

# MEDIAWEEK

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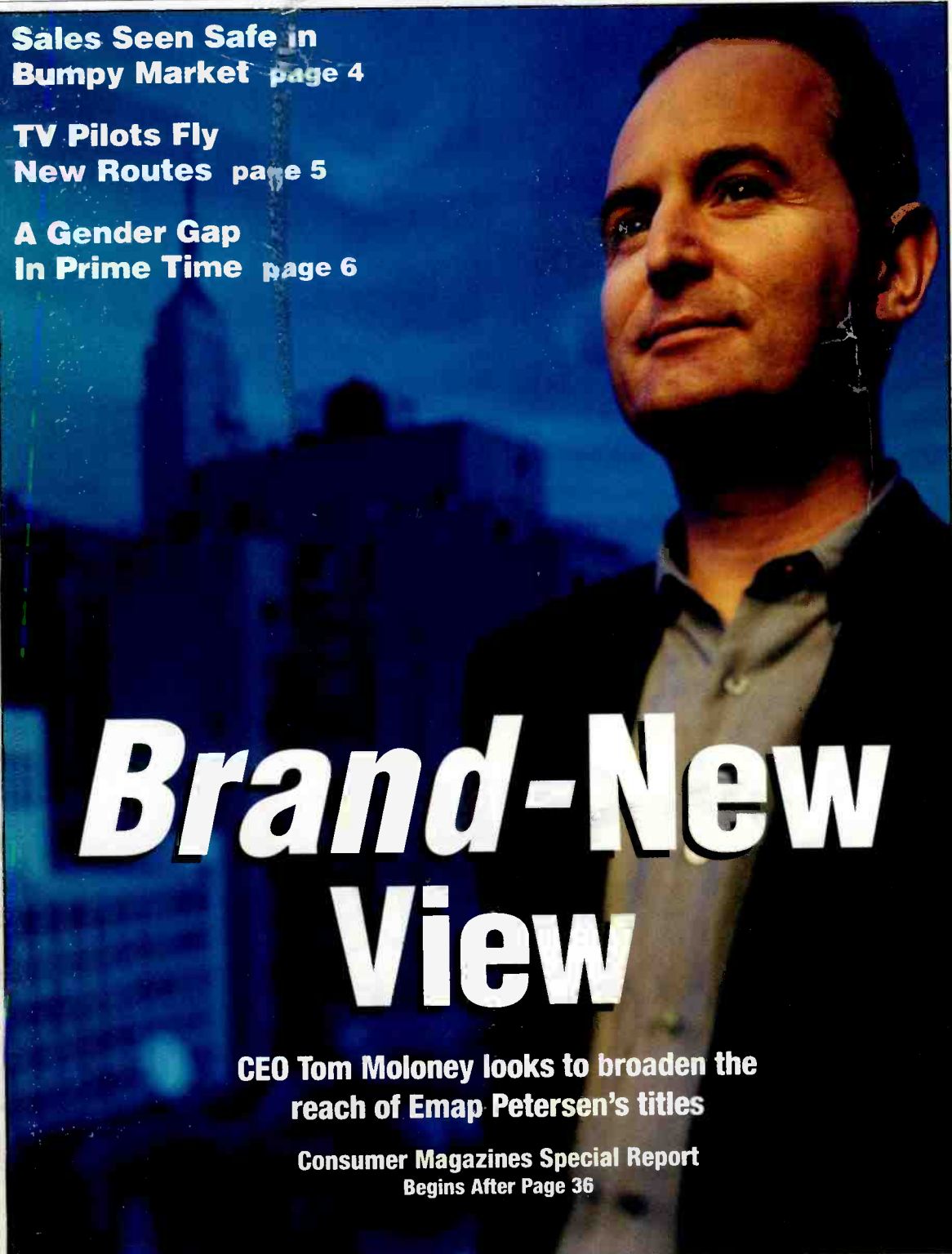
THE NEWS MAGAZINE OF THE MEDIA

October 25, 1999 \$3.50

**Sales Seen Safe in Bumpy Market** page 4

**TV Pilots Fly New Routes** page 5

**A Gender Gap In Prime Time** page 6



## Brand-New View

**CEO Tom Moloney looks to broaden the reach of Emap Petersen's titles**

**Consumer Magazines Special Report**  
 Begins After Page 36

### MARKET INDICATORS

**National TV: Costly**  
 Scatter time in the usually soft first quarter is tight, and short-term ad demand is strong. Networks are asking for hefty increases.

**Net Cable: Solid**  
 First quarter is open for sale, and upfront planning sessions have started at several networks finished with fourth. Sellers say telecom and software are slating big budgets for 2000.

**Spot TV: Hustling**  
 Fourth-quarter inventory is still open, but advertisers are still being squeezed out by dot.coms in several top-10 markets. It's left them planning first-quarter buys to avoid the crowd.

**Radio: Smokin'**  
 Sweeps tune-in ads and dot.coms leave few avails and high prices in November. Some December inventory is available. Hot markets: N.Y., L.A., Seattle, San Francisco, Phoenix, Atlanta.

**Magazines: Upbeat**  
 Despite the first major economic Y2K scare last week, publishers are bullish about future tech-driven advertising.

BRAD WILSON

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## Kim Polese, Superstar

A Silicon Valley phenom gets her 15 minutes of fame. But some minutes last longer than others

Mercury News Wire Services

So here I am with Kim Polese, the currently most famous person in Silicon Valley having recently scored a Time-Newsweek double play, and all she wants to talk about is her company.

Is this any way to be famous? Shouldn't she drop names and talk about how long in coming her notoriety was and how bored she is with the boorish press and why not just take a month and split for Monaco?

Instead, she talks about Marimba's Castanet changing online shopping and how it's helping the Human Genome project.

"I want to build great products," says Polese, who helped steer Sun's Java team.

Sheesh. I want to talk about how Kim Polese (rhymes See POLESE, Page 5B

it to build products," m Polese, ped steer va team.

## The boom back as chip demand es Silicon valley profits ound

NTZ

nine-year boom momentum, Silicon nides have caught a last year's decline surprisingly strong

102 of the 150 in Silicon Valley statements, and 62 percent reported by companies, the

profits were demand as and the stried and

that

you slice it, it was a terrific quarter, and there's enough momentum that the next quarter should look better than this one."

"Technology is leading the way," Hill added, noting that the tech portion of the S&P 500 had profits increase by 48 percent.

The Silicon Valley 150, which is dominated by technology companies, appears to have had an even greater rebound in the latest quarter, with total profits increasing to about \$3.3 billion, from \$2 billion last year.

Much of this increase is due to Intel Corp. of Santa Clara, which comprises roughly half of the 102 companies' total profits. While Intel saw its earnings decline in 1998, it reported a 57 percent increase in April.

But the valley's profit gains went beyond one company. After losing money in 1998, the disk drive sector's earnings rose to reach tech leaders' earnings, 408-273-3494, 120 percent in the latest quarter. Computer makers' earnings jumped 161 percent, though the valley's largest company, Hewlett-Packard Co. of Palo Alto, has yet to report its results for the quarter.

Of course, these numbers do not include one-time charges that many companies took last year. Still, there's no doubt Silicon Valley

## Loan to open space

Redwood park: Money will allow purchase

BY PAUL ROGERS

Mercury News Staff Writer

In a historic move to establish a new redwood park on Silicon Valley's doorstep, the Midpeninsula Regional Open Space District has received a \$10 million contribution toward a deal that will allow it to buy the old Alma College property in the hills above Lexington Reservoir.

The open space district's board is scheduled to vote tonight on a \$25 million purchase plan. If approved as expected, the deal will create the 1,065-acre Bear Creek Redwoods Open Space Preserve along Highway 17 south of Los Gatos.

The agreement also would end 20 years of battles, negotiations and lawsuits between developers and environmentalists over the largest piece of private property remaining in the Lexington Basin. The property, thick with redwoods and oak trees, and a habitat for deer, bobcats, red-tail hawks and other wildlife, was home to a Jesuit seminary from 1834 to 1970.

As recently as March, it appeared the district would be able to buy only part of the site from its owner, Arlie Land and Cattle Co., based in Eugene, Ore., because of funding shortages. The company planned to sell lots for about 50 luxury homes and seek county approval for a mental course. But this week, a non-profit environmental group, the Peninsula Open Space Trust, based in Menlo Park, took out a \$10 million loan

Former Alma College property



MERCURY NEWS

## S.J. council contracts executive from wage ri

PHOTOGRAPHS BY LEE DAVIS  
MERCURY NEWS

BY BARRY WITT

Mercury News Staff Writer

SAN JOSE — Seven months of pay of low-skilled workers contracts exempting

One contract will be for Jose for 25 years. The new 9-hole municipal Golf Course on the

The council discussion. After election last year lobbied for the



# AT DEADLINE

## Once and Again to Move in Jan. for NYPD Blue

Ending weeks of speculation, ABC last Friday announced that *NYPD Blue* will return to its Tuesday 10-11 p.m. slot starting Jan. 11, pushing the acclaimed rookie drama *Once and Again* to the Monday 10-11 p.m. time period after *Monday Night Football* ends for the season. In recent weeks, speculation circulated that *NYPD Blue* would move to another evening, raising the ire of series creator Steven Bochco. By delaying *Blue*'s premiere (which had been slated for Nov. 6), ABC says it will be able to air original episodes of the cop drama through the end of the season. The network also said the additional time will allow *Once and Again* to build an audience. Ratings for *O&A*, created by Marshall Herskovitz and Edward Zwick, have declined 39 percent since the show's premiere (to a 7.5 rating last week).

## Katz Reorganizes Seltel

Almost six months after it looked like the Katz Television Group was going to spin off Seltel in order to acquire Petry Media Corp., Katz has restructured the TV station rep firm and named it Millennium Sales & Marketing. Katz American will be folded into the new division. The core clients for Millennium include Clear Channel, Com Corp, Gocom, Fisher, Media General, New York Times Co., Paramount and Sinclair. Jim Murtagh will serve as president of Millennium.

## Salem Buys Stations in D.C., L.A.

On the acquisition trail in major markets, Christian broadcaster Salem Communications last week purchased two radio stations for \$12.1 million. In Washington, D.C., it is buying WABS-AM for \$4.1 million from Radio 780. In Los Angeles, Salem is buying WJQI-FM from Mt. Wilson FM Broadcasters for \$8 million. The group now has 57 stations, including pending acquisitions.

## Men's Health Editor Leaving

Mike LaFavore, founding editor in chief of Rodale's *Men's Health*, resigned last week after 11 years. Greg Gutfeld, the magazine's editorial creative director, was named editor. LaFavore will act as a consultant until the end of the year. LaFavore is credited with broadening the reach of the *Men's Health* brand to 20 countries and with creating a unique blend of fitness and lifestyle articles that other men's magazines such as *GQ* and *Esquire* have emulated. Paid circulation for the monthly grew 4.9 percent for the year's first half, according to the Audit Bureau of Circulations.

## Magazine Publishers Eye Distribution Pact

Hearst and Condé Nast have agreed in principle to form a joint-venture distribution company. The partnership, which has yet to be finalized, would combine Condé Nast's retail-sales organization with Hearst's distribution company. Currently, Condé Nast uses Warner Publishing Services as its distributor, but its contract is up on Dec. 31. The two companies have a similar venture in the United Kingdom called Comag.

## Journal's Steiger Rejects \$1 Million Offer

*Wall Street Journal* managing editor Paul Steiger is staying put. The editor had been in talks with Time Warner's CNN to take over as president of the financial news channel CNNfn. Steiger told his staff last Friday he would not accept a reported \$1 million-per-year offer. Lou Dobbs, former president of CNNfn and host of CNN's *Moneyline*, recently quit after 18 years at the network to take an equity stake in Space.com. Dobbs also has a deal with NBC to produce newsletters and a radio show.

## U.S. News Names Copublishers

Jeffrey Ahl and William Holiber have been named copublishers of *U.S. News & World Report*, succeeding Patrick Hagerty, who left in August to join Internet firm CMGI. Holiber, who had joined *The Atlantic Monthly* in January as publisher, declined to stay on when the title was sold recently by Mortimer Zuckerman to David Bradley, publisher of *The National Journal*. Ahl joined *U.S. News* in June as associate publisher.

**Addenda:** For the fourth time, King World Productions has delayed a vote on its proposed merger with CBS Corp.... *Blind Date*, the new cinema verité syndicated strip, has posted 20 percent ratings growth since its premiere, with a 1.8 rating/5 share average in Nielsen's metered markets (NSI, Oct. 11-15)... **Harold Evans**, vice chairman/editorial director of New York's *Daily News* and *U.S. News & World Report*, will leave at year-end to write books.

**Corrections:** In the November *Mediaweek Magazine Monitor* (Oct. 18), figures were incorrectly stated for *Money*. Year-to-date, the title is up 9.88 percent, with 1,221.35 total pages. *American Baby*'s rate base should have been listed as 1,755,000, with a circulation of 1,765,084, according to BPA. Also, SFX Entertainment did not exit the radio business when it sold its prep services to WinStar Radio Networks; SFX produces concert and artist programming for radio stations through its SFX Radio Network.

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**Squabble Between BMI, Stations Lands in Court**

Radio stations and Broadcast Music Inc. may be heading for a court battle. Last week, the Radio Music License Committee, representing more than 2,800 radio stations, filed suit in federal court in New York over the rates BMI charges stations to play BMI-licensed music.

BMI wants to charge stations a blanket license fee based on a percentage of the stations' advertising revenue no matter how much BMI music a station might air for the period Jan. 1, 1997, through Dec. 31, 2001. The plan would result in a hefty hike in fees because stations currently are enjoying double-digit ad-revenue increases.

"It's a sizable piece of a station's budget," said Keith Meehan, RMLC executive director. "Hundreds of millions of dollars are at stake."

While BMI contends that stations are playing more BMI music than ever before, stations disagree. "There are more Talk stations who end up paying the fee [for bumper music], and there's more ad inventory cutting down on programming minutes," Meehan said.

Stations are looking for a pricing scheme that is based on revenue derived solely from the musical portion of programming. —*Katy Bachman*

**Texas Joins in Against Publishers Clearing House**

Texas last week became the ninth state to file suit against Publishers Clearing House, claiming deceptive trade practices. The Texas Attorney General alleged that the sweepstakes company misled elderly residents about their odds of winning in an effort to sell magazine subscriptions.

The state is asking for an injunction that would force PCH to halt some of its marketing strategies. In addition, Texas is seeking up to \$10,000 per violation for penalties and restitution to those consumers who were allegedly scammed.

"We believe that a comprehensive agreement is at hand that would provide consumers with significant benefits and provide the *(continued on page 6)*

**Market's Jolts Bring Few Jitters**

*Broadcast, cable are bullish despite stocks' volatility*

**THE MARKETPLACE /** By Jim Cooper

**A**s the stock market's bump and grind continued last week, media executives maintained confidence that the current bull market in broadcast and cable advertising will not run its course anytime soon. Sales executives, however, admit they are eyeing possible economic hiccups, including rising interest rates and Y2K horror-story scenarios, as they form their business plans for next year.

Buyers and sellers are particularly wary of the quicksilver nature of the dot.com category. While Internet companies have rushed to pay top dollar for broadcast TV, cable and radio inventory in the fourth quarter, demand could start to slip if the stock market significantly sours before the end of the year.

"The dot.com categories' marketing budgets are very susceptible to market fluctuations, and big market swings could cause them to exercise options," said Mickey Marks, executive vp of Creative Media, a New York-based buying service. "How the economy shakes out during this tentative period could have an effect on some of the upfront commitments that were made, and options may be exercised as a result of lower-than-anticipated profits."

Despite the market's volatility this month, the economy remains robust. The new Consumer Price Index shows that the inflation wolf is not at the door. Several media companies, including Viacom and Microsoft, reported strong third-quarter earnings last week. Microsoft's data signaled continuing demand for computers and software, good news for ad sellers.

Most of the major cable networks are already selling first-quarter inventory and have begun planning sessions for next year's upfront season. While the nets' near-sellout status for 1999 has stimulated confidence for 2000, any interest-rate adjustments made by Federal Reserve Chairman Alan Greenspan will be closely monitored. "Inflation next year would certainly affect ad

budgets," said Paul Rittenberg, vp of ad sales for Fox News Channel.

While sellers expect the good times to last through 2000, they are taking a dimmer view of the following year. "Post-millennium, post-Olympics, post-elections? We all



The Street has been buffeted by ups and downs.

know strong markets turn, and I think it will happen in 2001," said an ad-sales vp for one major cable net who requested anonymity.

The broadcast networks report they have not noticed any unusual movement by advertisers to withdraw dollars. One net-

**Media IPOs Multiply**

**THE INDUSTRY /** By Jim Cooper

**W**all Street's ups and downs have not slowed the frantic pace of media-company stock offerings, more of which are on the way. Last week saw successful IPOs by Martha Stewart Living Omnimedia and the Worldwide Wrestling Federation. MTV Networks is expected to spin off its Internet operations in an IPO in the first quarter, a move that is expected to be duplicated by companies including CBS, NBC and Black Entertainment Television.

Staffers of MTV Online, which manages the Web sites of MTV, VH1 and Sonicnet, have been working furiously on the public offering as MTV Networks has been growing its ad sales. "[MTV Online] is really juic-

work TV buyer noted that October has historically been a volatile month for the stock market, and that none of his clients are looking to reduce commitments. The earliest that network advertisers could withdraw money is the first quarter, as options cannot be canceled in fourth quarter.

A sales exec for one Big Four network said that companies have come to realize Wall Street rarely rewards them for earnings growth achieved through cost-cutting rather than by increasing revenue. "Pulling ad dollars back to boost earnings no longer does a company much good," the exec said.

Radio continues to show no signs of weakening. The radio business is on track to end the year up 14 percent in total ad revenue. Most stations in top markets are sold out and are getting high premiums to squeeze in avails. Even January, usually a slow month, is beginning to move briskly. In 13 of the top markets, radio ad spending in January is up nearly 50 percent. Kim Vasey, vp and associate director of local broadcast for the Media Edge, said that November is a "nightmare" in radio; she is urging advertisers to plan schedules 10 weeks out rather than the usual six to eight.

Similarly, the national spot-TV market is expected to hold steady through at least the first quarter. Analysts' bullish stance on broadcast advertising cycles for next year has instilled confidence on both the buying and selling sides. "I couldn't tell you of any account that we have that has been affected by the stock market," Leo MacCourtney, president and CEO of ad rep firm Blair Television, said last week. —with Katy Bachman, John Consoli and Megan Larson ■

# Pilots Fly New Routes

*Wide range of projects for fall 2000 offer fresh directions for prime time*

**TV PROGRAMMING /** By Alan Frutkin

**A**s this season's new dramas continue to outperform comedies in the ratings, it may take the likes of a Larry Gelbart to revive the struggling sitcom genre for next fall. Gelbart, the legendary producer of *M\*A\*S\*H*, is developing a comedy pilot for the 2000-01 season with Thomas Schlamme, executive producer of NBC's *The West Wing*. The proposed series, to be produced by Imagine Television for ABC, focuses on a man in his mid- to late 60s.

With teen dramas now all the rage, the Gelbart project would appear to flout conventional prime-time wisdom. But the show's senior-citizen lead character underscores the wide range of projects in play for next season, especially in an era when the "must-see" mold of urban-comedy clones has collapsed.

"A lot of the new pilots tend to have different slants," said Michael Greco, broadcast research manager for BBDO New York. "What we've found this year is that viewers are interested in something different."

Different is what they may get. Perhaps the most intriguing trend among fall 2000 projects is the emergence of nonfiction programming. This month, Fox made a 13-episode commitment for an hourlong nonfiction drama series from documentary filmmaker R.J. Cutler. Set to premiere next summer, the 20th Century Fox series will spotlight a group

of high school students outside Chicago. ABC is teaming up with MTV Productions for a nonfiction series that will go behind the scenes with an all-male teen music group.

"It's almost like a new genre," BBDO's Greco said of the nonfiction format. "It's something different, and it's cheaper to produce than dramas or sitcoms."

Erwin More, an executive producer on the Fox high school students series, said that 20th Century Fox president Sandy Grushow told him studios are looking to create new economic models for programming. "R.J. Cutler's concept gave us the opportunity to execute a one-hour drama for a fraction of the cost," noted More, a principal of More-Medavoy Management.

Music-themed projects are also in vogue. In addition to ABC's boy-group show, the WB has green-lighted a fictional behind-the-scenes music series for next fall. *King of the Hill's* Mike Judge and Greg Daniels are developing a music-business dramedy for Fox. And at ABC, Spike Lee and wife Tonya Lewis Lee are developing a drama series based on hip-hop culture.

The tuning-up of music-based pilots is further evidence of the networks' desire to expand beyond the tried and true. Similarly offbeat projects in development for next fall include Steven Spielberg's military drama for NBC; Darren Star's Wall Street drama for Fox; and a boxing drama for UPN. "There are a lot of good cop shows on the air and a lot of good medical shows," said More. "We all need to come up with new franchises." ■



The Lees are working on a hip-hop joint for ABC.

## MTV Online Up Next

ing it up, with the goal of having more ad revenue at the end of 2000 than most mid-sized cable networks," said one MTV Nets executive who requested anonymity.

Debra Lee, president/COO of BET Holdings, said last week that BET.com, which will launch in December, could eventually generate more revenue than the BET cable network. BET.com, which plans to market itself as the primary portal for African Americans, reports it has about \$35 million in backing.

Walt Disney Co.'s Buena Vista Internet Group, now being run by former ABC and ESPN chief Steven Bornstein, is also being considered IPO material. Cablevision Systems' Rainbow Media programming divi-

sion, which has long been rumored to be for sale, is now being viewed as a candidate for an IPO spinoff, à la Liberty Media. Geraldine Laybourne's Oxygen Media startup also has been mentioned, although an Oxygen representative said the company has no plans for a public offering of stock.

The millions raised by Stewart and the WWF last week are a powerful incentive, along with the track record of companies like Internet digital-music distributor MP3.com, which earned about \$1.9 million in the third quarter and is valued at more than \$1 billion.

"So many companies are trying to figure out what to do with their Internet assets because they're being buried within their products," said Bruce Leichtman, director of media and entertainment for the Yankee Group. ■

## MEDIA WIRE

industry with the guidance that it needs in order to comply with applicable law," said Bill Low, general counsel for PCH.

The other states with lawsuits pending against PCH are Missouri, Michigan, Wisconsin, Florida, Arizona, Connecticut, Indiana and Washington. In August, a class-action suit was settled in Indiana. —Lori Lefevre

### Postseason Baseball Ratings Soar for Fox, NBC

NBC and Fox reaped the benefits of strong viewer interest in baseball's National and American League Championship Series last week. NBC drew a 20 percent increase in ratings over last year, while Fox saw a 21 percent jump. (NBC telecast the ALCS in '98, and Fox showed the NLCS; the nets switched for '99.)

The cumulative average of NBC's coverage of the NLCS was an 11.3/21, according to Nielsen Media Research, up from 9.4/18 for last year's ALCS on the network. Both series lasted six games. The cumulative rating was the highest LCS number since 1995. Fox's coverage of the ALCS averaged a 9.2/16, compared to a 7.6/15 for last year's NLCS. This year's series went six games, compared to five last year. This year's cumulative rating was Fox's highest in LCS coverage since 1996. (See related story on page 12.) —John Consoli

### Digital Rulemaking Delay Affects Microradio Timing

Radio's transition to digital will have to wait a bit longer. The FCC's proposed rulemaking that would set the wheels in motion for the industry's transition to digital audio broadcast was delayed last Thursday. Some details remain unresolved, and the commission said it would be a few days before the proposal was released.

The decision also delayed the comment period on the contentious issue of low-power FM stations. LPFM reply comments are due two weeks after the rulemaking is issued.

USA Digital Radio, Lucent Digital Radio and Digital Radio Express are expected to present results of their testing on Dec. 15 to the National Radio Systems Com- (continued on page 8)

# Worldwide Woolly

Ford, Computer Associates sign for Discovery's 2nd global program

CABLE NETWORKS / By Jim Cooper

**F**ord and Computer Associates have signed on to be the exclusive global sponsors for Discovery Channel's *Raising the Mammoth*, the network's second worldwide programming event.

Discovery will air the documentary on March 12 in prime time in 150 countries and in 25 languages.

*Cleopatra's Palace*, Discovery's first global show, was watched last year by about 30 million people worldwide, half of whom were in the U.S.

Bill McGowan, executive vp, ad sales, for Discovery, said the company is looking to cut more multinational deals like the Ford and Computer Associates buy or the Merrill Lynch and Visa sponsorships of *Cleopatra's Palace*. McGowan added that the networks may eventually schedule global programming specials on a quarterly basis.

"Any large multinational brand really has to travel, and this is a great platform for that," said McGowan. He declined to reveal the cost of each sponsorship, saying only that

the show will bring in about \$1.5 million in incremental revenue. Beyond traditional spot and billboard ads, Ford and Computer Associates will have a wide array of advertising on Discovery's Web site as well as having a presence in Discovery's retail outlets. The

spots will run in native languages, and Ford plans to run spots for different cars in different national markets. Regular spots in the programming will be sold to other advertisers.

One media buyer said the efficiencies of a global buy are attractive, as is the



Discovery filmed the mammoth's excavation.

association with Discovery's noncontroversial content. But Discovery can also do well for itself. "Any time you are able to amortize programming costs over multiple markets—essentially a larger ad-sales base—that's a great deal," said Ellen Oppenheim, senior vp and media director for Foote, Cone & Belding.

The two-hour *Raising the Mammoth* follows the excavation of a 23,000-year-old woolly mammoth from 15 feet of Siberian permafrost. ■

# The Gender Dilemma

New study shows dearth of females behind and in front of lens

TELEVISION / By Michael Freeman

**T**hough Hollywood's hot button recently has been the lack of racial diversity on television, a new study by San Diego State University on gender representation has made some devastating conclusions about the lack of women working behind and in front of the cameras. In particular, the study correlated the lack of female characters in TV series and the paucity of women in production ranks.

The study, authored by Dr. Martha Lauzen, a professor in the School of Communications at SDSU, randomly screened and taped the six broadcast nets' top 100-rat-

ed prime-time series between March and May 1999. In logging the credits, the study concluded that women represent only 21.5 percent of all the creative positions.

Specifically, of the 1,059 behind-the-scenes employees, women represent 15 percent of series creators; 24 percent are executive producers; 21 percent are writers; 31 percent are producers; 16 percent are editors; just 3 percent are directors. The study did not find one director of photography.

Although women represent 52 percent of the general U.S. population, the SDSU study found that the total number of female



Nation

The New York Times has once again officially been anointed a national publication.

Anoint

Last year, CMR classified The New York Times as a national newspaper. And now Competitrack has come to the same conclusion. That's no surprise to us. After all, 40 percent of our daily circulation comes from outside the New York area. And 76 percent of our advertising is full-run nationwide. You've always thought of us as national. And your instincts have once again been proven correct. The best local paper and the best global paper is also the best national media vehicle. To find out more, call Jyll Holzman, Senior VP, Advertising, at 212-556-4058, or E-mail her at [jholzman@nytimes.com](mailto:jholzman@nytimes.com).

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the  
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**The New York Times**

Source: ABC Publishing Statement for six months ended 3/99  
Daily Display Advertising July 1999

mittee, a joint committee of the National Association of Broadcasters and the Consumer Electronics Manufacturers Association. —KB

## Paramount Stations Push Viewership on the Web

The Paramount Stations Group last week became the latest in a string of broadcasters large and small to commit to streaming their broadcast signals over their stations' Web sites.

The streaming initially will be limited to commercials and promos, geared around driving viewers to the station.

Aided by SeelFirst.com, a Fremont, Calif.-based provider of interactive video services, four of Paramount's 19 TV station Web sites have already begun streaming their stations' signals. The balance of the group hopes to be streaming over the next several months, according to a Paramount stations representative.

"It's another medium for us to get out the message to tune in at 4 p.m. or 6 p.m. or 7 p.m.," said J.W. Linkenauger, executive director of new technology for Paramount Stations.

TV stations' Web sites have yet to provide any boost to profits, but their long-range potential is motivating stations to act, said Paul Sweeney, an analyst for Solomon Smith Barney.

"Eventually, I think it could be a significant advertising platform and e-commerce platform as well," Sweeney said. —Megan Larson

## Veteran Turner Executive Announces Retirement

William Grumbles, longtime Turner Broadcasting distribution chief, will retire after nearly 30 years in the cable industry. Grumbles, who will leave the company at the end of the year, rose to president of worldwide distribution for Turner after being a senior executive with the company for 10 years.

Grumbles joined TBS in 1989 as executive vp of Turner Network Sales and in 1991 formed Turner International, serving as president. A Turner representative said the company will announce a successor soon. —Jim Cooper

cast regulars (341 characters) represented only 38 percent of the total series roles. However, in series created by women, 49 percent of the roles were female.

Ironically, TV's obsession with youth and beauty gives female characters their only numerical leg up: women in their 20s (20 percent) and 30s (40 percent) outnumber men of those ages (11 percent and 36 percent). But it's the type of roles

going to younger women, particularly in sitcoms, that concerns Lauzen and other industry watchers. Citing sitcoms like *Dharma & Greg* (ABC), *Jesse* (NBC), *Will & Grace* (NBC) and *Veronica's Closet* (NBC), Lauzen borrowed a phrase from *3rd Rock From the Sun* creator Bonnie Turner—"adorable dopes"—to describe current female leads.

"I know the largely male creative ranks are sometimes trying to create these adorable *I Love Lucy*-type of characters, but this is not the 1950s anymore," said Lauzen,

who noted the virtual disappearance of stronger female shows like *Roseanne* (ABC), *Cybill* (CBS) and *Murphy Brown* (CBS). "There are just so few sitcoms or dramas today that offer women in three-dimen-

sional roles as responsible career women or working moms juggling the bills and the kids."

One ray of hope lies in the advances women are making in programming and management

ranks. Brad Marks, an executive recruiter in Hollywood, estimated that roughly half of his firm's job placements are for women.

Ann Sweeney, president of Disney/ABC Cable Networks, noted that half of the six broadcast networks have women presidents, and cable nets count at least a half-dozen. "When we [Disney] look at the diversity issue, it comes down being inclusive of all groups," noted Sweeney. "We have to make sure who is inside our company is as reflective of our viewing audience as possible." ■

**The study concluded that women represent only 21.5 percent of all creative positions in prime-time TV.**

# ABC News Roars Last

*Court's reversal of Food Lion case is hailed as victory for journalism*

**TELEVISION** / By Jim Moscou, special from *Editor & Publisher*

**T**he U.S. Court of Appeals for the 4th Circuit last week swung the pendulum back in journalism's favor when it overturned a \$5.5 million jury verdict in punitive damages (later reduced to \$315,000) from 1997 claiming that ABC News had committed fraud against the grocery chain Food Lion. The court let stand two other Food Lion victories in the case—trespass and breach of loyalty—along with the original jury awards for damage: \$1 for each.

On Nov. 2, 1992, ABC News' *Prime Time Live*—using hidden cameras worn by two producers who surreptitiously gained employment at two separate Food Lion stores—exposed the behind-the-scenes handling of putrid food. By the end of the following day, Food Lion executives watched the company's stock plummet more than 11 percent—an estimated \$1.9 billion.

"Food Lion was hoping to send a message that what was done to them was awful, and winning big damages would

help make that point," said Lee Levine, an expert in newsgathering torts and an attorney at the Washington firm of Levine, Sullivan & Koch. "Well, '\$2' says that's what their claim was worth."

Most media organizations touted the verdict as a complete vindication for ABC and journalism, as well as a turning point in the newsgathering tort era. ABC News president David Westin said the ruling was a "victory" and journalists "can be reassured that the First Amendment continues to protect investigative journalism."

But the decision didn't resolve what some say is the most compelling concern embodied in the case: that as long as the reporting tells a truthful story—particularly one with a public-health concern such as stores selling rotten, spoiled food—newsgathering should have some First Amendment protection from lawsuits.

In fact, the court noted the press "has no special immunity from the application of general laws." Still, Levine called the ruling "two dollars shy [of] a slam dunk." ■



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##### The Sellers Course

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# MORNING SCHEDULE

7:30 - 9:00 am

Registration, Continental Breakfast and Welcome Address

9:00 am - 12:00 Noon

Concurrent Fundamentals Course and Progressive Sessions

## FUNDAMENTALS OF INTERNET MEDIA

Rapidly evolving media, technology and marketing innovations make it necessary for media buyers, brand managers and sales reps to learn how the Internet works; the technology that creates, delivers and targets ads; what measurement standards exist and the dominant and emerging business models, ad units and pricing.

*The Instructors:*

*Leslie Laredo, President and Jeff Leibowitz, CEO  
The Laredo Group, Inc.*

## PROGRESSIVE TOPICS and TECHNIQUES

For buyers and sellers who have spent several months or years working in Internet media, these sessions are designed to discuss and provide perspective on important topics that will challenge your understanding of working in the ever-changing world of new media.

*The Instructors:*

*Bud Keegan, Vice President and Jeff Leibowitz, CEO  
The Laredo Group, Inc.*

### FUNDAMENTALS: PART I

#### INTERNET BASICS

- Origins and infrastructure
- How the World Wide Web works
- Technologies driving the Web
- Key terminology & services
- Internet as a media

#### INDUSTRY STATS AND TRENDS

- Current Internet ad spending and forecasts
- Category and industry spending and benchmarks

#### CREATIVE TECHNOLOGIES

- Rich media definitions and advantages
- Technology overview and providers
- Examples of rich media implementation
- Recent research on rich media ad effectiveness

#### AD UNITS, MODELS & PRICING

- Standard ad units defined and reviewed
- Examples of non-standard ad units
- Ad models defined and reviewed
- Sponsorship programs examined
- Ad pricing from CPMs and performance-based to hybrids and sponsorships

### FUNDAMENTALS: PART II

#### TARGETING

- Content and keywords
- Browser and behavior
- Demographics
- Geographic
- Using databases
- Using cookies

#### MEASUREMENT

- Measurement definitions:  
What's an ad request, ad impression, ad view
- Dissecting a Click: What's counted and how
- Counting click-throughs
- What site ad servers count vs. what third party ad servers count
- How caching, frames and robots impact measurement
- Analyzing computer logs vs. counting people
- Reading and understanding an audit report

#### AD OPERATIONS

- Ad product and inventory analysis
- Ad delivery considerations
- Customer service

### INTEGRATING ONLINE AND OFFLINE MEDIA

Building integrated advertising strategies requires an understanding of each medium's unique attributes. By combining the strengths of both online and offline media, advertisers can be more effective in branding, reaching, targeting, and engaging customers as well as leveraging effective promotional and e-commerce plans. By understanding how magazines, newspapers, radio and TV can best be paired with the Internet, session attendees will be able to analyze and evaluate the spectrum of choices and opportunities available to meet their marketing and advertising objectives.

### BUYING AND SELLING ONLINE ADVERTISING IN LOCAL MARKETS

As internet usage reaches higher levels of household penetration, the relevance of online advertising grows greater to both local and national marketers looking to more effectively penetrate their target markets through special "localized" campaigns. Discussion will center on how to effectively evaluate the right mix of local sites, as well as how to take advantage of the events, institutions, sports franchises and other community-based promotional opportunities that are available locally.

### BUYING AND SELLING ADVERTISING IN THE ONLINE ENTERTAINMENT MARKETPLACE

Entertainment remains one of the most popular ways to drive traffic. It also represents a huge opportunity to drive e-commerce. This session will present how buyers can best utilize the magnetism of entertainment sites, and how entertainment sites, both with and without traditional media affiliates, can best position themselves to earn advertising dollars in a category that is crowded and rapidly growing in size and scope.

## THE INSTRUCTORS



Leslie Laredo



Jeff Leibowitz



Bud Keegan



Adam Boettiger



Darian Heyman

# AFTERNOON SCHEDULE

12:00 Noon - 1:30 pm

## Q & A Buffet

Attendees are invited to join in an Interactive live chat with instructors and panelists.

Moderated and Sponsored by  
Community Leader



1:30 - 5:00 pm

Concurrent Buyers and Sellers Courses

## THE BUYER'S COURSE

This course covers a step-by-step approach to Internet media buying and post-buy analysis, and includes a review of buying tools, ad serving technologies and available research.

*The Instructors:*

*Adam Boettiger,*

*Business Development Director,  
e/y/e/s/c/r/r/e/a/m Interactive, Inc.*

*Darian Heyman, Co-founder and  
Chief Interactive Evangelist,  
Beyond Interactive*

## BUYING WEB ADS: PART I

### OBJECTIVE SETTING

- Brand awareness
- Customer acquisition
- Customer retention
- Direct response
- Product sales

### SITE EVALUATION PROCESS

- Editorial compatibility
- Traffic and other site data
- Rates and placement
- Audience demographics
- Targeting capabilities

### THE MEDIA BUYING PROCESS

- Process for finding appropriate sites
- Site traffic analysis
- Using audience research
- Evaluating different ad models
- Setting up targeting criteria
- Pricing and negotiation

### EXECUTING THE BUY

- Who are the sellers?
- Negotiation tactics
- Media buying tools
- Third-party ad serving

### BUYING KEYWORDS

- How to evaluate search engines and directories
- Determining availability
- Non-standard options
- Negotiation tactics

## BUYING WEB ADS: PART II

### POST-BUY EVALUATION

- Managing and implementing the buy
- Testing, evaluating and correcting
- Evaluating success criteria
- Media Buys - closed-loop analysis

### BEYOND THE BANNER

- How sponsorships work
- Negotiating sponsorships

### E-COMMERCE

- Pricing options
- Portal deals
- Affiliate programs
- Tracking ROI

### NON-MEDIA OPPORTUNITIES

- Promotional programs
- Publicity
- Strategic partnerships

### TOOLS OF THE TRADE

- Media planning resources
- Research services
- Ad management and media buying
- Network buys
- Alternative sales channels

## THE SELLER'S COURSE

To be successful, reps need to understand how Buyers buy, media choices and buying influences. They also must be able to offer solutions to meet the needs of busy buyers with complicated media objectives. This session will help you understand the buying process-from site selection and audience evaluation to how metrics are used for evaluation. We'll also cover how the Internet's unique attributes impact media buying and the integration of Internet advertising into the media planning process.

*The Instructors:*

*Leslie Laredo and Jeff Leibowitz*

## SELLING WEB ADS: PART I

### UNDERSTANDING NET ATTRIBUTES

- Defining new media concepts
- Similarities and differences between Internet and traditional media
- The changing & fragmenting demographic profiles of users
- How Internet usage impacts traditional media usage
- Defining Internet reach and frequency
- Challenges and implications for media buying

### THE MEDIA BUYING PROCESS

- Objective setting
- Selecting measurement criteria
- Finding appropriate sites
- Site traffic analysis
- Evaluating audience, reach and composition
- Evaluating ad programs, pricing and negotiation

### HELPING BUYERS DO THEIR JOB

- Buyer's pet peeves
- Building and managing a relationship
- Getting and using strategic account information
- Reaching the decision makers
- Providing support
- Help manage the buy

## SELLING WEB ADS: PART II

### COMPETITIVE SELLING

- Knowing your competition
- Selling your audience
- Positioning your site
- Competitive selling activities

### SELLING SOLUTIONS

- Solution selling techniques
- Leveraging site assets
- Packaging concepts

### MAKING SENSE OF AVAILABLE RESEARCH

- Research tools and services
- The research advantage
- Programs & methodologies
- Site-based research
- Syndicated panels
- How buyers and planners use data
- Issues counting computers or people
- Using audit, log file and syndicated data

## WRAP-UP RECEPTION 5:00 pm - 6:30 pm

A terrific opportunity for Buyers and Sellers to get together, network, share information or just relax.

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# NBA Catches a Rebound

*Demand for ad inventory strong so far for both local and national telecasts*

**TV SPORTS /** By Michael Freeman

**D**espite having to cope with BAMJ (basketball after Michael Jordan) and a strike-abbreviated schedule last season, networks and stations carrying National Basketball Association games have seen ad rates bounce back for the 1999-2000 season, which starts next month.

A lot is riding on a big recovery for the NBA this season, with NBC, TNT and TBS having shelled out an aggregate \$425 million in national rights fees and the local TV stations and regional cable networks ponying up another \$268 million for games this season, according to NBA sources.

Nationally so far, demand is strong, especially on the Turner nets. Sports media buyers estimated that TNT and TBS are securing 10 to 12 percent CPM increases in adults 18-49 and 25-54 demos. Also, 30 new ad-

vertisers have come aboard this season, with fourth-quarter inventory 90 percent sold out and second quarter about 80 percent sold.

"A bulk of the cost-per-points and CPMs we're buying come from the play-offs, so there are a lot of us who haven't forgotten what happened last season," noted Larry Novenster, sports buyer for BBDO in New York. However, buyers estimated NBC is still securing 8 to 12 percent increases for this season. "My feeling is that [NBC is] being a little more humble in their pricing, but an uninterrupted season can go a long way in rebuilding their confidence," added Novenster.

Even though the NBA was reduced to a four-month season that began in February 1999, the quickest sign of recovery came on the local/regional front. Of the 27 regional cable-network rightsholders (20 of which

are Fox Sports Net regionals), 16 nets posted rating gains, three held even and only eight showed signs of slippage, according to Nielsen Sports Marketing Service research. On the broadcast side, half the 28 local TV station rightsholders posted year-to-year rating gains.

A clear changing of the guard, as expected, came with Jordan's retirement last season. As the Chicago Bulls plummeted to the Central Division cellar, Tribune Broadcasting's WGN-TV saw its viewership fall 61 percent, to a 6.2 rating in households last season.

KJZZ-TV in Salt Lake City took over as the top-rated NBA outlet in the country, with its Utah Jazz telecasts increasing 15 percent, to a 17.9 rating last season. Randy Rigby, general manager of KJZZ-TV and vp of broadcasting for the Utah Jazz, acknowledged that the strike-shortened season may have played a role in inflating the rating numbers since the NBA teams did not face competition from the National Football League season, which stretches into December.

