *Yachting's Vacations Afloat*, have attracted new advertisers, including Tommy Bahama, Dewar's, Taylor Made and Mindscape.

If the specials are successful, Times Mirror may consider making them annuals, Charles said. —*Lori Lefevre*

Judge's Ruling Will Allow Turner to Air Atlanta Sports

A Fulton County, Ga., judge ruled last week that Turner Broadcasting's new regional network, Turner South, can legally air the games of the Atlanta Braves, Hawks and Thrashers. The decision represents a victory for Turner over rival Fox Sports Net South.

The regional Fox sports network, arguing that Turner had signed a noncompete agreement regarding local coverage of the region's professional sports teams, sued Turner Broadcasting in June to block Turner South's planned coverage of the baseball, basketball and hockey franchises. Turner sold the channel to Fox in 1996.

In ruling in Turner's favor, the judge concluded the network is an entertainment-based service and not bound by the agreement. Turner South, which is scheduled to launch on Oct. 1, will offer entertainment, news and sports to subscribers in Alabama, Georgia, Mississippi, South Carolina, Tennessee and North Carolina.

A Fox Sports (continued on page 8)

however things are resolved."

One top-level UPN executive said he hopes Chris-Craft/United will "sell out completely" to Viacom to allow "one company [UPN] to be run by one company." That scenario, though, would require the Federal Communications Commission and Congress to grant Viacom a waiver on the network duopoly rules written into the Telecommunications Act of 1996, which prohibits one of the Big Four networks from owning another.

Then again, UPN could be sold to a third party, such as Black Entertainment Television, which is reportedly interested in buying a stake. Chris-Craft/United still has contractual "first right of refusal" on competing bids for Viacom's stake. And one source with ties to UPN and CC/United said the station group is talking to Sony-owned Columbia TriStar, Seagram-owned Universal, Microsoft and America Online about a minority stake in UPN.

There's less concern about the short-term future of Viacom's core stable of cable services, notably MTV Networks. "I don't think anything will change any time soon," said one MTV Networks insider. "Mel's first order of business is in Washington, with the station groups and with UPN."

On the creative front, other than some limited redundancies in distribution and development, CBS and MTV Networks will likely remain separate but cross-pollinate CBS' radio holdings and MTV—which will include CMT and TNN—for aggressive cross-promotion and some programming. One other possible alliance: Nickelodeon may be called upon to program CBS' struggling Saturday-morning lineup.

Karmazin "has to know that if he stifles the creative edge behind these networks, they'll be surpassed rapidly by the Net," noted one MTV staffer privately.

Similarly, the ad-sales groups of both companies for now will stay out of each other's business. While CBS Plus sells across the company's brands, Harvey Ganot, chairman

of MTV Networks' sales arm, has fought to sell MTV, VH1, Nickelodeon, Nick at Nite and TV Land as sharply distinct brands and niches. Ganot's worries about being bundled into CBS Plus should remain unfounded so long as MTV Networks continues to generate Mel Karmazin's favorite form of value: cash. —*with Jim Cooper*

THE STATIONS / M. Larson, K. Bachman

Top-Market Muscle

Though it remains unclear whether Viacom and CBS will convince regulators to raise the TV-station ownership cap north of 35 percent (the company currently stands at 41 percent), there's no doubt the merged company has some serious clout in several markets.

The CBS-Viacom union creates a broadcasting empire composed of 34 TV outlets—15 CBS O&Os and 19 Paramount-owned stations—and 163 radio stations, with TV-station overlap in Philadelphia, Pittsburgh, Dallas, Miami, Boston and Detroit.

Among the duopoly markets, Boston and Philadelphia are the real revenue powerhouses. Infinity's five radio stations in Boston have the leading radio cluster in both ratings and revenue, with a combined 12+ audience share of 25.8, according to Arbitron, and 44.2 percent of radio dollars, according to Duncan's American Radio. WBZ-TV and WSBK-TV together account for 24.1 percent of the market's TV revenue, according to BIA Research.

The five Philadelphia radio stations make up the second-largest cluster in audience share, with a combined 20.4, but corner 40.1 percent of the total radio revenue. Combined TV revenue between KYW-TV and WPSG-TV adds up to 23.3 percent of the market.

In Dallas, Viacom will likely divest two of its eight radio stations to hold on to the TV outlets. Under current rules, broadcasters are limited to six radio stations and two TV stations. Infinity holds the top radio cluster with a combined audience share of 20.7 and

skewing MTV and the older audiences of CBS... Nickelodeon president/CEO **Herb Scannell** will try to help make future CBS viewers out of Nick's vast kids audience...

Garry Hart, president of Paramount Network Television, maneuvered successfully to get the series *JAG* and *Becker* on CBS' prime-time schedule... **Roger King**, chairman of syndication giant King

World Productions, is expected to keep his domain intact... **Ed Wilson**, president of CBS Enterprises and Eyemark Entertainment, is a key executive asset whether or not



(from left)
Nick CEO Scannell,
King World chairman Roger King

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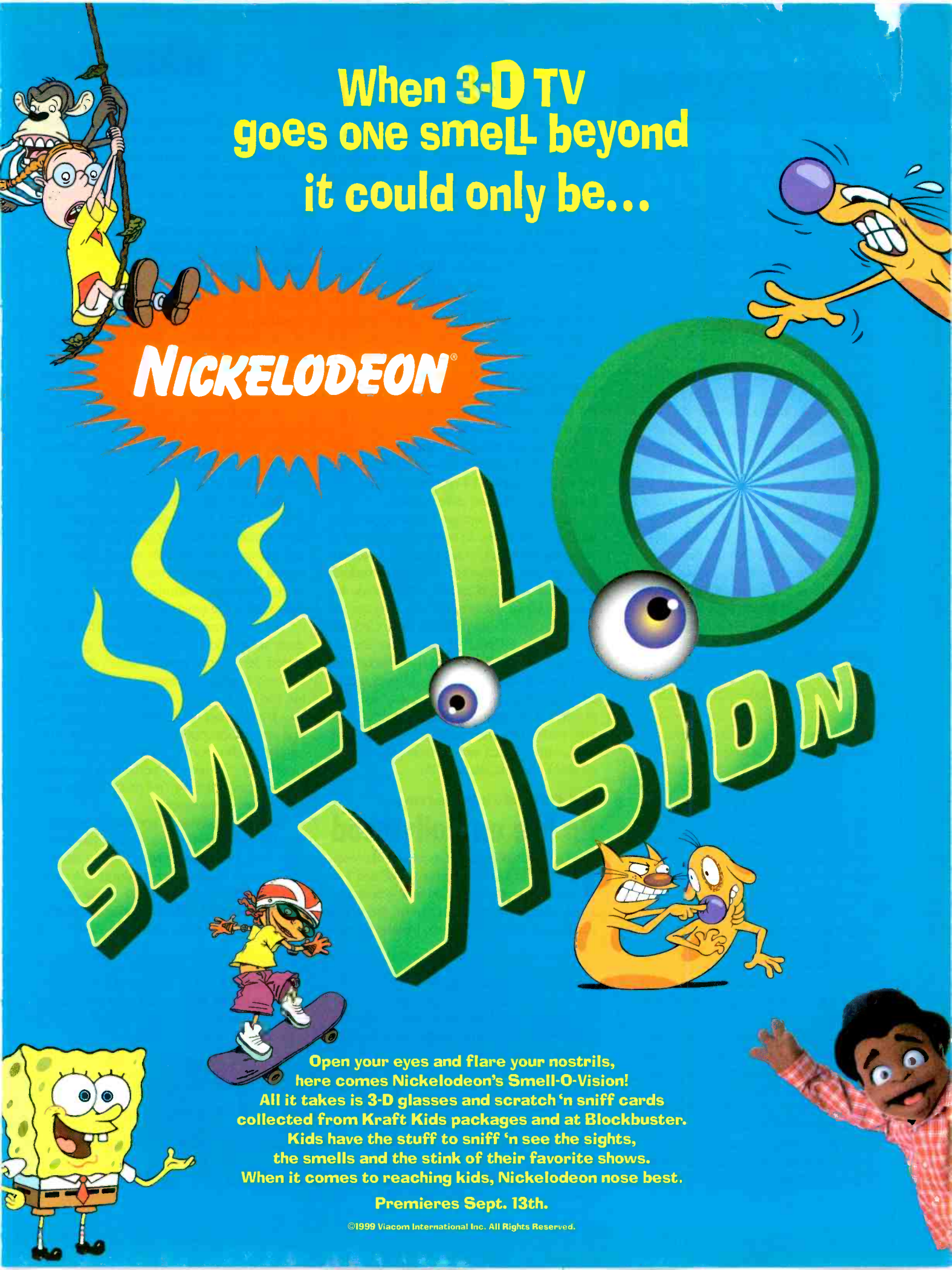
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MEDIA WIRE

Net representative said the network is considering its options. —JC

Blank Replaces Halperin As *Mirabella* VP/Publisher

Susan Blank, vp/corporate sales at Condé Nast Publications, has been named vp/publisher of *Mirabella*, succeeding Donna Halperin, who left after just five months in the job. Halperin, who previously was vp/publisher of Hachette's *Woman's Day* Special Interest Publications, was recommended for the *Mirabella* post by David Pecker, the former Hachette Filipacchi Magazines president/CEO who left the company last spring. Former *Parade* exec Jack Klinger succeeded Pecker at Hachette.

Mirabella's paid circ fell 3 percent, to 536,486, in the first half of this year, according to the Audit Bureau of Circulations, missing its 550,000 rate base. Ad pages remained flat at 378 through September. Earlier this year, *Mirabella* increased its frequency from eight issues per year to 10. —Lisa Granatstein

FCC Ruling Forces Stations To Consider Longer Spots

The Federal Communications Commission voted 4-1 last week that broadcasters must consider selling longer blocks of ad time to federal candidates beyond 30- or 60-second spots. The ruling came in response to a petition filed by the Media Access Project and People for the American Way, which argued that a 1994 rule wrongly allowed stations and networks to treat political candidates like other commercial advertisers.

"A candidate's time to speak should not be determined by how long it takes to sell a Big Mac," said Andy Schwartzman, president of the Media Access Project.

The National Association of Broadcasters said it was "disappointed" with the ruling.

The FCC said stations can still reject candidates' ad requests based on factors such as "the disruptive impact on regular programming." The FCC reserves the right to make the call if the parties cannot agree. Bobby Baker, FCC chief of political programming, said in 1996 and 1998 that there were "virtually no reasonable-access complaints." —Katy Bachman

35 percent of local radio revenue. KTVT-TV and KTXA-TV—neither of which is a ratings champ—pull a combined 20.7 percent of market revenue. That number is more impressive considering they compete with another 11 stations for dollars.

Infinity's four-station cluster in Pittsburgh—led by icon KDKA-AM—commands 28.2 percent of audience share and 36.3 percent of radio revenue. KDKA-TV draws a majority of the combined 25.7 percent of TV revenue, while struggling WNPA-TV brings in a smaller balance. Detroit's six-station radio cluster ranks second in both audience share (21.1 percent) and revenue (31.6 percent), while WBKB-TV and WKBD-TV are both low billers in the market, drawing only a combined 23 percent of revenue.

The merged company's strength in Miami lies with its TV properties—WFOR-TV and WBFS-TV draw 21.4 percent of the revenue—since it has no radio holdings.

Reaction to the merger's local impact was mixed. "I never like to see it concentrated in one person's hands," said Howard Nass, senior vp and corporate director/broadcast development for TN Media in New York. He doesn't believe that Viacom can leverage the TV properties for ad packages since CBS and UPN target different demos. Bear Stearns analyst Victor Miller doubts that Viacom will even go the way of bundling ad packages of the properties. "That's the line they sell Wall Street, but in reality it doesn't happen," he said, noting that packaged deals usually mean discounting, which no businessman, least of all Mel Karmazin, wants to do.

THE STUDIOS / By Michael Freeman

An Eye on Hollywood

It's widely expected that some sort of consolidation will take place among CBS and Viacom's myriad production and syndication arms, considering what they own: the entire Paramount studio, Eyemark Entertainment,

and, soon, King World Productions. TV-station executives are very jittery about all that power.

It will be a while before large-scale consolidation begins. For one, Viacom's Paramount arm is still absorbing Spelling Entertainment Group and Rysher Entertainment. For another, at last week's merger press conference, Mel Karmazin reiterated his intention to maintain Eyemark and KWP as autonomous units. King World's shareholder vote on a CBS buyout was postponed last week but is slated for Sept. 14, and officials are confident of passage due to those assurances. That said, Karmazin did acknowledge that there are "opportunities to save money" through consolidation of some "back-office" operations.

"It took two years for Paramount to digest Spelling and Worldvision," noted one New York syndication media buyer. "Just imagine the kind of severe hiccups Paramount would get if it devoured any more content."

Still, most observers expect some consolidation. "There is a lot of replication between what Paramount and Eyemark do in first-run and off-network program sales," noted one station group programmer. "To have two or three salespeople from the same parent company visiting the same markets is insane."

But the prospect of Viacom-CBS owning three syndication units (representing an estimated 30 percent market share) is causing concern among broadcasters. "It's just terrible for the industry, an awful situation for the free-market commerce of established and new series concepts," warned Dick Kurlander, vp/director of programming for rep firm Petry. "To have 95 percent of the series product controlled by five or six media conglomerates is outrageous."

Hollywood producers are just as concerned about consolidation on the network production side. CBS Productions has grown to become Hollywood's third-largest producer (14 shows this fall), thanks to the 1995 sunset of the Financial Interest and Syndication Rules. Paramount is ranked sixth, with seven shows. ■

Eyemark remains a separate unit or is combined with Viacom's Paramount Domestic Television syndie unit . . . **Joel Berman** and **Frank Kelly** are copresidents of Paramount Domestic Television, which also includes Spelling, Worldvision and Rysher Entertainment . . . **Dan Mason** is president of CBS' 163-station Infinity Radio Group . . . **Arte Moreno**

is president/CEO of Infinity's Outdoor Systems . . . **Joel Hollander**, a longtime Karmazin loyalist, is president/CEO of CBS' Westwood One radio networks.



Paramount Domestic TV's Berman (left), Mason of Infinity Radio Group

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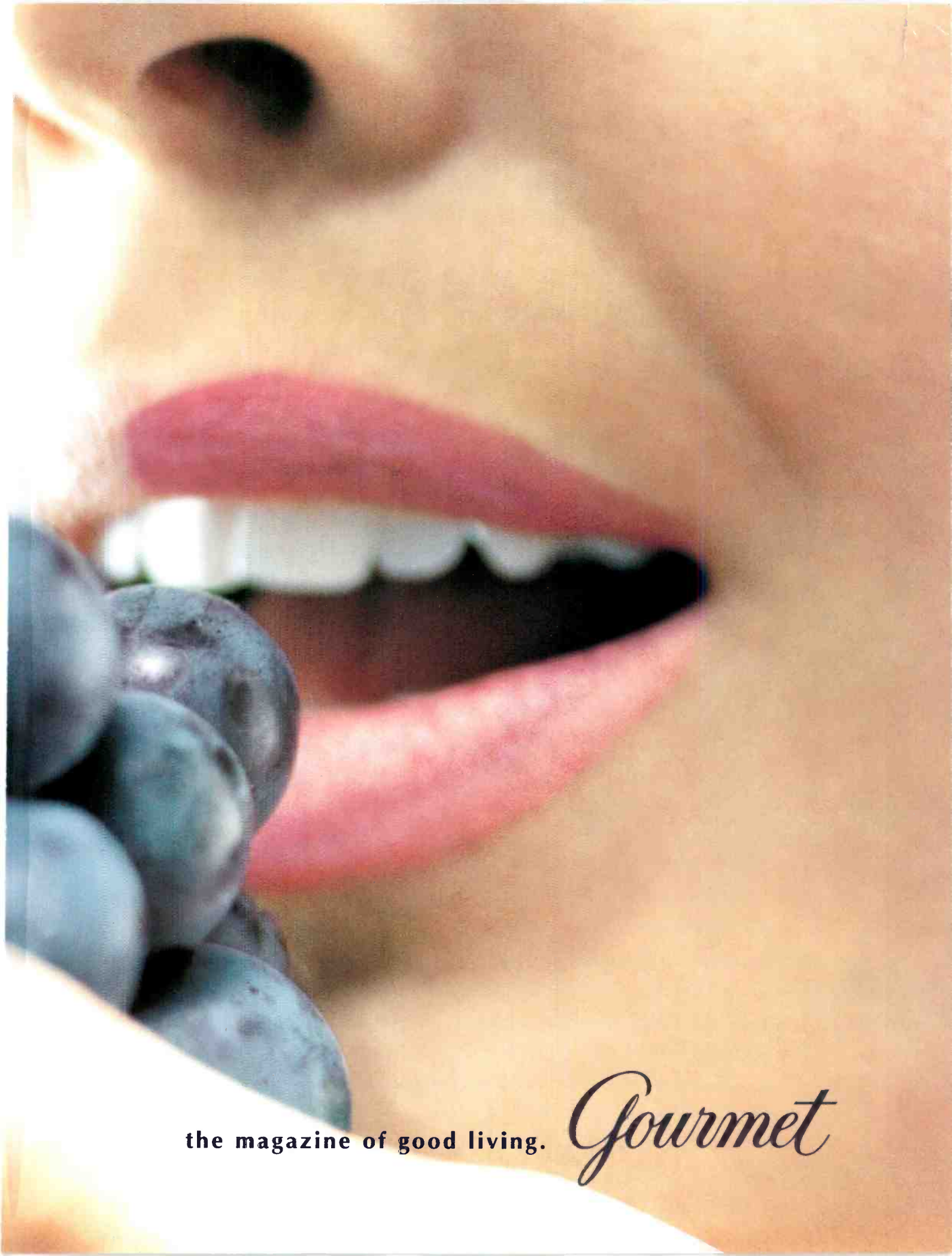
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the new gourmets



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A close-up photograph of a child's hands holding a white cloth over their head, with a green background. The child's face is partially visible on the right side, looking down. The hands are positioned to hold the cloth taut over the head.

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Bornstein Going Digital

Reluctantly, ABC president takes over Disney's Internet business

THE INDUSTRY / By John Consoli

Steven Bornstein's move last week from the ABC Inc. presidency to chairman of parent Walt Disney's Buena Vista Internet Group came at the direct request of Disney chairman Michael Eisner, according to insiders at ABC.

"Steve was a little conflicted about leaving ABC so quickly, but once Michael has an idea, he wants it executed," said an ABC executive. "Michael handpicked Steve to do this because of his track record of taking a relatively small operation [ESPN] and growing it. He wants Steve to do this with the Disney Internet operation."

Bornstein, 47, who had moved from president of ABC Sports and chairman of ESPN to president of ABC Inc. last spring, now will oversee Buena Vista's previously announced plan to merge its Internet opera-

tions with search engine Infoseek to form a single business called go.com. ABC plans to spin off go.com and issue stock by the end of the year. If go.com's initial public offering follows the trend of soaring Internet stocks, options issued to Bornstein and other key executives could be extremely lucrative.

In addition to his many innovations at ESPN, Bornstein was instrumental in the creation of ESPN SportsZone (now called ESPN.com), a prime source of sports information on the Web.

Bornstein's appointment comes as ABC and Fox are preparing to bid for the rights to the NCAA men's basketball tournament. CBS, which has held the rights to the tournament since 1990, recently allowed its exclusive negotiating window to expire without reaching a new agreement. Last week, NCAA executive director Cedric

Dempsey said one of the major factors in determining which network will land the package for the next 10 years will be Internet reach. Some observers believe that installing Bornstein to creatively shape the Disney Web sites could give the ABC/ESPN juggernaut an edge in the NCAA talks.

ABC insiders believe Bornstein's successor will come from Disney/ABC. "Going outside would just be too time-consuming," said one ABC exec. It is believed that the company will not announce a new ABC president for a few weeks. "Things are going to be busy the next few weeks, with the new *Good Morning America* set opening and the fall schedule debuting," the ABC exec said.

ABC network president Pat Fili-Krushel has been mentioned as a possible successor to Bornstein, but some ABC insiders believe she has proven too valuable in her current post to be moved at this time. ■



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CABLE TV

Under heavy pressure from AT&T lobbyists, the Federal Communications Commission last week agreed to delay a vote on cable ownership limits from Sept. 15 to Oct. 8. AT&T wants more time to present its case to the FCC that its cable holdings—which the FCC says reach more than 40 percent of the country (in violation of the presently unenforced 30 percent cap)—should be given special consideration because AT&T does not own and operate outright a significant portion of its recently acquired cable holdings.

The Weather Channel and *Fox NFL Sunday* are partnering to provide football fans with game-day weather coverage where conditions will most impact play. Beginning with yesterday's games, Jim Cantore, on-camera meteorologist for The Weather Channel, will deliver forecasts from Atlanta on game days throughout the 1999 season. Cantore will provide *Fox NFL Sunday* hosts with the latest stadium conditions. "If extreme weather could factor into the outcome of the game, we'll depend on The Weather Channel to provide the details," said Fox Sports executive producer Ed Goren. TWC also provides weather information for Major League Baseball, the PGA Tour and the New York City Marathon.

MSNBC will kick off its fall prime-time lineup on Sept. 27. The slate's new additions include *Special Edition*, hosted by Ann Curry, and *Headliners & Legends With Matt Lauer*. A topical news-magazine airing weekdays from 8-9 p.m., *Special Edition* features live and taped reports as well as segments from NBC News. Lauer's show, which will run weekdays from 10-11 p.m., will look at the life stories of significant figures of our time.

DirectTV last week said it added a record 141,000 new customers and transferred 75,000 PrimeStar customers to its high-power direct-broadcast satellite service in August. The new customer acquisitions represent a 40 percent increase over August 1998. DirectTV, which counts 7.5 million medium- and high-power customers, has grown its subscriber count by 47 percent in the first eight months of this year compared to the same period last year. —*Jim Cooper*

The Future's So Bright

TVB conference forecasts revenue growth of 7-12 percent in '00

SPOT TV / By Megan Larson

Media analysts, reps and station executives attending last week's Television Bureau of Advertising's annual forecasting conference are expecting a robust spot TV advertising marketplace next year. Given the confluence of events next year—elections, Olympics, government census spending—and health of spot's core ad categories, their optimism seems very plausible.

Analyst estimates for growth of national spot revenue ranged from 8 percent to a bullish 12 percent from Merrill Lynch vp Jessica Reif Cohen, who also predicted a 7 to 9 percent boost in local spot.

One shock to the industry, however, is the weak performance of this year's third-quarter spot market. Analysts had expected 5 percent increases, but reps said the quarter will end up only 2 percent over last year. They attributed the modest rise to a weak June and less money working the market than originally thought.

There is some good news in the bad. Ad

spending from core categories is up 7 to 8 percent for the second half of 1999, said Bear Stearns analyst Victor Miller.

In 2000, the auto category will grow 9 percent in local and 7 percent in national, predicted Aaron Cohen, executive vp of Horizon Media. The fast-food category is expected to rise 3 percent in local and 2 percent in national, Cohen said. Telecommunications will grow 4 percent in national and 2 percent in local, with spikes seen state by state as companies fight for market share.

Duopolies are expected to proliferate across the U.S. next year, a result of the Federal Communications Commission's recent move to loosen restrictions on dual station ownership. The pairing of demographically similar stations—a Fox affiliate and a WB station, for example, which both draw younger viewers—could "get top pricing" in a given market, said PaineWebber analyst Leland Westerfield. ■

Let's Go to the Videotape

Broadcasters find new audience with direct-mail sampler

TV STATIONS / By Megan Larson

A handful of stations across the country have turned to a direct-marketing company to draw larger audiences with a videotape campaign. Produced and packaged by the San Diego-based DMTV (Direct Mail Television), it consists of a five-minute advertisement showcasing the station's offerings with a flashy montage of programming clips set to the shows' respective themes. Tapes are mailed to as many as 200,000 households within the designated market area, several of which are most likely Nielsen meter or diary homes. "This uses the power of television to promote itself," explained DMTV president, James Rowten.

At a cost of about \$1 a tape, the expense can be significant to some stations. Is it worth the investment? "Oh, yeah," said Steve Ratner, program director for Tribune's Boston WB affiliate WLVI-TV, who tapped DMTV during the November 1998 sweeps to promote the off-net run of *Friends* and new network show

Felicity. "As that tape arrived in people's homes, we saw immediate growth . . . in the overnights. It was overall recognition of the station."

San Diego WB affiliate KSWB-TV, also owned by Tribune, used the tapes in November '98 and this past May and will go for a third round during November sweeps this year to promote, among other things, a new 10 p.m. newscast. After KSWB mailed out the campaign last November, audience share for the 7 p.m. off-net run of *Friends* shot up 33 percent. Shares for *7th Heaven*, *Felicity* and *Dawson's Creek* increased 24 percent, 13 percent and 19 percent, respectively.

