

# MEDIA WEEK

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# Clean Slate

Microsoft's e-zine adapts in search for readers and advertisers



By Richard Stayton  
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- 4th-Quarter Scatter Set to Break a Month Early page 6
- 'San Francisco Chronicle' Goes Up for Sale page 7
- Arbitron: Teens Tuning Out Radio Over Clutter page 8

## MARKET INDICATORS

**National TV: Strong**  
Buying of 4th-Qtr. prime scatter is set to begin this week. Pricing could climb as much as 25 percent above upfront.

**Net Cable: Wrapping**  
Some business still lingers from MediaVest and Starcom, but cable's \$3.8 billion upfront is all but done. New dollars are pumping CPM increases into the high teens. Dot.com business for 3rd and 4th Qtr. is exploding.

**Spot TV: Active**  
Backed by leading spct categories retail and fast food, 3rd Qtr. is pacing strong. Excess of dot.com advertising could further heat the market.

**National Radio: Tight**  
Demand is running high, stimulated by Wall Street dot.com darlings. Most networks are booked through 3rd Qtr. Network upfront may break early.

**Magazines: Hot**  
Liquor ads keep pouring in as publishers eye 3rd Qtr. Asian cars are beginning to pick up after a brief lull.

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Laura K. Jones

JUN 22 1999

# AT DEADLINE

## CD Radio, Ford Join Forces on Receivers

The star wars between the two nascent satellite radio companies CD Radio and XM Satellite Radio came down to car wars last week, marking a significant milestone in the ability of both companies to bring their 100-channel national radio services to market. CD Radio struck an alliance with Ford Motor Co. to install CD Radio receivers in Ford's seven car brands by first-quarter 2001, when CD Radio is expected to premiere its service. Two weeks ago, XM Radio announced a similar agreement with General Motors. Unlike XM's deal with GM, Ford's alliance does not come with any cash investment. "We prize our independence," said CD chairman/CEO David Margolies. Eventually, according to FCC license requirements, all receivers must be capable of tuning in both services. But for now, it's a horse race between competing systems.

## ABC, Unions Agree to Terms

ABC and the National Association of Broadcast Employees and Technicians reached a tentative agreement last week on new contracts covering five bargaining units that previously rejected the company's proposal last December. The units represent New York, Washington, Chicago, Los Angeles and San Francisco engineering technicians; New York desk assistants; San Francisco news writers; and New York couriers and radio talent coordinators. A ratification vote on the new agreement, which would run until March 31, 2003, is expected by July 16. Specific details of the pact were not released.

## Turner Nets Offering NBA Rebates

In a rare makegood situation, TNT and TBS will kick back \$20 million to cable operators for the 32 unplayed NBA games during this season's player lockout, a Turner representative confirmed last week. The onetime payment will come in the form of a 26 cents per-subscriber rebate. Both Turner networks (as well as NBC) will receive money back from the NBA to make up for lost ad revenue.

## Digital Test Offered for Star Wars

In a first for the motion picture industry, digital projection technology has been launched on a test basis in the New York and Los Angeles areas for the current release of *Star Wars: Episode I—The Phantom Menace*. Building on the technological advances made by broadcast TV and cable operators with digital high-definition television, Texas Instruments unveiled its Digital Light Processing Cinema projector by offering a side-by-side demonstration of the film and digital images at theaters in Burbank, Calif., and

Secaucus, N.J., allowing customers to see the all-digital version through July 31.

## Advocate Featuring (But Not Outing) Martin

*The Advocate* this week will feature Ricky Martin on its July 6 cover. No, the pop star (who declined to be interviewed for the piece) is not coming out, but his sexual leanings will be explored, along with his crossover appeal in the Latino and gay communities. Says *Advocate* editor in chief Judy Wieder: "The fact that the media is finding permission to ask people, 'Where are you at sexually, mister?' is new-world."

## Addenda: Michael Lotito, formerly director of client

services at Ammirati Puris Lintas, will join Western Initiative Media Worldwide as COO for North America operations, effective July 1... *The Wall Street Journal* last week retained Creative Artists Agency to negotiate rights to its news stories with Hollywood filmmakers... The first game of the **NBA Finals** between the New York Knicks and the San Antonio Spurs on NBC recorded an 11.5/21 rating, 36 percent down from last year's Game 1 Finals record of 18.0/32 for the Chicago Bulls vs. Utah Jazz... Author **Anna Quindlen** will join *Newsweek* in October as a contributing editor and columnist.

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**Corrections:** In the Special Report in last week's issue, it was incorrectly reported that ratings among children for the Fox Family Channel were down. Kids' ratings for Fox Family are not only up, they have increased at a record rate, with ratings among kids 2-11 (Monday to Sunday, 7 a.m.-6 p.m.) up 250 percent from first-quarter 1998 to 1999 (0.14 to 0.49), according to Fox Family vp of research Steve LeBlang. Ratings among kids 6-11 increased at a similar rate, with growth of 221 percent (0.14 to 0.45). Also last week, the *Mediaweek* Magazine Monitor numbers for *Elle Decor* were incorrect in the bimonthly chart. The magazine had two issues in May and June. The page totals are as follows: 170.88 ad pages for May and 117.02 for June. The current year-to-date total stands at 574.43, up from the 1998 total of 544.78. In the May 10 issue, the

newspapers chart in the Market Profile on Milwaukee incorrectly stated some figures. They should have read as follows: Waukesha County households, 121,200; daily circulation of the *Milwaukee Journal Sentinel* in Waukesha County, 58,878; Sunday circulation, 96,372; daily market penetration, 48.6 percent; Sunday market penetration, 79.5 percent.

## MEDIA WIRE

### Fox Takes More Control Over Stations' Retrans Deals

The Fox network, which has recently softened its stance slightly on some issues with its affiliates, last week moved to take indirect control of stations' retransmission-consent negotiations with cable operators. Affiliates who attended last week's meetings with network officials in Chicago were not happy about Fox's involvement in retrans-consent talks. "We're over a barrel here," said an executive for a Fox affiliate station in the Southeast. "But it's built into our contract."

Fox affiliates now will need network approval on any retransmission deal they strike with an operator, whether it is for cash or some other consideration, meaning the network can demand a cut. "Can I go along with this? I can't answer that," said a somewhat exasperated Murray Green, chairman of the Fox affiliates' board and a vp of Raycom Media.

On a brighter note, it also became clear at last week's meeting that Fox stations are eager to bring eight weeks of acrimonious negotiations on the network's reclaiming of ad time to an end. The affiliate board recommended that stations accept the network's proposed inventory take-back plan, under which Fox would reclaim 20 prime-time ad units per week from each station. The stations would then have the opportunity to buy back the 20 units at below-market value. Stations would receive an additional 15 units per week to sell; that revenue would be shared between the station and Fox. The deal will stand for three years. "We're relieved that it's coming to an end," said Green. "We've accomplished what was needed."

Fox is sending out the plan this week to be approved, and responses are due by Friday. Fox needs 70 percent approval among the affiliate base for it to be accepted.

In other news from the meeting, David Hill was named chairman and CEO of Fox Sports Television Group, a new unit that will oversee Fox's sports media empire. —*Michael Bürgi*

### Gannett Sets Guidelines for Papers on Journalism Ethics

In reaction to costly lawsuits against news outlets, public concern over media professionalism and its *(continued on page 8)*

# Scatter Sales Sizzle

*4th Qtr. to open early as buyers rush to get money down*

**NETWORK TV /** By John Consoli

**T**he overheated TV advertising market continued to get hotter last week as agencies began submitting fourth-quarter scatter budgets a month before the traditional opening of the marketplace. Buyers, still armed with barrels of cash from clients that are reaping the benefits of the vibrant economy, are apparently concerned that demand may outstrip supply for ad time during network TV's biggest quarter. Both buyers and sellers expect deals to go down as early as today.

The movement of fourth-quarter scatter ad inventory is much earlier than the last seven years, although it's not unprecedented. And it is definitely the ad-buying community, not the networks, that is looking to do deals right away—even at CPM rate hikes of as much as 25 percent above the just-completed robust upfront. This could boost the six-network, fourth-quarter scatter ad total to as much as \$350 million.

Some of the advertisers looking to buy fourth-quarter scatter time are those whose buyers were

not able to get the packages they wanted during the upfront buying period late last month.

And others consist of e-commerce or dot.com companies that chose not to buy during the upfront but now want to be assured of getting into the programming they want during the holiday selling season.

But there are also advertisers, particularly retailers, who did buy heavily during the upfront period who also want to make sure they get the holiday scatter time they need to drive consumers into their stores.

To some veteran ad buyers, that strategy is perplexing. "Why didn't they just buy a ton of time during the upfront?" wondered one buyer, who plans to hold off on buying scatter time. "It makes no sense just a few weeks after the upfront to pay 20 percent more for ad time you could have bought a few weeks earlier much cheaper."

But some buyers said because of the frenetic pace of the upfront buying period this year, which was concluded in the shortest period of time since 1987, they were not able to get into some key



CHIEF PHILLIPS/ARTVILLE

shows that they felt were necessary for their clients. They are willing to gamble that scatter prices, although higher than those paid in the upfront, will be less if they buy now than if they wait a few months.

John Muszynski, chief broadcast investment officer at Starcom, the Leo Burnett planning and buying service, disagrees.

"My opinion is now is not the right time [to buy fourth-quarter scatter]," he said. "If you buy scatter now and by the end of July advertisers cut back on their upfront orders, you will have more inventory available and a completely different pricing schedule. There is a feeling that some people overbought during the upfront. You have to wait to see what the fallout will be."

But Muszynski also concedes that he heeded the warnings of the networks and bought a ton of inventory early in the upfront. "I have no scatter budgets right now," he said.

Other veteran buyers also derided the "panic mentality" of those registering budgets, stating that they would balk at hikes of 20-25 percent, hoping to negotiate down to the normal 10-15 percent range.

Another factor driving the early start of fourth-quarter broadcast network scatter-market buying is the rapid pace at which the cable upfront has sold and the fact that certain cable networks were asking more than some advertisers were willing to pay. "Some of the cable networks said they would lower their CPM increases only if we increased significantly the volume of dollars we spent," said one ad buyer who would not speak for attribution. "We told them we would move our money back to the networks rather than be held up."

One network exec, who also would not speak for attribution, said he has been getting scatter requests for the past two weeks, but as of Friday he said was still unsure of what to charge. "The networks have a tight inventory situation," he said. "We should be sitting back for a while, to see what the demand is."

But the buying community may not let that happen. "The feeling is you pay the freight now to get the shows you want," said another buyer who spoke on the condition of anonymity. "You make damn sure for your client that you are not shut out."

Commenting on the early movement of scatter time for next season, yet another veteran buyer who would not speak for attribution said: "This is truly remarkable. All the inventory through the end of the year will be snatched up, and it's only the idea of June." ■

# Chronicle Goes on Block

San Francisco paper and NBC affil could equal \$2 billion-plus

**MEDIA COMPANIES /** By Tony Case and Megan Larson

It is now official—San Francisco-based Chronicle Publishing Co., one of the country's last remaining family-owned media companies, went on the block last week. The company and all its assets—which include the *San Francisco Chronicle* and San Francisco's NBC affiliate KRON—are for sale.

The properties could fetch between \$1.5 billion and \$2 billion, according to John Morton, a newspaper analyst based in Silver Spring, Md. Other analysts believe they could be sold for more than \$2 billion. Most concur the company is not likely to be sold as a whole, in part because federal regulations prevent ownership of a newspaper and TV station in one market. (Chronicle owned both in San Francisco prior to the rule.)

Morton said it's difficult to assign a price to the newspaper, as its revenues are split with its Joint Operating Agreement partner, Hearst Corp., owner of the *San Francisco Examiner*. But various estimates have valued the newspaper alone at \$1 billion to \$1.5 billion.

Hearst—which has made plays for the *Chronicle* in the past—is the odds-on favorite to get the paper. "It seems Hearst will have the right of first refusal here," said Michael Bebe, media analyst at Goldman Sachs in New York.

"Hearst is the logical buyer and will be willing to pay more because it simply stands to make more from it," Morton said.

Bebe said other possible bidders might include Knight-Ridder, which owns the nearby *San Jose Mercury News* and *Contra Costa Times*; *Los Angeles Times* publisher Times Mirror Co.; *Sacramento Bee* owner McClatchy Newspapers; and the New York Times Co. Trenton, N.J.-based Journal Register Co., Toronto-based Hollinger Inc. and William Dean Singleton's Denver-based MediaNews Group—which owns the Alameda Newspaper Group, a competitor of the *Chronicle's*—are also said to be interested.

Besides the *Chronicle*, the company pub-

lishes the *Worcester (Mass.) Telegram & Gazette* and the *Bloomington (Ill.) Pantagraph*.

All bets are apparently on NBC to move on KRON-TV, the crown jewel of Chronicle Broadcasting's TV station group, which also includes WOWT-TV, the NBC affiliate in Omaha, Neb., and KAKE-TV, the ABC affiliate in Wichita, Kan. "I'd be shocked if NBC didn't win a top-5 market affiliate if it were up for sale," said Bear Stearns analyst Victor Miller. Miller believes KRON could

fetch up to \$600 million; others believe it could net up to \$900 million.

NBC has the fewest station holdings among the Big Four, reaching 26.6 percent of the country, and has been "salivating over [KRON] for years," said one NBC executive who requested anonymity. No formal bids have been made.

Since NBC owns stations in both Los Angeles and San Diego, the San Francisco property would give the network a firm grasp on the West Coast. "When they look at the potential regionalization of these things, they may find in the bookkeeping a rationalization [to buy KRON] they didn't see before," said the NBC executive. Moreover, the package of KRON, its regional cable network, BAY TV, and its Web site, SFGate.com, could be too good for NBC to pass up. "We are always looking to add good stations to our portfolio, and KRON is a great station," said an NBC spokeswoman, who would not comment more specifically.

The dark-horse candidate is News Corp.'s Fox unit, which has expressed interest in KRON in the past, but a few obstacles stand in the way. The Fox-owned station group is already at the 35 percent ownership cap. Also, as Miller pointed out, Fox would not likely jeopardize the position of one of the Fox affiliate family's lead revenue generators, Cox Broadcasting's KTVU-TV in San Francisco. Among other potential bidders for the TV group, according to analysts, is Dallas-based Hicks Muse Tate & Furst. ■



## MEDIA WIRE

own ethical embarrassments, Arlington, Va.-based Gannett Co. last week issued new news-gathering guidelines to its 73 daily newspapers.

The guidelines—developed by a group of Gannett editors, reporters and executives and outside ethics experts—stress five journalistic principles: “seeking and reporting the truth in a truthful way”; “serving the public interest”; “exercising fair play”; “maintaining independence”; and “acting with integrity.”

Gannett's *Cincinnati Enquirer* was forced to retract a report last year on Chiquita Brands International's business practices and pay the banana producer more than \$10 million. Despite problems in Cincinnati and elsewhere, Gannett said its newspapers would not retreat from investigative reporting. —*Tony Case*

### Meigher Links With IKEA To Launch Shelter Magazine

Meigher Communications, publisher of *Savueur* and *Garden Design*, has partnered with U.K.-based John Brown Custom Publishing to launch *space*, a quarterly shelter lifestyle magazine for IKEA North America. JB has had a custom pub deal with the Swedish home furnisher for the past two years, publishing the slickly produced *Wallpaper*-esque title *room*.



IKEA's *space*

“We’ve wanted to be in the shelter category for a while, and this fits,” said Christopher Meigher, chairman/CEO of Meigher Communications. “[IKEA’s] stats are surprising. They’re a little young...but their household incomes, education levels and purchasing power is pretty startling.” The partnership between Meigher and JB also appears fitting, given the two publishers’ focus on glossy lifestyle magazines.

*Space* will have a controlled circulation of 1 million, with another 200,000 distributed through IKEA stores and at newsstands throughout the U.S. and Canada. The magazine launches in October.

JB’s Dean Fitzpatrick, publisher of *room*, will be *space*’s project manager in the U.S., overseeing (continued on page 8)

# Katz Scores a Dozen

*Rep firm adds 12 more stations as Hearst-Argyle consolidates biz*

**LOCAL TV /** By Megan Larson

**K**atz Television Group last week picked up 12 new station clients in a deal with Hearst-Argyle Broadcasting. The stations were previously repped by Petry Television. Hearst-Argyle consolidated regional and national ad sales for all 24 of its TV properties (annual gross billings: \$350 million-plus) under the Katz umbrella. Katz already repped 12 Hearst-Argyle outlets.

The dozen stations that had been repped by Petry, which have an estimated \$150 million in billings, were acquired by Hearst-Argyle last year via deals with Pulitzer Broadcasting and Kelly Broadcasting.

The switch is another blow for Petry, which last year lost client Post-Newsweek stations and earlier this month saw its planned merger with Hicks, Muse’s Lin Television come apart.

“It’s only about 5 percent of our business,” said Tom Burchill, CEO of privately held Petry Media Corp., shrugging off the H-A loss. “We’ll make up for it with internal growth [from] the ad boom that will hit over the next 18 months.”

Petry Media, which includes the Petry and

Blair Television rep firms and handles sales for Fox’s O&O stations, has 225 clients that bill an estimated \$2 billion annually. Katz is the second-largest TV rep firm, behind Telerep.

Hearst-Argyle executives stressed that the move was strategic and had nothing to do with Petry’s performance.

For Katz, the 24-station Hearst-Argyle group will be the cornerstone of a new “dedicated” rep division organized in 12 offices around the country. The team will be chosen by David Barrett, H-A executive vp and COO, and Jim Beloyianis, Katz Television Group president. The consolidation “will result in increased Hearst-Argyle billings for Katz and sales-commission savings and cost-efficiencies for Hearst-Argyle,” Barrett said.

Katz parent Chancellor Media had agreed last year to acquire Petry. But Chancellor reorganized earlier this year, putting its focus on radio, and reassigned the Petry deal to Lin (both Chancellor and Lin are units of mega media holding company Hicks, Muse, Tate & Furst). Two weeks ago, talks between Lin and Petry broke down, reportedly over financial terms. ■

# Listeners Turning Off Radio

*Higher commercial loads are alienating audiences, Arbitron reports*

**RADIO /** By Katy Bachman

**S**ome radio listeners, annoyed that stations are running more commercials than ever, are starting to flip the switch. In a new report from Arbitron called “Will Your Audience Be Right Back After These Messages?,” the ratings service found that 42 percent of listeners have noticed that stations are airing more spots. And because of the clutter, 31 percent of listeners ages 12-24 say they are listening to the radio less than before. In the 25-54 demo, the turnoff rate is 17 percent; among listeners 55-plus, it’s 11 percent.

The study, conducted by New Jersey-based Edison Media Research, is based on interviews with more than 1,000 Arbitron diary-keepers.

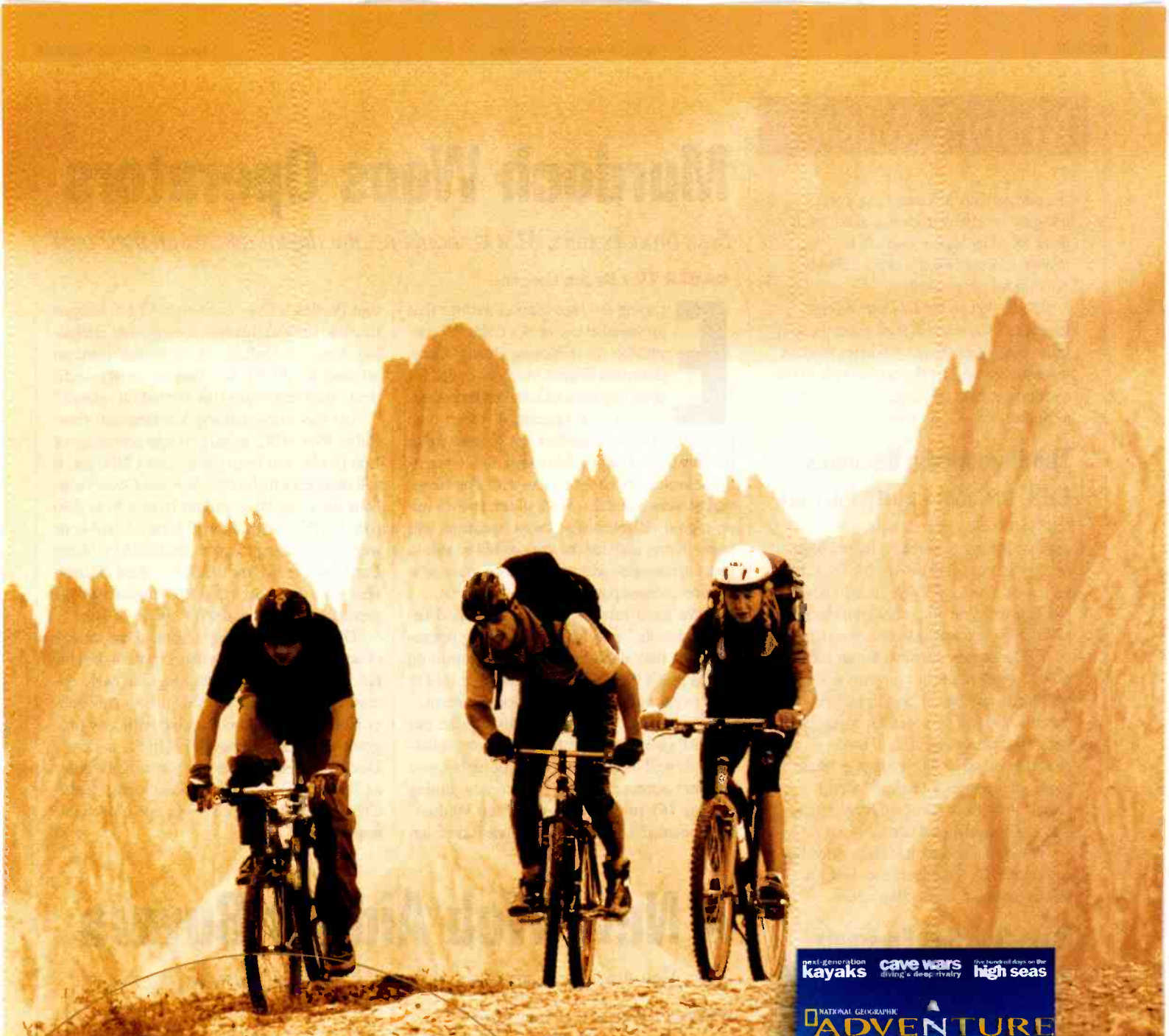
Mounting spot loads has been a hot-button issue since consolidation began sweeping the radio business three years ago. Some station groups have filled their stations’ air with as many as 22 commercial minutes per hour in an

effort to boost their bottom lines.

“So few companies are willing to take a stand on inventory integrity—few are willing to sacrifice a buck,” said Kim Guthrie, vp/general manager for Cox Radio-owned WBLI-FM and WBAB-FM on Long Island, N.Y. Cox is one of the few big groups that has lowered spot loads on many of its stations, promoting the move as a plus for listeners and advertisers.

“This is an indictment for advertisers and agencies to produce better-quality commercials,” said Gary Fries, president of the Radio Advertising Bureau.

This fall, the industry will have new data available to keep tabs on itself. Using audio-pattern recognition technology from BDS, Competitive Media Reporting will monitor national ad spot loads on 15 to 20 stations in all top-30 markets. The data will include unit-cost estimates, said David Peeler, CMR senior vp/gm. ■



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## MEDIA WIRE

the partnership. Michael Grossman, Meigher creative director, and editor in chief Dorothy Kalins also will be involved. A publisher is expected to be announced next month.

IKEA will be the sole furnishings sponsor, but *space* will seek advertisers in other categories. *Space* will offer readers information beyond the home, with topics including music, cooking, travel and personal finance. —*Lisa Granatstein*

### ThirdAge Media Becomes CBS' 6th Net Equity Partner

CBS last week acquired equity in yet another Internet company. In exchange for 30 percent of ThirdAge Media, CBS will trade a total of \$54 million in advertising, promotion and other consideration on CBS-owned media over seven years.

CBS also gets warrants for an additional 5 percent of the company and seats on ThirdAge's board. San Francisco-based ThirdAge operates ThirdAge.com, a portal for baby boomers. ThirdAge picked up another \$35 million in financing from investors including Merrill Lynch, American Century Investments and Hollinger International.

The deal is the sixth such partnership engineered by CBS chairman Mel Karmazin this year. —*Katy Bachman*

### Male-Oriented Programs Scoring Big on Cable Nets

The verdict is in: Men do want to see women jumping on trampolines. Comedy Central's *The Man Show* premiered to a 2.8 rating last Wednesday, which in CC's universe of 50 million households translates to roughly 1.5 million viewers. That makes *The Man Show's* launch the highest-rated series premiere in the cable net's history, surpassing even *South Park's* 1.3 rating when it premiered in August 1997, according to a CC representative.

Meanwhile, fX's male-targeted talk series *The X Show* also is showing promise, almost doubling its viewership since its May 31 premiere. Of course, its numbers are more humble than those of Comedy Central's. In its first week, *X Show* garnered 120,000 viewers. On the two nights of the last week for which ratings were available, 240,000 viewers tuned in to *X*. —*Alan Frutkin*

# Murdoch Woos Operators

*Says broadcasters, MSOs should resolve digital retrans on their own*

**CABLE TV / By Jim Cooper**

**E**choing the free-market mantra that prevailed at last week's Cable '99 convention in Chicago, News Corp. chairman Rupert Murdoch called for open negotiations between broadcasters and cable operators—rather than government fiat—as the best way to resolve digital must-carry issues. Murdoch, in a convention-closing, on-air interview with Fox News, said he's confident that Fox's stations will develop digital channels that cable operators will want to carry and that the stations will be able to reach agreements with operators when retransmission consent pacts expire later this year.

"We need retransmission, you need retransmission," said Murdoch, telling operators that they need his sports programming just as much he needs their subscriber fees to help pay for and expand his sports content.

Other execs at Cable '99 also spoke out against government intervention on must-carry as well as the unbundling of high-speed Internet access on cable (*see story beginning on page 16*). In that vein, AT&T last Wednesday appealed a federal judge's recent decision

that Portland, Ore., can force AT&T to open its cable lines to Internet competitors, including America Online. Mark Rosenblum, an attorney for AT&T, said they're "pretty confident" they can "turn this around on appeal."

In other late-breaking developments from Cable '99, CNBC, moving to take advantage of Lou Dobbs' exit from competitor CNN, said it will expand its high-rated *Business Center* by an hour daily; the show will air from 6:30 to 7:30 p.m. CNBC also said it will launch a half-hour weekly business program, anchored by Maria Bartiromo, in the fourth quarter. And the business news net plans to launch a digital spin-off service, CNBC2, but did not specify a date.

Discovery Networks continued its strategy of acquiring fledgling networks with a deal for Knowledge TV, owned by longtime cable operator Glenn Jones. The 20 million-subscriber Knowledge will be retooled with new programming, marketing and affiliate support. Discovery also may elect to recast Knowledge as its recently launched Discovery Health Channel; it would need to get operators' consent for such a move. ■

# A New Web Aid for Buyers

*The Newspaper Network to launch online planning service*

**NEWSPAPERS / By Tony Case**

**T**he Newspaper Network later this month will launch an online media-planning service to help buyers estimate costs and create targeted newspaper schedules. The "Merlin" software, accessible via the national rep firm's Web site, will offer planners detailed geographic, demographic, consumer spending and reach-and-frequency data on newspapers, culled from individual papers, the Audit Bureau of Circulations and MapInfo Corp.

"We will provide greater depth of demographic and consumer spending information," said Bob Wellman, TNN vp of operations. "It really matters to media planners to have that kind of information at their fingertips."

The software will initially be offered to clients as part of TNN's overall lineup of services. Sacramento, Calif.-based TNN, a unit of McClatchy Newspapers, will evaluate the potential to market Merlin as a stand-alone prod-

uct. TNN, whose clients include Food Lion, Ford Motor Co., Nissan and Rite Aid, has annual billings of more than \$300 million.