"The rating gains [from the 1998-99 season] were unusually high, because we

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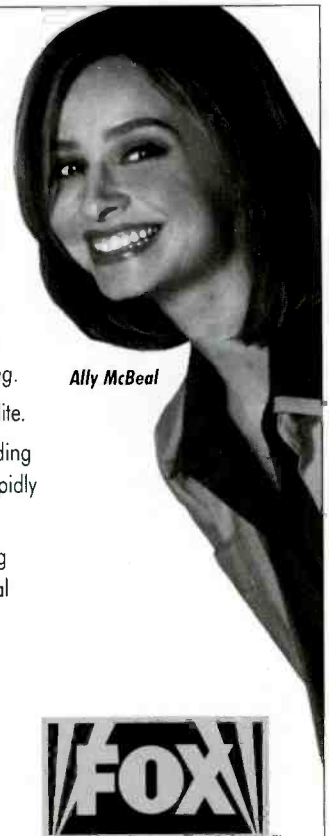
Source: Nov. '98 Nielsen Special Report for Fox Net, NTI; May '99 Nielsen Special Report for Fox Net.

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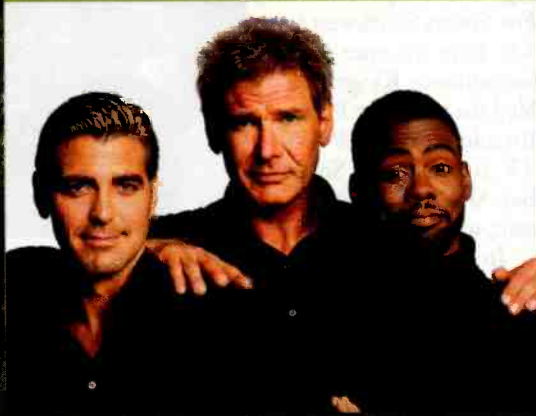


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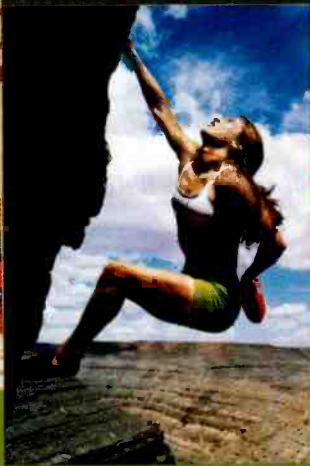
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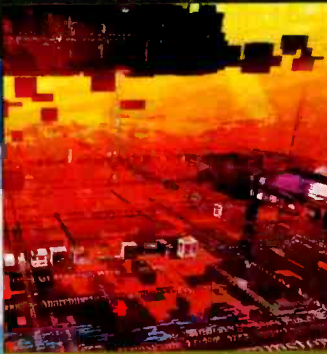
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THE NEW YORKER

## CABLE TV

**MSNBC** last week shifted *Hardball With Chris Matthews* over to sister network CNBC, where, starting Nov. 8, it will run at 7 p.m. CNBC will repeat the show at 8 p.m. and 11 p.m. *Hardball* joins a nightly two-hour prime-time block of political shows on CNBC, beginning with *Watch It* with Laura Ingraham at 6 p.m., followed by *Equal Time* with Ollie North and Paul Begala at 6:30 p.m. MSNBC's prime-time lineup will now consist of *Special Edition* with Ann Curry at 8 p.m., *The News With Brian Williams* at 9 p.m. and *Headliners & Legends* with Matt Lauer at 10 p.m.

**American Movie Classics** will broadcast exclusive coverage of Christie's sale of more than 55 lots of Marilyn Monroe memorabilia on Oct. 27 from 7 to 8 p.m. In the network's first-ever live production, AMC on-air personality John Burke will report from Christie's sales floor and will introduce AMC's original programming on Monroe specially scheduled for the evening.

**Nickelodeon** last week unveiled a new eight-week television advertising campaign that will start in New York and Los Angeles and expand to 15 other top markets during November. Under the umbrella tag of "Nickelodeon Nation," the campaign's spots will run in the 1999 World Series and in prime-time fare such as *Ally McBeal* and *Friends* as well as in talks shows including *Good Morning America*, *The Rosie O'Donnell Show* and *The Late Show With David Letterman*.

**Addenda:** Romance Classics last week partnered with Miramax, Barnes & Noble, Virgin Atlantic Vacations and 1Travel.com for a promotional campaign for the network's November Jane Austen Power! Film Festival. The festival is in conjunction with the release of Miramax's theatrical take on Austen's *Mansfield Park* set to premiere in Nov. 7... TBS' *The Timeshifters* was the most watched original movie on basic cable for the week of Oct. 11, garnering a 3.4 household rating and ranking tops among adults 18-49 and adults 25-54. The *WWF on USA* took top ratings for the week with a two-hour telecast on Oct. 11 that averaged a 6.1 household rating. —Jim Cooper

have typically posted 5 percent increases in each of the last five to six years," said Rigby, whose station is owned by Jazz owner Larry H. Miller Communications.

Other Western Conference markets made positive gains in wins and ratings. The San Antonio Spurs, 1999 NBA champions, gained 22 percent on Sinclair Broadcasting's KRRT-TV (to a 9.3 rating) and 19 percent on Fox Sports Southwest (to 5.6). Even the once-lowly Sacramento Kings doubled the rating for Pappas Broadcasting's KPWB-TV, to a 5.8; Fox Sports Bay Area jumped 80 percent, to a 2.7 rating.

In Los Angeles, the Lakers' and Clippers' performance last season has superheated the nation's second-largest market going into this season. Young Broadcasting-owned KCAL-TV, which holds the broadcast rights to both teams, posted a 50 percent year-to-year ratings gain with the losing Clippers (to a 4.5 rating), while the Lakers (7.5 rating) moved up 17 percent. The good fortune also spread to Fox Sports West and Fox Sports West 2, which respec-

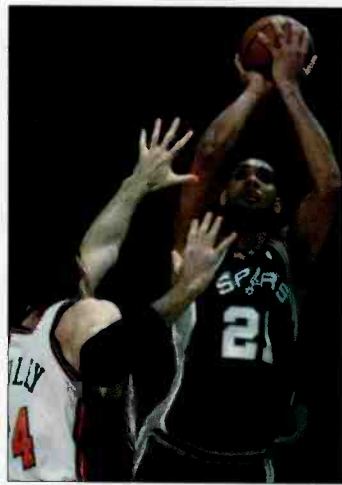
tively benefited from a 30 percent jump for the Lakers telecasts (4.8 rating) and a 33 percent jump for the Clippers (0.4 rating).

"The market demand for the Lakers inventory is as tight as I've seen it in the last 11 years, when they last won the [NBA] title," noted one Los Angeles spot TV buyer who requested anonymity.

"A lot of our clients used to buy two- to three-year sponsorships, but we have a lot of advertisers coming in four- to five-year deals," says KCAL's general sales manager Michael Kincaid, who also estimates that 70 percent of the inventory is already sold.

A significant shift in the standings and ratings

in the post-Jordan era was also apparent in the Eastern Conference. Finishing second in the Atlantic division, Orlando Magic ratings grew 25 percent to a 9.4 on WKCF-TV. The Philadelphia 76ers were also up 50 percent on WPSG-TV (to a 4.5) and 112 percent on Comcast Sports Network (3.4). The New York Knicks were up 25 percent on MSG Network, to a 3.0. ■



JEFF CHRISTENSEN/REUTERS

The Spurs and Tim Duncan are scoring on Fox Sports Southwest.

# NBC's Pregame Pitch

*For World Series coverage, net expands warm-up for added revenue*

**TV SPORTS /** By John Consoli

**N**BC Sports, which by choice did not sell any ad time in the 12-minute pregame portions of its recently completed National League Championship Series telecasts, is shifting gears by expanding its World Series pregame shows to 35 minutes for weekend games and 20 for weeknights, including commercials.

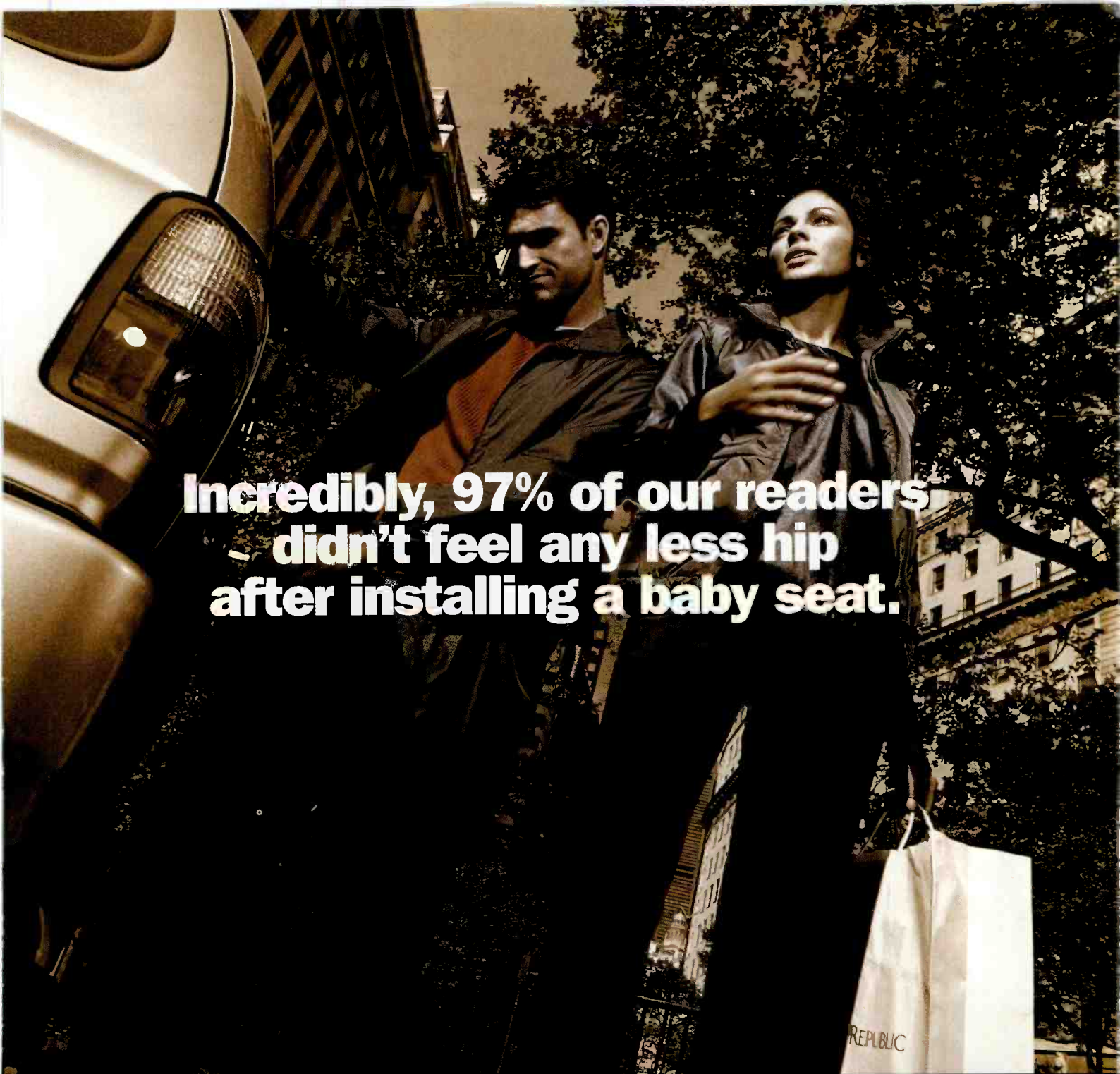
The network's weeknight pregame coverage this week will average about four minutes of ads. If the Series, which begins tomorrow night, goes the full seven games, total ad revenue from pregame programming could total about \$10 million, on top of the \$148 million that the network expects to take in for its in-game inventory. NBC paid about \$80 million this season for rights to regular- and postseason games.

Major League Baseball determines the number of commercials a network can run during games—about 2 minutes between every half inning. NBC sold its 30-second in-game Series spots for rates between \$300,000 and \$450,000, for a revenue average of about \$21 million per game.

NBC's World Series advertisers include Budweiser, Master Card, TD Waterhouse, Burger King, Subway and Mitsubishi, as well as assorted movie studios, financial institutions and dot.com companies.

The amount of programming time for pregame is negotiated between the network and Major League Baseball, which sets a limit on how long the pregame can run before a game's first pitch. MLB, which has been concerned about starting playoff and Series games too late for younger viewers to





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watch, always seeks to have first pitch as close to 8 p.m. as possible.

Since NBC did not sell any ad time in its pregame for the NLCS, its pregames last week ran only 12 minutes. Fox, which televised the ALCS between the New York Yankees and the Boston Red Sox, aired a 17-minute pregame show, with commercials, each night.

NBC's World Series pregame coverage on Saturday and Sunday was slated to begin at 7:30 p.m. and run until just before the first pitch, at 8:05. Pregame coverage for

the Tuesday-through-Thursday games this week (Series games 3,4 and 5) will begin at 8 p.m. and run until first pitch at 8:20 p.m.

Executives at Fox and NBC said they are not happy that the Associated Press sends out the exact first-pitch times, which are then picked up and published by most newspaper sports sections. The networks are concerned that some viewers skip the pregame shows. For example, while about 10 million people tuned in for Game 1 of the ALCS on Fox last week, only about 6 million watched the 17-minute pregame show. ■

## Nets Jingle Holiday Bells

Fox sets special 'Simpsons' Xmas episode featuring Drew Barrymore

TV PROGRAMMING / By Alan James Frutkin

For programmers, the holiday season means the chance to get more eyeballs in front of the TV set. And the networks are hoping to lure viewers with a slew of old favorites, onetime specials, and stunt episodes of dramas and comedies.

Earlier this month, CBS trumpeted an ambitious programming package that runs nightly from Dec. 1-12. But Fox may be looking to trump all of the networks with an animated Christmas special from *Simpsons* creator Matt Groening. The hour program, titled "Olive, the Other Reindeer," is based on the popular children's book by J. Otto Seibold and Vivian Walsh. Tentatively scheduled to air in December, the special features the voice of Drew Barrymore (also listed as an executive producer) as the eponymous star, a dog who gets caught up in the Christmas spirit. Other voices include *Action's* Jay Mohr as Olive's owner, Tim; Ed Asner as Santa; *Ally McBeal's* Peter MacNicol; and R.E.M. frontman Michael Stipe.

On Thanksgiving, it seems NBC is banking on families being too stuffed to leave their living rooms. In fact, the network is calling in its A-team of comedies to ensure big Must-See numbers. As expected, new episodes of *Friends* and *Frasier* will air in their respective 8 and 9 p.m. slots. But new

episodes of *Just Shoot Me* and *Will & Grace* replace the ailing *Jesse* and *Stark Raving Mad* at 8:30 and 9:30 p.m. All four lead up to a highly anticipated episode of *ER*, in which nurse Carol Hathaway gives birth to twins.

It may seem pointless to even try to compete with the NBC lineup, but CBS will air its Shania Twain special from 8-9 p.m., followed by *The Secret of Giving*, starring Reba McEntire. UPN also promises a special edition of its wrestling hit *WWF Smackdown!*.

Look for plenty of treats in the week leading up to Halloween, including CBS' Oct. 29 broadcast of *It's the Great Pumpkin, Charlie Brown* at 8 p.m., followed by *Garfield's Halloween* at 8:30 p.m. ABC will air themed episodes of *Dharma and Greg* (10/26), *The Drew Carey Show* (10/27) and *Sabrina, The Teenage Witch* (10/29).

Not having to stray far from its subject matter, the WB's Oct. 26 installment of *Buffy* finds the vampire slayer venturing into a haunted frat house. Fox will feature themed episodes of *That '70s Show*, *Party of Five* and *Beverly Hills 90210*. Halloween night is especially stacked in Fox's favor, with two *Simpsons* episodes and a rebroadcast of *The X-Files*' "Home," a particularly graphic installment that Fox execs had reportedly vowed would never air again. ■



THE SIMPSONS/©1997 CENTURY FOX FILM CORP.

All Homer's Eve: *The Simpsons'* 10th annual Halloween episode will air on Fox on Oct. 31.



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# Local Media

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## RADIO

# New Arbitron Report Is Full of Chatter



News/Talk radio stations tend to get a boost as local elections heat up. In three of the top five radio markets, that logic bore out as AM heritage News/Talkers topped Arbitron's summer ratings reports, which began rolling out last week.

In Chicago, Tribune-owned WGN, which tied with AM-FM's Urban station, WGCI-FM, in the spring 1999 survey, clearly led WGCI by 0.2 share points in summer. News/Talk is also the big story in San Francisco, where

three AMs top the rankings: ABC's KGO-AM, Infinity's KCBS-AM and, moving up from 10th to third place, Susquehanna's Sports/Talker, KNBR-AM.

Being the top-ranked station is fine, but clustering strategies rule the day in today's post-consolidation radio business. The real battle is for reach. In the top five markets, AMFM leads in combined audience share in New York, San Francisco and Philadelphia but is losing out to Infinity in Chicago and Los Angeles. That may change in L.A., where AMFM now operates through a local market agreement KFI-AM and KOST-FM, which it is acquiring from Cox. Including the shares of those two stations, AMFM trails Infinity by only 0.6 share.

In Chicago, AMFM must be eyeing the performance of Soft Adult Contemporary WLIT-FM, which slid to an 11th-place 3.2 share from an eighth-place 3.9. The station is currently being managed by WLTW-FM New York's gm, Rona Landy, until a new general manager can be found. One more share point would put AMFM back on top

in the market in total reach.

Spanish-language formats continue to score big. Once again, Hispanic Broadcasting's KSCA-FM and KLVE-FM ranked first and second in L.A. HBC, the no. 2 group now, could challenge Infinity

for the top spot in the market when it closes on two Cox stations and changes the programming to get them out of ratings doldrums. Spanish Broadcasting System's WSKQ-FM in New York is not only the second-highest-ranked station after AM-

FM's WLTW-FM, but it gained in share from 4.8 to 5.1. In Chicago, SBS' WLEY-FM, which programs Regional Mexican, had a strong showing, up from 2.4 to 2.7 to place 14th.

Jammin' Oldies stayed put in New York, where AMFM's WTJM-FM was flat at 2.6, after Infinity's WCBS-FM made formatting tweaks during the spring survey to recapture its lead in the market over WTJM. The heritage Oldies station is Infinity's top-ranked station in the market. AMFM's other Jammin' stations, L.A.'s KCMG-FM and WUBT-FM in Chicago, ranked 15th and 10th. In Philadelphia, Greater Media's Rhythmic Oldies is cruising to the top, gaining more than a share point to rank ninth in the market with 3.8 from 18th-place 2.2.

Once considered an endangered species, Contemporary Hit Radio stations are holding their own. Clear Channel's KIIS-FM in L.A. held on to the no. three spot with a 4.8. In New York, AMFM's WHITZ-FM ranked fourth.

Top-Ranked Station (format)	Owner	Top Cluster in Market	Total-Day Share
<b>New York</b>			
WLTW-FM (Soft AC)	AMFM	AMFM	20.8%
<b>Los Angeles</b>			
KSCA-FM (Regional Mexican)	HBC	Infinity	19.6%
<b>Chicago</b>			
WGN-AM (News/Talk)	Tribune	Infinity	23.2%
<b>San Francisco</b>			
KGO-AM (News/Talk)	ABC	AMFM	18.5%
<b>Philadelphia</b>			
KYW-AM (News)	Infinity	AMFM	23.0%

Source: Arbitron Summer 1999, persons 12-plus; formats: Duncan

In all five markets, Urban stations had good books, placing at least two Urban-formatted stations in the top 10 rankings. —Katy Bachman

## ALASKA THE INTERNET

# Two Companies Build Better Telecom Path



Anchorage has had a tough time getting onto the information superhighway because its limited-bandwidth access roads just aren't up to snuff. But two companies, GCI and Alaska Fiber Star, have laid thousands of miles of fiber-optic cable this year to plug more Alaskans in to the Internet.

"We were extremely capacity-starved," said GCI spokesperson David Morris, "but bandwidth per capita is now on a par with [that of] the lower 48 states." Limited bandwidth previously accommodated only 6,500 users online at a time, but the new infrastructure built by both companies now can handle more than 200,000 log-ons simultaneously.

GCI, an Anchorage-based cable operator, began service on Alaska United, its high-speed Internet-access service that connects Anchorage to Fairbanks to Juneau to Seattle, in February. The project has cost an estimated \$125 million. Alaska Fiber Star, a privately owned telecommunications company in Anchorage, has not yet launched its Alaska Northstar project, which runs from Fairbanks to Anchorage to Portland, Ore., and only announced launch of the service earlier this month. Its service will be operational by year-end.

Alaskans likened their new telecommunications options to the construction of the Alcan Highway during World War II. "That was an incredible moment of history because it connected us," said Andy MacLeod, general sales manager and manager of interactive media at Anchorage NBC affiliate KTUU-TV, of what is still the only land route to Alaska. "The fiber lines will have the same effect. The fiber, in a communications sense, connects us to the rest of the world."

Local businesses hope to profit from the improved connection. Alaska's economy is based on exporting its resources, Morse

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noted. From an e-commerce perspective, the fiber lines enable "people to live where they choose and sell goods globally," he said. According to a survey conducted by Northwest Strategies, Alaska Fiber Star's ad agency, 67 percent of households in Alaska use the Internet. However, some remote areas of Alaska will not be passed by the fiber pipeline.

A by-product of the new telecommunications services is advertising that has, in part, contributed to a very tight fourth quarter, station sales executives said. "Broadcast advertising went from being behind to a fourth quarter that is out of this world," said Northwest Strategies president Kevin Bruce. Spending in the national spot marketplace is up 6.6 percent over last year, according to the Miller Kaplan accounting report. KTUU's inventory is sold out during the *Today* show, in late news and on *Seinfeld* in late fringe. CBS affiliate KTVA-TV has no time available, said Bruce, which he attributed to rates priced below the market average.

TV revenue in Alaska is composed mainly of local dollars, but national spending has increased from 15 percent to 20 percent over the last three years, which KTUU's MacLeod attributed to the Alaska TV market's decision to join the Television Bureau of Advertising. —Megan Larson

#### BIRMINGHAM, ALA. MAGAZINES

## Southern Lady Will Serve 'How-To' Crowd

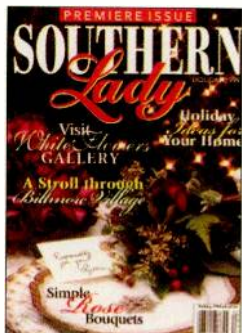


*Southern Lady*, a new publication launched nationally this month, is billed as the only magazine unique to the lifestyle and traditions of Southern women. "It's written by Southern women for women who live in the South or wish they could," said *Southern Lady* publisher Phyllis Hoffman of Hoffman Media.

The Birmingham, Ala.-based quarterly will have an initial distribution of 100,000 in national bookstore chains and through subscriptions for its inaugural edition, which features the Christmas holidays.

Hoffman said that while there are plenty of magazines for Southern women, they tend to focus on home interiors and decorating. *Southern Lady* will instead feature "how-to's" on celebrating special occasions

like teas, showers and holidays; etiquette and manners; table-setting; letter-writing and Southern literature; and cooking, crafts and out-of-the-way travel destinations. Its target audience is middle- to high-income women 25-55.



In time for the holidays

"It has the depth of a *Martha Stewart* and, at the same time, you can find little hole-in-the-wall shops like you get in *Victoria* magazine," said Penny Sanford of Kilmichael, Miss., who is advertising her ornament shop, Penny Sanford Porcelains. Sanford said the national distribution will reach transplanted Southerners, a large part of her ornament-collection base.

Hoffman hopes one lure for advertisers is the notion that Southern women make 95 percent of buying decisions in the home. A full-page, four-color ad runs \$6,700; half page, \$4,387; and one-third page, \$3,375.

Hoffman is a veteran publisher who in 1983 created *Just CrossStitch* magazine, now with a circulation of 100,000. She ran the magazine after it was bought in the 1990s by Primedia, which later sold it back. She formerly published *McCall's* three craft magazines for needlework, quilting and crochet, with annual sales of \$15 million.

In addition to *Southern Lady* and *Just CrossStitch*, Hoffman Media publishes *Sample* and *Antique Needlework Quarterly*. —Gilbert Nicholson

#### MIAMI CABLE TV

## Open Access Closed



The Miami-Dade County Commission in Florida ruled last week that cable operators will not be forced to offer competing Internet service providers access to their systems. The 10-to-2 vote sides with AT&T and other multiple-systems operators that have been locked in battle with American Online over open access to cable pipelines. AOL has said repeatedly that the delivery of high-speed Internet service to consumers via cable is imperative to ISP survival and growth. Neighboring Broward County in Florida ruled in favor of forcing operators to provide open access, as did Portland, Ore. Municipalities in Richmond, Va., and St. Louis are expected to vote on the issue soon.

#### ORLANDO, FLA. NEWSPAPERS

## New Day at Sentinel



The *Orlando Sentinel* is forging further connections to Puerto Rico and natives of the island territory now living in Central Florida. The Tribune Co.-owned paper—which earlier this year opened a bureau in the capital city of San Juan—last week announced it entered into a news-sharing and marketing agreement with *El Nuevo Dia*, Puerto Rico's largest daily. The papers will exchange news stories and photos, with both papers promising to provide "a greater depth of coverage" in their respective markets.

"We're in the business of serving the whole market," said *Orlando Sentinel* president/publisher John Puermer. "The growing Hispanic population is a relatively new part of the market, and we think this is a great opportunity to reach them."

Aside from opening the San Juan bureau, the paper recently produced a guide for new Hispanic residents in Central Florida and launched a weekly section called "Impacto!" that features news and information of importance to the community.

An estimated 17 percent of the Orlando area's population is Hispanic, with many of that percentage of Puerto Rican descent. The number is expected to grow to 22 percent in the next decade. —Tony Case

#### NEW YORK RADIO

## WABC Covets Clinton



She may not have declared that she's running for Senate yet, but Hillary Clinton already has an offer to do a radio show in New York City. WABC-AM program director Phil Boyce said he called Clinton's campaign manager a month ago to offer her a weekly hour slot on the station.

New York mayor Rudolph Giuliani currently has a program on WABC every Friday from 11 to 11:45 a.m. Clinton's slot could run just before the mayor's show, which is almost certain to raise some protest from the mayor. Another possibility is a Thursday morning hour. "We wanted to be fair, but we also think it would be a good show," said Boyce, who has yet to hear back from Clinton. "I think people want to ask her some questions, but my hope is that it would also be good radio." —KB





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# Market Profile

BY JAMES DUNAWAY



## Los Angeles

A vast domain that extends from surfing beaches to mountains and desert, from downtown skyscrapers and Hollywood movie stages to more farms and ranches than you might think, Los Angeles is perhaps the most varied media market in the U.S. It has a huge Hispanic population (about 40 percent of the total)

as well as a significant Asian population (12 to 13 percent); both are growing faster than the African American or Anglo segments.

There is a similar diversity in the industries driving the market's growth. In entertainment, of course, Los Angeles is the capital of the world. Aerospace and the defense industry are still almost as important as they were during the height of the Cold War. In high-tech and computers, while L.A. is not as famous as Silicon Valley and its household names, it probably has more tech-based firms. And foreign trade is important: Los Angeles is the American anchor of the Asian Rim, with goods moving through its LAX international airport and a huge port that handles more imports and exports than any other in the country. All of this economic activity is financed with the help of a world-class banking center.

Los Angeles is also the country's largest retail market. It's a place where close to 90 percent of all employed peo-

ple commute to work by car. Angelino commuters drive 73 million miles a day and they spend an average of 70 minutes daily behind the wheel—in short, it's always rush hour. "There are as many people on the freeways at 12 noon as at 9 a.m.," notes Phil Newmark of Newmark Communications, an L.A.-based media buying service. With so many people constantly on the move, outdoor and radio are huge here.

It's also a market where the top-rated television station among many key demographic groups, Univision's KMEX-TV, and the two top-rated radio stations, Hispanic Broadcasting's KSCA-FM and KLVE-FM, broadcast entirely in Spanish. In fact, none of the three stations accept any English-language commercials.

By 2010, Latinos—almost all of them Mexican Americans—may well make up a majority of the market's population. For advertisers seeking to reach this fast-growing audience, the tricky part is that as of now, an estimated 25 to 30 percent speak

Spanish only or prefer Spanish; another 25 to 30 percent are fully assimilated and prefer English; and the other 40 to 50 percent are bilingual, to varying degrees. And they do have disposable income: Hispanics in L.A. have average annual household income of \$47,000 and boast the highest employment rate of any ethnic group in the market, according to KMEX.

Right now, L.A. is an advertising boom town. The biggest "boom" is being heard from an explosion in dot.com advertising, as Internet companies are spending huge chunks of their "burn money" in a race to establish brand leadership. With ad demand already strong from a generally healthy local economy, the flow of dot.com dollars is pushing ad rates steadily higher, particularly in radio. "Cost-per-point prices for radio have reached the level of what used to be [local spot] in prime-time TV," says Bonnie Thompson, a buyer for SFM Media.

"It's probably the most difficult time to buy radio here in my 15 years in the market," says buyer Randee deMar of Palisades Media Group of Santa Monica. Internet-related advertising, deMar adds, "has caused a huge increase in radio rates. The entire market is practically sold out for the fourth quarter, and I hear it's going to be that way for at least the first quarter of 2000. We're getting [clients] on air, but we're paying exorbitant prices, and I don't see it dying out."

On the programming front, when Howard Stern entered the market in the early '90s via syndication on Infinity's KLSX-FM, he grabbed away the top

James, 34, brand  
manager, wonders  
how to reach the  
65% of people who  
wonder why Election  
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morning-drive spot from longtime leaders Mark and Brian of ABC Radio's KLOS-FM. But in summer 1998, Emmis Communications' KPWR-FM began to poach some of Stern's audience with its twentysomething hip-hopster, Big Boy. The battle for morning listeners has heated up further with the recent arrival at AMFM Broadcasting's KYSR-FM of Danny Bonaduce, who in an earlier life was TV's Danny Partridge.

Several recent deals have realigned the ownership stakes in L.A. radio. In late August, Cox Radio, the No. 3 group in the market in 1998 revenue, began a sudden and swift exit. Cox and AMFM agreed to a super-swap: Cox gave up its two top-10 L.A. stations, KFI-AM (No. 6 in Arbitron's spring morning-drive ratings) and KOST-FM (No. 8) and in return acquired 14 stations in the Eastern U.S. from AMFM. Then, on Oct. 15, Cox dealt its remaining two L.A. properties, KACE-FM and KRTO-FM, to Hispanic Broadcasting, which when the deal is sealed will have five outlets in the market.

Clear Channel Communications' recently announced acquisition of AM-FM will have a major impact on Los Angeles radio, combining the Nos. 2 and 3 players in the market into an 800-lb. gorilla that could surpass current market leader Infinity in both ratings and revenue. The deal is expected to take at least a year to close, and at some point Clear Channel and AMFM will have to spin off stations to meet FCC ownership requirements.

While radio in L.A. is a tight, high-priced medium these days, "television is actually easier to buy than in a smaller market," says Christi Cicerelli, who handles local TV for movie clients of buying service Palisades Media. "TV ratings tend to be more stable, and the stations are more likely to help you out when you're in trouble."

At CBS' owned-and-operated KCBS-TV, general manager John Severino has made several major changes since taking over in July. Longtime 6 and 11 p.m. news anchor Michael Tuck was replaced by former weekend anchor Jonathan Elias, and the news operation is now under the direction of Roger Bell, formerly of NBC's New York flagship, WNBC-TV. Several executives have departed, including sales director Terry Dunning, a 12-year KCBS veteran.

Severino's first major programming

## Scarborough Profile

### Comparison of Los Angeles To the Top 50 Market Average

	Top 50 Market Average %	Los Angeles Composition %	Los Angeles Composition Index
<b>DEMOGRAPHICS</b>			
Age 18-34	32.3	36.6	113
Age 35-54	40.0	39.6	99
Age 55+	27.7	23.8	86
HHI \$75,000+	22.2	24.8	112
College Graduate	12.3	12.3	100
Any Postgraduate Work	10.5	10.7	102
Professional/Managerial	21.9	22.3	102
African American	12.4	8.4	68
Hispanic	11.9	34.3	287
<b>MEDIA USAGE - AVERAGE AUDIENCES*</b>			
Read Any Daily Newspaper	56.9	52.6	93
Read Any Sunday Newspaper	66.9	61.9	92
Total Radio Morning Drive M-F	24.5	25.5	104
Total Radio Evening Drive M-F	18.6	20.1	108
Total TV Early News M-F	29.3	28.0	95
Total TV Prime Time M-Sun	37.2	35.2	95
Total Cable Prime Time M-Sun	10.5	8.0	76
<b>MEDIA USAGE - CUME AUDIENCES**</b>			
Read Any Daily Newspaper (5-Issue Cume Reach)	75.4	72.6	96
Read Any Sunday Newspaper (4-Issue Cume Reach)	80.3	75.8	94
Total Radio Morning Drive M-F	79.7	80.3	101
Total Radio Evening Drive M-F	73.9	75.3	102
Total TV Early News M-F	67.6	72.8	108
Total TV Prime Time M-Sun	91.7	91.4	100
Total Cable Prime Time M-Sun	52.8	42.6	81
<b>MEDIA USAGE - OTHER</b>			
Accesses Internet/WWW	44.2	48.7	110
<b>HOME TECHNOLOGY</b>			
Shops Using Online Services/Internet	10.5	11.0	105
Connected to Cable	69.3	63.1	91
Connected to Satellite/Microwave Dish	11.3	12.1	108

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

move was to install a daily "women-to-women" news hour at 4 p.m., hosted by Ann Martin and Catherine Anaya Lationa and overseen by Barbara Chacon, KCBS program director. This month, Severino snared rights to the syndicated hit *Judge Judy*, beginning in September 2000; the show currently airs on Young Broadcasting's independent KCAL-TV.

"The plan is to make this station better than it is today, and to do it in increments of 10, 12, 15 percent annually," KCBS' Severino says. "We're going to get more involved with the local community, and we want to put on as much live local programming as we can—news, information, sports, talk and entertainment."

ABC O&O KABC-TV has added a half hour (5 to 5:30) to its morning news block, which now runs a full two hours. KABC broadcasts a total of 34 hours per week of locally produced news programming, says gm Arnie Kleiner.

NBC O&O KNBC also has expanded its news programming, joining KABC and KCBS with two hours of a.m. news from 5 to 7. KNBC has also bumped up its daily *Midday Report* to a full hour, beginning at 11 a.m. The station is producing its *Travel Café* program in digital, so viewers can see it via HDTV or analog.

Tribune Broadcasting's WB affiliate KTLA-TV is continuing its push for younger viewers in access and late-fringe

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1. Source: Nielsen Media Research, 9/12/99 vs. 12/21/98, weekly M-Su, 8-11PM household ratings. Subject to qualifications upon request. 2. Source: Nielsen Media Research, Court TV Universe Estimate, 34,317,000 homes, Dec. '98 vs. 35,208,000 homes, Sept. '99. Subject to qualifications upon request. 3. Source: Nielsen Media Research, July 1999, M-Su 7-11PM. Ad-supported networks with sub base above 30 million households. Subject to qualifications upon request.

## Radio Ownership

OWNER	STATIONS	Avg. Qtr.-Hour Share	Revenue (in Millions)	Share of Total
Infinitely Broadcasting	3 AM, 5 FM	18.9%	\$217.6	33.2%
AMFM Broadcasting	2 AM, 5 FM	19.3%	\$174.0	26.5%
Clear Channel Communications	2 AM, 4 FM	6.0%	\$56.0	8.6%
Hispanic Broadcasting	1 AM, 2FM	14.0%	\$53.7	8.2%
ABC Radio	2 AM, 1 FM	4.7%	\$43.0	6.6%
Emmis Communications	1 FM	4.0%	\$26.9	4.1%

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

time periods. The outlet this fall added reruns of *Caroline in the City* at 11:30 p.m.

Since the FCC last summer eased restrictions on ownership of two TV stations in the same market by a single entity, speculation has mounted about a possible sale of Young's KCAL. Former KCAL owner Walt Disney Co, which was forced to divest the outlet following the acquisition of ABC, has been mentioned as a potential suitor. But KCAL general sales manager Mike Kincaid refutes the reports. "There's nothing like that happening," Kincaid says. "We're definitely not for sale."

In cable, Los Angeles interconnect Adlink claims to cover 100 percent of the local market—some 3.2 million households—via a digital hookup of more than 75 individual systems. Beyond its business with national advertisers, Adlink is emerging as an alternative to L.A. broadcast stations for local advertisers. In the last four years, its locally generated revenue has jumped from \$40 million to more than \$100 million, says Hank Oster, Adlink exec vp.

Adlink has also added two new digital features. Adtag allows advertisers to run the same commercial across the entire market while inserting locally customized signatures at the end of the ad. For example, Mercedes-Benz runs its regular commercials marketwide, but tags two dozen different dealers according to

their locations. Another service, Adcopy, can run different spots from the same advertiser at the same time, targeting each product's message. Adlink advertiser Chevrolet might run an SUV commercial on cable systems in L.A.'s beach communities and a spot for its Malibu model in less-upscale areas.

In a sprawling, diverse market like Los Angeles, daily newspapers cannot hope to offer advertisers total-market coverage. "To get 50 percent coverage here, you may have to buy as many as 10 papers," notes Ron Vazzano, senior vp and media director of DMB&B.

Times Mirror Co.'s *The Los Angeles Times* is the region's largest paper with a daily circulation of 1.1 million, but it's gunning for more. In August, the *Times*

began a program with the leading Spanish-language daily, locally owned *La Opinion*, bundling the two papers on newsstands. The goal is "to introduce our paper—and our expanded Latino coverage—to thousands of new Latino readers while increasing our coverage in this growing community," says *Times* publisher Kathryn Downing.

For the 99,661-circulation *La Opinion*, the co-op newsstand effort with the *Times* seems to be working so far. "We've seen a circulation increase in the last nine weeks [13 percent] that we can directly attribute to the bundled product," says José Lozano, *La Opinion* publisher.

Earlier this month, the *Times* launched a new daily "super section" of its Orange County edition, part of its ongoing efforts to build circulation outside L.A. County via increased local community coverage and features.

Ronald Redfern, publisher of Freedom Communications' 367,003-circulation *Orange County Register*, says his paper's strong local roots and greater familiarity with county issues will help the daily fight off the latest challenge from the *Times*. "While they group 32 Orange County communities together [in one edition], we deliver 31 weekly newspapers to 31 communities. We're focused solely on our county," Redfern says.

One example is the *Register's* millennium promotion, "Discover Orange County," which will run through next June. Adding to the county's economic muscle will be the new \$1.4 billion Disney's California Adventure theme park next door to Disneyland in Anaheim, scheduled to open early in 2001.

Until recently, *The Los Angeles Daily News* meant the San Fernando Valley, period. Not any more, notes Ike Massey, CEO of the 200,865-circulation Media-News Group paper. The *News* is now part

## Nielsen Ratings/Los Angeles Evening and Late News Dayparts

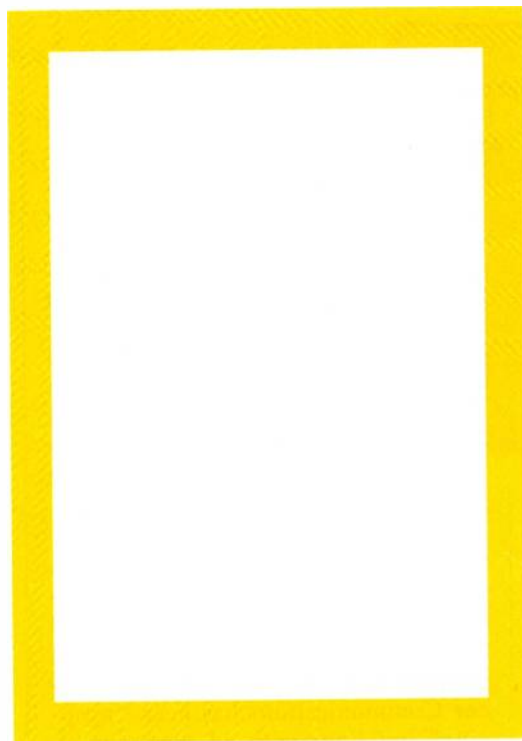
### Early News

Time	Network	Station	Rating	Share
4-5 p.m.	ABC	KABC	5.1	14
	NBC	KNBC	4.8	13
4:30-5 p.m.	CBS	KCBS	1.4	4
5-5:30 p.m.	CBS	KCBS	2.0	5
5-6 p.m.	ABC	KABC	5.5	13
	NBC	KNBC	5.6	13
6-6:30 p.m.	ABC	KABC	5.6	12
	CBS	KCBS	2.5	5
	NBC	KNBC	6.1	13
7:30-8 p.m.	UPN	KCOP	2.5	4

### Late News

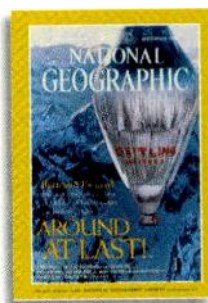
8-9 p.m.	Independent	KCAL	3.0	5
9-10 p.m.	Independent	KCAL	3.6	5
10-11 p.m.	Fox	KTTV	5.2	9
	UPN	KCOP	1.7	3
	WB	KTLA	5.0	8
11-11:30 p.m.	Independent	KCAL	3.2	6
	ABC	KABC	6.6	14
	CBS	KCBS	4.4	10
	NBC	KNBC	8.4	18

Source: Nielsen Media Research, May 1999

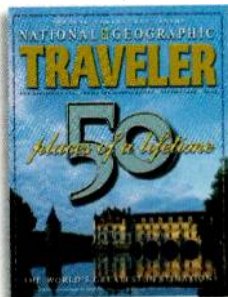


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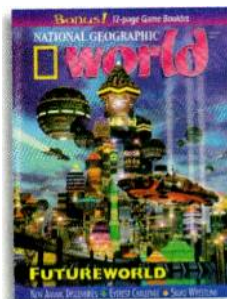
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*Traveler is more dynamic than ever, publishing eight issues with an exciting redesign in 1999. For smart, active travelers, Traveler is where the journey begins.*



*World celebrates its 25th anniversary in the year 2000 with a special sponsorship opportunity that includes an exciting reader contest, a customized World bus on a coast-to-coast tour, promotion, media events and more.*



*Introduced in April of 1999... National Geographic Adventure—all about the thrill, skill and spirit of adventure. Adventure is geared for a generation of active men and women who seek new and challenging ways to explore and experience the world.*

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## Radio Listenership

STATION	FORMAT	Avg. Qtr.-Hour Share	
		Morning Drive, 12+	Evening Drive, 12+
KSCA-FM	Spanish	9.8	3.7
KLVE-FM	Spanish	5.9	4.9
KSLX-FM	Talk	4.7	2.5
KIIS-FM	Top 40	4.6	5.3
KROQ-FM	Alternative Rock	3.9	3.8
KFI-AM	Talk	3.7	1.8
KPWR-FM	Urban Contemporary Hits	3.6	5.0
KOST-FM	Adult Contemporary	3.2	3.7
KLAX-FM	Ranchera	3.1	2.8
KLOS-FM	Album-Oriented Rock	3.1	2.5

Source: Arbitron, Spring 1999 Radio Market Report

of a nine-paper local network, Los Angeles Newspaper Group, launched in 1996 to give national advertisers and major retailers one-order, one-bill convenience in reaching its member papers' nearly 600,000 circulation. LANG newspapers recently have been integrating in other ways. A new computerized front-end system for classified allows callers to place an ad in all (or just some) of the nine papers. On the editorial side, the papers are sharing more stories and plan to soon launch a LANG-wide travel section, Great Escapes.