While only a few stations have signed on—including Sacramento, Calif., UPN O&O KMAX-TV, Seattle WB affiliate KTWB-TV and Granite's KBWB-TV in San Francisco—the broadcast customer base is growing, said Rowten. DMTV currently sells its products exclusively to one station per market but may try to expand. ■

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LETTERS

Embracing Dot.coms

The Internet revolution is creating a silver lining for traditional media ("For Web Ads, a Few Tangles," Sept. 6). How so? Advertising revenue. Turn on the radio, leaf through the pages of a magazine, watch TV... Almost inevitably, dot.com is footing the bill. The Internet is forcing changes in how we do business, how we communicate and how we entertain ourselves.

Traditional media is scrambling to become a part of the dot.com world, through participation and partnering ownership. As the Internet evolves to a more connected world, who exactly knows the future for the "dinosaur" media of the 20th century? (Remember, radio only started some 75 years ago.)

One thing that is certain—traditional media made their budgets last month due in large part by filling time and space logs with the dot.coms' ad messages. So who says the Internet is hurting the traditional media franchise?

E.F. Todd Benson
President
Castco Communications
Elnhurst, Ill.

The 'Cinco Stinko Whammy'

I recently read your columnist Erwin Ephron's article entitled "The Boy Who Cried Ratings" in the June 7 issue of *Mediaweek*. I had copied that article and passed it on to my research director and sales staff during one of our weekly meetings. It was an amusing article that my staff and I could relate to, but on a different level of amusement. You see, being a Hispanic television station, our rating measurement information from the Nielsen Hispanic Survey Index is more complicated than its sister's counterpart. Case in point: During the May 1999 sweep, NHSI under-sampled the Spanish Only and Spanish Mostly Diary In-Tabs by minus-22 percent and over-sampled Only English and Mostly English by plus-164 percent! Whammy. Better sam-

pling in non-Hispanic homes to measure Hispanic viewing levels... ay, Chihuahua!

Bias? You bet... from people who are less likely to complete and return information than their General Market counterpart. Why? NSI/NHSI does not employ enough Hispanics in the field to explain to its customers the importance of filling out the information. Consider if you will the following fact taken out of the May 1999 book. *Futbol Telemundo* (soccer) aired on Sunday at 12 noon. The program delivered a 7.0 household rating and a 7.0 rating among men 18-49. At first look, this seems respectable. But, upon further review, we find the following to be fact: Among men 18-20, the show had a 0 rating and a 0 share; among men 25-34, a 0 rating/0 share; among men 35-49, a 0 rating/0 share; and among men 21-24, a 39.1 rating and 208 percent share! I'm begging ya—how that gets broken down to a 7.0 among men 18-49 is one for the statisticians.

What is of most concern to us is our valued clients, who rely so heavily upon us for this information to be accurate and unbiased. I wish I could tell you that this was an isolated instance. It's not—we see these irregularities in almost every book. November 1998 was a real laugh.

But I don't want to [infringe] upon you any further. My point is, if the NSI in the General Market is a triple whammy, then what we here in the Hispanic arena are faced with is a "Cinco Stinko Whammy."

By the way, our friends at Nielsen admit there are problems in the Hispanic Market, both in sampling and imputation. Their solution: Give them about \$16 million.

Nestor A. Vega
General Sales Manager
WSNS-TV/Telemundo
Chicago



"Better sampling
in non-Hispanic
homes to measure
Hispanic viewing
levels... ay,
Chihuahua!"—
WSNS-TV's Vega

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Conference Address: www.adweek.com/adweekconf

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Local Media

TV STATIONS • NEWSPAPERS • RADIO STATIONS • OUTDOOR • MAGAZINES

SAN DIEGO/TV STATIONS

Battle for 10 P.M. News Starts in Fall

•IT WAS ONLY A MATTER OF TIME BEFORE competitors went after KUSI-TV's local newscast at 10 p.m. Though two stations are giving the independent a run for its money, KUSI owner and general manager Mike McKinnon said he expected challengers long ago.

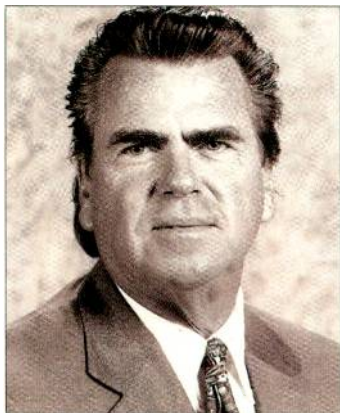
This fall, KUSI's nine-year-old hourlong newscast will be double-teamed in its first half-hour by Fox affiliate XETV-TV and Tribune's WB outlet, KSWB-TV. Though no launch date has been set, both outlets plan to roll out their first-ever newscasts over the next two months.

"We don't mind [the competition] . . . It encourages diversity," said McKinnon. His confidence is buoyed by faith that an hour program provides more depth than a fledgling 30-minute show. "In a half-hour, with commercials, you only have 12 to 13 minutes of news."

KUSI is a formidable player at 10 p.m., earning a 3.5 rating/9 share among adults 25-54 during Nielsen Media Research's May sweeps. Though San Diego is a news-heavy market, with local broadcast and cable coverage, there is a place for something "new in news," said Paul Leake, senior vp of Horizon Advertising West. KUSI's news tends to skew older, leaving an opening for the WB and Fox outlets to sweep up younger news viewers.

XETV executives "are going to make it appealing to those [18-34, 18-49] demos that they have already attracted with prime [time]," said Tammy Shushan, media supervisor for the San Diego-based Gavin & Gavin. "If [XETV] keeps it cool, young, hip and interesting, [XETV's news at 10 p.m.]

has the potential to get at least an 8 rating, if not more," she added. The 14 rating earned by the *X-Files* finale among the 18-34 demo during the last Sunday of May sweeps dropped to an 8 rating with *The Simpsons* rerun at 10 p.m.—a typical plunge seen at 10 p.m. on the younger-skewing outlets, said Shushan. But because the younger news viewer is notoriously fickle, advertisers are taking a wait-and-see attitude before buying commercial time.



KUSI's McKinnon has long expected news competition.

Backed by owner Grupo Televisa, XETV has invested \$14 million in a 25,000-sq.-ft. digital

studio complete with state-of-the-art technology, and has hired 40 new employees. "We have the most advanced post-production toys in the market," said XETV news director Al Pando. "We want good old-fashioned, solid journalism mixed with the best that the 21st century has to offer." XETV's news may be flashier, but Pando promised that it won't go the way of the bloody lead story—"no concentration on car crashes," he said.

KSWB has been far more low-key with its new newscast, and has not yet begun pitching media buyers since executives are still putting the team together. "There is no conspiracy of silence," said KSWB news director Kathy Gazda, who will head a team of 25 new employees. Visually, Gazda said she is taking into consideration that today's young viewers—"videogame kids," she described them—are primed for information and stimulation at once. "But," she added, "news is the news. You take the best stories." —Megan Larson

IOWA CITY, IOWA/NEWSPAPERS

Gazette Publisher Plans New Stand-Alone Daily

•GAZETTE COMMUNICATIONS, PUBLISHER OF the *Cedar Rapids Gazette*, will introduce a new daily paper in nearby Iowa City/Johnson County on Sept. 19. The *Iowa City Gazette*—with an initial circulation of 6,800 weekdays, 11,300 Sundays—is an extension of the Cedar Rapids paper's five-year-old Sunday section, *Johnson County Today*, company executives said.

The *Cedar Rapids Gazette*—with a total circulation of 67,000 weekdays, 83,500 Sundays—has a current Johnson County circulation of about 5,000 daily, 10,500 Sundays, according to Dale Larson, vp of newspaper/magazine publishing at Gazette Communications. Larson said about 36 dedicated news, advertising and production staffers will support the new paper, with help from the Cedar Rapids staff. The news staff doubles to 12. Lyle Muller, who oversaw Iowa City's Sunday section, is editor of the new *Gazette*.

Larson said the creation of the new paper was not a response to a new regional Sunday paper that Gannett Co.'s *Des Moines Register* and *Iowa City Press-Citizen* unveiled last month. The Iowa City product, he said, has been in the works for several years and "is a logical progression of what we've been doing there for 20 years." Besides the Iowa City Sunday section, which the *Gazette* started in 1994, the *Gazette* has had an office in Iowa City—which is located about 25 miles from Cedar Rapids—since 1981.

The image shows the front page of the Iowa City Gazette. At the top, it says "IOWA CITY Gazette" with a logo. Below that, there are sections for "WEATHER", "FRIDAY", and "MEMBERSHIP". A large headline reads "More news, more coverage". There are several photos and text columns on the page. At the bottom, there are two more sections: "How to get in touch" and "Follow the big stories".

This Gazette is not Gannett's.



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"We're not just putting our toe in the water. We see it as an integral part of our coverage area," Larson said.

The two *Gazette* dailies will be sold to advertisers as a package, along with the company's other media outlets, including KCRG-TV, KCRG Radio, *The Iowan* magazine, a direct-mail business and several Web sites, according to Larson.

At a time when two-newspaper towns have become relative rarities, Larson believes Iowa City will deliver enough readers and advertisers to support two dailies, calling it an "educated, sophisticated, vibrant, growing market." The company will push the new paper with aggressive circulation marketing and local partnerships and sponsorships, Larson said. —*Tony Case*

MASSACHUSETTS/NEWSPAPERS

CNC Switches Tabloids To Broadsheet Format

•RESPONDING TO ADVERTISER PREFERENCES and production needs, Needham, Mass.-based Community Newspaper Co. is converting its 76 tabloid newspapers in eastern Massachusetts to broadsheet format, effective Oct. 3. Publications serving communities such as Boston-area suburbs Brookline, Newton, Needham and Cape Cod will be affected. CNC already produces 31 broadsheets in the region.

CNC vp of marketing Mark O'Neil said the changeover—which has been in the works for about five months—is meant to cut costs, streamline production and create marketing opportunities for the chain. He said staffing levels would not be affected. "This change will enable us to brand ourselves in a better way, to both package our news and showcase our photography and stories better," he said.

For advertisers, the switch should make doing business with the papers a much easier process. "For years, our advertisers have said we're very confusing, [that we] come out and make a presentation and have one format over here and a deadline over there and different ad sizes here and there," O'Neil explained. "We believe one of the biggest benefits [of the format change] will be a simple sell, a more direct approach."

All of CNC's newspapers will now sport a 50-inch-wide paper size. In recent years, newspapers have converted from 54-inch to 50-inch width to reduce newsprint costs.

The company on Oct. 3 also will introduce its redesigned classified advertising sections and will reduce the number of classified zones from 43 to 14. Classifieds appearing in CNC

papers also are available on the publisher's Web site, CommunityClassifieds.com.

The company conducted several focus groups before going ahead with the format change. But readers "told us the paper's content, readability and organization of text and photography were more important than the format," said CNC editor/vice chairman Mary Jo Meisner. —*TC*

CONNECTICUT/MAGAZINES

Journal Register Buys First Glossy Publication

•JOURNAL REGISTER CO., PUBLISHER OF newspapers in the Northeast and Midwest, has bought Trumbull, Conn.-based *Connecticut* magazine from Communications International. The monthly—which its new owner said "provides a perspective on the politics, entertainment, culture and lifestyles of Connecticut"—has a paid circulation of 88,600.

Journal Register, based in Trenton, N.J., owns five daily and 66 non-daily newspapers in the state, including the 100,000-circ daily *New Haven Register*. Total circulation in the state surpasses 1 million.

"We saw it as an opportunity to provide more for the advertising and reading public," said Journal Register representative Christie

Mazurek. "There are some advertisers in the magazine we don't have, and we have some they don't have, so it gives both a broader spectrum of readers."

The addition of *Connecticut* magazine—which was established in 1980

by Dan Lufkin, a co-founder of the investment banking firm Donaldson, Lufkin, Jenrette—allows Journal Register to sell package deals to new clients and to existing advertisers such as the department-store chain Filene's, which advertises both in the company's newspapers and the magazine. Other *Connecticut* magazine advertisers include BMW, Volvo, Ethan Allen, the Foxwoods Resort and Casino and the investment firm T. Rowe Price. *Connecticut* magazine president and publisher Michael Mims will remain, according to the company.

Journal Register has never before purchased or owned a stand-alone glossy publication, according to Mazurek. She would not speculate about future acquisitions but said *Connecticut* magazine "is focused on the local environment—that's why it really fits well with our publications." —*TC*



Lufkin's launch

BIRMINGHAM, ALA./RADIO

Southern-Fried Drive Time

Get ready, America, for Rick and Bubba. The two self-proclaimed "sexiest fat men alive" have blown away their competitors in less than a year in Birmingham, Ala.'s morning-radio drive-time battle. Now they have their sights set on taking their down-home brand of humor nationwide.

"There's always been syndicated people coming in to Birmingham and none going out," said Rick Burgess, who co-hosts the show with Bill "Bubba" Bussey. "We believe we can go everywhere from here."

The big talk is backed by big numbers. In the winter Arbitron report, the duo locally was first in the 18-34, 18-49 and 25-34 age groups among men and women, according to radio industry sources.

"Those are extremely good numbers," said Liz Smith, media director for Gillis Advertising in Birmingham. "It's amazing they can garner that much of an audience at both ends of the age spectrum."

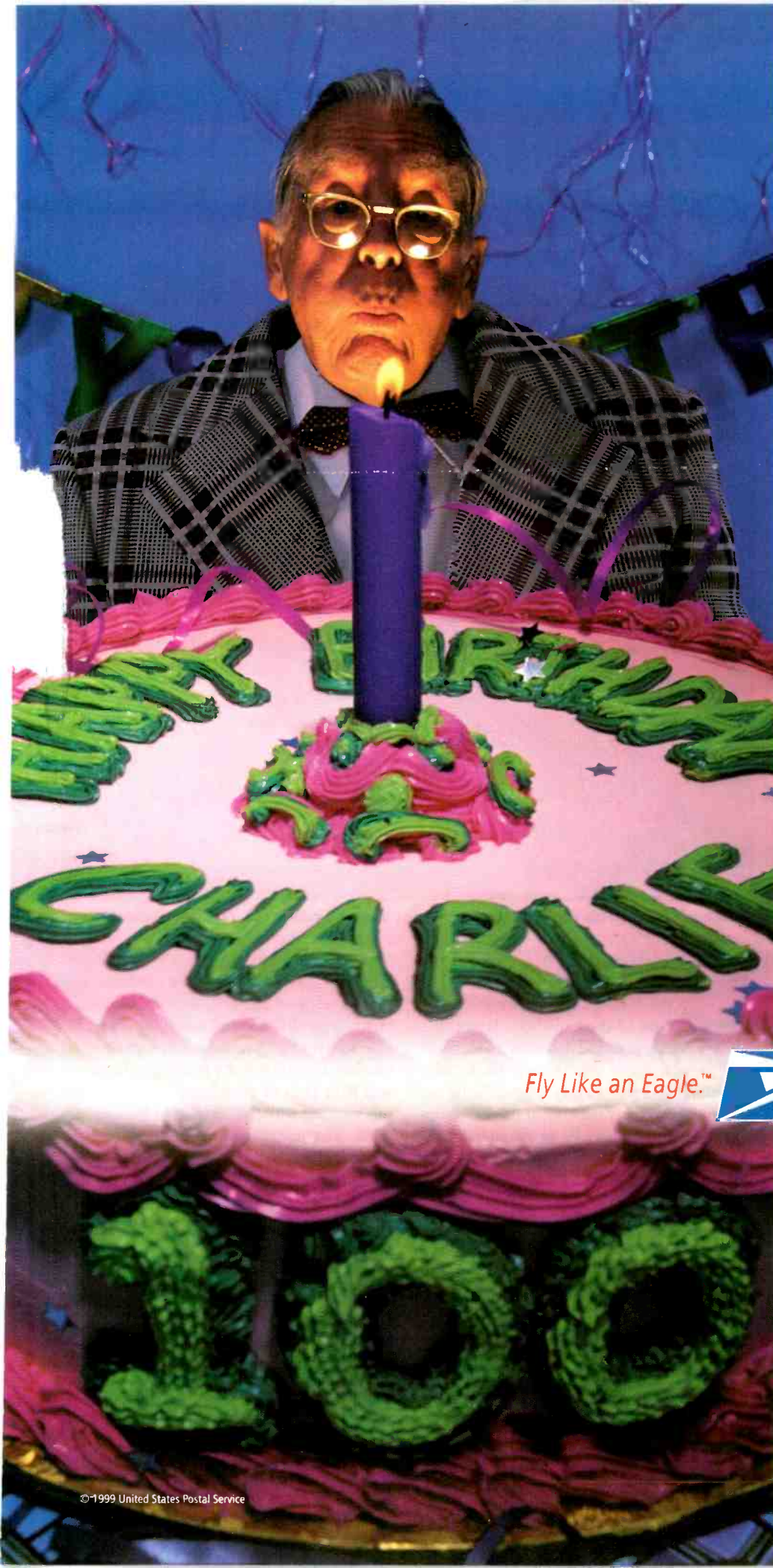
So just who are Rick and Bubba? Two



Bustin' out: Rick (left) and Bubba flanked by their staff

college chums in their mid-30s who deliver clean humor through real Southern accents.

"They are very, very entertaining and have a rapport that's just incredible," said Larry Blakney, president of Hattiesburg, Miss.-based WKZW-FM, one of three stations that has bought the program since syndication started last winter. "A big plus is having a show the whole family can listen to in the car without having to worry what the kids might hear." —*Gilbert Nicholson*



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THE MIDWEST/RADIO

Make Way for the '80s Format

• TWO MIDWEST RADIO STATIONS HAVE DECIDED that the "greed is good" decade is worthy of its own format. Both WXST-FM in Columbus, Ohio, and WXXY-FM/WYXX-FM, a simulcast in Chicago, play core 1980s artists such as Bon Jovi, John Mellencamp, Huey Lewis, Bruce Springsteen, The B-52s, Duran, Duran, Madonna, [the artist formerly known as] Prince and Michael Jackson—music that is fast becoming too old for current-music-based formats.

"As each year passes, the music of the '80s becomes more of a liability for Contemporary Hit radio," explained Jason Roberts, program director of WXST, the first station to go all '80s in May 1998. It was joined last month by Big City Radio, which replaced its Heart & Soul format simulcast in Chicago in early August with "The All '80s Channel."

Like many formats, all-'80s programming started on weekends and in one-hour shows that spotlighted the music. "We saw the incredible success of [Clear Channel's Adult Contemporary station in Columbus] WNCI-FM's Friday-night '80s feature, which pulled 22 shares and brought the whole station's average up," said Roberts. In Chicago, Bonneville's WTMX-FM has a nightly '80s show and Infinity's WXRT-FM airs the weekly *Saturday Morning Flashback*.

"It covers a great span of music," contends Rich Marston, vp/general manager of Big City Radio in Chicago. "Our playlist of 400 songs could go to 700, so the spin is going to have a good duration."

Associated Group-owned WXST had been floundering as a Soft Rock station and saw ratings sink to a 0.6 share. As the new "Star 107.9 radio," WXST has fared better, scoring a 2.5 share in spring and performing particularly well among women 25-34. Revenue is even better, on target to exceed \$2 million—the station used to have trouble breaking \$1 million.

Big City's former Heart & Soul format (a mix of Motown and Disco) had a short life. Launched in February 1998, it never broke a 1 share and was squeezed out by AMFM's Jammin' Oldies on WUBT-FM, which burst onto the market last December.

Like all budding formats, time will tell if the '80s format catches on elsewhere. "It's not Oldies in the traditional sense," explained Chris Sebel, program director at Big City. "This music still feels current; DJs don't say, 'Remember back in 1980s,' because the audience doesn't view this music as Oldies. It's the next format." —*Katy Bachman*

MARKET PROFILE

Cleveland

BY MIRA SCHWITZ



Welcome back: The rebirth of the Browns is good news for area media outlets.

Cleveland is on fire. No, not the kind of fire it was known for in the 1960s, when the oil-slick surface of the Cuyahoga River, the city's seriously polluted downtown waterway, occasionally burst into flames. Back then, Cleveland was still largely a manufacturing center, its economy dependent on petroleum and steel production by huge global conglomerates. The subsequent decline of those industries crowned Cleveland a major capital of the Rust Belt.

Today, the source of Cleveland's flame is the economic revitalization that is changing the city inside and out. Small and midsized companies now account for most of Cleveland's economic vitality, while an all-out push by the city to attract new residents and tourists is changing the look of the entire market. The Cuyahoga, no longer a toxic dumping ground, is a well-traveled excursion route, the summer domain of yachts and pleasure boats.

The industrial era "is over in Cleveland," says Dustin Klein, editor of *Small Business*

News, a business magazine that covers the market. "While there's still manufacturing, there's a lot of smaller, forward-thinking, technologically oriented companies here."

Cleveland's renewed civic pride and tourism appeal (the city is home to the Rock and Roll Hall of Fame) got a major boost this summer with the opening of Browns Stadium. The new downtown home of the NFL Browns is the result of a successful campaign led by Mayor Michael White to bring a new NFL franchise to Cleveland to replace the team that left town several seasons ago and relocated in Baltimore.

The Browns' rebirth has given media properties in the country's 13th-largest market—particularly television stations—a lift this year. Raycom Media's CBS affiliate WOIO-TV, which will carry the team's regular-season American Football Conference games, is promoting itself as the "Heart of the Browns." Gannett Broadcasting's NBC affiliate WKYC, which broadcast the team's preseason games this summer, billed itself the "Spirit of the Browns." And then there's

How to reach someone who might buy stock with E*TRADE



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the station "Where the Browns Come Home First," Scripps Howard-owned ABC affiliate WEWS, which last night broadcast the Browns' season-opener against the archrival Pittsburgh Steelers via a deal with ESPN, the game's national TV carrier.

The Browns are expected to help revive WOIO, which has been struggling. "It's the biggest good news they've had in a long time," says Andrea Beck, vp/group media director at Cleveland agency Liggett-Stashower. "But it will still be an uphill battle for them."

WOIO, a former Fox affiliate that switched over to CBS in 1994 following the Fox Broadcasting-New World Communications stations deal, has been struggling to recapture an audience ever since. The station is revamping its evening newscast and has commissioned a study by Nielsen Media Research to determine what its image is in the market and what type of viewers it is reaching, said Tony Ballew, WOIO news director.

With WKYC the dominant player in local news, particularly at 11 p.m., Ballew says WOIO's best strategy for growth is to woo some viewers from WEWS. "I don't think they're as strong as their numbers show as far as loyalists," Ballew says of WEWS. But getting tradition-bound Clevelanders to switch stations is a slow process. "You almost have to set dynamite under them to get them to move," Ballew says.

Even WKYC could be vulnerable, Ballew adds, noting that the station's 6 p.m. news ratings are "not as strong" as they were four years ago.

"No one is as strong as in the past," says Beck of Liggett-Stashower. "The news [race] is pretty much up for grabs in this market."

Brooke Spector, general manager of WKYC, argues that the station will not suffer significant viewership declines from the impending departure of popular newscaster Judd Hambrick. Hambrick, who has anchored the 6 p.m. newscast for the past six years, plans to leave as soon as WKYC can hire his successor. "As long as we pick someone carefully who doesn't project 'outsider-ness,' things will be fine," Spector says.

In the meantime, Spector is expanding WKYC's news at 6, adding a half hour to the show beginning this week. The gm attributes at least part of the station's ratings decline at 6 to its decision last fall to not renew its contract to air the syndicated *Jerry Springer* at 4 p.m. (the show moved over to Fox owned-and-operated WJW.) *Sally Jessy Raphael* now fills the 4 p.m. slot on WKYC.