TNN received input on the project from advertisers and agencies including Ogilvy & Mather, McCann-Erickson and Grey.

Other players in online newspaper planning include Media Passage, which provides buyers with market-by-market data, and the Newspaper National Network, the sales arm of the Newspaper Association of America, which is building a Web site for advertisers and agencies that will offer similar data.

"From a manpower standpoint, there's a crying need for [this information]," said Jack Jadick, media technologies director for Grey Advertising in New York. "The data is out there, but nobody has all the pieces. We're looking for data that's much more specific—not just demographically, but geographically." ■





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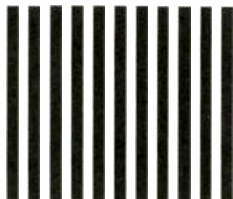
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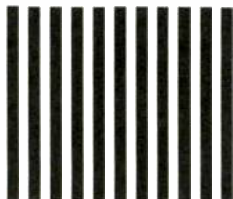
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## OPINION

By Beau Phillips, president, Rainmaker Media

# Radio's 10 Best-Kept Secrets

Television is king. And then, of course, there's the Internet, newspaper, magazines, outdoor, direct marketing, etc. But what about radio? In the world of advertising and promotion, radio often settles for the small change that falls between the cushions. Radio might be an afterthought to media planners, but

it plays a significant role in the lives of most consumers.

Radio is cheaper, faster and in many ways better. It has the least commercial clutter and the lowest cost per thousand and is the only medium that communicates on a one-to-one level. Powered by a compelling idea and some trade secrets, radio can deliver huge results. How?

1. *I saw it on the radio.* Studies show that what you hear is retained 4 to 5 times longer than what you see. Consumers have greater recall of a TV spot when they hear the radio ad. And because the mind is triggered by the ear, not the eye, the audio message stays in the mind longer than the visual image.

2. *Radio is hot when television is not.* Radio is the perfect compliment to television. It reaches a captive audience in cars and offices where there are no TVs. Radio listenership is highest in the mornings and afternoons, summertime, and Friday and Saturday nights—when television is typically down. And radio adds frequency to television's reach.

3. *Radio uses laser focus.* The radio dial is diced into narrow format niches, each targeted toward a specific sex, demographic group and lifestyle cluster. If your goal is to reach 28-year-old women, the pop alternative format is a perfect fit. But beware, some formats draw an active audience while others are heard in the background—and so is your message.

4. *Look ma, no spots!* There are some instances where buying promotional time on a radio station is more effective (and often cheaper) than placing a traditional commercial schedule. This is especially effective when promoting specific events.

5. *Added value really isn't.* Radio stations resent the steady stream of added-value requests from clients. Stations commonly refer to sales promotions as 'clutter' and rarely give them a full promotional effort. However, there are some companies for whom radio will roll out the red carpet.

6. *Doors matter.* The success of a promotion has a great deal to do with how it enters

the radio station. Nearly all advertisers start with a call to the sales manager. But sales managers don't control the truly valuable promotional inventory. Program directors do.

7. *Star air personalities generate talk.* When a high-profile DJ endorses a product or promotion, it can deliver a much greater response than a recorded spot. Radio is a live medium, yet most advertisers don't take advantage of it.

8. *Get there early.* In-car button punching is rampant. If your ads don't run at the beginning of a commercial cluster, you are reaching only a fraction of the station's listeners. It's even worse if you're running a schedule of :30 spots.

9. *Let's do a radio sweepstakes!* Have you ever wondered who plays radio contests? It's less than 5 percent of the listening audience, and often the same people win over and over. Most people are numb to traditional contesting. So, the key isn't to entice the 10th caller but the 95 percent who don't play.

10. *When you fail to entertain, you fail.* In today's environment, ideas are currency. The best radio promotions are "clutter busters" that capture the listener's imagination. Lotto has rendered most contesting obsolete. Why 'enter to win' when you can simply buy a \$1 Lotto ticket? It's not about the prize.

Effective radio campaigns aren't easy to pull off, and navigating through the maze of 11,000 U.S. stations can be puzzling. Successful promotions require a combination of expertise, creativity and knowledge of radio's inner workings. But the payoff can be enormous.

*Before founding Fairfield, Conn.-based Rainmaker, Beau Phillips was senior vp of marketing for VH1. He also spent 20 years in radio, including on-air stints in San Francisco and Denver, as vp/gm at KISW, Seattle, and as vp/programming at MJI Broadcasting.*

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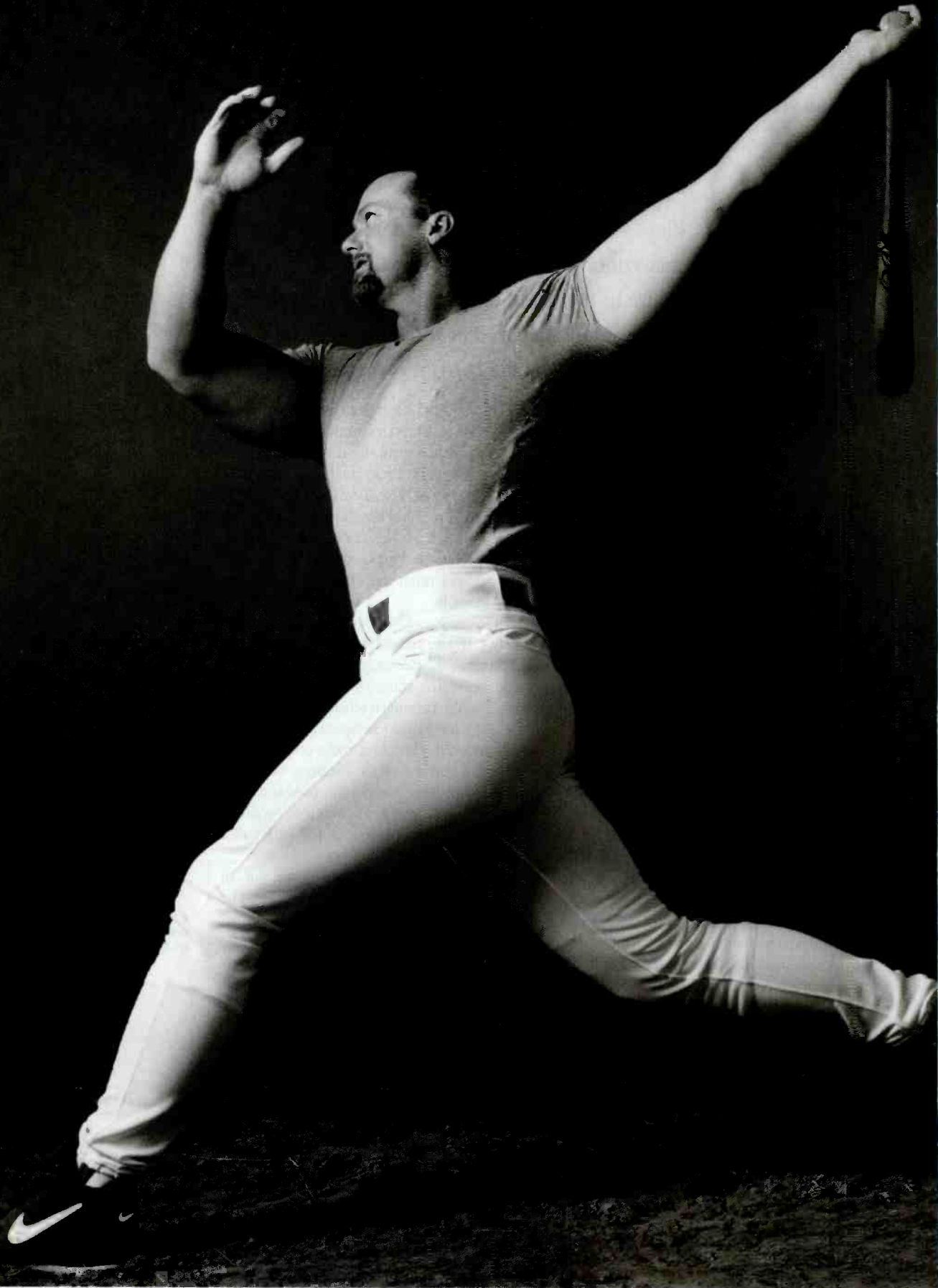
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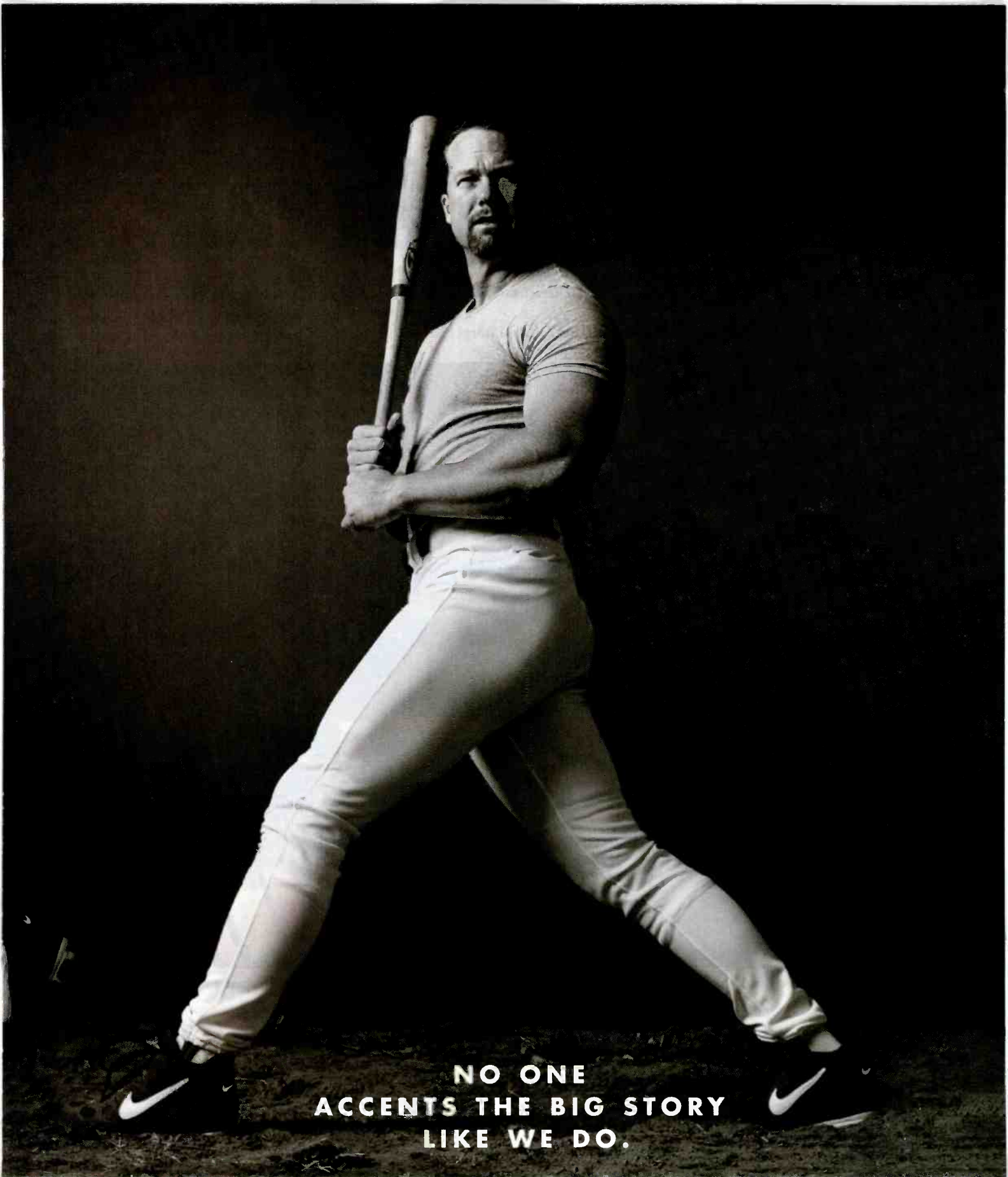
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# Still a Pipe Dream

*Systems operators draw closer to broadband digital service, but significant obstacles remain*

**TELEVISION TECHNOLOGY** / By Jim Cooper and Michael Bürgi



The annual NCTA convention was buzzing with talk of broadband, touted by many as a weapon against satellite TV services.

**A**S ATTENDEES AT THE NATIONAL CABLE TELEVISION ASSOCIATION'S Cable '99 conference were shaken awake by a rousing teen gospel choir last Monday morning in the main auditorium of the McCormick Place convention center in Chicago, it was immediately evident that the industry has had much to shout about this year. But it will take a lot more than a celebratory song for the business to fully realize the potential of new services such as digital television, high-speed Internet access, telephony

and, eventually, two-way interactivity.

Buzzing with anticipation over that broadband future and its revenue potential, cable programmers and operators were cautioned to be patient by some of the very same movers and shakers behind the ballyhooed enhancements to come. "Things in the cable industry don't happen overnight," said investor Paul Allen, whose Vulcan Ventures has contributed significantly to the \$140 billion spent in the past year's unprecedented consolidation of cable systems. The whirlwind of deals has brought the industry to a point at which the



seven largest cable operators—AT&T, Time Warner, Comcast, Cox, Cablevision Systems, Adelphia and Charter (which is owned by Vulcan)—control 9 of every 10 cable homes.

Allen was one of two newcomers to the cable industry who commanded considerable attention among the convention's roughly 30,000 attendees. The cofounder of Microsoft was upbeat about his investments in cable and his "wired world" vision. "I view this as a whole new wave of change," Allen said.

Allen, who has surfed that wave to power-broker status in the business seemingly overnight, has left more than a few smaller players in his wake. Not that he doesn't have his moments of anonymity. When the billionaire wandered into a demonstration of Peach Networks' digital set-top operating system at the Scientific-Atlanta booth last week, sans nametag, an unsuspecting staffer asked him who he was. "Paul Allen," came the reply. "And what do you do?" queried the demo man. "Oh...I do a lot of stuff," Allen said.

The other cable newbie at the convention, chairman C. Michael Armstrong of AT&T (now the biggest operator in the business thanks to its acquisitions of Tele-Communications Inc. and MediaOne), took pains to ingratiate himself with the industry in a diplomatic opening address. While Armstrong saluted cable's pioneers, he also took a little credit for giving the industry its start, noting that AT&T was the creator of coaxial cable. By extension, Armstrong quipped, AT&T gave the world John Malone. (The AT&T boss inadvertently earned a few more chuckles when he referred to fellow MSO Adelphia as "Adelphi," betraying his newcomer status.)

Comcast Corp. president Brian Roberts positioned cable's broadband offerings as a competitive strike against the growing market share of satellite TV services. "This is an unstoppable march to give consumers more choice," said Roberts, who added that his company's top priority for this year is the roll-out of digital set-top boxes. "We picked digital because it is very competitive with satellite," Roberts said, noting that Comcast expects to follow up with cable modem and telephony service in short order.

Yet while consolidation has hit the industry in unprecedented proportions, its promised benefits—accelerated rollout of digital, interactive and telephone services and economies of scale in highly clustered markets—have not trickled down to the local marketplace to any significant degree.

Adding more uncertainty to the deployment of advanced services is the ruling this month by a federal judge in Portland, Ore.,

that AT&T must open its wires to competing Internet services such as America Online.

The question of open access to cable's line was very much on the minds of operators at the convention. While Armstrong declared that AT&T and the rest of the industry are "moving toward a single communications opportunity," he did warn of a chilling effect if the Oregon ruling is upheld on appeal. "We believe our cable customers should be able to access any portals and content they want to reach," Armstrong said. "But it should be done on the basis of a sound commercial relationship, not through regulation of the Internet or reregulation of the communications industry. Commercial relationships will recognize the economic, technical and contractual realities that must be addressed."

In other words, AT&T's planned overhaul of its cable wires will not be worth the billions it will cost if the telecom giant is forced to carry AOL and other competing services. Armstrong also charged that the ruling is anti-competition, saying that cable's broadband advances have forced the Baby Bell companies to ramp up their own digital subscriber line (DSL) services in order to compete.

Other MSO executives echoed Armstrong's position, with Time Warner chairman Gerald Levin calling the Portland judge's ruling "silly." Added Levin: "The aging judicial system hasn't caught up yet ... There is a disconnect there with what is really happening."

"Ultimately, it's not the government's business to pick winners and losers," added Comcast's Roberts.

Cable could potentially win some support

from Washington, of all places, on the open-access issue. In a packed session at the convention, Federal Communications Commission chairman William Kennard warned that the Oregon ruling could lead to "chaos" if other municipalities passed similar measures. Kennard hinted that the FCC might be willing to step in to protect cable from a potential quagmire of local unbundling rules by establishing a national standard.

Yet many operators would prefer to let marketplace forces and consumer demand, not the FCC, determine which Internet service providers get onto cable systems. "I don't think our business plan is driven by exclusive arrangements with [ISPs]," said Tim Rigas, executive vp of Coudersport, Pa.-based Adelphia. "We're really selling speed. [ISPs'] content is good, but speed is really what we're offering."

Added Bill Savoy, a vp of Allen's Vulcan Ventures: "Operators will find [on their own that] it's good to have a relationship with AOL, because AOL is a successful brand name." Savoy noted that AOL already is in 20 percent of all Internet homes.

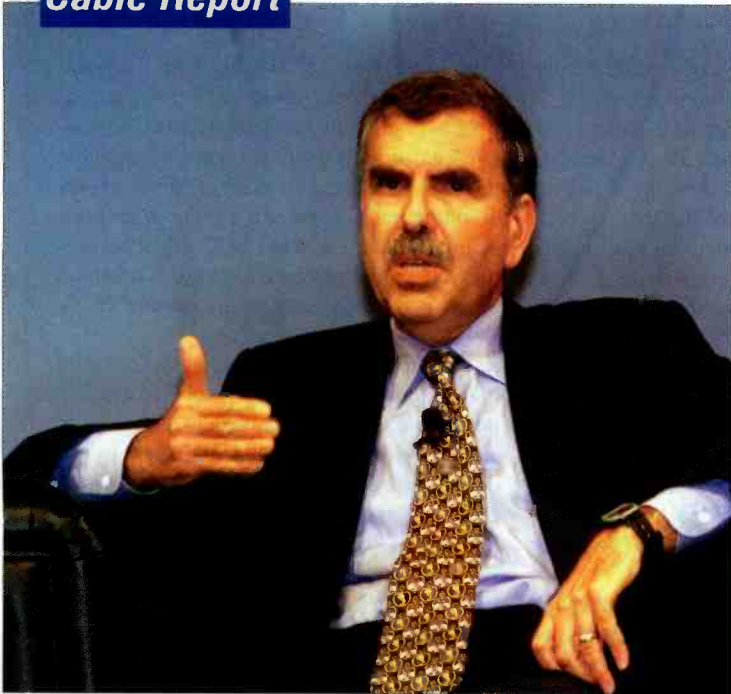
Another potential stumbling block for the industry is digital must-carry. The kings of consolidation argue that must-carry levels should be determined by consumer demand rather than by lawmakers. "I see digital must-carry as a market issue and not a regulatory issue," said Armstrong, pointing to AT&T's recent eight-year digital-carriage agreement with NBC.

Of course, Washington may not go along with Armstrong's free-market scenario, a



Convention-goers were inundated with references to the fast-changing cable world.

## MEDIAWEEK Cable Report



SCOTT GRIENMAGEDIRECT

Gerald Levin announced Time Warner's new channel for women.

prospect that has many operators concerned. "Everyone is real quiet on what digital retransmission consent or must-carry is going to mean to us," said Frank Hughes, senior vp of programming for the National Cable TV Cooperative, which represents about 900 individual cable systems.

While these large, industry-wide issues remain to be worked out, the more significant question for local operators is how and when they will be able to deliver broadband services to their customers at reasonable cost. Whether they are locally owned, an independent operation or an outpost of a major conglomerate, many operators simply don't have many definitive answers to offer the subscribers who ring them up to ask when the television future will arrive in their living rooms.

One operator who is offering up good news to customers is Virgil Reed, president of Time Warner Cable's Cincinnati division, whose systems are "literally days away" from rolling out 2,000 digital set-top boxes. A posting on the company's Web site several weeks ago yielded 800 sign-ups in the first week, Reed said. And the wait has been worth it: Time Warner Cable's extensive beta testing of its digital set-tops and cable modems has yielded finished products that should be relatively breakdown-free, Reed said.

Like the operators, Wall Street analysts have varying scenarios on just how aggressive cable's rollout of digital TV, high-speed Internet and local telephone service will be. Jessica Reif Cohen, first vp and managing director of Merrill Lynch and a longtime

cable bull, predicted that by 2003, digital set-top penetration will surpass 45 percent of all cable homes, while high-speed Internet service will reach 20 percent. Cohen predicted that cable telephony will reach 24 percent penetration in four years and that video-on-demand—not available anywhere now—will be in more than half of all cable homes.

Frank Yeary, managing director of investment bankers the Carlyle Group, argued that Reif's numbers do not take

into account competitive efforts from cable overbuilders such as RCN Cable, wireless companies and the telephone industry, which is also upgrading its networks to keep pace with cable in the high-speed data race.

One signal that came through loud and clear on the Cable '99 floor is that digital TV service is currently pacing ahead of high-speed Internet service and telephony for cable operators. Two of the convention's most highly trafficked outposts were the digital set-top exhibits of General Instrument Corp. (which mounted the show's most imposing booth, at the main entrance to the floor) and Scientific-Atlanta (which played

host to scores of curious cable operators throughout the show). Digital set-tops are expected to be in 2.4 million cable homes by the end of this year, according to analysts NextCenturyMedia, while cable modems are expected to be in slightly fewer than 1 million homes.

For cable modems, the buzzword at the convention was DOCSIS (Data Over Cable Service Interface Specification), CableLabs' recently introduced standard for all cable systems in the U.S. Operators are already pinning big hopes on a new generation of DOCSIS-compatible cable modems to help speed the introduction of high-speed Internet service. Operators also are hoping that cable modem-ready PCs will help draw new cable-modem subscribers.

While the industry's future was being debated, cable's traditional business went on as usual at the show. Networks including Court TV, E!'s Style network and Geraldine Laybourne's Oxygen Media used Cable '99 as a forum to announce affiliation deals. Even a competitive network or two popped up on the floor, lured by the prospect of digital delivery. WeatherPlus, a would-be rival to the Weather Channel, staked out a tiny corner of McCormick Place to practice its mantra: all local weather, all the time.

Rupert Murdoch's Fox Sports Net chose the second day of the show to file a suit against Ted Turner's planned regional service Turner South for alleged breach of contract. Fox claims that Turner South's planned carriage of Atlanta Hawks basketball and Atlanta Thrashers hockey games will infringe on Fox Sports South's rights packages with those Turner-owned teams.



WAYNE CABLE

Peter Fonda, of *Easy Rider* fame, attracted attention for Speedvision.



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## MEDIWEEK Cable Report

The carnival atmosphere of the NCTA's annual get-together was in full effect in the cavernous convention hall, where one was more likely to bump into a star for one of the adult services than a cable operator. "There are a lot of operators that are unsure of their next step, and are back at headquarters watching their backs rather than coming here this week," one programming executive said on the floor.

Not surprisingly, many programmers were eager to embrace any MSO's bullish forecasts on broadband deployment. "Broadband is very real for us ... It will provide us with an array of distribution platforms," said Erik Sorenson, vp and general manager of MSNBC. "The broadband developments are the next generation of our business," echoed Larry Divney, president and CEO of Comedy Central.

Yet some cautious programmers are continuing to wage war the old-fashioned way for now, pursuing analog distribution for their channels and a more in-the-moment strategy that is short on visions of interactivity. "Let's not lose sight of the fact that tele-



**WeatherPlus plans to compete against the entrenched Weather Channel.**

vision is still a passive medium," said Court TV president/CEO Henry Schleiff. "Viewers generally want to be informed and entertained, and not change the camera angles on

their shows or change the ending." Amidst all the hype and hoopla about a future that has not quite arrived, Schleiff's somber approach may be a sound one for now. ■

### PROGRAMMING

## Women's Nets See the Chance of a Lifetime

After years of having just one cable service targeting them, women suddenly have three channels battling for their attention. At last week's Cable '99 convention, the two new entrants, Geraldine Laybourne's Oxygen Media and Turner/Advance Publications' yet-to-be-named service, discussed their plans to challenge Lifetime Television's popularity with advertisers and with its 70 million-plus subscribers.

In a hotel suite lined with bubble wrap and space-age furniture, Laybourne and her Oxygen partners, TV producers Marcy Carsey and Tom Werner, announced a 1 million-subscriber affiliation agreement with MediaOne. Terms were not disclosed, but word on the convention floor was that Laybourne and Co. put up a healthy \$7 per subscriber (\$7 million in total) to land the carriage deal. Laybourne said she expects Oxygen to have 10.5 million subscribers within two years of its launch, slated for Feb. 2. In addition to the MediaOne clearance, Oxygen recently won the promise of 7 million subscribers from AT&T Broadband if the channel can secure 5 million subs from other MSOs. At the show, Paul Allen's Vulcan Ventures confirmed recent reports that it will invest \$100 million in Oxygen. Laybourne said she also is talking to several cable operators that are interested in possible equity investments in the service.

On the programming front, Oxygen will spend \$400 million on a schedule of almost entirely original programming, scheduled by dayparts rather than traditional half- and full-hour shows. The dayparts will focus on topics ranging from yoga to shopping, comedy, sports and animation. The network will have a daily 10 p.m. talk show, *Exhale*, hosted by actress Candice Bergen. Oxygen also will have a Sunday-night prime-time show featuring Oprah Winfrey, one of the channel's partners. "Women feel tremendously underserved

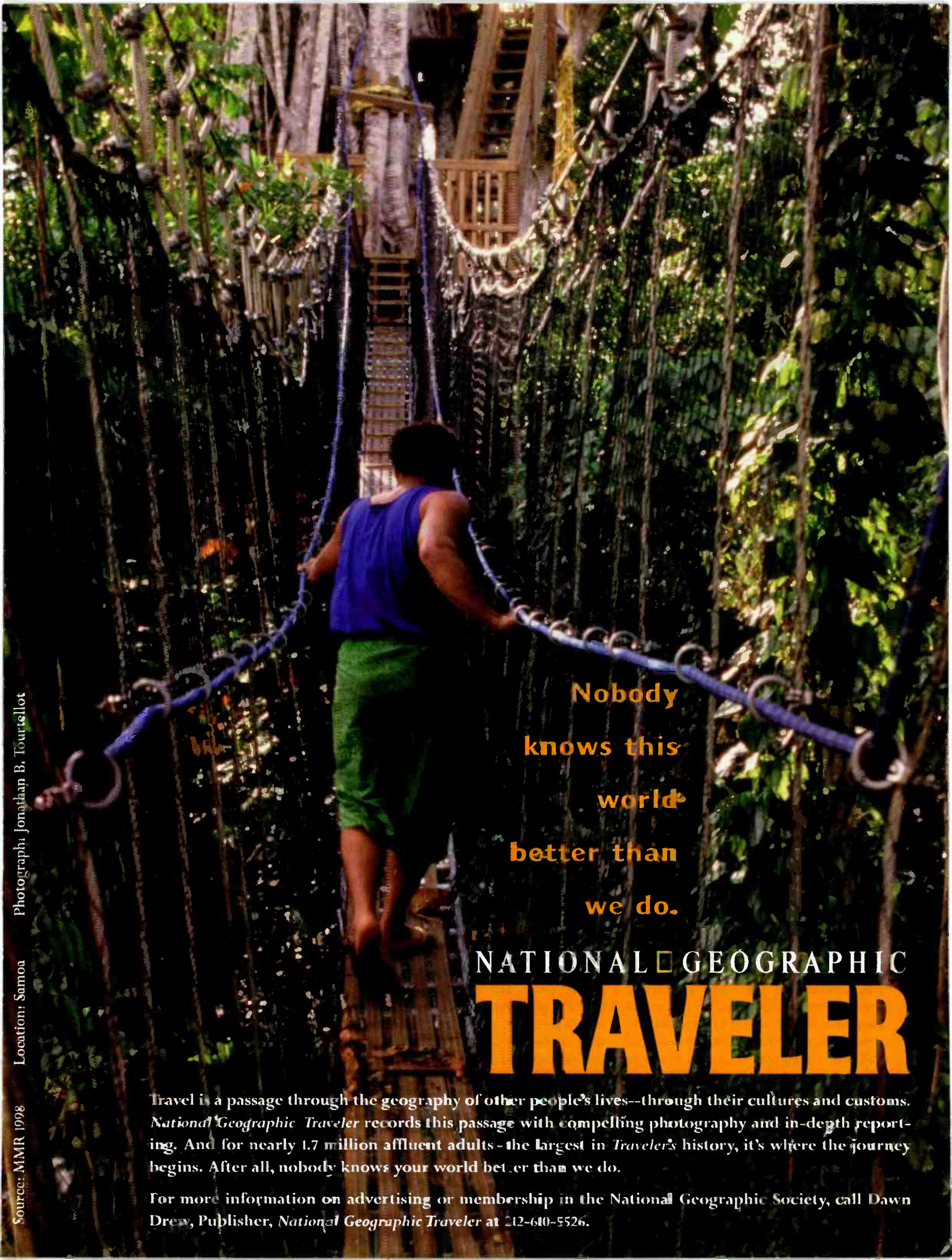
by cable TV, and we can create a brand that can truly get under women's skin," said Laybourne.