In L.A., the only way *not* to see outdoor advertising is to stay indoors all the time. But of course, almost everybody goes out every day. That's why L.A. is the country's top market for outdoor advertising.

The most desirable locations—Sunset Strip, Century City, Westwood, West L. A., Hollywood and West Hollywood, Santa Monica and Venice, the Ventura Corridor, the LAX area—are jammed with everything from small signs on bus shelters to 14-by-48-foot bulletins on up to 100-foot-high painted or vinyl-covered building walls. But local restrictions on outdoor boards are making space extremely tight in some areas, and new locations are rare.

Clear Channel's Eller Media has found a way to get around some of the local ordinances by working with developers to incorporate outdoor displays into their building plans. One such effort is the Sunset Millennium project, planned for three office buildings, a hotel and retail space in West Hollywood. "The plans include wall signs, bulletins, LEDs and kiosks," says George Manyak, Eller gm. "We've become a part of their financial plan, which gives them a guaranteed revenue stream and helps them get financing."

The outdoor segment's current phenomenon is giant wall ads. "We call them

"Tall Walls," says Rich Robinson, national creative director of Outdoor Systems, a unit of CBS. The displays are painted on the sides of buildings; at 5,000 square feet and up, they are 10 or more times larger than standard bulletins. "They're monsters designed to take your breath away," Robinson says. Outdoor Systems currently has a Tall Wall on both the east and west faces of the Sunset and Vine Building—each image is 200 feet

high by 40 feet wide—for Levi's Silvertabs. Eller and Outdoor Systems are by far the biggest players, with more than 10,000 14-by-48 and 30-sheet facings between them. But they have plenty of competition, and the market is full of innovation. For the last year, Van Wagner Communications has been "wrapping" buildings with ad messages on computer-printed vinyl sheets that go on

like wallpaper. One such Van Wagner display is a 200-by-100-foot wrapping on the Fries Building in Hollywood, across from the Chinese Theater. "We're also doing scrolling signage and small kiosks in malls and promenades where no billboards are allowed," says Van Wagner president Bill Crabtree.

Vista Media, which dominates the market in eight-sheet posters, which are primarily pole-mounted, has a new internally illuminated 7-by-10 vertical format, called City Lights. "It's like a bus shelter display, but more than three times as large," reports Arthur Rockwell, Vista vp.

Classic Media, chiefly known for its 1,200 taxi-top displays, recently put up L.A.'s first giant-screen (19-by-24), Times Square-like Videotron on Sunset Boulevard in West Hollywood. Advertisers have included Corona Beer, Disney, NetZero.com and the House of Blues. Classic's rates range from \$2,000 for a two- or three-day package to \$30,000 for a month, says Classic spokesman Rich Law. ■

## Newspapers: The ABCs

	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
<b>Kern County: 209,700 Households</b>				
Bakersfield Californian	71,949	85,646	34.3%	40.8%
Los Angeles Times	5,015	4,430	2.4%	2.1%
<b>Los Angeles County: 3,146,100 Households</b>				
Torrance Daily Breeze	73,492	101,725	2.3%	3.2%
Long Beach Press Telegram	98,009	112,433	3.1%	3.6%
La Opinion	80,053	46,258	2.5%	1.5%
Los Angeles Times	693,958	867,889	22.1%	27.6%
Pasadena Star-News	41,990	40,988	1.3%	1.3%
Orange County Register	17,274	19,283	0.5%	0.6%
Los Angeles Daily News	182,693	192,030	5.8%	6.1%
San Gabriel Valley Tribune	57,726	59,009	1.8%	1.9%
<b>Orange County: 899,300 Households</b>				
La Opinion	9,736	5,137	1.0%	0.6%
Los Angeles Times	199,971	271,322	22.2%	30.2%
Orange County Register	332,027	385,616	36.9%	42.9%
<b>Riverside County: 483,300 Households</b>				
North County Times	11,737	11,865	2.4%	2.5%
The Hemet News	11,523	12,277	2.4%	2.5%
Los Angeles Times	35,628	50,315	7.4%	10.4%
Palm Spring Desert Sun	48,058	50,152	9.9%	10.4%
Riverside Press-Enterprise	153,435	160,542	31.7%	33.2%
Orange County Register	6,129	8,723	1.3%	1.8%
<b>San Bernardino County: 514,500 Households</b>				
Los Angeles Times	42,723	62,685	8.3%	12.2%
Inland Valley Daily Bulletin	53,430	57,306	10.4%	11.1%
San Bernardino County Sun	78,437	86,406	15.2%	16.8%
<b>Ventura County: 233,600 Households</b>				
La Opinion	2,358	1,423	1.0%	0.6%
Los Angeles Times	45,927	62,091	19.7%	26.6%
Los Angeles Daily News	16,249	18,371	7.0%	7.9%
Ventura County Star	92,495	100,035	39.6%	42.8%

Source: Audit Bureau of Circulations



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## MOVERS

### NETWORK TV

**Diane Tryneski** was promoted to senior vp, TV operations, for ABC Broadcast Operations & Engineering. She previously served as vp of TV operations for the East Coast. In her expanded role, Tryneski will continue to oversee New York studio/field operations and will add equivalent operational responsibilities for Los Angeles and Washington, D.C.

### TV STATIONS

**Richard Graziano** was named national sales manager at Tribune Broadcasting's Boston WB affiliate WLVI-TV. He had been sales manager at WAGA-TV, the Fox outlet in Atlanta...Assistant sports director **Dennis Owens** was named anchor of the morning news at 5 and 5:30 a.m. at WHTM-TV, the Allbritton ABC affiliate in Harrisburg, Pa. He joins co-anchor Flora Posteraro full-time, starting in November.

### PRINT

**Michael Federle**, associate publisher at *Fortune*, has been promoted to publisher of the Time Inc. biweekly... **Michael Carlton**, editorial director of Southern Progress' *Southern Living*, has been named editor of SP sibling *Coastal Living*...**Ernest J. Renzulli** at *Golf* has been promoted from vp, advertising director to vp, publisher... **Courtney Gibson** has left *Cosmopolitan* as Southeast advertising manager and travel director to join *Golf Digest Woman*. Also, **Theresa McCann**, former vp of sales for *Golf Digest Information Systems*, has been named national sales director...The Tribune Co., has upped **David Underhill** to vp/intergroup development. He was formerly vp/video and audio of Tribune Publishing Co. and general manager of Tribune regional programming...*The Nation* has appointed **Ellen Mullins Bollinger** as advertising director. Bollinger comes from *Pierless*, the New Jersey regional magazine. She has also worked in marketing and sales for New York 1 News, the *New York Post* and *The New York Times*...**Frank Grasso** was promoted to director of newspaper relations from operations manager/newspaper marketing manager for

# The Media Elite

Edited by Anne Torpey-Kemph

## Marks Nets New Business

Throughout Hollywood, the name of veteran executive recruiter Brad Marks has been synonymous with the studio and network power elite. Now, as his clients' businesses have expanded to the Internet, Marks is cultivating a similar reputation for his connections to emerging new media companies.

"E-commerce and other Internet-related companies are looking to employee prospects in the entertainment business because Hollywood has really been the model when it comes to all forms of content," relates Marks, CEO of the 15-person recruiting firm Brad Marks International, based in Beverly Hills.

Among Marks' new-media credentials is his part in the creation of Careerpath.com. Marks essentially steered client Times Mirror Co. (owner of *The Los Angeles Times*) to hook up with several other major newspaper publishers (including the New York Times Co. and Washington Post Co.) in 1995 to form what has become the most trafficked career site on the Web.

Marks contends that executive job seekers in marketing and creative affairs don't necessarily need great technical skills—"simply an affinity for the Internet and an entrepreneurial spirit." —*Michael Freeman*



E-recruiter: Seeking talent for new media

### SPOTLIGHT ON...

#### Ed Cassidy

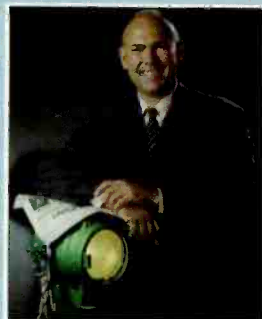
Marketing director, *The St. Petersburg Times*

**T**he *St. Petersburg Times* is about to roll its first wide-scale marketing campaign in five years, and the man working behind the scenes is determined to make it a star-studded affair. Ed Cassidy, new head of marketing for the Florida daily, is applying his experience as a former movie promoter to put the *Times* in the local spotlight.

"Every day for a newspaper is like a feature-film release," contends Cassidy, who worked at entertainment marketing firms in the L.A. area throughout the '80s. His movie "credits" include the first *Star Wars*, *The Gods Must Be Crazy*, and a reissue of *Lawrence of Arabia*. "Sometimes you have the same stars—the columnists, the newsmakers—and sometimes there are recurring plot lines. But every day, there's a brand new movie with a completely different story."

Cassidy, most recently head of marketing for Gannett Co.'s *Nashville Tennessean*, thinks newspapers have lost sight of how to promote themselves. "I cringe when I see a paper say, 'We cover sports, local news, business.' You have to promote the unexpected," he says. Cassidy's formula at the *Times*—where he oversees a staff of nearly 40—includes publicizing the paper's "stars," among them sports columnists Gary Shelton and Hubert Mizell, outdoor columnist Terry Tomalin and film critic Steve Persall. He also plans to push what he calls the "commerce" of the *Times*, features such as classified ads and personals.

Though the *Times* has suffered slight circ losses lately, it still outpaces the market's other daily, Media General's *Tampa Tribune*. So Cassidy's goal with the campaign is to retain the paper's top-dog status in the market. "Even though we've broken the \$100 million mark," he says in movie-release lingo, "let's keep it going. There's more to be had. I'm a greedy person." —*Tony Case*



St. Pete's star-maker

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**Imagine Media Inc.**  
America's largest publisher of market-leading games magazines has been merged with  
**Future Publishing**  
Europe's largest publisher of consumer computer and video games publications  
for a combined valuation at the company's public flotation of  
**£ 577,500,000**  
  
We acted as financial advisor to, and assisted in the negotiations as the exclusive representative of Imagine Media Inc.

**Condé Nast International Inc.**  
and  
**Liberis Publications S.A.**  
have entered into a licensing agreement for  
  
**Vogue**  
  
in the Greek marketplace  
  
We initiated the transaction and acted as advisor to Liberis Publications S.A.

The Assets & the Business of  
**Multimedia Publishing Corporation**  
including  
**Telecom Business Conference & Expo**  
**Telecom Business Magazine**  
**TeleCard World Magazine**  
have been sold to  
**Intertec Publishing Corporation**  
a division of  
**Primedia, Inc.**  
  
We acted as financial advisor to, and assisted in the negotiations as the exclusive representative of Multimedia Publishing Corporation.

The Assets & the Business of  
**The Editor & Publisher Company**  
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**Interactive Newspaper Conferences**  
**Online Classifieds Industry Conferences**  
have been sold to  
**ASM Communications, Inc.**  
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To learn more about our firm's services or to discuss possible initiatives in complete confidence, contact:

Paul Hale  
Lawrence Crutcher  
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## MOVERS

the Newspaper National Network...**Steve Alexander** was named vp of circulation at McClatchy Co.-owned the Star Tribune Co. in Minneapolis. He was formerly president, Los Angeles region and vp of consumer marketing-circulation at the *Los Angeles Times*.

### CABLE TV

Nickelodeon last week named **Paul Ward** vp, communications for Nickelodeon's Nick at Nite and TV Land. In the new position, Ward will oversee all publicity and media relations for Nick at Nite and TV Land. Part of the team that launched TV Land in 1996, Ward will continue to serve on the network's strategy and operations teams as communications advisor for TV Land gm Larry Jones. Ward, who will report to Dan Martinsen, senior vp, communications for Nickelodeon, had been vp communications since 1997...Turner Entertainment Group has promoted **Ken Schwab** to senior vp, worldwide program planning and acquisitions.

Based in Atlanta and reporting to Robert Levi, president worldwide program planning and acquisitions, Schwab will identify and analyze potential acquisitions and acquire product for the Turner entertainment networks worldwide. Schwab joined Turner in 1994 after a 10-year-career in public television. He was director and subsequently vp of programming for Turner Classic Movies, where he licensed much of TCM's award-winning event programming. He joined Turner Entertainment Group in 1997...Disney/ABC Cable Networks has named **Charlie Nooney** executive vp, sales and affiliate marketing and **Fred Kuperberg** executive vp, business and legal affairs. Nooney will be responsible for overseeing all cable and satellite sales and affiliate marketing efforts for Disney/ABC Cable Networks' properties, including Disney Channel, Toon Disney, SoapNet and any future networks. Nooney is a 15-year veteran of Disney Channel. Kuperberg is charged with all legal and business affairs



**Graziano to handle sales at WLVI**



**Ward upped at Nick at Nite, TV Land**

for Disney/ABC Cable Networks' existing and future properties. He has been with Disney Channel for 12 years.

### CORPORATE

**Dean Eisener**, vp of business development and planning for Cox Enterprises, has added responsibility for leading the company's new media business development efforts, including responsibility for the company's corporate marketing and corporate communications. He replaces William Killen, who resigned but continues to provide consulting services to Cox.

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# MEDIA DISH



At Elaine's in New York for *Playboy's* recent celebration of the publication of *The Century of Sex: Playboy's History of the Sexual Revolution from 1900-1999*, (l. to r.) Christie Hefner, chairman and CEO, *Playboy Enterprises*; Billy Marovitz, Hefner's husband; sex expert Dr. Ruth Westheimer; and *Century* author James Peterson

*Newsweek* recently feted the debut of its newest back-page columnist, Pulitzer Prize-winning writer Anna Quindlen, at a reception at the Four Seasons in New York. (From left) *Newsweek* editor in chief Rick Smith, Quindlen, and *Newsweek* editor Mark Whitaker.



*Business Week* celebrated its 70th birthday by ringing the opening bell at the New York Stock Exchange. From left: Steve Shepard, editor in chief, *Business Week*; Bob Zito, senior vp, director of corporate communications, NYSE; Bruce Kostic, consumer advertising manager, *Business Week*

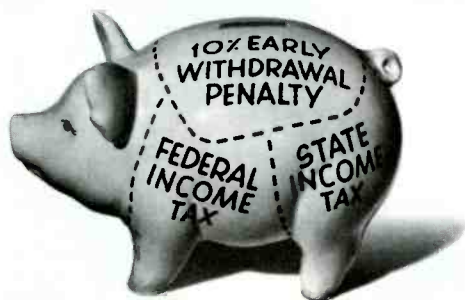


*Premiere* hosted a recent cocktail party at New York's Orient lounge in honor of actress Hilary Swank for her breakthrough performance in the new theatrical release *Boys Don't Cry*. With Swank was *Premiere* editor in chief Jim Meigs.



QVC president Doug Briggs recently joined Liza Minelli at "Unmistakably Mackie," a retrospective of Bob Mackie designs, at New York's Fashion Institute of Technology now through Dec. 31. The retrospective of Mackie, a QVC vendor, is sponsored in part by QVC and features costumes worn by Minelli and other screen stars.

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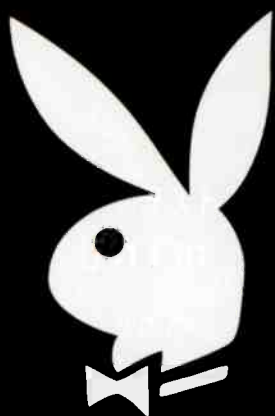
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**Special Report**

# MAGAZINES

**CONSUMER**

October 25, 1999

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# Consumer Magazines

Fall '99

editor's note

## Buying and selling

After putting together last spring's annual Top 10 Hottest Magazines special report, we realized there were more subjects relating to the business of magazines that we don't get a chance to touch on in that issue. So we've created this Fall Magazine Report, an annual issue focusing on the sales and circulation side of the business. And what would a magazine report be without a list? Since we're focusing on sales, we went looking for 10 of the best ad sales people in the business. Our criteria, as reporter George Garneau writes in "The Sales List," was subjective. After polling a number of publishers and media buyers, we choose sales reps who stand out in the

eyes of their bosses and clients. The list is by no means definitive, but it's a start. And it gives us insight into just how complicated this job has become.

We also decided it was time for media buyers and publishers to iron out their differences. Our Adweek Magazines Roundtable asked four media executives and four publishers to talk about the problems they have communicating with the other side. Assembling this group took some doing: Not everyone wanted to air their differences in public. But our panel was a great bunch: candid and open and respectful of the job that the other side has to do. Check it out on page 72.

Patricia Orsini  
Editor, Special Reports

## issues & answers

So many magazine startups, so few success stories. We picked five new publications from this year's bunch and asked a handful of people in the industry (Ellen Oppenheim, media director, Foote, Cone & Belding; Martin Walker, chairman, Walker Communications; Carol McDonald, vice president/print media manager, DDB/Needham, Chicago; Paul Hale, analyst, Veronis, Suhler & Associates; Roberta Garfinkle, media director, McCann-Erickson; and Roland DeSilva, managing partner, DeSilva & Phillips) which ones they thought were going to make it. Here's what they had to say. —*Kristina Feliciano*

### The Buzz: Cosmo girl



#### Paul Hale

"It's a very well-done magazine in a very crowded field. And [it has] the staying power of Hearst, including their distribution organization and their advertising sales capabilities."

#### Carol McDonald

"I think that it is going to pick up the place that it was very foolhardy that *Teen* gave up, which was the younger end of the teen market. They also have a lot of little things in it that no magazines have [like stickers]...It's something that's right on the money as far as teen girls go."

#### Roberta Garfinkle

"No doubt in my mind [that it will be here in five years]... It's a little bit younger than some of the other books in the category. It doesn't have the sex that some of the books in the category have. That's its point of difference."

# Consumer Magazines

Fall '99

## issues & answers

## Geek niche

Tech magazines and business books find common ground in Internet business

The Internet has not only changed how people do business, it's altering the way magazines cover business.

Take *Fortune*, for example. Rather than settle for covering the convergence of technology and business piecemeal in its own pages, the 50-year-old magazine is starting a whole new magazine and Web site—with the working title *eCompany Unlimited*—devoted to this emerging niche, that will debut next May.

"*eCompany Unlimited* is a natural outgrowth of *Fortune's* coverage of that place where business and technology intersect," says *Fortune* managing editor John Huey. "Commerce is being reinvented on the Internet, and it's not a technology story anymore. It's a business story."

But it's not just so-called traditional business magazines that are changing their course. Even titles that specialize in technology are being retooled with an eye toward this new middle ground. *PC Computing*, a 1 million-circ Ziff-Davis monthly, will begin marketing itself as a technology business-solutions magazine when the December issue hits newsstands Nov. 16.

Greg Mason, publisher of *PC Computing*, says people once depended on tech magazines to explain the products, but this is no longer the case. Now, readers want more information on how to use these products to increase productivity. And advertisers, Mason says, are excited by the new format.

"A lot of the people that I thought would say, 'Oh my God, you're not covering products anymore,' instead said, 'This is great,'" he says. "'Now I can reach the demographic that I wanted to reach with your audience.'"

"There was a hole that this category of

publications has recently filled," says McCann Erickson associate media buyer Anne Liss. "As technology decisions [become the domain] of business managers, there needs to be a set of information that addresses how technology solutions can answer business needs."

But *eCompany Unlimited* and the revamped *PC Computing* are not the first magazines to recognize this new category. *Red Herring*, *The Industry Standard* and *Business 2.0*—all of which are based in

will expand its coverage of how technology is changing the way people do business.

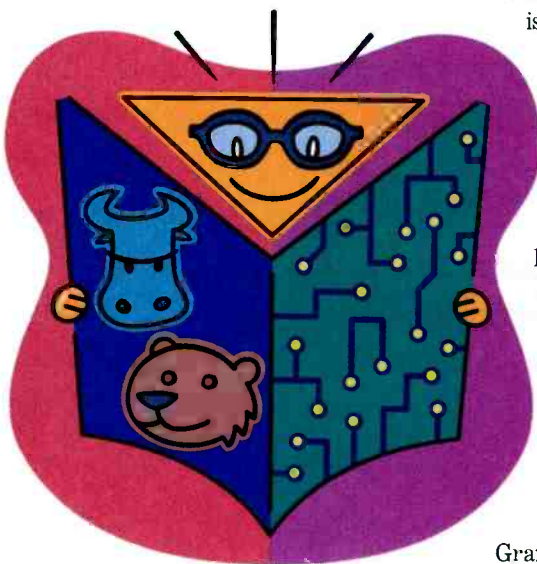
So far, the magazine has been a hit with readers. Last month the title raised its rate base to 130,000, its second increase in 1999, and has plans to raise it to 175,000 by next spring. Its ad pages are up 22.7 percent, to 934.6 total pages, through November, according to the *Mediaweek* Magazine Monitor.

In fact, despite the relative newness of the category, all three books are rivaling traditional business titles for ad dollars as e-commerce is absorbed into the mainstream. The 18-month-old *Industry Standard*, an Internet newsweekly that covers the latest moves of Latin American portal StarMedia as keenly as *Fortune* might follow the CBS/Viacom merger; plans to boost its frequency for 2000, from 38 to 46 issue per year, positioning it to go head to head with the likes of *Business Week*. The title is up 336.2 percent, with 1,822.7 ad pages in 1999, per MMM.

Fourteen-month-old *Business 2.0*, a general business magazine for the Internet economy, focuses on e-commerce and IT solutions. MMM cites ad pages for the November issue up 173.1 percent over the same issue last year.

Despite the impressive numbers, Gramkow wonders how long the boom will last. "There will be a truing of the market, and those magazines that are fundamentally sound will prosper, and those that are operating on the fringe will drop out," he says.

"You've got the business books trying to cover technology, and technology books trying to deal with the use of technology in business," says Jim Spanfeller, executive vp and publishing director at Ziff-Davis. "The two worlds are basically colliding."—Lori Lefevre



technology-friendly San Francisco and Silicon Valley—have already been covering technology business solutions exclusively.

*The Red Herring* has been serving this market for six years and has gone through several phases as Silicon Valley's influence has grown. Publisher Ted Gramkow, who joined the publication last spring, is overseeing the latest evolution, in which the magazine

## The Buzz: Starstyle



### Roberta Garfinkle

"I think [*Star Style*] will be around in five years. I think that it has done a little bit more realistically than some of the slicker celebrity-driven books. It's a book that I think most people would be comfortable with. The presentation is not pretentious."

### Ellen Oppenheim

"Certainly, we're seeing an interest in celebrity-based magazines. And they're the only ones out there with sort of a mass version. *In Style* is certainly pretty lofty. But [*Star Style*] has not had to prove itself in an ongoing way."

### Martin Walker

"Gruner + Jahr certainly knows how to do those kind of supermarket, women's service magazines. But I think that some of that [celebrity-driven] stuff has to be a fad."

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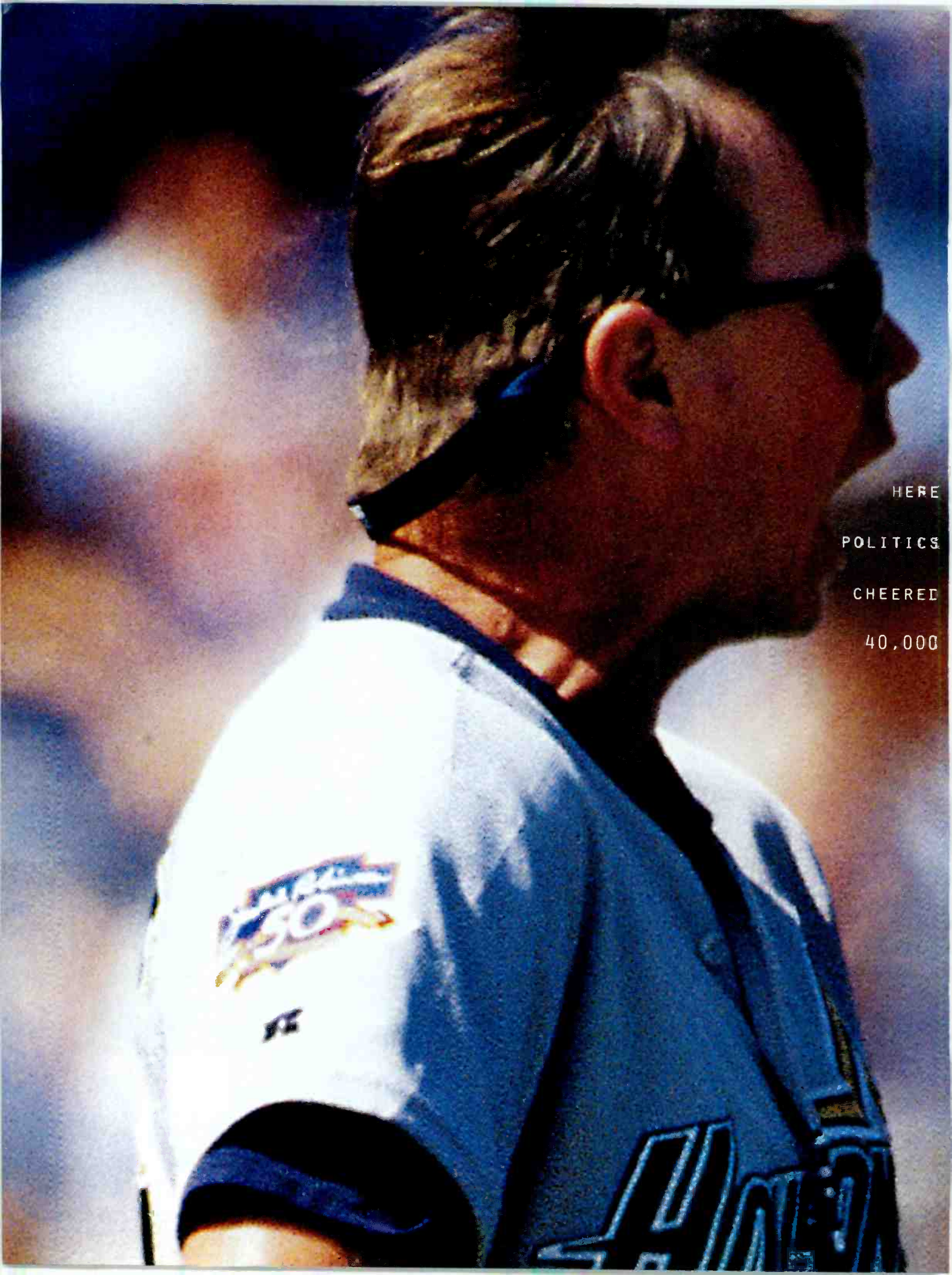
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# Consumer Magazines

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## issues & answers

If magazines were people, *Maxim* would be the kind of guy who considers *Animal House* his favorite documentary. *GQ* might be Jimmy Smits' Bobby Simone on *NYPD Blue*, handsome but not pretty, well-dressed but not a dandy, and a reader of more than just the sports page. *Details* personified would be the immature but well-meaning guy. And, as men go, *FHM*, the latest British "lad" book to hit these shores, would be "the guy that other people look to because he's the cleverer one, but not in any way that sets him apart," says editor Ed Needham.

*FHM* would also be the new guy in town. Needham has been charged with producing a stateside version of the popular British monthly, set to hit U.S. newsstands in February. The British *FHM*'s splashy covers feature genetically blessed women, the Web site trumpets a contest awarding free-flowing cerveza, and the magazine's features run along the lines of "Where You Go Wrong in Bed."

If ever there was a time to ply a magazine that follows the beer-and-babes formula, this is it. The country can't seem to get enough of teenage gross-out humor and Farrelly brothers movies.

The question is how

Needham will distinguish his magazine from competitors such as *Maxim*, which is already successfully working this angle.

"*FHM* is a truly kind of general-interest magazine that covers a far broader spectrum than the other magazines do," says Needham. "I think it can beat the other magazines and compete with them in terms of quality. And I think you can compete in terms of giving readers what they need. Some of the more serious magazines in the men's market—people will buy them and get to the end of the month without having opened them once. They just come across these massive kind of impenetrable features. There's no way into them."



There for you: Needham wants to make *FHM* accessible to readers



## New Guy in Town

Ed Needham brings another lad book to U.S. shores, and he's ready for a fight

For Needham, who has been with *FHM* for five years, it's all about accessibility. "There's a vast amount of substance in *FHM*, but it's put together in a way that's accessible to people," he says. "There's no point in us doing a massive piece on finance. As soon as we say the word finance, people switch off instantly. But you will find plenty of advice on what to do with your money

within the magazine."

If this latest entry into the men's category has Needham's fellow editors concerned, they're not talking about it. *GQ* editor Art Cooper declined to comment for this story, as did *Maxim* editor Mike Soutar. But Mark Golin, who left *Maxim* this year to take the helm at *Details*, does allow that *FHM*'s presence stateside would "absolutely" be significant to him if he were still at *Maxim* because *FHM*, like *Maxim*, is a lad magazine. At *Details*, Golin says, "I'm not looking to be in the same capacity as *FHM*."

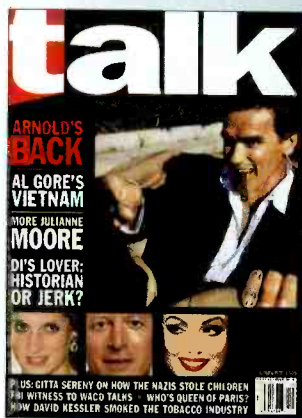
"For a long time there were very few [men's magazines], he says. "And then *Men's Health* came along and *Maxim* came over. I think what those magazines say is there's a lot more readers out there than anybody initially expected. One of the things *Maxim* did was find guys—rather than siphoning off readers [from other men's books]."

Needham's got his eye on readers who are "in their mid- to late 20s, have a certain amount of disposable income, are probably college-educated. The big responsibilities are pretty clear on the horizon. He hasn't got there yet, but they're not all that far off."

The rate base for the debut issue of American *FHM* will be 225,000 and will grow to 400,000 by the end of the first year, Needham says. The first three issues will be bimonthly, then it will go monthly. Nearly the entire staff is American, including former *Rolling Stone* photo editor Jodi Peckman.

"We're hitting the U.S. with a fantastic head of steam and a clearly developed sense of what [the magazine] is and who the reader is," says Needham. "*FHM* is already an established brand. People know what they're going to be getting."—Kristina Feliciano

## The Buzz: Talk



### Martin Walker

"The real [question] is can it create enough editorial to support an endemic advertising base—fashion, beauty, and everything—without losing sight of the mission to have to be a bit more intellectual [than other magazines]."

### Ellen Oppenheim

"The word on the street is [Editor Tina Brown] doesn't have a strong record of leading a profitable magazine, and that at some point will come into play. In addition, general-interest magazines have not done as well as of late."

### Carol McDonald

"I think it will definitely be around in five years... They started out with big stories that nobody else really got [like a young Al Gore's letters to Tipper from Vietnam]. I don't think Hearst partnering with them hurts, either."



A black and white close-up portrait of Eric Schmidt, wearing glasses and a suit, with his hands clasped in front of him. The image is framed by a yellow border.

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# Consumer Magazines

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## issues & answers

There's no question that adventure travel has a high profile these days, judging by the number of rich, colorful adventure magazines currently adorning newstands.

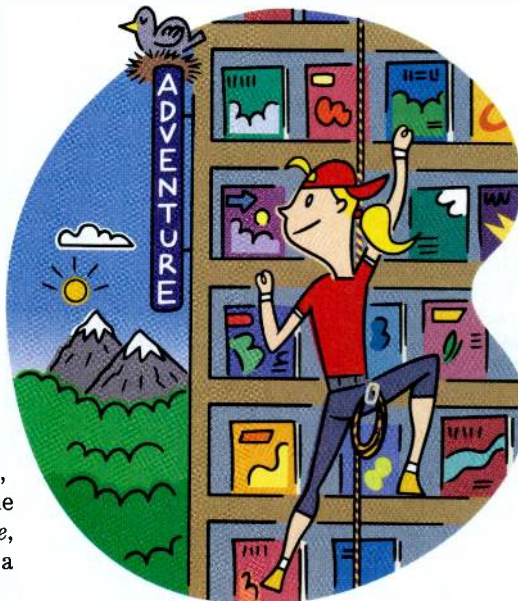
If there's a question as to why this is so, Chris Sachs, publisher of a new magazine called *National Geographic Adventure*, believes he has the answer. "The '80s was a time when discretionary income and collecting toys was the main motivation," he explains. "But the '90s are all about discretionary time and collecting experiences. At the end of the day nobody looks back and wishes they spent more time at the office. They want to maximize their quality time."

Which is why there's been an explosion of mountain biking, mountain climbing and river rafting, as stressed-out professionals seek to reconnect with nature. And magazines to keep up with them.

*Outside* magazine (circulation 550,000, 90 percent subscription), the predominant outdoor lifestyle book, has been both ahead of the pack and best poised to enjoy this trend. "We ran Jon Krakauer's climbing Mt. Everest story in '96, and Sebastian Junger's *Perfect Storm* appeared soon after," says Publisher Scott Parmelee. "But we've been defining and pioneering adventure travel for 22 years."

*Adventure* (a quarterly publication with a circulation of 250,000) debuted last spring, exploiting the new trend by way of an old franchise. "*National Geographic* started the category 112 years ago," Sachs says, "by boldly sending people to places they'd never been to chart, diagram and map the world." Like most books in this category, the new title hopes to capture readers interested in adventure "from the serene to the extreme." "You shouldn't have to go into Olympic training for your next vacation," says Sachs. "A walk through the woods can be adventurous." Still, the new title runs cover lines such as "Hiking Tanzania," "Rafting China" and "Training for Space" (as in outer).

Sachs, along with *Adventure* editor John Rasmus, once worked at Wenner Media's *Men's Journal* (470,000 circulation), a lifestyle magazine that blends adventure



## Thrillseekers

As adventure travel enters popular culture, magazines crowd the category

writing with health, service and literary journalism. *Men's Journal* editor Terry McDonell (who recently announced he'll be moving to Wenner's relaunch of *US* magazine as an entertainment weekly) sees his book as a total men's magazine, closer to *GQ* than *Outside*. "It's for any man who realizes that it's his No. 1 responsibility to make his life as interesting as he can. I'm very proud of the health and fitness stuff we're doing. It's real, it's ironic and intelligent."

Another new entrant is Hearst's

redesigned *Sports Afield* (450,000 circulation), under the direction of yet another *Men's Journal* veteran, John Atwood. Once a hunting and fishing magazine, *Sports Afield* now follows the hordes of mountain bikers. Atwood sees his book, which Hearst has recently put up for sale, as, "middle America's *Outside* magazine," he says. "They've got \$3,500 mountain bikes and \$65,000 trips to Mt. Everest. We have \$300 mountain bikes and \$500 trips down the Mississippi. We're for regular guys."

Even *The New Yorker* has gotten in on the action, running a late summer special issue entitled, "The Adventure Issue." Explains editor David Remnick, "I'm not about to bungee jump, but I can't help but want to read a good story about someone who does."

Adds Parmelee, "Now the whole genre has become popular culture."

So, between the weekend warriors and the armchair adventurers, is there room for all these various titles? "It's gonna get faster and more competitive and richer," says McDonell. "Inevitably, there's a shake-out every few years, and usually two magazines survive. Magazines usually come in pairs. But in the short term, yes, there is room."

—Rodd McLeod

## The Buzz: Adventure



### Ellen Oppenheim

"I think the issue there is it's a recently crowded field. [And the magazine is] playing off of a current trend. I'm not sure how long that trend will last. In their favor is the fact that they have real credentials in the area."

### Roland DeSilva

"I think it's in a wonderful position. The affluence is there, travel is becoming easier. *National Geographic* has a wonderful base of credibility to move forward on this. I think it will stay around."

### Carol McDonald

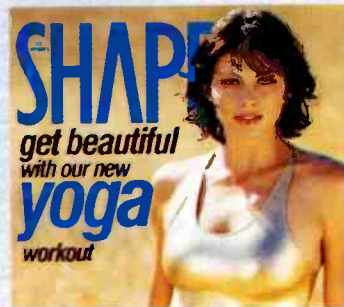
"They have the name of *National Geographic* behind them, and that is a strong enough franchise. I'm not saying it's ever going to be a million-circ [magazine], but I think it's going to find a niche and it's going to be around."

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# Consumer Magazines

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## issues&answers



## Fiscal fitness

A new crop of magazines is redefining the personal-finance category, but at whose expense?

Personal finance isn't what it used to be, thanks to the decade-long stock market boom. The individual investor is younger than he's ever been, he's not always a corporate raider in-training, and he's often a she. Scan the busting racks of personal finance magazines, and you can't help but notice the shift in the investor profile. Not only has there been a proliferation of publications, but there's also a new way of covering personal finance altogether—investing, saving and spending money as lifestyle.

*Kiplinger's*, founded in 1947, and *Money*, which launched in 1972, ruled the category for decades. By their definition, personal-finance magazines provided one thing and one thing only: sound, nuts-and-bolts financial advice. But in the last seven years, the category has been crowded by publications that have been revising the definition.

*Bloomberg Personal*, *Family Money*, *Individual Investor*, *Mutual Funds Magazine*, *SmartMoney*, *Worth*, and *Your*

*Money* have all jumped aboard—with editorial content that often strays from service and advice. There are now “top 10” lists, articles about quick-fix stocks and covers dressed up in fluorescent orange. It's a far cry from a category that has always treated its subject matter as if it were your father's Oldsmobile. And it's a trend that some experts see as just that: a trend that will die—along with the magazines that spawned it—when the stock market resumes traditional growth patterns.

“Personally, I'm very disappointed by it,” says Roger Steckler, associate publisher of *Kiplinger's*. “Personal finance is a very serious subject. I don't see anything frivolous about it.”

But the new, lighter approach has found an audience. *SmartMoney*, which is a joint venture of Hearst Magazines and Dow Jones & Company, has seen its circulation grow to 725,000 since launching in 1992, and *Worth's* current monthly circ stands at 500,000. *Money* (1.9 million circulation) and *Kiplinger's* (1 million) still dominate the field. But as more investors enter the market—and more decide they want to do it wisely—it seems there is room for everyone.

“The newsstand may be cluttered, but consumers are discerning. They gravitate toward voices they trust,” says Bob Safian, managing editor of *Money*. “Newspapers, magazines and the Internet are all trying to get in on the personal-finance boom. Ten years ago, personal finance was a boring top-

ic. Now it's sexy.”

And advertisers are riding the sea change. *Money* has landed accounts with Ralph Lauren, Lexus, Eddie Bauer and Universal Studios—non-traditional advertisers that have noticed something attractive about the category.

“Fashion, technology, upscale automakers—they all saw that personal-finance magazines were attracting a very active, well-educated consumer,” says Steven Swartz, editor in chief of *SmartMoney*. “There are so many personal-finance issues that hit home for people. Financially, the world has gotten more complex.”

And the magazines have followed, reaching out into territory previously occupied only by general-interest titles. *Worth* runs some stories that have nothing more to offer the reader than a well-written feature, without the stock-and-trade service or advice component.

Staffers at some magazines wonder if *Worth's* unconventional editorial approach will bring the book longevity, considering readers are obsessed with numbers and information.

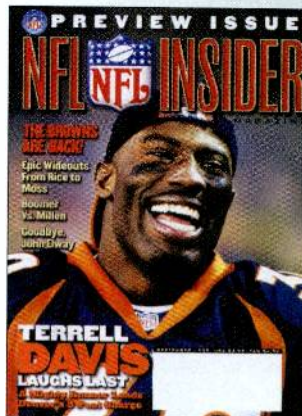
“I laugh at *Worth*,” says Steckler. “I don't hate them. They're not even competition.”

Industry skepticism aside, *Worth*, and titles like it, are redefining exactly what it means to be a personal-finance magazine.

“We're not explaining things from the ground up,” says John Koten, editor of *Worth*. “We're like what *GQ* is to fashion—they don't tell you how to get dressed.”