Over at WEWS, the station is touting its strong showing at 6 p.m. in July, when it scored an average 10 rating, beating WKYC's 7. WEWS also moved up at 11 p.m. in July,

Scarborough Profile

Comparison of Cleveland To the Top 50 Market Average

	Top 50 Market Average %	Cleveland Composition %	Cleveland Composition Index
DEMOGRAPHICS			
Age 18-34	32.6	29.6	91
Age 35-54	39.8	39.5	99
Age 55+	27.6	30.9	112
HHI \$50,000+	38.7	32.8	85
College Graduate	12.4	10.5	84
Any Postgraduate Work	10.4	9.1	87
Professional/Managerial	22.1	18.6	84
African American	12.3	13.1	106
Hispanic	11.7	*	*
MEDIA USAGE			
Read Any Daily Newspaper - (Average Issue)	57.9	67.6	117
Read Any Sunday Newspaper - (Average Issue)	67.8	79.6	117
Total Radio Average Morning Drive M-F	25.5	25.3	99
Total Radio Average Evening Drive M-F	18.6	17.4	94
Total TV Average Early News M-F	28.9	33.1	115
Total TV Average Prime Time M-S	39.6	43.5	110
Watched A&E past 7 days	36.6	36.3	99
Watched BET past 7 days	7.8	6.6	84
Watched CNBC past 7 days	19.1	18.6	98
Watched CNN past 7 days	38.6	37.6	97
Watched The Discovery Channel past 7 days	40.2	34.8	87
Watched The Disney Channel past 7 days	18.1	15.5	86
Watched E! past 7 days	13.6	11.2	82
Watched ESPN past 7 days	31.7	32.0	101
Watched The Family Channel past 7 days	23.4	29.3	125
Watched fX past 7 days	9.2	5.5	59
Watched Headline News past 7 days	19.0	20.4	107
Watched The History Channel past 7 days	19.6	21.1	108
Watched The Learning Channel past 7 days	19.9	22.3	112
Watched Lifetime past 7 days	24.0	24.4	102
Watched MSNBC past 7 days	9.2	9.5	103
Watched MTV past 7 days	17.3	14.5	84
Watched Nick at Nite past 7 days	16.0	16.0	100
Watched Nickelodeon past 7 days	17.0	17.2	101
Watched Sci-Fi Channel past 7 days	12.2	12.1	99
Watched TBS past 7 days	30.1	29.6	98
Watched TNN past 7 days	18.8	20.0	107
Watched TNT past 7 days	32.3	32.4	100
Watched TV Food Network past 7 days	8.6	10.9	126
Watched USA past 7 days	31.3	35.2	112
Watched VH1 past 7 days	15.2	16.0	105
Watched The Weather Channel past 7 days	37.4	40.3	108
HOME TECHNOLOGY			
Owns a Personal Computer	46.9	50.7	108
Accesses Internet/WWW	39.8	34.8	88
Shops Using Online Services/Internet	8.5	7.7	90
Connected to Cable	69.0	73.3	106
Connected to Satellite/Microwave Dish	10.2	7.3	72

* Respondent count too small for reporting purposes
Source: 1998 Scarborough Research Top 50 Market Report (Release 2 1998, 12-month database)

earning a 10 rating that was good for a first-place tie with WKYC.

"Things are looking up for us—we've been trending up at 6 and 11 since 1997," says John Lansing, WEWS vp and general manager. The outlet has added a long-form "Special Assignment" feature to its 11 p.m. news and built its own state-of-the-art weather station.

er station.

Fox O&O WJW won the July news race among viewers 18-49 at both 6 and 10 p.m., thanks in part to the success of a "Tag Team Sports" segment that was introduced last spring. The segment features the station's two sports anchors, John Telich and Tony Rizzo, bantering about the latest Browns contest or

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Newspapers: The ABCs

	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
Ashtabula County: 38,500 Households				
<i>Ashtabula Star-Beacon</i>	20,987	21,592	54.5%	56.1%
<i>Cleveland Plain Dealer</i>	1,801	3,155	4.7%	8.2%
<i>Lake County News Herald</i>	1,134	1,524	2.9%	4.0%
Cuyahoga County: 561,600 Households				
<i>Akron Beacon Journal</i>	1,564	1,619	0.3%	0.3%
<i>Cleveland Plain Dealer</i>	291,836	373,198	52.0%	66.5%
<i>Lake County News Herald</i>	3,723	4,508	0.7%	0.8%
Geauga County: 28,900 Households				
<i>Ashtabula Star-Beacon</i>	1,607	1,348	5.6%	4.7%
<i>Cleveland Plain Dealer</i>	9,390	13,906	32.5%	48.1%
<i>Lake County News Herald</i>	5,432	6,356	18.8%	22.0%
Lake County: 84,900 Households				
<i>Ashtabula Star-Beacon</i>	441	404	0.5%	0.5%
<i>Cleveland Plain Dealer</i>	23,245	31,110	27.4%	36.6%
<i>Lake County News Herald</i>	39,693	50,150	46.8%	59.1%
Lorain County: 101,100 Households				
<i>Cleveland Plain Dealer</i>	15,480	21,939	15.3%	21.7%
<i>The Chronicle-Telegram</i>	29,854	31,579	29.5%	31.2%
<i>Lorain Morning Journal</i>	28,696	31,389	28.4%	31.0%
Medina County: 49,300 Households				
<i>Akron Beacon Journal</i>	7,443	12,905	15.1%	26.2%
<i>Cleveland Plain Dealer</i>	10,415	19,015	21.1%	38.6%
<i>The Chronicle-Telegram</i>	249	295	0.5%	0.6%
<i>The Gazette</i>	15,566	n.a.	31.6%	n.a.
Portage County: 53,600 Households				
<i>Akron Beacon Journal</i>	8,986	16,751	16.8%	31.3%
<i>Cleveland Plain Dealer</i>	6,091	9,748	11.4%	18.2%
<i>Ravenna Record-Courier</i>	18,954	20,202	35.4%	37.7%
Summit County: 210,900 Households				
<i>Akron Beacon Journal</i>	103,752	138,344	49.2%	65.6%
<i>Cleveland Plain Dealer</i>	17,435	23,976	8.3%	11.4%
<i>Ravenna Record-Courier</i>	537	591	0.3%	0.3%

Source: Audit Bureau of Circulations

Indians baseball game.

WJW may soon feel some competition for the 18-49 audience from UPN affiliate WUAB, owned by Cannell Cleveland. WUAB is operated under a local marketing agreement by Raycom Media, which acquired the LMA last September as part of its purchase of WOIO from local operator Malrite Communications. Raycom has promised to give WUAB more marketing support so the outlet can "compete against Fox," says WOIO news director Ballew. He admits, however, that increasing WUAB's news audience at 10 p.m. will be difficult. "It will be a tough, uphill battle," Ballew says. "[Fox] is pretty focused, and they have great lead-in programming."

WB affiliate WBNX, owned by Winston Broadcasting, is also hoping to capture a larger share of young viewers in Cleveland. The darkening of cable superstation WGN in October will mean more share for WBNX and enable the station to promote itself as the only WB outlet for northeast Ohio. "We expect to see an immediate jump in our ratings," says Anne Keith, WBNX station man-

ager and program director.

All of Cleveland's television outlets are feeling the bite of cable's strong presence in the market. Cable recently earned a 50 percent share of the prime-time TV audience in Cleveland, according to Mark Dolan, gener-

al manager of Northern Ohio Interconnect. "Demand has never been higher—we're going through a record year," Dolan says.

The 39 cable systems that serve Cleveland and its suburbs have a total of 750,000 subscribers and enjoy a household penetration of 70 percent. The biggest systems are controlled by Cox Communications and Cablevision.

Cleveland's radio business has been undergoing some significant changes this year. This past May, three stations switched formats, intensifying the market's battle for older listeners.

First came the surprising switch by AMFM-owned WZJM-FM from a Top 40 outlet that had been dominant among 12-to-24-year-old listeners to a Jammin' Oldies stick that has quickly commanded a strong share of listeners 25-54, particularly women. The change was too recent to have had a strong impact on the spring Arbitron ratings, but WZJM is expected to move ahead in the winter book.

WZJM's flip offers strong new competition for Clear Channel-owned oldies station WMJI-FM. The outlet has been top-rated among listeners 25-54 in every Arbitron book since summer 1996, but preliminary research by WMJI shows the station shares as much as 17 percent of its audience with the revamped WZJM, according to Denny Sanders, WMJI program director. Nevertheless, Sanders remains confident about the staying power of his station's playlist.

"We feature a variety of oldies styles, which is our main strength," Sanders says. "The jury is out as to whether or not [WZMJ's] format in its present form has legs."

Another big change was the switch by Alternative Rock outlet WENZ-FM to Urban hip-hop. The format flip was intro-

Radio Ownership

OWNER STATIONS	Share (%)	Avg. Qtr.-Hour (in Millions)	Revenue Total	Share of Total
Clear Channel/Jacor	1 AM	36.0%	\$40.9	42.0%
	5 FM			
AMFM Inc.	3 AM	32.2%	\$37.8	38.8%
	4 FM			
CBS/Infinity	1 FM	4.9%	\$8.2	8.4%
Radio One	1 AM	3.6%	\$3.3	3.4%
	1 FM			
Elyria-Lorain Broadcasting	1 AM	5.2%	\$2.9	3.0%
	1 FM			
Seaway Productions	1 FM	2.4%	\$2.3	2.3%

Includes only stations with significant registration in Arbitron diary returns and licensed in Cleveland or immediate area. Ratings information provided by Arbitron, Spring 1999 book; revenue information provided by Duncan's Radio Market Guide 1999

er's Seat
ars Point
g through illness
rdon finishes first/10

Giants Hang On
8-7 victory over Dodgers
ends 5-games loss streak/10

San Jose Mercury News

Serving Silicon Valley Since 1851

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boss **Scott Cook** says electronic commerce is opportunity to be seized

his plans. Here is an edited transcript of that conversation.

Q: Why are you so interested in the Internet?

A: When printing was invented, nobody (initially) foresaw magazines and newspapers. When radio was invented by Marconi 102 years ago, nobody foresaw, for over 20 years, broadcasting. And yet in each of those examples, some of the biggest impacts on our lives came not from the original technology, but how it was used. The same thing will be shown with the Internet, which can be

used in ways totally unforeseen by its creators. We've been transforming our company to take full advantage of what we can do with the Internet to seize the opportunity presented in electronic commerce.

We're doing that by applying the Internet to two things: One, connect our users up to the financial world around them; second, invent Internet-based business which some people might call a "connected community." We call it being the "customer champion" for financial decisions.

Q: Can you give an example?

A: We will come out next summer with multi-user Quickbooks. At the same time, we'll launch a full payroll service, which means no longer will businesses have to worry about filing payroll taxes, payroll deductions. All that stuff, the filings, the checks, will all be done automatically, and that's a service we'll be able to sell for around \$500 to a typical business — half the price they pay today for a mainframe (computer) and human-delivered payroll services. Ours will be PC- and Internet-based. It's a huge

See **COGK**, Page 4A

Democratic Coalition continues as bellwether for Silicon Valley politics

BY PHILLIP J. TROUNSTINE
Mercury News Political Editor

Eight members of an increasingly important coalition of Democratic Congressional moderates stopped in at Marimba Inc. in Palo Alto on Monday, part of a field trip into the bastion of the new economy that is reshaping American commerce.

The hour-long meeting made no breaking news. Host Kim Polek, 35-year-old CEO of the 18-month-old software start-up, announced new products. The members of Congress said nothing earth-shaking.

All of which underscored the growing influence of the Silicon world view as the leading edge of national politics. The meeting was not because of what happened, but because it happened.

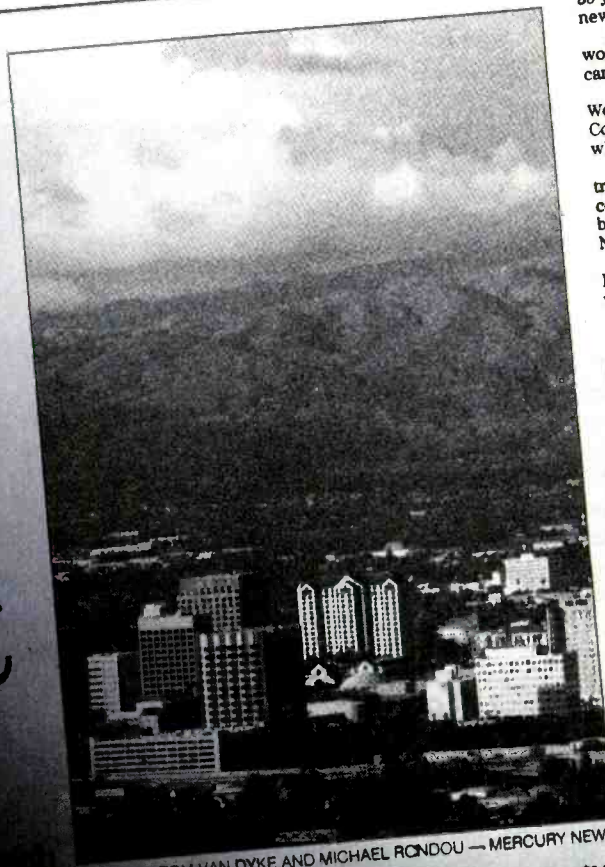
The purpose of the trip — which also included visits to Adobe, Netscape, WebTV and Yahoo — was for members and allies of the New Democratic Coalition to understand what's going on at companies in Silicon Valley that issues are important to business leaders here.

The coalition's political arm — the New Democrat Network — is trying to raise some money for 1998 political races. And their efforts are coordinated with Democratic members of the Technology Network, a bipartisan group headed by venture capitalist John Doerr and Netscape chief Jim Barksdale.

But as Simon Rosenberg, executive director of the New Democrat Network, put it, the primary mission of the visit was for members to see what's going on here so they're prepared to help nurture "the future."

See **BELLWETHER**

San Jose is the city of the future,



TOM VAN DYKE AND MICHAEL RONDOU — MERCURY NEWS

...and other cities in the next century, cities that are not as fortunate as

...MODEL FOR GOVERNING IS SURPRISINGLY BASIC.
...rooms of City Hall are open to everyone because we

WHY PIECEWORK WON'T GO AWAY

The practice helped fuel growth
at Solectron, and others imitating

MERCURY NEWS SPECIAL REPORT

BY MIRANDA EWELL AND
KIM OANH HA
Mercury News Staff Writers

Industrial home assembly sounds like something from a bygone era or a distant land. But it remains entrenched in the way many high-tech products get made here because it provides what Silicon Valley values most: to reach tech leaders daily, 408-278-3434.

That's why paying workers by the piece to assemble electronics components at home has been hard to abolish, even as contract manufacturing has grown from a collection of scrap and pop shops into one

Radio Listenership

STATION	FORMAT	Avg. Qtr.-Hour Share	
		Morning Drive, 12+	Evening Drive, 12+
WMJI-FM	Oldies	12.1	7.4
WNCX-FM	Classic Rock	9.9	3.5
WGAR-FM	Country	9.2	8.5
WZAK-FM	Urban	6.9	6.2
WDOK-FM	Soft Adult Contemporary	6.8	6.3
WTAM-AM	News/Talk	5.7	7.4
WRMR-AM	Adult Standards	5.4	5.5
WQAL-FM	Hot Adult Contemporary	4.6	5.3
WMVX-FM	Hot Adult Contemporary	3.9	5.3
WZJM-FM	Top 40	3.8	5.3

Source: Arbitron, Spring 1999 Radio Market Report

duced by new owner Radio One after it bought WENZ from Clear Channel in May. The change is a challenge to the market's Urban format leader, AMFM's WZAK-FM.

"They lean a little R&B, we lean a little hip-hop," says Dan Binder, WENZ program director. "But anything in the middle, we're definitely competing for."

In the other major radio programming change this year, WZLE-FM pivoted from a Christian to a Contemporary Hits format after the outlet was acquired by Clear Channel from a private local owner. WZLE's relatively weak signal is not picked up well on the east side of the Cleveland metro area, and Clear Channel reportedly plans to boost WZLE's presence by forming a regional network of Contemporary Hits stations around the market.

Cleveland's print media include three general-interest regional magazines and four business titles, three weekly newspapers and Newhouse Newspapers' daily *Cleveland Plain Dealer*.

While the rise of Cleveland's cultural and economic tide has broadened the appeal of the market's special-interest publications, the *Plain Dealer's* daily circulation has been relatively flat in recent years. The *PD's* average circ slipped slightly between March 1998 and March this year, from 400,421 to 394,740.

In June, the paper hired a new editor in chief, former *Miami Herald* executive editor Doug Clifton. Clifton says he was attracted to the *PD* because of Cleveland's dynamic growth. He plans to take the daily to a "new plane" in daily reporting.

"As the interests of people are becoming more fragmented, there's a greater need for one voice to bring them together," Clifton says of the *Plain Dealer's* role in the market.

Ohio's largest alternative free weekly is the *Cleveland Free Times*. Owned by Stern Publishing, parent of New York's *Village*

Voice, the newspaper has a circulation of 86,000 readers, mostly between the ages of 18 and 49. The *Free Times* has boosted its circulation by 43 percent over the past year by doubling its distribution locations to 2,000, according to publisher Randy Siegel.

The tabloid *weeklyScene* claims a free circulation of 80,000. The newspaper was acquired last year by Phoenix-based New Times from a private local owner.

Business publications in the market are highly competitive. *Crain's Cleveland Business* is one of four business weeklies operated by Crain Communications out of Detroit. With a circulation of 24,000, *Crain's Cleveland* covers all of northeast Ohio's economy. "We routinely have stories the *Plain Dealer* doesn't," says publisher Brian Tucker.

CCB's larger, monthly competitor is *Small Business News*, which also covers regional business in depth, concentrating on news about the small to midsized companies that are the region's lifeblood. Founded 10 years ago as a single publication serving the west side of Cleveland, the magazine has expanded to five regional editions: Cleveland (circulation 28,000); Akron (16,000); Canton (7,000); Columbus (22,000); and Pittsburgh (23,000).

A recent addition to the business publish-

ing scene is *Inside Business*, a recent spinoff of city book *Cleveland Magazine*, both of which are owned by Great Lakes Publishing. *Inside Business* covers the thriving entrepreneurial market in Cleveland and targets small-business owners. It has a mostly controlled circulation of 35,000.

Cleveland Enterprise, a business magazine with an academic slant, is published by the Weatherhead School of Management at Case Western Reserve University. It has a circulation of 30,000, about half of which is controlled.

Among general-interest titles, *Cleveland Magazine* is a 27-year-old glossy with a circulation of 50,450. *Northern Ohio Live* is an arts and features magazine with a partly controlled circulation of 39,000. *Avenues*, produced in tandem with WVIZ-TV, the local PBS outlet, has a mostly paid circulation of about 52,000.

There are also two strong African American weeklies. *Cleveland Life*, published by a private local owner, is the larger of the two with a circulation of 50,000. *The New Call & Post*, which has been slowly revamping its editorial under its new owner, Ohio-based boxing promoter Don King, has a weekly paid circulation of 30,000.

Eller Media is the market's dominant outdoor operator, controlling about 90 percent of Cleveland's outdoor ad business. The company's coverage both in and outside the city limits is strong, particularly along the heavily trafficked east-west Interstate I-480 and the north-south I-77. ■

Nielsen Ratings/Cleveland Evening and Late News Dayparts

Early News

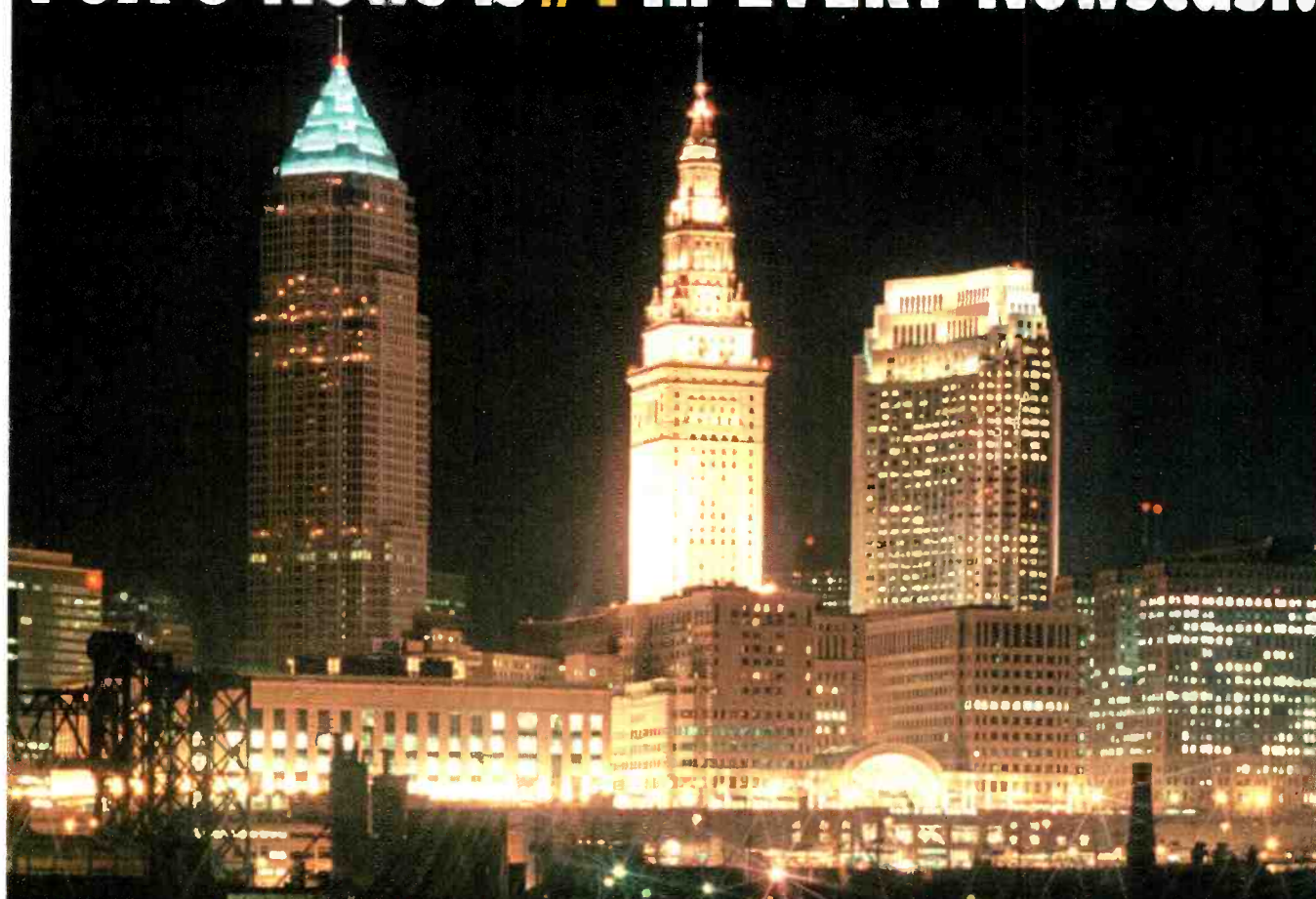
Time	Network	Station	Rating	Share
5-6 p.m.	ABC	WEWS	8	18
	Fox	WJW	5	11
6-6:30 p.m.	ABC	WEWS	9	19
	NBC	WKYC	8	17
	CBS	WOIO	5	10
	Fox	WJW	6	13
	UPN	WUAB	4	9
	WB	WBNX	3	6
	PAX	WVPX	6	1

Late News

10-11 p.m.	Fox	WJW	9	13
	UPN	WUAB	4	6
11-11:30 p.m.	ABC	WEWS	11	20
	NBC	WKYC	12	22
	CBS	WOIO	4	7
	Fox	WJW	5	8
	UPN	WUAB	2	4
	WB	WBNX	2	3
	PAX	WVPX	1	2

Source: Nielsen Media Research, May 1999

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*A 18-49 RTG/July 99 Nielsen

at Noon #1 *

at 5PM #1 *

at 6PM #1 *

at 10PM #1 *

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MOVERS

NETWORK TV

Michael Nissenblatt has been promoted to vp of broadcasting for ABC Inc. Continuing to report to Bob Callahan, ABC's president of broadcasting, Nissenblatt will be involved with digital television strategy and station acquisitions, as well as network and owned TV station strategies. Nissenblatt, who began his career at ABC in 1984 as a senior analyst in the network research department, most recently served as vp of affiliate research and development... **Beverly Nix** has joined the business affairs department of NBC Studios as senior vp, overseeing NBC Studios talent and program acquisitions and coproductions. She had been a business affairs executive at ABC; prior to that she served as senior vp, business affairs, Columbia TriStar Television.

TV SYNDICATION

Jon Petrovich, former president of Turner Broadcasting System Latin America, has been named to the new position of executive vp of international channels for Columbia TriStar International Television. He will be responsible for global sales, distribution and marketing for some 25 international channel ventures in Asia, Europe and Latin America. At Turner, Petrovich was responsible for sales and distribution of such cable nets as CNN, CNN International, TNT, Cartoon Network, CNN en Español and CNNfn in Latin America. Prior to that, he was executive vp of CNN... Studios USA Domestic Television, the syndication arm of USA Networks Inc., has promoted **Raina Kaufman** from media relations assistant to manager of media relations. Kaufman joined USA predecessor Universal Television Enterprises in September 1997 from Los Angeles-based ad agency Rubin Postaer & Associates.

RADIO

Jessica Sherman, formerly with Launch Radio Networks and SW Networks, has joined Jones Radio Network as affiliate relations manager, New York. She will be responsible for affiliate relationships and clearances for all Jones Radio talk programming, and for Broadcast Data Systems airplay data products... **Daniel Smith** was promoted to sales manager, Midwest region, (continued on page 28)

The Media Elite

Edited by Anne Torpey-Kemph

Val's Velvet Goes National

In a profession where most women are relegated to the role of on-air sidekick, Valerie Smaldone's 20-year radio career stands apart. As the midday (noon-4 p.m.) host for New York's No. 1-rated "Lite FM" WLTW, Smaldone consistently scores the highest ratings for the station. Her velvety voice has earned her numerous awards, including *Billboard's* 1998 "Personality of the Year, Major Market Adult Contemporary." She has also done more



Smaldone has big New Year plans.

than 1,000 voiceovers for TV and radio and has appeared on stage and in films.