Like Oxygen, the Turner/Advance women's service will break from Lifetime's mix of hour- and half-hour entertainment and news shows and offer hour-branded blocks drawing on the content and editorial staffs of Advance's Condé Nast magazines. The magazines of Time Inc. will also be involved, as will some news content from the CNN group. "It's like having the Yankees and Braves on the same team, but we haven't picked the starting lineup," gushed Pat Mitchell, the Turner executive in charge of the network.

The network will launch with all-original programming, Mitchell said. She and other Turner executives declined to discuss budgets or targets aside from an early 2000 launch date. Time Warner Cable is expected to deliver millions of its subscribers at launch. The dearth of details prompted some industry executives to wonder if Turner's move into the women's niche is simply a ploy to drain some air out of Oxygen's plans, or to prompt Laybourne into seeking a merger. Turner executives denied both scenarios.

A Lifetime representative said that the network welcomes its two new rivals, and that the competition will benefit women. Lifetime's ratings have been on the rise, and the network recently wrapped a strong upfront selling season and pumped up its production of original programming.

E!'s Style network, another service that targets women, announced an affiliation deal with Adelphia Communications for 1.1 million subscribers in Los Angeles and Florida and took a swipe at the two newcomers. "A lot of people are talking about ideas, but we have some real distribution," declared Fran Shea, E! president and CEO. —Jim Cooper and Michael Bürgi



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# Local Media

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## BROADCASTING

### Top Court Casino Ruling Could Benefit Stations

•THE U.S. SUPREME Court last Monday unanimously struck down a 65-year-old ban on private casino advertising in states where gambling is legal. At its core, the ruling firmly establishes an advertiser's right under the First Amendment to promote any product as long as the product is legal and the message truthful.

One result of the decision is that casinos will likely shift a greater percentage of their ad budgets into radio and television, opening the gates for an infusion of moderate dollars into the spot marketplace.

"Anytime there is a commodity to be advertised where there are no restrictions, it obviously opens up the playing field," said Ave Butensky, president of the Television Bureau of Advertising. "We would imagine that [casinos] would put more muscle behind advertising, [but] as to what it specifically means for the dozen or so states that have legalized gambling, it remains to be seen."

"We've seen an ongoing desire from casino operators to want to use radio," said Gary Fries, president of the Radio Advertising Bureau, who expects revenue increases. "They have had an ability to somewhat circumvent [the restrictions], but they never had it full-boar—being able to use it in any shape or form that they have wanted to."

Prior to the ruling, casinos could advertise the hotels, resorts, shows and restaurants they were affiliated with. What they couldn't include in a commercial was the word "casino" or shots of gaming tables.

According to Competitive Media Reporting, casinos spent \$56.1 million in



Stations hope to cash in on new spots for slots.

1998 in spot TV, both local and national, and \$4.8 million in national spot radio. (Numbers are estimates based on dollars spent within the domestic hotels and resorts subset.) That said, the TVB expects casinos to test the "effect showing crap tables has on their business," said Butensky, estimating a \$5 million to \$10 million increase in spending over the next few years.

Under the Communications Act of 1934, gambling ads were restricted by governmental organizations that wanted to regulate gaming abuse. The loosening of restrictions by the Court signals a change in attitude toward gambling, but the issue that drove last week's decision was a 1988 amendment to the ban that allowed Indian tribes to advertise casinos they owned.

"Why is that rational if you are concerned about stopping people from gambling?" asked Dan Jaffe, executive vp of the Association of National Advertisers. The Court could not very well hold up a law that was "so pierced by inconsistencies," wrote Justice John Paul Stevens. —Megan Larson

## BIRMINGHAM, ALA./REGIONAL CABLE

### New Sports Net Plans All College, All the Time

•A NEW REGIONAL SPORTS CABLE NETWORK, billed as the first in the nation devoted exclusively to college athletics, is scheduled to be launched before the start of the football season. CSPN Southeast (College Sports Production Network) will make its debut Aug. 16 in the nine states with Southeastern Conference schools.

If it succeeds, plans are to expand to regional networks reflecting the major conferences, such as CSPN Atlantic Coast and CSPN Big 10. "College sports is the professional sport of the South [and] is the most important to the vast majority of people," said network spokesman Jimmy Adams.

Programming will include live football and basketball games from small conferences, including Conference USA (C-USA) and the Southwestern Athletic Conference (SWAC). CSPN Southeast will also feature up-and-coming women's sports such as gymnastics and basketball, minor sports like softball and volleyball, and a daily sports news program. There also will be tape-delayed broadcasts of SEC football and basketball along with shows featuring the coaches of these teams.

Jay Waters, associate media director for Birmingham-based Luckie and Co. advertising, a national and regional media buyer, said the network could carve a niche in the college sports-crazy South. "It's not going to carry the ball for regular advertisers," said Waters, who has had discussions with the network. "But it is a way to efficiently reach a regional audience. There's a lot of people who will buy Nashville, Columbia [S.C.], Baton Rouge and Lexington."

Headquartered in Birmingham, CSPN Southeast is owned by Kirk Wood, a veteran sports media executive who held radio broadcasting and multimedia rights to University of Alabama athletics from 1993-98. Wood, 46, is building the network on the foundation of the Alabama Cable Network, a Birmingham cable company that features live SEC baseball that he bought last year for an undisclosed amount. ACN reaches 640,000 subscribers in Alabama, Georgia, Tennessee and Florida.

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The network will be offered free to cable providers, with avails provided for local operators and CSPN's own regional advertisers. Waters of Luckie and Co. said the potential for a college sports audience is illustrated by the successful radio show *Conference Call* on the Memphis-based United Sportstalk Network. It has more than 70 affiliates in the same nine-state area CSPN Southeast will target. "They've had success getting local advertisers who found it cost-effective enough to advertise on a regional network," Waters said.

More skeptical, though, is Gretchen Erwin, director of media services for the

Greenville, S.C., advertising firm Erwin-Penland Inc. "It's a good idea, but the programming may be weak," she said, referring to the tape-delayed broadcasts. Of a week-old football or basketball game, she said, "I just don't see people plopping down and watching the whole game."

But CSPN Southeast officials point to a Southern Opinion Research poll of 600 male heads of households in the nine SEC states. Forty-four percent said they would attend a college football game or watch one on TV and watch it again later on replay.

The network will nonetheless face keen competition, Erwin said. "There are just

too many options out there if they think they can own college sports" against the likes of ESPN, Fox Sports South and satellite television.

Linda Rountree, media director for Luckie in Birmingham, said the two key variables media buyers will be keenly watching are which cable systems carry the network and the extent to which CSPN Southeast promotes itself. —*Gilbert Nicholson*

## NEW YORK/RADIO

### Rocker Trades Hendrix For Nightly Yap Fest

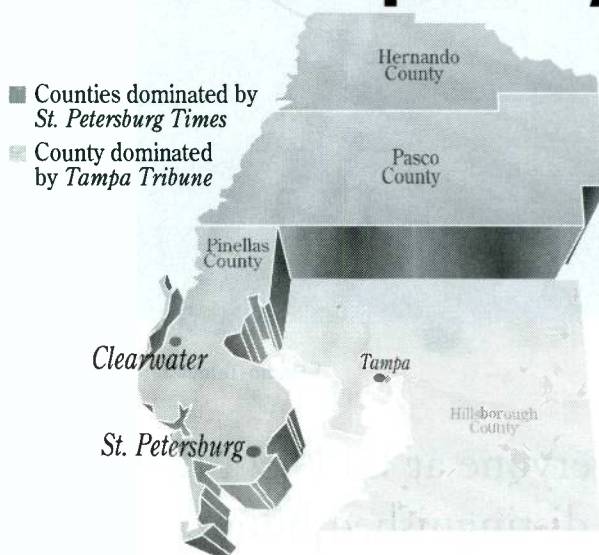
• THE STATION "WHERE ROCK LIVES" IS apparently drawing closer to evicting its long-time tenant. Last Monday, in the time slot once held by the late Allison Steele, the legendary Night Bird, WNEW-FM began running Westwood One's nighttime call-in talk show about sex and relationships, *Loveline*. Hosted by Dr. Drew Pinsky and Adam Carolla, *Loveline* formerly aired two hours on Sundays on another Infinity-owned station in New York, WXRK-FM. On WNEW, the show replaces Lisa Garvey and airs weeknights from 10:00 p.m. to 3:00 a.m. E.T.

"We thought [*Loveline*] was a franchise we couldn't resist," said Scott Herman, vp/general manager at WNEW. He said the addition of the show did not necessarily signal an impending format change but added, "We just want to make the station better."

For WNEW, being better may mean switching to the Talk format, which has scored higher ratings for the station than its traditional mix of classic and current rock 'n' roll. *Opie & Anthony*, a raucous, often off-color comedy team that has been running afternoons 3:00 p.m. to 7:00 p.m. for the past several months, now pulls the station's highest ratings. Among WNEW's prime target, men 25-54, *Opie & Anthony* got a 4.5 share in Winter '99, up from 3.4 in Fall '98, according to Arbitron. While the two play some music (and often complain that they have to), Herman said he considers the duo "an entertainment talk show."

Flipping WNEW to Talk wouldn't be out of character for parent Infinity, which took WKRK-FM in Detroit earlier this year from "Extreme Rock" to "Extreme Talk." But it could be tough to come up with a morning show to hold its own in a market dominated by Howard Stern on WXRK-FM and Don Imus on WFAN-AM. Infinity, which owns all three stations, surely does not want to cannibalize either audience. —*Katy Bachman*

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## MARKET PROFILE

# Philadelphia

BY MIRA SCHWIRTZ

If a city's media activity is a measure of how hot its local economy is, Philadelphia is blasting the AC. Cool, even a bit chilling, its media trends have been consistent for two decades: Viewers stay tuned to the stations they grew up with, radio sticks to its formats and the city's two daily newspapers—under one owner—maintain separate readerships.

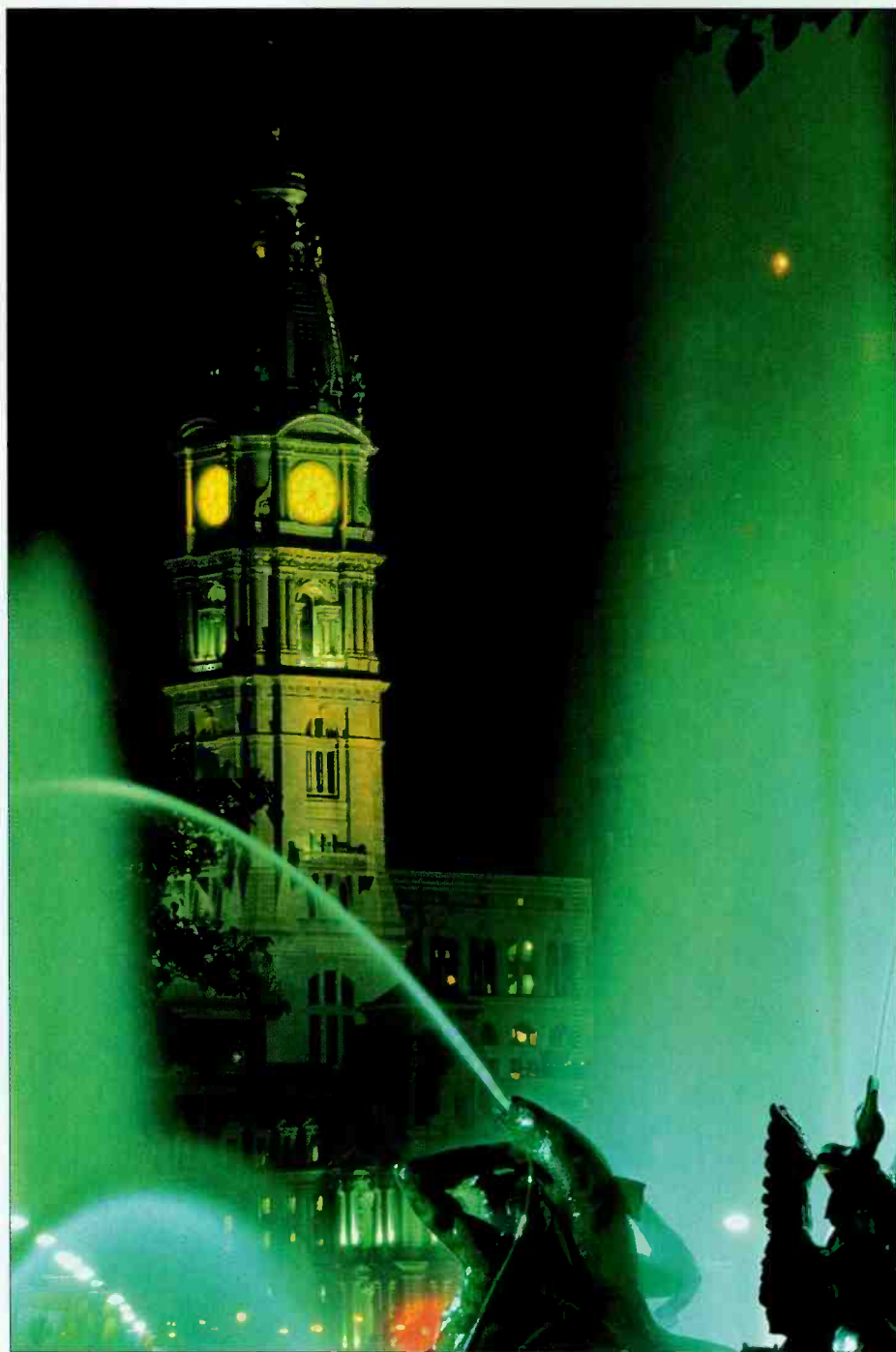
Philly's residents are so faithful to their media that the city has consistently supported only one city lifestyle magazine for the past 90 years. During the last 15 years, *Philadelphia Magazine*, owned by the local Lipson family, has watched at least half a dozen competitors spring to life, only to wither away from a cold reception by the city's intractable magazine readers. "People who are in Philadelphia stay in Philadelphia. It's not a transient market, so people's habits are constant," said *Philadelphia* publisher David Lipson. "To be a strong magazine you have to have subscribers, and that, as much as anything, keeps new magazines out."

Nevertheless, another bidder recently jumped into the ring. *Philadelphia Style* launched this month as a self-described younger, hipper version of the veteran city mag (*Mediaweek*, June 7). With a 146-page debut issue distributed to 40,000 readers, the magazine is a far cry from *Philadelphia's* 135,000 monthly circ. (It has an average monthly page count of 100.) *Style* publisher John Calabelli, who also publishes the Miami-based modeling magazine *Tear Sheet*, says he's providing a shot of adrenaline.

"We're doing stories that are hip and hot and cutting edge. I grew up in Philadelphia and know it's a conservative city. We're presenting stories to a whole different demo [than *Philadelphia*]—people in their 20s to 40s—but it's conservative enough to appeal to an older demographic," Calabelli said.

Although skeptical of how far *Style* can go, media observers said they are interested in whether it ignites a fire within its competitor. "It's almost like *Philadelphia* has its prestige from no competition in the market," said Shawn Gordon, media planner at Tierney & Partners Inc. "I'd like to see how some strong competition could push it and see how they come back."

Whether or not *Style* succeeds in the long run, it is one example of possible change on Philadelphia's media horizon. There are few



other landmarks like it. Philadelphia is a city of tradition. It was here that the founding fathers signed the Declaration of Independence and where the first stars and stripes was flown. "People are less accepting of change," said Larry Ferenchick, media

director at Beach Advertising.

One media arena in which this is especially true is television. Despite its size—it's the country's fourth-largest market—Philadelphia appears to be virtually untouched by the raucous ratings contests evident in other large

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## Scarborough Profile

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

	Top 50 Market (Average %)	Philadelphia Composition %	Philadelphia Composition Index
<b>DEMOGRAPHICS</b>			
Age 18-34	32.6	31.3	96
Age 35-54	39.8	38.7	97
Age 55+	27.6	30.0	109
HHI \$50,000+	38.7	43.8	113
College Graduate	12.4	12.7	102
Any Postgraduate Work	10.4	10.1	97
Professional/Managerial	22.1	20.7	93
Blue-Collar	22.2	20.7	94
African American	12.3	16.8	136
Hispanic	11.7	4.3	37
<b>MEDIA USAGE</b>			
Read Any Daily Newspaper - (Average Issue)	57.9	65.2	113
Read Any Sunday Newspaper - (Average Issue)	67.8	75.3	111
Total Radio Average Morning Drive M-F	25.5	27.3	107
Total Radio Average Evening Drive M-F	18.6	19.5	105
Total TV Average Early News M-F	28.9	24.6	85
Total TV Average Prime Time M-S	39.6	38.9	98
Watched A&E past 7 days	36.6	41.9	115
Watched BET past 7 days	7.8	10.6	135
Watched CNBC past 7 days	19.1	21.3	112
Watched CNN past 7 days	38.6	43.6	113
Watched Cinemax past 7 days	13.0	13.0	100
Watched The Discovery Channel past 7 days	40.2	37.9	94
Watched The Disney Channel past 7 days	18.1	12.3	68
Watched E! past 7 days	13.6	20.8	153
Watched ESPN past 7 days	31.7	35.6	112
Watched The Family Channel past 7 days	23.4	24.0	103
Watched FX past 7 days	9.2	7.6	82
Watched Headline News past 7 days	19.0	18.4	97
Watched The History Channel past 7 days	19.6	25.2	129
Watched The Learning Channel past 7 days	19.9	22.9	115
Watched Lifetime past 7 days	24.0	27.5	115
Watched MSNBC past 7 days	9.2	11.7	127
Watched MTV past 7 days	17.3	18.7	109
Watched Nick at Nite past 7 days	16.0	17.9	112
Watched Nickelodeon past 7 days	17.0	18.7	110
Watched Sci-Fi Channel past 7 days	12.2	12.8	105
Watched TBS past 7 days	30.1	29.6	98
Watched TNN past 7 days	18.8	18.4	98
Watched TNT past 7 days	32.3	33.8	105
Watched USA past 7 days	31.3	32.4	103
Watched VH1 past 7 days	15.2	17.9	118
Watched The Weather Channel past 7 days	37.4	47.3	127
<b>HOME TECHNOLOGY</b>			
Owns a Personal Computer	46.9	53.0	113
Accesses Internet/WWW	39.8	37.2	94
Shops Using Online Services/Internet	8.5	7.1	83
Connected to Cable	69.0	79.7	115
Connected to Satellite/Microwave Dish	10.2	4.8	47

Source: 1998 Scarborough Research Top 50 Market Report (Release 2 1998, \*2-month database)

cities. ABC O&O WPVI has remained the city's runaway evening news leader since the early '70s. Media buyers say it has more to do with the station's veteran personalities than stellar newscasts. "Their longtime personalities are all the ones you grew up with," said Steven Grasse, owner of Gyro Worldwide, one of the city's many regional ad agencies.

A new wrinkle in news ratings has emerged, however. Although WPVI scores outstanding early-evening news ratings, its late news leadership in some demos is being seriously challenged by NBC O&O WCAU. That station has increased its share at 11 p.m. with adults 25-54 to beat WPVI. In May of 1998 the station had a 23 household share; this year it scored a 21 share. WPVI was flat in that age group, with a 20 share during both sweeps.

Buyers, however, say WCAU's success has more to do with its prime lineup than its touted embarkation on an investigative news slant. The station credited a story it broke on the connection between landfills and cancer last winter for a February sweeps jump.

Buyers say the disproportionate success of *ER* on Thursday nights is the real boon. "They are making some headway in late-night news, but [Thursdays] makes them look a lot higher," said Beth Haufler, regional broadcast director at Earle Palmer Brown.

WCAU has also made a strike at early-news viewers with a 4 p.m. newscast started in late 1997. The station has maintained a 14 household share during every May sweeps since. Breaking news, however, can spike its ratings to first in the daypart. "The days we've done the best—and we've beat *Oprah*—are the days people are looking for breaking news. It's an opportunity to get a jump on the audience," said Steve Schwaig, vp of news at WCAU.

Meanwhile, third-place CBS O&O KYW's

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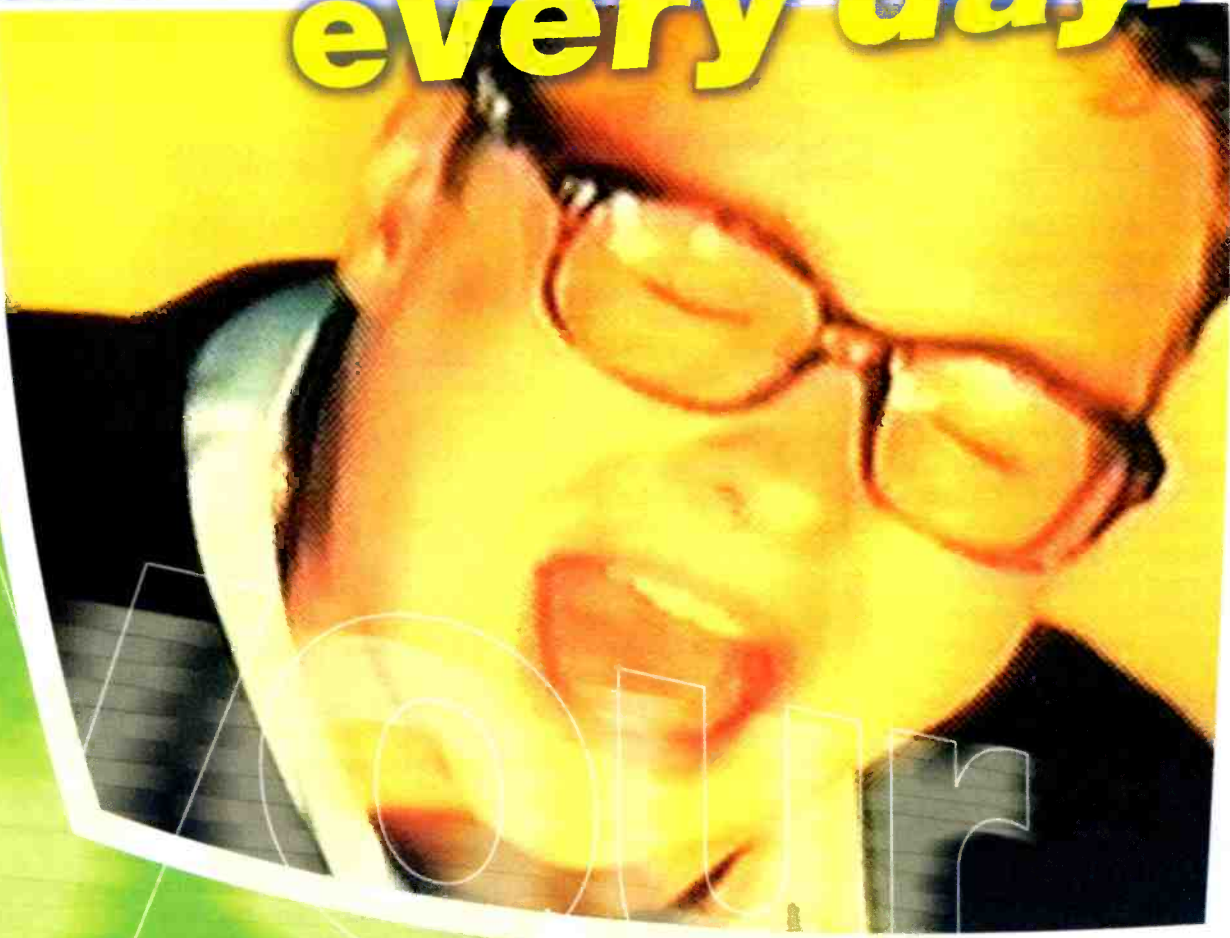
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news at 11 p.m. is vulnerable among younger viewers, who are tuning in to WB affiliate WPHL's airing of *Friends*. *Friends* brings in a 2 share at 11 p.m. with adults 18-49, right behind KYW's 3 share in the same demo.

Tribune Broadcasting-owned WPHL is thrown into shadow, however, by a strong Fox newscast at 10 p.m. on Fox O&O WTXF. WPHL's two-year-old newscast is beat handily by Fox, which scored an 8 household share in May compared to the WB's 4 share. Fox is also bent on growing its audience for its morning local news program, *Good Day Philadelphia*. The show, which airs from six to nine a.m., garners a 4 share in households.

In radio, the market's stability may be endangered by one format change that buyers say has the potential to really rock the market. It is modern hits station WXXM-FM's switch last month to "Jammin' Gold" Motown hits. Buyers said the change by parent company Greater Media undercut the possibility of a similar move planned by Chancellor Media, which owns six stations in Philadelphia and has successfully implemented its "Jammin' Oldies" version of the same format in markets across the country. Buyers say they anticipate the new format will grab listeners over time. "It might take a while for

it to come on board. We expect it to be a strong contender in about six months," said Beach Advertising's Ferenchick.

The change could challenge the dominance of some of the biggest stations in the market, buyers say. On the list are Chancellor urban station WDAS-FM, CBS oldies outlet WOGL-FM and top adult-contemporary station WBEB-FM, owned by WEAZ-FM Inc. Of these, buyers said WOGL is most vulnerable. "This 'Jammin' Gold' format hits the oldies station," said Scott Davis, broadcast director at Harmelin Media. "I'm judging from New York, where [oldies station] WCBS-FM took a pretty big dip when Chancellor came in with its 'Jammin' Oldies' station [WBIX-FM]."

Heritage station WDAS would be difficult to beat, buyers said, but they also speculated that Chancellor could change the station's format and resettle in some other niche. Consolidation has neatly divided the city's formats among the big owners. Until recently, Chancellor controlled urban music with an

## Radio Listenership

STATION	FORMAT	Avg. Qtr.-Hour Share	
		Morning Drive, 12+	Evening Drive, 12+
KYW-AM	News	13.0	6.3
WYSP-FM	Rock	12.2	3.9
WBEB-FM	Adult Contem.	5.3	6.3
WDAS-FM	Urban Adult Contem.	5.3	5.5
WUSL-FM	Urban Adult Contem.	4.3	5.2
WOGL-FM	Oldies	3.9	4.8
WWDB-FM	News/Talk	3.9	3.0
WIP-AM	Sports	3.7	4.0
WJJZ-FM	Smooth Jazz	3.3	5.6
WPEN-AM	Big Band	3.3	3.6

Source: Arbitron, Winter 1999 Radio Market Report

array of programming that includes female-skewing top 40 and youth-oriented urban stations. The other large owners split the rest of the audience: CBS owns male suburban listeners with its sports/talk, rock, and oldies stations; Greater Media is across-the-board suburban; and Beasley Broadcasting owns the strongest news/talk and country outlets.