—Brett Forrest

## The Buzz: NFL Insider



### Martin Walker

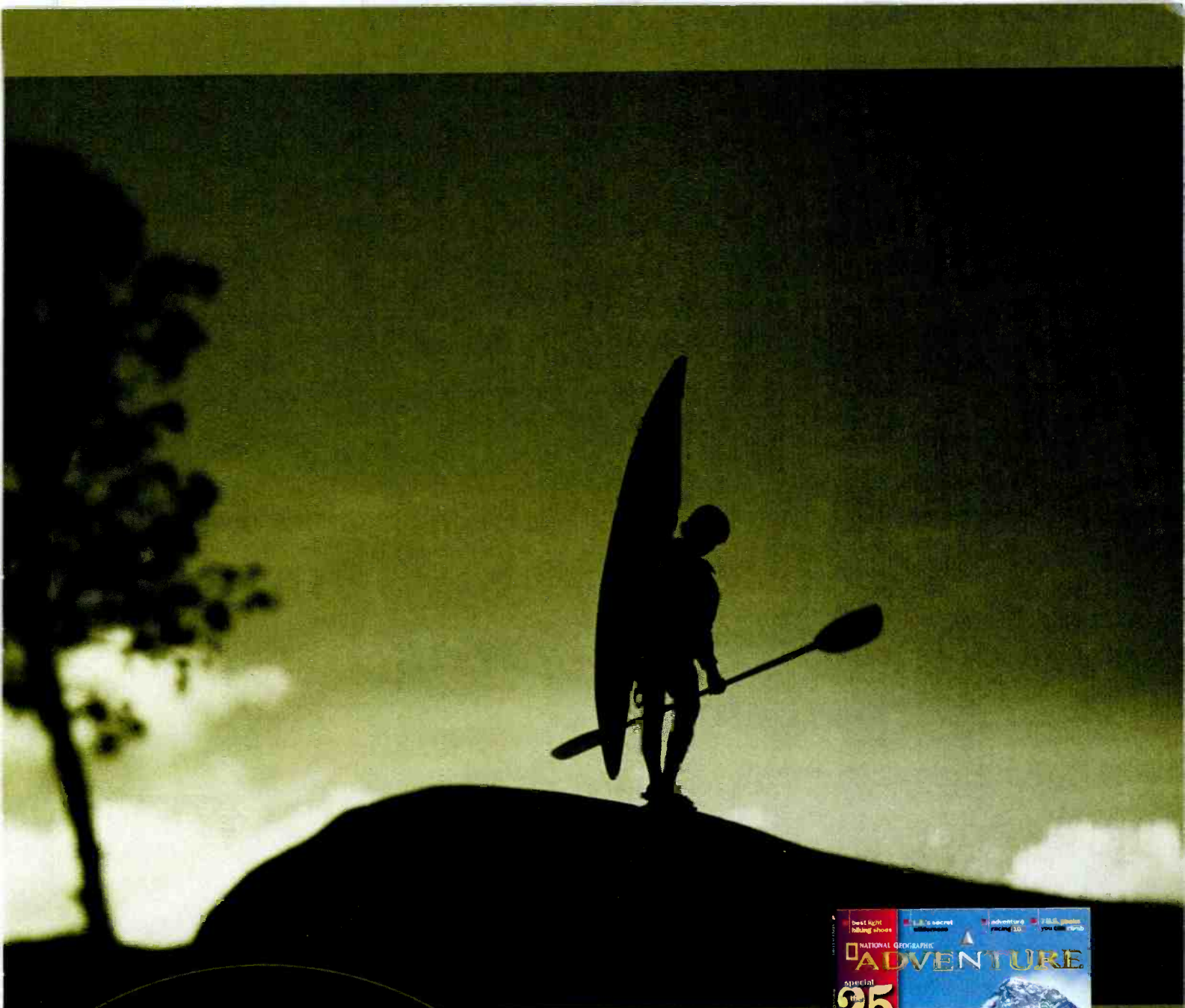
“I don't think it will be around in five years. I don't think there's enough of an editorial vision. It's more of a marketing ploy. And in my experience, magazines designed by marketers, as opposed to editors, rarely succeed.”

### Ellen Oppenheim

“How many sports magazines is anybody going to continue to read? But on the other hand, if specialty magazines continue to be successful, it certainly bodes well for them.”

### Carol McDonald

“*NFL Insider* is going to be around in five years. It is like a football junkies' magazine the same way *Sporting News* was for baseball junkies. People are subscribing to the whole NFL package at not a cheap price, and I think those people will be very desirable to advertisers.”



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# Consumer Magazines

Fall '99

## issues&answers

# Let's Talk About Sex

A year after getting new editors, *Cosmo* and *Glamour* have more in common now than ever before

Bonnie Fuller is frustrated.

If you think this hot flash refers to the former *Cosmo* queen's sex life, then you're part of the problem; it's exactly that mental leap that has Fuller so fumed. Sure, *Glamour's* editor-in-chief may be giving readers the skinny on post-oral sex kissing (it's OK to wipe first), or the "road rules" for stealing a quickie in a car's backseat (straddle him while sitting), but she insists her magazine hasn't become sex-crazed.

"It was an easy thing for people to say because I came from *Cosmo*," Fuller says. "But the reality is we did not increase the amount of sex coverage at all."

Instead, Fuller emphasizes, her major changes have been to boost the look of the magazine and its paper stock; make the tone more "accessible"; improve the fashion, beauty and health coverage; and deliver more investigative reports and issue-oriented editorials.

It's been a busy year for *Glamour* staffers since the music finally stopped in the women's-book editors' game of musical chairs long enough for Fuller and *Cosmo's* editor in chief Kate White to take their seats. (Both launched debut issues last January.) But perhaps no one has been busier than *Glamour's* ad staff, who feverishly met with clients and agencies to convince them that *Glamour's* massive makeover was not an attempt to out-*Cosmo Cosmo*.

"Bonnie is too smart an editor to replicate something that was already out there," says publisher Mary Berner, eagerly producing her sales-force presentation of spreads from her magazine before and after Fuller.

When you look at the evidence, there really



Same, only better: Bonnie Fuller (left) and Kate White insist they haven't drastically changed their books



isn't much more sex per se, and the mix of articles is about the same. It's just that Fuller has ratcheted up the language, talking about "lust lotions" and "sex-toy safety" in a way that's more locker room than laboratory.

At least some media directors are unhappy with the changes. "I didn't see the need for *Glamour* to become a *Cosmo* clone—and not a very good one," says Pam McNeely, senior vice president and group media director of Los Angeles' Dailey & Associates.

## The New New Woman

If *Glamour* and *Cosmo* deny they've done more than changed their eye-shadow color, *New Woman* is touting its massive face-lift.

Beginning with the September issue, the million-circulation magazine relaunched itself as a beauty and health magazine for "smart, confident, grown-up women" (ages 25 to 40), in the words of new editor in chief Judith Coyne.

"Competitively, there are a number of magazines skewing young," Coyne says, "leaving a whole middle ground between the college-age set and the Seven Sisters underserved."

She has radically redesigned the 29-year-old magazine, improved paper stock, emphasized health and beauty coverage and innovated such columns as the "Power of 30." But the most significant change may be in tone. The former executive editor of *Glamour* aims to speak to a woman who already knows how to put on mascara.

Already, the magazine is wooing key advertisers. Publisher Laura McEwen says the December issue is up 22 percent in revenue and 18 percent in pages over the previous year. And Avon, Chrysler, New Balance and Sephora have committed to big schedules.

But some wonder how far a beauty book can go under the wing of Rodale.

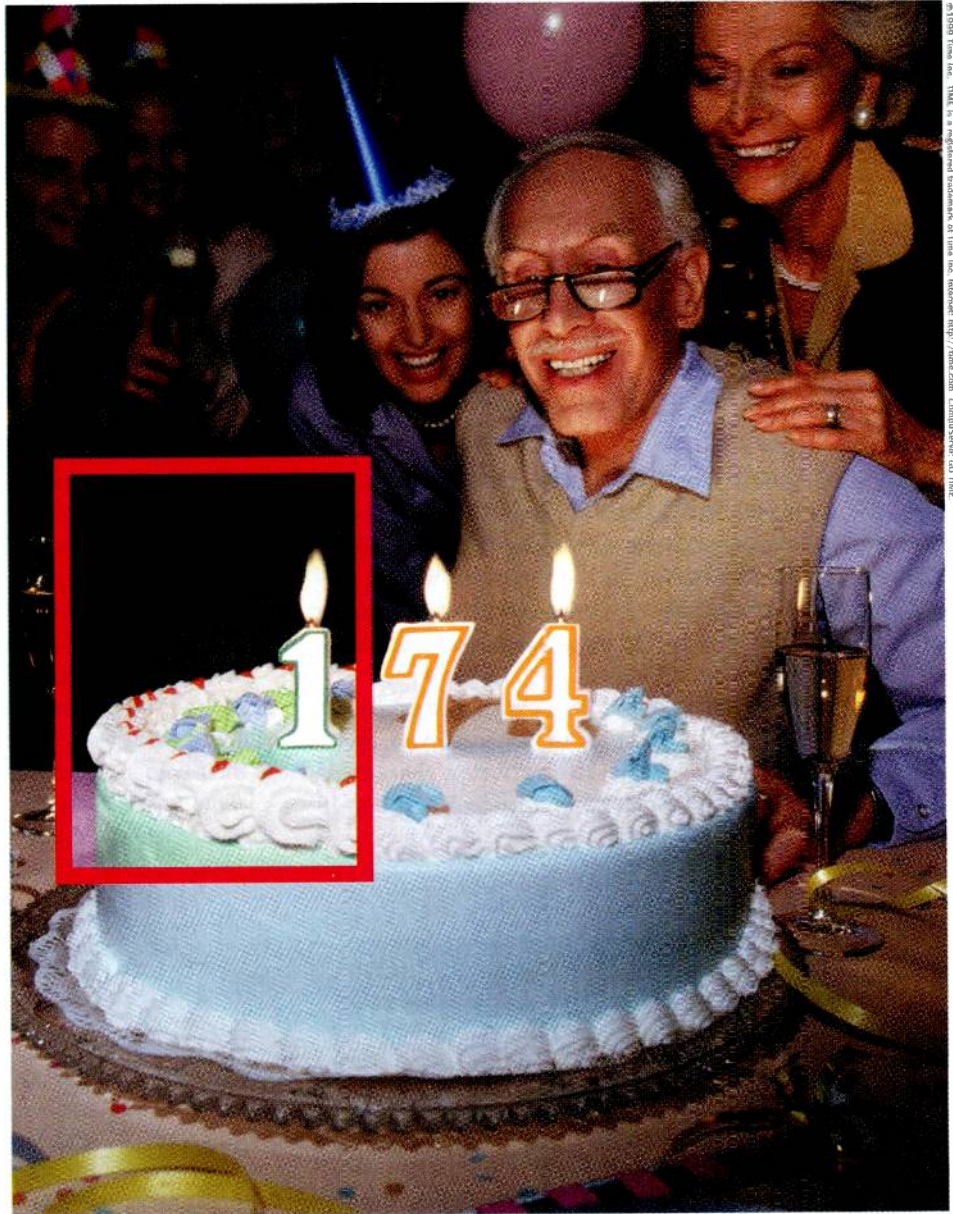
"Advertising is often based as much on image—who's throwing the best parties, who is seen as hot—as on numbers," says Martin Walker, chairman of Walker Communications. "Rodale is great at circulation and marketing, but creating buzz has never been its style."

In other words, the limits to the new *New Woman's* success may depend on whether Rodale can nudge its own reputation from hippie to hip. —MD



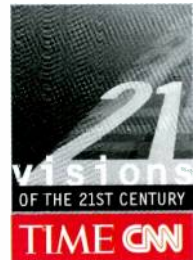


**What possibilities  
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**THE WORLD'S MOST INTERESTING MAGAZINE.**



DAIMLERCHRYSLER



# Consumer Magazines

Fall '99

the pitch

The

## It takes energy and creativity to stand out in the ad

You don't see their names in the gossip columns and trade press—not like Cathie Black, Steve Florio or Tina Brown—but the men and women who sell magazine advertising bring in the cash, issue after issue, that builds empires for the publishing world's glitterati. They cast the nets and haul in \$14 billion worth of advertising revenue a year—and that's just for 227 major magazines tracked by Publishers Information Bureau.

While the publishers are the most visible pitchmen and women, in reality they do little direct selling except at the highest levels. So we thought we'd recognize the salespeople. In an effort to share their success, and discover what they're doing right, we took a look at 10 of the best and brightest we could find.

"These top producers are the real engines behind the industry's growth," says David Carey, publisher of *The New Yorker*.

"It is still the case that a majority of our business isn't booked at the beginning of the year," says Bill Flatley, vice president of advertising sales for *Forbes*. "These are the individuals who make it happen for the business side of a magazine."

Our research was unscientific and our criteria subjective. That said, the process was impartial, without fear or favor, and designed simply to showcase reps who stand out among their peers in the eyes of their bosses and clients.

This year's debut list of 10 salespeople focuses on men and women, each with a knack for doing something unusually well.



### Lynn Ruane People

If there's a genetic proclivity for selling, Lynn Ruane probably has it. She sold ads for her high-school newspaper, and now she is a *People* magazine account manager whose \$20 million-a-year worth of accounts includes Colgate Palmolive, Sears and Kraft Foods.

After nearly 20 years in publishing, Ruane, 43, doesn't seem to have peaked. Since taking over Kraft's already large New York business three years ago, she has boosted it by over 50 percent to 100 pages a year.

Without being pushy, she has "an internal tenacity," says Peter Bauer, publisher of *People*. "I call her The Velvet Hammer." Assigned to Young & Rubicam's The Media Edge unit, Ruane establishes relationships at all levels of agencies and clients. "She genuinely likes people, helping make immediate and lasting friendships with clients, and she uses such unusual events to cement relationships," Bauer says. Those events might be cooking classes, pro football games, a family-friendly touch-football party she throws at her home every fall or nights out dancing to celebrate accounts. This is a woman whose business and personal lives mesh seamlessly to the benefit of both.

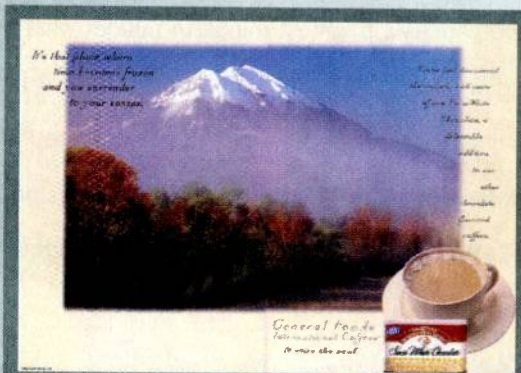
"What it comes down to is Lynn is very genuine, and it's the belief that she couldn't sell something she didn't believe in herself," says Kim Materna, vice president, planning director at The Media Edge. "She won me over professionally and became my friend. She makes it fun."

Ruane's philosophy is "to approach everything from a different angle, a more interesting angle." Because media buyers are inundated by countless sales reps, "you have to do something to make yourself unique, to make yourself stand out. You just approach your business with a sense of humor. This isn't rocket science. You can have fun at what you do."

Once, after *People* wrote about a low-fat cookbook featuring Jell-O and Cool Whip, Ruane met with agency people on the Jell-O account, and "I actually made the pie in the conference room." The net: a big boost in business.

She also helped convince Kraft to sponsor *People*'s 25th-anniversary issue to the tune of several million dollars' worth of ad pages and spots on NBC's *Dateline* retrospective on *People*, Bauer says.

Ruane, who joined *People* in 1991, says selling involves "building up a reservoir of trust and credibility among clients so when a decision is made, they choose you and your product instead of your competition."



Crafting an account relationship: Ruane has boosted Kraft's business with *People* by 50 percent

# sales list

sales world. Here are 10 people who have a lot of both

While everybody in sales has to personable, aggressive, persistent, creative and know the clients' business, these people do all of the above, and throw in a little extra.

What's surprising about these reps is how often clients describe them using terms like respect, trust, dependability, helpfulness, creativity and passion. In sales, having a winning personality is still a prerequisite—but no guarantee of success.

The media business, says Dick Porter, executive vice president and general manager *TV Guide* media sales, is "infinitely more complex than it was when a good pitch over lunch could result in a handshake and an account."

Everybody agrees the pace of media cycles is accelerating. Reps

have to know more, move faster, add value creatively. And as several of these standouts illustrate, selling magazine advertising could also involve a Web site, TV show, conference or other live event. And it better be customized to meet a client's special needs.

"Gone are the days of just selling ad pages," says *Vogue* salesperson Elizabeth Kellick. "You have to have marketing programs. You have to get so creative."

"I think if you're a single-source media company, you're at a disadvantage. You have to allow people other ways to spend their money," says *Forbes* sales rep Mike Woods.

These then, are the people who are very good at showing clients how to spend their money.—George Garneau

In the advertising feeding frenzy that is Detroit, only the strongest thrive, and Mike Woods is one of them.

A regional manager, he handles *Forbes* magazine's largest account, General Motors. In his eight years in Motor City, Woods, 37, has steadily built market share in the business-magazine category and last year finished tops with 50 percent share, vs. 45 percent when he joined *Forbes* eight years ago, he says, citing publishing-industry figures, even as magazines have faced shrinking auto advertising budgets due to the effect of the Web on vehicle marketing. Even so, Woods has found time to break a \$2 million new account: regional financial-services provider Key Corp. of Cleveland.

Woods "has consistently been a market-share leader for his territory" despite heavy competition, says Bill Flatley, *Forbes* vice president of advertising sales, and has brought in Key Corp. with more than one multimedia package. And he expanded market share despite GM's shift to decentralized brand marketing. "You have to demonstrate the ability to use the full breadth of sales tools and be able to leverage those individual product strengths to all come together at the point of sale," Flatley says.

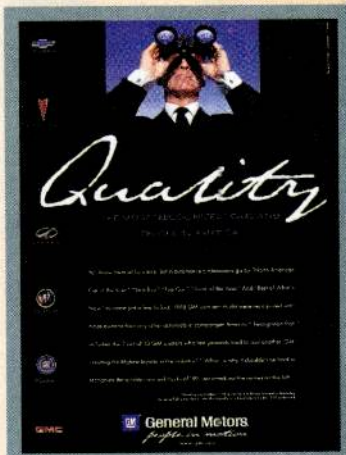
Kevin Donley, senior vice president and planning director at Campbell-Ewald, Warren, Mich., has an acronym for what makes a good sales rep: HIT, for hon-

esty, integrity, trust. "Mike Woods is a HIT," Donley declares, "someone who is genuinely concerned about the client's business and about me personally." For Chevrolet, the agency provides insight on marketing strategies and customers, while Woods "provides customized solutions to meet those objectives. That's how it's supposed to work," Donley says.

At Key Corp., which lacked a national ad presence, Woods had detected an interest in custom publishing, and *Forbes* had recently acquired the custom-publishing unit of the New York Times Co. So he assembled a package involving a magazine for Key Corp.'s business customers, *Your Turn*, running six times over 18 months, plus pages in *Forbes*, conference sponsorships, and forbes.com, and then "we covered every person in that organization who would have any input in the process."

His approach to selling? "If you can think about customers as people first and treat them with respect from the first, when you get to the point of selling, you already have their respect. If they respect you, they are more willing to listen to what you have to say," Woods says. "Do the right thing, and it ultimately comes back around to you." And, of course, "Know when to shut up."

## Mike Woods Forbes



Motoring: Mike Woods keeps *Forbes* top of mind for GM



## Dale Hirsch In Style

**D**ale Hirsch, San Francisco manager for *In Style* magazine, credits everything else—the bustling regional economy, the magazine's soaring popularity, strong support staff—but herself for what has been a wildly successful year.

She's done so well—volume up 120 percent, revenue nearly triple, to \$12 million, and more profitable sales as a result of lower discounts—that the company is hiring a second rep in the office, says publisher Lou Cona. Hirsch got a boost when Nike ordered 33 pages, vs. two last year, to become the office's biggest account. She got another lift in the form of 28 new pages from Internet companies, says ad director Penn James. All told, the office generates 202 ad pages a year, up from the seven when Hirsch opened it in 1996.

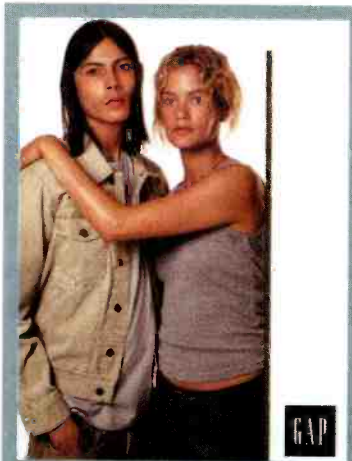
Not bad for a working mom who is only supposed to work four days a week, one of them at home, so she can spend more time with her kids.

"The accolade of 'great salesperson' maybe doesn't fit me," Hirsch, 39, demurs. "Because the magazine is so phenomenal, my job is easy." Circulation is up 23 percent, and *In Style* hiked ad rates 26 percent this year, executives say. With such a hot book, maybe Hirsch really is "blessed

with being in right place at the right time." Maybe she does need more time "just to keep up with the volume of the business we have." Maybe the Nike spike "had a lot to do with the timing of their marketing." This is what she says, anyway.

But her bosses put it another way.

"She has that true entrepreneurial spirit," says James. "She has the passion and the talent but goes the extra mile to make sure her client base is being serviced."



San Francisco Style: Hirsch has tripled business in the SF office

Cona credits her for treating her territory "as her business," tracking revenues and expenses. "She never wastes anybody's time," he says, "and she's an incredible presenter."

"While some say a good salesperson can sell anything, I don't believe that about myself," Hirsch says. "I have to feel strongly about and be proud of the product I'm taking out there. Feeling that way pushes me to do a better job." And from her experience on the agency side, she also knows, "You have to know when to back off and not annoy people. You try to have empathy for what the other person's needs are."

Doug Powell, media director at Foote, Cone & Belding in San Francisco, calls Hirsch "extremely thorough, buttoned up, fun to be with and a pleasure to do business with. There are never problems, always just solutions and answers."

## Len Szczesniak Good Housekeeping

**H**ow many salespeople have been handling their magazine's No. 1 account—one of the world's biggest advertisers, Proctor & Gamble—for two decades and counting? How many have enough longevity to qualify as institutions in a profession peopled largely by the young and mobile? The answer is one: Len Szczesniak of *Good Housekeeping*.

"This is the essence of integrity," says Patricia Haegele, senior vice president and publisher, says of Szczesniak, 63, who has handled the multimillion-dollar P&G account for 21 of his 28 years at *Good Housekeeping*, which for years maintained the largest share of P&G's business among women's service magazines.

Trying to fortify its own brands, *Good Housekeeping* shifted Szczesniak from New York ad-sales manager to director of brand development for the Good Housekeeping Institute and Good Housekeeping Seal. He remains on P&G, also the Institute's No. 1 seal holder. "It's a really close relationship all around," says Haegele, who awarded Szczesniak a seal of his own, adding to several internal sales awards he's won over the years.

"He's a perfect example of the value of continuity," says Bob Wehling, P&G's global marketing officer. "Len has been calling on us as long as I can remember. As a result, he's built up a tremendous amount of trust and credibility. It's hard to put a value on that."

Wehling recalled launching Bounce fabric softener years ago, when the concept of throwing a sheet of paper in the dryer was "revolutionary. So having the Good Housekeeping seal on a product that was new to the world meant something to consumers and was very valuable. That kind of activity on



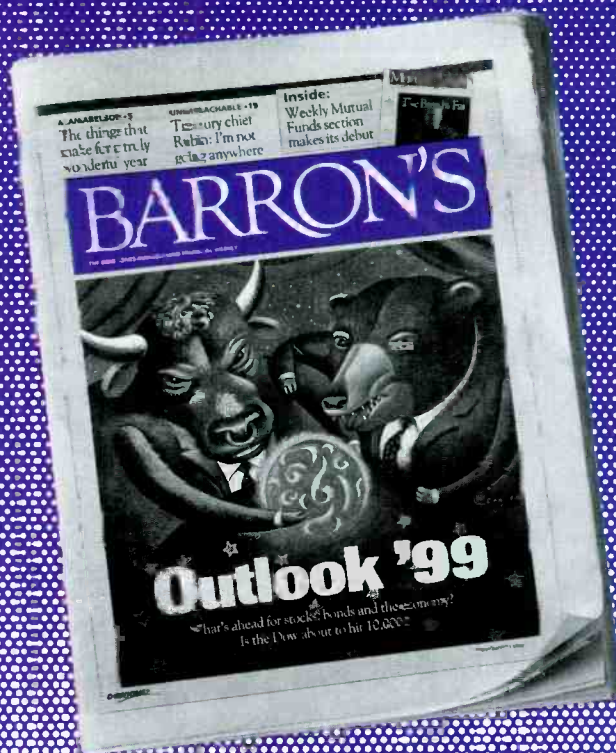
Len's part is highly commendable and has set a standard in the industry."

In a telephone interview from New York's LaGuardia Airport, where he awaited a flight to Cleveland to make a presentation to P&G, Szczesniak recalled how he was offered his first sales job in the mid-70s because the New York manager "thought I'd be a good salesperson." He soon found "that if you help folks do a better job at what they are doing, you would sell well" and within a year was handed the P&G account, which has averaged 125 to 150 pages a year. According to his sales philosophy, "Every person you approach has a need. I focus on what they are looking for, and I try my hardest to fulfill it. People can discern when there's no authenticity. When you really want to help them, they understand. And when two magazines' numbers are close, they feel more confidence in you and you get the business. When your approach is just to get the business, it contaminates the process."

**New Febreze Cleans Bad Smells Out Of Fabrics. For Good.**

**Sealed up:** Szczesniak oversees brand development for GH's Seal

# Money talks. Here's the transcript.



*How money becomes wealth.<sup>®</sup>*

## Rick Francolini TV Guide



When he's fishing, Rick Francolini is compelled by the prospect of catching giant tuna. As a New York-based account executive at *TV Guide*, he makes it clear it's the breakthrough account, the one lurking unseen, that turns him on. At 38, he's not aiming for publisher but to be "a great seller...someone who comes up with big new ideas and new revenue," he says. "It's what we call big-idea selling, and it's something I really like."

He hit a big one earlier this year with a deal for Johnson & Johnson to run a mostly corporate campaign in print, on TV and on the Internet. It shifted J&J from occasional print advertiser to significant client and, for the first time, into TV Guide's electronic media.

And it happened little more than a year after Francolini moved from *Reader's Digest*, where he was consistently a top-producing sales rep and Salesperson of the Year 1996.

"I've never seen anybody who creates as much unique business," says Dick Porter, the executive vice president and general manager of TV Guide Media Sales who recruited Francolini after working with him at *Reader's Digest*. Francolini "creates revenue rather than just getting a piece of what's available," Porter says, and often it's "business that he created, programs that only run in one company, that there was no existing budget

for. That to me is what separates the great from the good."

Landing the big ones requires the ability to forge relationships and to look "underneath the covers to see where the next idea may be," Francolini says.

Reps say a critical skill is the ability to harness internal resources—human and franchise—to meet the client's needs, something Francolini prides himself on. At J&J, the process began when he discerned its desire to support family-oriented programming. The package he assembled over a year includes the family page in the magazine, the "Family Finds" feature on TV Guide's cable channel, and the debut sponsorship of a new family-focused Web site.

Ric Hendee, vp/marketing services at Cotton Incorporated, credited Francolini for an 18-month effort to develop the right vehicle for bringing to life the industry's slogan. "We wanted a reader-fueled section celebrating the fabric of our lives.

"It was Rick's ability to really listen to us and understand what we were looking for and to tap the resources at *Reader's Digest*," Hendee said. "His presentation was very sound, thorough, professional." The result was a three-year deal for a monthly feature.



Fresh air: Francolini put together a multimedia deal for J&J



## Ronda Carnegie The New Yorker

Her boss, *New Yorker* publisher David Carey, calls her "one of the stars of this business" and says she succeeds by doing extensive research and serving as a "consultant" to help clients build brand equity.

"I've never seen anyone spend so much time preparing for every key client appointment,"

Carey says. "The result is that she demonstrates an uncommon knowledge of her clients' business problems, and in turn they are very open to the solutions she proposes."

She is Ronda Carnegie, and her results include an in-house award for being the top sales producer in the weekly's biggest issue of the year, the Oct. 18 "Next Generation" issue. She tripled the Apple Computer account—adding its business campaign to the consumer campaign—this year, to 34 pages, by convincing its agency that *The New Yorker* impacts business by reaching key businesspeople. And so far this year she has lifted her accounts overall by 33 percent, to over 100 pages.

"She's a great rep, always very personable, detail-oriented. She follows through on requests and is always thinking of the next big idea for the client," says Bonnie Chan, Los Angeles-based communications director for Team One Advertising, which represents Lexus. Carnegie's "proactiveness" stands out, Chan says. "She

would come up with ideas even before we ask. And she's very consistent. You know she's always going to do her best, and you count on her."

Carnegie, 38, who heads the Los Angeles office, spent eight years at *Condé Nast Traveler* and *Mademoiselle* before moving to *The New Yorker* three years ago. She gets a kick out of developing new brands and repositioning old ones. For example, on Isuzu's Adventure Initiative, an effort to create a rough, outdoors identity, she worked to fashion a package involving

a window butterfly gatefold as part of an eight-page unit—four editorial and four advertising—in a special issue on adventure last August. "They were able to sponsor special adventure editorial in a special unit that had never run in *The New Yorker*," Carnegie says. "That was really exciting."

A week before leaving for a 10-day trip to Asia, she commented that she views herself as a sort of intermediary. "I think there's an interdisciplinary quality to business," Carnegie says. "People need to understand everything and how it will affect them. My role is to be a unique communicator, learning about businesses and sharing that with people."

*The New Yorker*, she says, "is one piece of a bigger puzzle. My goal is to understand how that puzzle can work effectively within a larger puzzle. I feel technology is going to intersect with every aspect of business. It makes the quality of my calls so much more important."



Think different: Carnegie tripled *TNY's* Apple account

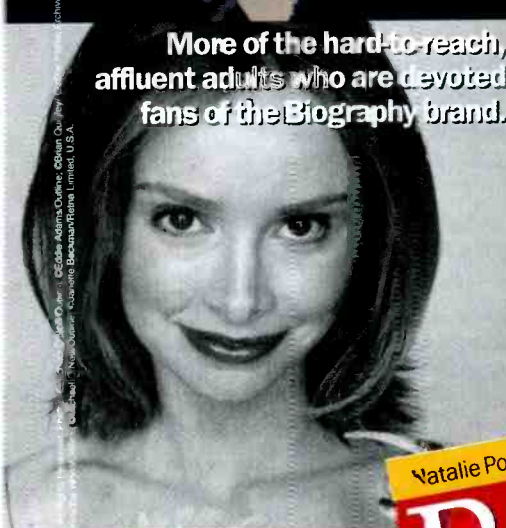


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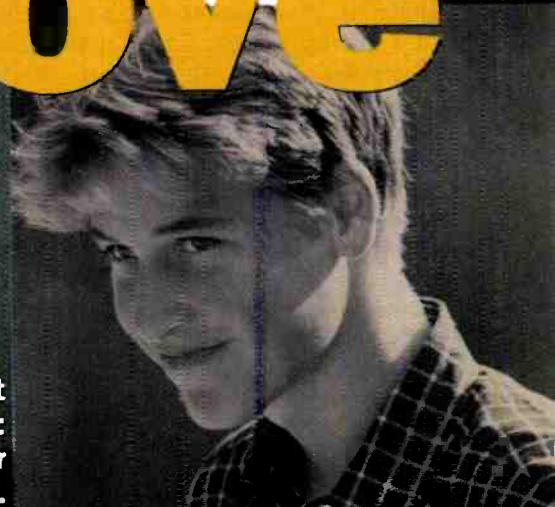
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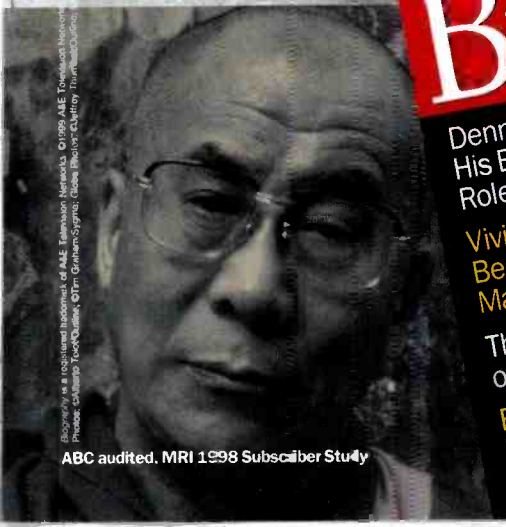
Vivien Leigh:  
Beauty and  
Madness

The Mystery  
of Twins

Elizabeth Dole:  
Madam  
President?

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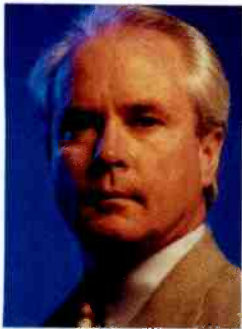
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For more information,  
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## Patrick Shannon Emap

Patrick Shannon hasn't let his inexperience in magazines stop him from making waves in magazine marketing. Though he spent most of his career in sports marketing, his ascent to vice president for marketing at Emap Petersen may signal what's to come as magazines convert,

segment, integrate and otherwise morph—often driven by marketing concerns.

After joining the company two years ago, Shannon, 44, developed the sales operation for Emap's Gravity Games, a kind of Olympics for teen-targeted sports staged last month in Providence, R.I. (For more on Emap's marketing strategy, see story, page 56.) He arranged deals with seven sponsors, each of whom paid up to \$3 million for a customized package featuring—besides print ads—commercial time on NBC, booths at the event, signage around Providence, databases and Web ads.

"It was as close to a fully integrated program as anybody's put out," says Jeff Burch, vice president and group publisher, Petersen Magazine Network. "He knows how to design and develop bigger programs. He's the closer. He's also the relationship guy with NBC. That is what magazine sales is all

about as we go into the next millennium."

Bill Kashimer, director, U.S. media, for Colgate Palmolive, calls Shannon "experienced, focused, flexible and easy to deal with." Emap "lets a guy like Pat go loose, selling merchandising. It makes him much more effective as a salesperson," Kashimer says. "He knows his product and which of his products relate to ours."

The games leveraged Emap's 12-title "raw sports" group—including *Surfer*, *Skateboarder*, *Powder*, *Bike*—to create a multimedia audience that has been elusive to traditional media, boys and men 12 to 34. Sponsors—including Toyota, Mountain Dew, Union Bay, Doritos and Hasbro—and 60 smaller advertisers bought more than 300 print ad pages.

"These programs are about delivering a targeted audience and marketing programs that can move product for sponsors," says Shannon, who has developed sponsorships for NFL Properties, spent 12 years at a sports marketing firm, and managed brands for Nestle and Bayer. "At the end of the day, it's not about rates and dates, it's about how a program works within a sponsor's strategy."

Up next, Shannon takes *Sport* magazine onto TV with the launch early next year of a syndicated show, *Sport TV*, which has no distributor yet but will link ad buys to print.



Extreme effort: Shannon's deals for Petersen cut across all media

## Marjan Mirshafi Rolling Stone

Marjan Mirshafi was marketing jeans on the West Coast three years ago when friends who made sales calls on her got her interested in sales and suggested she try New York. She set up interviews at 20 magazines over a week but hadn't had a bite—no experience, they said—by the time she went to *Rolling Stone* at 3 p.m. Friday—and hit pay dirt.

"I wasn't going to go back to L.A. without a job," she recalls.

She describes herself as "very driven, very tenacious. I thrive in a challenging environment. I love the challenge, having to be creative, to help others see my point of view. I guess I'm a bit of a fighter. Being in the marketing department at Guess made me realize I'd be happier on the other side of the desk."

Doug Powell, media director, Foote, Cone & Belding, San Francisco, calls Mirshafi "one of the classiest, most professional and most energetic people in the industry. She is so vibrant and vivacious, really positive."

"She has a complete and total inability to take no for an answer. What makes it OK is she's incredibly personable," says John Berg, group publisher at *Rolling Stone's* corporate parent, Wenner Media.

Jack Rotherham, *Rolling Stone* associate publisher, says Mirshafi "breaks the business and watches over it like a hawk. Numerically, she averaged 140 percent of quota for the last two years—which is hands down the top performer we've had. I've been setting the numbers,

and it hasn't been a cakewalk. She takes every challenge and gets after it."

Mirshafi, 29, started as a New York account executive in 1997 and a year later moved to San Francisco, where she boosted business 50 percent in a year. She has raised the Levi's account to 43 pages so far this year, from 14 last year,

and broke the Sprint account with 10 pages. And there have been others. "Sega was my pride and joy," she recalls, explaining that *Rolling Stone* was not Sega's first choice to launch its Dreamcast game but got the nod after Mirshafi assembled a package in conjunction with MTV's Music Video Awards and *rollingstone.com*.

In recognition of her accomplishments, *Rolling Stone* promoted her to fashion and retail manager, in charge of key accounts such as Calvin Klein, Ralph Lauren and Donna Karan, a job for which she returned to New York earlier this month.

"She gives great attention to detail and brought us good big-picture ideas, ways of helping Levi's break through the clutter," says Karen Polsky, media director, TBWA/Chiat/Day in San Francisco. "She understood the direction Levi's needed to take and helped us get there."

"You cannot take no for an answer," Mirshafi says. "It takes a tenacious person to sell. You have to be hungry."



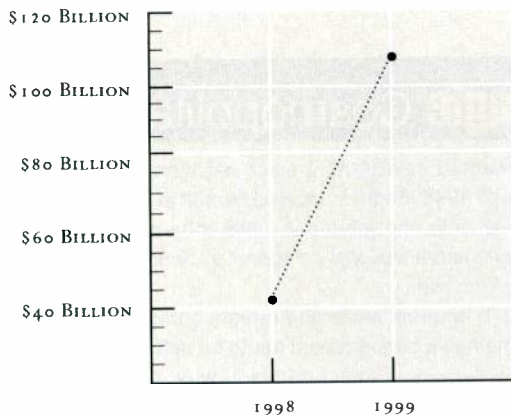
FASHIONING SALES: Mirshafi raised the Levi's account 29 pages



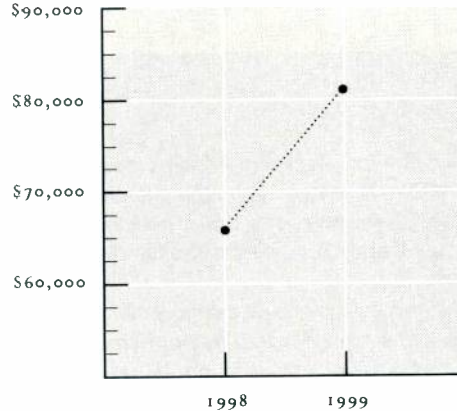


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†Source: Wave 39-40, MRI



## Elizabeth Kellick Vogue

**W**hen Elizabeth Kellick learned that watchmaker Tag Heuer planned a worldwide exhibition of photos of celebrities wearing watches, she went to work turning the project into an advertising sale for *Vogue*. Result: 26 ad pages as part of a 52-page onsert on leading women.

"It was knowing that they were working on the project with a photographer," Kellick recalls. "It was getting to them early with an idea—Tag is always looking for new ideas—that I thought was right for them. It turned out to be just right."

And that was just one of three onserts, each worth over \$500,000 in ad revenue, sold by Kellick, *Vogue's* New York-based luxury goods director. With five years at *Vogue*, Kellick was unanimously chosen salesperson of the year last year, and during three years in the mature and competitive luxury category, she has posted double-digit increases each year, says Ellen Carucci, associate publisher.

"Her aggressive and innovative thinking has increased *Vogue's* market share, and her creative and powerful ideas have in many instances brought exclusive schedules and promotions," she says. "Time after time, she knocks competitive magazines off of a client's schedule."

Kellick involves herself in clients' business, is sensitive to market trends, knows the players, and sometimes helps hire models and photographers for photo shoots.

"My increased business this year was all innovative, out of the box, different," says Kellick. For example, in order to attract smaller advertisers who balked at national rates, Kellick says she assembled special ad sections of 20 pages for November and 16 pages for December. Both are being carried in regional editions but are exclusive to *Vogue* except one that is in conjunction with a jewelry trade magazine. "I couldn't get this business any other way except by getting creative, finding partners and finding affordable inserts. And it was from working trade shows and calling on jewelers that it finally paid off for *Vogue*," she says.

"She's one of my favorite account execs," says Suzy Weisinger, president of Plaza Advertising, which represents Vendome Luxury Group brands such as Cartier and Piaget. "She anticipates what I need, and that makes her extremely valuable."

Kellick says believing in your product is critical to selling clients on the idea of co-branding with *Vogue*. "Therein lies my enthusiasm," she says. "I've seen it work; I don't feel like I'm selling space. I feel like I'm selling something and helping them to build their businesses."



The art of the sale: Kellick turned a photo exhibit by client Tag Heuer into a 52-page onsert for *Vogue*

## Tami Eagle Cosmopolitan

**S**ome people equivocate for years about their careers. Not Tami Eagle. At 15, she knew she wanted in on the glamorous world of New York publishing. So she pursued a B.S. in business marketing, then proceeded directly to Hearst Corp., where she is now an account manager for *Cosmopolitan*.

In just a year, Eagle, 26, has built the liquor category into a major force for *Cosmo*, up 80 percent, and made the magazine No. 1 among women's beauty and fashion titles by breaking such accounts as Remy Martin, Frangelico, Hennessy, Kahlua, and Amstel, says Susan Plagemann, associate publisher. Concurrently, she has grown the volume of entertainment and electronics ads from negligible to about 20 pages a year. "She's absolutely amazing," Plagemann says. "She's just extremely hard-working, positive and tenacious. She has an outstanding work ethic." In four years in the business, Eagle "has turned herself into a key player," Plagemann says. "She didn't have any connections. She did it all on her own."

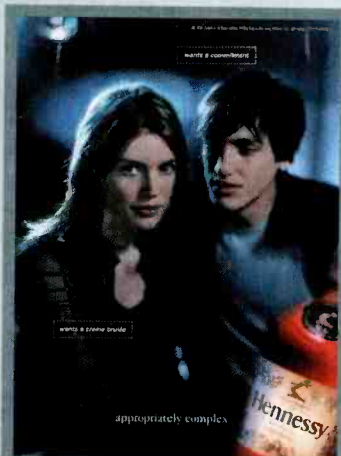
As a teenager, Eagle accompanied her mother selling Mary Kay cosmetics and World Book encyclopedias door to door in suburban Marlboro, N.J., and she listened to a friend's mother discuss her job at the *New York Times Magazine*. A college internship at *Golf* magazine reinforced her career decision. "I loved meeting with people and building relations," she says. "I knew I

really wanted sales." As a sales assistant at *Esquire* in 1995, Eagle immersed herself in the business until she landed a sales job—and built the pharmaceuticals category to about 40 pages, from two.