Smaldone is looking forward to January, when she'll join the syndication scene through a pending deal with AMFM Radio Networks for a monthly show that will feature a single Adult Contemporary superstar

with music and interviews. No stranger to national radio, Smaldone used to do a show syndicated by ABC Radio Networks with Jim Brickman.

More than just a pretty voice, Smaldone hopes she is paving the way for other women trying to make it in a high-testosterone field, particularly when so many radio formats these days are aimed straight at women. "I hope to bridge that gap," she says.

From its inception, WLTW, with a format targeting women, has bucked male domination, with a female general manager, music director and five other full-time women on the air. "The old school was that women don't want to listen to women," says WLTW vp/gm Rona Landy. "We've proved that wrong." —Katy Bachman

Siegler Happy Playing U.K. Way

Scott Siegler isn't too concerned about getting swept away by the tide of studio/network consolidation. In fact, the former head of TV production at Columbia TriStar Television has a new entrepreneurial lease on life as president of the independent Granada Entertainment USA and GB Productions, a new partnership between Granada and British Broadcasting Corp. on U.S. shores.

At British-owned Granada USA and GB Productions in Hollywood, Siegler says he enjoys more creative and operational freedom than he had at Sony-owned Columbia TriStar.

"There are certainly a lot fewer layers of management," notes Siegler, who left ColTriStar in early 1997. "[Granada and GB Productions] is really very exciting in creating a new template and very entrepreneurial as somewhat of a startup situation." Siegler says GB Productions has already

identified about 10 drama series and up to six sitcoms based on series produced by Granada and BBC to pitch to the U.S. networks for Americanized adaptations. Granada Entertainment currently produces the drama *Beggars & Choosers* for Showtime.

What has really helped Siegler open doors at the networks is a willingness to do coproduction ventures, such as the one with NBC Studios on the new NBC Friday-night "dramedy," *Cold Feet*.

"To have this kind of conduit to the British creative community, that's where I think the [U.S.] networks look at this [GB Productions] as a very unique idea factory." —Michael Freeman



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More Surfers.

MOVERS



Nissenblatt ascends at ABC



Nix flips the channel to NBC

(continued from page 26) for Premiere Radio Networks from national account manager...**Roger Koch** was named director of sales for Clear Channel Broadcasting's seven radio stations in the Miami and Ft. Lauderdale, Fla., markets, including WBGG-FM, WHYI-FM, WINZ-AM, WIOD-AM, WLVE-FM, WMGE-FM and WZTA-FM. Koch had been the West Palm Beach sales manager for Paxson Communications; prior to that he was the general sales manager for Clear Channel in Miami.

NEWSPAPERS

Among several management changes at Knight Ridder, **Mindi Keirnin** was promoted to general manager of the *San Jose Mercury News* from vp/operations. **Joseph "Chip" Visci**, formerly assistant to chairman/CEO Tony Ridder, was promoted to assistant vp and officer of Knight Ridder, with responsibility for papers in Aberdeen, S.D., Grand Forks, N.D., Wilkes-Barre and State College, Pa., and Biloxi, Miss. **Frank McComas**, senior vp of operations, adds newspapers in Bradenton and Myrtle Beach, Fla., to the 10 for which he already has responsibility. And **Steve Rossie**, senior vp of operations, adds responsibility for newspapers in Macon and Columbus, Ga., Tallahassee, Fla., and Monterey and San Luis Obispo, Calif., to the six he already oversees.

MAGAZINES

Doug Turshen, former editor in chief of G+J's *American HomeStyle & Gardening*, today joins shelter-oriented Web site good-home.com as editorial director...**Renée Moskowitz**, former eastern sales manager at Hearst's *Marie Claire*, has been named advertising director at G+J's *YM*...**Douglas Trueblood** has been named director of marketing and promotion for *The Hollywood Reporter*, sister publication to *Mediaweek*. Trueblood was a senior marketing executive at Universal Studios for the past 10 years.

MEDIA DISH



While in Vegas for the recent Magic apparel trade show, *Men's Health* hosted members of the fashion community at a dinner party at Trattoria del Lupo at Mandalay Bay. (From left) Pablo de Echevarria, senior vp/marketing, Perry Ellis Int'l., Jane Turner, publisher, *MH*; and Warren Christopher, style editor, *MH*



Taking a break from watching the recent Reno-Tahoe Open in Nevada, CNBC vp/ad sales Mark Miller (second from right) played a round at the Squaw Creek Golf Course with clients Gregg Brown (far right), vp, Payden & Rygel; Denise Benou Stires, senior vp and marketing director, DLJ Direct, and Stires' husband, Todd



In L.A. at The Source Hip-Hop Music Awards after-party at the Standard Hotel: (l. to r.) Tor Myhren, senior writer, *Wong Doody*; Steve Hartman, brand coordinator, Fox Sports Interactive; and Peter Ferraro, associate publisher, *The Source*

Roffer Makes Soap City's Bed

Promoting the bedding behavior of Soap Opera Land's grand dames and dukes, Columbia TriStar's proposed 24-hour cable network, Soap City, carries the tagline "This town never sleeps...alone." That's the work of Robin Fisher Roffer, president of Big Fish Marketing and maestro of Soap City's marketing plan.

"[The channel] doesn't take itself too seriously," says Roffer, gratified by the applause and guffaws she received recently when she pitched to a focus group of women 18-54.

Roffer won't divulge much about the plan for fear that ABC/Disney—which is also launching a 24-hour cable soap channel in 2000—might be listening. But her branding strategy is all about "fun," the element she considers the "soul" of the City.

Capturing the feeling a product evokes in the consumer is what Roffer strives for with all her clients, which include such media heavies as MTV, Comedy Central and TNT. "For a brand to create recognition loyalty in a fragmented marketplace, it must be an authentic tool that reaches into the audience with arms, legs and a heart," she says.



She won't sleep till the 24-7 soap channel launches.

Clearly, this philosophy has helped Roffer move up the marketing ladder. She was part of the marketing team at Turner Broadcasting that launched TNT in 1988 to the tune of 17 million subs—the largest audience ever for an emerging cable net at that time. That experience

guided her in starting Big Fish when she was 30. But so did her father. Everything she learned, she says, she learned by sitting at the knee of her adman dad. —Megan Larson

More Net-heads.

Media Notes

NEWS OF THE MARKET

Edited by Anne Torpey-Kemph

Viewer's Choice Now In Demand

In an effort to establish the first national consumer pay-per-view brand, pay-per-view cable network Viewer's Choice last week announced it will change its name to In Demand. The renamed network's owners, AT&T, Time Warner Entertainment-Advance/Newhouse Communications, Comcast, MediaOne and Cox, will all lend their company names to In Demand in their service areas.

CNN Taps Moss/Dragoti

CNN last week awarded creative and media planning responsibility to Moss/Dragoti for its evolving advertising campaign first developed by Hill, Holliday. Using the tagline "You Are What You Know," the national campaign broke on July 1. The new creative from Moss/Dragoti will begin in

print and on television today, timed to premiere with CNN's two new news hours, *The World Today* and *CNN NewsStand*.

History Channel Hits 60 Mil Mark

The History Channel last week crossed the 60 million-subscriber mark. The 5-year-old network is one of the fastest-growing cable services and last month bested its previous record for August.

Pearson Shopping Million-Dollar Clone

Add Pearson Television to the list of production/distribution companies pitching new game-show concepts to the broadcast networks in light of ABC's summer success with *Who Wants to Be a Millionaire* (*MediaWeek*, Sept. 6). Syd Vinnedge, Pearson senior vp of production, said the Los Angeles-based syndication arm of U.K.-based

broadcast/production company, is developing *Winner Takes All*, a \$1 million-plus quiz show currently airing in France. He stressed that winning contestants will be "guaranteed" to earn \$1 million or more in each episode and noted that "one of the networks is showing keen interest."

Screen Gems Gets a Voice

Billy West, best known as the voices behind Fox's animated series *Futurama* and Nickelodeon's *Ren & Stimpy*, has been signed by Columbia TriStar Television Distribution's syndicated *Screen Gems Network*. With a library of 350 television series (counting 58,000 episodes) from vintage 1950s to 1980s series, CTTD is launching *Screen Gems* the week of Sept. 20 with a thematic showcase built around the reruns of such series as *Bewitched*, *I Dream of Jeannie*, *The Partridge Family*, *The Monkees*, *All in the Family*, *Charlie's Angels* and *Starsky & Hutch*. West, who also served as a regular cast member of Howard Stern's syndicated radio show, will narrate interstitials as well as interview the original show creators.

Philly Papers Expand Shopper Biz

Philadelphia Newspapers Inc., publisher of the *Philadelphia Inquirer* and *Daily News*, will expand its foothold in the shopper business through a New Jersey acquisition. PNI shopper subsidiary ProMedia Management will buy Berlin, N.J.-based Consumer and Community News Inc., which produces free papers such as *Trend*, *Employment Weekly* and the *Journal of Camden County*. CCN reaches 145,000 households in the southern New Jersey counties of Burlington, Camden and Gloucester. The papers—which sport small-town news and advertising—will continue to be overseen by *Trend* publisher Ed McCartney. "The combination of our Philadelphia, suburban Pennsylvania and New Jersey shoppers will prove to be a strong benefit to both readers and to advertisers," said PNI senior vp, sales and marketing Todd Brownout.

Rhode Island Dailies Change Hands

The Journal Register Co., which publishes more than 200 daily and nondaily newspapers situated mostly in the Northeast, has acquired Hometown Newspapers Inc., of West Warwick, R.I., publisher of the 5,000-circulation *Kent County Daily Times* and 25,000-circulation free weekly, *The Spectator*, in Wakefield. Also included in the purchase are two monthly publications in Rhode Island—the *Narragansett Indian News* and *Cranston Monthly*, with a com-

More Wannabes.

bined circulation of 13,000—and the 10,000-circulation *Great Outdoors*, a twice-yearly guide to area summertime activities. The deal brings Journal Register's New England holdings to five dailies with a combined circulation of 78,000 and 14 non-dailies with a reach of 180,000. Elsewhere in Rhode Island, Record-Journal Publishing Co., publisher of the 28,000-circulation daily *Record-Journal* of Meriden, Conn., said it is buying the publisher of the 11,000-circulation *Westerly* (R.I.) *Sun* from the Utter family, which has owned and operated the afternoon daily for more than 100 years.

StarLink to Serve Smaller Agencies

Starcom Worldwide has launched StarLink, a new media management unit that will provide small to midsized ad agencies media planning and buying services. The unit will operate independently of Starcom, the media specialist division of Leo Burnett, which handles larger clients. Bob Kubis, 48, was named president of StarLink, and Ken Zasky, 34, will serve as vp, media director. Kubis was previously vp, retail group account director at Foote, Cone & Belding in Chicago. Zasky is a 13-year veteran of Leo Burnett. The StarLink company will report to Kathy Ring, Starcom's chief marketing officer.

Univision COO Guilty of Lying to FBI

Henry Cisneros, Univision president and COO, pleaded guilty Sept. 7 to a misdemeanor charge that he lied to the FBI in 1993 about money he paid to a former mistress when he was mayor of San Antonio in the late 1980s. He was fined \$10,000, but avoided jail time, which could have prevented him from holding public office in the future. Cisneros, 52, admitted lying to investigators who were doing a background check that preceded his appointment as Housing and Urban Development secretary in the Clinton administration. Cisneros was named president of Univision in 1997, following his stint as head of HUD, where he spearheaded a drive to clean up the scandal-rocked department. At Spanish-language network Univision, he has helped grow ad revenue to a dominant 90 percent of Hispanic network TV dollars.

Granite, LIN Hook Up to Nielsen Data

New York-based Granite Broadcasting and Providence, R.I.-based LIN Television both signed five-year contracts with Nielsen Media Research, it was announced last week. Each group will be allowed continued access to the Nielsen Station Index's exten-

sive household and demographic information. Granite currently owns 10 network affiliates, reaching 7 percent of U.S. television households, and LIN owns eight TV stations reaching 6 percent.

KSPR-TV Serves Up Local Gridiron Show

Springfield, Mo., ABC affiliate KSPR-TV is kicking off the fall TV season with *The Blast*, a Monday Night Football pregame special series produced by the station. The hourlong program—offering highlights and commentary on local high school, college and pro sports—premieres tonight at 7 p.m. and airs seven more Mondays throughout the football season. KSPR sports anchors Chris Pilgrim and Kirk Mason host the show from the studio while mixing it up with local radio personality Andy Taylor, who will keep tabs on the football rowdies in Springfield sports bar Sir Gregory's. *The Blast* is sponsored primarily by Budweiser.

Catamount Adds Fargo CBS Affiliate

Fledgling Catamount Broadcasting, founded in 1997, has grown by one more station, bringing its TV station properties to a total of three. Last week the group entered into

an agreement with North American Communication Co.—a.k.a. the family of Thomas K. Barnstuble Sr.—to acquire Fargo, N.D., CBS affiliate KXJB-TV for an undisclosed price. KXJB is the Barnstuble family's only TV outlet. Pending FCC approval, the deal should be completed early next year.

Carole King Is Charitable to People

People will celebrate its 25th anniversary with a benefit concert, "Carole King: Making Music With Friends," on Oct. 14 at The Theater at Madison Square Garden. Proceeds will go to *People's* three charitable organizations, Communities in Schools, The National Women's Cancer Research Alliance and The Wilderness Society. Performers will include Chrissie Hynde, Trisha Yearwood, 98°, Boyz II Men, Reba McEntire, Luther Vandross, Rickie Lee Jones, Brian McKnight, Mavis Staples and King.

Vogue Joins Glamour in Latin America

Vogue en Español, a joint venture between Condé Nast and Miami's Ideas Publishing Group, will launch in October. The Spanish edition of *Vogue* will hit U.S. newsstands on

More Cybershoppers.

Media Notes

CONTINUED

Sept. 15. It will also be distributed in 19 countries in Latin America. It will be published monthly with an initial distribution of 182,500. Madelin Bosakewich is group publisher of both this and *Glamour en Español*. Jacqueline Blanco, former editor in chief of *Glamour en Español*, will serve as editor in chief.

TV Guide to Surf the Web With AOL

America Online and *TV Guide* last week announced an alliance that would position *TV Guide* as a leading provider of television information on the Internet. *TV Guide* online program listings and content will be placed across four AOL brands on the Internet—AOL, CompuServe, AOL.com and Netscape Netcenter. In addition, *TV Guide* will receive prominent placement on eight AOL search areas. The company will add content to AOL editorial as well.

Teen Newsweek Hits Schools

Newsweek and Weekly Reader Corp. launched *Teen Newsweek* last week. The first issue was distributed to more than 2,800 schools nationwide, with a circulation of 130,000. Carolyn Wall is serving as publisher and Sandra Maccarone is editor in chief.

Midwest Publishers Swapping Papers

Northbrook, Ill.-based Liberty Group Publishing and Davenport, Iowa-based Lee Enterprises have agreed to trade certain newspaper properties in Iowa, Illinois and Nebraska. In the deal, Liberty will take Lee's 18,000-circulation *Ottumwa (Iowa) Courier* and 6,000-circ *Kewanee, Ill., Star-Courier*, both dailies, as well as the weekly *Aledo (Ill.) Times Record* and the *Henry County Advertiser*, a shopper in Geneseo, Ill. Lee will receive the 8,200-circulation *Daily Sun* of Beatrice, Neb., and an undisclosed sum of cash.

More Newbies.

CALENDAR

The New York chapter of the Women in Telecommunications & Cable will host an **executive luncheon** to discuss changes in the industry Sept. 15 at the Supper Club in New York. Speakers include Fox News Channel anchor Paula Zahn and Lifetime CEO Carole Black. Contact the WITC at 914-674-6938.

The Cable and Telecommunications Human Resources Association will present its **annual symposium** Sept. 16-17 at the New York Marriott Marquis Hotel. Keynote speakers will include Lee Masters, CEO, Digital Liberty; and Ron Lieber, senior writer, *Fast Company*; and Paul Gavejian, principal, Buck Consultants. Contact: Kim Ota, 714-736-9600, ext. 102.

The International Radio & Television Society Foundation will present a **newsmaker luncheon** titled "Local TV: Buying and Selling" Sept. 23 at New York's Waldorf-Astoria in the Grand Ballroom. Featured speakers will include Tom Kane, Mike Wach and Larry Fischer. Contact: 212-867-6650.

The Radio-Television News Directors Association will hold an **International Conference and Exhibition** Sept. 29-Oct. 2 at the Charlotte Convention Center in Charlotte, N.C. Contact: 202-775-3527.

Price WaterhouseCoopers will hold its **1999 Global Convergence Summit** Sept. 30 at the Marriott Marquis Hotel in New York. Contact: Deborah Scruby at 212-259-4250.

American Express Publishing will present a **Luxury Marketing Summit** Oct. 17-19 at the Arizona Biltmore Hotel. The event will feature leading marketers, producers and retailers of luxury items and brands. Panelists will include Marian Salzman, director of the brand futures group, Young & Rubicam. Contact: 212-706-1630.

The MPA and ASME will present the **American Magazine Conference** Oct. 28-31 at the Boca Raton Resort & Club in Boca Raton, Fla. Contact: 212-872-3700.

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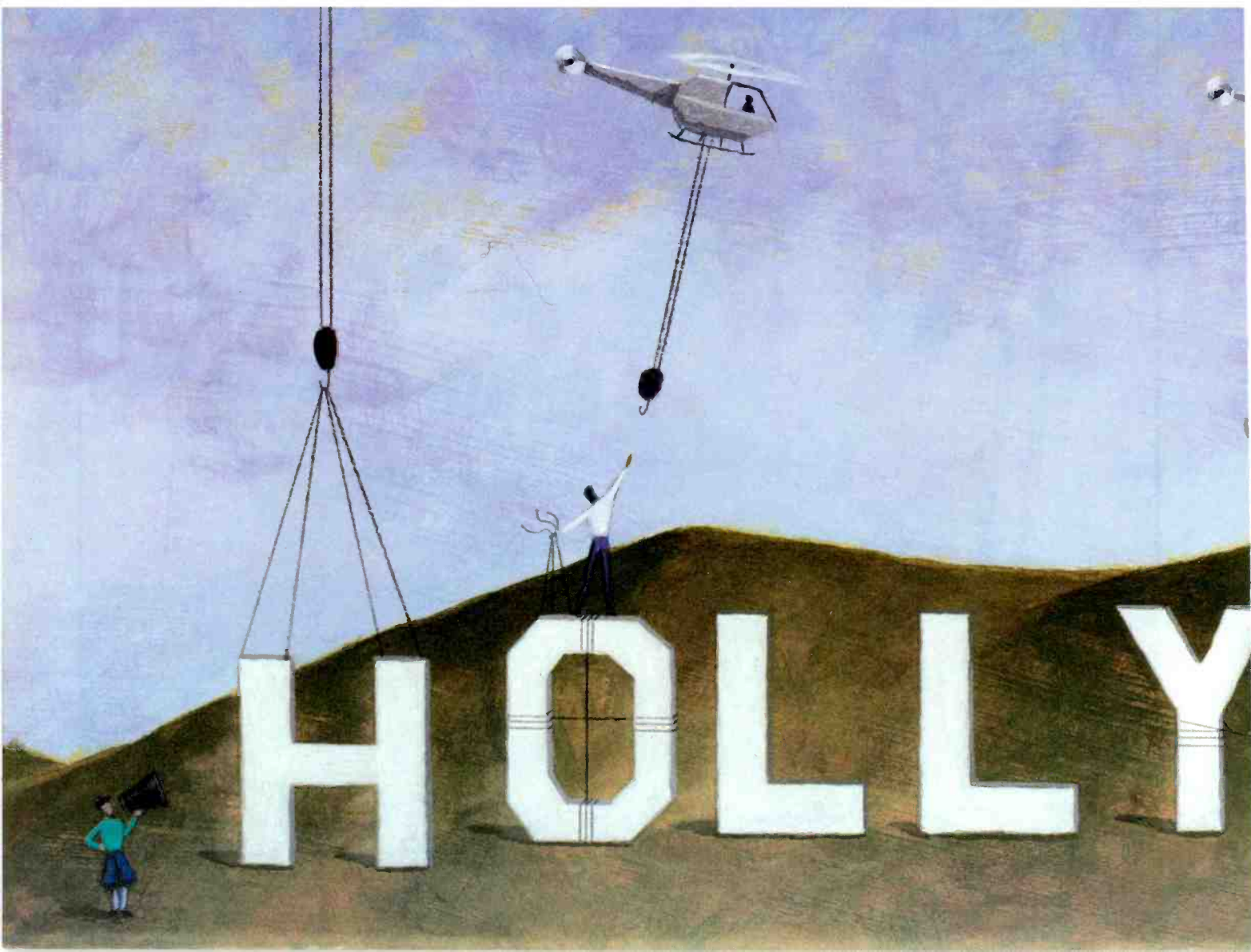
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SAY

Lured by sweet deals, producers are filming TV movies abroad in increasing numbers. The industry seems unable—or unwilling—to halt the exodus.

GOODBYE TO...



BY ALAN JAMES FRUTKIN

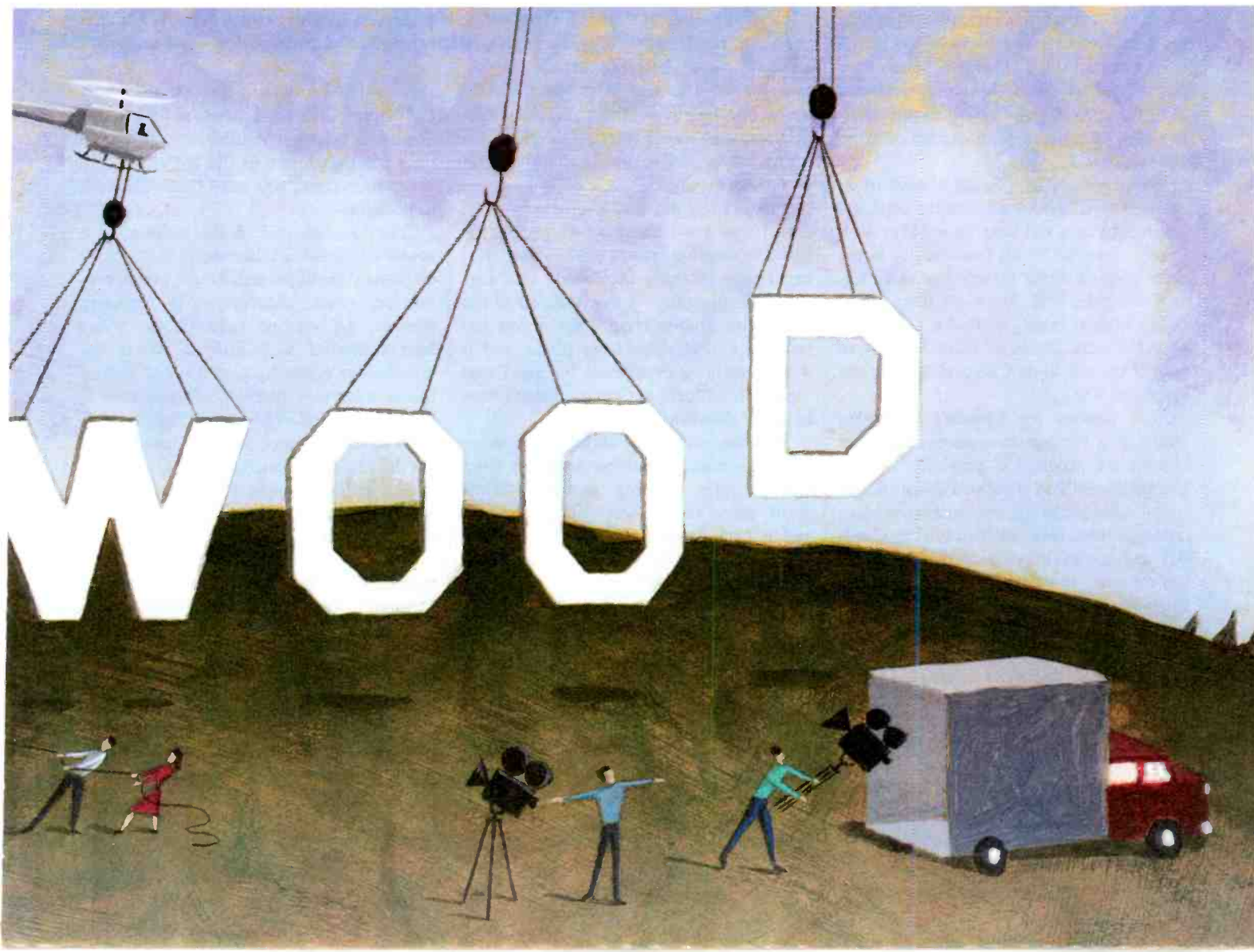
On a lush bank of the Columbia River in northwest Oregon, Oscar-winning actress Marlee Matlin turns toward the camera. Trailing Matlin, an interpreter translates her sign language into words. "I lost him once," the interpreter says. "I won't lose him again."

When a passing freight train drowns out the interpreter's dialogue, the director, Nelson McCormick, winces in frustration. The scene must be re-shot.