This niche-making has caused rates to rise some 30-35 percent in the last year, Ferenchick said. He expressed hopes that Greater Media's challenging Chancellor's turf could cause rates to drop again.

Local programming is also getting fine-tuned on the city's cable systems. Philadelphia's chief cable operator, Comcast Cablevision, is making inroads in the market with its local network, CN8. Under a series of recent agreements with Greater Media and AT&T, Comcast said it expects the number of viewers for its programming to jump significantly. Currently, the channel is carried in about 20 percent of the DMA, or 600,000 households, in parts of Philadelphia and Baltimore and in cities in New Jersey.

While its cable consolidates, Philadelphia's newspapers continue to battle. Overshadowing the city's print market are its two monoliths, the morning *Philadelphia Inquirer* and the afternoon *Philadelphia Daily News*, both owned by Knight-Ridder's Philadelphia Newspapers Inc. The papers split the city's readers between them, with the *Inquirer* serving as the white-collar standard to the *Daily News'* scrappier tabloid coverage.

Both papers have been losing readership. The *Inquirer* posted a circ of 401,968 as of last March, a marked decline from 433,489 readers the year before. *The Daily News* dropped from 178,789 last year to 158,583 this year. All numbers are reported by the Audit Bureau of Circulations.

The *Inquirer*, however, still delivers more

## Newspapers: The ABCs

	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
<b>Bucks County: 207,900 Households</b>				
<i>Bucks County Courier Times</i>	69,158	76,068	33.3	36.6
<i>Philadelphia Inquirer</i>	33,028	72,701	15.9	35.0
<i>Philadelphia Daily News</i>	5,733		2.8	
<i>Greater Philadelphia Newspapers</i>	100,892	113,783	48.5	54.7
<b>Chester County: 149,800 Households</b>				
<i>Philadelphia Inquirer</i>	36,135	70,628	24.1	47.1
<i>Philadelphia Daily News</i>	4,531		3.0	
<i>West Chester Daily Local News</i>	33,186	31,591	22.2	21.1
<b>Delaware County: 202,400 Households</b>				
<i>Delaware County Times</i>	48,307	46,482	23.9	23.0
<i>Philadelphia Inquirer</i>	56,918	108,440	28.1	53.6
<i>Philadelphia Daily News</i>	11,875		5.9	
<b>Montgomery County: 274,100 Households</b>				
<i>Norristown Times Herald</i>	22,856	19,374	8.3	7.1
<i>Philadelphia Inquirer</i>	56,918	108,440	28.1	53.6
<i>Philadelphia Daily News</i>	11,875		5.9	
<i>Pottstown Mercury</i>	15,811	16,495	5.8	6.0
<i>Greater Philadelphia Newspapers</i>	12,351	13,839	4.5	5.0
<b>Philadelphia County: 554,800 Households</b>				
<i>Philadelphia Inquirer</i>	124,113	253,979	22.4	45.8
<i>Philadelphia Daily News</i>	116,591		21.0	

Source: Audit Bureau of Circulations

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## Radio Ownership

OWNER	Stations	Avg. Qtr.-Hour Share (%)	Revenue (in Millions)	Share of Total
Chancellor Media	1 AM 5 FM	23.6%	\$68.5	26.8%
CBS/Infinity	3 AM 2 FM	23%	\$91.4	35.8%
Greater Media	1 AM 4 FM	14.5%	\$44.5	17.4%
Beasley Broadcast Group	1 AM 2 FM	8.6%	\$18.9	7.4%
WEAZ-FM Inc.	1 FM	6.3%	\$20	7.8%
Mega Comms. Inc.	1 AM	0.3%	\$1.6	0.6%
William Anderson	1 AM	1.6%	\$1.3	0.5%
Radio One Inc.	1 FM	3%	\$5.5	2.1%

Only stations registered on Arbitron diary returns and licensed to Philadelphia or immediate area included.  
Ratings information provided by Arbitron, Winter 1999 book.  
Revenue information provided by BIA Research, 1998.

## Nielsen Ratings/Philadelphia TV Evening and Late Newscasts

### Early News

Time	Network	Station	Rating	Share
4-5:00 p.m.	NBC	WCAU	6	14
5-6:00	ABC	WPVI	12	26
	CBS	KYW	3	7
	NBC	WCAU	6	14
	IND	WGTW	.2	n.a.
	PAX	WPPX	.1	n.a.
5-5:30	FOX	WTFX	4	9
	WB	WPHL	2.2	5
	UPN	WPSG	2	5
5:30-6	FOX	WTFX	5	11
	WB	WPHL	2.2	5
	UPN	WPSG	3	6
6-6:30	ABC	WPVI	15	31
	CBS	KYW	4	7
	NBC	WCAU	6	13
	IND	WGTW	.1	n.a.
	FOX	WTFX	5	9
	WB	WPHL	3.1	6
	UPN	WPSG	3	6
	PAX	WPPX	.5	1

### Late News

10-10:30	FOX	WTFX	5	8
	WB	WPHL	3	4
11-11:30	ABC	WPVI	13	23
	CBS	KYW	7	12
	NBC	WCAU	11	20
	FOX	WTFX	4	7
	WB	WPHL	3	5
	UPN	WPSG	2	4
11-12	IND	WGTW	.74	n.a.
	PAX	WPPX	.6	1

Source: Nielsen Media Research, February 1999

than any other print vehicle. Gordon said it's cheaper to buy the many suburban dailies around the city, but they can't beat the *Inquirer's* circulation. On the other hand, buyers said the *Inquirer* is too unfocused for its own good despite multiple regional editions. "The coverage is too general. It's good for the general reader but not specifically targeted enough," said Garrett Allen, account coordinator at Barton-Gilanelli & Associates Inc.

Meanwhile, Philadelphia Newspapers recently strengthened its position with advertisers in the suburbs by growing five new offshoots of a Montgomery county shopper it recently acquired. A version of the *Montgomery County Midweek* will be delivered in more than a dozen towns in the area. The company's total reach through its chain of community papers is expected to total 365,000 readers (*Mediaweek*, April 26).

The contest is not just to reach suburban readers, however. City residents are being wooed by their two persistent weeklies, *Philadelphia Weekly* and *Philadelphia City Paper*. The two compete fiercely to be known as the definitive insider's guide to city politics and media. While the *Weekly* claims a free distribution of 125,000 to *City Paper's* 109,000, *City Paper* claims more awards for its breaking news stories.

The city's two African American papers have a less heated relationship. With a city population that is 41 percent black, the biweekly *Philadelphia Tribune*, owned by the Tribune Company (no relation to Tribune Co. of Chicago), and the weekly *New Observer*, owned by J. Hugo Warren, enjoy robust readerships. The *Tribune* has an audited circulation of 23,803, while the *New Observer* claims an unaudited circ of 250,000. As the country's oldest continuously published African American newspaper (it was started in 1884), the *Tribune* speaks to a slightly more conservative, older audience. Its relative upstart competitor (the *Observer* is 24 years old) is slightly younger in attitude and focuses on positive stories about African Americans.

Philadelphia is readying for the Republican convention, to be held in the city next summer, and the city's outdoor market is already heating up. Buyers said the city's prime outdoor real estate around interstates 76 and 95 and regional Route 1—most of it owned by Eller Media and Outdoor Systems—will be snapped up. "So many people will be coming in, I should think that it will cause the market to become even tighter," said Betsy Ostroff, outdoor buyer for Harmelin Media. ■



issue #698



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# MOVERS

## NETWORK TV

**Lee Minard** was appointed senior vp, advertising and promotion for Pax TV. Prior to joining Pax, he served as director of creative services at WMAR-TV, Baltimore. Before that, he spent nine years in assorted posts at WCBS-TV. At Pax, Minard will oversee all on-air marketing, promotions and branding campaigns. Pax has also appointed **Diane Weingart** vp, cable marketing, responsible for facilitating joint marketing operations between cable operators and Pax TV stations. Before joining Pax, she was vp, affiliate marketing for USA Network and was responsible for developing marketing plans for USA, the Sci-Fi Channel and Home Shopping Network...UPN has made the following appointments: **David Bouknight**, a senior on-air promotion executive at Fox since 1987, has been named senior vp of creative advertising; and **Sandy Pastoor**, a vp of network distribution since the launch of UPN in January 1995, has been promoted to senior vp of affiliate relations, where she will report to Steve Carlston, UPN's executive vp of affiliate relations.



## CABLE TV

**Amy Doyle** has joined MTV as director, music programming, responsible for scheduling music videos and handling artist relations. Doyle had been operations

**Doyle directs MTV music**

manager at Detroit's WXDG "The Edge," which she helped grow into the city's dominant rock station.

## RADIO

AMFM has named **George Laughlin** as director of sales for its Dallas station cluster, including FMs KHKS, KZPS, KDGE, KTXQ and KBFB and AM stick KSKY.



**AMFM ups Laughlin**

Laughlin had been at KHKS for the past six years, most recently as general sales manager, in which post he achieved double-digit *(continued on page 40)*

# The Media Elite

Edited by Anne Torpey-Kemph

## Fortune's Wake-Up Calls Win NABJ Honors

**F**ortune is smiling on Roy S. Johnson. As the Time Inc. title's editor-at-large, Johnson has brought favor upon *Fortune* for his work on three stories cited at the recent National Association of Black Journalists Awards. *Fortune* took all the honors for outstanding reporting in the business category for "The 50 Best Companies for Asians, Blacks and Hispanics," "Banking on Urban America" and "The Jordan Effect," about Chicago Bulls star hoopster Michael.



**Provocative Johnson**

Johnson humbly gives most of the credit to *Fortune* m.e. John Huey, for supporting such provocative pieces. "[John] recognizes the

value of editorial that is reflective of the diversity in both our readers and corporate America."

For the "50 Best" story, Johnson "tweaked" *Fortune's* annual "50 Best Companies to Work For" rankings, he explains. The results bore out Johnson's premise that "as an African American, what might be good for [his] white counterpart might not be good for [him]."

Johnson figures this story's got legs: "I'm intrigued to see what a list like this will look like 10 years from now, when the population is composed mostly of minorities." —Lori Lefevre

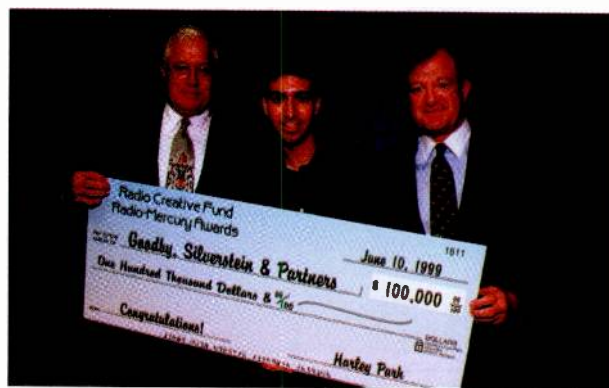
## Goodby Reprises Role at Radio-Mercurys

**G**oodby, Silverstein & Partners topped the charts at the recent Radio-Mercury Awards, taking home the \$100,000 grand-prize purse for its Anheuser-Busch spot starring Louie the Lizard. Goodby's Steve Dildarian wrote the dialogue for the winning creative, selected by a panel of judges headed by Marty Cooke, executive creative director of M&C Saatchi. The "Selling Out" spot (Louie says he's not gonna say the "Weis" because "the line is overused") had it all, said Cooke. "It's part of a brilliant TV campaign that's gotten into the popular culture. We didn't expect it to make great radio; it does. It's a totally whacked idea."

This is the second time Goodby, Silverstein has won the grand prize at the Mercurys. The first time was in 1996 when it won for a Sega of America commercial. At this year's event, held at the Supper Club in New York, Goodby also won a \$10,000 prize for a Hewlett-Packard spot, along with 10 other \$10,000-award winners, including Leo

Burnett for the best Hispanic spot (for Coca-Cola) and Cape Girardeau, Mo.-based Zimmer Radio Group for the best radio-produced spot (for MVP Communications), for a total of \$210,000 in prize money.

While there was a lot of creativity to



**Top Mercury winner Dildarian (c.) with Radio Creative Fund board members Gary Fries (l.) and Jim Thompson**

celebrate at this year's Mercurys, few got the chance to participate. What used to be a black-tie gala attended by hundreds of broadcasters and agency folk was this year an invitation-only affair, reducing the event and emcee Isaac Hayes' audience to less than 200. —Katy Bachman

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# MEDIA DISH



Author Linda Bruckheimer (left) and actress Vivica Fox (c.) were on hand at the Ivy restaurant in Los Angeles recently to celebrate the appointment of Elaina Richardson as *Elle's* new editor-in-chief.



At Arbitron's third annual advertiser leadership conference recently held in Columbia, Md., Henry Laura, vp, sales and marketing, advertiser/agency services (left), posed with Michael Grasso, director, market management, SBC Communications/Pacific Bell.



In San Francisco for the recent *Women's Sports & Fitness* event for America True were (from left) Lucy Danziger, editor, *WS&F*; Jeremy Kaye, director of design, Moonstone Mountain Equipment; Dawn Riley, CEO, America True; and Moonstone president Ed Schmults.

OVER 1.2  
BILLION SER

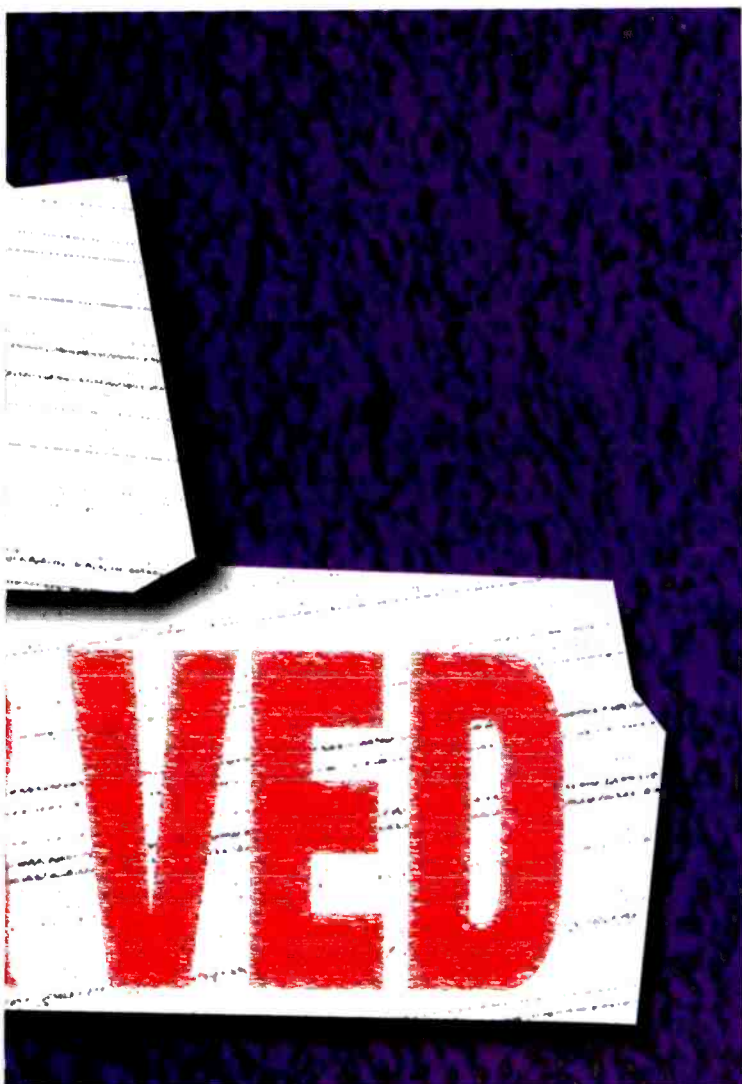
# MEDIA DISH



Among the guests at a private concert by pop legend Tom Jones presented by A&E Television Networks as part of its recent upfront in New York were (from left) DMS Communications Inc. president Marianne Lockett-Egan; *Biography* anchor Harry Smith; *History Undercover* anchor Arthur Kent; and Abbe Raven, senior vp, programming, The History Channel.



At NBC's cable upfront held at Chicago's Westin Hotel, Boyd Matson (second from left), host of CNBC's *National Geographic Explorer*, joined media executives (l. to r.) David Ford, director of ad sales, NBC Cable Chicago; Kristin Weaver, media supervisor, Starcom Media Services; Tonya Schwinn, media associate, Starcom; and Tim Allen, account executive, NBC Cable Chicago.



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# MOVERS

(continued from page 36) growth over the past four years...**Annie McGuire** was promoted to director of sales for Greater Media's Boston Radio Group, which includes WMJX-FM, WKLB-FM, WROR-FM, WBOX-FM and WSJZ-FM. She was formerly the general sales manager for WMJX-FM. Barbara Jean Scannell, who was general sales manager at WEGZ-FM, will replace McGuire at WMJX. Else-

where at Greater Media, **Gerry DeFrancesco** has been named managing director of Jammin' Gold 95.7 (WXXM-FM) in Philadelphia. De Francesco, a Philadelphia native, was the former president of Gannett Radio. He most recently was the senior vp of AMFM-owned (formerly Chancellor Media) WIOQ-FM in Philadelphia...**Rick Belcher** was promoted to the new post of director of opera-

tions for Journal Broadcast Group's WTMJ-AM and WKTJ-FM in Milwaukee. He will continue to serve as program director for WTMJ-AM.

## TV STATIONS

**Tina Silvestri** was named research director at New York flagship WNBC-TV. Silvestri has been working in NBC's research department at the network level since 1996.

Most recently, she served as the black belt/project manager for the NBC O&O stations, where she was responsible for managing research, promotions and sales projects. WNBC also appointed **Lewis Leone**, NBC's vp of sports and olympic sales, to vp, sales at the station, effective July 6. He replaces Frank Comerford who was recently named vp, sales for the NBC Television Station Group. Prior to his network sales position, Leone served as the local sales manager at WNBC.

## AGENCIES

At Della Femina/Jeary and Partners in New York, **Don Morrison** has been named executive director of media services. Prior to joining the agency, Morrison was COO and director of media services at M&C Saatchi in New York...**Terri Foye** was named broadcast director for the Los Angeles office of TBS Media Management. She was most recently spot buying supervisor at TBWA/Chiat/Day, where she handled such accounts as Infiniti, Sony Electronics and Apple Computer.

## TV SYNDICATION

**David LaFontaine**, a longtime broadcast advertising and marketing executive at Twentieth (Fox) Television and CBS Television Stations' WCBS-TV in New York, has been signed as senior vp of advertising and promotion for Paramount Domestic Television.

## PRINT

At Hachette Filipacchi Magazines, **David Enberg** has been promoted to publisher of Woman's Day Special Interest Publications from associate publisher...**Marianne Diorio**, formerly a marketing exec at Estée Lauder, has been named beauty and style director at Condé Nast's *Allure*.



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## CALENDAR

Hearst Magazines will toast John Mack Carter, retiring president of Hearst Magazines Enterprises, tonight at The Sky Club at the Met Life Building in New York. Contact: 212-649-2141.

The 1999 *Forbes* CEO Forum will be held June 23-25 at the Ritz Carlton Buckhead in Atlanta. Featured speakers at this year's event, exploring the theme of "Corporate Darwinism," will include priceline.com founder Jay Walker and Dell Computer Corp. CEO Michael Dell. Contact: 212-499-3521.

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 at 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. Featured speakers will include Geraldine Laybourne, CEO of Oxygen. Contact the CTAM at 703-549-4200.

The annual Yahoo! Internet Life Online Music Awards will be held on July 19 at Studio 54 in New York. Hosted by funny men Penn & Teller, the event will be Webcast on Broadcast.com, ZDNet and Yahoo! Internet Life's Web site, yil.com. Contact: 212-255-8455.

The Strategic Research Institute will present a workshop entitled "Re-inventing Your Brand" July 26-27 at the Marriott Marquis in New York. Featured speakers include Christy Haubegger, editor of *Latina*, and editor and writer Veronique Vienne. Contact event chairing organization Desgrippes Gobé at 212-979-8900.

# Media Notes

NEWS OF THE MARKET

Edited by Anne Torpey-Kemph

## NBC Signs Sponsor for Celeb Golf Event

NBC has signed American Century Investments as the new title sponsor of the Celebrity Golf Championship, which will air on the Peacock net July 3-4. The tournament will also be telecast on cable on The Golf Channel July 2. Associate sponsors include American Isuzu Motors, EMC Corp., Taylor Made Golf, TWA and Hewlett Packard. Among the sports celebrities scheduled to play this year are recently retired hockey great Wayne Gretzky and another recent sports retiree, John Elway of the Denver Broncos. The tournament is owned and produced by NBC Sports Ventures in association with Sports Marketing and Television International, a division of the Marquee Group.

## Boston's WABU Joins Pax Pack

Paxson Communications last week began airing its Pax TV prime-time lineup on its new network affiliate, WABU-TV in Boston. WABU and its satellite stations WNBU-TV in Concord, N.H., and WZBU-TV in Vineyard Haven, Mass., are under contract to be acquired by DP Media. WABU and its satellites reach 1.9 million cable households via major multisystem operators including CableVision, Time Warner and MediaOne.

## TEAM to Acquire U.K.'s Dandelion

TEAM Communications, a Los Angeles-based TV production and distribution company, plans to acquire U.K. production company Dandelion Distribution Ltd. for \$5

million. The acquisition will provide TEAM, headed up by chairman/CEO Drew S. Levin, with sales and production offices in Europe. TEAM's production credits include *Total Recall 2070*, an hour-long science-fiction series to premiere on cable net Showtime this fall and in weekly syndication in January.

## PolyGram Pushes *Blind Date* Via CD

To promote its September-launch *Blind Date* strip, PolyGram Television is putting together a compact disc combining video and audio from the show with popular music tracks. About 125,000 copies of the CD will be given away to radio stations (which can press more CDs) and at shopping malls and concert events. PolyGram, recently acquired by Universal Television and Networks Group, is teaming with Daimler-Chrysler's Plymouth Neon and the home-video release of *There's Something About Mary* as tie-in promotional partners.

## GRB to Merge With Great North

GRB Entertainment, a Los Angeles-based production company, has agreed to merge with Great North Communications, an Edmonton, Canada-based production and distribution company. GRB Great North Entertainment will produce reality, documentary and series programming in Canada for U.S. cable networks and cable and broadcast outlets internationally. The two companies collaborated on *Storm Warning*, a 13-episode series for the Discovery Channel,

## UPN Down With Hip-Hop Awards

UPN and Source Entertainment, publisher of *The Source* magazine, will present *The Source Hip-Hop Music Awards*, the first awards show dedicated exclusively to the genre, Aug. 18 in Los Angeles. UPN will air the event as a special on Aug. 20 at 8 p.m. Nominations will be announced shortly and voting will take place via ballots mailed to subscribers of *The Source*. The awards show is a production of Tall Pony Entertainment and Source Entertainment. "Hip-hop has become the music of America's youth," said Tom Nunan, UPN Entertainment president, adding that the network is "looking forward to a lasting, fruitful relationship" with David Mays, publisher of *The Source*.



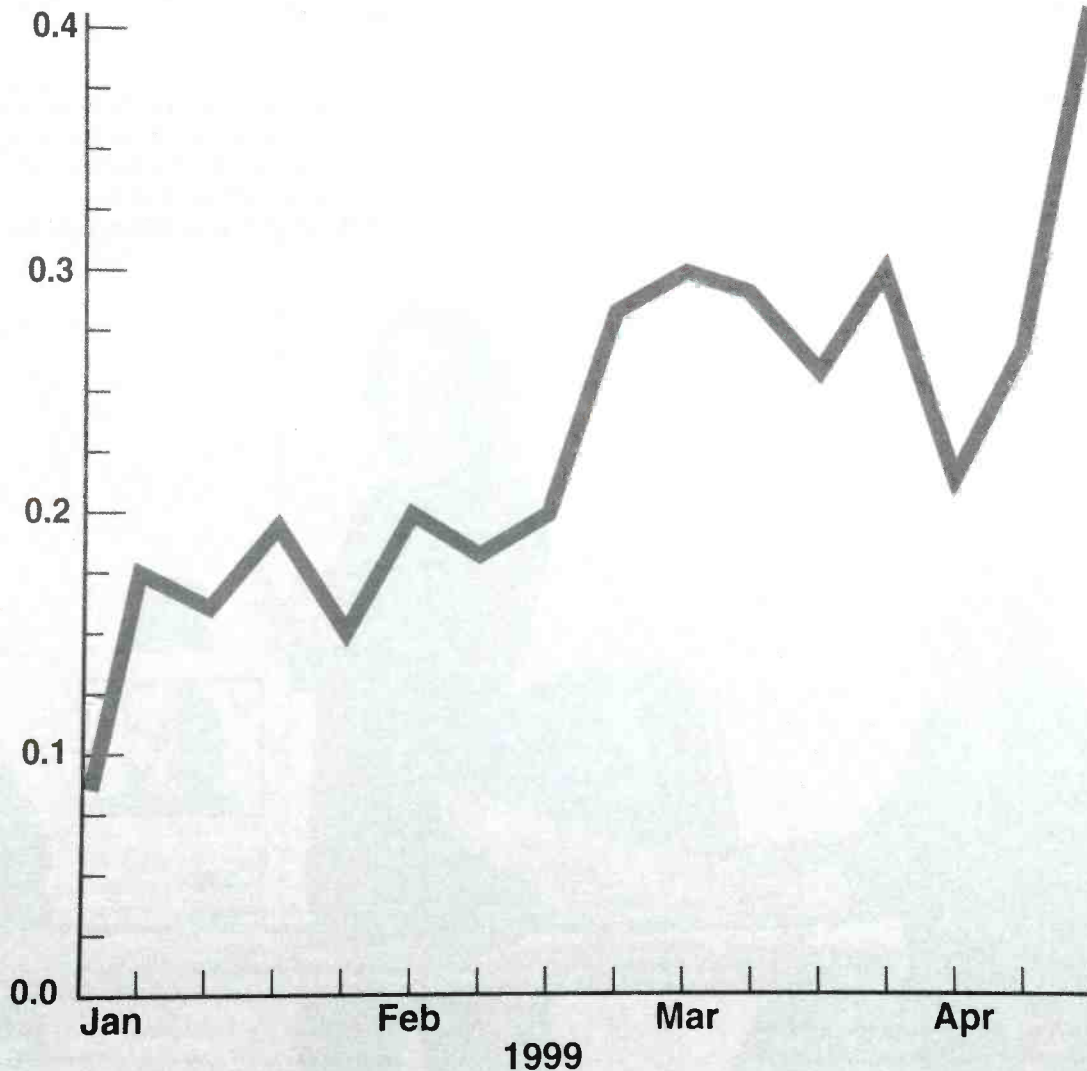
**Symbiotic with *The Source*: UPN's Nunan**



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Dec. 98 - Apr. 99



SOURCE: Nielsen Galaxy Explorer, 12/21-12/27/98, 1/4-4/18/99; weekly Mon.-Sun., 8-11 pm household ratings. Subject to qualifications upon request.

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\*Dow Jones Industrial 12/21/98 - 4/18/99. © Courtroom Television Network LLC. The name Court TV is a registered trademark and the Court TV logo is a service mark of Courtroom Television Network LLC.

Computers have made people aware of the need to relax. The attempt to keep up with machines created such a high-stress situation that now the pendulum has swung the other way.

—Rachel Newman, Editor-In-Chief, *Country Living's Healthy Living*

People want to be wired and ready for the 21st century. But at the same time, they want their grandmother's house. Porches. Fireplaces. And the big room attached to the kitchen. There's a real duality going on now.

—Kelly Reardon-Tagore, Editor-In-Chief, *Special Publications*

Technology is responsible for the re-emergence of modern design. There's something funny about hiding computers behind a French armoire. Today, they can stand as modern sculpture.