With a frequent smile and radiant enthusiasm, she has a temperament made for selling.

"I love and enjoy what I do and think my passion for sales and for *Cosmopolitan* shows through," Eagle says. She prides herself on being a good listener, following up, being honest and striving for creativity. She sees her job as trying to help companies grow by using *Cosmo*. In a bid for the Waterford crystal account, she once hired a fortune teller to gaze into a crystal ball predict the futures of agency staffers. While she didn't get the business, the agency remembered her, and one person's fortune actually came true. "The relationship is still there, and we're going to get the business back. That's the thing, you have to keep fighting," says Eagle.

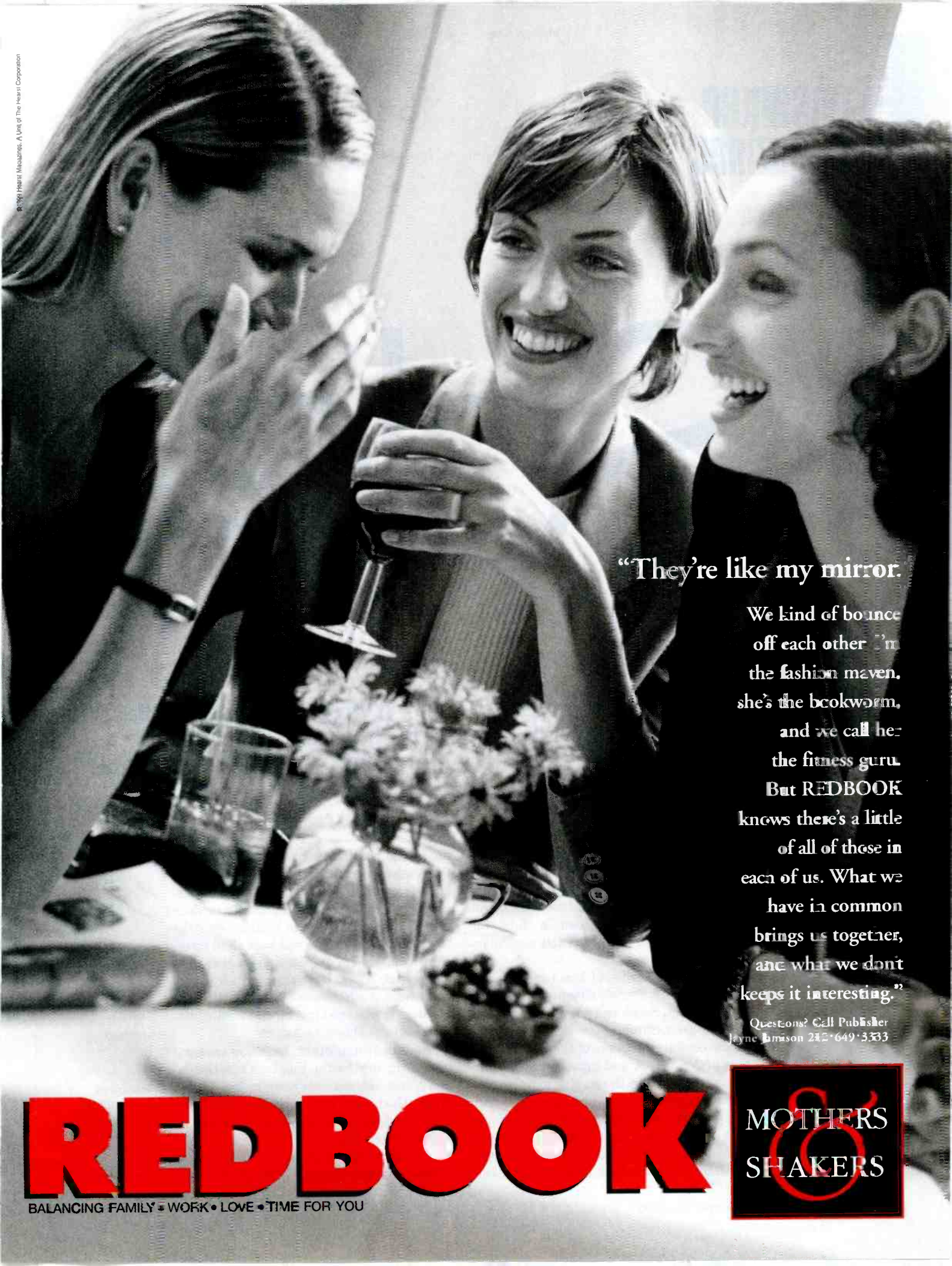
Lots of reps put on a façade of friendliness until they find they didn't get the account, says Jason Trubowitz, who handles Seagram brands as a media supervisor with Grey Advertising. "Tami's not like that. She genuinely builds relationships, which is necessary for business she might not get for two years."



Soaring: Eagle has made *Cosmo* No. 1 in its category in liquor ads



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# Sole survivor

How does *Newsweek* thrive in a world of cross-media buys? Editor and chairman Rick Smith says the magazine is looking for partnerships, but in the end, it's content that matters

BY ALICIA MUNDY PHOTOGRAPHY BY TODD FRANCE

It was billed as an event to welcome Anna Quindlen as the newest columnist at *Newsweek*. But the celebrity-heavy reception at the Four Seasons in New York might just as easily have been a fete for *Newsweek*'s editor in chief and chairman, Rick Smith.

All 6 feet 5 inches of him towered over most of the guests. Grinning like the Cheshire Cat, Smith had a few items to celebrate himself. Survival, for one. He's outlasted the combined tenures of the last five editors of *Newsweek* and proven wrong more damn stories about the coming extinction of news magazines than any of his competition. It's possible that Rick Smith is the single best ad for Creationism, since his continued success seems like a daily affront to Darwin.

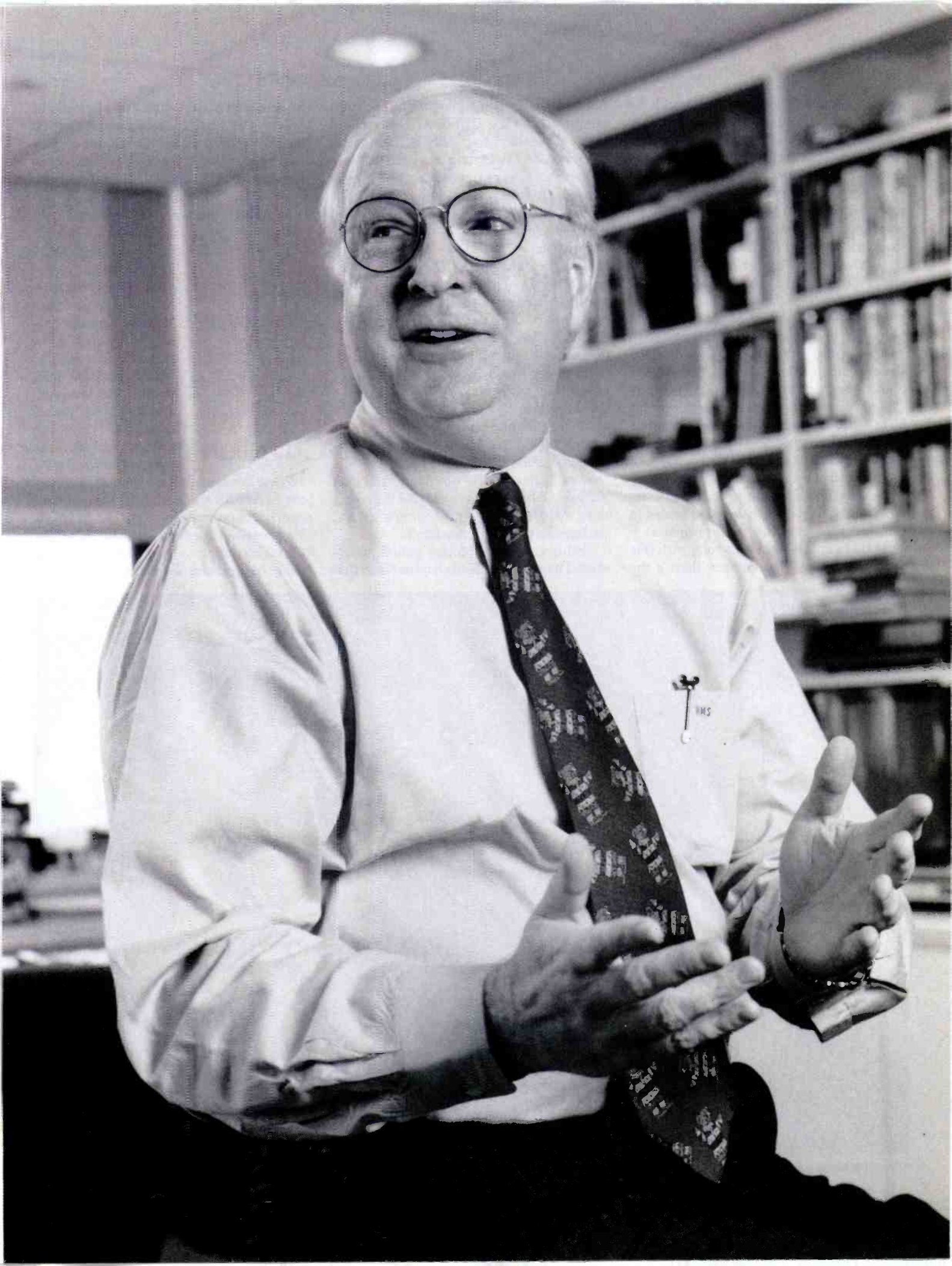
In the last two years, in addition to skat-

ing by another dinosaur analogy, he survived the death of a brilliant and popular editor and close friend, Maynard Parker. And he overcame what could have been a disastrous decision to hold for a week the Monica Lewinsky story, which his writers had kept all to themselves and which *The Washington Post* went on to break. A year later, the Lewinsky story was branded a *Newsweek* investigation, and his weekly was picking up the first-of-its-kind National Magazine Award.

And, most important, he is now reveling in a warm, dry feeling that tells him that he and *Newsweek* did *not* drown in The Walter Wave, which consisted of a series of splashy events and special issues from *Time* and its editor, Walter Isaacson.

Isaacson—unstoppable, urbane and ubiquitous—is not at this party, though he's been

**Hoboken hobnobber:** Smith nabbed Anna Quindlen for *Newsweek* after being neighbors for several years.



invited. Smith will have to make do with the rest of the glitterati: Mario Cuomo, Leslie Stahl, Stephen Sondheim, Calvin Trilling, Ken Auletta, Dr. Ruth and that cameraman's dream, Tom Brokaw.

Chugging soda water and lapping up congratulations for nabbing Quindlen, Smith passes on a lobster hors d'oeuvre but falls for the foie gras. What the hell! Quindlen is one final reason this October eve for Smith to loosen up, even perhaps to gloat. The Pulitzer Prize winner from the *New York Times* had given up journalism for novels. But Smith persisted and triumphed. Moreover, he's aware that she turned down an earlier relationship with That Other Newsweekly. Smith's heard that the guys at the top of *Time* are now gnashing their teeth over his little coup. It's one of the amusing ironies about the friendly competition between Smith and Isaacson. *Time's* editor has been able to use his Hamptons connections to snatch up writers and give his mag new buzz. But it was Smith's Hoboken hobnobbing that reeled in Quindlen, his former New Jersey neighbor.

Is there anything at all wrong with this picture? Well, in the distance there's the

faint sound of thunder, not unlike the rumbling made by the Luftwaffe as it crossed the Channel to invade England. "*Newsweek's* like Britain was in 1940," says a *New York* magazine editor who's been around. "It's all by itself—no alliances. It's gotta be scary."

To be single in a polygamous world, that's the challenge now. "Hey, I believe in multiple partners and one-night stands," Smith, 53, says emphatically. Standing in his upper-Broadway office, his very pink cheeks forming the scaffolding for an enormous smile, he grabs a framed copy of a "newsweeklies are like dinosaurs" story off his wall. "But, I'm not too worried if the only thing we have going for us is our product and the backing of the Graham family."

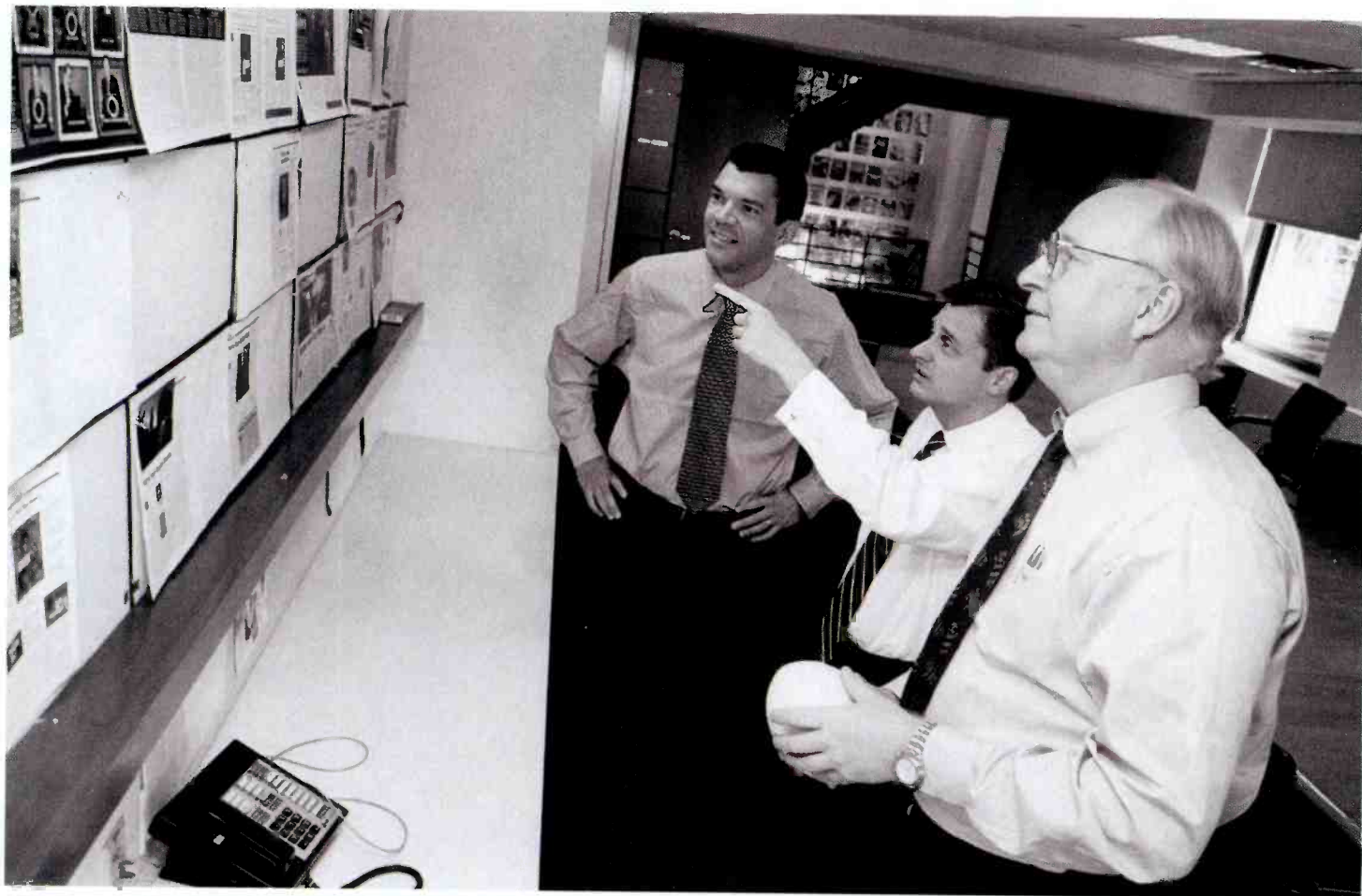
Still, when Ford Motors pulled its ads several months ago, media buyers noted that

the company stayed with *Time* because of the array of outlets offered as part of the Time Warner multimedia empire. "They stuck with *Time* because they had a two-year contract," deadpans Don Graham, publisher of the Washington Post Co., which owns and oversees *Newsweek*. But

*Newsweek* doesn't have a deal with CNN or News Corp., and it can't offer a package to advertisers that includes Saturday kiddie TV shows or a spread in *People*. *Time's* got that and, thanks to Isaacson, The Buzz. "Oh, yeah," nods Smith. "Buzz and a buck-fifty will get you a subway token."

What *Newsweek* has—thanks in large part to Smith's willingness to reinvent and revamp it in favor of more relevant and readable prose—is the best *newsweekly* on the stands, according to most of the New York media buyers and media analysts inter-

Smith's heard that the guys at *Time* are gnashing their teeth over his little coup of nabbing Quindlen.



All on the same page: Smith (far right) discusses an upcoming issue of *Newsweek* with editors Mark Whitaker (far left) and John Meacham.

# WHAT 16-34 YEAR OLD MEN DO WHILE WAITING FOR THEIR IPOs.

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**Suitable company:** Smith (far right) and Whitaker (far left) rub shoulders at a luncheon with Secretary of the Treasury Robert Rubin (center).

## Trend-spotting has been one of Smith's fortes. *Newsweek* was the first national magazine to park a reporter in Silicon Valley.

viewed for this story. But it presents a conundrum for them. They say, "It's a great read," and then pause. "But is that enough?" That's what Smith will have to answer if he wants to keep that smile on his face.

"Content, schmontent!," is how John Grace, the executive director of Interbrand, a media-placement division of Omnicom, analyzes *Newsweek's* strength. Grace admits, "It's a terrific read...But what's its unique content? *Newsweek* is potentially in big trouble. All brands need a reason for being. What's *Newsweek's*?"

Don't tell Grace that he sounds like one more analyst reviving the dinosaur warning. This time, he says, *Jurassic Park* is for real. "Look at what *Time* has done," says Grace, getting excited. "Branding. They branded themselves." *Time*, he notes, has a lock on millennium chronicling. "The magazine that gave us the 'Man of the Year,' 'Person of the Year,' is now giving the 'People of the Century.' Americans love polls. They love to vote on who's the most important, the best." *Time* went for that "in a big way, and it's paying off in a big way for them in the long term."

*Newsweek* has not been as successful at that game, says Grace. "Branding is not about content but about building a relationship with consumers."

And, of course, it's very much about building other multimedia relationships. "*Newsweek* has to be up in play to do joint ventures. It can't survive on its own."

"This is not entirely news to me," says Smith. Graham notes, "Big companies have certain advantages in working out alleged synergies, and Rick's been actively looking for the right mix for *Newsweek*." In fact, Smith, as business chief, has been plunging ahead in certain "branding" areas for several years, such as children and women's health, which he is determined to make *Newsweek* territory. In several successful ventures, he put out famously fat special issues of these subjects, linking the women's health special to a weeklong stint on *Good Morning America*. It's a legend in the business that Johnson & Johnson's decision to underwrite the entire "Health for Life" issue was sealed on a golf course, allowing the brashly competitive Smith to play for

money on two levels at once.

Trend-spotting has been one of Smith's fortes. His first cover as editor was androgynous singer Boy George and the influence of Britain's strange new pop culture. An issue calling AIDS an epidemic was years ahead of the curve. A cover on crack caused *The New Republic* to have a hissy fit. *Newsweek* was the first national magazine to park a reporter in Silicon Valley. And a recent story on cosmetic surgery became a buzz unto itself on dozens of TV and radio shows.

His instincts are probably sharpened by being married to an anthropologist, Dr. Soon Young Yoon, who, he says, "Doesn't call something a trend unless it's been around at least 500 years."

Smith may be the only editor of a major weekly to hold a real New York hack license. And he's certainly the only one to be married twice to the same woman: once by nine chanting Buddhist monks and the second time by a county road commissioner in Vermont.

He played basketball as a high-schooler in Detroit and went on to grad school at Columbia, eventually applying at *Newsweek*.



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Editors gave him a choice: Start slow with an outside bureau, or write on a weekly trial basis for the international edition. He decided to work without a net. "It was wild. I didn't know each week whether I had a job the next one," he says.

"He was a boy wonder," says Mimi McLoughlin, a former *Newsweek* editor, co-editor in chief for *U.S. News and World Report* and now working for *Talk* magazine. "Rick was a brilliant writer. He was very young. But he was on a fast track."

Smith sent himself to the Far East. In Seoul he met his Korean-American wife, who, as fate would have it, was from Detroit. "That's what happens, you're halfway around the world and you meet someone from home."

Graham credits Yoon with much of Smith's willingness to look at things differently, to find trends before they become, well, trendy. Yoon studies "the links between traditional medicine and faith healing," says Smith, adding, "I've spent more time than I want to remember sitting with Korean shamans as they welcome the spirits of the dead to the underworld."

When Smith returned from Asia, he met another rising star at the magazine, Maynard Parker, and they became the Butch Cassidy and Sundance Kid of *Newsweek*. But between 1973 and 1984, the magazine chewed up and spit out five editors. In 1984, the Grahams and other Post Company money men quietly took Smith out to breakfast and offered him the job he and everyone else at *Newsweek* assumed would go to Parker.

"I was surprised. I told them that it was possible that if they gave it to me, Maynard would probably leave. I also told them that if they gave it to Maynard, I would stay."

After Smith accepted, he told Katharine Graham, "I won't fuck it up." He also said that he wanted to be the one to inform Parker. "I could see they were all *enormously* relieved I wanted to do that."

When Parker was diagnosed with leukemia two years ago, it rocked Smith and the tight-knit *Newsweek* staff. Parker was in the hospital in January 1998 when Smith, who had been spending his time on the business side, was told that a story reporter Michael Isikoff had been following for months was about to break, and it could

involve presidential obstruction of justice and the strangest sexual escapades that a news magazine had ever printed.

"Rick came in and took charge," says Ann McDaniel, assistant managing editor and Washington bureau chief. "He got involved quickly in the daily editorial process." It was Smith who, after several days of discussions with McDaniel, AME Evan Thomas and the reporters, decided to hold the story. "We couldn't get to the president or Monica," says McDaniel. "We needed just a little more reporting." Smith has been both praised and castigated for waiting. The story broke four days later on the front page of *Newsweek's* sister publication, *The Post*. Why wait? Was the Hitler diary fiasco in the back of Smith's mind? "It was in the front," he says. "Accuracy is always in the front of my mind."

Both the story and the reporter, Isikoff, who has been known to speak his mind, could have gotten away from Smith. But by

evening, thanks to cable and a deal with AOL to put out the story as *Newsweek's*, the magazine owned it. More important, says McDaniel, "Rick told Mike personally why he wanted to hold the story, so Mike would understand that it was not an easy call." That was crucial, because just four years earlier, the *Post* had killed Isikoff's

breaking story on a woman named Paula Jones. He left, and none too quietly. But this spring, he was by Smith's side when *Newsweek* became the first weekly news magazine to win a National Magazine Award for reporting.

Mark Whitaker, the former managing editor who was named to Parker's job last year, has his own story about Smith saving morale. "When Maynard was dying—we were all devastated—Rick was going around the offices, talking to people, and he was crying with them, and he was hugging them. That's not how you think of Rick," says Whitaker. "But he knew what was needed."

What's needed these days is someone who will take chances. On the editorial side, Smith promoted Whitaker—an African American who was summa cum laude at Harvard—but, more important, the man who commandeered a controversial story on "Corporate Killers" with a cover of mug shots of major business leaders. Smith chose

another boy wonder, John Meacham, as the new managing editor. "What is he, 14 now?" grins Smith. "I tell everyone he's the oldest 29-year-old I've ever met."

On the business side, there's a potential "deal" that Smith won't discuss. And a sure winner: more regular specials, especially on "E Life"—the Internet and cyberspace. Smith's innovative use of special outlets actually makes *Newsweek* a stronger competitor in the long term, according to some media buyers. Harlan Schwarz of McCann-Erickson in New York says advertisers might prefer *Newsweek's* independence and its careful choice of special-focus issues, the way it brands itself in the health, women's and family categories.

In addition, buyers might be keen on *Newsweek's* ability to make relationships with specific, demographic-targeted TV shows or outlets such as *ESPN The Magazine* and PBS. "Buyers won't be hampered by having to deal with The Family," he explains. "*Newsweek* can tell buyers, 'If it's available off the shelf, fine, but we can custom create a deal for you.' That might be more valuable."

But some analysts are still pondering a few of Smith's ideas—sporadic ventures into selective binding, cluster marketing with targeted editorial content, a late-blooming *Teen Newsweek* for school distribution. And while *Time* is luring younger demo groups with columnists straight out of college, is Anna Quindlen, popular with femmes d'un age certain, what advertisers want?

It's what Smith wants right now. He's the one who called Quindlen. "I said no, but he told me not to answer until he returned from a week's trip to Japan," Quindlen explains. Then, he threatened not to return until she said yes.

Graham applauds the Quindlen triumph for both editorial and business reasons. "She was a very smart choice for *Newsweek*," he says, then adds, "I want Rick to stay there a long time." In the end, says Graham, "the magazine has to have something that makes people read it. That's what Rick has delivered."

Smith seems pretty unfazed by the competition with *Time*. But according to sources there, *Time* wants to avoid comparisons to *Newsweek*—or reminders that *Time* is one of the lumpen-weeklies. There's a move to develop *Time* in the manner of *The New Yorker*.

"Great," says Smith, snorting at the suggestion that to be a newsweekly is to be second-class. "If *Time* wants to be another *New Yorker*, with less than a million circulation, losing money every year, so be it. Tell them I wish them luck in the small-magazine category. ■

Of his decision to hold the Lewinsky story, Smith says, "Accuracy is always in the front of my mind."

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**RADICALLY RELEVANT™**

# Circ for tomorrow

Publishers are concocting all sorts of formulas to gain—and maintain—subscribers **BY LISA GRANATSTEIN** ILLUSTRATION BY CHRISTOPH HITZ

As the tried-and-true building blocks of circulation tumble one by one, publishers are scrambling to reinvent the way they do business.

Newsstand sales have been weak, due to heavy clutter and low sell-through rates. The result: Publishers have viewed the subscription side of circulation as their salvation.

But now all bets are off. Once a reliable source for new readers, direct mailings are losing their punch as costs rise and consumer interest wanes. More than 80 percent of publishers report losing money on general mailings, and 90 percent report lower volume on sweepstakes mailings by Publishers Clearing House and American Family Publishers, according to a recent survey by *Capell's Circulation Report*.

Stamp-sheet skepticism deepened this year, after an endless stream of destitute grannies came forward to complain about how the sweepstakes are marketed. Despite publishers' efforts to soften sweeps' sell, Congress intervened this year and is currently in the midst of hearings to regulate the industry.

All told, sweepstakes subs fell to 25 million

from their peak of 65 million in the early '90s. Sweeps' year-end 1998 sales were off by more than 30 percent, and few publishers expect them to rebound. "I expect the stamp sheets in general will continue to lower their productivity levels," says Jack Kliger, Hachette Filipacchi Magazines president and CEO. "It's affected everybody. And it does require you to look at alternative sources for circulation."

And the consequences have been scary for publishers. So far this year, a string of books have cut their rate bases: *TV Guide*, *Reader's Digest*, Hachette Filipacchi Magazine's *Woman's Day* and Hearst Magazine's *Redbook*. In January, *U.S. News & World Report* will cut its rate base; in February, Meredith Publications' *Ladies' Home Journal* will slash its rate base, and Hachette's *Mirabella* is considering doing the same.

Even so, media buyers do see an upside to the whole sweeps debacle. "It's a blessing in disguise for those of us who evaluate magazines," says Peter Gardiner, media director of Bozell Worldwide. "There's always been the unprovable belief that they provide a lower-quality reader for advertisers. "Almost every-

The Museum of Television & Radio will present its **annual radio festival** Oct. 25-Nov. 5 at MT&R's New York City headquarters. The event will feature seminars, live broadcasts of local and syndicated shows and live performances. Contact: 212-621-6710.

The Southern Cable Telecommunications Association will present its **1999 Eastern Show, Cable Conference and Exhibition** Oct. 24-26 at the Orange County Convention Center in Orlando, Fla. Contact: Patti Hall, 404-255-1608.

The National Association of Television Program Executives' **NATPE ETC: New Media Road Tour** will feature two panel sessions and a conversation with former NBC Entertainment president Warren Littlefield on Oct. 28 at the American Film Institute in Los Angeles. Contact: 310-453-4440.

The Magazine Publishers of America and ASME will present the **American Magazine Conference** Oct. 28-31 at the Boca Raton Resort & Club in Boca Raton, Fla. Contact: 212-872-3700.

New York radio station **WLTW "Lite FM"** will celebrate its **15th anniversary** with a concert at The Theater at Madison Square Garden on Nov. 1. Featured artists will include Gloria Estefan, Phil Collins, 98 degrees, Lionel Richie and Edwin McCain. Contact: Jodi Miller, 212-431-5227.

Adweek Conferences will present a one-day training course, **"How to Measure, Research and Target Net Advertising and Audiences,"** Nov. 11 at the Millennium Broadway hotel. Contact: 888-536-8536.

The California Cable TV Association will hold its annual **Western Show** conference, dubbed "Wired 2K," Dec. 14-17 at the Los Angeles Convention Center. Contact: 510-428-2225.

The **International Radio & Television Society Foundation** will present its annual **Christmas benefit** Dec. 15 at the Waldorf Astoria grand ballroom. Contact: Marilyn Ellis, 212-867-6650.

## CNN Does 100-Hr. Millennium Special

CNN last week announced it will program 100 hours of millennium-related events and turn-of-the-century segments. Running from 5 a.m. Friday, Dec. 31, 1999, to Tuesday, Jan. 4, 2000, CNN's *Millennium 2000* will offer global news coverage of the turn of the millennium using the resources of the 24-hour news network's 34 bureaus and 850 affiliates worldwide. The special programming will also cover any Y2K problems that might occur, a look ahead at the 21st century, the central social and cultural developments of the millennium, as well as the key events and people of the 20th century.

## MSNBC Launches Live Radio on Net

Following the trend to create live radio shows for the Internet, MSNBC.com launched last week *High Noon on Wall Street*, a daily Internet show hosted by MSNBC.com financial columnist Chris Byron, from noon to 12:15 p.m. ET. In addition to analyzing the biggest deals, moguls and stocks, Byron will respond to users' e-mail.

## Martha Spreads the Wealth

Martha Stewart Living Omnimedia went public last week, with an offering of 7.2 million shares of Class A common stock. The stock, trading on the New York Stock Exchange under the symbol MSO, was priced at \$18 per share but opened at

some \$40 higher. The underwriters were given options to purchase an additional 1.1 million shares. MSLO comprises media properties including a syndicated television show, the *Martha Stewart Living* monthly magazine and a line of books, as well as various retail ventures.

## Nickelodeon Launches Parenting Title

The parenting category of consumer magazines has a new player with a big brand name. Nickelodeon has launched *Nick Jr. Magazine*, targeted at parents of preschoolers with content centered around activities and projects and a pull-out section for children. Total distribution for the just-released premiere issue is 300,000. The bimonthly will return in February with an initial circulation rate base of 500,000. Launch-issue advertisers include Quaker, Ralph Lauren Kids and Oral B. This is Nickelodeon's "entré in parenting [magazines]," said Jeff Dunn, COO. The company has two other children's books, *Nickelodeon Magazine* and *Rugrats Comic Adventures*.

## Hubbard Doubles Up in Minn.

Taking advantage of new duopoly ownership rules allowing control of two stations in the same market, Hubbard Broadcasting has agreed to purchase Minneapolis independent KVBM-TV from Daniel Peters for an undisclosed sum. Hubbard already owns KSTP-TV,

## ABC to Give New Net View of *Drew*

Among its November-sweeps stunts, ABC will do a streaming-video Internet feed to accompany the Nov. 17 telecast of *The Drew Carey Show*. Internet users will be able to access the "Drew-Cam" footage through ABC.com, Warner Bros. Online, www.winloud.com and www.windowmedia.com. "We think this is a way to share viewership with the Internet and to remind people what is going on in the [broadcast] television universe," said Bruce Helford, executive producer of the hit Wednesday-night sitcom. He added that the move is based on Warner Bros. Online research suggesting that nearly half of America's 98 million TV households watch television while using an adjacent personal computer.



Carey & Co. hit the Internet in November.

# Inside Media

CONTINUED

the ABC affiliate in the market. "A two-station ownership strategy is a wonderful opportunity for expanded local programming and community service," said Ed Piette, gm at KSTP. Minneapolis-based Hubbard currently owns and operates 12 TV stations in midsized markets.

## Arbitron Re-Ranks Markets

Based on updated population estimates from the U.S. Census Bureau, Arbitron has re-ranked the 276 markets where it measures radio listening. The biggest change was Charleston, S.C., which moved into the top 100, to No. 87 from 104. In the top 20 markets, Dallas traded places with Detroit, moving to 6th from 7th. Atlanta edged out Miami to rank 11th and San Diego overtook Phoenix to rank 15th. In other Arbitron news, Arbitron has licensed its audio encoding technology used in its portable people meters to London-based Taylor Nelson Sofres, an international media research company. TNS plans to use the encoding scheme, which tracks both radio and television audio signals in its people meters, to track TV viewing in the U.K. But first, TNS, the current provider of TV ratings in the U.K., must win renewal of its Broadcaster Audience Research Board contract. Bids are due in November, and BARB will make a decision in April.

## Blue's Special Scores Prime-Time Best

Nick Jr.'s prime-time *Blue's Clues* special *Blue's Big Pajama Party* on Oct. 10 was the top-rated show on broadcast and cable with kids 2-11. Drawing a 6.9 national rating, the special was watched by 3.5 million kids 2-11 and gave *Blue's Clues* its best prime-time performance to date. The special's rating represents a 245 percent increase over this year's 2.0 third-quarter average for *Animorphs*, which usually airs in the Sunday 8 p.m. slot.

## Dr. Laura Selling Well in Top Markets

Paramount Domestic Television's *Dr. Laura Schlessinger* talk show, slated for a fall 2000 launch in syndication, has been sold in 19 of the top 25 U.S. markets, according to PDT representatives. Among the buyers are CBS-owned stations KCBS-TV in Los Angeles and KPIX-TV in San Francisco, indicating increasing cooperation between CBS

and Viacom (which owns Paramount), in light of the companies' recent merger pact. Also signing on to carry the show, which trades on the advice-giving doctor's success in radio, are WCVB-TV in Boston, WXYZ-TV in Detroit and WAGA-TV in Atlanta.

## Syndicated Solutions Adds Two Shows

Syndicated Solutions, the new radio syndication company created by former ABC Radio executives Bob Carey and George Green, will launch on Oct. 30 *Healthline With Dr. Alan Pressman*. The weekly show will be broadcast live from New York on Saturdays at 7-9 a.m. ET. Pressman, who has written several books including *The Alternative Guide to Health*, (Simon & Schuster), and hosts a weekday show on WEVD-AM in New York, will offer medical and wellness advice and take listeners' calls. In a separate announcement, Syndicated Solutions has picked up the marketing rights for *The Group Room*, the only national talk radio call-in cancer-support show. The show, hosted by Selma Schimmel, airs Sundays from 4 to 6 p.m. ET.

## Animal Planet Explores Healing

Animal Planet last week announced *Kids and Animals: A Healing Partnership*, a

prime-time special that will explore the therapeutic bond between animals and emotionally and physically challenged children. The special, which will air Nov. 7, from 8-9 p.m., will visit three facilities that strive to help children by having them care for animals: an upstate New York farm; a special equestrian center in Poolesville, Md.; and a Marine wildlife rehabilitation center in Clearwater, Fla.

## Kids WB Put Money on Max

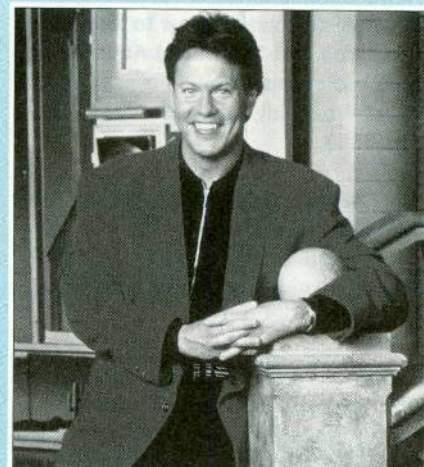
Kids WB! has ordered 13 episodes of the new 3-D computer-generated action series, *Max Steel*, for premiere in January. Set to be produced by Sony Pictures Entertainment, *Max Steel* revolves around a teen superhero who was the victim of a "bio-technical accident" that gives him bionic abilities. The series is executive produced by Richard Raynis (*Men in Black*, *Godzilla*) and Jeff Kline (*Men in Black*, *Jumanji*).

## TV Guide Skeds Awards Show

The second annual *TV Guide Awards*, honoring fans' favorite shows and actors, will air Sunday, March 5, on Fox. Winners will be determined by online voting by *TV Guide* readers starting in January, and *TV Guide* editors will make their own picks for another round of presentations. Veteran producer Don Mischer will run the awards show and Excedrin has signed on as the official sponsor of the event for the second year.

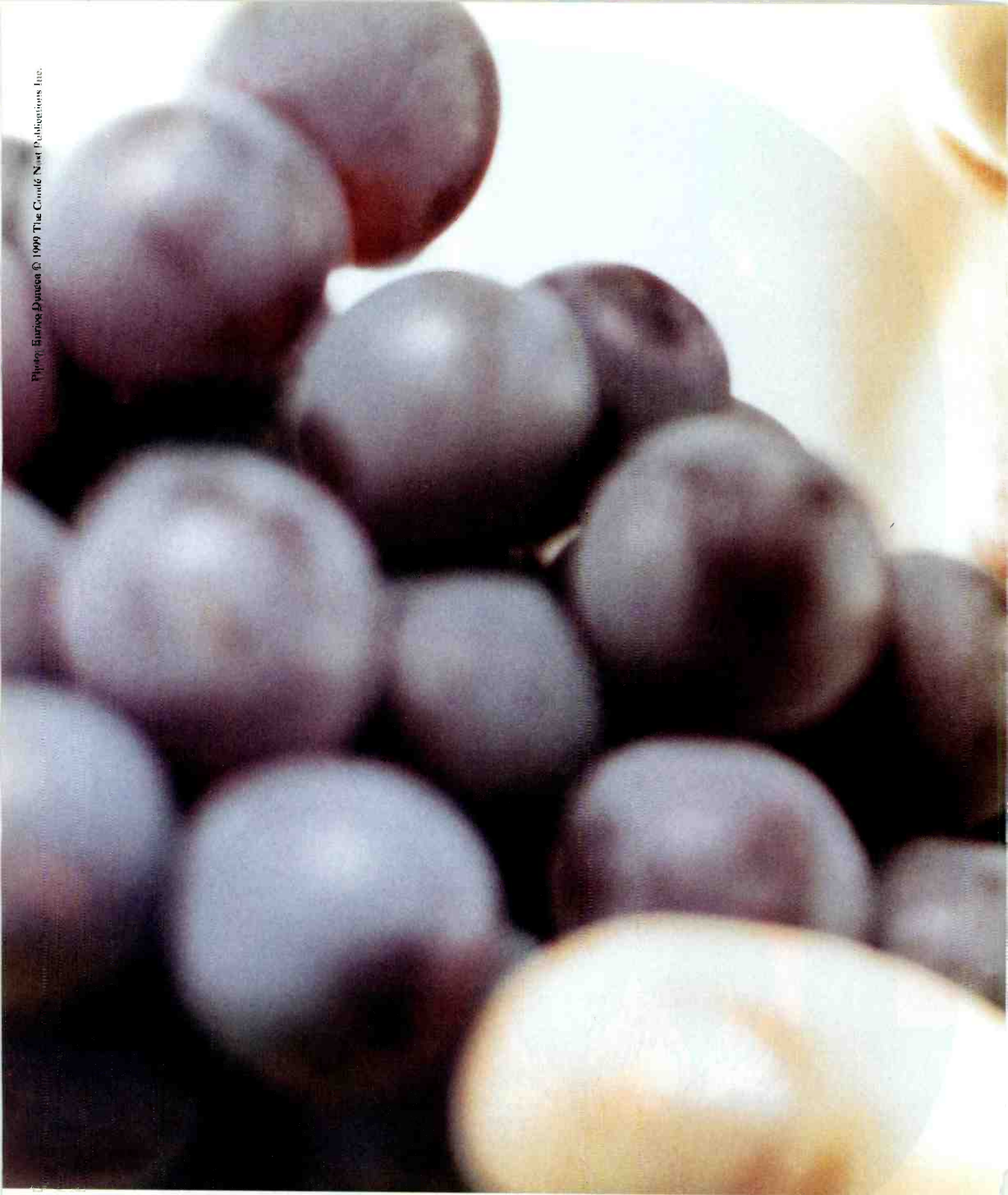
## Radio's Dees Knee-Deep in Deals

Premiere Radio Networks has lured the Disco Duck—Rick Dees—from ABC Radio Networks. Host of the long-running syndicated show *The Rick Dees Weekly Top 40*, Dees is heard on 325 radio stations across the country. The five-year contract with CD Media, Dees' production company, coincides with his new contract as morning man on No. 3-ranked Los Angeles station KIIS-FM, owned by Premiere parent Clear Channel. "Rick's the best in the business," said Randy Michaels, president of Clear Channel Radio. "He sent me a cigar cutter and it cost me an extra million on the deal, but he's worth it." The deal also includes CD Media's Satellite Comedy Network, a network of about 80 stations in top markets—including WPLJ-FM in New York, KIIS-FM in Los Angeles and KMEL-FM in San Francisco—that receive daily satellite-delivered comedy material.