Sweating in the noonday sun in a locale far removed from Hollywood, the cast and crew filming the cable movie *Where the Truth Lies*, which premieres on Lifetime tonight, must endure various distractions. Lumbering trains. Noisy water-skiers. Speeding cars.

But at least they're working.

"I don't want to sound like some sort of ultra-nationalist," Matlin says later. "But I believe it's important to support American product in America. The consequences of trying to cut costs by filming someplace cheaper has come at the expense of putting thousands out of work. And it's time the trend was reversed."

ILLUSTRATION BY STEVE DININNO

Over the past decade, TV movie production has shifted dramatically from Hollywood and other American sites to foreign locations such as Australia, New Zealand and—most notably—Canada. According to a study prepared by the Monitor Company (jointly commissioned by the Screen Actors Guild and the Directors Guild of America), 139 of the 308 movies produced for television in 1998—a staggering 45 percent—were shot outside the United States for economic reasons.

This trend is fundamentally altering the business of television production, sending economic shock waves throughout the industry. Low-margin TV movies have been hardest hit by the phenomenon, and, unless steps are taken to address the problem, many industry leaders believe the bulk of stateside TV-movie production may be lost forever.

"It all boils down to dollars and cents," says producer Robert Halmi Sr., best known for big-budget miniseries such as *Gulliver's Travels* and *Merlin*. "The U.S. is an unfriendly place to work for television. Locations are costing so much here that it's incredible. Other countries need the business, and if they need the business, they'll make a producer an offer he can't refuse."

Cutting costs by filming abroad often can mean the difference between getting a green light or a red light on a TV project. In recent years, Canada has emerged as the destination of choice for many producers.

During the 1998-99 season, three of the eight highest-rated made-for-TV movies on ABC were filmed in Canada, as were four of the top 10 on CBS and three of the top 10 on NBC.

The reasons for Canada's increasing allure as a filming destination extend far beyond its geographic proximity to the United States. Two stand out: A consistently favorable exchange rate enables producers to get more bang for their buck in Canada; and, more important, the Canadian federal and provincial governments offer financial incentives that provide cash rebates on Canadian labor used for productions filming in the country.

The federal authority offers an 11 percent rebate on Canadian labor. Several provinces, including British Columbia, Ontario and Quebec—where most production occurs—match the federal rebate. In some provinces, the rebate is higher. Combined, the two incentives can translate into a cash rebate of between

22 percent and 46 percent on labor costs.

Veteran TV movie producer Leonard Hill (*Mae West*, *The Prince of Bel Air*, *The Last Fling*) refers to these incentives as a "seismic event that had the effect of rearranging the geography of our business." However, Hill adds that because many of Canada's provincial rebates were enacted as recently as 1998, the full effect of those rebates has yet to show up in any analysis of so-called run-away production. "The statistics that are now horrifying will be staggering," he predicts, noting that when the figures for 1999 and 2000 are released, "they will represent a quantum leap in exodus."

Back in Oregon, Matlin and crew wait for the freight train to pass. Between the clanking of the rail cars, the constant drone of a nearby freeway, and the water-skiers cutting wakes through the river, the sound on the set is almost dizzying. But no one seems to care.

"I can't tell you how happy I am to be here," says Janet Faust Krusi, one of the film's executive producers, whose last experience shooting in Canada was anything but pleasant. "I was stopped at the border by drug-sniffing dogs. I was delayed, I almost missed my plane, and it was a terrifying experience for me. Coming back and forth to Oregon, I don't have to worry about that."

Nor does she worry about film footage and last-minute wardrobe deliveries from Los Angeles clearing customs. "How many times do we send things through and it gets stopped for whatever reason, and there's nothing you can do about it," she adds. "The ease of getting things back and forth makes a big difference."

For many producers, the logistics of filming within the U.S. don't always make up for the price tag. On a project with an average budget of \$3.5 million, a producer shooting in Canada can lower costs by an estimated \$250,000. And in the TV-movie world, that's a substantial cut.

"[Producing TV movies] is a low-risk, low-margin business, so you're always looking for the next economic trick," says



Matlin, who stars in Lifetime's *Where the Truth Lies*, helped steer the production to Portland, Ore.

Dennis Brown, now a production vp at Columbia TriStar Television, who was one of the first TV-movie executives to shift filming abroad in the early '80s. "In order to survive, you must be as efficient as possible."

The low-risk end of the business is a result of broadcast license fees covering 60 percent to 80 percent of TV movie production costs. According to industry sources, an average network fee today hovers around \$2.8 million. What the broadcaster normally gets for that license fee is a certain number of runs over a four-year period. The rest of the world is open to the producer, which is how he covers the resulting deficit.

But selling a single TV movie overseas can be tough. "There's no such thing as a home run on a TV movie," Brown says. "It's not like you're out there with a 100-episode hit series. You can never lose a lot of money on a TV movie, because you're always going to get between 60 percent and 80 percent from the broadcaster anyhow. But you're never going to make a lot of money, either."

Without tremendous upside potential, producers feel enormous pressure to maximize razor-thin profit margins. Analyzing a fairly simple model of a network television movie to estimate what a producer's cash flow might be if a film were produced

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in the United States vs. Canada, it becomes apparent why so many productions have crossed the border.

Assume a producer's income stream includes the \$2.8 million license fee, plus whatever he can get reap from the international market. He can either shop the film around to international distributors on a territory-by-territory basis or go to one of the bigger international distributors, such as a studio or a niche player like Pearson Television International. In exchange for non-U.S. worldwide distribution rights, the producer may receive an advance of about \$800,000 from a top distributor. Throw in another \$100,000 for off-network U.S. rights (a highly speculative number, because such airings typically occur five years later), and the producer has generated \$3.7 million.

On an average TV-movie budget of \$3.5 million shooting in the U.S., the producer stands to make between \$150,000 to \$200,000. If he goes over budget, he may make nothing.

But if he shoots in Canada, that \$3.5 million budget—between exchange rates, tax rebates and Canadian work rules that are more favorable to producers than those in the United States—may drop to \$3.2 million or lower. That translates into the difference between a \$500,000 profit if

he shoots in Canada and a \$200,000 profit if he shoots in the United States. So where do you think he's going to go?

"The economic box is better for the producer in Canada," says Ed Milkovich, a Los Angeles-based production executive. "Less is less and more is more, and people don't seem to understand that. You can't expect most producers to spend more money than they have to."

Even producers who are predisposed to sacrifice some profits in order to film in the U.S. cannot ignore the economic realities roiling the business. "I can't run a business where my profit is cut by 50 percent," Hill says.

In addition to tax incentives and exchange rates, pay-scale differences between the countries also loom large. On a 20-day movie-of-the-week filming in the U.S., a first assistant director—the commanding logistical officer on most films—makes a base salary of approximately \$35,000, sources say. If that AD is L.A.-based and must travel to a different region, add another \$7,000 for his airfare, lodging and other travel expenses. The AD's counterpart in Canada—where travel is seldom required—might earn \$20,000 for the same amount of work.

Not surprisingly, the filming conditions in Canada and elsewhere that have proven

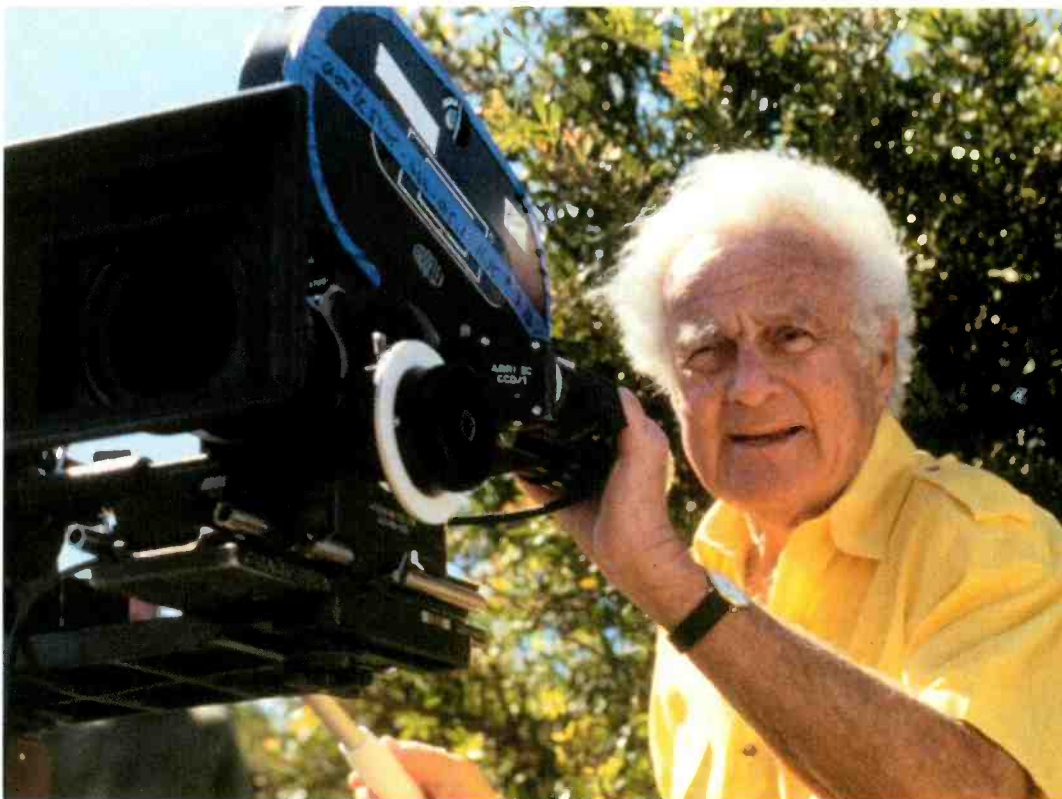
favorable to U.S. producers have wreaked havoc on the rest of the industry. As a result of TV and theatrical production shifting abroad, the Monitor report found that the U.S. economy suffered a \$10.3 billion blow last year.

Because of tough immigration laws and trade practices restricting the rights of U.S. citizens to work abroad, the number of stateside jobs—ranging from actors to electricians to production designers—has plummeted, not to mention the loss of income to domestic ancillary businesses, including equipment vendors, dry cleaners and even payroll services.

Betty Madden doesn't enjoy feeling like a victim. Madden, a veteran costume designer, has worked in the business since 1976, concentrating on made-for-TV movies for the last seven years. She never had trouble landing jobs. It was more a question of what jobs to turn down. But in the past year, her job opportunities dwindled. From March 1998 to June 1998, she waited in vain for the phone to ring.

"I wasn't too concerned," she says, noting that she thought she had lined up other projects for the summer.

A year later, after most of those projects moved to Canada, the phone still



**"The U.S. is an unfriendly place to work for TV. Locations are costing so much."
—producer Robert Halmi**

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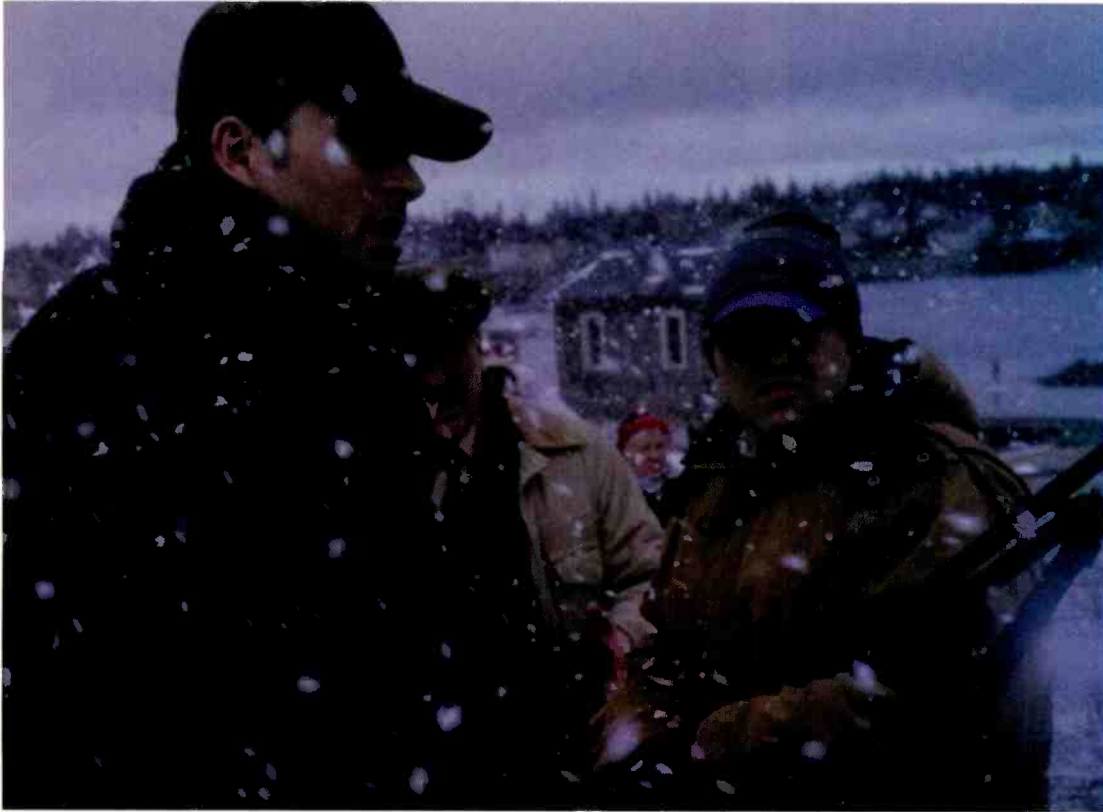
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Producers of ABC's *Storm of the Century* sliced their budget by filming in Canada.

hasn't rung. "I no longer have health insurance, there's no money going into my pension, and my husband and I are living on our savings," she says. "This jeopardizes my whole existence."

Although the phenomenon of runaway production has been gaining momentum over the last decade, only in the last year have Madden and others in Hollywood begun to fight back. In fact, their efforts recently culminated in the largest labor protest in Hollywood history.

On August 15, more than 5,000 people marched down Hollywood Boulevard to voice their support for a bill introduced into the California legislature that would have offered a tax rebate for productions filming in California. Assemblyman Scott Wildman (D-Los Angeles), one of the authors of the legislation, framed the bill as "the push that we need to keep the industry here," but it never got out of the appropriations committee.

Without government support, many industry veterans believe it will take sweeping measures by everyone involved—the various guilds, studio executives, networks, etc.—to alter the economic models enough to lure production back to the U.S. "We have to reinvent the business," says Gideon Amir, a Los Angeles-based independent producer. "And in order to reinvent it, all the participants in this dialogue have to have an open mind."

It has happened before. In Portland.

The rise of cable in the 1980s fueled dramatic growth in the number of made-for-TV movies. But with fewer resources to finance those projects, budgets tended to be much smaller than those produced by the major networks. Union pay scales, however, did not reflect those differences. And when production companies weren't leaving the U.S. to shoot, they were surreptitiously working around the unions, by not recognizing them as collective bargaining agents. In some instances, even the networks formed nonsignatory production companies to avoid the unions.

By the mid-'90s, the International Alliance of Theatrical Stage Employees (IATSE)—which represents most of the nation's below-the-line labor, including camera operators, set electricians, sound technicians, grips, set dressers, hairstylists, makeup artists and prop technicians—made a concerted effort to organize those parts of the country where production companies were filming with nonunion crews.

At the same time, Portland was trying to establish itself as a top marketplace for film and TV production. Traditionally, the city had been a nonunion market, but the IA was successfully organizing its labor force there, as it was in other important filming areas such as Wilmington, N.C., Atlanta and Houston. Between the city's transition to becoming all-union and the

growing shift of production abroad, Portland was feeling the pinch. The number of productions in Portland fell from 19 in '92 to 13 in '94 to 7 in '95.

"It was like a squeeze play," says David Woolson, Oregon's former film commissioner, who along with Amir was instrumental in creating the Hearst Low Budget Agreement, a groundbreaking labor contract that recognized different financial tiers of movies for television. Woolson saw the effort as an attempt to "draw a line in the sand" against the siphoning of U.S. production.

"We had all worked too hard to build this market, to then have it rewind on us," Woolson lamented.

The Hearst Agreement—so named because Amir initially negotiated the pact for L.A.-

based Hearst Entertainment—made Portland and other U.S. locations more attractive for movies with budgets of \$3.2 million or less, because the IA accepted a 15 percent rate reduction on such productions, including *Where the Truth Lies*. The deal represented a powerful statement by the union: Some work at some pay was better than no work at all.

After the Portland film crew wraps the scene by the river, they head into a nearby house to shoot a closed-set "shower" scene with Matlin. But a summer rainstorm takes the crew by surprise, submerging all electrical cables running out of the house in pools of water and halting production for the rest of the day. Now they're really behind schedule.

"One of the misperceptions about Oregon that we fight here revolves around the weather," Woolson observes. "Yeah, it rains, but that's why it's green. Vancouver has 25 inches more rain a year, and we try to explain that to people, but . . ." he trails off, frustrated.

As much as producers say they don't like going to Canada, many in the industry believe the number crunchers are just paying lip service to resolving the crisis. "The problem is that nobody does enough and everybody's waiting for somebody else to do it," says Milkovich. "We lost the business

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The Editors of MEDIAWEEK are looking for a few good media professionals in our business. If you know someone who has what it takes to compete for our 1999 Media All-Stars Awards, then we invite you to complete the ballot on this page and send it in by Friday, September 10th.

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because we didn't cherish it. If it's going to come back, there's got to be a reason."

The reason, of course, is money. And if it's not going to come from the government, then it has to come out of somebody's paycheck. "The concept of roll-backs doesn't sit well with anybody," notes Milkovich. "But you've got to get to the labor component to make any sort of meaningful change. If the labor component is resistant to that—on the level that it will take to make it competitive with the foreign market—then we're spinning our wheels."

Most producers agree that change cannot happen unless all labor entities involved in TV production are willing to make concessions. And in the process, they say, some of the guilds' sacred cows will need to be scrutinized. Many producers see the disparity between U.S. and Canadian rules for residual compensation as a major stumbling block to bringing production back to the U.S.

U.S. guild policies mandate that for all exhibitions of a film subsequent to its initial run, a producer has a residual obligation to pay an actor or director on an incrementally sliding scale for each of those exhibitions. In Canada, a producer can avoid those obligations for a period of five years by initially paying the actor what typically works out to be 150 percent of scale.

"To be competitive with Canada, the American guilds have to begin to make certain concessions that eliminate those disparities," Hill says.

Although Hill and others acknowledge that the DGA has, on a case-by-case basis, made certain concessions, they express frustration with the failure of SAG to offer a constructive response. And it seems doubtful that SAG will budge any time soon. "The problem is not the unions or the union rates," says SAG president Richard Masur. "If you look at the production budget on a television movie, and the percentage of that budget that is the non-star acting budget, it is such a miniscule part of the overall budget. So, even if we did a 15 percent across-the-board cut in those costs, it isn't going to act as an incentive at all to a producer because it doesn't mean enough money."

Although Masur cites Canada's tax incentives as the primary cause of runaway production, DGA associate western executive director Bryan Unger says that the issue of residuals "does have an impact"

on the problem. But Unger adds that any negotiations with producers should be a two-way street. "For the unions and guilds to go around to their members and say 'We're going to cut our rate,' it needs to be in exchange for something."

One possible trade that has been discussed is a guarantee from producers that a certain number of their films would be shot in the U.S. Without such commitments, working within a free-market system will enable the most attractive bidder—stateside or otherwise—to continue to lure away production. To date, only seven films, including *Where the Truth Lies*, have been shot in Portland under the Hearst Agreement. And even though the pact is now offered nationally to any qualifying production, it has yet to be exploited on a broad scale.

Within the \$3.2 million tier, producers have their own ways of handling different aspects of a production, such as how a project is financed, the duration of the shooting schedule and the use of union or non-union labor. So despite the Hearst Agreement's national profile, its benefits don't necessarily translate to every low-budget movie.

"We all approach the equation a little bit differently," Milkovich says. "The notion of a one-size-fits-all contract, or a silver bullet that will solve this problem, is a fallacy."

Even if a silver bullet could be forged, it is clear that to reverse the tide of runaway production, it will take more than one or two movies returning to the States. It's a problem of volume. In order to lure more productions back to the U.S., producers say labor interests must be willing to accept certain economic realities. "The solution is that volume can compensate for rate," Amir says. "If a key grip in town works on three movies a year, he has a certain income. But if he worked on seven, he'd have more than double the income."

But the prospect of accepting less money to work harder strikes many industry veterans as a hollow victory.

"I've turned down several projects because I would have had to take less than half of my [ordinary] salary," says costumer Madden. "When they dictate a salary, they dictate a skill level. If you're going to have open-heart surgery and you want the doctor with the best track record, you're going to have to pay a little bit more."

Seeing eye to eye with Madden and her colleagues may be one of the biggest hurdles for producers to overcome in re-creating the business. But it isn't the only one. The Teamsters, who represent transportation crews on most films, are known to be



**"The problem is not the unions or the union rates."
—Richard Masur, SAG**

tough negotiators. So are the networks. And persuading the producers themselves to either take a cut in profits or more thoroughly research U.S. filming alternatives is no easy task. The greatest hurdle of all may be getting the diverse industry to agree on a strategy to save itself from itself.

"There are no clear solutions," Amir adds, somewhat defeatedly. "If you want to put the people who are the players and decision-makers around a table, there are going to be 700 people around that table. It is very difficult to put 700 people around a table and get anything done." ■

Alan James Frutkin covers the creative community from Mediaweek's Los Angeles bureau.

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1000 years of

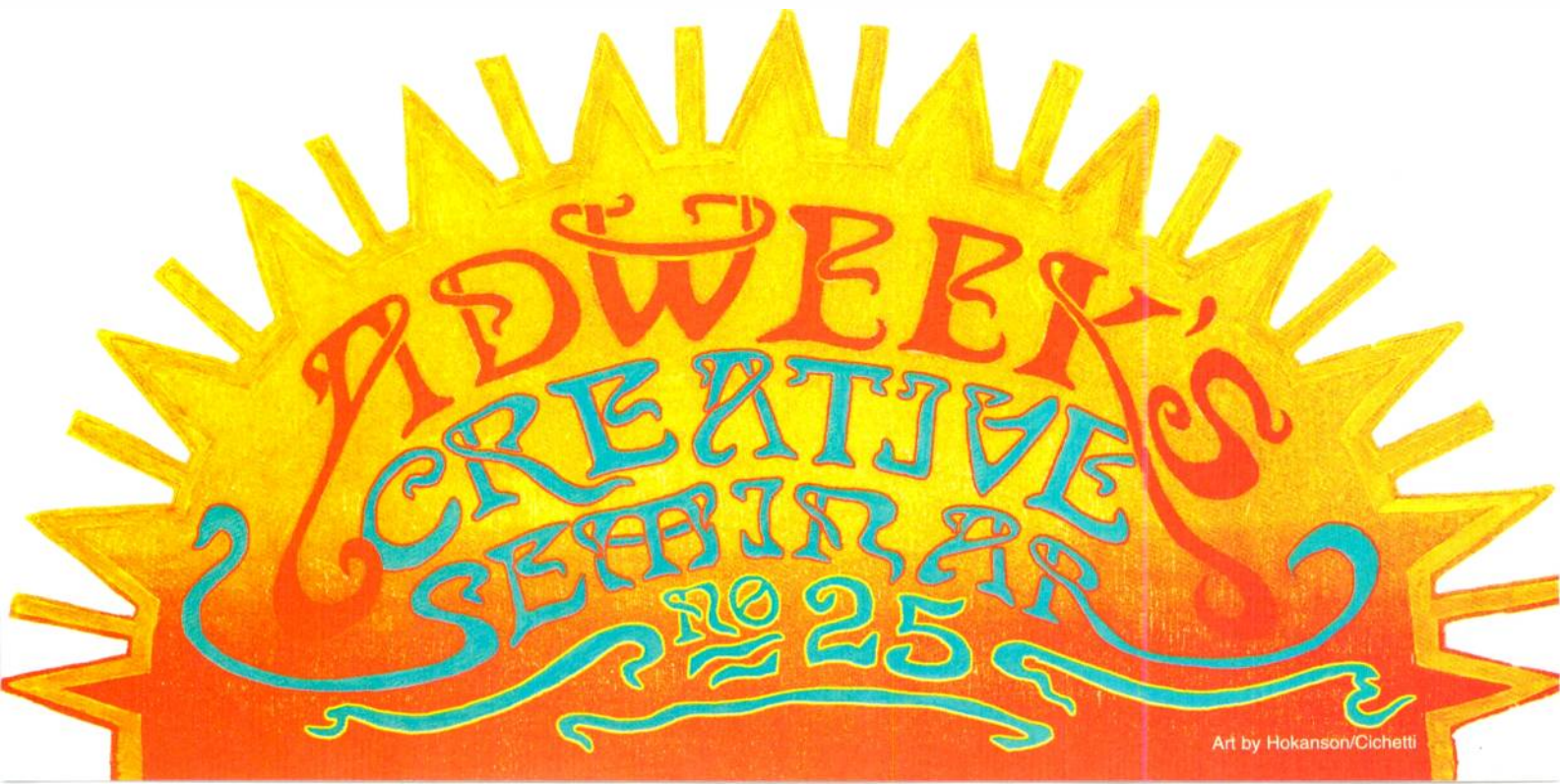
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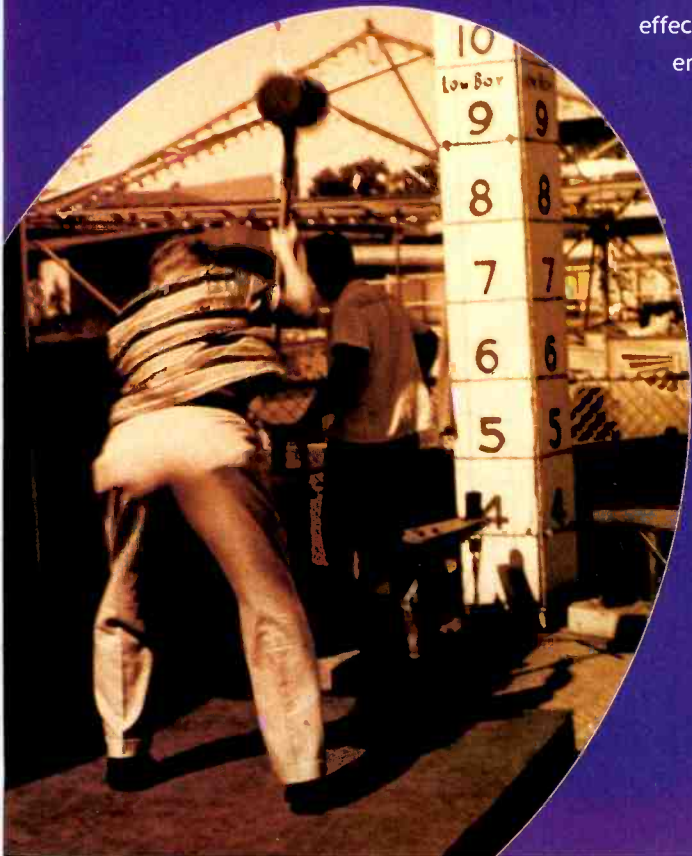
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iQ interactive news

How cool is it that via a new type of American Express card called Blue, cardholders can shop online as well as off, with Amex getting rid of the need to constantly peck personal purchasing information into the keyboard? Blue also makes it possible for members to return any item they purchased online with it—even if the online merchant has never heard the phrase, “The customer is always right.” Blue could become a classic case of how offline companies can boost business via the Web. That is, if it works.—Catharine P. Taylor

@deadline

Click for Cash

Starting today, American Fork, Utah-based **PointClick.com** will pay users cash to surf its advertiser-laden site. Advertisers pay only for the potential buyers who actually visit their Web sites via the PointClick.com site. PointClick says it estimates the advertiser cost of obtaining Internet visitors through its site to be pennies per head. 210 vendors have already signed on.