—Lou Gropp, Editor-In-Chief, *House Beautiful*



Colonial Homes ~ Cosmopolitan ~ Country Living ~ Esquire ~ Gardener ~ Good Housekeeping ~  
Marie Claire ~ Motor Boating & Sailing ~ Popular Mechanics ~ Redbook ~ SmartMoney ~ Sports Afield ~

I adore my computer. It does so many incredible things for me.  
But it can't feel for me. It can't give me the joy of a garden or the love of a child.  
-Nancy Lindemeyer, Editor-In-Chief, *Victoria*

E-mail is incredibly sexy. It has brought imagination and fantasy  
back into the area of communication. The individual on the other end  
can become the cutest person in the entire world.  
-Kate White, Editor-In-Chief, *Cosmopolitan*



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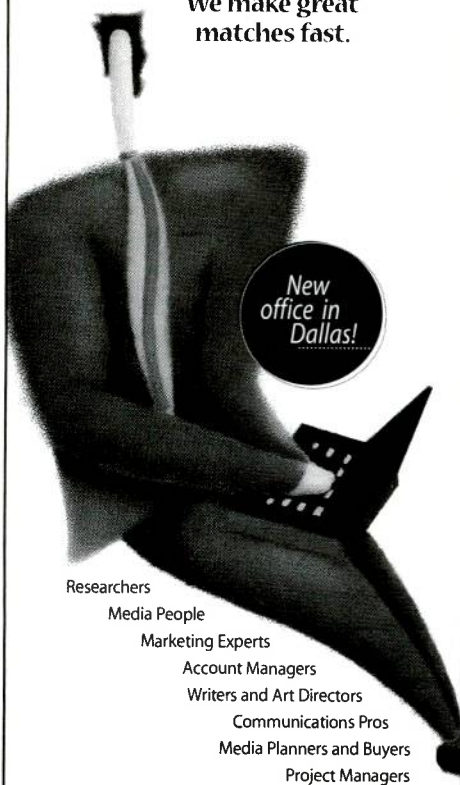
# Media Notes

CONTINUED

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and *Inferno*, a 15-episode series for Discovery and LIFE Network in Canada. Under terms of the deal, GRB will hold international sales rights and Great North will handle North American distribution.

### NATPE Does Road Show

The National Association of Television Programming Executives will launch a traveling extension of its annual conference and exhibition via *NATPE ETC: A New Media Road Tour*. Looking to bring together people working in all the electronic media, *NATPE ETC's* first stop will be in the heart of Silicon Valley, San Francisco, on June 29. Other stops on the tour include New York (Sept. 29) and Los Angeles (Oct. 28).

### Playboy to Launch Spanish PPV Channel

Capitalizing on the growing Hispanic market, Playboy Entertainment Group and Cisneros Television Group are teaming to launch Playboy TV en Español on Aug. 1. The 24-hour, Spanish-language pay-per-view channel will feature programming from the Playboy TV Latin America network.

### Freedom Mags to Buy Out CurtCo.

Freedom Magazines agreed last week to acquire the CurtCo. Freedom Group, which includes two tech-magazine divisions. Freedom will purchase from William Curtis, founder and CEO of CurtCo. Freedom Group, his 50 percent stake in the company. Among the magazines published in the CurtCo.'s SOHO division are *Small Business Computing* and *Home Office Computing*. The Customer Relationship Management Division publishes titles such as *Knowledge Management*. The deal is expected to close by July 31. The price was not disclosed. Freedom owns 14 lifestyle, medicine, tech and business magazines.

### E! Tells More Hollywood Stories

E! Network will increase the frequency of its popular *The E! True Hollywood Story* series to six nights a week starting in August. The network is hyping the expansion with a two-month multimedia marketing campaign.

### ABC to Verify Newspaper Inserts

The Newspaper Association of America last week announced that the Audit Bureau of Circulations will be the independent verification service for the NAA's Quality Insert

Program. NAA established the QIP program in 1996 to set minimum standards for conducting preprint advertising business, such as standardized billing formats, media kit information requirements and total market coverage availability. ABC will verify a newspaper's ability to comply with the standards during its annual circulation audits. In related news, the NAA reported that newspaper ad sales were up 5.4 percent in first quarter to \$10.2 billion. The biggest growth came from national advertising, up 12.6 percent to \$1.5 billion, but the most dollars still come from retail, up 4.5 percent to \$4.6 billion and classified, up 3.8 percent to \$4.1 billion.

### Clear Channel Cuts Internet Deal

Clear Channel recently cut a deal with e4L Inc. (Everything for Less) to form BuyItNow, a "Web plaza" of Internet stores. Borrowing from CBS' Internet strategy, Clear Channel will exchange \$12.5 million in media muscle on its 625 radio stations, 19 TV stations and considerable outdoor assets to help promote and brand BuyItNow.com for a 4.7 percent equity investment. Some of the stores in the Web plaza are ForAKid.com, Gift-O-Rama.com, HouseDecor.com and YourHomeCenter.com.

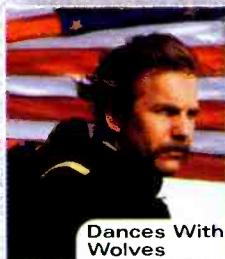
### Radio's SW Networks Re-Launches

SW Networks will now be known as Launch Radio Networks following its April acquisition by Santa Monica, Calif.-based. Formerly owned by Sony Music, SW had struggled for more than four years to gain a foothold in the radio syndication business. Under its new name, the network will continue to provide music and entertainment news to more than 1,000 radio stations. Ron Rivlin, formerly senior director of affiliate marketing for SW, was promoted to vp, affiliate marketing for Launch. Launch also has an Internet music venture, LAUNCH.com.

### Meigher Ups McCarus, Adds Lynch

Meigher Communications announced two high-level promotions last week. *Saveur's* John McCarus has been promoted to publisher from ad director, succeeding David Kahn, who left the good-life title to become associate publisher of *The New Yorker*. At society lifestyle magazine *Quest*, John (Jack) Lynch joined as president. Lynch comes from *Town & Country*, where his responsibilities included developing new categories of revenue.

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# What Does Bill Want?

Three years after launch, Microsoft's *Slate* is still struggling to attract readers and advertisers

**BY RICHARD STAYTON**



n the fringe of the Microsoft corporate campus in Redmond, Wash., in the lobby of an isolated building known as Red West, the search for the actual home of a virtual magazine begins with a simple question.

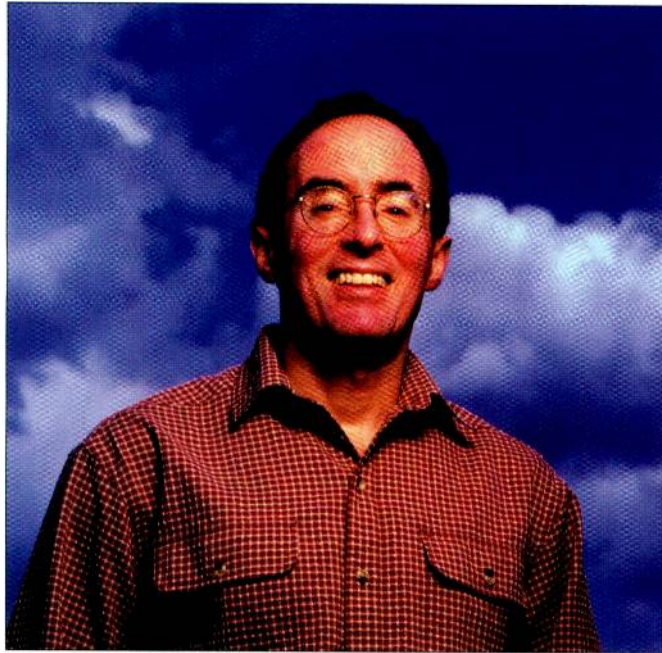
"Is *Slate* here?" a journalist asks innocently.

"I'm afraid," answers a fashionably pierced receptionist, "I can't give out that information."

A short while later, after the visitor gains admittance to the headquarters of Microsoft's online magazine, the receptionist's puzzling response draws a laugh from Michael Kinsley.

Three years after its celebrated launch, *Slate* ([www.slate.com](http://www.slate.com)) still seems like a square peg within the vast Microsoft empire. Many employees of the software giant appear oblivious to its existence. While Microsoft dominates the software business—the success of Windows and other products produced a juggernaut that's now being threatened by one of the most closely watched antitrust cases in decades—*Slate* continues to hemorrhage red ink, with no end in sight. Which begs a question: Why does it exist? And, more pointedly: What does Bill Gates really want?

**ILLUSTRATION BY TIM BOWER**



BEX RYSDEN

### Michael Kinsley vows to protect *Slate's* independence.

Over the last three years, Kinsley, the former editor of *The New Republic*, has shaped *Slate* into an influential, respected publication and proved that an audience (albeit a relatively small one) exists for authoritative journalism on the Internet. Although it's not as flashy a site as its prime competitor, *Salon*, Kinsley has placed *Slate* on the cutting edge in terms of content, and he's managed to take it further in prestige and accountability. But the question of Microsoft's influence on content continues to cast a shadow over the process.

In the debut issue of *Slate* (June 24, 1996), Kinsley addressed the unusual marriage. "*Slate* is owned by Microsoft Corp.," he wrote, "and that bothers some people. Can a giant software company put out a magazine that is free to think for itself? All we can say is that Microsoft has made all the right noises on this subject, and we look forward to putting the company's hands-off commitment to the test."

Three years later, the test remains inconclusive.

On a rainy spring morning, Kinsley is preoccupied with more immediate concerns: ending *Slate's* brief 10-month paid subscription policy and changing back to a free, ad- (and Microsoft-) supported online publication. Adding to his stress is the accompanying \$300,000 branding campaign and a redesign, which took place in May. Today's sluggish performance of Kinsley's desktop computer is evidently due to incoming graphics from the Chicago-based interactive shop Quantum Leap Communications, which developed the ad campaign of radio spots, print and online efforts.

"Read It Free" momentarily blips across

Kinsley's screen, then another banner crawls into view: "*Slate: An Informed Look at Politics and Culture.*" Ad graphics are being e-mailed and downloaded from Chicago, but getting past the Microsoft firewall apparently isn't easy.

"Here it is," Kinsley says, demonstrating the new ads on his computer. "You go to your print options and"—the screen blips blank—"it's not there?!"

However, hundreds of e-mails from his

staff (approximately 25 permanent employees) and readers are there, waiting for Kinsley's response. "I spent two hours last night just answering e-mail," Kinsley says wearily, "and I still have 239 to go."

This is how cyberspace journalism is practiced: e-mails with attached files travel instantly between *Slate's* Washington, D.C., office (four employees), New York office (five), Southern California "bureau" (one employee), and Redmond (15). Each staff member is just as accessible as his deputy editor, Jack Shafer, in the adjacent office.

Among the e-mails might be one in "bug code" from "Bill," proof to Kinsley that chairman/CEO Gates actually reads *Slate*. "To this day, I've only had two business meetings with him," Kinsley says. "Basically, he sends me e-mail now and then saying he likes such and such an article, or why can't you link from the table of contents to another article?"

Down the corridor, art director Kathleen Kincaid is staring at a wall of her office that's studded with old-fashioned paper page layouts of *Slate*, asking herself: How can we change the look of *Slate*? She recites what's known as "Mike's daily mantra": *What can we do that's different from print magazines? How can we use the medium to present content in a new way? How can we push this?*

In another office, marketing manager Linda Leste and publisher Scott Moore are talking about how to "make the big push" and sell *Slate* to advertisers.

In his Culver City home office, some 2,000 miles south of Redmond, Scott Shuger, writer of the popular daily newspaper digest *Today's Papers*, is aware that "Gates reads the site carefully, pointing out how we navigate the site

could be improved. He was very behind the push to push."

What is "Bill" thinking? And why is he behind this "push," a term *Slate* staffers repeat more than Microsoft corporate's current litany of "innovative." In Seattle as well as Redmond, everyone calls him Bill. *Have you met Bill yet? What does Bill say? Did you read Bill's book yet?* Yet no one seems to know Gates. People all over the world wonder what Gates is thinking and planning, but not at *Slate*.

To many media critics, Gates and *Slate* don't compute. Obviously hostile and suspicious of the press during the highly publicized antitrust suit, Gates is also a notorious control freak. What does a multimillionaire want with a small online publishing venture that's unable to sell even a mere 30,000 subscriptions? No matter how many browse the site, ad sales could never match the profits made by Windows 98. Perhaps Gates wants access to certain media circles. What is Bill's hidden agenda? Is *Slate* a portal offering insights into the man who might change the world again, as he did with personal computers?

"I think the Microsoft people truly are seeing something that is fundamentally at odds with what the rest of us see," *Fortune's* Joseph Nocera wrote recently. He meant this observation to be critical, but it also indicates just how mysterious and impenetrable the insulated world of Microsoft appears to outsiders. *Slate* offers a way to penetrate and illuminate this enigma.

Hired in 1995 to develop and supervise Microsoft's experiment in electronic journalism, Kinsley is widely considered one of Gates' shrewdest acquisitions. During Microsoft's courtship of Kinsley, then online-services chief Russell Siegelman e-mailed fellow executives: "Having him be an MS employee would legitimize MS as a content company..."

At that time, Microsoft was desperately seeking bold gestures to signal the business community that the giant software company remained on the cutting edge of new technology. Earlier, Gates had blundered with clumsy prophecies that this new information highway would lead to a dead end. Microsoft pronounced that "the Internet was too hard to use" and lacked "a good graphic interface." But then, "a flurry of internal [Microsoft] memos about the growing threats of the Web and Netscape," wrote Scott Rosenberg, technology analyst for *Salon* ([www.salon.com](http://www.salon.com)), "led to Gates' historic December 1995 announcement that the company would



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A wealth of information.**

embrace the Internet..."

Microsoft needed to prove that it could pioneer a new medium rather than let someone else fail and then appropriate that company's experiments.

On April 8, 1996, about six months after being hired, Kinsley finally met Gates for what he remembers as an hour-and-a-half "meet and greet." Until then he hadn't even exchanged e-mail with the Microsoft CEO. But other executives had assured Kinsley that there would be no interference. And so Kinsley assured Gates that his goal was to make *Slate* self-supporting and, by inference, independent.

(*Slate* staff support Kinsley's claim that Gates has indeed kept his hands off. "I write as if I have no connection to Microsoft," says Shuger. "From my grunt-level view, there's been no evidence of interference.")

With Kinsley's hire, suddenly Microsoft's plans became more than yet another vague digital promise. His contacts immediately lured some of the best and brightest to the new world of cyberspace: D.C. insider David Plotz, media-savvy William Saletan, social critic James Fallows, newspaper expert Scott Shuger, artist Jenny Holzer, poet Seamus Heaney, among others. The June 1996 launch of *Slate* received wide press attention, thanks to the Kinsley and Gates duo. Kinsley appeared on a *Newsweek* cover, in rain gear, holding an umbrella, the Seattle landscape in the background. The cover story was

titled "Swimming to Seattle." That image alone—a public relations windfall for Microsoft—earned Kinsley his keep.

To the company, Kinsley was a high-profile, telegenic brand who signaled a commitment to traditional journalism's separation of church (Microsoft) and *Slate*. This was crucial because on media watcher's screens loomed the Big Question: How can corporate-sponsor Microsoft allow editorial independence when the government's antitrust investigations are aimed at Microsoft and at Microsoft's partners and, above all, at "Bill"? Wouldn't a company's online magazine be exploited for public relations spin?

In addition to questions of independence, *Slate* has had to pioneer the entire genre. Above all, how could you sell *Slate* to users—not just readers—who surfed the Web expecting free access to all sites, including *The New York Times* and other established print publications. And so in that debut issue, Kinsley also addressed the problem of whether to pay or not to pay for *Slate*: "We believe that expecting readers to share the cost, as they do in print, is the only way serious journalism on the Web can be self-supporting. Depending completely on advertisers would not be healthy even if it were possible."

He announced that eventually *Slate* would charge \$19.95 for a year's subscription. "We're selling analysis and commentary, not news," he decided. People would subscribe to *Slate* for its unique opinions and to use it as a tool for deciphering the information overload from "cyberia" (Kinsley's term). "There is a deadening conformity in the hipness of cyberspace culture in which we don't intend to participate," he declared in the premiere issue's editorial. "Part of our mission at *Slate* will be trying to bring cyberspace down to earth."

Kinsley dislikes a popular element of the Internet: chat. E-mail leads to a conversational

'I think this is a great thing for rich guys to do, subsidizing me and my friends...' —Michael Kinsley

intimacy between the writer and reader that print never permitted. No letters to the editor making their labored, edited entrance on a page, but an immediate e-mail response. Users felt on an equal status with e-sine contributors. But Kinsley rejected this online reality: "Chat is crap," he says.

"We are not for Webbies. We are for normal people who use the Web." *Slate*, he decided, would be where the elite meet: Build it with attitude and they would come.

*Slate* became a weekly magazine, but one capable of adding immediate updates to news and cultural events as well as offering long features led by word-count figures to help readers calculate how much time would be required to finish a piece.

Twice in a year Kinsley announced, then cancelled, a subscription policy. Yet ad revenues were not nearly enough to balance the books. By 1998, despite its deep pockets, Microsoft eliminated its unprofitable content site *Mungo Park*, laid off workers at its online city guide *Sidewalk*, and was cutting other Internet media efforts. E-zine competitors *Word* and *Charged* folded.

Despite such grim economics, Kinsley decided to gamble on a subscription policy in March 1998. Financial figures indicated a positive trend: Web advertising grew from \$61 million in 1995 to \$500 million in 1997. But such numbers paled in comparison to the \$180 billion advertisers spend annually on television, radio and print.

Believing the trend of advertising growth would eventually make online services profitable, *Slate* began charging \$19.95 for services given away free almost everywhere else on the Web. "A radical experiment that could fundamentally change the evolving e-zine industry," trumpeted National Public Radio's Alex Chadwick.

Immediately, readership fell dramatically, despite various subscription incentives. By October 1998, paid subscribers neared 30,000—a far cry from the 400,000 visitors to *Slate*'s free incentive trial. Ads abruptly shrank, along with staff morale. It was time for an expert motivator to make an appearance.

The screenshot shows the Slate website interface. At the top, there are logos for 'msn.' and 'Slate'. Below the navigation bar, there's a 'Today's Spot Deal' section for Gateway's New HotSpot. The main article is 'George W.: The Courage of His Clichés' by W.S. Mendon, featuring a photo of George W. Bush. To the right, there's a 'SUBSCRIBE TODAY' button. Below the main article, there are sections for 'briefing', 'features', and '24/7 news'. At the bottom, there are utility links for 'Search Slate Archives' and 'Send E-Mail to letters@slate.com'.

**Slate offers heavy doses of political commentary.**

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And so last fall, Kinsley met Gates for the second time, at a *Slate* weekend retreat, where Gates spoke for more than an hour. "He talked to us off the record," Shuger remembers. "It was basically a product review. He said he's very happy with the content. He said MSNBC and *Slate* were as hard on Microsoft as anyone."

But what does Bill want from *Slate*?, the staff wanted to know.

"Our people from the East were asking him, with what I thought was brutal frankness, considering he's our boss and considering the question: 'Why are you funding us?'" Kinsley recalls. "We hope to make money, but we're never going to be Windows 95."

Kinsley paraphrases the Gates response: "You're a laboratory for ways for the Web to contribute to our culture, and for ways for the Web to be useful in journalism in particular."

Shuger felt relief: "We're not his hobby; we're still a business."

But no speech could spin *Slate* statistics. By 1999, subscriptions plummeted to 20,000, according to marketing manager Leste.

*Slate's* then-publisher Roger Weed had told *The New York Times*: "It's very possible that the Web is just not the place for publications like *Slate* that have a more limited appeal." Not exactly a vote of confidence. Kinsley pushed for a new *Slate* publisher, one more experienced in promotion. "I started asking around," Kinsley recalls, "and people said Scott Moore was terrific and had a background in advertising."

In February, Moore moved from Microsoft's travel site *Expedia* to become *Slate's* publisher. He assessed the *Slate* numbers and decided that online ad sales had the potential to make a profit, if the access charge was dropped and the numbers of visitors could increase. Once again *Slate* was free, with an option for what Moore calls "a deeper relationship": subscriptions that offer access to past editions, e-mail services and print editions.

My machine is doing some really bizarre things at the moment," Moore says, staring bewildered at the screen's flickering graphics.

Leste and publisher Moore are a few doors down the hall from Kinsley. On this sodden day, they too, like Kinsley, are enduring a slow server. "*Slate* has an excellent demographic audience," Moore says while waiting, "which is one reason I thought going free made a lot of sense.

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 The New Northwest's starling...  
 A little background, with apologies to anyone who lives here and already knows it all...  
 Try as we may, we can't escape the glass Chihuly makes (or rather, has others make)...

**After subscriptions plunged, *Slate* became free again.**

Our audience is very hot for large investment portfolios."

Moore's strategy to make *Slate* self-supporting includes corporate sponsorships, an online *Slate* store linking merchants, and paid advertorial sections. He anticipates that national political campaigners will want to place editorials and surveys on a Beltway-insider site, and plans on making the rounds of candidates' offices in the capitol. He's directing the branding campaign with online banner ads on the *Washington Post* and *New York Times* sites:

Read *Slate* Free (It Probably Wasn't Deductible Anyway)

Hey, If the Senate Can Drop the Charges, So Can We

Complete Clinton Coverage (Less Than 5% Lewinsky Guaranteed)

"We have a unique editorial voice and perspective on things that, frankly, other networks like Yahoo and AOL don't have, Moore says as he waits for his computer to reboot."

In order to "build our reach," Moore coordinated a major visibility push, what he described as "a big online media spin to promote the relaunch and our new positioning."

Moore, of course, was speaking the Microsoft party line. Kinsley refused to spin.

"I accuse Scott of making a bigger deal out of it," Kinsley says. "It's not a relaunch. He talks about our redesign, and I say that redesigns are important in improving the quality of the publication, but it's not an epic event

back East.

But common wisdom has it that Gates would lose content credibility by abandoning *Slate*. Mass-media conglomerates are merging and acquiring Internet companies, and Gates must have legitimate media outlets to be seen as a player.

Plus, Kinsley's personal ethical stance continues to help shield Gates from accusations of being a software shark. Kinsley's recent, hilarious deconstruction of *Salon's* profit claims is a case in point: He waited quietly while *Salon* published online attacks on Microsoft and *Slate*, biding his time, and when the opportunity came, Kinsley eviscerated *Salon*.

Gates, on the other hand... Well, in his current business book, *Business @ The Speed of Thought*, Gates makes a vow: "If we go out of business, it won't be because we're not focused on the Internet. It'll be because we're too focused on the Internet."

Is that it? Is that what Bill wants?

Or maybe what he wants is just another toy.

"Every magazine I've worked for except *The Economist* has been dependent on some rich guy," Kinsley says. "I think this is a great thing for rich guys to do, subsidizing me and my friends. Subsidizing journalism is a more important contribution to society than horses or boats or the other things rich guys spend their money on. But I think it's healthier if a magazine is self-supporting."

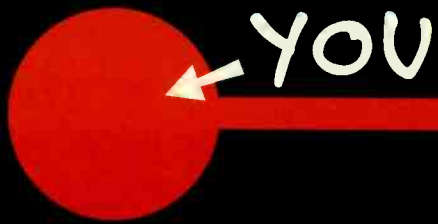
Richard Stayton is a Los Angeles writer.



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@deadline

Amazon, Sotheby's Partner

Online retail giant **Amazon.com** announced a 10-year deal with 255-year-old auction house **Sotheby's Holdings** last week to launch a joint online auction site later this year. The site will debut with an auction of baseball memorabilia from the **Halper Collection**. New York-based Sotheby's will maintain its [www.sothebys.com](http://www.sothebys.com) site, which will begin selling art, jewelry and books online this fall, and Seattle-based Amazon.com will keep its new auction area. Amazon.com agreed to purchase 1 million shares of Sotheby's common stock and agreed to purchase three-year warrants for an additional 1 million shares. Its investment in Sotheby's is approximately \$45 million.

Deutsch Drives eBay Event

One bidder walks away happy today having secured a 2000 Eclipse GT from Cypress, Calif.-based manufacturer **Mitsubishi Motors** after an **eBay** auction benefiting Mothers Against Drunk Driving. The auction marks the first time eBay has put a car up for bid in advance of it being available in dealerships. **iDeutsch**, Los Angeles, the interactive arm of ad agency **Deutsch**, handled the microsite and banners to promote the auction. (Deutsch also will launch a traditional campaign for the Eclipse in September.) The Eclipse sticker price is \$20,187. As of late Thursday, the high bid was \$22,100. The car hits dealerships in July.

Williams-Sonoma Grows Sales

New York-based **CondéNet's Epicurious.com**, an online food destination with content from *Gourmet* and *Bon Appetit* magazines, said it will integrate San Francisco-based home-centered specialty retailer **Williams-Sonoma's** e-commerce section into its site.

**CBS made another** interesting Web investment last week that may reconfirm the company's image as The Geezer Network. In taking a 30 percent stake in San Francisco-based Third Age Media, CBS has invested in one of the few Internet properties willing to create content targeted to the aging baby boomer market. Given the Net's ability to identify demographics, could the knowledge gained by CBS in this venture help them finally convince advertisers that there are other valuable markets besides 18-49?—*Catharine P. Taylor*

# Excite@Home Offers Hot New User Services

By Susan Kuchinskas

**E**xcite@Home launches two new services today, Excite Voicemail and Excite Voice Chat, adding to the narrow and broadband media company's suite of personal productivity tools and continuing its much-hyped "All Band, All Device, All the Time" initiative to spread Excite@Home's offerings across any and all media.

"The Web to date has only been about content," said Craig Donato, Excite@Home senior vice president, communities, search and network programming. "There's an increasing emphasis on using the Net for communication, and we're trying to enhance synchronous and asynchronous messaging."

Excite Voicemail is free to users for up to 60 messages and 10 faxes per month. Each user receives a unique 10-digit extension number from a central 800 number provided by Excite, on which callers can leave voice messages or send a fax. Recipients go to an Excite Web page to read faxes or hear the audio messages.

To use Excite Voice Chat, consumers need a PC, an Internet connection, microphone, and speakers or a headset to have live voice conversations with other Excite chaters. Users can also create their own private

"conference calls" of up to 10 people.

Excite Voicemail features magicTalk technology from General Magic, Sunnyvale, Calif., while Excite Voice Chat service is provided by Lipstream, Cupertino, Calif.

Excite@Home, Redwood City, Calif., will do a "controlled rollout," Donato said, to make sure there are no glitches. Initially, the Voicemail and Voice Chat services will be featured only within the e-mail and chat areas of Excite, respectively.



New ad-supported services foster user communication.

Both services are ad-supported. Those who leave messages

must listen to a short audio ad first. Ads also appear on the main pages for message receipt and chat setup. The company plans to add premium, paid-for services later.

Donato would not divulge how much Excite@Home expects to spend on 800-number charges, but he did say Excite@Home had used data from phone companies to extrapolate the number and lengths of messages it could expect. "We're quite confident that, at the end of the day, with some of our high-end users upgrading to paid-for service and advertising, we can at least break even," Donato said. "For Excite, this is about a first-mover strategic advantage." ■

Search	News	Features	Reviews	People	Events
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LET'S MAKE A DEALTIME [p. 58](#) | TRAVELING WITH CONDÉNAST'S CONCIERGE.COM [p. 60](#)  
 SIXDEGREES ON COURSE [p. 58](#) | IQ CHAT: SONY, DISNEY AND WARNER POW-WOW [p. 66](#)

# bits

• **ThirdAge Media**, San Francisco, which operates the ThirdAge.com portal for 45- to 65-year-olds, received \$89 million in funding from **CBS Corporation**, **Merrill Lynch**,



**American Century Investments**, **Hollinger International** and other investors. This third round of financing, led by

CBS, will help expand its marketing and advertising efforts, as well as secure technology to enhance the site's community, content and commerce areas.

• **Rare Medium**, New York, will launch a site Sept. 1 for Mattel division **The Learning Company**, Fremont, Calif., for its educational brand **Carmen Sandiego**, which



teaches kids about geography, history, language, arts and math. The site will include a "Where on the Web is Carmen Sandiego?" game that

takes kids through educational links.