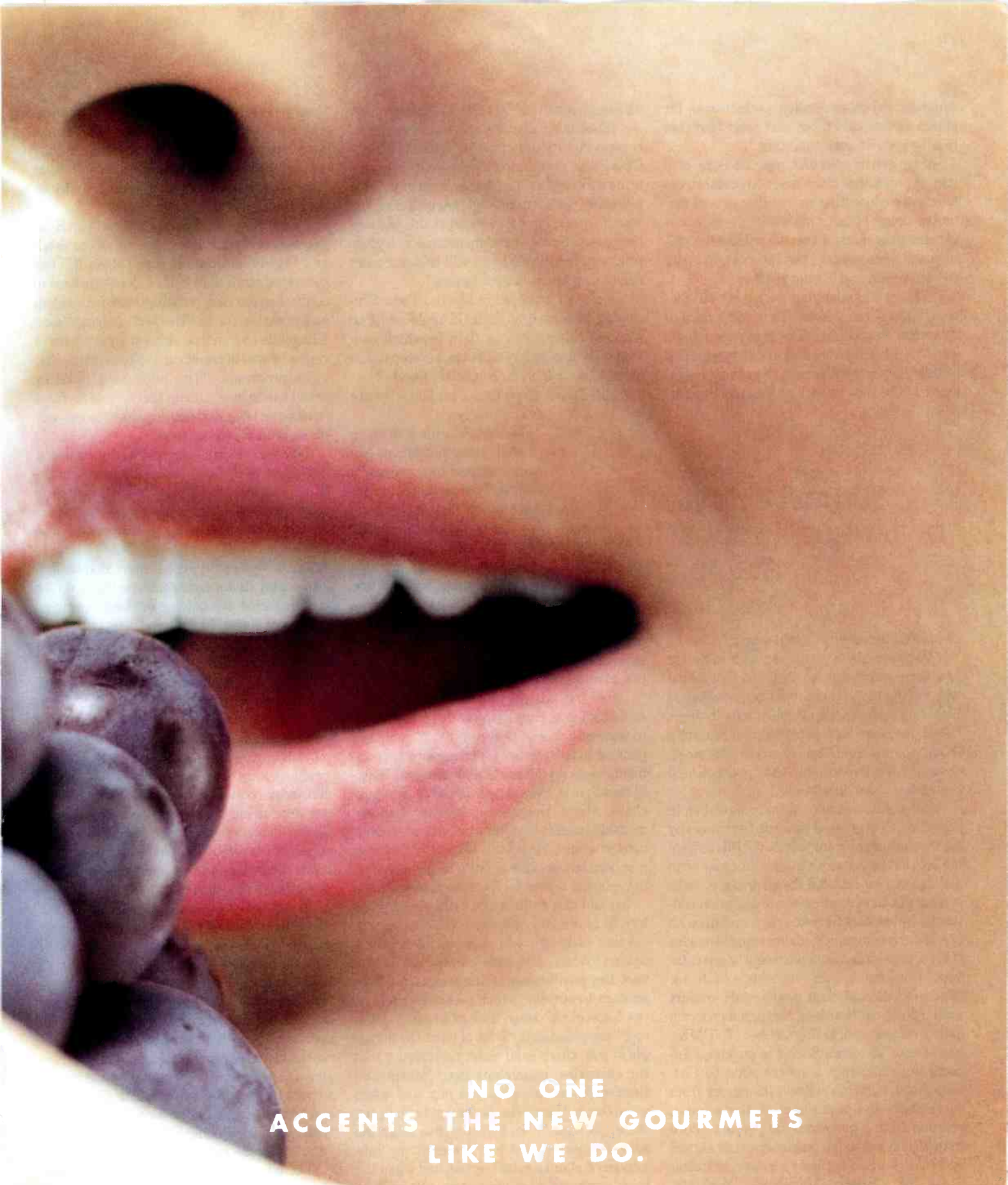


Dees pulls a syndicator switch.









NO ONE  
ACCENTS THE NEW GOURMETS  
LIKE WE DO.

**CONDÉ NAST**

thing is a better-quality [substitute] for stamp sheets, and those that can't find that volume are reducing their circ."

Long considered the practitioners of a sort of publishing black art, mercurial circulators are concocting new and improved formulas, using affinity marketing, continuous service programs, direct-to-publisher mailings and, increasingly, the Internet, in order to both retain and attract readers.

"This is a challenging period for circulators," says Jeremy Koch, Time Inc.'s head of consumer marketing. "But it is producing a lot of creative thinking and inventiveness. Out of this temporary disarray, the strong magazines will be those with better marketing for-

**"Almost everything is a better-quality substitute for stamp sheets."**

**—Peter Gardiner, Bozell**

mulas and better circulation mixes."

"We were not investing enough in better long-term sources in the past, and that's what we're going to do," echoes Klinger, who joined Hachette from Parade Publications in June. "That includes new sources of circulation from agents such as NewSub Services, Special Data Processing, the Internet, and better and more direct mail."

Most publishers have already signed on to Stamford, Conn.-based NewSub Services—by far the most significant solution to fill the gaping hole left by the sweepstakes. Michael Loeb and Jay Walker founded the company in 1991, setting out to revolutionize subscription economics by creating turn-key partnerships with credit-card companies, airlines and America Online, as well as via department-store catalogs. Consumers can request a sub for *Newsweek* through their credit cards, convert airline points to *People* or, through a program called catalog marketing cross-sell (CMX), phone in to Victoria's Secret to purchase lingerie and then buy a subscription to *Cosmopolitan*. NewSub collects the money from subscribers and pays the publisher a remit, ranging from 5 percent to 20 percent. More than 25,000 magazine publishers have signed up to use NewSub's affinity services, including Time Inc., Hearst Magazines, Hachette, Meredith Publishing Group and Condé Nast Publications. This year alone, NewSub Ser-

VICES says it will sell 30 million subscriptions.

"[Marketing alliances are] the single greatest opportunity right now for publishers," says Chip Block, vice chair of USApubs.com, a magazine subscription marketing company. "Traditionally, subscription agents, including the stamp sheets, have succeeded at this because they have offered lots of magazines in a given program, but these agents will be doing more one-on-one work with publishers."

One such example is Special Data Processing (now merged with USApubs.com), an inbound telemarketing firm in which consumers call in to buy subs via a sweepstakes offer. Clients include Hachette, Condé Nast and Ziff-Davis. More than 5 million subs are sold annually.

In fact, NewSub is working so well, some publishers are modeling their own programs after it. "The relationship with cataloguers is one thing we are exploring on our own," says Lindsay Valk, Hearst Magazines senior vp/director of circulation marketing. "We've had a lot of success with *House Beautiful* and a particular cataloguer, and we're looking to expand that relationship and also work with other cataloguers on a particular program."

Time Inc. last year established a different sort of alliance, partnering with Ticketmaster to generate more subscriptions. Consumers phoning in for tickets to sporting or entertainment events are offered *Entertainment Weekly* and *Sports Illustrated*. Readers who purchase these magazines receive regional monthly inserts highlighting various Ticketmaster venues. Time Inc.'s Koch would not give numbers but says it's been "a major element" in replacing the losses from the stamp sheets.

In addition to its multi-title offerings, a key to NewSub's success is its continuous-service strategy, also known as negative option. "What we've done successfully is convert the positioning of the magazine from product to service, which means there is no predetermined death date of product delivery," explains Loeb. "A lot of what the struggle of magazines is all about right now is that for centuries, magazines have interpreted themselves as products you buy, and when you exhaust the products, you go back to the store," he says. "[The industry] has taken the service concept and has broken it up into bite-sized chunks called terms, and when the term runs out, consumers are sent back to the magazine store to buy all over again." Rather than sell magazines as a product, the

theory holds, magazines should be acquired like a service. "If cable television had to ask their customers on a regular basis if they wanted to renew, HBO or basic cable in that household would die," says Loeb. So why do we kill off magazine subscribers?

"He is 100 percent correct," says John Klingel, worldwide circulation director of the Reader's Digest Association. Since 1995, RD has converted more than half of its subscribers to continuous service, boasting 7 million readers on automatic billings. The next challenge, says Klingel, is to convince skittish subscribers to renew by way of credit cards like NewSub Services programs. "The publishing industry would love to have more of that type of business [on its own], but it's been very hard to get people on credit cards up front."

Only American Express Publishing Corp., publisher of *Travel & Leisure* and *Departures*, has successfully done so through its credit card. "Typically, what we want to do is try to get someone to use their credit card so that we can bill them," says Mark Stanich, AmEx's senior vp consumer marketing. "Research shows once someone signs up for our magazine, it's not one of the most pleasant experiences in the world to get six or eight bills and then eight or 10 renewal [notices] all within a year."

Time Inc., which Koch says lost 70 percent of its sweepstakes volume over the past seven years, has made NewSub "an important component" in its circulation mix. And now, the publisher of *In Style* and *Fortune* is aggressively seeking out readers via its own continuous-service model. "We think that continuous service has tremendous potential," says Koch. "It can make a dramatic difference in subscription retention, and that makes a dramatic difference in the acquisition requirement to retain a rate base."

The effort already seems to be paying off. In its first year of offering continuous service, Time Inc. converted about 10 percent of its subscribers to renewal programs through both credit-card and automatic-billing mailings. The goal, Koch says, is to transfer more than half of its subscriber file over to continuous service within the next five years.

Hearst is also in the midst of developing a renewal program. "We're testing continuous service on our own—up front, in direct mail and on the renewal side," says Hearst's Valk. Although, like Reader's Digest, Hearst has yet to cross the credit-card threshold.

Though not yet a barnburner, affinity clubs—in which magazine subs are included in membership packages—are beginning to catch on. A Shelton, Conn.-based outfit called

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Let's be real — technology is the new engine of business. And yet no magazine provides practical solutions about how to use technology to crush the competition. Until now.

The new PC Computing helps managers increase productivity, streamline processes, cut costs and, ultimately, make the cover of one of those fancy coffee table business books.

The new PC Computing. Use it to reach 5 million readers, including more people who buy things for their companies than you'll reach with the other books.

THE NEW

## **PCComputing**

HITS THE STREETS DECEMBER 1999

BrandDirect Marketing has in the past three years set up clubs for magazines such as Hachette's *Boating* and Children's Television Workshop's *Sesame Street* and is developing others for Condé Nast's *Vogue* and Meredith's *Better Homes and Gardens*. BrandDirect sniffs out new club members through credit cards, direct mail and telemarketing. Its lists are compiled from a constantly changing lineup of retailers, banks and oil companies, including Chase and Texaco.

Times Mirror Magazines' *Field & Stream*, an early BrandDirect adapter, kicked off its club in May 1998 and has since seen some 200,000 new subscribers. Consumers pay \$59.95 for an annual membership, \$12 of which goes toward the subscription and the remainder of which consists of hunting and fishing-trip discounts and a choice of related books and videos.

It's a sweet deal for publishers, too. BrandDirect takes care of the marketing, and fulfillment and publishers sit back and receive a remit. And, as an added bonus, the club memberships are sold on a continuous service, with automatic charges directed to members' credit cards. "The club enables us to find new subscribers among a different universe than our traditional direct-mail lists that we use over and over again," says Robert Cohn, vp/consumer marketing director for TMM's winter sports and outdoor magazines. TMM's *Outdoor Explorer* is also on board, and tests are under way for both *Golf* and *Today's Homeowner*.

And just last week, Reader's Digest Association, publisher of *The Family Handyman* and *Walking*, threw its weight behind the affinity marketing company, paying BrandDirect \$50 million for an 18 percent share in the company.

Though publishers remain faithful to direct mailings, in the next few years the mailings will comprise only about 10 percent of all new business sales, compared to about 25 percent today, predicts Daniel Capell, publisher of *Capell's Circulation Report*. And while some publishers foresee agent mailings such as AFP and PCH at best leveling off in the coming months, all agree direct-to-publisher mailings are the way to go. As costs rise and response rates plummet, circulators are increasingly looking at home-grown solutions.

"The one area publishers should be working on is in mining their own databases, their own customer lists and cross-promoting magazines," says Block.

Among the leading direct-mail companies is Meredith, which for many years has invested millions in developing a database of 60 million names with an average of 300 points of information for each. Most important, the company is developing nonsweeps mailings and ones that are fine-tuned and have a customized database. Meredith's bank is so deep it is able to test a small magazine called *Antique Extra* simply by polybagging the subscription offer to existing subscribers.

A future source of direct mail, however, may come from cooperative databases. Publishers lend names that are added to a database loaded with information on purchasing behavior gleaned from cataloguers. These databases have "quite a bit of demo and purchase-behavior information that we don't normally have access to," says Hearst's Valk, whose company is currently giving the Denver-based co-op Experian, a marketing research and database company, a trial run. "They can augment the lists and help us be more selective with our mailings. If it works, we'd be willing to consider participating on an ongoing basis."

In the meantime, publishers are consumed with figuring out how to cash in on the Web, an obvious but as yet unattainable cash cow.

**"We want to develop the Internet as a direct source of business."**

**—Jeremy Koch, Time Inc.**

"Everyone's looking at the Internet," says Michael Pashby, Magazine Publishers of America's executive vp/consumer marketing. "But people are a little nervous because no one's actually been able to make it work. It will work sooner or later, it's just a matter of when."

"The question really is whether it's going to be individual magazine Web sites or multimagazine Web sites that become the main producers," adds Capell. "My hunch is it goes to be the individual Web sites."

So far, only a handful of authorized agents are established online. Enews.com, a pioneer in the field, has been offering Netheads discounted subs for three years. Enews.com now offers more than 750 titles and maintains relationships with search engines Yahoo! and Excite, as well as with retailer BarnesandNoble.com. "It's hard to be relevant to an enormous publisher who has a multimillion circulation," says Enews.com CEO Brian

Hecht. "But if there's a midsized or smaller-sized title, we can move the needle for them."

Still, many publishers are skeptical as to what Enews.com can actually deliver. "They have a lot of important relationships with big sites like Yahoo!," says a publishing exec who requested anonymity. "But they're not producing any volume to speak of."

Enews.com will soon be getting a run for its money, now that new heavyweights have logged on. In August, two e-stands—Hearst Corp.'s MultiMedia Newsstand and directory publisher Oxbridge Communication's Medifinder.com—partnered to sell about 600 titles through both their sites. And last month, NewsSub spun off MagazineOutlet.com, which sells more than 700 consumer titles. MagazineOutlet.com also operates affiliation programs, and it already enjoys relationships with America Online and Tickets.com.

Still, publishers are not sitting by idly. In July, Time Inc. suspended its authorizations for online agents, having made the decision to develop its own proprietary site. "We have taken the position for now that we want to develop the Internet as a direct source of business," says Time's Koch. "The strategic plan here is somewhat speculative, but it has us selling a million subscriptions a year on the Internet within the next three or four years." Without Time Inc.'s participation, that may pose a volume problem down the road for third-party agents. Time Inc. is also rolling out fulfillment sites (*Time*'s is up and running; *Sports Illustrated* is next in line), which allow readers to click on various customer services such as "change address" and "subscribe."

For now, most publishers are taking stock of their own sites, enhancing their look and presence through major marketing pushes. And the results are promising: Rodale's 1.76 million-circ *Men's Health* is expected to sell 100,000 subs, or about 7 percent of its total subs, on its site; the 327,000-circ *Fast Company*, published by *U.S. News & World Report*, nets about 15 percent of its total business online; and Ziff-Davis' *Yahoo! Internet Life*, a 750,000-circ title, scores 85 percent of subscriptions through Web sites. "The critical factor is driving traffic," says John Griffin, president of Rodale's magazine division. "Individual magazines have got to be in the lead of driving people to sites where they can buy their magazines or [to] magazines in general."

Though Web entrepreneurs are quick to dismiss publishers' old-chestnut circ strategies as outdated (MagazineOutlet.com's solution for insert cards: "great luggage tags"), direct mail, blow-in cards and even sweepstakes for the time being will remain key pieces of the publishing puzzle. ■



**Many people who visited** Britannica.com last week received an apologetic letter from the CEO rather than reams of information about everything under the sun. The letter explained that the site has encountered such a surge in traffic since offering free content that the servers can't keep up with the demand. True, the inability of many people to access the site is a potential PR disaster, but, kudos to Britannica.com for explaining itself rather than letting visitors be rudely greeted with the announcement, "Transfer Interrupted!"—*Catharine P. Taylor*

# interactive news

## @deadline

### Victoria's New Secret

**Victoria's Secret** this week gears up for the anticipated online holiday shopping frenzy with a re-vamped e-commerce site. The re-design, lifting creative from the Victoria Secret's holiday catalog, has new functions including a wish list, a bra-finder search engine, e-mailable gift certificates, multiple ship-to addresses, a gift finder and gift reminder. Select users will also be offered at random the chance to use the site's new personal shopping service. Columbus, Ohio-based Victoria's Secret has also forged new e-commerce alliances with **Yahoo!** and **Alta Vista**, and also has a new partnership with **America Online**.

### Click2Buy Launches

E-commerce services firm **ShopNow.com** and online ad network **24/7 Media**, both New York, today unveil the companies' joint venture, **Click2Buy** commerce-enabled banner ads. Click2Buy will allow consumers to make transactions within a banner without leaving the current site. The technology was developed by ShopNow.com and will be licensed across the 24/7 Media Network. The two companies, which entered into a co-marketing agreement six months ago, have a mutual investment in each other.

### E-send the Very Best

Greeting card retailer **Hallmark**, Kansas City, Mo., today launches a new line of free e-cards and a wider array of gift offerings at its Web site. Beginning Nov. 1, Hallmark.com will launch its "I'm Dreaming of a Free Christmas" contest. The grand-prize winner will receive \$5,000 to pay off holiday bills. From Nov. 1 to Dec. 14, visitors sending one of the new e-cards from Hallmark.com will automatically be entered in the contest.

## Webstakes, Wrigley Team on Kids Contest

By Sloane Lucas

**I**nternet promotions company Webstakes this week launches a new tool to help companies target teens online. The new technology helps advertisers comply with guidelines set by the Children's Advertising Review Unit, about how marketers can reach kids.

The first client to sign on is confectionery giant Wm. Wrigley Jr. Company, which is launching a Juicy Fruit "Scavenger Hunt" online sweepstakes and instant-win promotion as part of a national offline "Gotta Have Sweet" ad campaign.

Webstakes' technology asks users for date of birth and an e-mail address.

The server calculates the child's age automatically and stores the address. If the child is 12 years old or younger, the server then requests a parent's e-mail. A form is sent to that address which must be returned via fax before a child is granted access to the sweepstakes, or before the child can claim an instant win gift. The child's e-mail is stored, so he or she can not log on again and give a fake age.

If the child is between the ages of 13 and 17, then the parent's e-mail is used merely for notification, and parents can forbid their

child from participating in the contests.

The Juicy Fruit promotion will target users 12 to 17 years old, which Chicago-based Wrigley will try to reach via MTV Online's various properties as well as on the sites of *Rolling Stone*, Sony and Warner Brothers Online, 13 sites overall. The promotion runs today through Dec. 12. Contestants follow clues found on [juicyfruit.com](http://juicyfruit.com) to find branded

icons hidden on the Web sites. Once they click on the icon, they can become an instant winner or register to win prizes.

Prizes include a trip to New York for a taping of MTV's *Total Request Live*, CDs, electronics and Juicy Fruit gum, among



Wrigley has signed on as the first advertiser to use Webstakes technology to target teens.

others. BBDO, Chicago is lead creative shop for Juicy Fruit. Blue Hypermedia, New York handled site design and graphics.

Unity Stoakes, director of marketing for Webstakes, hopes the technology and high-profile launch will lure "companies that have taken a pro-active approach" to privacy and child safety issues online into becoming Webstakes clients. The firm to date has worked with Autobyte, CBS Sportsline, Citibank, Disney, NBC, Road Runner and The Sharper Image. ■

# Lycos Links Searching To Shopping for Users

**BY KIPP CHENG**—Portal and online community network Lycos today will open the virtual doors to its integrated shopping area, Lycoshop, located at shop.lycos.com. The new shopping destination, available across the entire Lycos Network of sites, will offer consumers the ability to conduct research on products, communicate with vendors and fellow shoppers, and make transactions, all within a single area.

The formation of Lycoshop follows a year of consumer and merchant research conducted by Waltham, Mass.-based Lycos, according to Kim Boucher, director of Lycoshop. "We [talked] to old users and new users at all different skill levels," said Boucher. "We heard that there was a big unmet need out there. There are a lot of [e-commerce sites] that are doing pieces of things right, but no one has gone ahead and put together a whole seamless process."

Lycos research indicated roughly 40 percent of queries on its search engine requested information on products and services. Lycoshop is "a logical extension of what we've already been doing," Boucher noted.

Integrating the cycle of browsing and

purchasing into a one-stop destination for consumers, added Boucher, will make online shopping easier and more pleasant.

Additionally, Lycos will leverage its community technology to facilitate comparative shopping by allowing network users to communicate with each other, according to Jeff Bennett, vice president of e-commerce at Lycos.

Merchants participating in Lycoshop include The Gap, barnesandnoble.com, eToys, Crate & Barrel and L.L. Bean. Bennett said that there would also be an integrated online auctions and classifieds area.

Unlike affiliate shopping networks that dictate terms of placement, Lycoshop will tailor solutions to

individual vendors.

"We can provide a complete solution to a business—store building, transaction processing, financial processing—or we can just feature merchants in a mall that clicks away to their own sites," said Bennett. "We think that's really important. The idea of dictating how merchants can participate has been the strategy for others. But we don't think that's a valid approach [after listening] to the research that we did." ■



Lycos this week launches a new e-commerce initiative.

# Sabella Speeds Delivery Via Sandpiper Networks

**BY SUSAN KUCHINSKAS**—Australian ad management company Sabella Media is partnering with content distribution service Sandpiper Networks to speed delivery of the ads it serves. Sandpiper's service intelligently adapts to network conditions and is used by Web publishers to ensure sites can be accessed, and accessed quickly, during peak times. The partnership may be the first time an online ad server has utilized a content delivery network to increase the speed at which ads are sent and loaded on Web sites.

"We've built out this massive infrastructure and we want companies like Sabella to take advantage of it," said Leo Spiegel, president and CEO of Sandpiper. "They'll literally use our system to run their business. It shows how companies can change

their business models to more effectively distribute their content."

Added Sabella CEO James Green, "We're good at ad serving. We're not very good at load balancing. Sandpiper lets us centralize all requests for the ad server in one location and distribute the delivery of the ad to the Sandpiper network."

Sabella entered the U.S. in September when it opened a Culver City, Calif., office. The firm hopes to go up against DoubleClick's DART services with its Sigmund profiling feature, which builds user profiles based on click-throughs, transaction history on an advertiser's Web site, and information from an advertiser's database. Sabella clients include LookSmart, Western Initiative Media Worldwide, and New York interactive shop IN2. ■

## bits

• Online media company **BitMagic**, San Francisco, today announced a partnership with Joke-of-the-Day.com, which e-mails jokes each day to subscribers.



Under terms of the agreement, Joke-of-the-Day, the flagship service of New York-based direct market-

ing firm **The Humor Network**, will provide a co-branded version of the BitMagic player on its site. The alliance is the first for BitMagic's new marketing partnership program, which aims to provide new opportunities for branding and customer retention to partners.

• **AdaptZ.com**, a site targeted toward people with disabilities, launched last week. The Web site, based in New York, seeks to become the leading supplier of disability-related information, products and services. **The Dodge Group** of Daimler-Chrysler and **barnesandnoble.com** have signed on as partners. Dodge has committed to an integrated, multi-year partnership with the company and barnesandnoble.com will become the exclusive online book and music seller on AdaptZ.com.

• **Excite@Home** announced agreements with retailers **The Good Guys!**, Brisbane, Calif., and **Office Depot**, Delray Beach, Fla., for in-store promotion and sales of its high-

**Excite@Home** speed cable Internet service.

The @Home Retail Merchandising Program is expected to be in 250 stores by year's end. At the stores, potential customers will be able to see demonstrations, talk to a sales rep, book an installation time and buy an installation kit.

• **Stamps.com**, Santa Monica, Calif. and **America Online**, Dulles, Va., announced a partnership making Stamps.com the exclusive Internet postage provider across all AOL brands for the next three years, a deal worth \$56 million to the digital postage provider. AOL also made an investment in Stamps.com. Meanwhile, competitor **E-Stamp** of San Mateo, Calif., broke a television consumer ad campaign today, with creative by **Butler, Shine & Stern** of Sausalito, Calif.

• Edutainment provider **MaMaMedia**, New York, inked a strategic alliance with **mamamedia.com** Sunnyvale, Calif.-based **Infoseek**, home of GO Network. The deal calls for MaMaMedia to be featured on Infoseek's news GO Kids Center, located at kids.go.com.



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# Starting th My Excite



**is October,  
will be dull.**



a **cmgi** company

# Packaged Goods Firm Sponsors Alloy Chats

**BY SLOANE LUCAS**—Teen e-commerce site Alloy Online has embarked on a sponsorship program with packaged goods manufacturer Personal Products Company. The deal includes a sweepstakes and series of online chats targeting teen girls.

Skillman, N.J.-based PPC, which is owned by Johnson & Johnson, makes such feminine hygiene products as o.b. tampons, Stayfree maxi pads and Carefree panty liners. As such, their sponsorship with Alloy is an attempt to woo an as-yet-unloyal market into forging a bond with the PPC family of brands.

The sponsorship involves PPC's own site, [itsmybody.com](http://itsmybody.com), launched in June. The site offers content from the company's medical director that is designed to educate teen girls and help them confront the health issues that will face them as they mature.

Alloy will host a series of online chats featuring musicians, the first of which will be with Jewel on Nov. 8, followed by online events with Bif Naked and Jessica Simpson. These will occur on the Alloy site, with links to [itsmybody.com](http://itsmybody.com). The artists will talk with teen girls about their bodies, sexuality and self-esteem.

"We felt it would be better if we lined up Alloy...than to host the chats our-

selves," said Tony Sartorio, PPC's assistant product director. "Alloy is about fun and entertaining content. That's what they do."

"This audience is extremely sensitive to being advertised to," explained Samantha Skey, vice president of e-commerce and sponsorship for New York-based Alloy. "They know what an ad is and don't want an ad thrown in their face. They're savvy."

Alloy, launched in 1996, currently claims one million registered users, with 750,000 users visiting monthly. The chat series will be touted via banners, TV and print ads, as well as in Alloy's offline catalog, point-of-purchase displays and in conjunction with the Race for the Cure benefit-

ing breast cancer research. Most of Alloy's creative is handled by J. Walter Thompson, New York.

After the sweepstakes and chat series are over at the end of the year, Alloy and PPC will perhaps forge new partnerships. Skey said Alloy is creating a health content area, to which PPC could become a key contributor and sponsor.

Other advertisers on Alloy include Procter & Gamble, although technology will ensure that P&G banner ads won't clash with the PPC-sponsored chats. ■



Alloy's deal with PPC spans online and offline efforts.

## bits

• **Quepasa.com**, the Phoenix-based online community aimed at the U.S. Hispanic market, launched a community and education initiative to benefit Hispanics in economically challenged areas.



Partnering with

**Gateway Computers**, Quepasa.com will donate products to the Casita Maria Community Center in New York's Spanish-Harlem. Separately, Grammy-award winning singer Gloria Estefan was named spokesperson for Quepasa.com.

• New York-based online arts guide and ticketing service **CultureFinder.com** was named the exclusive arts ticketing source for five calendar sites: **eCal**, **EnSpot.com**, **when.com**, **Visto** and **AnyDay.com**. CultureFinder.com recently received an equity investment of \$3.75 million from **Comcast Interactive Capital Group**.

• Direct response advertising network **Flycast Communications** added a rich media inventory to its offerings. The Flycast Network ad-buying and Flycast MediaNet ad-serving offerings will support the Flash format from **Macromedia**, San Francisco, and Superstitials from **Unicast**, New York.



• **Genex Interactive** and **The Patent and License Exchange**, both Los Angeles, launched an online marketplace for the sale and license of intangible assets including patents and licenses. One feature is an Intangible Asset Market Index that collects and displays real-time information tracking the value of intellectual property.

## how to hit a moving target.

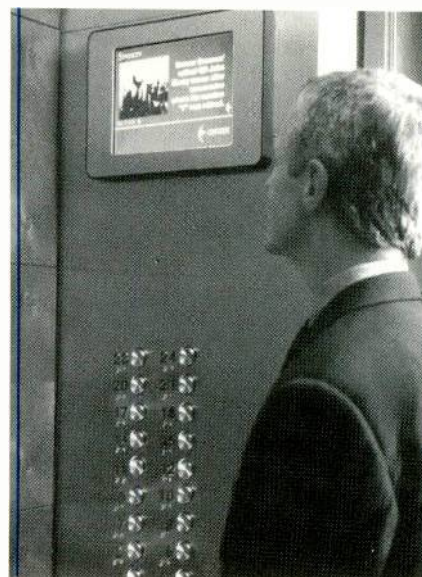
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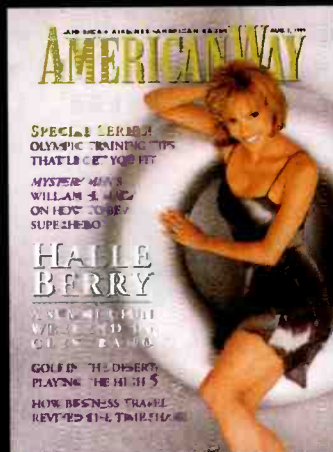
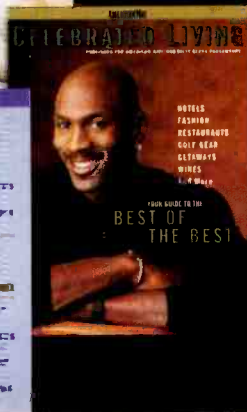


CAPTIVATE

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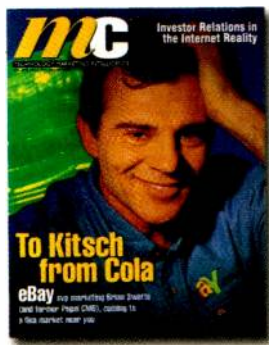
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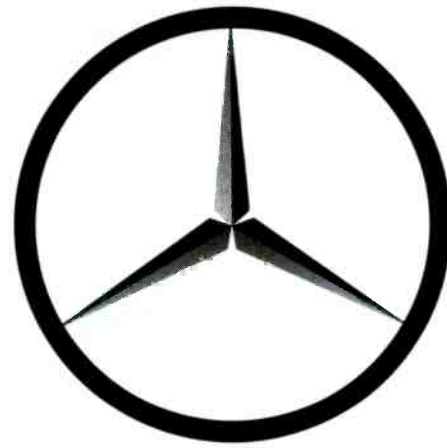
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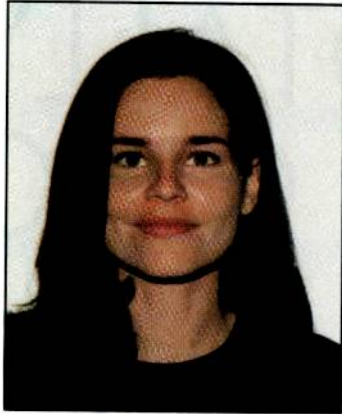
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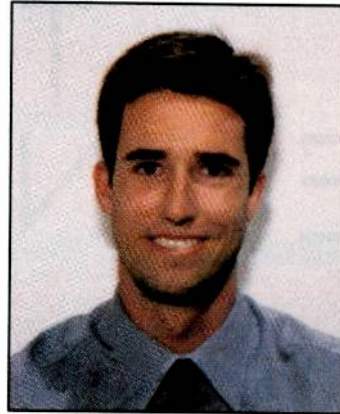
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# Taking COVER

**Newsstand may be down, but editors still live and die by the success of their covers**

BY BRETT FORREST

ILLUSTRATION BY CHRISTOPH HITZ

There's a curious little fact that has editors and publishers squirming in their chairs: the top 100 magazine titles are down 40 percent in newsstand sales in the last decade, from 58,999,000 total copies in 1988 to 35,671,000 last year. Nervous numbers lead to nervous times, as newsstand sales have long been a critical barometer of a magazine's health.

"The easiest way to keep score for an editor is on the newsstand," says Jim Kelly, deputy managing editor of *Time*.

"It's your report card every month," says

Bonnie Fuller, editor of *Glamour*.

"It's the front line of publishing," says Steve Colvin, president of Dennis Publishing, publisher of *Maxim*.

"A subscriber votes once a year about the job you're doing. The newsstand buyer votes every month," says Martha Nelson, managing editor of *In Style*. "Strength in newsstand sales means there's blood running through your magazine."

If editors and publishers care so much about the newsstand, why haven't consumers responded, and why have overall sales plummeted? Dan Cappell of Cappell's Circulation Report counts several factors. "Wholesaler consolidation—there were 200 distributors 10 years ago," he says. "Now there are only 50. Also, it's become cheaper to subscribe to magazines, because you can save 60 percent off the newsstand price. And there's the



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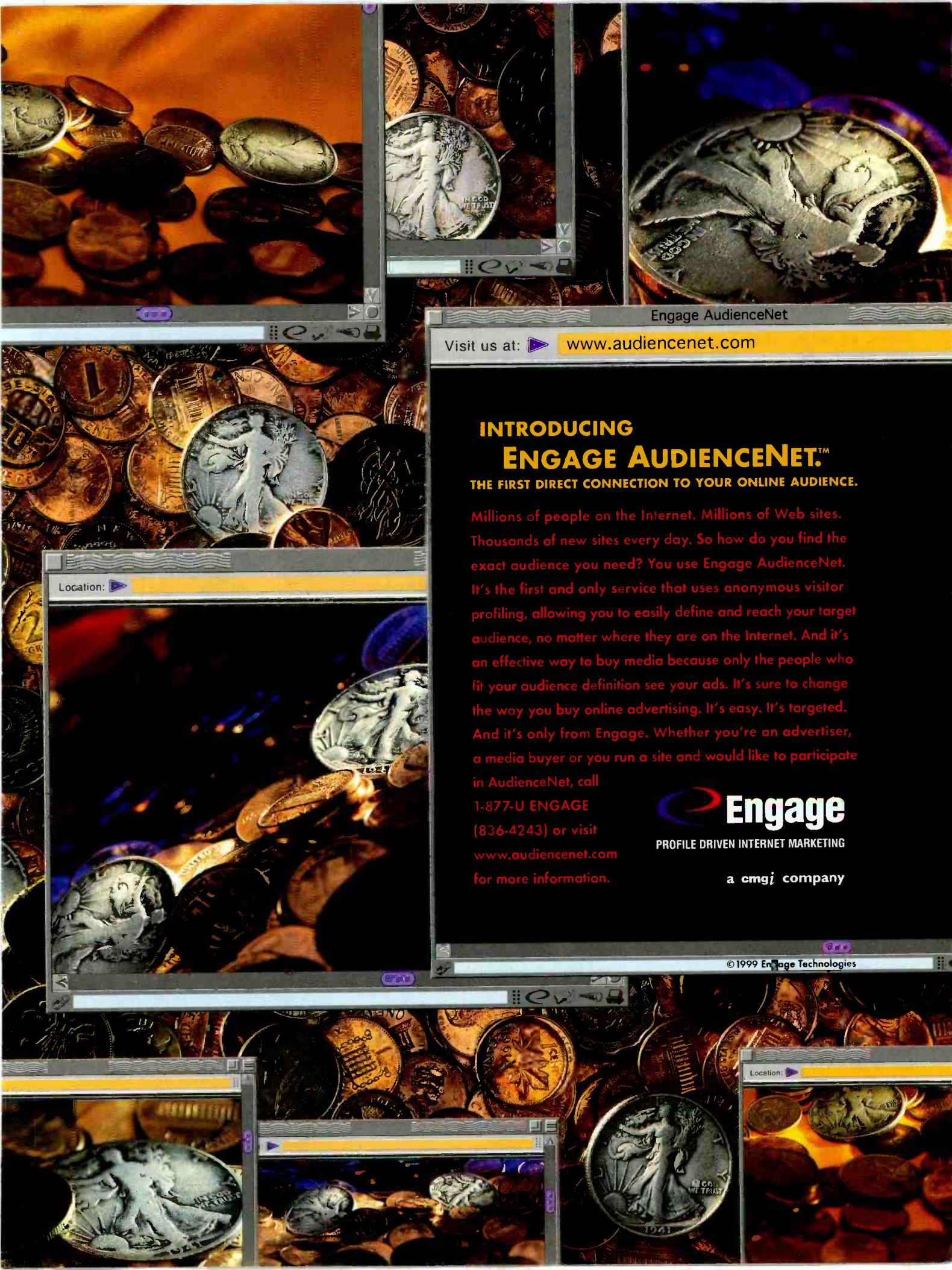
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# The Art of the Deal For NextMonet.com

**BY SUSAN KUCHINSKAS**—Online gallery NextMonet.com today announces two deals to help spread fine art via the Web—one with San Diego-based Webshots, a provider of screen-saver technology and content, and another with San Francisco-based Della & James, an online wedding registry site.

San Francisco-based NextMonet.com offers a collection of original painting, sculpture, photography and works on paper. "On our site, people don't have to worry about whether something is original or good," said NextMonet.com CEO Myrna Nickelsen. "They can just concentrate on finding what they like."

Users of Webshots' "dailyphoto" service visit the webshots.com site to refresh their monitor's wallpaper. NextMonet.com will develop ten themed collections for Webshots, based on the work of artists in their portfolio. These collections, to roll out over the next few months, include animals, landscapes and still life. Nickelsen said that since the resolution is so low for the Webshots screensaver versions, copy-

right protection was not an issue.

Della & James, meanwhile, will offer NextMonet.com gift certificates in \$100 and \$150 increments in its Arts & Collectibles, Home, Unique Gifts, and Adventures & Luxuries categories.

Della & James' on-site merchants have pay-for-performance deals with the site, which recently announced it would add an all-occasion gift registry, slated to go live some time in November.

NextMonet.com's marketing to date consists of a campaign on National Public Radio in selected markets. It also has placement in Yahoo! Stores, and will soon syn-

dicate its arts commentary and education features through San Francisco-based iSyndicate. Nickelsen added that she hopes to create a full-fledged online magazine, which she describes as, "the art magazine for the rest of us."

Prices for NextMonet.com's works range from \$200 to \$40,000, with most selling for between \$750 and \$3,000. Nickelsen said the most expensive item sold so far went for \$6,500. ■



NextMonet.com forged two new partnerships.

# Cogit Gets New Name, Partners with Polk

**BY KIPP CHENG**—Marketing technology company Cogit Corporation today jumps on the dot.com bandwagon and officially becomes Cogit.com, focusing its efforts entirely on the burgeoning e-marketing category.

In addition, Cogit.com will announce a partnership with Southfield, Mich.-based direct-marketing information firm The Polk Company, tapping into Polk's comprehensive demographic and lifestyle database of over 110 million American households. Terms of the multi-year, exclusive licensing agreement were not disclosed.

Prior to its transformation into a dot.com company, San Francisco-based Cogit provided Fortune 100 clients with offline, enterprise-wide marketing automation software, according to Hal Widlansky, sen-

ior director of marketing at Cogit.com.

Along with this move, Cogit.com today will launch its first Internet marketing services, which will, in turn, be available to Polk. RealProfile provides demographic and lifestyle information of users visiting tagged pages on client Web sites, while RealTarget selects—in real time—the most relevant marketing offer to site visitors based on anonymous profiles. Polk's database will be used to power the RealProfile and RealTarget services.

Polk will also provide Cogit.com with additional types of data to enhance the RealProfile and RealTarget services throughout the year.

Current clients to the Cogit.com services include E2Enet.com, Tower Records and Women.com Networks. ■

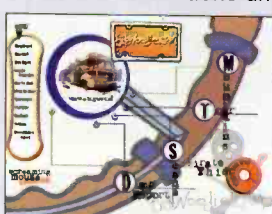
# Snowboarders Get "Big Woodie" Online

Big Woodie, a content and e-commerce site for snowboarders, goes live tomorrow. The site will be promoted via poly-bagged CD-ROMs in 179,000 issues of the December *Snowboarder* magazine.

Big Woodie hopes to be more than just your average place for dudes with attitudes. It also aims to be a showcase for site creator Screaming Mouse's eponymously named patent-pending audio technology that provides both ambient and mouse-over sound on the site, plus desktop sound via a downloaded player.

"It will be a showcase that makes money," predicts Barton S. Cooke, Screaming Mouse's founder.

The site will contain original content and real-time information on such things as weather conditions and resort avail-



Bigwoodie.com will showcase audio technology.

ability, but will also showcase the ways Screaming Mouse technology can be used by Web publishers. On the site, for instance, sound will launch when the page loads, providing sonic branding. It will also be used as a voice-over to keep users engaged and reassured as they go through the registration process to download the desktop player. Cooke said this voice-over component could be used to describe the features and benefits of a particular product, while a graphic or schematic was shown, for example; it can also be used for personalization.

"When a boarder goes to the site, it [will] call him by name," Cooke said. "You can't get any more personal without doing a blood test online."

When a user is not on the Big Woodie site, but has the desktop application turned on, it can deliver bits of audio at intervals preset by the user. Clicking on the toolbar icon when it sounds might bring up a special offer from an advertiser, with a link to its Web site, letting marketers keep connected to users even when they're not connected to the Web.

Screaming Mouse licensees will pay a fee plus maintenance, which will cover changes to audio content, handled by Spokane, Wash.-based company.

Bridges of Communication, Colbert, Wash., was the development partner for the player, and built the delivery infrastructure and the site. —Susan Kuchinskas



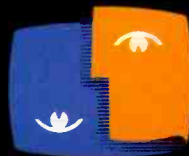
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# IQ Talks With Peter Neupert

Drugstore.com CEO cites e-com trends

Interview by Sloane Lucas

**T**he launch of drugstore.com early this year signaled the beginning of heated competition in the health and beauty aids category online; over the course of the year, a number of e-commerce sites have gone live, vying for the privilege of shipping shampoo to your doorstep. Drugstore.com president and CEO Peter Neupert, who previously had been a key player at MSNBC, spoke to *IQ* recently about e-commerce trends in the HBA category, and in the industry as a whole.

**What challenges does your company face in building a nothing-but-net brand?**

We are trying to build a brand, and particularly a customer promise, based on the best of what you can do in the e-commerce world, which is largely better service levels, broader selection, better prices and, in many respects, more personal service ... The competitive environment, at least for our industry and most categories on the

**“People have to win in the narrowband space to be able to play in the broadband space.”**

Web, [asks] “How are you going to differentiate?” ... As [Amazon.com founder] Jeff Bezos likes to say, “Competition is just a click away.” [Customers] are not in a brick-and-mortar store, [where they’ve] already got that investment.