The New Spin on Ads

Spinway.com is sneak previewing proprietary technology to various advertisers. The Palo Alto, Calif.-based firm is offering full-motion video at dial-up, which it says brings television-quality commercials to computer desktops without impacting a user's bandwidth. To propagate the technology, Spinway.com is luring users with co-branded free Internet access, along with e-mail, rewards programs, instant messaging capabilities and parental-control software. Some advertisers currently perusing its wares: incentive site **MyPoints.com**, auction mainstay **eBay**, free fax service **eFax** and **Benjamin Moore** paints.

A Criminal Campaign

APB News Online, a New York-based news service that exclusively covers the criminal justice system, today unveils its first off- and online brand awareness campaign. The \$20 million promotion was produced by the New York office of **Bozell Kamstra**, a boutique agency within the Bozell Worldwide network, and revolves around the theme “You have the right to know.” Creative is based on crime scene police tape banners. The effort will initially target New York, Los Angeles and San Francisco, with media buys on TV and cable, print in major newspapers and outdoor, as well as a full schedule of online banners on select sites.

Big Blue to Open New York Design Facility

By Catharine P. Taylor

IBM is about to enter Silicon Alley. Executives at the technology giant, which is slowly shedding its white button-down shirt image, said last week that they would be opening an interactive services unit in New York by the end of the year. The office, the first outside of a 400-person, 5-year-old facility in Atlanta, will place IBM more aggressively at the center of the interactive services business, where it is becoming more and more of a competitor to specialists such as U.S. Web/CKS, Sapient and iXL.

All of those companies, and a number of others, including Razorfish in New York, have been moving their business models in the direction of providing both front-end and back-end services. Clients that may want interactive design, may also want to have other tasks, from database management to order fulfillment, handled by the same company.

Currently, the unit, known internally as the interactive design studio, works on sites such as **Macys.com**, the New York Stock Exchange and Univision. IBM is considering giving the unit an official name to reflect its capabilities as a full-service interactive facility.

According to Neil Isford, vice president of

e-business services at the Armonk, N.Y.-based company, IBM has plans to open other design facilities in other cities in the near future, although he would not identify potential markets for the rollout.

However, company officials stressed that wherever IBM builds an interactive design studio office, it will have the same casual atmosphere as the Atlanta facility, which, like many startups, boasts a pool table, at least one dog

and an open floor plan. The New York office, which will be spread between two locations at Whitehall Street and Maiden Lane in Lower Manhattan, is being designed along those lines in an effort to draw employees from Generations X and

Y. “It is a totally different environment for IBM,” Isford said.

Isford claimed he couldn't disclose revenue for the interactive design studio because it is part of IBM's mammoth Global Services division, which accounts for one third of the company's total revenue. IBM's decision to beef up its end-to-end presence comes after a period of self-examination about what its role could be in helping companies get on the Web, or as Isford put it, “Whether we should really focus on the end-to-end, or whether we should focus on the backend.” ■



IBM, which will soon open a new interactive design studio in New York, builds Web sites for clients such as Macy's.

Bolt Swings Open Doors To Online Mall

BY SLOANE LUCAS—Teeny boppers can shop around the clock starting today when Bolt.com's new store officially opens for business. The New York-based teen site began beta testing the Web shop last week, with some 800 products and counting.

The Bolt site sets itself apart from other portals by allowing users to generate the bulk of its content, and in that spirit, teens can post reviews of items for sale—good and bad. Lists of the top 10 items and the ten most recent items sold tell teens what their peers are buying.

"It's community-driven commerce," explains Brad Mehl, Bolt's vice president of marketing. "We empower these guys to say what's cool, and what sucks."

Everything from shirts to lava lamps are provided by retailers, manufacturers and distributors. Bolt handles the transaction; the sources handle fulfillment. Retailers include Blades and Newbury Comics. Bolt vice president of commerce Alexa Tobin says that Bolt won't buy and then warehouse its own inventory. The fickle teen market could leave them desperate to move thou-

sands of units of a suddenly untrendy item. Bolt hopes to capitalize on the freedom it has to add and drop items as they come in and out of demand. Bolt hopes to lure shoppers away from Yahoo! and America Online.

San Jose, Calif.-based CyberSource handles credit card transactions. (Bolt is also looking into alternative payment methods.) Customer support is provided via Los Angeles-based PeopleSupport.com, a live e-mail chat option. Viral marketing components include e-mailable birthday and wish lists.

Bolt currently racks up 3 million visitors a month with a user base of 1.4 million registered Boltsters. To promote its new store, Bolt has inked several online distribution deals with Hotmail, Yahoo!, Lycos, MSN and ESPN, with more in the works. The Yahoo deal entails a fixed position banner in its teen area, while Hotmail's twice weekly teen newsletter will target 2.2 million users with Bolt store information. Bolt is also planning a print campaign in about 10 lifestyle books, including *Bike*, *Sport*, *Surfer* and *Skateboarder*. ■



Bolt.com's new teen-targeted store features wish lists and user-reviews.

Flooz.com Names "Guru," Revamps Site

BY SLOANE LUCAS—Things are afoot at Flooz.com, where last week the site unveiled a new look, went into production for its first TV campaign and tapped James Glicker to the high-falooting title of brand guru.

Launched in February, Flooz.com lets users e-mail online gift certificates, or "gift currency," redeemable at more than 50 e-tailers. Flooz.com takes commissions off sales generated from more than 64,000 accounts. The company, whose name is slang for cash, hopes to position itself as the dominant gift-giving brand for the online boom expected for fourth quarter.

"This is a product born from the medium," says Flooz.com co-founder and CEO Robert Levitan, also a founder of iVillage.com.

Flooz.com is now decked out in bright



orange and gold with a new pencil-sketch logo. An \$8 million advertising push from New York agency Hanft Byrne Raboy will run the newly crafted tagline, "Just what you wished for." Spots will feature humorous scenarios showing gift-giving problems and the Flooz.com solution. Ads targeting busy professionals ages 25-45 break Oct. 4 and include TV, radio, outdoor and online efforts.

Flooz.com also welcomed Glicker into the fold. Glicker was most recently vice president of marketing for GeoCities. Prior to that, he was vice president of marketing and sales for 1-800-FLOWERS.

Flooz.com also enjoyed a first round of financing of \$16.5 million led by Oak Investment Partners. ■

bits

• Custom CD and digital music e-tailer **Musicmaker.com**, Reston, Va., offered up an equity stake to **TVT Records**, New York, in exchange for an exclusive, 5-year licensing agreement that would add TVT Record's library of music titles to Musicmaker.com's, which also includes the libraries of EMI and Zomba Records. Additionally, Musicmaker.com named **Larry Lieberman** as vice president of marketing, advertising and online development. Lieberman had been vice president of strategic planning and new business development at **Comedy Central**, New York.

• Denver-based online toy retailer **KBkids.com** inked a deal with Internet powerhouse **America Online**, Dulles, Va., making it one of AOL's three premier toy retailers. KBkids.com gets a strong presence in several areas, and special KBkids.com banners and commerce links will be featured throughout AOL. KBkids.com joins **eToys.com** and **Toysrus.com** as part of AOL's apparently ever-growing "premier" toy retailer family.

• **BeFirst.com**, New York, an Internet solutions company that helps sites achieve high placement in search engines launched a search engine of its own, **FindWhat.com**. A



rival to **GoTo.com**, the site allows Web publishers to use an automated bidding process to determine the per-click fee they will pay for premier placement on the FindWhat.com search engine. The highest bid appears first. Others are ranked in descending order.

• New York-based **Oxygen Media** said it will use **Wink Communications**, Alameda, Calif., to deliver enhanced cable programming and e-commerce advertisements to households with Wink-equipped TV, cable or satellite boxes. Wink allows networks and advertisers to create interactive enhancements, while accompanying traditional TV programs and advertisements.

• New York-based diamond and luxury item e-commerce site **Mondera.com** secured a \$13 million initial round of funding led by **@Ventures**, the affiliated venture capital arm of Andover, Mass.-based **CMGI**.

CORRECTION: An article in the Sept. 6 *IQ* Interactive Report misstated a former employer of George Garrick of Flycast. Garrick was formerly head of Nielsen Marketing Research.



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Avenue A Appoints Former ABC Exec to CEO

BY KIPP CHENG—Ending a six month search to fill data-marketing firm Avenue A's top spot, the Seattle-based company will name Brian McAndrews to the post of chief executive officer today. McAndrews, who was named to the position by co-founder and vice president of strategic development Mike Leo, will replace interim CEO and co-founder Nick Hanauer effective immediately.

Until last month, McAndrews served as executive vice president and general manager at ABC, managing the sports division of ABC Television. In that role, he oversaw programming, production and marketing.

"We're unbelievably excited about Brian coming on board," said Leo. "We really needed somebody to take us to the next level and get all those pistons firing at the same time. Brian has managed 800 people and \$700 million in revenues, so he's the guy to bring us to the next point."

"I'm very fortunate that I'm going into a company that's not broken," said McAndrews. "I enjoyed my nine years working in traditional media and Disney/ABC is a terrific company. But it's not growing at the rate of 20 percent a month like Avenue A."

Leo described Avenue A, as "a data-



McAndrews: joining Avenue A from ABC

marketing company, which means we do the strategy, the planning and the buying of the media." The difference between Avenue A and traditional interactive ad agencies, according to Leo, is that Avenue A also executes all third-party ad serving, data collection, measurement and data analysis for its clients.

"I think staying ahead of the technology curve is going to be the real challenge," said McAndrews. "But we'll keep our leadership position by working hand in hand with our clients."

Leo added, "We absolutely feel that as more mediums become accountable, our job is to be a data-centric company, not an Internet-centric company. So our job, as new mediums become accountable, is to develop technology that applies the same process to those other mediums that we apply to the Internet today."

Separately, Walt Disney Co., which owns ABC, last week named former ESPN chief and ABC president Steven Bornstein as chairman of Buena Vista Internet Group. Bornstein replaced BVIG chairman Jake Winebaum, who left the position in June to start an Internet venture capital company, eCompanies. ■

Doubleday Direct Hires E-Dialog for QuickReply

BY KIPP CHENG—New York-based publishing house Doubleday has tapped Lexington, Mass.-based digital direct-marketing firm E-Dialog to develop and manage the e-mail marketing effort for the Doubleday Direct unit. E-Dialog will provide Doubleday Book Club and Literary Guild Club members with personalized e-mail services, including information on upcoming book releases and offers to pre-order titles. The partnership marks Doubleday's first foray into e-commerce.

"For Doubleday, we're going to be promoting a pre-sale reservation of a book that's not yet released," said Bill Herp, president and CEO at E-Dialog.

"The idea is that no money needs to change hands," he continued. All we're doing is putting an interested person's name down for a reserved spot, and they'll receive the

book when it comes out."

E-Dialog will integrate its proprietary QuickReply technology into the e-mails, enabling recipients to buy products simply by typing the word "yes" in the subject header and replying directly to the e-mail. According to Herp, eliminating the inconvenience of transferring to another Web site from an e-mail link generates higher buy-rates than e-mailings that require recipients to click on a separate link.

The QuickReply technology was originally developed for a campaign for Harvard Business School Publishing Corp. "The result we found for Harvard has been on average 2 to 10 times greater than direct mail," said Herp.

"Clients find QuickReply very effective, as opposed to having to click to a Web site and engaging in a shopping-cart transaction." ■

New Site to Teach Kids About Money

Hoping to attract both money-minded kids and parents wishing to impart fiscal responsibility to the preteen set, Washington, D.C.-based media company BigChange Networks today launched its first online property, AllowanceNet.com, a money management Web site that hopes to help parents teach their children about the value of earning and saving. The site underwent a five week beta test period and has already registered 6,300 users to the service.

AllowanceNet offers a suite of free-to-user online tools that help children age 6 to 14 learn how to manage and budget their allowance earnings. Instead of serving banner advertising, AllowanceNet will be exclusively sponsorship driven, with at-launch partners including Ralston Purina, the Milk Board, the Plastics Council and the Skin Cancer Foundation.

"Our metaphor for kids signing up for the service is to think about their allowance as



AllowanceNet will offer finance tips to Gen Yers

the paycheck for their first job," said Nina Benton, CEO at BigChange Networks, which describes itself as creating "value-centric media products for Generation Y."

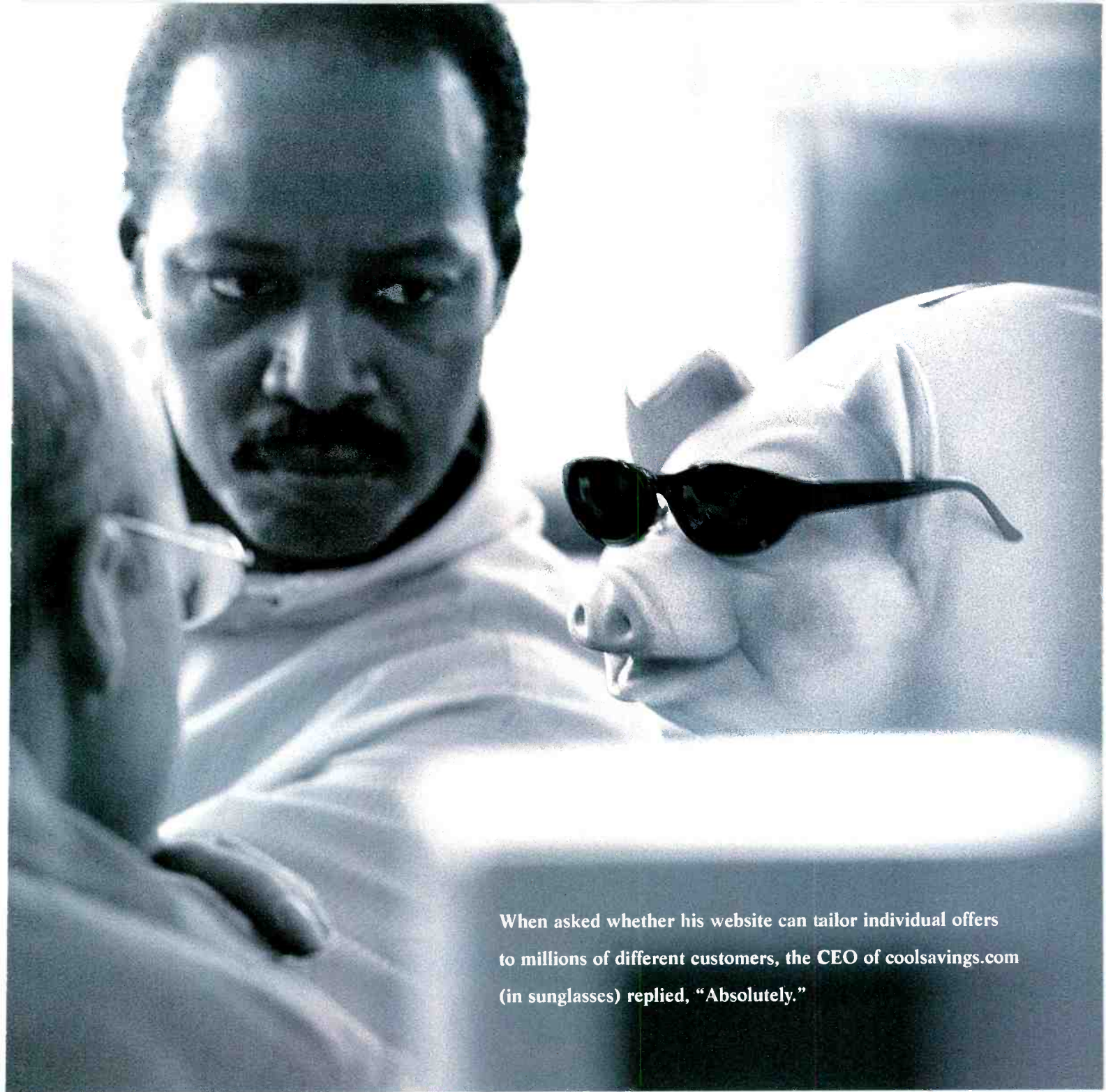
Benton explained that AllowanceNet integrates a sponsorship model that

BigChange Networks calls Active Integration Marketing (AIM), which takes shape as contextual tips and notes windows that are sponsored by partner companies, instead of randomly displayed banner ads.

Beyond managing their earned-at-home money, kids can earn virtual points for completing chores that can be redeemed online in a "shopping" area on AllowanceNet. Companies such as JNCO Jeans and Nokia have provided promotional items in the shopping area. Benton said that a fuller e-commerce component at AllowanceNet is expected to roll out in the fourth quarter, as well as e-mail capabilities for registered users.

"These are things that kids are not learning in school," said Benton. "Our feeling is, of course kids want to spend money. We want to give them a vehicle to do that, but we feel they should first earn it and understand what the value of earning money is, and they'll enjoy what they buy more."

There are pending partnerships with portals and other Web sites, although Benton could not be specific.—Kipp Cheng



When asked whether his website can tailor individual offers to millions of different customers, the CEO of coolsavings.com (in sunglasses) replied, "Absolutely."

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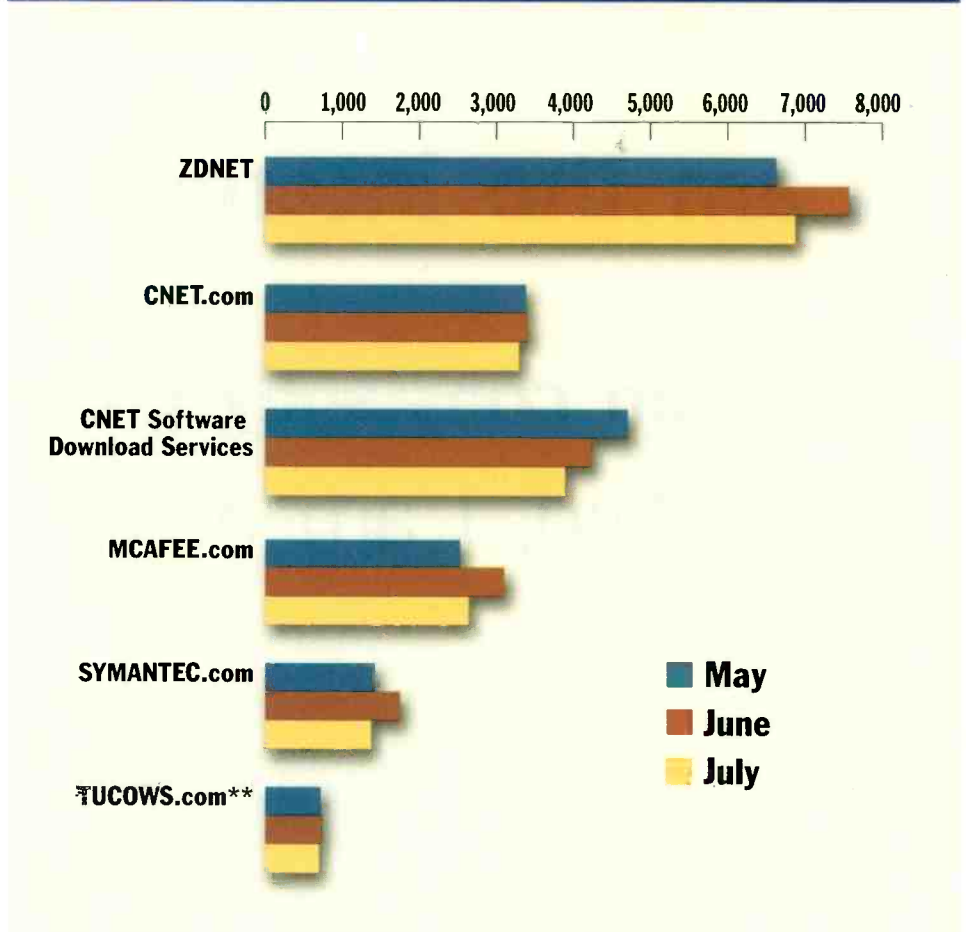
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IQdata

Melissa Virus Spooks Users

Like their dirt world counterparts, computer viruses come in varieties that range from the merely annoying to the downright deadly. And like the epidemics that spread through meat-space, cyberspace bugs can spread like, well, viruses, mutating and attracting copycats along the way. When the Melissa e-mail virus was unleashed at the end of last April, the computer glitch not only clogged up workplace servers, it also revealed serious security flaws in e-mail applications. So what's a Web surfer to do when invaded by a digimon like Melissa? Treatment could be found at various utility sites, which saw spikes in traffic following the Melissa outbreak. But the only way to avoid infection, it turns out, must be abstinence.—Kipp Cheng

Top Utilities/Software Sites Visited At Home/Work (000s)*



*The Home/Work sample represents unduplicated users who visit the same Web site both at home and at work.
 **Tucows.com is a network of Web sites that provide Internet-related utilities and software for download.
 Media Metrix defines unique visitors as the actual number of users who visited each Web site, without duplication, once in a given month. More than 40,000 individuals throughout the U.S. participate in the Media Metrix sample.



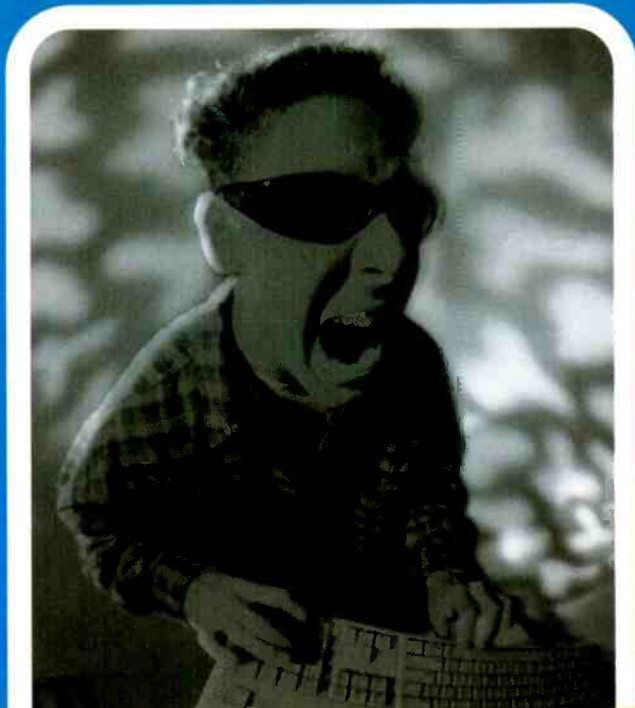
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IQanalysis

And the Band Played On

Some aren't waiting for broadband to create content

By Kipp Cheng

When it comes to the mousepad sport of complaining about the dearth of quality entertainment on the Web, content creators, journalists and new media pundits are often quick to blame bandwidth (or lack thereof) as the main villain. The pipes, it's said, are simply not yet big enough to accommodate streaming media in a format acceptable to our discerning sensibilities, i.e., the sit-back-and-entertain-us tastes we've developed after years of watching movies and television.