• **Independent music retailer Tower Records**, Sacramento, Calif., launched a revamped Web site featuring **Radical Search**, a natural language tool with a spelling correction algorithm to browse the database across data types. Navigation has been improved and a heavy rotation of sweepstakes will be in play through July.

• **eFax.com**, a Menlo Park, Calif.-based provider of fax-to-e-mail services, unveiled **eFax Plus**, a revenue-generating services' package. The company, launched in February, claims nearly three quarters of a million subscribers and will offer eFax Plus to partner users at



**XOOM.com**, **eGroups.com** and **FortuneCity.com** as well registrants of the eFax.com site.

eFax Plus extends eFax.com's baseline service with enhanced Internet fax access and distribution capabilities. The new product will be supported as part of a \$10 million campaign from agency **Becker Creative Group**, Los Gatos, Calif. Ads feature people in hard-to-reach places—such as airplanes—receiving faxes. The tagline: "Fax me anywhere."

• **Theglobe.com** will integrate **HotJobs.com**'s listings within its **Careers** theme area, while **drkoop.com**, the Austin, Texas-based health site, will provide most of the content for theglobe.com's new health area.

## It's "DealTime" for Users With a New Shopping Bot

**BY SUSAN KUCHINSKAS**—Timing is everything, even when you're shopping, according to executives at DealTime.com, a personal shopping service launching tomorrow. Though it shops like a bot, "It's a much fuller service," said Daniel T. Ciporin, CEO of the Stamford, Conn.-based company.

Users on the DealTime.com site are asked to type in the desired product, the amount they want to spend, and how long they can wait to find it. The application returns search results indicating whether any such deals are available. If not, users can sign up for a tracking service. Deal-Time.com's spiders crawl the Web every 15 minutes, matching products with a database of searched-for items. It searches not only retailers but classifieds and person-to-person auctions.

Users can return to the site to see if their deal has come in, or download DealTime's Desktop Notifier, which sits in the Windows toolbar and blinks or chimes when a request is fulfilled. Clicking on the icon opens a small window, which offers links to merchants who have the desired product. Results can also be sent telenumerically or by e-mail.

Unlike many comparison shopping services, DealTime.com does not charge online retailers a fee to be included in the search results. DealTime.com is supported by ad sales both on its site and on the Desktop Notifier. The company also sells "value-added" services to merchants, who can pay a premium to have their logo pop up in the search results

window, have the company name bolded, or be placed higher on the list. DealTime.com's aggregated data is also for sale.

"We have the ability to track real-time demand data," Ciporin said, "the ability to tell a merchant, 'Hey, you have 372 people looking for an iMac. Do you want to serve an ad to

them or alert them to a low price?'" Merchants can also be alerted to the price a user is interested in paying, allowing the merchant to target users with a specific offer.

DealTime.com users remain anonymous; it's their job to contact the merchant by clicking on the link if they want to buy. DealTime.com asks for no personal or demographic information except an e-mail address if the buyer wants notification. ■



DealTime.com surfs the Web for offers.

## US WEST Dex To Resell AdAuction's Local Space

**BY SUSAN KUCHINSKAS**—Internet yellow pages company US WEST Dex has gained the exclusive rights in its territory to resell local inventory from AdAuction.com, the San Francisco-based online media buying and selling service. AdAuction.com will provide Dex, Englewood, Colo., with space on local newspaper, directories, or special interest sites in Dex's 14-state region, which includes the West Coast and Mountain states.

Dex committed to purchase an undisclosed dollar amount of inventory over the nine months of the agreement. AdAuction.com president Chris Redlitz would not say whether Dex's profit would come from getting the inventory at a discount or reselling it at a higher rate. (Other media buyers who use the service have to agree not to resell inventory.)

Dex will buy local space via AdAuction.com's Exchange—a new service still under development—that allows publishers to dedicate inventory to AdAuction.com, and allows purchasers to make an offer. While auctions take place during a specific time frame, Exchange inventory is available at any time. Buyers can bid or choose to buy immediately at a price set by the seller.

While Redlitz said the "overwhelming majority" of non-regional sales are still made in the auction mode, the company hopes to expand its local offerings with the new Exchange system. "We're moving to truly an exchange as opposed to purely an auction," he explained. "We're in transition there, but eventually all [local] inventory will be put into the Exchange." ■

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**Everybody's Getting It.**

# bits

• **America Online**, Dulles, Va., acquired online incentive marketing company **Digital**



**Marketing Services**, Lewisville, Texas. AOL had held a majority stake in DMS, which is the exclusive provider of AOL's incentive program, AOL Rewards. Terms were not disclosed.

• Ad network **DoubleClick**, New York, and database marketing company **Abacus Direct**, Broomfield, Colo., signed a definitive merger agreement in a \$1 billion stock-for-stock transaction. Abacus Direct manages the Abacus Alliance, a membership database of consumer catalog buying behavior used for target marketing.

• Affiliate sales channel technology makers **Be Free**, Marlborough, Mass., has been named the affiliate program provider for nine new online merchants: **BeautyBuys**, an



online health and beauty care store; **Bizfon**, supplier of

phone systems for small businesses; **Concept Kitchen**, provider of software and accessories for handheld computing; **GetSmart**, an online marketplace for consumer and business borrowing; **Giftpoint.com**, an Internet gift certificate store; **Global Sports Connection**, a sports betting site; **Jardine Foods**, a specialty gourmet foods provider; **Livephonecard.com**, providers of pre-paid phone cards; and **Surfari.com**, a virtual mall.

## New CondéNet Travel Site Woos Vacation Planners

**BY ADRIENNE MAND**—CondéNet is gearing up for the Aug. 17 launch of **Concierge.com**, a new travel content and booking destination site, which will be supported by a \$5 million traditional and online campaign.

New York-based CondéNet's existing travel site, **Epicurious Travel**, will merge with **Concierge.com** and cease to exist. The new site will feature content from Condé Nast *Traveler* magazine, allowing users to buy *Traveler* subscriptions at a discount.

CondéNet director Sarah Chubb claims CondéNet has had great success creating "very deep, very vertical sites" that attract, and keep, the attention of upscale consumers.

**Epicurious Travel** has used Microsoft's **Expedia** travel booking service for more than a year, but CondéNet has not confirmed whether **Expedia** will remain the booking engine for the new **Concierge.com**. The site will marry some booking service—to be chosen later this month—with content from *Traveler*, *Frommer's Travel Guides* and *Fodor's Travel Publications* on more than 500 travel destinations.

In addition to Condé Nast *Traveler* features such as "Room with a View," which promotes a hotel by allowing users to experience the view out of a room window, the site

will include hotel and restaurant reviews, photo galleries, weather information, interactive maps, special event listings, user discussions, travel advice, currency conversions and links to related Web sites.

Chubb said the site marks CondéNet's attempt to corner the online travel planning audience, claiming that smaller sites offer content but not booking capabilities, and reservation sites don't have deep content.

Advertising will play a major role on **Concierge.com**. "We've had a lot of success with travel as an ad sales vehicle," Chubb said. "It's close to being sold out all the time on [**Epicurious**] **Travel**."

There will be sponsorship opportunities, though she noted that advertising will not be integrated into content as "the upscale consumer knows better." Companies that have advertised on **Epicurious Travel** include **Deja News**, **Radisson**, **Chase**, **Procter & Gamble's Dryel** and **Pert Plus**, **Cadillac Escalade** and **Fidelity**.

An ad campaign promoting **Concierge.com** by **Robaire and Hogshead**, Venice, Calif., will include online banners, radio spots, magazine and newspaper ads and outdoor. Media buying for the campaign, due to launch in September, is being handled by **CIA VSM Media**, New York. ■



CondéNet will ramp up its travel presence.

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THE ENTERTAINMENT CAPITAL OF THE WEB

# BuyItOnline.com Targets Merchants, Affiliates

**BY SLOANE LUCAS**—BuyItOnline.com this week launches a new affiliate program to lure sites into building links to its e-commerce arena.

BuyItOnline.com is an aggregate shopping site of some 115 merchants that allows users to leap from retailer to retailer filling a common shopping cart and buying products in one transaction.

Its new Affiliate Commerce program will provide a variety of options for sites wishing to generate revenue, according to Michael Clebnik, CEO of Allston, Ma.-based Stumpworld Systems, parent of BuyItOnline.com.

Partner sites may opt for one or more programs. They can host contests for BuyItOnline.com merchandise or discounts; offer digital coupons that users can only get by going through an affiliate; design private-label e-commerce sites within the BuyItOnline.com area or go a step further and create an entire private-label mall using product selected from BuyItOnline.com merchants.

In addition to sales commissions, affiliate sites will also receive any data captured through contests, coupons or

sales that happened through its site, so they can use that information for their own database marketing.

The issuing and tracking of the digital coupons are managed via Stumpworld's proprietary AdLeverage technology.

In addition to increasing the site's current stable of 13,000 registered shoppers, Clebnik hopes the BuyItOnline.com affiliate program will also attract new retailers,

driving the site to hit 400 merchants by the end of the year.

Stumpworld was founded in

1992 as a Web customization and solutions firm. Stumpworld's BuyItOnline.com offers merchants a suite of tools to set up shop, handles all online transactions, provides sales reports, and manages all consumer customer services, including returns.

Stumpworld also owns Online Merchant, a software package that allows small businesses to develop their Web presence. In September Stumpworld will launch Online Merchant Gold, an upgraded software product that will allow small e-commerce sites to accept credit card transactions online, in addition to offering them tools to build their Web shops. ■



A new affiliate program aims to increase member merchants and shoppers.

## Transformer™

George Bell  
CEO ExCite

# Sixdegrees.com Forges Alliance with NADP

**BY KIPP CHENG**—News America Digital Publishing, the electronic publishing arm of News Corporation, today gets a few degrees closer to a popular online community.

Beginning this week, NADP, parent of FOX Sports Online and FOX News Online, will share co-licensed content with Web community sixdegrees.com. NADP will acquire an equity stake in sixdegrees.com, and both will cross-promote their brands off- and online. The alliance will help sixdegrees.com further expand into international markets; it already reaches members in 165 countries.

"A large part of this game is distribution and branding," said Andrew Weinreich, president and CEO of sixdegrees.com. "[We are] ... moving toward a community marketplace where people can not only interact and meet

people, but they can also buy and sell products and services. The idea of infusing those channels with rich FOX content is very powerful."

The alliance gives NADP access to deep community functionality and marks a key direct marketing and advertising partnership, said James Murdoch, president of NADP.

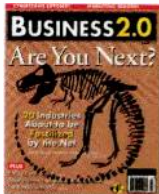
Launched in 1997, New York-based sixdegrees.com capitalizes on the pop-culture theory that all people are linked by sometimes unapparent connections, or only "six degrees of separation." More than 2.5 million members have opted-in to topic-specific newsgroups and e-mail chains.

NADP users can now use sixdegrees.com's community-enabling functions, including personalized bulletin boards, newsgroups, live chats and e-commerce offerings. ■

George Bell is on a crusade. He believes the Internet is all about giving people total control over their media intake, placing the dials, as he puts it, in the hands of consumers. George Bell is what we call a Transformer.

What does George think of *Business 2.0*? "I like its fresh approach. I like the way it dissects businesses. And I particularly liked seeing myself on the cover of the December 1998 issue."

As the magazine of business in the Internet Age, *Business 2.0* speaks to George and people like him. Which brings us to our point. If you want to talk to them, talk to us. You can reach us at [transformer@business2.com](mailto:transformer@business2.com)



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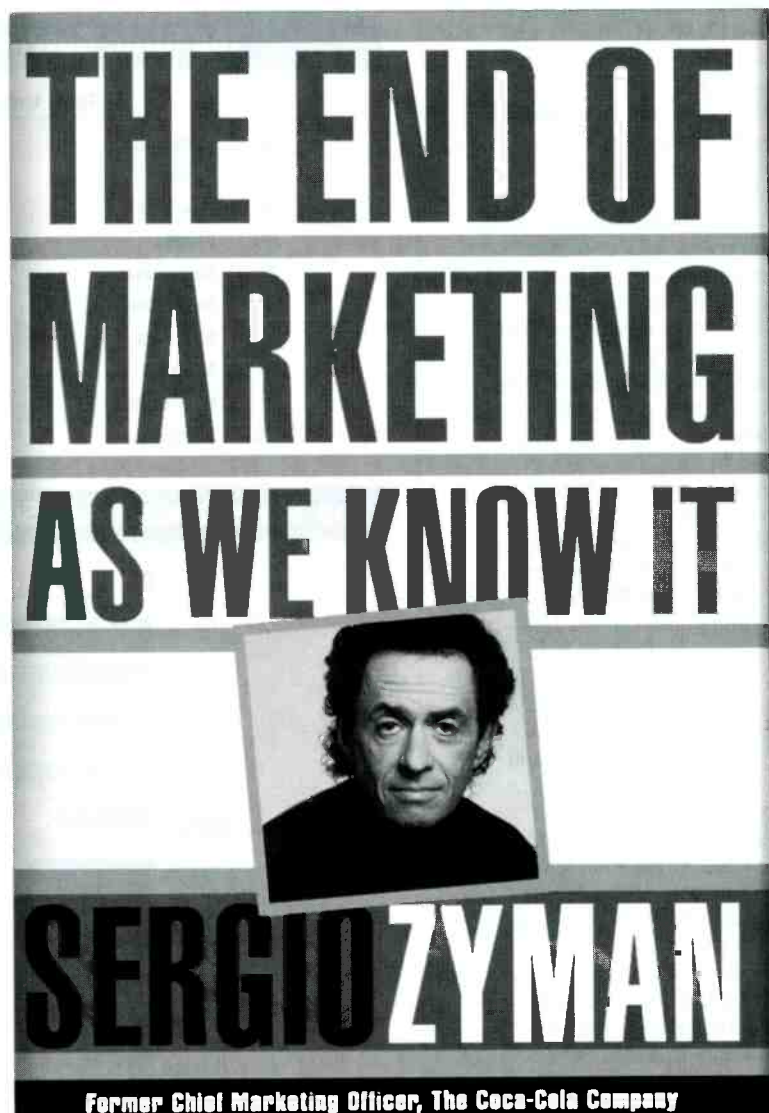
—**Shelly Lazarus**,  
Chairman and CEO,  
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# Movers

**Kim Brown** became regional sales manager, West Coast, for Warner Bros. Online, Burbank, Calif. She was regional sales manager for the fashion e-commerce company, ModaCAD, Los Angeles ... Low-cost national ISP SurfFree, San Francisco, appointed **David W. Lair** as chief financial officer. He was vice president of finance and CFO for NeTpower, Sunnyvale, Calif., maker of Windows NT workstations and servers ... **Tim McHale**, former media direc-



Kim Brown

tor with Blue Marble ACG, New York, has joined Agency.com, also New York, as vice president, media services ... 24/7 Media, New York, has hired **Suzana Karaman** as vice president of finance and **Megan M. Hurley** as vice president, associate general counsel. Karaman was senior assurance manager with KPMG LLP, New York. Hurley was an associate at the New York law firm of Proskauer Rose LLP ... Homework-Central.com, New York, appointed **Peter van Roden** as its chief executive officer. He previously was with The Jim Henson Company, The Walt Disney Company and ABC Sports ... **Tom Shields**, co-founder and former chief technology officer of San Mateo, Calif.-based NetGravity, has joined interactive ad sales and strategy firm Phase2Media, New York, as vice president, technology strategy ... Playboy Online, Chicago, named **Martha Martin** as vice president, Internet advertising sales. Martin replaces **Lisa Natale** who has assumed a newly created position as division vice president, marketing services. Martin previously worked as eastern regional manager of CMPnet, the online division of



David W. Lair

CMP Media, Manhasset, N.Y. ... **Eric Etheridge** joined Deja News, New York, as vice president of programming. Etheridge was previously executive producer of both MSN New York Sidewalk and MSN Entertainment ...

**Mark Jacobstein**, the original creator of Small World Sports, stepped back into the role of full-time CEO. In addition to founding SWS, Jacobstein was a founding partner of Small World Software, New York, which was acquired by iXL in 1998. He was the senior vice president and director of business development of iXL's New York office ... E-commerce developer Technical Communities, Menlo Park, Calif., named **Don McCook** as vice president of sales. McCook was vp of marketing and sales at Dolch Computer Systems, Fremont, Calif.

# IQ Data

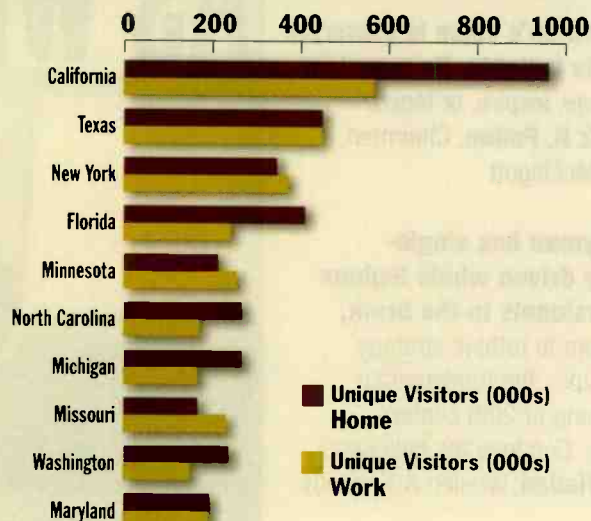
## Ask Not What Your Country Can Do for You

In case you've forgotten your civic pride, Independence Day is fast approaching. According to these numbers, some state citizens are more civic-minded than others, with the California state site leading its peers by a huge margin. But before anyone passes judgement, all of this may have less to do with civic pride than with the fact the California site is *kinda purty*, with pleasant colors and clean design. Or maybe folks are considering a vacation or move to La-La-Land and want to check it out online? Go west, young user, go west...

### Top State Government Sites, April 1999

Total Unique Visitors (in 000s)			
1	California	www.ca.gov	1,503
2	Texas	www.state.tx.us	828
3	New York	www.state.ny.us	663
4	Florida	www.state.fl.us	650
5	Minnesota	www.state.mn.us	467
6	North Carolina	www.state.nc.us	435
7	Michigan	www.state.mi.us	409
8	Missouri	www.state.mo.us	396
9	Washington	www.wa.gov	386
10	Maryland	www.state.md.us	380

### Top State Government Sites - Home vs. Work, April 1999

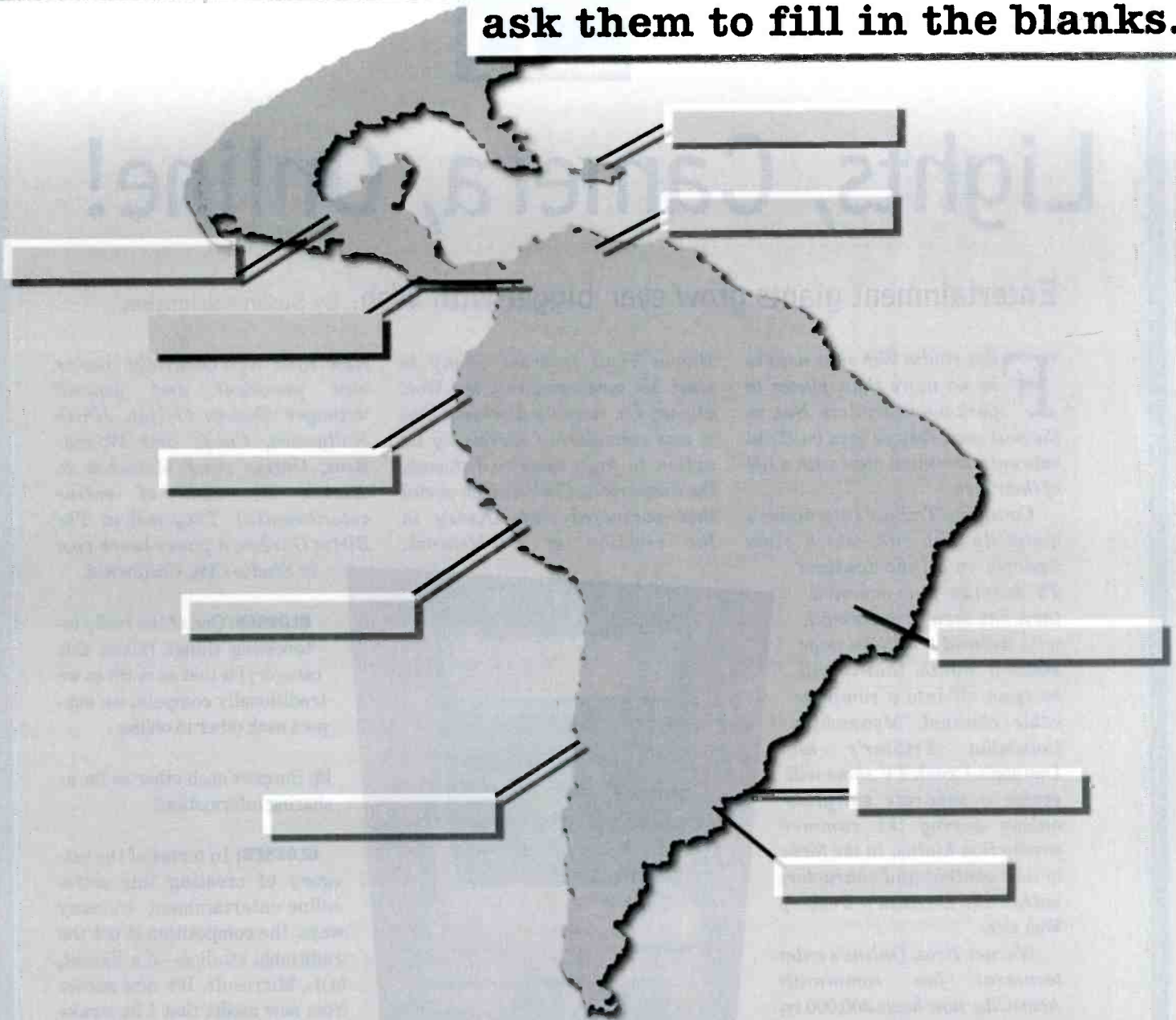


Media Metrix defines unique visitors as the actual number of users who visited each Web site, without duplication, once in a given month. More than 40,000 individuals throughout the U.S. participate in the Media Metrix sample.





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Chat



# Lights, Camera, Online!

Entertainment giants grow even bigger with Web. *By Susan Kuchinskias*

**F**ilm studio Web sites used to be no more than places to park movie trailers. But, in the past year, they've been built out into entertainment hubs with a life of their own.

Columbia TriStar Interactive's SoapCity Web site, which gives updates on all the daytime TV dramas, plus commentary, has been so successful, with around 3 million page views a month, that it will be spun off into a complete cable channel. Meanwhile, Columbia TriStar's hit Dawson's Creek TV show will evolve a separate storyline online during the summer production hiatus, in the form of new content and characters within the Dawson's Desktop Web site.

Warner Bros. Online's entertainment fan community, AcmeCity, now hosts 300,000 registered users who've created 900,000 pages of content. Its parent, Time Warner, has taken notice. This fall, Time Warner will launch five vertical portals, including Entertaimdom, an entertainment hub which will include original content, to be headed by Jim Moloshok, president of Burbank, Calif.-based Warner Bros. Online.

Even as its head of Internet strategy, Jake Weinbaum, left his post as chairman of Disney's

Buena Vista Internet Group to start his own company, the Walt Disney Co. recently disclosed that it was considering exercising its option to fully acquire Infoseek, the Sunnyvale, Calif. search portal that partnered with Disney in the creation of GO Network.

New York; Ken Goldstein, senior vice president and general manager, Disney Online, North Hollywood, Calif.; and Warner Bros. Online chief Moloshok to discuss the state of online entertainment. They met at The Bistro Garden, a power lunch spot in Studio City, California.



Disney.com grew 145 percent from last year, with more than 1.5 million registered users.

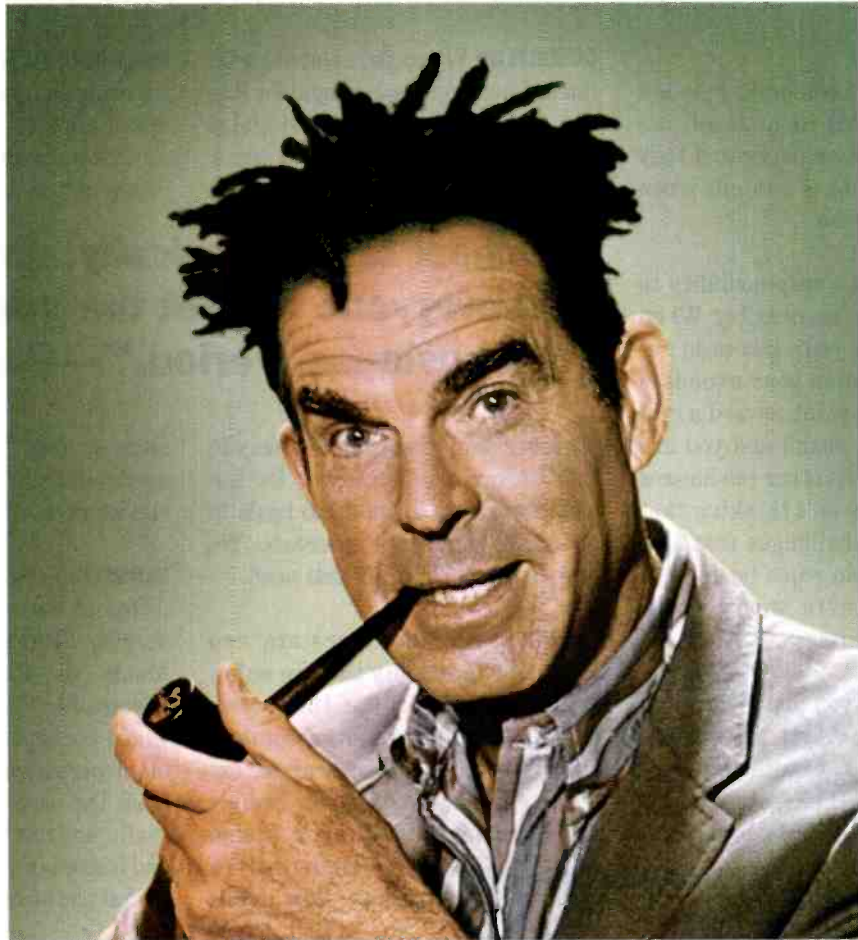
To tap into the buzz on movie studios' online efforts, IQ senior reporter Susan Kuchinskias brought together Richard Glosser, president of Columbia TriStar Interactive and also executive vice president of Sony Online Entertainment, Los Angeles and

**GLOSSER:** One of the really interesting things [about this category] is that as much as we traditionally compete, we support each other in online.

**IQ:** Support each other as far as sharing information?

**GLOSSER:** In terms of the category of creating interactive online entertainment. In many ways, the competition is not the traditional studios—it's Yahoo!, AOL, Microsoft. It's new names from new media that I lie awake worrying about and trying to understand how to work with and prosper with.

**GOLDSTEIN:** I agree. I don't think it's a zero sum game. What we need to do in building critical mass is make sure that there are lots of fun things for people to do on the Net and that the experience of the Net overall is a good experience. Build the overall visiting base to the Net and build the business, as opposed to simply saying, "There is one



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good place to go." If there is one good place to go, there is not really a business there.

**MOLOSHOK:** The competition is not the people in this room at all. It's the people who have paper that they can use to purchase content when we have to use cash.

**GLOSSER:** I feel a responsibility to run my business responsibly. When you try to run your business responsibly and keep your expenses responsible and point toward a real viable business model and you are competing against other businesses that certainly aren't thinking that way, there are challenges that face you. Anybody can run a business if they don't have to worry about controlling expenses.

**IQ:** All three of you are leveraging those assets that you have quite well. Each of you, in your own way, is building something integral and discreet within the walls of the studio or your parent company. Could you talk about how you relate to your parent companies?