**How do you think the consumer mindset about e-commerce will evolve?**

I see a steady growth of people getting more comfortable buying things on line. Let’s be real. People have to change their behavior in order to shop on line. [That happens] as an evolution over time. You have one good experience, you come back. Maybe you do it again. You tell a friend. We are just at the very, very beginning of that in [this] category. We have a \$200 billion category; on-line sales this year [are] being measured in less than 100 million. It’s got a long ways to grow.

**Can brick-and-mortars compete with online stores?**

In our category I don’t think it’s a win or lose environment because the market is growing so dramatically. As people age, they are more interested in wellness products and drug products, so there is huge growth in the category as a whole. So certainly I expect a significant shift to the on-line space, but I don’t think that means negative growth for the brick-and-mortar companies; I think it just means slower growth ... I think our category will grow quickly for some customers.

**How do you get past the early adopters?**

We have chosen television as a way of communicating the benefits of not going to the drugstore. It is very difficult to do in a banner ad, and so we are putting more of

our weight in the off-line world ... All you have to do is watch television or talk to a TV executive. They clearly are loving the dot.coms for what they are doing for the television business. I think that’s the only way to establish a brand. You have to have all the



Peter Neupert, president and CEO of drugstore.com, argues the health and beauty aids category can only grow, both online and offline.

elements [of course]; great word of mouth, good PR—but you have to have some broad-reach vehicle that communicates what your brand promises. It can’t just be online.

**What will be the biggest boon to the growth of e-commerce?**

The biggest boon to e-commerce would be an improvement in personal computer technology, to have instant “on” and a very fast connection to whatever modem. If you want to buy just two or three things, if it takes you three minutes to boot up and connect to your online service, it’s just too painful, right? You just don’t do it. And to me that’s the biggest obstacle for people shopping at home. I think cable-style connections, where you are always on and you don’t have to log in and go through that crap, will be great. I personally think it will take some time for them to be broadly penetrated.

**Would a site that’s been around prior to broadband be in a better position to take advantage of this?**

Having customers is the most important [thing] today, because you learn their needs, you improve your site, you improve your execution, you improve your service. So, yes, I think people have to win in the narrowband space to be able to play in the broadband space as it evolves. ■

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# Agency.com

A look at the potential risks and rewards of buying the company's stock

By Alan Gottesman

*Below is the first in an occasional series of IQ Financial Briefs. The objective: To comment on points of interest in the registration filings of companies that have taken that first big step toward selling their shares to the public.*

**T**he French, according to Professor Henry Higgins in *My Fair Lady*, don't care what you say as long as you pronounce it properly. It's almost like that in the U.S. for companies seeking to sell shares to the public. The Securities & Exchange Commission doesn't much care what business you're in—or how things are going—as long as you describe and disclose all material information to prospective investors. That's why registration filings, the documents at the heart of the describe-and-disclose process, are chock full of interesting details—details one should read very closely, for they can spin a narrative more complex than first meets the eye.

Agency.com, an "interactive relationship management" company, filed its initial registration statement last month—as of this writing there has been one amendment—

**Agency.com has doubled its revenue in each of the last three years.**

and the document, parts of which are excerpted below, offers a fascinating glimpse of the company's history, operating plan and philosophy.

It also highlights how "full disclosure" is an art in and of itself. (It should be noted that the company, currently in the "quiet period" before issuing its stock to the

public, didn't participate in the reporting of this story.)

Early in the document, as is customary, the company lays out factors that might cause its stock to decline, putting investors' money at risk. Not that management believes the risks are likely; it's a matter of the lawyers trying to avert a lawsuit alleging non-disclosure if any of the bad things eventuate. The document explains:

**"We commenced operations in February 1995. Accordingly, you can only evaluate our business based on our limited operating history."**

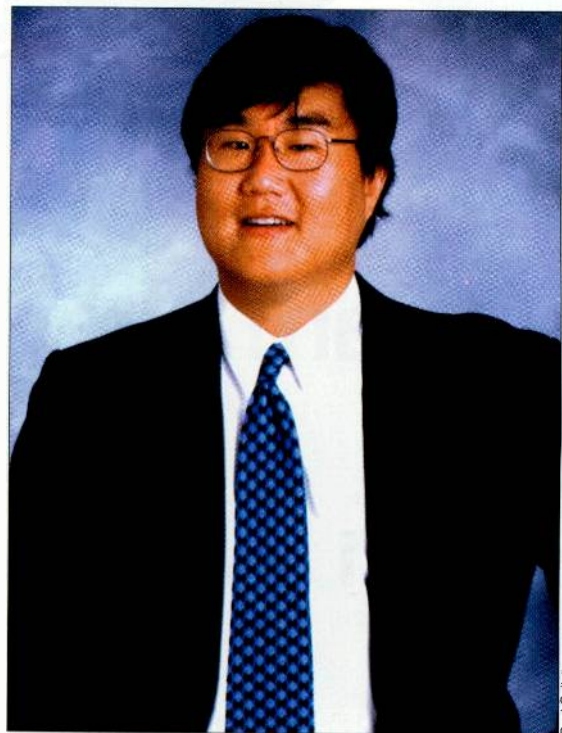
Also:

**"Because we are in an early stage of development, we are subject to the risks that we will fail to implement our business model and strategy successfully ..."**

Despite its avowed immaturity, however, Agency.com has managed to more than double its revenue in each of the last three years, and, calculated as if certain recent acquisitions were made on January 1, 1998, revenues nearly tripled last year.

Also, "long term" seems to have different meanings depending on context.

**"Since our inception in 1995, we have provided services to more than 200 clients, including 3M, British Airways, Compaq, DIRECTV, Gucci, Sprint, Texaco and Unilever. Six of our top 10**



Chan Suh, Agency.com's CEO, has an annual salary of only \$155,000, according to the company's registration statement. He does, however, own 4.8 million shares of Agency.com stock.

**clients for the first six months of 1999 have been clients since 1997 or before. We believe that our focus on long-term relationships with clients allows us to provide a broader and more effective range of services."**

On the subject of growth, the filing says:

**"Our ability to identify and invest in suitable acquisition and investment candidates on acceptable terms is crucial to our strategy."**

And, further along in the document:

**"...[Agency.com's] success depends on [its] ability to identify, hire, train and retain highly qualified Internet professionals. These individuals are in high demand..."**

There are several things to consider here. First, despite the rapid growth of interactive marketing and, indeed, the exponential expansion of the Internet universe, the difficulties inherent in internal or organic expansion may not satisfy Agency.com's urge to grow. Many Internet players, in fact, start their own companies, and the only way to "hire" them is to buy them out.

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By going public, Agency.com hopes to have a new currency—in the form of its publicly traded stock—to use in making deals. Agency.com has relied on Omnicom Group, owner of 49.9% of the company's pre-deal stock, for much of its acquisition financing. Omnicom has advanced more than \$41 million under an acquisition credit agreement, and has agreed to put up as much as \$85 million to support Agency.com. (Up to 35% of the IPO's proceeds, to a limit of \$25 million, will go toward repaying Omnicom. Plus, it appears that Omnicom will not sell any of its Agency.com holdings in the IPO.)



The registration statement, or S1 as it's often referred to, goes into detail about Agency.com's work for several clients, including British Airways.

From an investor's point of view, growth is almost always a good thing. And having a publicly traded stock is also important to Agency.com's senior managers. CEO Chan Suh draws a salary of \$155,000; not much by most any reckoning. However, he owns 4.8 million shares of his company's stock, and, presumably, will be granted additional shares, or options to buy stock, all of which could be worth a considerable amount if the stock performs well.

But while Agency.com, in its relatively short life, has covered a lot of ground, the registration statement notes:

**"A substantial portion of our revenue is generated from a limited number of major clients. In particular ... our ten largest clients accounted for 50.8% of our revenues for the six months ended June 30, 1999 and 36% of our revenues for the year ended December 31, 1998."**

Compared to the traditional agencies, this is a high degree of concentration. At Interpublic, which derives more of its rev-

enues from the smallest number of clients amongst the industry's major players, 20 clients accounted for 30% of last year's revenues, indicating a diversified client base. Conversely, three of Agency.com's clients accounted for 34% of revenues in the six months through June 30, 1999.

Concentration per se is not a problem, but it means that a shop is working on fewer but larger projects and, as the filing notes:

**"If we fail to accurately estimate costs of fixed-fee projects, our operating results may suffer."**

Moreover:

**"If a major client or a number of small clients were to terminate, significantly reduce or modify their business relationships with us, then our business, results of operations and financial condition would be materially adversely affected."**

CKS, one of the first interactive agencies to become a "hot" stock, got tripped up on its fixed-cost contracts, which ultimately led to its loss of independence.

Agency.com seeks to explain its business by citing examples of its work for clients such as British Airways, DIRECTV and Texaco. In many cases, the initial assignment was fairly modest—typically the redesign of an existing Web site. These limited engagements expanded to include a spectrum of services, including, variously, brand positioning, e-commerce and the integration of other systems already in use within client organizations into the client's online operations. How that might translate into an ongoing relationship with ever-expanding revenue—such as occurs with traditional advertising accounts—is not clear. Nor does the filing make it obvious how or when Agency.com will break solidly into the black.

The registration statement, or at least most of it, appearing in the form of a prospectus, will be available to investors from the company's underwriters, Goldman, Sachs; Salomon Smith Barney; and Hambrecht & Quist. The entire document is free to download from the "Edgar" section of the S.E.C.'s Web site at: <http://www.sec.gov/cgi-bin/srch-edgar?agency+com>. ■

*Alan Gottesman is principal of West End Research in New York.*

## Code of Silence

It has been widely rumored since last summer that Agency.com, which already has a history of making acquisitions, has been in talks to buy i-traffic, the New York-based online media specialist whose clients include Disney's Buena Vista Internet Group, Staples.com and Beyond.com.

Of course, given its pending IPO, Agency.com has never commented on the speculation swirling around the small town of Silicon Alley. And, under any circumstance, the company has no obligation to share its future plans with nosy reporters who'd like to know.

But if Agency.com did plan to buy a company right now, what would its obligation be to the SEC?

The rules require that all relevant information on a company about to go public be in its registration statement. Thus, any comment—other than routine, regularly recurring or obviously trivial remarks made in a public forum that are not also in the registration



documents—would be an indication that the registration

statement was incomplete and possibly misleading. That would, at least, delay the public offering.

The rules do not require a company to freeze in position with its lips sealed until the IPO is complete; the registration statement can be amended to include recent developments—such as a specific plan to acquire some other company. In that case, however, all material information about the pending deal—including the target's financial statements and the terms of the deal—would likely earn a new chapter in documents.

Therefore, tea-leaf readers take note: there's nothing in the initial document, nor the amendment, about i-traffic.—AG

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# Media Person

BY LEWIS GROSSBERGER



## Cyberpols Amok

HOW DO WE, AS CONCERNED CITIZENS in a democratic nation, decide which candidate to support

in the upcoming presidential election? As far as Media Person is concerned, the question will come down to one crucial test: Who has the coolest Web site? After all, 2000 will be no ordinary vote. We are searching for a leader to guide us into a new century (some even claim a new millennium), one ruled by Internet technology. What better way to assess a candidate's vision for the future than to consider whether she has enough hi-tech expertise to set up a spectacular Internet site—or at least enough smarts to find some geek to do it for her?

On this subject, Media Person must say straight off what a pity it is that Elizabeth Dole pulled out of the race. Her Web site—which was yanked off the Internet the same day Liddy yanked herself—showed great promise. True, there was no mention of the topic that most Americans think of first when the Dole family name comes up—erectile dysfunction—which was a real waste because sex attracts more Internet users than anything else—except, of course, for when eBay auctions off a fully functioning human kidney.

But the Dole Web site had some interesting interactive features. The GOP Shoppe Elizabeth Dole Collection (yes, that's really what they called it), for instance, had more merchandise available than any other candidate's. There were Dole campaign buttons, lapel pins, hats and shirts for sale in varying styles. All the online store lacked was Viagra gift-box sets. If only MP had snapped up some Liddy souvenirs when he had the chance; now they'd be valuable collectibles. Who knows? Another week or two and there probably would have been porcelain figurines of Liddy and Bob available, perhaps even a scale model of their apartment in the Watergate.

Dole's site also had something no other

candidate yet has: a chat room. OK, you couldn't actually go there because it was still "Under Construction," but, hey, great concept. Can you imagine the stimulating political debate that could have occurred in such a venue?

DIKHED126: Hey, Liddy, yer anti-drug speech sux!!!! btw, what are you wearing?

POOPOOBYRD: O, you rotten dork, dont be mean to OUR NEXT PRESSIDENT! {{{hug}}} :->

**The Dole Web site had some interesting features. All the online store lacked was Viagra gift-box sets.**

To be honest, most of the candidate Web sites are at this point somewhat lacking in imagination. There is a predictable sameness to the color schemes, which are dominated by red, white and blue. There are photos of the candidate posing with farmers, children and their ever-smiling families. There is mile upon mile of the candidate's speeches and positions. There is the inevitable exhortation to sign up as a volunteer or enter your credit-card number to make a generous contribution. Or to enter your e-mail address so that you can have "news" of the candidate zapped to your computer, thus allowing you to learn immediately what he said about farm subsidies at the Chemung County Fair.

But Media Person is certain that this

will change as the race heats up. After all, the candidates include such Web-savvy pols as Al Gore, the man who actually invented the Internet. At [www.algore2000.com](http://www.algore2000.com), Media Person was greeted with a homepage topped by a photo of Al, Tipper and 20 black children. A few minutes later, it disappeared, replaced by one of Al, Tipper and two white children. Magical, eh?

Other candidates had other innovative features. On [www.georgewbush.com](http://www.georgewbush.com) (slogan: "Prosperity With a Purpose"), there was a search engine. Media Person typed in "cocaine," then "wild frat parties," but both entries achieved the same disappointing result: "No documents matched the inquiry."

Media Person first looked for Pat Buchanan under [www.hitlerwasright.com](http://www.hitlerwasright.com) but found him at [www.gopatgo.org](http://www.gopatgo.org), where a link to Amazon.com allows you to buy all 9,473 of Pat's books. Pat also has the longest slogan: "Cleaning Corruption Out of Government, Protecting American Jobs, Keeping Our Sons and Daughters Out of War, Protecting Our Borders, Saving Innocent Lives." Media Person really liked the last one. Why has no other candidate pledged to save innocent lives?

John McCain has a pop-up donation window, and Steve Forbes ("He Wants YOU to Win") has a "Campaign Photo-scope," which turns out to be a series of photos showing five different static shots of the candidate speaking at a political dinner someplace. You click on a number to bring each one on-screen. The excitement is indescribable.

The Orrin Hatch Web site is the only one that dares to utilize humor. At least MP thinks so. Denouncing political fatcats, a cartoon of a svelte feline exhorts readers to become a "Skinnycat." The text goes on, "Senator Hatch, himself a Skinnycat with humble roots, welcomes all Americans to his table...not just those with \$1,000 checks."

Unfortunately, no presidential sites yet for Donald Trump or Warren Beatty. Both would likely have to be XXX-rated. We can hope. ■



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# Fortune Seeks E-Biz Riches

Tech spinoff to launch in May  
Time Inc.'s Fortune Group is getting ready to expand its portfolio. Ned Desmond, a veteran of both *Fortune* and *Time*, has been tapped as president and editor of *eCompany Unlimited* (a working title), an e-biz magazine and Web offshoot of the biweekly. Desmond is returning to Time Inc. following a stint with Disney search engine Infoseek.

*eCompany Unlimited*, which will launch next May and publish seven issues in 2000, will take aim at how technology is changing businesses. "It's not going to have trade-journal DNA in it," Desmond says. "We want somebody who reads *Fortune* to feel comfortable reading this book." Stories will highlight the success and failures of companies that are coming to terms with the e-commerce revolution.

The spinoff will be based in the San Francisco area. David Forgione, formerly vp of advertising for CMGI's Planet Direct and a vet of *Fortune* and *Forbes*, will be *eCompany Unlimited's* ad director and will operate out of New York. The publisher, still to be hired, will be based in S.F.

*eCompany Unlimited* will launch with a 200,000 rate base. The plan is to up the frequency to 10 issues in 2001 and go monthly in 2002. The magazine will sell on newsstands for \$3.95; subscriptions will be marketed via direct mail and on the Web.

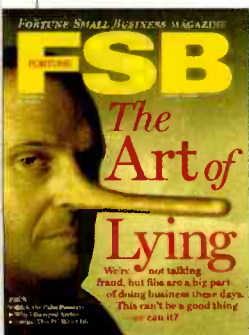
Despite the growing volume of Net-business coverage in magazines of all stripes, Fortune Group president Jack

Haire insists there's room for a new title. "Certainly, it's a competitive landscape," he admits. "But I'm not sure anybody has really established a brand yet."

Separately, *Fortune* is relaunching *Your Company* as *Fortune Small Business* and getting it onto stands. Distribution of the four-year-old title has

Another new brand extension: *FSB*

been limited to 1 million AmEx small-business cardholders, but 17,000 copies of the November issue will be on stands in bookstores and airports. In February, the eight-times-yearly *FSB* will boost its newsstand draw to about 100,000. ■

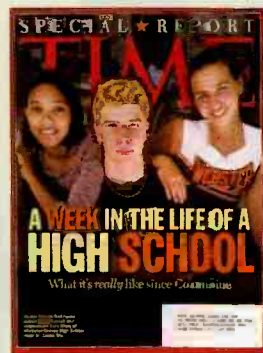


# Mediaweek Magazine Monitor

## Weeklies

October 25, 1999

Even in this Internet age, when news is at everyone's fingertips, weeklies—especially newsweeklies—continue to have strong growth. Only *AutoWeek*, *Golf World* and *Parade* are showing losses YTD. Still going strong are long-established titles including *Time*, *Business Week* and *The Economist*, with double-digit growth. *Time*, up 19.03 percent YTD, has refocused its coverage in order to fight competition from other media, says publisher Ed McCarrick. This week's "A Week in the Life of a High School" issue, with a soft news hook, is evidence of this change. McCarrick says these types of issues appeal to both readers and advertisers because they provide "added value" that can't be found elsewhere. Along these lines, *Time* has added new specials, including the "Time 100" series, "Person of the Century," and "Visions of the 21st Century," coming on Nov. 8. Automotive, technology and pharmaceutical have been *Time's* strongest categories this year. —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	25-Oct	143.97	26-Oct	104.43	37.86%	3,813.81	3,174.49	20.14%
Economist, The	16-Oct	69.00	17-Oct	72.00	-4.17%	2,540.10	2,275.25	11.64%
Industry Standard, The <sup>L</sup>	25-Oct	140.83	26-Oct	25.84	445.01%	1,822.67	417.84	336.21%
Newsweek	25-Oct	83.06	26-Oct	73.68	12.73%	1,970.26	1,907.33	3.30%
People <sup>X</sup>	1-Nov	105.64	2-Nov	89.20	18.43%	3,392.73	3,230.80	5.01%
Sporting News	25-Oct	24.72	26-Oct	12.08	104.64%	733.94	686.88	6.85%
Sports Illustrated	25-Oct	72.83	26-Oct	66.97	8.75%	2,322.44	2,183.15	6.38%
Time <sup>E</sup>	25-Oct	81.83	26-Oct	58.69	39.43%	2,493.47	2,094.77	19.03%
US News & World Report	25-Oct	38.04	26-Oct	47.09	-19.22%	1,518.08	1,487.85	2.03%
<b>Category Total</b>		<b>759.92</b>		<b>549.98</b>	<b>38.17%</b>	<b>20,607.50</b>	<b>17,458.36</b>	<b>18.04%</b>
<b>ENTERTAINMENT/LEISURE</b>								
AutoWeek	25-Oct	20.00	26-Oct	27.03	-26.01%	1,232.41	1,256.15	-1.89%
Entertainment Weekly	22-Oct	41.96	23-Oct	35.21	19.17%	1,581.84	1,487.67	6.33%
Golf World	22-Oct	15.84	23-Oct	17.64	-10.20%	1,185.08	1,208.12	-1.91%
New York	DID NOT REPORT							
New Yorker	NO ISSUE					1,506.75	1,383.01	8.95%
Time Out New York	20-Oct	85.80	21-Oct	85.80	0.00%	2,915.85	2,622.85	11.17%
TV Guide	23-Oct	56.72	24-Oct	66.23	-14.36%	2,657.33	2,452.95	8.33%
<b>Category Total</b>		<b>220.32</b>		<b>231.91</b>	<b>-5.00%</b>	<b>11,079.26</b>	<b>10,410.75</b>	<b>6.42%</b>
<b>SUNDAY MAGAZINES</b>								
Parade	24-Oct	9.34	25-Oct	10.92	-14.47%	499.42	509.16	-1.91%
USA Weekend	24-Oct	12.49	25-Oct	8.28	50.85%	513.41	493.63	4.01%
<b>Category Total</b>		<b>21.83</b>		<b>19.20</b>	<b>13.70%</b>	<b>1,012.83</b>	<b>1,002.79</b>	<b>1.00%</b>
<b>TOTALS</b>		<b>1,002.07</b>		<b>801.09</b>	<b>25.09%</b>	<b>32,699.59</b>	<b>28,871.90</b>	<b>13.26%</b>

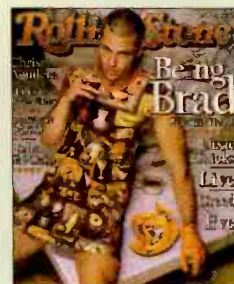
E=ESTIMATED PAGE COUNTS; L=LAUNCHED ON 4/27/98; X=ONE MORE ISSUE IN 1998

# Mediaweek Magazine Monitor

## Biweeklies

October 25, 1999

Since the recent reorganization at Wenner Media's *Rolling Stone*, which included Terry Hummel's appointment as publisher, John Berg's hire as group publisher and Jack Rotherham's promotion to associate publisher, the title has been trending upward. In its Oct. 28 issue, ad pages advanced 45.82 percent. Elsewhere, *Fortune's* 26 ad pages from information-technology giant EDS in its Nov. 8 issue were one indicator that the tech business has become a dog-eat-dog world, says publisher Mike Federle. Hoping to upstage competitors, EDS ran a "blow-out" campaign. This may be a sign of a trend, says Federle, adding that other tech companies are looking for "high-impact, high-volume packages." —LL



	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>D</sup>	18-Oct	77.58	19-Oct	46.5	66.84%	1,245.47	887.41	40.35%
Forbes	18-Oct	133.80	19-Oct	114.22	17.14%	3,695.90	3,569.20	3.55%
Fortune	8-Nov	215.51	9-Nov	175.15	23.04%	3,622.38	3,184.13	13.76%
Inc. Magazine <sup>E</sup>	1-Nov	96.40	1-Nov	80.90	19.16%	1,334.40	1,300.00	2.65%
National Review	25-Oct	30.58	26-Oct	24.08	26.98%	443.37	421.82	5.11%
Rolling Stone	28-Oct	84.78	29-Oct	58.14	45.82%	1,569.43	1,558.78	0.68%
<b>CATEGORY TOTAL</b>		<b>638.65</b>		<b>498.99</b>	<b>27.99%</b>	<b>11,910.95</b>	<b>10,921.34</b>	<b>9.06%</b>

D=DOUBLE ISSUE; E=ESTIMATED PAGE COUNTS; L=LAUNCHED ON 4/27/98; X=ONE MORE ISSUE IN 1998



# Magazines

BY LISA GRANATSTEIN

## Eyes on the Prize

*Magazine Awards changes earn mostly cheers, but some editors feel left out*

It's become almost a rite of spring for the magazine business: editors griping about the scope and definition of categories in the annual National Magazine Awards honoring editorial excellence. While major changes announced last week by the American Society of Magazine Editors are designed to address several of the most persistent complaints,

next May's awards are still likely to have their fair share of controversy.

The revisions represent the biggest changes in the awards since the mid-'80s. A new award for Profiles has been spun out of the Feature Writing category. The solitary Essays and Criticism nod has been split into separate Essays and Reviews-and-Criticism categories. The Single-Topic Issue honor has been eliminated. And the General Excellence in New Media award has been limited to sites that originate from magazines.

"We [wanted to] respond to some of the changes recommended by members," says Jacqueline Leo, ASME president and Meredith Interactive Media editor in chief. "The business changes, and to [act] like an old, sleepy club would be really foolish."

The new Profiles category, which will include Q&As, is an effort to be "as inclusive as possible to the most kinds of magazines," says ASME board member Cyndi Stivers, president/editor in chief of *Time Out New York*. *GQ* editor Art Cooper says that a separate honor for Profiles, which virtually all magazines publish, "levels the field...It's a step in the right direction."

The division of Essays and Criticism into separate awards drew praise from several editors. "It's been very difficult to decide what is an essay," notes Lewis Lapham, editor of *Harper's*. "Well done."

While there had been talk of splitting the category in the past, several new ASME board members, including *Family Life* editor Peter Herbst, pushed to make the

change. Essays and commentaries are "apples and oranges," says Herbst, noting that the length of many essays has often overwhelmed criticism entries, which can run as brief as 500 words. "It will open up a whole area that needs to be rewarded—the Adam Gopniks, the George Willis. Short, trenchant pieces will have a better shot."

The Single-Topic Issue category was done away with because of difficulties with its requirement that one subject account for more than half the nominated issue's content. ASME's Leo says that judges spent too much time simply counting pages to calculate if the entry met the 50 percent threshold, and portions of the material in such editorial packages often was not "best in class" on its own merits.

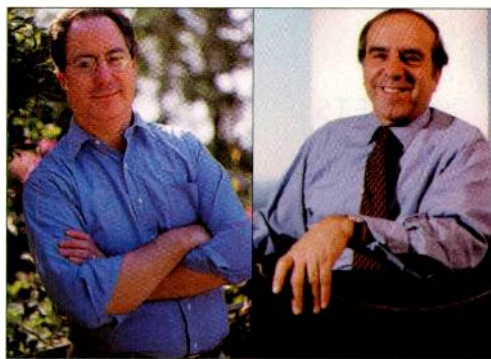
Of course, when it comes to the NMAs, you can't please everybody. Marc Smirnoff, founder and editor of Mississippi-based *The Oxford American*, last year's dark-horse winner for Single Topic, says eliminating the award is not a good move. He says editors should be recognized for producing strong themed issues, which readers often like as well. "We're still going to do it whether we

get an award for it or not," says Smirnoff, who had planned to submit *Oxford American's* "Southern Women" issue (published last spring) in the category. Magazines can still submit single-topic issues for consideration in the newly expanded Personal Service, Special Interests, Reporting and Public Interest divisions.

*Business Week* editor Stephen Shepard, a former ASME president, is also unhappy about the Single Topic award's demise—it's the one category in which *BW* had a shot to win each year. "There are certain categories we don't have too much of a chance in," Shepard says.

The *BW* editor would like to see an award added for Explanatory Reporting, a

category of the Pulitzer Prizes. "I always thought those pieces were at a disadvantage at the magazine awards," Shepard says. "The Reporting category tends to go to investigative journalism, and Public Interest tends to go to those pieces that have some verifiable effect in



Just rewards: *Family Life's* Herbst (left) pressed on Essays; *BW's* Shepard is sorry to see Single Topic go.

the world. There is no category that rewards the piece that does a brilliant job in explaining a complicated subject."

As for the New Media honor, ASME decreed that entries now must come from an existing print product. Web-born zines like *Salon* and *Slate* are no longer in the running. "We had to limit that," says Leo. "[Screeners] cannot review all these sites and do a good job of it."

"As we used to say in the '60s, they're on the wrong side of history," says Michael Kinsley, editor of *Slate*. "Well, they just saved us a couple of hundred dollars in application fees."

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# CULTURE TRENDS

## MTV Around the World

Week of 10/18/99

### MTV Mandarin

Artist	Title
1. Kit Chan	Changeing Weather
2. Faye Wong	Splendid
3. Valen Hsu	I'm So Happy
4. Gigi	Fresh
5. Stella Chang	Not Your Mistake

### MTV Latin America (North Feed)

Artist	Title
1. Lou Bega	Mambo #5
2. Mana	Te Solte La Rienda
3. BSB	Larger Than Life
4. Britney Spears	Sometimes
5. James	I Know What Here For

### MTV Brazil

Artist	Title
1. Five	Until The Time...
2. Madonna	Beautiful Stranger
3. Britney Spears	Sometimes
4. Skank	Mandrake E Os Cubanos
5. Silverchair	Anna's Song

### MTV Russia

Artist	Title
1. Eiffel 65	Blue
2. M. Manson	Coma White
3. Ricky Martin	She's All I Ever Had
4. Mel C	Going Down
5. Nike Borzov	Tri Slova

## Billboard's Top 15 Singles

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

This Week	Last Week	Peak Pos.	Wks on Chart	Title	Artist
1	3	1	13	Smooth	Santana/Rob Thomas
2	1	1	8	Heartbreaker	Mariah Carey/Jay-Z
3	2	2	8	Music Of My Heart	Sync & Gloria
4	4	1	18	Unpretty	TLC
5	5	4	9	Mambo #. 5	Lou Bega
6	43	6	5	Satisfy You	Puff Daddy/R. Kelly
7	8	7	8	My Love Is Your Love	Whitney Houston
8	13	8	7	We Can't Be Friends	Deborah Cox /R.L
9	10	8	7	I Need To Know	Marc Anthony
10	11	9	21	Scar Tissue	Red Hot Chili Peppers
11	9	7	17	Someday	Sugar Ray
12	7	1	17	Genie In A Bottle	Christina Aguilera
13	6	2	21	She's All I Ever Had	Ricky Martin
14	12	12	9	If I Could Turn Back ...	R. Kelly
15	14	4	26	Where My Girls At?	702

©1999 Billboard/SoundScan, Inc./Broadcast Data Systems

## Billboard's Heatseekers Albums

Best selling titles by new artists who have not appeared on the top of Billboard's album charts. Provided by SoundScan.

This Week	Last Week	Wks on Chart	Artist	Title
1	3	2	Sole	Skin Deep
2	-	1	Misfits	Famous Monsters
3	5	3	Ideal	Ideal
4	4	27	Static-X	Wisconsin Death Trip
5	6	2	Angie Stone	Black Diamond
6	2	16	System Of A Down	System Of A Down
7	7	15	Slipknot	Slipknot
8	8	3	Yolanda Adams	Mountain High...
9	10	4	Iyanla Vanzant	In The Meantime
10	28	31	Sonicflood	Sonicflood
11	6	18	Brad Paisley	Who Needs Pictures
12	9	6	Jimmie's Chicken Shack	Bring Your Own Stereo
13	11	19	Moby	Play
14	14	25	Oleander	February Son
15	15	9	Dave Koz	The Dance

© 1999 Billboard/SoundScan, Inc

# CULTURE TRENDS

## MTV Around the World

Week of 10/20/99

### MTV Asia

Artist	Title
1. Ronan Keating	When You Say...
2. Solveig	Marie
3. Ricky Martin	She's All I Ever Had
4. C. Aguilera	Genie In A Bottle
5. Madonna	Beautiful Stranger

### MTV Latin America (South Feed)

Artist	Title
1. Lius Miguel	O Tu O Ninguna
2. Illya Kuryakoi	Coolo
3. Ricky Martin	Bella
4. Los Fabulosos	La Vida
5. BSB	Larger Than Life

### MTV India

Artist	Title
1. BSB	I Want It That Way
2. Sonu Nigam	Ab Muje RaatDin
3. Vengaboys	We Like To Party
4. Harbhajan Mann	Oye Hoyo
5. Boyzone	When The Going...

### MTV Australia

Artist	Title
1. BSB	Larger Than Life
2. C. Aguilera	Genie In A Bottle
3. Savage Garden	I Knew I Loved You
4. Santana/ Rob Thomas	Smooth
5. Lou Bega	Mambo #5

## Billboard's Top 15 Country Singles

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

This Week	Last Week	Peak Pos.	Wks on Chart	Title	Artist
1	1	1	18	Something Like That	Tim McGraw
2	2	2	13	I Love You	Martina McBride
3	3	2	16	Ready To Run	Dixie Chicks
4	4	4	17	I'm Already Taken	Steve Wariner
5	5	5	15	What Do You Say To That	George Strait
6	9	6	21	Lonely And Gone	Montgomery Gentry
7	13	7	19	She's In Love	Mark Wills
8	12	8	15	Home To You	John M. Montgomery
9	7	1	29	Amazed	Lonestar
10	10	2	26	Lesson In Leavin'	Jo Dee Messina
11	14	11	15	I'll Go Crazy	Andy Griggs
12	15	12	8	When I Said I Do	Clint Black
13	6	1	18	You Had Me From Hello	Kenny Chesney
14	8	3	22	Little Man	Alan Jackson
15	16	15	12	Missing You	Brooks & Dunn

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**In 1989, teens hung out at the mall. So where do they hang today?**

Bolt.com is the number-one teen destination on the Internet. By far.

- Reaching over 3 million teens
- 125 million page views per month\*
- The "stickiest" teen site on the Web\*\*

Tap in. For more information, call:  
New York, Jeanne Sachs at  
(212) 620-5900 x291; Los Angeles,  
Jason Schneider, at (310) 914-0165.



\* Nielsen I/Pro I/Audit. \*\*Media Metrix, 1999. ©1999 Bolt Media Inc. All rights reserved.

# CULTURE TRENDS

## MTV's BUZZWORTHY

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

Week of 10/20/99

Artist/Group: **Static-X**  
Song/Video: **"Push It"**  
Director: **Mick Olszowski**

Static-X believes in the old-fashioned work ethic of touring day in and day out and doing whatever it takes to build a fan base. This band, which likes to create albums that replicate their sound at live performance, take the energizing effect of techno, the aggressiveness of a guitar-laden frenzy, and the moody overtones common to the goth/industrial underground to create a unique sound they like to call "rhythmic trancecore". "Their debut album "Wisconsin Death Trip", is guaranteed to reflect the book that inspired its title, creating songs that are more impressionistic than literal.

Artist/Group: **Jimmie's Chicken Shack**  
Song/Video: **"Do Right"**  
Director: **David Meyers**

Call Jimmie's Chicken Shack schizophrenic and they won't be insulted. One spin of their new album, "Bring Your Own Stereo", is all you need to realize that the Maryland-based quartet thrives on their own mildly twisted universe from bluesy rap-infused grooves to hard rock. This album is just another lesson in diversity from the band with the wacky name.

©1999 MTV

## The Hollywood Reporter's Box Office

For weekend ending October 23, 1999

<i>This Week</i>	<i>Last Week</i>	<i>Picture</i>	<i>3-Day Weekend Gross</i>	<i>Days In Release</i>	<i>Total Gross Sale</i>
1	New	Fight Club	11,035,485	3	11,035,485
2	1	Double Jeopardy	10,231,222	24	80,340,361
3	New	The Story of Us	9,673,080	3	9,673,080
4	3	Three Kings	7,276,940	17	43,681,624
5	4	American Beauty	6,608,144	33	41,159,439
6	2	Random Hearts	5,651,420	10	22,553,661
7	5	Superstar	5,616,615	10	16,515,436
8	6	The Sixth Sense	5,160,171	73	249,858,389
9	7	Blue Streak	3,825,556	31	60,666,802
10	New	The Omega Code	2,354,362	3	2,354,362
11	8	Drive Me Crazy	2,289,847	17	15,012,075
12	9	The Adventures of Elmo	1,363,710	17	8,340,302
13	10	For Love of the Game	1,077,480	31	33,206,535
14	12	Stigmata	925,974	38	47,961,934
15	11	Mystery, Alaska	877,734	17	7,518,901
16	15	Inspector Gadget	456,118	87	95,515,139
17	16	Star Wars: Phantom Menace	435,504	152	426,818,051
18	13	Stir of Echoes	433,211	38	19,690,393
19	14	Runaway Bride	428,633	80	149,518,485
20	19	The Thomas Crown Affair	416,866	73	67,993,608
21	17	The Blair Witch Project	329,448	96	140,012,961
22	27	Happy, Texas	327,911	17	700,234
23	40	Deep Blue Sea	276,195	82	72,648,974
24	23	Mysteries of Egypt	232,537	503	21,987,525
25	29	The Limey	232,141	10	504,330
26	20	The Haunting	213,656	87	90,947,553
27	24	T-Rex: Back to the Cretaceous	208,381	360	24,467,163
28	25	Bowfinger	165,825	66	65,433,665
29	31	Romance	148,121	31	690,820
30	22	The Iron Giant	146,959	75	22,732,640
31	30	Buena Vista Social Club	133,275	136	5,867,968
32	18	Jakob the Liar	125,836	4	4,814,101
33	26	Tarzan	123,754	124	170,259,620
34	39	Boys Don't Cry	121,018	10	237,504
35	21	Mumford	118,771	24	4,288,315

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HELP WANTED

# Ribolow ASSOCIATES, INC.

Premier placement specialists

## Account Planning

Locations: Chicago, Los Angeles, Minneapolis, New York and San Francisco

- Account Planners 30-200k
- Interactive Account Planners 50-130k
- Account Research Managers 60-100k
- Multivariate Database Analysts 30-100k

Fax resume to Barbara Shorestein or e-mail: bshorestein@juno.com

## Account Management

General/Direct/Interactive/Ethnic

Account leaders with solid agency experience

- Management Directors to 150k
- Account Supervisors to 80k
- Account Executives to 55k
- Account Assistants to 32k

Fax resume to Alice Levy or e-mail: alicelevy@juno.com

## Media

General/Direct/Response/Interactive

- Assistants to 25k
- Planners/Buyers 30-50k
- Supervisors 45-75k
- Associate Directors 70-110k

Fax resume to Melissa Statmore or e-mail: melstatmore@juno.com

19 W. 44th St., Suite 507, New York, NY 10036  
Ph: 212-575-2700 Fax: 212-302-3330

## ASSISTANT TO PUBLISHER/SALES

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

Forward letter/resume/salary history to

**ADWEEK MAGAZINES**

1515 Broadway, 12th fl.  
NY NY 10036

Att. Linda

FAX: (212) 536-5353

-no phone calls.



Aggressive. Passionate. Creative. Every company in these pages wants someone like that. We'll admit it, we do too. But we have one more requirement you might not find at the others ... a deep respect for humankind. At the New England Research Institute, a global multi-disciplinary public health research organization, your talents will not go unnoticed: you'll see appreciation in every child's eyes, feel it in every parent's sincere thank-you. Here at NERI, you'll realize that the rewards far outlive the awards.

# Media Producer

**Responsibilities:** You'll be responsible for the overseeing of the production of videos and the development of CD-ROMS and web-sites, including all production stages: pre-production, production, and post (off- and on-line editing). You will draft proposals for funding media projects, as well as draft scripts and storyboards for media projects.

**Requirements:** The ideal candidate will have a strong knowledge of all aspects of production tasks, strong verbal and written communication skills, experience with writing scripts and storyboards, and will preferably have experience writing proposals. Bachelor's degree in communications or a related field, 7-10 years' experience in video production, CD-ROM, and web-site development required, BFA or MFA in film or writing preferred.

Lend your talents working in our world-class diverse-oriented team, and enjoy a competitive compensation and benefits package. For consideration, please forward your resume to: **NERI, Human Resources Department, 9 Galen Street, Watertown, MA 02472.** Fax: (617) 923-4176. For immediate consideration, please e-mail: [rassaria@neri.org](mailto:rassaria@neri.org)

Please visit our web-site at:  
[www.neri.org](http://www.neri.org)

NERI is committed to a culturally diverse workplace. All persons, regardless of race, color, national origin, sexual orientation, religion, sex, age, disability, or veteran status, are encouraged to apply.



## BICYCLING AND MOUNTAIN BIKE EASTERN SALES REP

Do you love cycling? Are you motivated to run a sales territory like it is your own business? Work hard and reap the rewards. Join our sales team of like-minded people and a company with a conscience. Sales or marketing experience a must, cycling experience a plus.

Rodale Inc. offers a competitive salary and excellent benefits, a generous 401(k) program and an educational assistance program. Please send cover letter, resume and salary requirements to:

Human Resources Dept. (AW-ESRRC)

**RODALE INC.**

33 E Minor Street, Emmaus, PA 18098

Fax number: (610) 967-9209

E.O.E.

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

## PREVENTION SALES RESEARCHER

Rodale Inc., publisher of *Prevention* magazine has an opening in our New York office for a researcher to manage and fulfill daily ad sales requests using MRI, JD Power and PIB, and assist account managers in developing sales strategies, presentations and media kit materials. Ideal candidate must have knowledge of Excel, Powerpoint, MS Word and the Internet. Bachelor's degree in marketing or liberal arts preferred. 2-3 years research experience at a publishing company or advertising agency.

Rodale Inc. offers a pleasant employee-oriented work environment, competitive salaries, and excellent benefits including 401(k), and on-site fitness and day care centers. Please send cover letter, resume and salary requirements to:

Human Resources Dept. (AW-SRPVN)

**RODALE INC.**

33 E Minor Street

Emmaus, PA 18098

Fax number: (610) 967-9209

E.O.E.

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

## HELP WANTED

**Director of Sales-NY**

www.freei.net - America's fastest growing FREE ISP is expanding! To help fuel our record growth we are actively seeking a Director of Sales. This position will be based in New York. The duties of this position include but are not limited to:

- Establishing a 20-25 person sales team
- Assigning appropriate sales goals
- Calling on and selling to Internet/Interactive agencies, corporate clients and developing target accounts
- Managing a multi-million dollar advertising inventory
- Negotiating strategic partnerships/advertising opportunities

**Qualifications**

- Creative thinker with 5-10 yrs sales/advertising sales management experience
- Extensive knowledge of the Internet
- Proven ability to sell national accounts
- Excellent presentation skills

Freei is also seeking Regional Account Managers

New York-Chicago-Los Angeles-San Francisco

Candidates should have at least 2 years media sales experience-Internet experience a plus!