That rationale, of course, is too simplistic. While increased bandwidth undoubtedly will influence content (for the better, it's hoped), there's more than size at stake. Quality counts, meaning no matter the medium, the success or failure of any programming is usually an issue separate from technological concerns. And while quality, off- or online, is in the eyes of the beholder—one could argue that watching a buggy, pixilated streaming video program online is really no worse than sitting through this summer's over-hyped *The Blair Witch Project* in a movie theater—the fact is that well-executed ideas, whatever other qualities we assign them, have a tendency to float. Conversely, weakly produced ones tend to sink.

Indeed, what more and more online entertainment companies are now concluding is that despite a knee-jerk desire to co-opt the proven format of television and movies, then shoehorn said content onto the Web, that strategy may prove both foolhardy and ineffective. As many of us simply await broadband's triumphant and imminent arrival, companies such as WireBreak Entertainment, Bitmagic.com and Macromedia—which produces the low bandwidth, highly clickable Shockwave.com site—are coming up with entertaining content and solutions that defy the limitations of



Sal LoCurto (left), and David Wertheimer of WireBreak.com say that their site, launching today, will offer visitors interesting online entertainment content even at slow modem speeds.

today's narrow bandwidth environment. Ingenuity can produce effective, engaging and sticky Web entertainment.

SOAP DUDS

But first, a brief history on how we got to this place where aspirations and technology don't always connect.

It's not for lack of trying that online entertainment has yet to find a devoted mass audience. Many companies have soldiered on to make the model work—low bandwidth or not. The result was that early on, Web entertainment was saddled with the double whammy of lame programming—the best creative talent still favored more traditional entertainment outlets—and technological limitations, yielding content that awkwardly attempted to recreate the zeitgeist of mid-'90s offline entertainment.

In 1995, for instance, while popular prime-time soaps like *Melrose Place* and *Beverly Hills 90210* dominated broadcast TV lineups,

startup new media companies, such as the hyped-then-doomed American Cybercast, tried to emulate television's then-reigning camp-and-vamp formula.

Because media streaming was in its Mesozoic period—aided by the fact that most online consumers surfed the Web at 14.4 or slower—Web serials such as American Cybercast's *The Spot* and *The East Village* used text, in the form of “diary” entries, along with static images of characters.

While the Web soap genre could have fed the public's appetite for cheese and sleaze, the reality was the cheap-looking production values gave these Webisodes the low-rent mien of soft-core pornography and “viewing” them online was about as entertaining as reading a transcript of MTV's *Real World* without the pop-music soundtrack.

By mid-1997, Webisodes all but disappeared. And while online powerhouses like America Online and Microsoft tinkered with their own in-house entertainment content strategies, namely AOL's

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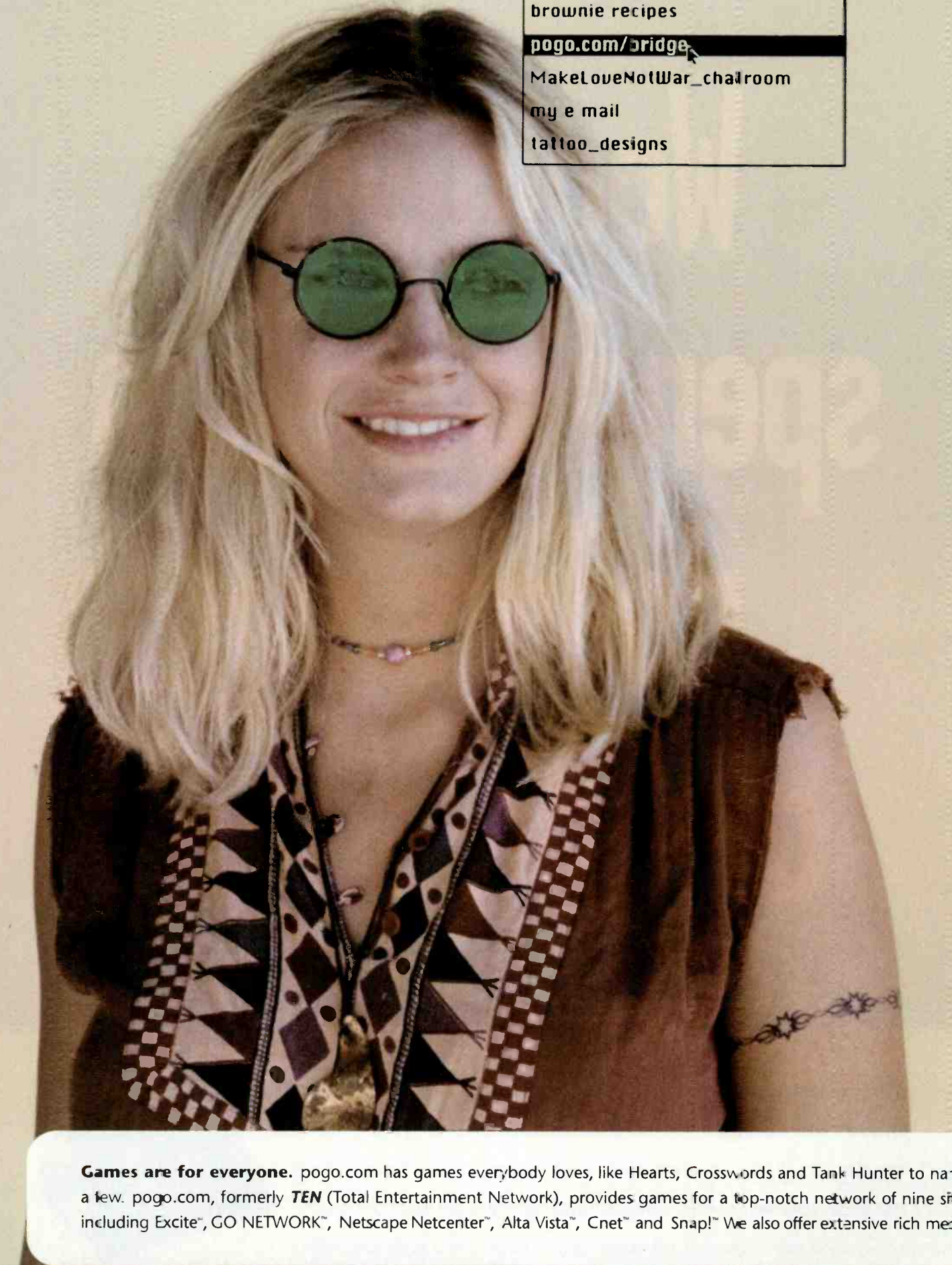
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IQanalysis

Entertainment Asylum and Microsoft Network's "channel" approach, neither was able to find the right mix of good programming and out-of-box ideas to gain sizable audiences, and their respective Web entertainment projects, with big budgets behind them, proved that even in the richest hands, online entertainment is difficult to create.

The failed attempts demonstrated that despite the earnestness with which Web entertainment producers tried to create compelling content, the public wouldn't embrace whatever was available simply because it was online. True, audiences initially tuned in—at its heyday, *The Spot* garnered an impressive 100,000 daily hits—but the novelty faded quickly and audiences realized that bad content was plain bad, regardless of its distribution mechanism. For the genre's disenchanting potential audience, it was back to the TV remote control.

"Why should we have been more forgiving?" asks Allen Weiner, vice president of analytical services at Milpitas, Calif.-based Web measurement firm Nielsen/NetRatings. "We're used to turning on the TV, sitting back and watching quality programming. Despite the Net's technical limitations, I don't think people's expectations [for entertainment] were any less."

"We tested streaming media ... and we found that it basically doesn't work consistently over lowband."

—BitMagic.com's Michiel Frackers

CONTENT BUSTERS

Enter a handful of companies that have opened their doors in recent months, ready to raise expectations of Web users hungry for online diversions. While waiting for broadband may be the most obvious way to solve the problem, these companies aren't waiting for broadband to do it.

"There's a huge opportunity to create a new kind of content for the Web," opines



BitMagic.com (left), which launched last month, promises to engage visitors by offering interactive games and animations, many of them spinning off of current events. To participate, viewers download a BitMagic player.

David Wertheimer, founder and CEO of WireBreak.com, a new online entertainment network that officially launches today. "We're trying to innovate what entertainment means in this medium. We think it's short form, it's giving people the opportunity to come in and get what they want and get out."

Instead of serving cut-up TV programming online, the Venice, Calif.-based company aims to entertain with a lineup of irreverent, short-form videos that are interactive and cater to the short attention span of distractible Net users.

"I think that giving audiences tons of information makes it harder for them to find the good stuff," says Sal LoCurto, vice president of marketing and programming at WireBreak.com. "It also makes us less focused as a network. We're not trying to be like a traditional network."

"One of the biggest mistakes people make on the Web is they think that streaming media is cool in and of itself, but users don't think it's cool in and of itself. They think it's crappy," says Wertheimer.

Another entry into the online entertainment arena is San Francisco-based BitMagic.com, which launched at last month's Jupiter Online Advertising Forum in New York. Co-founded by chairman and CEO Michiel Frackers, who was a founder of Europe's largest ISP, Planet Internet, BitMagic.com eschews video in favor of animated clips and interactive games that comment on current events and appeal to a global audience. Frackers believes that providing compelling content is not contingent on bandwidth or any other technical limitations. (Of course, the genre's early, unsuccessful pioneers may have said the same thing.)

"I think it's about creativity," says Frackers. "We're focused on creating content that everybody can watch now. We don't focus on a specific demographic or focus on a specific type of connection speed."

A proprietary BitMagic player allows for daily updates to be pushed to subscribers, while demographic data is tracked to target advertising. The BitMagic content is created as Flash animated shorts that are quick to download, without the hassles of streaming.

"We tested streaming media for a long time and we found that it basically doesn't work consistently over lowband. It's just

"We're going after busy people with little free time, but who have every bit the need for entertainment, if not more so," says Wertheimer. The programs range from the *Daily Show*-esque *News Blast* to a chick chat show titled *Girls' Locker Talk*, to a loony interactive sitcom, *It's Saul Good*. The unifying aesthetic in WireBreak.com's at-launch slate of shows is an edgy, somewhat cockeyed look at the world, wrapped in compact video bites.

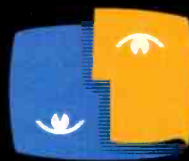
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Venice, Calif.-based WireBreak.com plans to use short-form, interactive videos—perfect for those with short-attention spans—to keep its visitors clicking happily throughout the site.

not satisfying,” says Frackers. “Say you’re getting a joke and right at the punch line, the video knocks out, then the whole point is lost.”

“The terror of the click,” as Frackers puts it, should encourage online entertainment producers to strive to create even better content, not force users to lower their expectations.

“You don’t watch TV with your hand on the remote control the entire time. But when you’re on the Web, you have your hand on the mouse the whole time,” he says.

In the interim between narrow and broader bandwidth, Frackers thinks that Flash, a scalable, vector-based animation technology, has changed the landscape for online entertainment. Widely considered a bridge technology meant to fill the gap until broadband arrives, Web developers have used Flash to create compelling animated short films that have rivaled offline animation at times.

Macromedia, the San Francisco-based company that developed and distributes Flash, hopes to parlay the technology’s cachet with Web developers into a consumer audience with its consumer site Shockwave.com, launched in June. The site offers Shockwave and Flash enabled games, cartoons, music and greeting cards, drawing on small developers and giants such as toymaker Hasbro Interactive and entertainment leaders Comedy Central and Warner Bros. to create its smorgasbord of content elements.

“There’s a **huge**
 opportunity to create a
new kind of content
 for **the Web.**”

—WireBreak’s Wertheimer

“I think general consumers believe that Shockwave is the best rich media content experience that they can get,” says Steve Fields, CEO of Shockwave.com. “What I think about our site is that it’s a great narrowband experience. I think it’s the best interactive, narrowband experience that you can get. And it is also great in broadband.”

So does that make the ultimate online experience both interactive and broadband? Well, if history is any guide, the truth may be that the best online experience is one that is really enjoyable—in any shape, form or bandwidth. ■

Faster, Faster Startups set sites on broadband

For those who are betting on broadband to make their online content aspirations come true, it’s worth noting that industry experts indicate they will have to wait about five years for a wide rollout of broadband access. Some of those same experts say that five years is earlier than they expected, but the delay hasn’t stopped a bevy of wannabes from starting broadband entertainment companies.

“I’m far more bullish on broadband than I was a year and a half ago,” says Allen Weiner of Nielsen/NetRatings.

In fact, the biggest of the broadband rollouts, from Excite@Home, had 620,000 subscribers as of the end of June; and Cambridge, Mass.-based Forrester Research, has already bet that 27 million homes will have high-speed access by 2003.

Therefore, much of the emphasis for startups has been on plans to build content that will be ready to take full advantage of the broadband future.



Companies such as San Francisco-based Digital Entertainment Network and New York-based Center Seat, which produces and distributes content for broadband are focused on keeping a watchful eye on the future, while working within the parameters of today’s narrowband world.

But if the mid-1990s breed of online entertainment producers had trouble attracting Hollywood types to work on their projects, this new group, focusing on broadband, are having better luck. The founders of DEN, which have signed major advertisers such as Ford and Pepsi, come from the in-school news TV station Channel One. At Center Seat, president Lee Haddad and CEO Scott Harmolin, both veterans of pioneering tech company Icon, have quietly gathered a staff of producers and programmers from such mainstream outlets as Access Hollywood, Good Morning America, Fox and MTV.

Further, this new band of online entertainment companies sees everyone—not just the early adapters that surfed The Spot in the Net’s youth—as a likely audience for what they produce. DEN is aiming its content at teens, but plans to reach sub-groups within that demographic as wide-ranging as Christian teens and Hispanic teens. And Center Seat, which recently acquired Second Coming Productions, an Emmy award-winning production company, also claims it has “the largest collection of independent films,” as well as over 25,000 hours of exclusive classic TV programming, which the company is cleansing and digitizing.

The upshot? A coming online universe where the interactivity involves selecting programming from a vast array of outlets and then, in many cases, sitting back and enjoying the show.

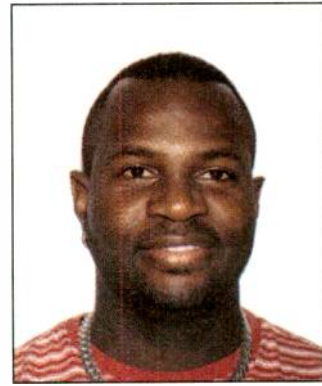
Will everything old be new again?—KC



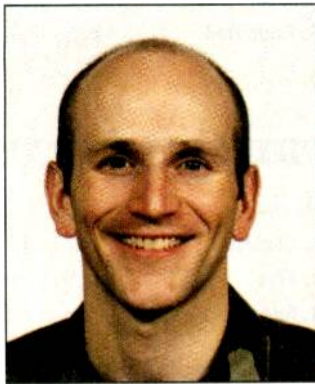
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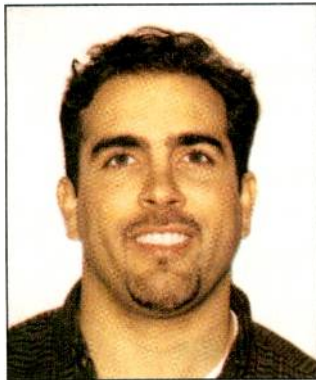
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CULTURE TRENDS

Billboard's Top 12 Country Singles

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

<i>This Week</i>	<i>Last Week</i>	<i>Peak Pos.</i>	<i>Wks on Chart</i>	<i>Title</i>	<i>Artist</i>
1	3	1	27	Single White Female	Chely Wright
2	4	2	22	You Had Me From Hello	Kenny Chesney
3	1	1	23	Amazed	Lonestar
4	2	2	20	Lesson In Leavin'	Jo Dee Messina
5	6	5	19	The Secret Of Life	Faith Hill
6	9	6	12	Something Like That	Tim McGraw
7	7	7	16	Little Man	Alan Jackson
8	10	8	10	Ready To Run	Dixie Chicks
9	5	3	20	God Must Have Spent...	Alabama
10	13	10	7	I Love You	Martina McBride
11	8	3	29	Little Good-byes	Shedaisy
12	12	12	19	I'll Still Love You More	Trisha Yearwood

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MTV Around the World

Week of 9/6/99

MTV Asia

<i>Artist</i>	<i>Title</i>
1. Jennifer Lopez	If You Had My Love
2. Whitney Huston	My Love Is Your Love
3. Madonna	Beautiful Stranger
4. RHCP	Scar Tissue
5. Code Red	What Good Is A Heart

MTV Latin America (South Feed)

<i>Artist</i>	<i>Title</i>
1. Shakira	Inevitable
2. Five	If Ya Getting Shown
3. Andres Calmaro	Cuando Te Conoci
4. RHCP	Scar Tissue
5. Enrique Inglesius	Bailamos

MTV India

<i>Artist</i>	<i>Title</i>
1. Boyzone	When The Going Gets Tough
2. Sonu Nigam	Ab Muje RaatDin
3. Jagit Singh	Shaam Se Aankh Mein
4. Harbhajan Mann	Oye Hoye
5. BSB	I Want It That Way

MTV Australia

<i>Artist</i>	<i>Title</i>
1. Killing Heidi	Weir
2. Tal Bachman	She's So High
3. Vannessa Amorossi	Have A Look
4. Smashmouth	All Star
5. Lenny Kravitz	American Woman

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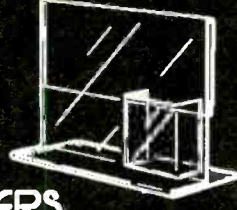
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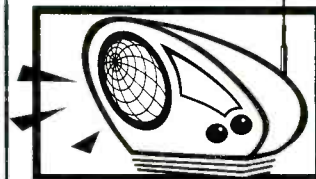


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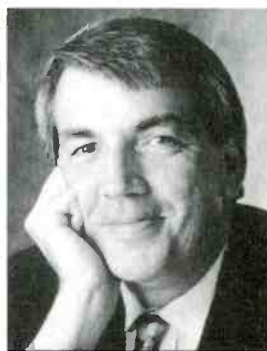
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NOTICE

In re: UNITED STATES BANKRUPTCY COURT
SOUTHERN DISTRICT OF NEW YORK
TRANS-GLOBAL MARKETING CORP., Chapter 11
d/b/a GLOBAL MARKETING RESOURCES, Case No. 99B 10131(JHG)
Debtor,

NOTICE OF LAST DATE FOR FILING PROOFS OF CLAIM

TO: ALL PERSONS AND ENTITIES ASSERTING CLAIMS AGAINST THE ABOVE-CAPTIONED DEBTOR

PLEASE TAKE NOTICE that on April 26, 1999 (the "Filing Date"), Trans-Global Marketing Corp. d/b/a Global Marketing Resources ("Debtor") filed a voluntary petition under Chapter 11 of the U.S. Bankruptcy Code with the U.S. Bankruptcy Court for the Southern District of New York (the "Court").

PLEASE TAKE FURTHER NOTICE that the Court has entered an order, dated August 19, 1999 (the "Bar Order"), requiring all persons and entities, EXCEPT THOSE PERSONS AND ENTITIES SPECIFICALLY DESCRIBED BELOW, that assert any Claim, as defined below, against the Debtor, which arose prior to the Filing Date, to file with the court by mail or otherwise delivering an original written proof of claim form, which conforms substantially with Form No. 10 of the Official Bankruptcy Forms, to the Clerk of the Court, U.S. Bankruptcy Court, One Bowling Green, New York, New York 10004-1408 so that it is actually received by the Clerk no later than 5:00 p.m. (EST) on September 24, 1999 (the "Bar Date"). Such proofs of claim will be deemed timely filed only when they are actually received by the Clerk on or before the Bar Date.

NOTICE IS FURTHER GIVEN THAT ALL THOSE WHO FAIL TO FILE A PROOF OF CLAIM ON OR BEFORE SEPTEMBER 24, 1999 SHALL BE FOREVER BARRED FROM ASSERTING A CLAIM AGAINST THE DEBTOR AND SHALL NOT, WITH RESPECT TO ANY SUCH CLAIM, BE TREATED AS A CREDITOR OF THE DEBTOR FOR PURPOSES OF VOTING UPON, OR RECEIVING A DISTRIBUTION UNDER, ANY PLAN FOR THE DEBTOR, except that the following persons or entities are not required to file a proof of claim on or prior to the Bar Date:

- (a) Any person or entity that has already properly filed with the Clerk of the Court a proof of claim against the Debtor;
- (b) Any person or entity (i) whose claim is listed on the Debtor's Schedule of Assets and Liabilities duly filed with this Court, as may be amended from time to time (the "Schedules"), and whose claim is not described as being "disputed", "contingent" and/or "unliquidated", and (ii) that agrees with the amount and manner of classification of such claim set forth in the Schedules;
- (c) Holders of claims, if any, allowed by an order of the Court entered on or before the Bar Date; and
- (d) Holder of a claim allowable under Section 507(a)(1) of the Bankruptcy Code as an Administrative Expense of the Debtor's Chapter 11 case.

NOTICE IS FURTHER GIVEN that for the purposes of this Notice, "Claim means (A) a right to payment, whether or not such right is reduced to judgment, liquidated, unliquidated, fixed, contingent, matured, unmatured, disputed, undisputed, legal, equitable, secured or unsecured; or (B) a right to an equitable remedy for breach of performance if such breach gives rise to a right to payment, whether or not such right to an equitable remedy is reduced to judgment, fixed, contingent, matured, unmatured, disputed, undisputed, secured or unsecured.

PLEASE TAKE FURTHER NOTICE THAT you may be listed in the Schedules as the holder of a claim against the Debtor. A copy of the Debtor's Schedules is available for inspection at the Court in the Clerk's Office between the hours of 9:00 a.m. and 4:30 p.m. and on the Court's web site: <<http://www.nysb.uscourts.gov>>.

Dated: New York, NY; August 20, 1999

HAHN & HESSEN LLP
Attorneys for Trans-Global Marketing Corp.
d/b/a Global Marketing Resources, Debtor
350 Fifth Avenue, Suite 3700
New York, NY 10118
Tel. (212) 736-1000/Fax (212) 594-7167
Attn: Mark T. Power, Esq.
Ms. Sandra Gittens-Thompson

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Successful Southeast agency (2 hours from Atlanta). Media planning supervisor or AMD with 7-10 years experience required who is ready to move up. With a background in National, Retail, and Regional media experience preferred. Must have excellent verbal & written skills, are able to prepare plans and presentations and analyze syndicated research. Plus, proven creative thinking and leadership skills. Agency's innovative environment and teamwork atmosphere offer a great opportunity for qualified candidate. Mail, e-mail or fax resume to:

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Please Fax To Director of Recruiting
212-481-1344

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NYC Media Buying company seeks experienced radio promotions professional with proven ability in: radio promotions, negotiating sponsorship, national account work, sales promotions, client communication, multi-tasking, detail management, beverage promotions experience a plus, Microsoft Word, ACT, EXCEL, Powerpoint.

Forward resume with cover letter to:

FAX: 212-564-5738

**ATTN: Promotions Director
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Manhattan-based entertainment agency seeks Mac operator for busy art studio that produces ads, brochures, etc. for diverse range of cultural product including theater, opera, dance and music. Provide production support to multiple art director/designers. Must be organized, thorough, detail-oriented, work under tight deadlines and be proficient in Quark, Illustrator and Photoshop.

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Requirements: 10 years strategic advertising experience in \$2+ billion retail co., development and execution of annual plans, consumer-oriented, weekly print advertising or promotions in multiple markets, process orientation and strong management skills.

Send resume to:

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O'Leary & Grant

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**ADVERTISING SALES
Account Executive**

Opportunity to join established publisher's sales team selling advertising space for its latest publication.

Candidates should have at least 1 year print media experience selling consumer oriented advertising space for a magazine or related publication. Sound selling, communication and presentation skills (oral and written) are required. In addition, candidates should have a proven track record in creative sales. Applicants must be willing to travel domestically and internationally as required.