**MOLOSHOK:** There is something that we have other than the assets of our brands. It's access to the mainstream. If we just took the remnant advertising that we have, whether it's on cable or print, and put it together, we'd have a bigger promotion and advertising budget than probably the top three interactive companies combined. And, we know how to reach the

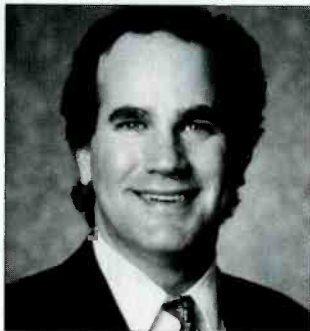
mainstream more than the top three new media companies combined.

**GOLDSTEIN:** When you compete with the uniquely focused companies like the Yahoo's, they have a singular mission which is to build their Internet business. We also represent

**“Michael Eisner basically stood up and told everyone ... ‘Get the Internet into your business, period.’”—Goldstein**

other strategicals of the company in that we are the front door for the whole world on a real-time basis to all of the corporate interests. We have to be able to fulfill that need.

**GLOSSER:** At Sony there are two levels of opportunity that we enjoy. With Columbia TriStar Interactive and Sony Online, we are absolutely supporting the studio brands, extending them, creating new brands around what I will call a theme



Glosser sees Columbia TriStar Interactive supporting the studio brands and more.

of communities of passion. But, in addition to that, we're trying to create interactive entertainment across different platforms, appliances [and] devices that can reach the consumer anywhere the consumer wants. For example, we announced an initiative where we

are now giving our soap opera updates from SoapCity to Palm Pilots and to other enhanced TV initiatives.

**IQ:** Compared to the traditional

portions of your firms, is there a limit to how big your divisions can get?

**MOLOSHOK:** The limit of how big our division can get is only limited by our ability to hire manpower. We don't have a division that is saying, "Slow down, stop." We have divi-

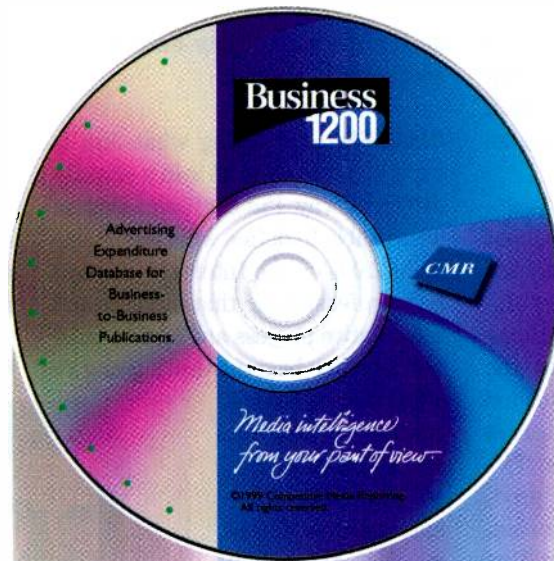
sions saying, "How much more can we do and how much more business can we create?"

**GLOSSER:** At Sony, there are so many different core assets that are converging. From Sony Pictures to Sony Music to PlayStation to Sony Electronics, the Internet and the whole concept of digital entertainment pervades everyone's thinking from the base on down, so there is really no limit to the scope of vision and importance of the Net and other digital platforms to the company.

**GOLDSTEIN:** Michael Eisner basically stood up and told everyone in the company, "Get the Internet into your business, period." I support over 50 business units inside the Walt Disney Company, many of which are on my homepage. Michael has made it real clear: the Internet is a fundamental part of all aspects of our business going forward.

**GLOSSER:** There has been a shift where the online component was the afterthought, then we went through a stage where we are now integrated as part of the mix. Now, we're starting to see where online can actually

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drive a television project. That is an unbelievable shift to suggest that this medium is that important that it can help create and instigate the development of a property.

**MOLOSHOK:** The great thing about the Internet is that it's probably the only business that touches every single element of our company. Home videos will be rented across the Internet. Music will be downloaded across the Internet. The Internet will be delivered over TVs or TVs over the Internet. Consumer products will be sold over the Internet. So, it's great that Eisner would go out and make a statement, but if the head of a company didn't make a statement, the consumers would end up making the statement that you must bring your business to the Internet.

**IQ:** Is there anything about which you need to evangelize when you interact with the studios?

**GLOSSER:** I'm past the stage of evangelism. That's what I did from '94 to '96. Now it's just a question of trying to stay nimble in a big company and be able to unify all the divergent interests of the different divisions and operating companies to pursue what is a very fast-moving space. There is no longer a challenge of whether you are religious. It's, "How religious are you?"

**MOLOSHOK:** Internet companies as a whole have to wake up to the reality that we have been used to build other people's businesses. The biggest problem is to explain to other divisions that there is great value in this content that they see

as their scraps. They have to get content self-esteem.

**GLOSSER:** Supporting what Jim is saying, but looking at it in a slightly different way, I'm confident that as we are able to define what entertainment 2.0 is on the Internet, [created by] professionals that understand the creative process and how to build and nurture brands, that's going to separate the level of content. When you are starting to create more interactive entertainment that is for the Web, part of the issue goes away.

**MOLOSHOK:** Part of it does but on the other hand, part of it's going to get worse. What happens when we get the bandwidth? When people are on Road Runner and @Home and DSL and they have the capability of taking this week's episode of a television show on their VHS machine, plug it into the back of their computer and digitize it and then post it on their Web site?

**GOLDSTEIN:** They won't even have to digitize it because the signal will be high definition. They'll be able to capture it because they'll have a 50 gigabyte hard drive attached to their television for \$19.95.

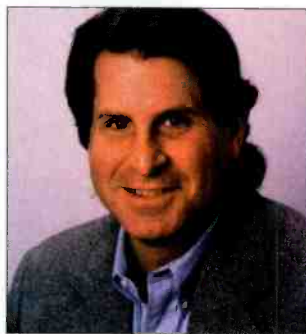
**IQ:** What are you going to do about it?

**MOLOSHOK:** There is silence.

[Laughter]

**MOLOSHOK:** There are projects like the Madison Project [the secure digital distribution platform developed by IBM and the major record labels, including Warner Music]. The person or the company who comes up with the technology to protect our copyright is the stock that you should buy in the future.

**GLOSSER:** To be a little idealistic though, because I have to be, I believe that society in general is policed 95 percent by the citizens. If you educate people to understand what is and isn't legal, the vast majority of people do want to respect the law.



Disney Online's Ken Goldstein says the Net is about spreading around the fun.

**IQ:** Also, as access gets easier, you don't need to be dishonest. If you can download a piece of music for 34 cents, why bother to pirate?

**MOLOSHOK:** Because you can also download it for free. I'm sure if you looked at consumers' home machines, 50 percent of [the copies of] Microsoft Word [would have come] from their friends.

**GOLDSTEIN:** If you hold the line at 50 percent, we're in good shape.

**IQ:** What is it right now that's keeping you guys from doing some of the stuff you want to do?

**GOLDSTEIN:** We would all like to get past 28.8 dial-up. That would make life a lot easier, but there are lots of opportunities inside that.

# Students Talk Back

(ENTHUSIASTICALLY)

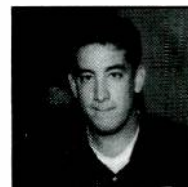


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**MOLOSHOK:** One of the things that's missing is the signature on the bottom of insertion orders to support the kind of content that advertisers want. It would be nice to have advertisers leading companies to create quality content vs. advertisers leading companies to provide rich media ads on the old kind of content. We are trying to push it to Entertainment 2.0. I'd like to see advertisers standing next to us.

**IQ:** You mean sponsorships?

**MOLOSHOK:** Sponsorships, participations, creative packaging to allow advertisers and content companies to work side by side to take it to another level ... a quality environment where you are getting a secondary benefit that may not be an initial return on your investment.

**GLOSSER:** The call to action to advertisers is that they need to get online and extend their brands online and support their brands online because if they don't, there are going to be indigenous companies that come and begin to erode their audience.

**GOLDSTEIN:** We are having a real good success rate selling out our site in terms of the advertising. What I would like to have is a slightly more sophisticated measure of success. We feel like it's a lot more about the brand message [than click-through] but we would like to have more universally recognized standards of recognition and success.

**GLOSSER:** I'm guessing we are all in a much more robust state of ad sales today. The issue is, we are at the beginning of what will be many new platforms that come down the road that present many new challenges and that will become important ways for people to access content. It's going to be important that we have advertising partners who come into the mix early, which would be ahead of the logical recognized benefit of it.

**IQ:** Have you had any big failures at your current companies? Directions you went that were a mistake?

**MOLOSHOK:** The biggest mistake that can be made is using old media techniques for creating businesses in this new medium. It's a different group of people who are playing by different rules, so you have to change the way that you work in

that environment to stand up and become a success.

**IQ:** Did Warner Bros. Online make that mistake?

**MOLOSHOK:** There are times that we probably could have been a lot more successful by realizing that the

Internet is unique. It's not TV, it's not film, it's not music.

**GLOSSER:** I'm thinking of the way we've taken our licks on using some production techniques and technologies that have not quite been market-ready but have been pushing to be on the edge. It's a

constant struggle between satisfying the early adopters and ... making sure that it's ready for a wide audience. But, you sort of have to be there. I imagine we will walk those roads again.

**GOLDSTEIN:** The absolute truth is, your mistakes are your competitive advantage. If you are going to be out providing leadership and pioneering new markets and new media, you are going to make mistakes. The question is, do you learn from them and improve upon them?

**IQ:** Can you give me an example of one mistake that you learned from?

**GOLDSTEIN:** No, because those are competitive advantages.

**IQ:** What should I have asked you that I haven't?

**GOLDSTEIN:** You didn't ask us if we're having fun. This is a heck of a lot of fun. Creating a culture where people are inventing the future and understand that they are inventing the future, is what gives you the drive to go back.

**GLOSSER:** [In our industry], minute by minute, you are getting results, you're changing, whether it's your site, your techniques, and being able to so directly connect to your customer. That's the electricity that I feel and that keeps us going.

**MOLOSHOK:** Going to work is like going into a big electric train setup and playing with it all day long. It's a blast because every deal we have is different. Every technique around the corner is different. It's the most rewarding thing I have ever done. ■



Warner Bros. Online's Moloshok: the Net touches every element of his company.



# CULTURE TRENDS

## MTV Around the World

Week of 6/14/99

### 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 Want 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. Aerosmith	Full Circle
4. Caetano Veloso	Sozinho
5. Backstreet Boys	I Want It That Way

### MTV Russia

Artist	Title
1. Sugar Ray	Every Morning
2. Madonna	Nothing Really Matters
3. Nikolay Noskov	Paranoya
4. Tarkan	Sikidim
5. Lenny Kravitz	American Woman

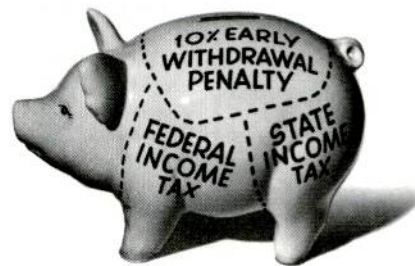
## Billboard's Top 12 Singles

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	1	1	6	If You Had My Love	Jennifer Lopez
2	2	1	10	Livin' La Vida Loca	Ricky Martin
3	3	1	18	No Scrubs	TLC
4	5	4	8	Where My Girls At?	702
5	4	4	11	Fortunate	Maxwell
6	6	2	20	Kiss Me	Sixpence None The Richer
7	7	7	20	That Don't Impress Me Much	Shania Twain
8	8	8	10	808	Blaque
9	11	9	9	I Want It That Way	Backstreet Boys
10	10	10	6	Chante's Got A Man	Chante Moore
11	9	5	9	Who Dat	JT Money Featuring Sole
12	13	3	24	Every Morning	Sugar Ray

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# CULTURE TRENDS

## MTV Around the World

Week of 6/14/99

### MTV Asia

Artist	Title
1. Jewel	Down So Long
2. TLC	No Scrubs
3. Sugar Ray	Every Morning
4. The Cranberries	Promises
5. Ricky Martin	Livin' La Vida Loca

### MTV Latin America (South Feed)

Artist	Title
1. Andres Calamaro	Te Quiero Igual
2. Ricky Martin	Livin' La Vida Loca
3. Backstreet Boys	I Want It That Way
4. Blondie	Maria
5. Metallica	Whiskey In A Jar

### MTV India

Artist	Title
1. Sonu Nigam	Ab Muje Raat Din
2. G. Michael	As
3. Pankaj Udhas	Aahista Kije Baatein
4. Cher	Believe
5. Shankar	Breathless

### MTV Australia

Artist	Title
1. TLC	No Scrubs
2. Offspring	Why Don't You Get A Job
3. Eminem	My Name Is...
4. Silverchair	Ana's Song
5. Sixpense None The Richer	Kiss Me

## Billboard's Top 15 Country Singles

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

This Week	Last Week	Peak Pos.	Wks on Chart	Title	Artist
1	2	1	15	Write This Down	George Strait
2	1	1	14	Please Remember Me	Tim McGraw
3	3	2	18	Two Teardrops	Steve Wariner
4	4	4	16	Man! I Feel Like A Woman!	Shania Twain
5	6	5	16	Whatever You Say	Martina McBride
6	5	2	28	You Won't Ever Be Lonely	Andy Griggs
7	8	7	12	Tonight The Heartache's On Me	Dixie Chicks
8	9	8	11	Amazed	Lonestar
9	10	9	21	With You	Lila McCann
10	11	10	14	One Honest Heart	Reba
11	12	11	8	Lesson In Leavin'	Jo Dee Messina
12	14	12	8	God Must Have Spent...	Alabama
13	7	4	21	Anyone Else	Collin Raye
14	15	14	15	A Night To Remember	Joe Diffie
15	17	15	13	Hello L.O.V.E	J. M. Montgomery

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## Billboard's Top 15 Albums

Compiled from a national sample of retail store and rack sales reports. Provided by SoundScan.

This Week	Last Week	Peak Pos.	Wks on Chart	Artist	Title
1	1	1	3	Backstreet Boys	Millennium
2	2	1	4	Ricky Martin	Ricky Martin
3	-	3	1	Ja Rule	Venni Vetti Vecci
4	3	1	21	Britney Spears	...Baby One More Time
5	-	5	1	Tru	Da Crime Family
6	5	1	15	TLC	Fanmail
7	6	2	83	Shania Twain	Come On Over
8	-	8	1	Jennifer Lopez	On The 6
9	-	9	1	Blink 182	Enema Of The State
10	9	9	23	Kid Rock	Devil Without A Cause
11	10	1	6	Ruff Ryders	Ryde Or Die Vol.1
12	11	4	71	Dixie Chicks	Wide Open Spaces
13	7	3	5	Star Wars Episode I	The Phantom Menace
14	-	14	1	Austin Powers	The Spy Who Shagged Me
15	4	4	2	Insane Clown Posse	The Amazing Jeckel Bros.

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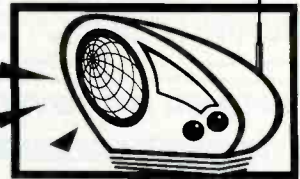
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*THE NEW YORK TIMES*

THE CHUCK BLORE COMPANY



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**DICK ORKIN'S RADIO RANCH**

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\$20 million dollar full service Ad agency looking to develop mutually beneficial strategic relationship. We are exploring the possibility of merging/partnering and/or acquiring complimentary Ad agency or media property. Interested? Let's talk.

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ADWEEK can offer you the exposure you need in our Services & Resources section. If you need to get your service out to the people who matter, you need to advertise now.

Call for info

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

**US:** A Clio-winning L.A. Radio Production Company with great ideas to attract new business.

**OFFER:** We'll produce your creative on spec. You just cover the demo studio & talent costs.

**RESULTS...You Win The Account!**

- Or if you don't...hey, at least you're not out the big bucks

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

**ATTN: ADWEEK CLASSIFIED ADVERTISERS:**

ADWEEK Classified closes on **wednesdays** at **4:30 p.m.**

All copy and artwork must be in our **New York Office** no later than **WEDNESDAY**. Copy received after Wednesday will be held and run in the next available issue. We appreciate your cooperation.

# EMPLOYMENT

## DIRECT RESPONSE AD SALES REP

The Wall Street Journal, DOW JONES' flagship publication, has an exciting entry-level opportunity in our midtown office for a self-motivated individual to sell display and banner advertising sections via telephone sales and Internet presentations.

The successful candidate will also analyze markets, develop sales proposals and Internet sales proposals, provide forecasts, act as liaison between customers and production, and travel occasionally to trade shows. We prefer a Bachelor's degree plus 1-2 years sales experience.

*We offer competitive compensation and benefits plus advancement opportunities. Please mail/fax resume, including salary history and requirements, to:*

### DOW JONES & COMPANY

Staffing AC76725

200 Liberty Street

New York, NY 10281

FAX: 212-416-4290

E-mail:

[anne.clarke@dowjones.com](mailto:anne.clarke@dowjones.com)

Visit our website at [www.dj.com/careers](http://www.dj.com/careers)



*Equal Opportunity Employer*

## REP HEAVEN

Bronstein Berman Wills seeks one excellent photo rep. Experience required. Salary, benefits and commission.

Fax resume to 212-925-3799

Check out [www.bbwestudio.com](http://www.bbwestudio.com).

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good creative, money grows  
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# K

Keiler is looking for writers. 5-10 years experience, business-to-business and aerospace background a plus. Contact Mel Maffei at Keiler & Company, 860-677-8821.

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

**\*There is no truth in advertising.**

## GENERAL MANAGER/ CLIENT SERVICES DIRECTOR

Fast-growing specialist Agency serving upscale clientele seeks dynamic senior manager to help take us to the next level. Currently offices in NYC and Miami with additional expansion planned. Excellent opportunity for the right person. Must have minimum of 15 years experience in senior Agency and Client management positions with an understanding of agency financials, a solid marketing background, outstanding interpersonal and managerial skills, and a strong desire to be a key player in a growing business.

Fax resume and salary requirements to:  
(212) 582-0770 Attention: Joyce

## V.P., ADVERTISING SALES

### College Cable Television Network/Online Portal

Create revenue growth and sell leading national college cable television network with original entertainment/lifestyle programming, distributed via cable TV systems to the national college audience. Oversee ad sales and develop integrated sponsorship packages for the television network, the online portal service, live on-campus events and other media. Salary/Commission/Bonus. 7-10 years experience. NY based.

Fax resume to (212) 293-0771

or email [employment@burlybear.com](mailto:employment@burlybear.com)

## ACCOUNT PLANNERS

The Richards Group needs experienced account planning professionals. We have immediate openings for Account Planners and Account Planning Directors.

Qualified candidates must have a Bachelor's degree and 2+ years' experience in account planning for national accounts in excess of \$10 million.

Strong communication skills and a desire to work in a team environment with active client interaction a must.

*Fax résumé to:*

Teri Jones  
The Richards Group  
214-891-2928

*No phone calls, please.*

**THE  
RICHARDS  
GROUP**

The Richards Group is an equal opportunity employer.

## MANAGEMENT SUPERVISOR

Lifestyle Marketing Group, a division of Cox Enterprises and one of the leading sports marketing, sales promotion and sponsorship consulting companies is seeking a Management Supervisor with 6-8 years experience (Agency or Client related position) with an emphasis on developing promotional tie-ins between Fortune 1000 companies and developing property sponsorship proposals. The ability to write proposals, create and present new promotional concepts and evaluate and manage sponsorship programs are a must. Candidate must have exceptional verbal/written communication, presentation, organization and negotiation skills. Candidate must also be computer literate. Sports marketing, entertainment marketing and/or media background is plus but not required.

*Please FAX resume, cover letter and salary requirements to:*

Mark Rothenberg  
Fax: 212-685-0757

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**HELP WANTED**

**RADIO BUYER**

MindSpring Internet Services is seeking a savvy media buyer to join our fast-paced, high volume, in-house radio team. Candidate should have a minimum of one-year experience in radio buying. Must possess superior verbal and negotiation skills. Internet experience a plus. We offer a competitive salary, stock options and great benefits. E-mail salary requirements and background to [nnlck@mindspring.net](mailto:nnlck@mindspring.net) or fax to 404-815-8805 attn: Media Dept.

**MindSpring Enterprises, Inc.**

**MEDIA SUPERVISOR  
Out of Home**

Growing and fast paced Media Planning and Buying Company is looking for an Out of Home Media Supervisor to handle a diverse account list. Our ideal candidate will possess three to five years of planning and buying experience, strong verbal and written communications skills and a zest for the out of home business. In return, we will offer a very competitive salary, full benefits, a generous 401K plan and a fabulous Holiday Party.

Please fax resumes  
in confidence to:  
(212) 679-5173

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Isn't it time you got to use both sides?



Fallon McElligott is reinventing the way agencies, clients and brands use media. We have won several major media awards in the last three years, and we believe we're just beginning to scratch the surface of what media can be. We're searching for experienced people who want to create the future of media, not just read about it. People who want to help build campaigns, not just place them. We need individuals with the brains and imagination to help us demonstrate the power media plays in the overall brand building process for some of the world's greatest brands, like Nordstrom, Starbucks, Holiday Inn and United Airlines. If you're a thought leader who can create, inspire, surprise and motivate, we'll put your brain to good use.

**Challenging media positions exist at all levels:**

**Group Media Strategist**  
10+ years of media experience with a background in national, retail and regional media. Plus proven creative thinking and leadership skills.

**Media Supervisor**  
5-8 years of media experience preferred with strong regional and retail experience.

**Media Planner**  
2-5 years of media experience required, with the ability to apply intuition and experience to big picture thinking.

**Assistant Media Planner**  
Need strong conceptual and analytical skills with high leadership potential.



Please send your cover letter and resume via e-mail to [hr@fallon.com](mailto:hr@fallon.com) or mail to: Fallon McElligott Attn: HR 901Marquette Ave. Minneapolis, MN 55402

*Want To Run  
Your Own Business!*  
**Product Manager**

We are looking for a few good Product Managers with an entrepreneurial spirit and a passion for growth. B&G Foods, Inc. is a privately owned manufacturer and marketer of national and regional food brands. Our strategy is to acquire and invest in strong, yet unattended brands. Our plan is to continue to grow aggressively. In the past six months, we have more than doubled in size.

Our brand portfolio includes such leading brands as B&G pickles; Polaner jams; B&M baked beans; Accent flavor enhancer; Underwood meat spreads; Maple Grove Farms and Regina Wine Vinegar.

Our rapidly growing company has immediate opportunities for several marketing professionals to manage growth of these brands. The Product Manager will be responsible for developing and implementing marketing plans, including consumer and trade promotion, advertising and new product.

Qualified candidates will have 3-7 years experience in the consumer products industry and possess a comfort level for working in an unstructured, entrepreneurial environment. College degree required; MBA is preferred.

We offer a competitive compensation and fringe benefit package. Please send resume, which must include salary history for consideration to: **B&G Foods, Inc., Attn: Human Resources, P.O. Box K-Dept. MPM/BW, Roseland, NJ 07068; Fax: (973)364-6659; Email: [cwojck@bgfoods.com](mailto:cwojck@bgfoods.com)** Equal Opportunity Employer m/f/d/v.



**Calvin Klein**

CRK Advertising, the in-house agency for Calvin Klein, is seeking talented people to join their team.

**Print Producer**

The Print Producer will be responsible for developing and maintaining production schedules in cooperation with the Traffic, Creative, and Account Management teams. Handle estimates, write purchase orders, and manage execution and on-time delivery for all assigned magazine and outdoor advertising, press kits, look books and public relations projects. Strong interpersonal skills and a proven ability to work in a fast-paced environment a plus. Must have knowledge of digital pre-press and off-set and silk screen processes. 3-5 years experience in magazine, outdoor advertising, and collateral production required.

**Graphic Designer**

The Graphic Designer will be responsible for creating graphics for hangtags, packaging, in-store advertising, and collateral materials. Individual will interface with Studio Manager, Traffic, and Account Management, in gathering information necessary for execution of advertising plans. Must have proven experience in fast-paced environment. 2-3 years graphic design experience preferably in fashion advertising, packaging, or brand/corporate identity. Working knowledge of Photoshop, Illustrator, and QuarkXpress a must.

Please send resume with salary requirements to: **Calvin Klein, Inc., Attn: Human Resources, Dept. CRK, 205 West 39th Street, 4th Floor, New York, NY 10018.**

Calvin Klein, Inc. is an Equal Opportunity Employer.

## 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  
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20018-1211

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## New Jersey Based MEDIA MANAGER

**Us:** Rapidly growing, innovative media planning agency in need of a seasoned professional in all aspects of media buying.

**You:** Media expert with 15 years experience, ready to perform and grow in a professional environment with daily client contact.

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Join our Brand Development Team!

### Associate Brand Manager

5 years of experience in:

- Market research, design & analysis
- Account Management (agency or client)
- Product or Marketing Management
- Budget Management

### Sales Promotion Supervisor

3-5 years of experience in:

- Promotional program development & execution
- Media merchandising & event planning
- Production of point-of-sale
- Prior budget management experience required
- Consumer product/alcohol beverage experience a plus

For more information on these and other current openings check out our Web site at [www.samadams.com](http://www.samadams.com)

E-mail resumes to [jobs@bostonbeer.com](mailto:jobs@bostonbeer.com) • Fax to (617)368-5564

## THE BOSTON BEER COMPANY

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## 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 SUPERVISOR

Zimmerman & Partners Advertising—DC (Reston) Office  
(a division of Omnicom)

We're looking for a dependable team player with 3+ years 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:

**Tammi Martray (703) 904-0612**

\*No calls please.

## PROMOTION FREELANCERS

Experienced sales promotion freelance copy/art creative professionals and small studios sought for ongoing project work. Greater NYC area. Fax credentials to

212-529-8248 Attn: Jill

## ACCOUNT DIRECTOR

Small, creative, successful boutique with a very prestigious client list is looking for an account director/planner who can take us to the next level. Please fax a letter of why you're that person along with a resume to 212.210.8111 Att:H

## Retouch & Illustration

Digital Artist needed to fill Studio Position at Liquid Pictures. Applicants should be proficient in Photoshop being able to combine photography and illustration realistically, and have good illustration hand skills. Artists will work directly with Ad Agency Art Directors while producing top quality art and graphics for advertising print. Please send resume and non-returnable samples from your portfolio to:

*Liquid Pictures*

Andy Wagner  
2010 Westridge Dr.  
Irving, Tx. 75038

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If you are passionate about advertising, ambitious, and have a proven record of leading others to accomplish great work, we'd love to hear from you. Please tell us about yourself by sending a resume with salary history to:

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Atlanta, GA 30309  
fax: 404/347-8919

We offer a very competitive compensation package, benefits, paid vacation, 401(k), the opportunity to work with talented, committed advertising professionals, and advancement opportunity.

We value diversity! EOE/AA/MI/F/V

## SENIOR BROADCAST SPECIALIST

Spot Television and Radio

Growing and fast paced Media Planning and Buying Company is looking for a Senior Broadcast Specialist. Our ideal candidate will possess at least five years of Spot Television and Radio buying experience, strong verbal and written communications skills and a passion for the local market broadcast business. In return, we will offer a very competitive salary, full benefits, a generous 401k plan and a fabulous Holiday Party.

Please fax resumes  
in confidence to:  
(212) 679-5173

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HELP WANTED

## MEDIA MARKET RESEARCH ANALYST

THE WORLD LOOKS TO DOW JONES AND OUR FLAGSHIP PUBLICATION, THE WALL STREET JOURNAL, FOR TIMELY, INSIGHTFUL AND ACCURATE BUSINESS NEWS AND INFORMATION. OUR MARKETING RESEARCH DEPARTMENT IS SEEKING A HIGHLY MOTIVATED SELF-STARTER TO PROVIDE SUPPORT FOR THE NATIONAL ADVERTISING STAFF BY ANALYZING SYNDICATED RESEARCH, AS WELL AS DESIGNING, EXECUTING AND INTERPRETING PRIMARY STUDIES. THE MEDIA/MARKET RESEARCH ANALYST WILL BE KNOWLEDGEABLE ABOUT PUBLICATIONS AND THEIR MARKETS AND HOW TO USE RESEARCH TO POSITION THEM.