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or email: conad@adweek.com

Subject: 01-W-0190

ACCOUNT EXECUTIVE

We know you're out there. You have at least 3 years solid agency experience on the account side. You're a strategic thinker who can lead accounts and wrangle clients. You're proficient at broadcast/print media planning and you've got an eye on what's happening on the new media front. You can effectively plan and execute multiple projects. And you know how to inspire great creative work and sell it to the client. We're a young, full-service, award-winning agency—specializing in entertainment. We're looking for an A/E who will work hard, generate new ideas and have fun in the process.

(Cable, Broadcast TV, and Performing Arts experience a plus)

Resume and salary history to:

abehm@mka-nyc.com

or ADWEEK Classified, Box 4112

1515 Broadway, 12th fl., New York, NY 10036

ACCOUNT EXECUTIVE

Manhattan-based advertising agency specializing in live entertainment seeks arts marketing professional for position of account executive. Provide account service to diverse range of clients, including theater, opera, dance and classical music accounts. Must be organized, thorough, detail-oriented, work under tight deadlines and have a minimum of three years of experience in a marketing position, preferably in the New York metropolitan area.

Send resume and salary requirement (will not consider without).

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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 9/6/99

Artist/Group: **Bif Naked**
Song/Video: **"Moment Of Weakness"**

Director: **Marcos Siega**

According to Elle Magazine Bif Naked "eerily looks like she could be the bastard child of Courtney Love and Marilyn Manson." Born in New Delhi, India as the love child of two private school teenager, and raised in Canada by her adoptive parents, BIF's own life singularly serves as her creative inspiration. It's all paying off now, as she's been noted as the highlight of this summer's Lilith Fair tour with a Buzzworthy video on MTV to boot!

Artist/Group: **Jimmie's Chicken Shack**
Song/Video: **"Do Right"**
Director: **David Meyers**

Call Jimmie's Chicken Shack schizophrenic and they won't be insulted. One spin of their new album *Bring Your Own Stereo* is all you need to realize that the Maryland-based quartet thrive in their own mildly twisted universe. From bluesy rap-infused grooves to hard-rock, this album is just another lesson in diversity from the band with the wacky name

©1999 MTV

The Hollywood Reporter's Box Office

For weekend ending August 30, 1999

This Week	Last Week	Picture	3-Day Weekend Gross	Days In Release	Total Gross Sale
1	1	The Sixth Sense	29,271,146	32	176,245,282
2	3	Runaway Bride	8,610,287	39	135,504,513
3	2	The 13th Warrior	8,477,149	11	22,393,026
4	4	Bowfinger	7,389,970	25	55,870,320
5	6	The Thomas Crown Affair	6,078,007	32	57,652,861
6	New	Chill Factor	5,810,531	6	6,672,448
7	5	Mickey Blue Eyes	5,513,813	18	27,314,758
8	8	The Blair Witch Project	4,077,463	55	133,839,255
9	9	The Astronaut's Wife	3,460,766	11	8,910,055
10	10	The Muse	3,452,346	11	8,592,473
11	New	Outside Providence	3,370,662	6	3,948,011
12	7	In Too Deep	3,283,073	13	10,260,563
13	11	Dudley Do-Right	3,051,475	11	7,006,810
14	12	Inspector Gadget	3,043,901	46	91,403,839
15	13	Deep Blue Sea	2,083,860	41	69,884,507
16	16	American Pie	1,587,750	60	98,958,465
17	20	Star Wars: Phantom Menace	1,534,860	111	421,381,756
18	18	The Iron Giant	1,476,801	34	20,730,553
19	14	Universal Soldier: The Return	1,202,641	18	9,705,089
20	15	Teaching Mrs. Tingle	1,157,403	8	8,214,943
21	23	Tarzan	1,120,934	83	167,862,342
22	19	Mystery Men	1,085,370	32	28,376,875
23	56	Wild Wild West	896,057	69	112,634,702
24	17	Big Daddy	878,574	74	161,509,335
25	21	A Dog of Flanders	729,452	11	1,875,539
26	22	The Haunting	678,228	46	89,063,049
27	24	Austin Powers: Spy Who...	650,068	89	205,120,694
28	29	Run Lola Run	399,689	81	5,531,187
29	41	The Red Violin	395,448	88	8,369,857
30	30	T-Rex: Back to the Cretaceous	393,866	319	22,540,483
31	27	Lake Placid	360,251	53	31,091,658
32	28	Mysteries of Egypt Destination	357,866	462	18,915,605
33	26	Notting Hill	351,105	102	115,189,735
34	54	South Park:	327,039	69	51,612,637
35	32	Better Than Chocolate	295,495	25	815,920

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CULTURE TRENDS

MTV Around the World

Week of 9/6/99

MTV Mandarin

Artist	Title
1. Shino Lin	Your Love Is Not The Only
2. GiGi	Fresh
3. Jeff Chang	Come Back
4. Phil Chang	The Rain Keeps Falling
5. Na Ying	Willing To Lose

MTV Latin America (North Feed)

Artist	Title
1. Mana	Se Me Olvido...
2. Madonna	Beautiful Stranger
3. Moenia	Manto Estelar
4. Cafe Tacuba	La Lacomotora
5. Aleks Syntsk	Sexo, Pudor, Y Lagrimas

MTV Brazil

Artist	Title
1. N'Sync	I Drive My Self Crazy
2. Ricky Martin	Livin La Vida Loca
3. Engenheiros do Hawaii	Eu Que Nao Amo
4. Lou Bega	Mambo #5
5. Sandy & Junior	No Fundo Do Coracao

MTV Russia

Artist	Title
1. Jennifer Lopez	If You Had My Love
2. Mel G	Word Up
3. Texas	Summer Sun
4. RHCP	Scar Tissue
5. Shura	Ne Ver' Slezam

Billboard's Top 15 Singles

Compiled from a national sample of top 40 radio airplay monitored by Broadcast Data Systems, top 40 radio playlists, and retail and rack singles sales collected, compiled, and provided by SoundScan.

This Week	Last Week	Peak Pos.	Wks on Chart	Title	Artist
1	1	1	10	Bailamos	Enrique Iglesias
2	4	2	12	Unpretty	TLC
3	3	3	9	Summer Girls	LFO
4	2	1	11	Genie In A Bottle	Christina Aguilera
5	-	5	1	Lost In You	Garth Brooks/C.Gaines
6	8	6	7	Smooth	Santana Featuring Rob
7	5	4	17	All Star	Smash Mouth
8	7	4	20	Where My Girls At?	702
9	6	1	13	Bills, Bills, Bills	Destiny's Child
10	10	10	11	Someday	Sugar Ray
11	11	2	16	Last Kiss	Pearl Jam
12	12	6	21	I Want It That Way	BSB
13	9	1	18	If You Had My Love	Jennifer Lopez
14	14	14	13	She's So High	Tal Bachman
15	15	15	15	Scar Tissue	Red Hot Chili Peppers

©1999 Billboard/SoundScan, Inc./Broadcast Data Systems

Billboard's Heatseekers Albums

Best selling titles by new artists who have not appeared on the top of Billboard's album charts. Provided by SoundScan.

This Week	Last Week	Wks on Chart	Artist	Title
1	3	26	Train	Train
2	9	12	Tal Bachman	Tal Bachman
3	2	13	Moby	Play
4	4	19	Oleander	February Son
5	6	9	Slipknot	Slipknot
6	-	1	Jimmie's Chicken Shack	Bring Your Own Stereo
7	-	1	P.O.D.	The Fundamental Elements ...
8	5	12	Ibrahim Ferrer	B V S Club/I. Ferrer
9	7	4	G. Love & Special Sauce	Philadelphonic
10	8	12	J. McDermott/A. Kearns/R. Tynan	The Irish Tenors
11	New		The High and Mighty	Home Field Advantage
12	9	3	Sherrie Austin	Love In The Real World
13	10	22	Lo Fidelity Allstars	How To Operate...
14	12	20	Stained	Dysfunction
15	11	21	Static-X	Wisconsin Death Trip

© 1999 Billboard/SoundScan, Inc

Why are men so reluctant to talk about prostate cancer? Much like breast cancer in the 1970's, it's still not considered a subject for 'polite' conversation. As women, we've seen the benefits from lifting this wall of silence. Now it's time men took a page from our book.

Prostate cancer is a leading killer of men over 50. This year alone some 180,000 men will be diagnosed with the disease. Many thousands more have the disease and don't know it.

ARE WOMEN BETTER EQUIPPED TO DEAL WITH PROSTATE CANCER THAN MEN?

So the Cancer Research Institute and the American Cancer Society have joined together to form *The Prostate Cancer Initiative*. It's a national program designed to increase awareness among men (and women), provide patient care and fund the latest clinical research into harnessing the power of the body's immune system to fight the disease.

To learn more about prostate cancer, call the American Cancer Society at 1-800-ACS-2345, or write to *The Prostate Cancer Initiative*, care of Cancer Research Institute, 681 Fifth Avenue, New York, NY 10022.





QUESTIONS. ANSWERS.

COFFEE AND TIME TO THINK.

BEFORE THE RAT RACE BEGINS.

DAILY NEWS ON THE NET.

Magazines

BY LISA GRANATSTEIN

Two Guys and a Whirl

New editors at *Details* and *Maxim* try to stay a step ahead in the fast-paced men's field

With the dust having settled following last spring's changes in top editors at *Details* and *Maxim*, Mark Golin and Mike Soutar are beginning to put their personal imprints on the rival young men's books. While it was a busy summer for both new editors, Golin's task was far more daunting. When he arrived at Condé Nast and peeked under *Details'* covers, what Golin saw wasn't pretty. The struggling monthly had strayed far off course and desperately needed a clear direction. "Over *Details'* history, it's done a lot of things right at different points," Golin says. "It's had a sense of humor at some points, it's been trendy at other points. It's just a matter of combining it all. I wanted to make it a more exciting magazine, make it more engaging and give it a strong format."

A couple of thousand cigarettes later, buttressed by a redesign by consultant Rhonda Rubenstein, Golin is primed to take on *Maxim*, his former employer and the 800-lb. gorilla of the men's category. *Details'* October issue, featuring a new



Fresh vision: Golin introduces a redesign.

front-of-the book section, fresh columns and lots of oddball humor, is set to hit newsstands on Sept. 28. Golin promises *Details* will be more fun to read but will not become "the testosterone-soaked beer brawl that the 'lad' magazines are and will continue to be."

The reconfigured *Details* is loaded with short, snappy blurbs à la *Maxim* but without the gross-out element (*Maxim's* current issue features a bear carcass and close-ups of diseased livers). *Details'* front section includes "212 Degrees," the latest on hot words, places, trends and gear; and "Skew," a compilation of musings subtitled "The Op-Ed Page From Hell."

Golin has also touched up the monthly's fashion pages, adding clothes "that you would actually want to wear," he says. And while *Details'* "Pop Arts" section remains intact, it has been expanded to include quirky elements of popular culture. October's feature well includes everything from the serious (a piece on the spread of hepatitis C in Hollywood) to the just plain odd (a look at the pitfalls of buying or selling a home where a violent crime has taken place).

As *Details* sharpens its focus, *Maxim* is not resting easy. Soutar, former editor of the U.K.'s popular *For Him Magazine* (now *FHM*), has been busy since he signed on in April to replace Golin at the helm of the hot Dennis Publishing title. "It's been a case of careful husbandry," Soutar says. "A magazine that has [more than doubled] its circulation has to be doing a few things right."

Soutar says he has tweaked the title's famously self-deprecating tone. "I felt that the sense of 'we, the god-like editors of *Maxim*,' which may have started off as being ironic, was beginning to look like we really believed it," he says. In coming issues Soutar plans to increase coverage of the Web, double the number of fashion pages and regularly review gadgets—everything from MP3 systems to chainsaws—something *Maxim* has not done much in the past.

Longer features are also part of the new *Maxim* mix; the September edition features a dramatic account of a Caribbean cruise ship swallowed up by Hurricane Mitch last fall.

So far, *Maxim's* changing of the guard has caused barely a ripple among media buyers. "The *Maxim* formula is still intact and hasn't missed a beat," says Melissa Pordy of Zenith Media. "It's still holding true to its mission."

As for *Details*, buyers say they are eagerly awaiting Golin's October issue to gauge the magazine's direction under its new editor.

The *Details* redesign and *Maxim's* evolution under Soutar come as Emap Petersen readies the February launch of a U.S. edition of *FHM*, further crowding a young men's field that includes Bob Guccione Jr.'s *Gear*, Freedom Magazines' *P.O.V.* and Dennis' *Stuff*.

The strength of the genre's circulation numbers indicates there may still be room for more players. Through June, *Maxim's* paid circ shot up 139.6 percent to 1.15 million, and single-copy sales jumped 163.4 percent, according to the Audit Bureau of Circulations. In January, *Max-*

im will increase its rate base to 1.35 million, from 950,000. Under former editor Michael Caruso, *Details'* total circ was up 17.3 percent through June, to 558,683; newsstand sales increased 11.5 percent. With its September issue, *Details* boosted its rate base to 550,000, from 500,000.



Maxim's lad: Soutar

Home Gets A Remodeling

New look for HFM title

Every house needs sprucing up from time to time, and Hachette Filipacchi Magazines' *Home* is no exception. The title, which has maintained the same look since Hachette acquired it from Condé Nast eight years ago, has undergone a major renovation. The new look, to bow with the October issue, includes a new logo, a larger typeface and bigger pictures.

"The goal of the redesign was to make it [look] cleaner, fresher and slightly more upscale," says Edward Abramson, publisher of the 1,009,608-circulation monthly.

The idea for the makeover came out of reader research. "We looked at our readers and realized that they [have become] younger and more affluent, and we wanted the magazine to mirror their lives," says *Home* editor Gale Steves.

Through September, *Home's* 1999 ad pages were flat at 814.39, according to the *Mediaweek Magazine Monitor*, placing the book fifth in the 10-title shelter category.

Home has the fourth-highest median household income in the category, according to Mediarnark Research Inc.

Home readers' average income of \$56,818 is behind CN's *Architectural Digest*, Meredith's *Traditional Home* and HFM's *Metropolitan Home* and ahead of CN's *House & Garden* and Hearst's *House Beautiful*. At 40.1 years, *Home* also has the second-youngest median age in the category, behind G+J's *American HomeStyle & Gardening*, according to MRI.

"We thought [adding] a little more visual appeal would help bring these points across," says John Miller, group publisher at Hachette.

The redesigned October issue, *Home's* biggest ever at 265 pages, has 170 pages of ads. New advertisers include Bernhardt, American Leather, Restoration Hardware and Cadillac.

For Hachette, one big plus of the redesign was the ability to take the new-look *Home* back to potential advertisers who had previously "thought that the look of their ads was more upscale than the look of the magazine," Abramson says. The pitch helped the book attract more design and decorating advertisers, he adds.

Mediaweek Magazine Monitor

Weeklies

September 13, 1999

Times Mirror Magazines has put *The Sporting News* on the block, leaving many examining the state of the magazine. Despite being down 13.15 percent this week compared to the same issue last year, *The Sporting News* is up 8.4 percent for the year, at 635.47 pages. "It is pretty shocking for a magazine in a flat category to be up that much," says Francis Farrell, *TSN* publisher. The book recently has welcomed new advertisers, including Teevo, Toyota, Absolut and Honda. Electronic games and import autos have been strong categories, Farrell reports. —Lori Lefevre



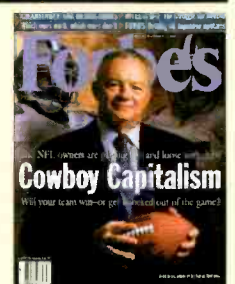
	Issue Date	Current Pages	Issue Date Last Year	Pages Last Year	Percent Change	YTD Pages	YTD Last Year	Percent Change
NEWS/BUSINESS								
Business Week	13-Sep	126.87	14-Sep	137.21	-7.54%	2,971.36	2,578.41	15.24%
Economist, The	4-Sep	53.00	5-Sep	53.00	0.00%	2,052.07	1,850.91	10.87%
Industry Standard, The ^L	13-Sep	80.00	7-Sep	26.00	207.69%	1,219.68	308.00	296.00%
Newsweek	13-Sep	54.31	14-Sep	36.72	47.91%	1,603.37	1,514.63	5.86%
People ^X	20-Sep	120.46	21-Sep	94.03	28.11%	2,834.81	2,686.37	5.53%
Sporting News	13-Sep	17.43	14-Sep	20.07	-13.15%	635.47	586.20	8.40%
Sports Illustrated	13-Sep	55.56	14-Sep	36.19	53.52%	1,947.47	1,829.29	6.46%
Time ^F	13-Sep	49.91	14-Sep	44.60	11.91%	2,044.34	1,712.88	19.35%
US News & World Report	13-Sep	29.72	14-Sep	29.49	0.78%	1,302.43	1,222.02	6.58%
Category Total		587.26		477.31	23.04%	16,611.00	14,288.71	16.25%
ENTERTAINMENT/LEISURE								
AutoWeek	13-Sep	28.31	14-Sep	23.09	22.61%	1,074.04	1,086.79	-1.17%
Entertainment Weekly	10-Sep	81.47	11-Sep	60.67	34.28%	1,322.33	1,182.34	11.84%
Golf World	10-Sep	16.33	11-Sep	29.99	-45.55%	1,024.80	1,102.00	-7.01%
New York								
New Yorker	13-Sep	42.59	7-Sep	18.48	130.47%	1,164.20	1,155.14	0.78%
Time Out New York	8-Sep	103.20	9-Sep	92.90	11.09%	2,403.75	2,146.25	12.00%
TV Guide	11-Sep	86.33	12-Sep	103.30	-16.43%	2,208.78	2,005.22	10.15%
Category Total		358.23		328.43	9.07%	9,197.90	8,677.74	5.99%
SUNDAY MAGAZINES								
Parade	12-Sep	16.79	13-Sep	17.47	-3.89%	424.29	433.07	-2.03%
USA Weekend	12-Sep	14.91	13-Sep	14.91	0.00%	433.94	423.32	2.51%
Category Total		31.70		32.38	-2.10%	858.23	856.39	0.21%
TOTALS		977.19		838.12	16.59%	26,667.13	23,822.84	11.94%

E=ESTIMATED PAGE COUNTS; L=LAUNCHED ON 4/27/98; X=ONE MORE ISSUE IN 1998

Biweeklies

September 13, 1999

Forbes was down 10.72 percent this issue, but there's no cause for alarm, says president James Berrien. So far this year, the title has totaled 3,083.30 pages, a 2.5 percent increase over 1998. Berrien credits the growth to double-digit gains from technology advertisers. Still, *Forbes* trails competitor *Fortune* by 40.48 pages YTD. Berrien expects *Forbes'* numbers to soar in the fourth quarter, based on strong page counts for the next three issues. —LL



	Issue Date	Current Pages	Issue Date Last Year	Pages Last Year	Percent Change	YTD Pages	YTD Last Year	Percent Change
BUSINESS/ENTERTAINMENT								
ESPN The Magazine ^{#/N}	6-Sep	86.32	7-Sep	72.75	18.65%	1,049.10	740.91	41.60%
Forbes	20-Sep	166.50	21-Sep	175.60				
Forbes FYI	20-Sep	79.00	21-Sep	100.40				
Forbes (Total)	20-Sep	245.80	21-Sep	275.30	-10.72%	3,083.30	3,008.10	2.50%
Fortune	27-Sep	219.03	28-Sep	223.24	-1.89%	3,123.78	2,763.65	13.03%
Inc. Magazine ^F	15-Sep	104.40	16-Sep	90.20	15.74%	1,017.00	1,010.10	0.68%
National Review	27-Sep	25.16	28-Sep	23.75	5.94%	386.21	371.75	3.89%
Rolling Stone	16-Sep	99.77	17-Sep	85.01	17.36%	1,312.49	1,337.39	-1.86%
Category Total		780.48		770.25	1.33%	9,971.88	9,231.90	8.02%

F=18 ISSUES PER YEAR; DD=DOUBLE ISSUE IN 1998; #=LAUNCH ISSUE WAS 3/23/98

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TECH MARKETERS,
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DOZEN OPTIONS TO
CHOOSE FROM.

JANUARY

FEBRUARY

MARCH

APRIL

MAY

JUNE

JULY

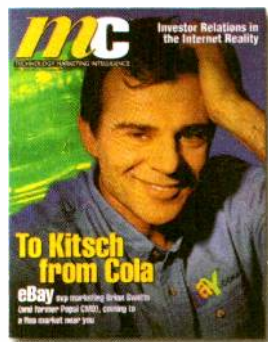
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Media Person

BY LEWIS GROSSBERGER



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Woman Overboard

MEDIA PERSON IS CONFUSED. HAVING LONG AGO accepted the ruling from the opinion gods that the

male is the oppressor (and kind of gotten comfortable with the label—hey, might as well relax and enjoy it), MP learns from A Very Important Major Book Excerpt in *Newsweek* that The American Man Has Been Betrayed. Masculinity, it turns out, has actually been in crisis for the past 40 or 50 years; men have not really been in control of anything, the poor, pathetic schnooks. We've been hoodwinked, robbed of a meaningful, productive and enriching life. We're

screwed. Or, as Susan Faludi puts it, *Stiffed*.

Yes, that's really her title—*Stiffed: The Betrayal of the American Man*. And, yes, this latest cultural bombshell comes not from some whining, embittered, prejudiced loser you couldn't trust because he's, well, male but from a leading member of the female race whose Big-Time Feminist credentials are impeccable since her previous famous book was *Backlash: The Undeclared War Against American Women*, which conclusively proved that the male is the oppressor.

At least, Media Person thinks so. He never actually reads books like that. But he does read the reviews and excerpts. That's enough, right?

OK, if men are oppressed, too, who's doing all this oppressing? Well, it's, you know, everything. Society. Corporate America. The media. Our whole stupid, empty, money-chasing, celebrity-crazy . . . culture. Ours, says Faludi, is The Ornamental Culture. Not bad. The Me Decade. The Jazz Age. The Ornamental Culture. A little bulky, but it has a beat. A culture in which men are encouraged by the consumer-driven media to pose and strut as ultramasculine, rich, powerful guys at the same time they have "lost any useful role in public life."

Sounds good, but is any of this actually

true? And even if it is, haven't we heard it somewhere before? Oh, who cares? It's on the cover of *Newsweek*; it'll be Koppeled and Kinged and Oprahed, and it's this week's ornament of the very Ornamental Culture it's critiquing, itself caught in the act of being consumed by the consumer society, and so Media Person has to believe it because if he doesn't, what does he have to write about this week? Hey, it could be true. It's a really long

Anyone who believes promises allegedly made by the media or "the culture" is a sucker.

article. Would *Newsweek* give it all that space if it weren't true?

Probably the most daring part of Faludi's thesis is when it pins the start of all our problems not on those spoiled-rotten baby boomers but their fathers! That's controversial, babe, dissing the sacred cows of the Ryan-Saving Greatest Generation. Sure, they saved the world for democracy, but the trouble is when they got back home to marry Harriet and raise Beaver, they became Organization Men in Gray Flannel Suits and stayed so long at the soul-destroying office they didn't get back to Levittown in time to teach Junior how to play ball. Or be a man. Whatever that is. Is it any wonder Junior grew up to be Bill Clinton?

Well, at least they tried. Dad did peer up at the sky, according to Faludi in one of her weirder moments, showed sonny boy a satellite jogging about the heavens and told him that was his destiny, "a paternal gift rocketing him into his future." But guess what. Space turned out to be a shuck and a jive. No jobs up there, except for a handful of photogenic right-stuff flyboys. "The void of space turned out to be a void that no man could conquer, let alone colonize."

Hmm, Media Person is trying to remember when American boys were solemnly promised that they'd grow up to be hydroponic bean farmers on Mars, but for the life of him he can't. Of course, at the time, MP may have been watching *Captain Video* instead of paying attention to his father.

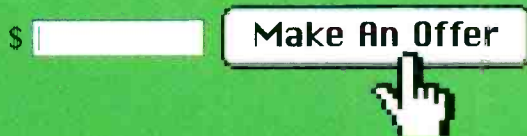
At any rate, deprived of a joyous sense of mission and belonging, such as their forebears had while napalming Japanese machine-gun nests on Okinawa, America's Beavises and Butt-Heads now have nothing to do but hang around Ornamentville watching music videos, movies and TV commercials all delivering "the message that manhood had become a performance game to be won in the marketplace, not the workplace, and that male anger was now part of the show." Masculinity is now

nothing but a spectacle they can passively watch. So they're all angry and frustrated, and then they go out and shoot up the

schools. Or something like that.

Frankly, Media Person has little patience for this latest victim group, even though some of his best friends are males. Anyone who mistakes one segment of his identity—whether it's gender, nationality, ethnicity, religion, occupation, generation, athleticism or blood type—for the entirety is a fool. Anyone who believes promises allegedly made by the media or "the culture" is a sucker. Anyone who thinks the road of life is supposed to be neatly mapped out for him by the older generation or society at large deserves the disillusionment he gets. Anyone who reads *Stiffed* is probably ensuring there will be a sequel. The next oppressed class? Media Person's guess is media moguls. Free Mel Karmazin! ■

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