Requirements include a college degree plus three years experience with syndicated studies such as MRI, Mendelsohn, JD Power and Intelliquest's CIMs. Applicants should have experience using IMS or similar systems to access these databases. Knowledge of primary research procedures, techniques and the ability to analyze and present research results is essential. Applicants must possess excellent verbal and writing skills as well as computer proficiency (Word, Excel, and Powerpoint); previous experience at a publication or ad agency is preferred.

Dow Jones offers competitive salary, excellent benefits, and outstanding career growth opportunities. Please mail/fax/e-mail your resume and salary requirements to:

**DOW JONES & Company**  
**Staffing MK62150**  
**200 Liberty Street**  
**New York, NY 10281**  
**Fax: 212-416-4290**  
**E-mail: michael.kiley@dowjones.com**  
**Visit our website at: <http://www.dj.com>**  
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## ASSOCIATE MEDIA DIRECTOR AND MEDIA PLANNING SUPERVISOR

... with extensive experience in national retail and consumer business accounts, local and national media (TV and magazines), and local and national media negotiations to successfully perform in a highly visible media leadership role.

If you are results oriented and a strategic thinker possessing excellent communication, presentation, judgment, interpersonal, multi-tasking skills with the ability to work within a small team structure and have a highly developed understanding of media research, analysis, systems, and processes, we want to hear from you.

MARC offers competitive salaries and a comprehensive benefits package coupled with opportunities for growth. Send your resume and cover letter including salary requirement (*necessary for consideration*) to:

Professional Employment - MPS  
 4 Station Square, Suite 500  
 Pittsburgh, PA 15219 - 1119

Fax: 412-562-6056

E-Mail: [dhards@marc-usa.com](mailto:dhards@marc-usa.com)  
[www.marcadv.com](http://www.marcadv.com)

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MARC ADVERTISING

## DIRECT MARKETING OPPORTUNITIES DALLAS, LOS ANGELES, CHICAGO, NEW YORK

### START A RELATIONSHIP WITH THE GLOBAL LEADER IN RELATIONSHIP MANAGEMENT®

If you have experience in Direct Marketing, and are looking for an exciting, challenging opportunity in Account Management, we may have an immediate opening for you at one of the fastest-growing agencies in the country. Our clients include Blockbuster Entertainment, Epson America, Hertz, Hilton Hotels, Neiman Marcus, United Airlines, UPS and Vail Resorts.

- Account Executive – min. 2 years' experience
- Senior Account Executive – min. 3 years' experience
- Account Supervisor – min. 5 years' experience
- Management Supervisor – min. 8 years' experience

Interested candidates should submit their resumes and salary histories, in complete confidence, to:

Brierley & Partners – Attention: Human Resources  
 P.O. Box 50708, Dallas, TX 75250  
 FAX 214-747-1830 or e-mail: [careers@brierley.com](mailto:careers@brierley.com)



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We are Nielsen Media Research, a recognized leader in TV research. We have excellent opportunities available in our local offices for professionals to install and train clients on our state of the art software products. You will provide on site support, on site training, classroom training, and phone support for the continuing customer use of the products. You will train internal staff on the products and new releases and provide customer feedback to the development team for product improvements.

The position requires 2 to 4 years corporate experience in a software training

### SOFTWARE TRAINING AND SUPPORT

- Los Angeles
- San Francisco
- New York

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 No Phone Calls.

and support capacity, strong communication skills, PC expertise, and a BS/BA degree. Exposure to any of our software products (AdViews, Navigator, Star and Advantage) preferred. Travel of 30% to 50% is required. Experience in the media or advertising fields is preferred.

We offer a competitive salary, excellent benefits and a stimulating work environment. Qualified candidates should forward a resume, including salary requirements to **Nielsen Media Research, 299 Park Avenue, 22nd Floor, New York, NY 10171, Attn: HR/DS or fax to 212-708-7533.**



**NIELSEN MEDIA RESEARCH**

## HELP WANTED

## SALES

## Advertising Sales Representative

Dow Jones & Company, publisher of *The Wall Street Journal*, is seeking a Display Advertising Sales Representative for the Washington/Baltimore region.

Responsibilities include selling advertising space in *The Wall Street Journal*; analyzing market for sales potential; changing or suggesting new programs to develop sales, and creating and delivering sales presentations. You will be the primary source of advertising information for a number of Dow Jones and Wall Street Journal products.

The successful candidate will have a proven track record in outside sales for a trade publication or major market newspaper and excellent presentation and communication skills. College degree desirable.

We offer a competitive salary/commission incentive plan, and excellent benefits. Interested candidates should forward their resumes with salary requirement to:

**Dow Jones & Company**  
**Display Advertising Sales: BF**  
**Chevy Chase Garden Plaza**  
**7700 Old Georgetown Rd.**  
**Suite 720**  
**Bethesda, MD 20814**  
**FAX: 301-986-9859**  
**<http://www.dj.com/careers>**



Equal Opportunity Employer

## Public Relations and Marketing Hot Shots Needed

We are looking for creative, driven individuals to fill several positions:

At least 3+ years of professional experience

Knowledge of movies and television a plus

Mail or fax resume to:  
 Turner Entertainment Networks  
 Nicole Dieterichs  
 Human Resources/Ad  
 1050 Techwood Drive, NW  
 Atlanta, Georgia 30318  
 Fax: 404.885.2262  
 EOE



## JUNIOR BUSINESS AFFAIRS MANAGER

Wieden & Kennedy/New York has an opening for a junior business affairs manager. We're looking for an energetic, detail-oriented person who thrives in a hectic, fast paced work environment. We need someone who has experience with the SAG/AFTRA contracts, talent payments, network clearance, music licensing, and broadcast production estimates. Minimum 1-2 years experience in an ad agency business affairs dept.

Fax resumes to Patrick O'Donoghue/Business Affairs Manager  
 at (212) 633-9739 or Email: [patricko@wk.com](mailto:patricko@wk.com)

Please, no phone calls.

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## PRICING &amp; INVENTORY ANALYST

A&E Network has an immediate opening for a highly motivated analyst to support its Pricing & Inventory Department. The analyst will assist the manager and director in various aspects of inventory management and pricing in order to maximize ad sales revenue. This position reports to the Director of Pricing & Inventory.

Requirements include a college degree and one to two years experience in Ad Sales at a cable network as a Sales Assistant or Analyst or one to two years in a media group at an advertising agency. Candidates must be proficient with Word and Excel. Also required are strong analytical, written, and communication skills.

For immediate consideration, please forward or fax your resume to:

**A&E Television Networks**  
**Attn.: Human Resources Dept./P&I**  
**235 East 45th Street, New York, NY 10017**  
**FAX: (212) 907-9402 Email: [Recruiter@aetn.com](mailto:Recruiter@aetn.com)**  
**NO PHONE CALLS PLEASE**

EOE M/F/D/V

America's leading brand of high-end holiday collectibles and related products is seeking to fill the following positions at its Westchester, NY location:

## Print Collateral Manager

Energetic self-starter required to traffic print jobs and maintain job log, proof draft copy of collateral materials. Job duties also include building and maintaining vendor files, maintaining job folders, estimating and coordinating production of color brochures, catalogs and periodicals and tracking to budget. Some production assistance in MAC environment. The successful candidate will have 3 - 5 years exp. in print production/coordination. Agency background a +. Proven organizational ability with attention to detail. Ability to juggle and prioritize multiple tasks using sound judgment. MAC and PC proficiency a definite +.

Christopher Radko offers a dynamic, creative environment and the opportunity to make a difference. We welcome a diverse candidate pool. Please fax resume, which must include cover letter and salary requirements, to (914) 345-6138, or e-mail: [ruth@christopherradko.com](mailto:ruth@christopherradko.com). Please indicate job code PCM. E/O/E.

## SENIOR MEDIA PLANNER

Mid-town media service company seeks motivated seasoned planner to manage prestigious accounts. Must possess professional demeanor and strong presentation skills due to level of client contact required.

Should also have local marketing expertise, working knowledge of syndicated data and strong analytical skills. Three years planning experience. Proficient with Excel, Word, PowerPoint. Salary commensurate with experience.

Fax resume to (212) 652-2279

Attn. Steve Sgobbo

## SALES REP

Multi-faceted NY music company needs sales rep to handle advertising clients - jingles, scoring and sound design. Experience and contacts helpful.

Fax resume in confidence to:

(212) 727-8282

## PRODUCTION MANAGER

Production manager needed for small Soho ad agency. Will manage all aspects of ad production including estimating, budgeting and scheduling all projects. Previous experience in four color print production a must. Fax resume, cover letter and salary requirement to:

Bill at (212) 771-1771

or e-mail: [wstair@jeffmckay.com](mailto:wstair@jeffmckay.com)

**HELP WANTED**

**ACCOUNT SUPERVISORS  
ACCOUNT EXECUTIVES**

Agency growth has created challenging positions for an experienced Account Supervisor and Senior Account Executive with solid promotion marketing experience. If you can demonstrate a strong track record of success helping clients grow their businesses, give us a call.

Candidates must have a minimum of 3-5 years packaged goods experience, preferably in OTC/H&BA categories.



Please send resume with salary requirements to:  
GWP, 1031 US Hwy 22,  
Suite 303,  
Bridgewater, NJ 08807  
fax: 908-707-0117  
e-mail: jwaller@gwpinc.com



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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 6/14/99

Artist/Group: **Len**  
Song/Video: **"Steal My Sunshine"**  
Director: **B-Rad/The Burger Pimp**

Len, a new-to-this-side-of-the-border beat outfit from Ontario, Canada, gets off to a flying-saucer-sized start on their major label debut, *You can't Stop the Bum Rush*, with Their infectious-ly poppin' "Steal My Sunshine" (currently distinguishing itself on the *Go* soundtrack). It's the perfect summer song-the kind you cant help but get addicted to.

Artist/Group: **Freestylers featuring Definition of Sound**  
Song/Video: **"Here We Go"**  
Director: **Ken Fox**

The Freestylers are the dance-floor sensation of the new millennium, a fast moving, break-dancing, electro-rocking monster movie which is going to hit your house like a tidal wave, and wash all your preconceptions out the door. Irresistible hip hop recorded with the masterly Definition of Sound, according to *Melody Maker* magazine called "Here We Go" is "a full-on, relentless, funky blast,"

©1999 MTV

## The Hollywood Reporter's Box Office

For weekend ending June 14, 1999

This Week	Last Week	Picture	3-Day Weekend Gross	Days In Release	Total Gross Sale
1	New	Austin Powers: The Spy Who...	54,917,604	4	57,442,682
2	1	Star Wars: Phantom Menace	25,632,861	26	296,964,911
3	2	Notting Hill	11,259,035	17	67,516,100
4	3	Instinct	6,816,428	10	21,252,744
5	4	The Mummy	5,483,460	38	136,213,325
6	5	Entrapment	2,738,449	45	79,439,412
7	6	The Matrix	1,869,930	75	161,367,685
8	7	The Thirteenth Floor	1,232,555	17	9,653,058
9	14	Tea With Mussolini	789,786	31	7,682,969
10	8	Never Been Kissed	700,642	66	51,944,231
11	9	A Midsummer Night's Dream	689,063	31	14,283,424
12	10	Election	602,448	52	13,248,614
13	11	Life	569,815	59	61,554,344
14	13	The Love Letter	551,747	24	7,184,321
15	12	Black Mask	438,987	31	11,441,741
16	16	Analyze This	416,932	101	104,828,630
17	15	Trippin'	350,411	33	8,244,370
18	18	The Winslow Boy	321,865	45	1,825,292
19	33	Besieged	318,733	24	886,288
20	17	10 Things I Hate About You	302,536	75	36,195,772
21	30	Forces of Nature	280,341	87	52,203,411
22	20	T-Rex: Back to the Cretaceous	270,074	234	15,422,985
23	26	Limbo	211,681	10	417,553
24	21	Baby Geniuses	207,575	94	25,819,331
25	19	Shakespeare in Love	196,617	185	97,496,951
26	24	My Favorite Martian	157,766	122	36,190,409
27	29	Everest	155,426	465	65,906,725
28	63	Cookie's Fortune	148,055	73	10,291,238
29	22	Life Is Beautiful	137,951	234	56,954,125
30	47	Doug's 1st Movie	136,898	80	18,722,922
31	27	October Sky	135,605	115	31,475,680
32	28	Buena Vista Social	132,502	10	338,285
33	37	She's All That	127,979	136	63,034,733
34	23	Three Seasons	127,940	45	1,520,217
35	32	A Walk on the Moon	94,569	80	4,542,032

© 1999 The Hollywood Reporter

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.







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# Magazines

BY LISA GRANATSTEIN

## The Devil's in the *Details*

Golin starts to make his Mark on the struggling men's book

Three months after Condé Nast pulled the "if you can't beat 'em, buy 'em" move by stealing editor Mark Golin away from *Maxim* to helm *Details*, Golin is in the midst of fixing the floundering magazine, rebuilding the masthead, tinkering with its design and giving the men's monthly a focus it has desperately needed. ❖ "I keep thinking about a group of five guys that are friends, and of the five, one is more intelligent, better dressed and has a sharper sense of humor," Golin explains. "Kosovo to him is a place, not a candy store." It's those group leaders—guys in that fuzzy post-college, pre-marriage time of life—Golin is after. *Details*, Golin says, will thus be more aspirational than *Maxim* and geared to the ambitious guy. "But not in the *P.O.V.* sense," he adds. "Not in a corporate Hitler youth way."

To help carry out that mission, Golin brought over his *Maxim* posse, which includes Catherine Romano and Bill Shapiro, who share the executive editor title, and editorial creative director Dale Hrabí. Golin swept away the entire photo and art departments, and recently installed *Marie Claire's* Jamie Lipps as acting art director (if the arrangement works, he'll stay on). Barbara O'Dair, who left *US* last year to become *ex-Details* editor Michael Caruso's number two, is now an editor at large.

Also helping out will be an extensive network of stringers scattered throughout the country, as well as in places like London, Prague and Beijing. "It's central to what will make *Details* successful," says Golin. "The line I have in the back of my head is, '*Details*—your backstage pass to the world,' and part of this backstage deal is literally going all over the world and gathering the fascinating information and bits of color that you can apply to your own life."

*Details* will be 100 percent Golin beginning with the October issue, when its new look will be unveiled. Overseeing the redesign will be Rhonda Rubinstein, formerly an *Esquire* art director and currently creative director of San Francisco-based *Mother Jones*. Rubinstein is on contract and will continue working at *MJ*.

"*Details* had somewhat of a retro 1950s blue-note design, with a nostalgic color palette," notes Golin. "This is not the time to be retro. It's the end of the century... We're looking for a cleaner, more modern image."

While the logo may remain as is, everything else—design and content—is up for grabs. Even putting guys on the cover is a possibility (unlike at *Maxim*), as evidenced by June's cover of comedian Jon Stewart. "I'd certainly like to put guys on the cover," says Golin. "But we'll see how Jon sells. The big question is, Do readers want to see guys on the

cover?" Golin doesn't take any chances with July's issue, on stands next week, reverting back to the babes formula, this time with *four* on the cover (see graphic below).

Some noticeable editorial changes (notably a sense of humor) will appear throughout the summer. In July's issue, *Details* presents the "49 Top Albums," but rather than the ho-hum deserted-island picks, the editors offer choices such as the best album to listen to while driving 10 hours straight. A "10<sup>1</sup>/<sub>2</sub> Reasons Why..." column kicks off with "Why We Love Summer,"

with No. 1 being "the siren song of a bug zapper doing brisk business." What won't likely be in the magazine are health and finance pieces. "There's other magazines that can look after that," says Golin.

Golin will keep the fashion pages—not surprising, given the company for which he works. "It's kind of funny. I find myself somewhat interested in this," he says. "I've never exactly been a clotheshorse, but on the other hand, like other guys, I wouldn't mind being tutored." He makes his first trip to Milan next week.

Despite all the coming changes, publisher Linda Mason stresses *Details'* editorial mission of targeting "group leaders" remains the same. "We're not shifting the focus," she says. "But what I have now is the editorial product that lives up to it and in real breakthrough ways."

*Details'* paid circ grew 9.1 percent to 526,583, and newsstand sales fell 6.9 percent to 169,317 through the second half of '99, according to the Audit Bureau of Circulations. Its rate base will increase to 550,000 in September. Ads through June fell 17.7 percent to 408 pages, according to the Mediaweek Magazine Monitor. ■



60 SECONDS WITH...

**Atoosa Rubenstein**

Editor, Hearst's *CosmoGIRL!*



**Q.** What's the 411 on *CosmoGIRL!*?

**A.** We're going for the 12- to 17-year-old girl. The premiere 850,000-circ

back-to-school issue [out next week] will be the first of three this year, with our next one coming out Aug. 31st and our third issue on November 2nd. Our fingers are *crossed* for 2000! **Q.** How will *CosmoGIRL!* break away from the teen pack out there now? **A.** We've put together a perfect blend of fashion, advice, beauty, fitness and a little bit of everything. But what makes us *Cosmo's* little sister and distinguishes us from other teen magazines is the inner-girl section, where we talk to her about topics that are close to her heart with that same intimate bond that Helen Gurley Brown was able to create. **Q.** And you're really not too far from their age group, are you? **A.** I'm 27. The way I see it is, I'm their bigger sister. I'm young enough to understand exactly what they're going through but yet old enough to know better. **Q.** I see you have teen stringers on the masthead. **A.** We have this whole network of teen stringers not only that directly contributed to the book but that we are constantly in touch with, whether it be through the telephone or via e-mail. There's this girl who lives in California and probably doesn't get that there's a time difference. She would call me at home at one in the morning and my husband would say, "Oh, it's Maureen again. She's got another big idea!" **Q.** You gave her your home phone number? That's, um, dedication. **A.** You know what, this magazine is about them, it's about their voices and having their voices heard. I think that's something that's going to make us very, very different than the other magazines. **Q.** Not to mention those cool Ben Affleck stickers inside. What did you do with yours? **A.** [laughs] Mine? I have a bright-pink iMAC that's got the stickers all over it!

**Mediaweek Magazine Monitor**

*Weeklies*

June 21, 1999

George W. Bush's bid for the 2000 presidency was the focal point for the newsweeklies this week, landing on the covers of both *Newsweek* and *Time*. *Newsweek* (with 42.57 ad pages, down 7.19 percent over the same issue last year) wondered if Bush could "learn from his father's defeat." *Time* (with 53.33 ad pages, a 21.04 increase over last year) chronicled Bush's path to GOP hopeful. Polls in both proclaimed Bush a winner over front-runners Democratic Vice President Al Gore and Republican Elizabeth Dole if a vote were called this week. — *Lori Lefevre*



	Issue Date	Current Pages	Issue Date Last Year	Pages Last Year	Percent Change	YTD Pages	YTD Last Year	Percent Change
<b>NEWS/BUSINESS</b>								
Business Week	21-Jun	130.06	22-Jun	153.28	-15.15%	"2,054.71"	"1,892.12"	8.59%
Economist, The <sup>R</sup>	12-Jun	60.00	13-Jun	59.00	1.69%	1,470.57	1,339.06	9.82%
Newsweek	21-Jun	42.57	22-Jun	45.87	-7.19%	1,152.56	1,111.47	3.70%
People <sup>X</sup>	28-Jun	63.06	29-Jun	78.27	-19.43%	1,924.19	1,826.75	5.33%
Sports Illustrated	21-Jun	58.36	22-Jun	40.58	43.81%	1,327.89	1,299.27	2.20%
Time <sup>E</sup>	21-Jun	53.33	22-Jun	44.06	21.04%	1,471.64	1,250.56	17.68%
US News & World Report	21-Jun	34.00	22-Jun	44.51	-23.61%	916.66	866.49	5.79%
<b>Category Total</b>		<b>441.38</b>		<b>465.57</b>	<b>-5.20%</b>	<b>10,318.22</b>	<b>9,585.72</b>	<b>7.64%</b>

**ENTERTAINMENT/LEISURE**

AutoWeek	21-Jun	24.00	22-Jun	27.23	-11.86%	748.99	741.91	0.95%
Entertainment Weekly	18-Jun	38.71	19-Jun	36.07	7.32%	880.99	786.16	12.06%
Golf World	18-Jun	18.28	19-Jun	23.04	-20.66%	690.44	779.82	-11.46%
New York	<b>DID NOT REPORT</b>							
New Yorker <sup>D</sup>	21-Jun	110.16	15-Jun	23.90	360.92%	869.36	847.98	2.52%
Sporting News	21-Jun	14.33	22-Jun	11.43	25.37%	403.06	375.67	7.29%
Time Out New York	16-Jun	65.90	17-Jun	64.90	1.54%	1,621.05	1,388.55	16.74%
TV Guide	19-Jun	52.90	20-Jun	47.61	11.11%	1,641.04	1,473.88	11.34%
<b>Category Total</b>		<b>324.28</b>		<b>234.18</b>	<b>38.47%</b>	<b>6,854.93</b>	<b>6,393.97</b>	<b>7.21%</b>

**SUNDAY MAGAZINES**

Parade	20-Jun	9.62	21-Jun	11.18	-13.95%	310.59	306.16	1.45%
USA Weekend	20-Jun	10.84	21-Jun	10.78	0.56%	319.03	298.24	6.97%
<b>Category Total</b>		<b>20.46</b>		<b>21.96</b>	<b>-6.83%</b>	<b>629.62</b>	<b>604.40</b>	<b>4.17%</b>
<b>TOTALS</b>		<b>786.12</b>		<b>721.71</b>	<b>8.92%</b>	<b>17,802.77</b>	<b>16,584.09</b>	<b>7.35%</b>

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



*Biweeklies*

June 21, 1999

In this technology age, it is not surprising that the business magazines would release technology guides in order to boost readership and ad sales. *Inc.* Magazine's Portable Technology guide helped the magazine deliver an 8.29 percent increase over last year's ad pages. This week the magazine was up 44.93 percent in ad pages from 1998. Also jumping on the tech bandwagon, *Fortune* offers a special buyer's guide, on newsstands this summer. — *Lori Lefevre*

	Issue Date	Current Pages	Issue Date Last Year	Pages Last Year	Percent Change	YTD Pages	YTD Last Year	Percent Change
<b>BUSINESS/ENTERTAINMENT</b>								
ESPN, The Magazine <sup>#</sup>	14-Jun	67.00	15-Jun	54.92	22.00%	666.28	377.84	76.34%
Forbes	14-Jun	241.54	15-Jun	182.86	32.09%	2,042.75	2,009.34	1.66%
Fortune	21-Jun	142.77	22-Jun	128.71	10.92%	1,949.93	1,928.21	1.13%
Inc. <sup>F</sup>	15-Jun	103.39	15-Jun	71.34	44.93%	713.54	658.94	8.29%
National Review	28-Jun	18.33	6-Jul	16.75	9.44%	258.20	259.20	-0.39%
Rolling Stone	24-Jun	54.10	24-Jun	83.94	-35.55%	825.76	858.58	-3.82%
<b>CATEGORY TOTAL</b>		<b>627.13</b>		<b>538.52</b>	<b>16.45%</b>	<b>6456.46</b>	<b>6092.11</b>	<b>5.98%</b>

<sup>#</sup>=LAUNCH ISSUE WAS 3/23/98; <sup>F</sup>=18 ISSUES PER YEAR.

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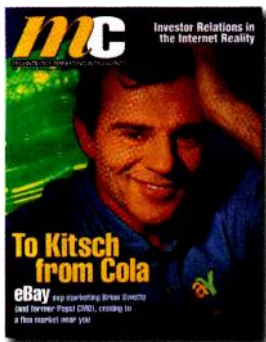
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# Media Person

BY LEWIS GROSSBERGER



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## Hold the Secrets

ARE YOU LEADING A SECRET LIFE? IF NOT, PERHAPS you should consider it. Many (perhaps most) of

our finest celebrities do, so, obviously, there must be something to it. Media Person leads a secret life, so secret that it's even kept secret from himself. Deep, deep denial. At least that's his suspicion. After all, his known existence is so insubstantial, there simply *must* be something else going on. If MP does have a secret life, he wonders, is it anything like Charles Kuralt's? Now there was a classic of the genre. Charles Kuralt, for heaven's sake, that supremely unflashy, avuncular,

chubby, bald, rumped, old, Sunday-morning-on-the-road kinda guy, turned out to have a clandestine inamorata—yes, a girlfriend, stashed away in a rustic cabin by a Montana trout stream. He supported her and her kids for 29 years. There were wild, sensual idylls in which he fished while she read a book. The wife never knew. Steamy stuff.

To Media Person, this revelation was more stunning than anything from Bill Clinton. You may have been shocked by some of the tawdry details of Bill Clinton's erstwhile private life, but not really surprised, what with his shifty personality, not to mention all those rumors trailing him all the way from Arkansas. In fact, Media Person isn't sure that Clinton even qualifies for the secret-life category. The really serious secret-livers, it seems to MP, are the kind of people who, when the secret finally comes out (after they're dead, if they're lucky), make you blurt, *What? Him? No. Couldn't be. Not him.*

William Shawn was another of those guys. Ascetic, unapproachable, overdignified, bloodless, desiccated and mummy-like, in Tom Wolfe's famous description—or so we thought, until Lillian Ross blew the whistle on her late editor/boy toy, and the world learned that he too was a two-household hubby. What? Him? Couldn't be. Was.

They're enough to make you a cynic, these double-lifers, if you weren't one already. Enough to make you think: *Nothing is what it seems.* Enough to shake your confidence in your own perceptions, maybe even make you give up predicting, that easiest and cheapest of all sports that depends on intimate knowledge of everyone and everything. Do we really know anything about anything? Up until two weeks ago, you might have thought, very firm-

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ly, very reasonably, two things: *Air power alone cannot possibly win a war. And Charles Kuralt was a folksy old stick in the mud.*

Now you fear that you know nothing.

Other, still weirder secret lives have been exposed to public scrutiny in recent weeks to equally unsettling effect, even though they don't necessarily involve sex, the ultimate unsetttler. Hillary, wife of Bill, it turns out, is a secret Yankee fan. You, in your abysmal naïveté, thought she was exclusively a Cubby clapper. But no. All these years, in Illinois, in New Haven, in Arkansas, in Washington, in the grand jury room, her heart—or some part of it, perhaps the left ventricle—was nestled in the Bronx. Her scalp itched for a cap of dark Bomber blue, which she finally dons openly,

proudly, photogenically. Of course, it took the fierce pressure of an undeclared U.S. Senate race to force her furtive passion into the light. Despite the anguish of confession, Media Person has to believe that, ultimately, we are all better for knowing.

Whether this is also true of Barbra Streisand, MP is not so sure. Hers is an unsavory case—at best ambiguous, at worst grotesquely, tragically horrific. Streisand, as shockingly disclosed by *Fortune*, is, in the privacy of her palatial estate (guarded by deadly attack mastiffs and elite Gurkha troops armed with curare-dipped machetes), nothing more than a common stock trader. “She studies business publications like *Barron's* and watches CNBC religiously,” states the magazine. “She has installed a real-time stock-quote service at home. And she wakes up at 6:30 every morning to catch the opening of the East Coast stock markets.”

How sleazy.

And worse, how ordinary. Electronic day trading is the hula hoop of the late '90s, the addiction to which every schmuck with a buck has fallen prey. That our lyrical, if large-beaked, songbird has plunged to such trendoid depths, abusing her exquisite vocal cords to bark “Sell Amazon.com! Buy me 92 million

shares of eBay!” into a cell phone is an appalling development. What, like Barbra Streisand needs more money? Never again can

Media Person listen to his vast collection of Streisand albums with the same fawning adoration. No, people who need people shouldn't need NASDAQ.

It is Media Person's hope that the secret-life-revelation business is now undergoing at least a brief interregnum. We need a break. We need time to absorb the shocks already administered to our fragile neural systems before we can handle new ones. Whatever bizarre revelation is brewing—whether it's that Osama bin Laden has a crush on Ricky Martin or Mariah Carey is expecting Andy Rooney's love child or George W. Bush rides with the Hell's Angels—please, all Media Person asks is that the media give us a month. Is that asking too much? ■





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