Please forward your resume and cover letter referencing this ad to:



Attn: Corporate Recruiter  
909 S 336TH St #110  
Federal Way, WA 98003  
Fax: 253-796-6430  
resumes@freei.net  
www.freei.net

Freei Networks is an Equal Opportunity Employer

**"It's all about people."**

—Account Executive, Lot21

The Web can be a cold place. Soulless, even. But while Lot21 may be a leading force in online advertising, we still understand the importance of people. And we work hard to keep our people happy. In fact, we love 'em so much, we want more. In every department.

Lot21 is a world class interactive advertising agency in San Francisco. We offer a competitive compensation package including health benefits, 401(k) and relocation reimbursement for qualified candidates. Immediate opportunities include:

- Account Supervisor
- Account Executive
- Assoc. Media Director
- Media Supervisor
- Media Planner
- Technical Support Admin.
- Producer
- Technical Designer
- Jr. Technical Designer
- Sr. Research Analyst
- Research Analyst

So if you enjoy being treated like a real human being, drop us a line. Who ever thought online could be so warm and fuzzy?



Go to [www.lot21.com](http://www.lot21.com) for more info. Send a cover letter and resume to [jobs@lot21.com](mailto:jobs@lot21.com) or fax to 415-227-2147. EOE.

**CAN YOU SELL**

- a) pantyhose to the New England Patriots?
- b) snowshoes in San Diego?
- c) high-quality offset printing in Manhattan?

If you're optimistic and enthusiastic about choice c), drop us a line to tell us why. We are a long-established, award-winning lithographer/printer looking for two salespeople.

**The challenge is great, but so is the earnings potential!**  
Box 1576, Canal Street Station, New York, NY 10013-1869

**Media Buyer**

Unappreciated? Join a fast growing shop that cares. Mediassociates, Inc., a busy Danbury, CT media firm seeking highly motivated, detail-oriented individual with excellent negotiating skills. Broadcast buying experience required. Knowledge of other traditional & non-traditional media a definite plus. Salary commensurate with experience. EOE. Fax resume to Scott Brunjes at (203) 797-1400.

**ADVERTISING SALES REPRESENTATIVE**

Bi-coastal entertainment/fashion publication seeks commission only advertising sales representation in NY marketplace. Self motivated team players with prior experience in entertainment, fashion, local retail or consumer electronics categories preferred. Fax resume to:

(323) 939-9824


**NEW YORK SENIOR ACCOUNT EXECUTIVES**

We're growing and looking for two highly motivated and dynamic professionals to join our account management team in New York. QSR experience is highly desirable. If you are a self-motivated team player and capable of working in a fast-paced environment, send your resume, cover letter and salary history to:

**FCB**

4 Hutton Centre Drive, #1000,  
Santa Ana, CA 92707  
Fax 714-432-1108  
Attn: NY/Sr. AE.

EOE No phone calls, please

**DISPLAY ADVERTISING SALESPERSON**

We are seeking a New York based personable self-starter to sell technology accounts, marketplace ads and webzine for lively national business-to-business corporate finance magazine. Must be aggressive, creative, and interested in the financial marketplace. Candidate should have 1-2 years selling experience. Competitive package.

Forward your resume to:

Allison Cohen  
Treasury & Risk Management  
FAX: 212-459-3007  
EMAIL:  
[allisoncohen@cfo.pub.com](mailto:allisoncohen@cfo.pub.com)

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

**USE ADWEEK MAGAZINES  
TO GET NATIONAL EXPOSURE**

## HELP WANTED

**NEW BUSINESS SPECIALIST**

Dynamic, creative marketing communications firm is looking to fill this position with an aggressive sales expert who understands how to generate new business, from getting in the door to introducing the agency.

Advertising agency or marketing experience, in addition to heavy sales experience (preferably with other intangible sales) is a must.

This is an outstanding career opportunity, with great earning potential and benefits, in a city with an exciting advertising community.

If you've got what it takes to make our client roster grow, send or fax your resume to:



Callahan and Company, Inc.  
9 West 29th Street  
Baltimore, Maryland 21218  
Fax: 410.366.5386  
No calls, please.

**DBI MEDIA HAS THE BEST JOBS!**

Many of our clients are household names in the advertising & communication fields. We have jobs from 25K-175K for Media Planners, Buyers, Account Management, Researchers, and Media New Business Development. Our client list is select & we would like to hear from you!

Please E-Mail or Fax Resume & Salary Requirements To:

Lee Rudnick, President  
DBI Media Executive Search  
FAX: 212 338-0632  
E-Mail:  
dbimedia@mindspring.com

**SPECIAL PROJECTS ASSISTANT**

Adweek's Best Spots seeks detail-oriented individual with strong PC and organizational skills to assist on several special projects. This assignment will continue through to Feb 2000. Responsibilities will include database maintenance, prospect research, award show entries coordination and general administrative work. \$17/hr. Please fax cover letter and resume to 212-536-5354, attn: NS. No calls please. We are an equal opportunity employer.

**Recruitment ad**

## ● (as seen by the Copywriter)

Let's do something funny with the word Draft. Like use a marine sergeant visual with a headline that says "Join the Draft."

## ● (as seen by the Account people)

Hmmm...I don't think the chairman will see the humor in using soldiers.

## ● (as seen by the Proofreader)

Who are these clowns? I could do something funnier than this.

## ● (as seen by the Media Director)

If I run another ad with Adweek, I could score some Knicks tickets...

## ● (as seen by the Traffic department)

Yeah, yeah, yeah. Marines, that's good. Do you have the copy yet?

DraftWorldwide has openings in almost every department. Fax your resume to Human Resources at 212-546-7811 or e-mail nyresumes@draftnet.com and see if you've got what it takes to be one of the few, the proud.

**DraftWorldwide**

EOE/M/F/V/H

**You Appreciate Great Clients, Here's Your Chance To Be One.**

Entrepreneurial Southern California based senior housing provider seeking Corporate Director of Marketing. Qualified candidates will have experience in creating successful marketing plans and communication strategies. Must demonstrate ability to design effective lead generation programs, as well as manage creative development process and public image issues with outside advertising/PR agency. Experience with mature market consumers a plus. Must have a minimum 5 years experience in marketing/advertising. Excellent salary, bonus and benefits plus view of Pacific Ocean.

E-mail your resume to [carter@kiscoret.com](mailto:carter@kiscoret.com)

**PUBLIC RELATIONS DIRECTOR**

Dynamic advertising agency seeks talented, energetic PR Director w/ 7+ yrs. exp. writing/pitching stories to print & broadcast media. Responsibilities include acct. svc. & dept. mgmt. Local, regional & national media contacts desired. We offer exc. salary, benefits & incredible riverside location in Lambertville, NJ.

For immed. consideration,  
fax resume to 609-397-8863  
or e-mail to:

[Ideas@oxfordcommunications.com](mailto:Ideas@oxfordcommunications.com)



## HELP WANTED

## BMW FINANCIAL SERVICES. A LEGACY OF EXCELLENCE. A FUTURE OF ACHIEVEMENT.



BMW Financial Services, a division of the world's premier luxury performance automobiles, puts the power of its legacy behind all future endeavors... and looks to tomorrow by embracing evolutionary products and technology. Today we are proud to have over 300,000 accounts and a \$10 billion portfolio. We eagerly anticipate the new millennium with aggressive geographic expansion plans and an unprecedented product diversification strategy. To make our visions a reality, we seek an exceptional marketing professional in our **WOODCLIFF LAKE, NJ headquarters.**

### BRAND MANAGER

We will count on you to: develop a strong brand strategy for our services; define and create the "Ultimate Financial Services Experience" for retailers and drivers; and identify profile information that will effectively position new/existing automotive financial products and services. Other key responsibilities will include: investigating relationship marketing opportunities; formulating strategies; and exploring optimal delivery channels to achieve objectives.

Position requires a Bachelor's degree in Marketing and/or Communications (Master's degree preferred) and a proven track record of success in financial services Brand Management. Automotive and E-commerce experience highly desirable.

BMW Financial Services... redefining success. We offer the type of compensation and benefits program you'd expect from an industry leader, as well as a lease car program, and relocation assistance. For immediate consideration, please forward resume and salary history/requirements, to: **BMW Financial Services, NA, Inc., Dept: BND102599, PO Box 8073, Haledon, NJ 07538-0073; Or e-mail your correspondence to: [bmwfs@hresy.com](mailto:bmwfs@hresy.com).**



The Ultimate Driving Machine®

BMW is committed to diversity and proud to be an equal opportunity employer.

### Faculty Opening

Tenure track position in Advertising/IMC at University of Colorado. Candidate will contribute to undergraduate advertising program, direct IMC Master's program, and teach in such areas as IMC, ad research, or database. A major Omnicom grant established an interactive program and candidate will help develop its curriculum. Ph.D. preferred. M.A.'s and M.B.A.'s considered. Application review begins Dec. 8. The University of Colorado is committed to diversity and equality in education and employment. Details: <http://www.colorado.edu/Journalism/news/> Send resume, detailed letter, and three references' names to: Brett Robbs, School of Journalism and Mass Communication, Campus Box 287, University of Colorado at Boulder, Boulder, CO 80309.

### OUT OF HOME MEDIA BUYER

DDB Worldwide Communications, one of the world's most successful advertising agencies, has a great opportunity for an Out of Home Media Negotiator. This determined, dynamic individual will be responsible for negotiating and buying for all forms of Out of Home Media. Qualified individuals will be self sufficient, team oriented, and have 2 years' Out of Home Media experience. We offer a competitive salary, benefits and vacation package.

Please fax resume to:

**Human Resources Dept  
Subject: Out of Home  
Negotiator**

**FAX: 212-415-3549**

# ESPRIT

## ARE YOU ESPRIT?

COME BE A PART OF THE GROWING TEAM  
THAT IS LEADING ONE OF THE  
GLOBALLY RECOGNIZED COMPANIES  
INTO THE 21<sup>ST</sup> CENTURY

### Do you have a strong eye for detail?

If so, join the excitement of a progressive company  
that is experiencing phenomenal growth!!

ESPRIT's Marketing & Public Relations Team, located in  
New York City, is looking to fill the following positions:

**GRAPHIC DESIGNER-** Qualified candidates will have a BA in Graphic Design. 1-3 years print graphic design experience. Must have knowledge of Quark Xpress, Photoshop, and Illustrator. Fashion and retail background a plus.

**PUBLIC RELATIONS COORDINATOR-** Excellent opportunity for a detailed & organized individual with a minimum of 1-2 years of fashion industry experience to support the PR department with product publicity and special events.

### VISUAL MERCHANDISE COORDINATOR-

This position offers the best of both Special Events Planning and Visual Merchandising. The right candidate will manage the visuals data base, coordinate installations, assist with in store event planning and set up, coordinate seasonal showroom displays and source materials. Must have a strong Visual Merchandising background.

Excellent eye for detail, strong communication & computer skills as well as good follow through a must for all applicants.

*For immediate consideration please*

fax resume to: 212-630-8095

email to: [cernst@esprit.com](mailto:cernst@esprit.com)

or mail to: 1370 Broadway 16<sup>th</sup> Floor  
New York, NY 10018

Esprit is an Equal Opportunity Employer

### BROADCAST SUPERVISOR TO 80K:

#### San Francisco

San Francisco is a wonderful town and we know you want to move there. Excellent opportunity at a top media management co. If you have a min. 6 yrs. sr. level exp. Spot TV and Radio a must. You will supervise buyers and act as AE with AOR.

Please Send Resume & Salary History:

**Lee Rudnick, President**

**DBI Media Executive Search**

**FAX: 212-338-0632**

**Email: [dbimedia@mindspring.com](mailto:dbimedia@mindspring.com)**

### SALES REP.

Fast growing Production Co. seeks front person to pitch capabilities, develop new clients and coordinate marketing strategies. Candidate must be assertive, have strong communication skills, excellent presentation, a tireless sense of urgency and love the sales process. \$35k + commission. Please. e-mail résumé to: [mdumont@grandviewisland.com](mailto:mdumont@grandviewisland.com)

### PROOF READER COPYWRITER

Cultural Ad Agency w/great clients needs PROOFREADER /COPYWRITER. Must have excellent writing/editing skills and attention to detail. Love of the arts a must! Recent grads ok.

**Fax: 212-675-4106**

Use ADWEEK MAGAZINES to get National Exposure

**HELP WANTED**

Can you say  
*en fuego?*

That's right, we're on fire and we've been growing at break-neck speed. So send us your resume, and maybe you too can be part of the hottest agency in Los Angeles. Ay, caliente!

**Account Services**

- Account Supervisor (Suzuki Automotive Regional Dealers)
- Account Executive (Suzuki Automotive)
- Account Supervisor (California Anti-Smoking)
- Account Director (Interactive Division)
- Account Supervisor (Interactive Division)
- Account Executive (Interactive Division)

**Account Planning**

- Senior Account Planner

**Media**

- Senior Media Planner (Interactive Division)
- Assistant Media Planner (Interactive Division)
- Media Supervisor (Suzuki Automotive)
- Senior Media Planner (Suzuki Automotive)

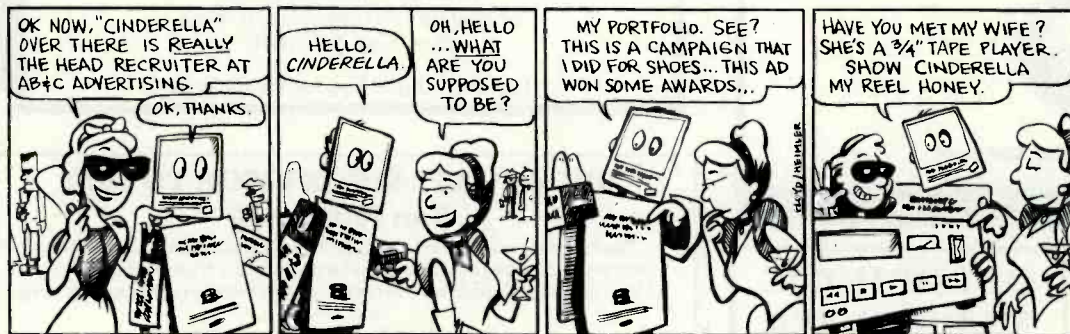
**Production**

- Print Department Assistant

Fax resume to Pat Pellicano,  
Director of Human Resources  
(323) 931-3477



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Looking for a permanent or temporary position in Advertising? AD PROs can find that position for you. It's as easy as faxing us your resumé. So, have you checked your career lately?



ADVERTISING & MARKETING  
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**AdPro's** NEW YORK • 29 W. 46th St., 6th Floor, New York NY 10036 (212) 840-7767 fax (212) 840-9040  
CHICAGO • 311 W. Superior, Suite 500, Chicago IL 60610 (312) 751-0090 fax (312) 751-0089  
OAK BROOK • 1100 Jorie Blvd., Oak Brook IL 60523 (630) 571-9900 fax (630) 571-9930

Affiliated with Ad Temps, Inc. EOE

Publishing

**MAGAZINE PRODUCTION**

Full time position needed for Production Dept. at trade magazine. Person will assist in ad trafficking, page transmission and general production duties. Prepress experience preferred. Knowledge of Quark necessary. Competitive Salary and good benefits.

Fax resume to 212-536-6550

**HEALTHCARE PROS**

Account Service or Creative-I am currently seeking candidates to fill positions in prestigious West Coast healthcare agencies. These are excellent opportunities for **EXPERIENCED** professionals. Top salaries/benefits/relocation. For immediate consideration, send resume and cover letter to: [yorkgrp@gte.net](mailto:yorkgrp@gte.net) or fax: (310) 317-8570.

**The York Group**  
[www.yorkgroup.com](http://www.yorkgroup.com)

**HELP WANTED**



Mattel, Inc., the world's largest toy company, has four outstanding opportunities for aggressive, well-rounded Marketing professionals in its Mt. Laurel, New Jersey division.

**SENIOR PRODUCT MANAGER**

In this high-profile position, you will utilize your strong brand management, leadership, motivational and strategic planning skills. Also requires a BA/BS in Business Administration (MBA preferred); 8-10 years of consumer packaged goods experience; 2-4 years as a supervisor; excellent communication/presentation skills; and proven record of new product development and executional excellence.

**PRODUCT MANAGER**

This key position requires a BA/BS in Business Administration (MBA preferred); 4-7 years of consumer packaged goods experience; excellent communication/presentation skills; proven ability to execute effectively; and solid experience in new product development.

**ASSOCIATE PRODUCT MANAGER**

Realize your strong potential/ambition to become an effective brand manager and strategic planner. Must have a BA/BS in Business Administration (MBA preferred); 1-3 years of consumer packaged goods experience; and excellent presentation/communication skills.

**DIRECT MARKETING SPECIALIST**

You'll support all direct marketing activity within the Mattel Wheels brands, Matchbox and Hot Wheels Collectables from creating detailed direct marketing plans to developing advertising materials. Requires a good team player with a BS/BA in Business Administration; 1-3 years of direct marketing experience; PC proficiency (Excel); excellent interpersonal and analytical skills.

We offer an excellent compensation and benefits package. Please forward your resume and salary requirements to: **Mattel Mt. Laurel, 6000 Midlantic Dr., Attn: Human Resources Manager, Mt. Laurel, NJ 08054. FAX: (856) 840-1461.** We are an Equal Opportunity Employer.

**DISCOVER HEALTH NETWORK RESEARCH STRATEGIST**

Manage research projects to guide consumer marketing, programming and affiliate decisions for the Discovery Health Network. Participate in strategic research planning process including budget and project development. Coordinate research effort in conjunction with Discovery Health Online research, Research & Planning and Nielsen analysis team. Provide appropriate oversight of suppliers and their research activities. Develop actionable research reports and conduct presentations of findings.

Candidate must have 4+ years of marketing research experience (with 2 years directly managing projects). Must be a strategic thinker, excellent communicator and "team player" when managing projects. Experience with various quantitative and qualitative research methodologies required. Knowledge of marketing principles (segmentation, positioning, new product development, and promotion) and application of multivariate procedures required. Must be proficient in using SPSS/SAS, Word, Excel, PowerPoint and the Internet. Must be able to work in a fast-paced environment while maintaining accuracy and attention to detail. Master's degree or equivalent work experience required. Background in marketing research (client or supplier side), television network or program production desired.

Send resume to:

**DCI, Inc.**

**Attn: Clay Collier**

**7700 Wisconsin Avenue, 11th Floor  
Bethesda, MD 20814**

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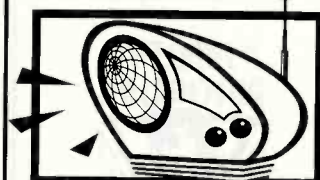


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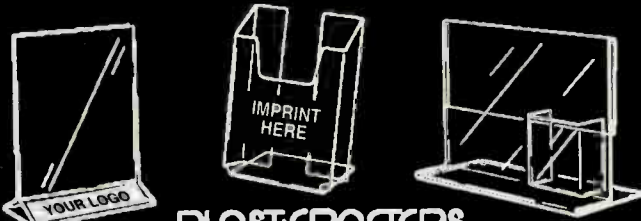
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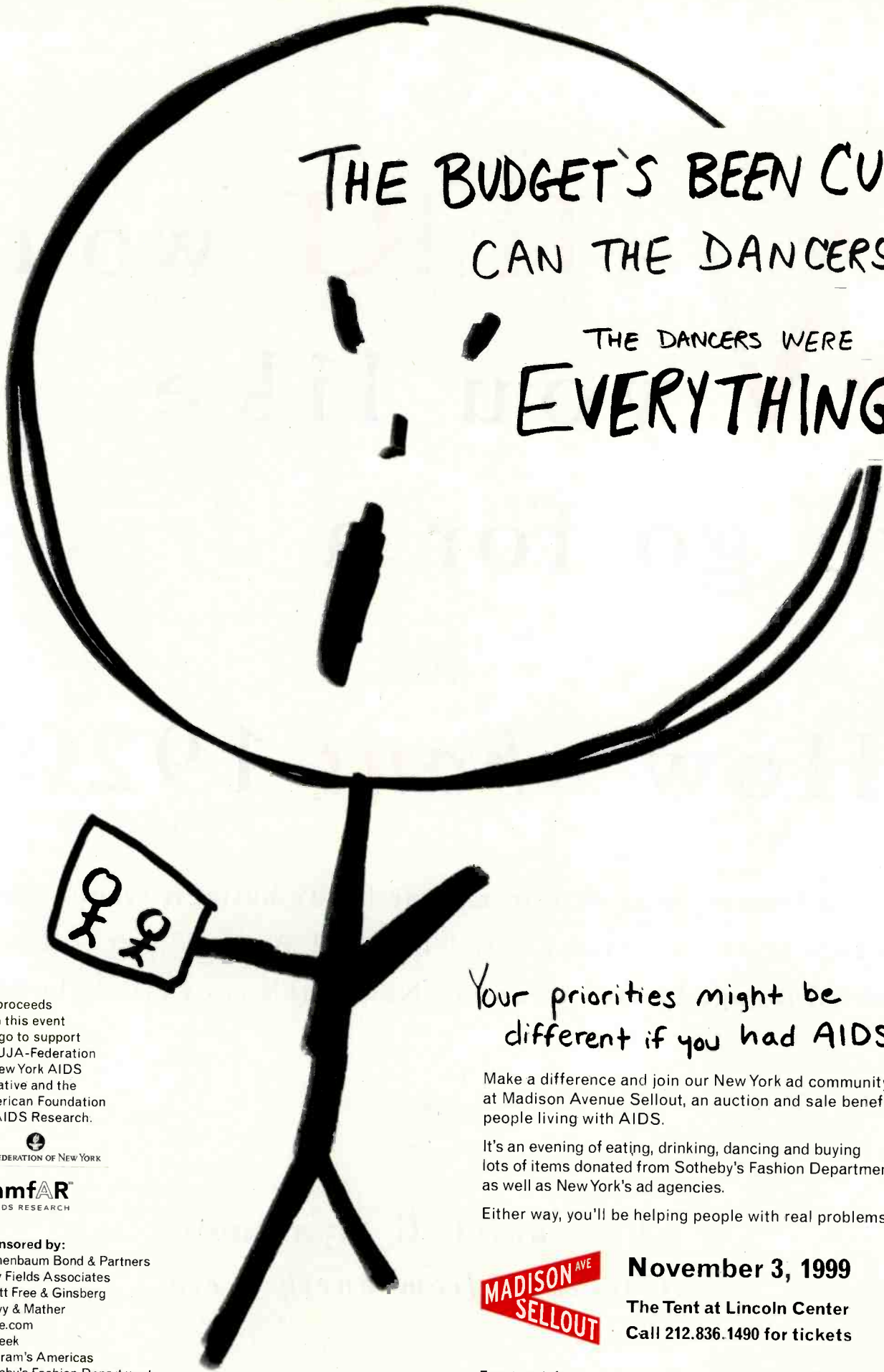
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Internet, cable TV, and home computers. People just have less time to read." Add to that the fact that the number of magazines has more than doubled in the last 10 years, and it's simple to picture an increasingly distracted consumer, flooded with information at every turn.

"The competition is utterly brutal," says Nelson. "It's a challenge for an editor to get

someone to pick up your magazine the first time."

That's why the cover of a magazine has assumed totem-like prominence in every editorial office, from *Spin* to *Atlantic Monthly*. Across the industry, titles move just 18 percent of total circulation on the newsstand. But newsstand remains the cheapest, most direct way to carve a larger audience. If a cover can hold a consumer's eye for a few seconds, the magazine behind it just may stand a chance at being picked up, leafed through, and purchased.

"I always have mock-ups sitting on a ledge across from my desk," says Nelson, whose book delivers 62 percent of its 1.3 million circulation on the newsstand. "If I want to look out the window, I have to look at a cover. I'm thinking about it all the time. The cover is the most important page in the magazine—the cover is it."

Since the cover is it, editors are turning cartwheels to make sure there are enough bells and whistles on the front page to pull a reader into the magazine. Split covers, fold-over flaps, top 10 lists, fluorescent colors—editors are using numerous techniques to get their magazines noticed. And cover lines are the foundation, pulling readers in with a catchy, makeshift table of contents, promises of what's inside.

"Cover lines are hugely important," says Fuller. "You want that incremental sale—the person who clever cover lines are going to grab. But cover lines aren't a science, as much as people like to think so."

And neither is choosing a cover subject. Though when it comes to magazines like Fuller's, there's an obvious trend: go easy on the models. Celebrities are getting more face time than ever on the covers of women's books, taking over what was once the exclusive domain of fashion models. *Glamour*'s worst-selling cover last year featured supermodel Laetitia Casta. Americans just want more Cindy Crawford.

"The public responds because they have a greater familiarity with celebrities than they do with models," says Nelson, whose best-selling newsstand issue so far this year (911,000 copies) pictured Cindy Crawford and Rande Gerber. "They feel as though they have a personal history with celebrities. They're not just connecting with the physical image, but some aspect of their personality." Magazines themselves have their own personalities. That's what editors are selling. But even that can evolve. *TV Guide* was once the king of the checkout counter, at its peak in 1960 selling 81 percent of its circulation on newsstands. Now it's 80 percent subscription. But that hasn't stopped America's largest weekly magazine (11.8 million circ

from going after big newsstand numbers. "We want to generate excitement in a very active and crowded newsstand," says editor Steven Reddicliffe. "Readers respond to events we create. And that's easily done." It's done by publishing split covers on a single topic. Often the covers lock into each other like pieces in a jigsaw puzzle, and readers treat them as collector's items, buying every version. *TV Guide*'s May 15, four-part *Star Wars* split cover sold 460,000 copies more than the average newsstand take, a 23.6 percent increase in sales.

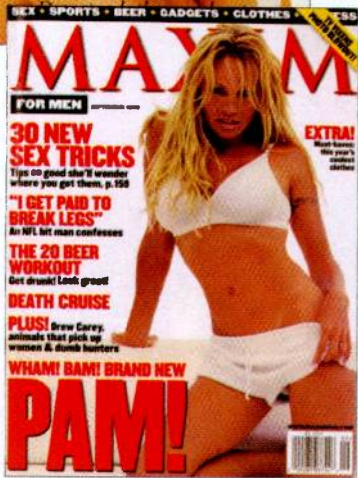
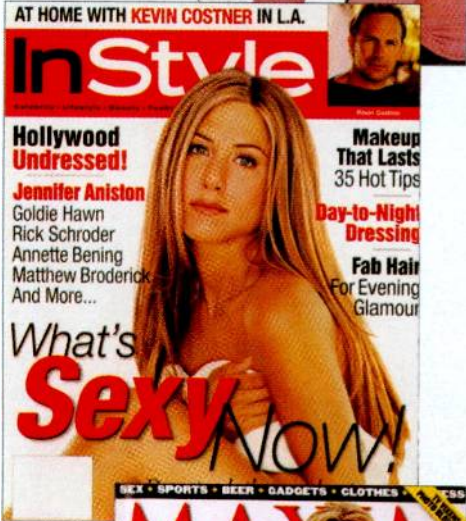
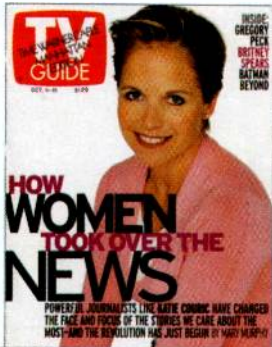
Sometimes it takes a special event, sometimes it takes giving the reader a consistent image. *Maxim* has stormed to a circulation of 1.2 million since launching in April 1997. Almost half of that, 507,000, sells on the newsstand—a remarkable number in a category that is substantially subscription-based. "The consumer spends four seconds making a decision," says Steve Colvin, president of Dennis Publishing, which owns *Maxim*. "And we always have a girl on the cover, 'cause guess what? Guys like women. That's a flipping revelation."

Colvin refers to the heat that *Maxim* has taken for its all-babes-all-the-time approach. Some competitors see it as a lowest-common-denominator tack that lacks sophistication. But many magazines in the category have adopted a similar cover strategy. "It's amusing," says Colvin. "It's nice to have imitators."

And it's another sign of how pressure to sell on the newsstand influences editorial content. Not that there was ever a time that magazines didn't have to sell issues to stay in operation. But there are still a few magazines out there that operate on a different plane. With just 4 percent of total circulation sold at retail, *Time* doesn't make a killing on the stands. But with 4 million subscribers it doesn't have to.

"We want to do well, but it's a wonderful luxury not to live and die by the newsstand," says Jim Kelly, *Time*'s deputy managing editor. "Having 4 million people who subscribe to the magazine allows us to do Harry Potter on the cover. It isn't necessarily a big news mover. We can do things that are important to us. We don't have to twist ourselves into a pretzel to have good sales and stay in business a year from now."

Kelly talks about keeping newsstand score against *Newsweek*, but that sounds like two shipping tycoons haggling over a one-dollar bet. The newsstand stakes are undoubtedly higher for magazines—such as *In Style* and *Glamour*—that have chosen to go after the newsstand buyer as their core audience. And as far as brand-new titles are concerned, good luck. It's a jungle out there. ■



"The cover is the most important page in the magazine."

—Martha Nelson, *In Style*

Marilyn Monroe, 1953

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# How to read an ABC statement

**The numbers are not always what they seem. Here, an informational guide to the facts behind the figures.**

For a media buyer evaluating a magazine's worth to his client, those pink sheets publishers file every six months are full of telling information. That is, if you can tell what the numbers mean. Non-analyzed, non-paid circulation; post-expiration copies; institutional subscriptions—unless you understand the terms, you can't possibly understand the numbers. So we turned to circulation expert Dan Capell, editor of *Capell's Circulation Report*, to explain what you really need to know when reading an Audit Bureau of Circulations Magazine Publisher's Statement.

**1a: A new category** This absolutely declares that these copies are not paid for by subscribers, but states that those non-paid copies have value. If the magazine does report this, the publisher would have to fill out a controlled circulation form, which allows the publisher to claim this number as part of the rate base. This breakout would let advertisers know where these free copies are going. For example, a parenting magazine might be distributed free in pediatricians' offices, hitting its target market head-on, or a beauty magazine could be going to hair salons, giving advertisers a lot of added value.

**1b: Regional editions**

If there are any regional editions, it would be broken out here.

**1c: Total non-analyzed, non-paid circulation**

These are copies given away free—also called bulk—to airlines, doctor's offices, beauty shops and the like. It's a growing number for a lot of publishers. These outlets offer a high reader-per-copy ratio, providing cheap circulation. Publishers need to break it out only if it is 5 percent or more of total circ.

**Section 1: Average paid circulation**

45 percent of ABC members do not make rate-base claims. Of the 55 percent who do claim a rate base, 25 percent will miss it, but not by much. If it's below by more than 2 percent, see "Subject to Audit."

**First thing to notice: Subject to Audit**

This is the publisher's estimate of their circulation. It is, says Capell, "their version of the truth." Twice a year—in June and December—publishers must estimate their circulation. Then the pink sheet is audited by ABC. ABC issues audits to all members. But the audits can take a year, sometimes 18 months to come out. Publishers don't bring audited reports on sales calls. But they do try to be accurate. If the last audited report was more than 2 percent under what the publisher estimated, then in the upper right-hand corner of the front page of the circ statement there will be a statement saying they overclaimed on their pink sheet.

**ABC** Audit Bureau of Circulations  
 900 N. Meacham Road  
 Schaumburg, IL 60173-4968  
 (847) 605-0909  
 FAX: (847) 605-0483  
 URL <http://www.accessabc.com>

**MAGAZINE PUBLISHER'S STATEMENT**  
 For 6 months ended December 31, xxxx  
 Subject to Audit

PROTOTYPE

PROTOTYPE

Field Served: Health Industry

**1. AVERAGE PAID CIRCULATION**

Total Average Paid Circulation: 800,000

Paid Advertising Rate Base: 805,237

% Above/Below Rate Base (+/-) 0.7

Subscriptions: Individual 757,209 % of Total 94.0

Single Copy Sales: 48,028 6.0

Total Paid Circulation 805,237 100.0

1a. This publication does not report analyzed non-paid circulation.

**1b. AVERAGE PAID CIRCULATION of Regional, Metro and Demographic Editions**

Edition & Number of Issues	Paid
South (5)	130,000
Northeast (5)	170,000

**1c. AVERAGE NON-ANALYZED NON-PAID CIRCULATION**

Average non-analyzed non-paid circulation 114,367

Average non-analyzed non-paid circulation -- Under ABC Rules, copies which were distributed but did not meet ABC rules for inclusion in paid (i.e. complimentary copies, staff and advertising copies and copies served on credit where no payment was ever received) are reported in this paragraph.

**2. PAID CIRCULATION by Issues**

Issue	Subscriptions	Single Copy Sales	Total Paid
July	759,381	46,228	805,609
Aug.	758,848	46,601	805,449
Sept.	756,100	48,436	804,536
Oct.	753,899	51,602	805,501
Nov./Dec.	757,818	47,273	805,091

Magazine Publisher's Statement For 6 months ended December 31, xxxx

Member Number 04-0000-0

**Section 2: Paid circulation by issues**

This breaks down circ month by month. The first few months are exact numbers, but publishers can't know exactly how many copies have been sold in the last few months before the statement is filed. Are the numbers higher? These are estimated, and if the publisher needs to bump up the numbers to make rate base, this is one place to do it.

**3,4,5,6: Subscriptions – analyzes the total number of subscriptions in 4 ways**

**4. Duration of subscriptions by term**

Compare nos. 3 and 4. If a sub is sold at full price and long-term, that's good. But look at no. 5 to determine how many of these sales are coming from a telemarketer. Most subscribers who buy from telemarketers often don't want the magazine and usually won't renew.

**3. By price:** What is the basic price, and how many subs are sold at the basic price? (The average basic rate for a magazine subscription is \$25)

About 20 percent of a magazine's subscription base is sold at basic rate. This also looks at how many copies sold over and under the basic price. Make a note of C: How many sold lower than basic price? If subs are going for less than half of basic price, than ABC does not consider that paid.

**5. Channel of subscription**

This explains where subscribers came from.

A: Ordered by mail—direct mail, stamp sheets, TV, direct-response, blow-in cards.

B: Most of this is new business.

1: libraries; 2: telemarketing;

3: school fund-raisers

Note: If a large percentage of the business is coming from telemarketing, it should be a red flag, because the magazine will have to turn over that business again.

**ANALYSIS OF TOTAL NEW AND RENEWAL SUBSCRIPTIONS**  
Gross subscriptions sold for inclusion in paid circulation, during 6 month period ended December 31, 2000

			%
<b>3. AUTHORIZED PRICES:</b>			
(a) Basic Price, Single Copy U.S., \$2.50; Canada and International, \$2.95	8,826		2.0
Subscriptions U.S., 1 yr. \$17.90; Canada, 1 yr. \$27.00; International, 1 yr. \$40.00	66,099		15.5
(b) Higher than basic price: 1 yr. \$19.97; 2 yr. \$29.78; 2 yrs. \$57.57	952,136		82.5
(c) Lower than basic price: See Par. 11(a)	None		
(d) Association subscription prices	427,000		100.0
Total Subscriptions Sold in Period:			
	21,527		5.0
	6,695		1.8
	270,530		63.3
	71,149		16.7
	57,099		13.4
Total Subscriptions Sold in Period:	427,000		100.0
<b>4. DURATION OF SUBSCRIPTIONS SOLD:</b>			
(a) One to six months (1 to 6 issues)			
(b) Seven to eleven months (7 to 11 issues)			
(c) Twelve months (12 issues)			
(d) Thirteen to twenty-four months			
(e) Twenty-five months and more			
Total Subscriptions Sold in Period:	273,389		64.0
<b>5. CHANNELS OF SUBSCRIPTION SALES:</b>			
(a) Ordered by mail and/or direct request (may include direct mail, renewals mail, insert cards, television and direct mail agents, etc.)	4,567		1.1
(b) Ordered through salespeople:			
1. Catalog agencies and individual agents - includes institutional and library subscriptions	116,853		27.4
2. Publisher's own and independent salespeople - includes sales through both direct personal contact and telemarketing efforts for consumer, trade and public place subscriptions	32,161		7.5
3. Members of schools, churches, fraternal and similar organizations - includes fund raising programs directed to individuals	None		
(c) Association members	427,000		100.0
Total Subscriptions Sold in Period:	427,000		100.0
<b>6. USE OF PREMIUMS:</b>			
(a) Ordered without premium	427,000		100.0
(b) Ordered with material reprinted from this publication	None		
(c) Ordered with other premiums	427,000		100.0
Total Subscriptions Sold in Period:	427,000		100.0

**6. Sub sold with premium?**

Premiums, such as watches, phones or reprints, are often given as incentives to subscribers.

A: Sold without premium.

B: Sold with reprints.

C: Other premiums, such as a book; will be explained in section 11.

**ADDITIONAL CIRCULATION INFORMATION**

**7. POST EXPIRATION COPIES INCLUDED IN PAID CIRCULATION (PAR. 1):**

(a) Average number of copies served on subscriptions not more than three months after expiration. See Par. 11

None

**8. ANALYSIS OF ANALYZED NON-PAID CIRCULATION**

This publication does not report analyzed non-paid circulation.

**9. U.S. PAID CIRCULATION BY ABCD COUNTY SIZE** for the October, 2000 Issue

County Size	% of Households	Total Circulation	% of Total Circulation	Index (% of Circulation % of Households)
A	40	364,174	47.1	118
B	30	240,133	31.8	103
C	15	103,535	13.2	66
D	15	70,588	8.7	58

County Size Group L Form by the A.C. Nielsen Company

**7. Post-expiration copies**

Publishers are allowed to carry a subscriber for three issues beyond expiration date (weeklies can go 12 weeks), and these can still be counted as part of subscriber base. This is called a post-expiration copy. The assumption is that people will not renew, and that you will get new subscribers to replace them. Being allowed to carry expired subscribers gives publishers a chance to exchange that old subscriber for a new one, so it's not necessarily a red flag. Still, the best circulation departments have NONE in this column.

**8. Analysis of analyzed non-paid circ**

If it is broken out, you would look for an attached sheet explaining the controlled circulation. (See item 1a.)

**9. Breakdown by county size**

A holdover from years ago. It doesn't mean much, unless you are looking at a farm publication and need to know who's getting the magazine.





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**10: Geographic analysis**

**10: Geographic analysis**

Publishers are allowed to pick one issue to analyze in excruciating detail: circulation state-by-state and in foreign countries. Note the Canadian and foreign circulation. How much is Canadian? Canadian customers are good customers: They pay more per subscription, and they renew at better rates. But, does that help an advertiser if a big part of the magazine's circulation is going out of the country? In some cases, it doesn't matter, but to some advertisers, it would.



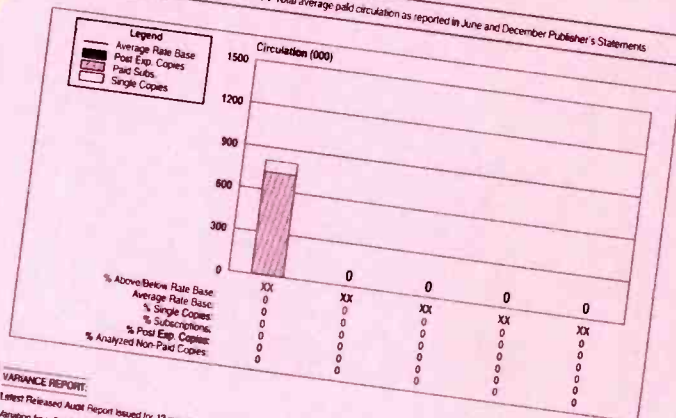
**11: More detail on pricing**

Magazines can list average price paid; this is optional, and only one out of seven do it. But it's a good indication of how healthy the circ is. This will also list renewal rate. Fun fact: Only three mags publish it, and *The New Yorker* is one of them. It will also say in here if one magazine has taken over another, or if a magazine is running a sweepstakes. Also identifies premiums being given away.

**11. EXPLANATORY:**

Post-Expiration Copies - Under ABC Rules, copies served to paid subscribers may be reported as paid circulation, provided the issues served are consecutive within three months of expiration.  
 ABC Publisher's Statement - This report has not been audited but has been compiled by the publisher in a format approved by ABC. An audit of the publisher's records will be issued by ABC reflecting differences, if any, from the Publisher's Statement.  
 (a) Post-3(c) Lower than basic prices: 6 mos. \$5.00, 1 yr. \$8.97, \$9.00, \$9.97, \$10.00, \$11.97, \$12.00, \$12.97, \$13.97, 2 yrs. \$22.97, \$23.97, 3 yrs. \$30.00.  
 Other offers were made, none of which produced more than one percent of Total Subscriptions Sold in Period.  
 (b) A sweepstakes collection contest was conducted during this statement period in which cash prizes were offered with 44,254 paid-in-full subscriptions.  
 (c) A sweepstakes contest was conducted by a subscription-selling organization during the statement period. Prizes consisted of both cash and merchandise. Some contests ordered subscriptions to the publication at prices shown in Part 3, although the award was not contingent upon subscribing.  
 (d) The average annualized subscription value for the 12 month period ending December 31, 2001 was \$14.50.

**12. FIVE YEAR ANNUAL TRENDS:** Total average paid circulation as reported in June and December Publisher's Statements



**12: Historical trend**

This shows circulation trend for the past five years. The publisher may use this to talk about how much the circulation is up. But look to see where it started from. If it's up 50 percent from 100,000, then it's not up by a lot.

**13. VARIANCE REPORT:**

Latest Released Audit Report issued for 12 months ended Month, 2001

Variance from Publisher's Statements

Audit Period Ended	Rate Base (Paid)	Audit Report (Paid)	Publisher's Statements (Paid)	Difference (Paid)	Percentage of Difference (Paid)
12-31-XX	800,000	858,000	858,250	3,250	.38
12-31-XX					
12-31-XX					
12-31-XX					

**13: Variance report**

A history of how well the publishers have done in their estimates, and whether they've made their rate base. If there a difference of minus 2 or more, and it's a consistent thing, there's a problem. But if once every three years they don't make rate base, that's not necessarily a problem.

We certify that to the best of our knowledge all data set forth in this Publisher's Statement are true and report circulation in accordance with Audit Bureau of Circulations' Bylaws and Rules.

PROTOTYPE, published by Company, Street, City, State ZIP

NAME  
Circulation Director

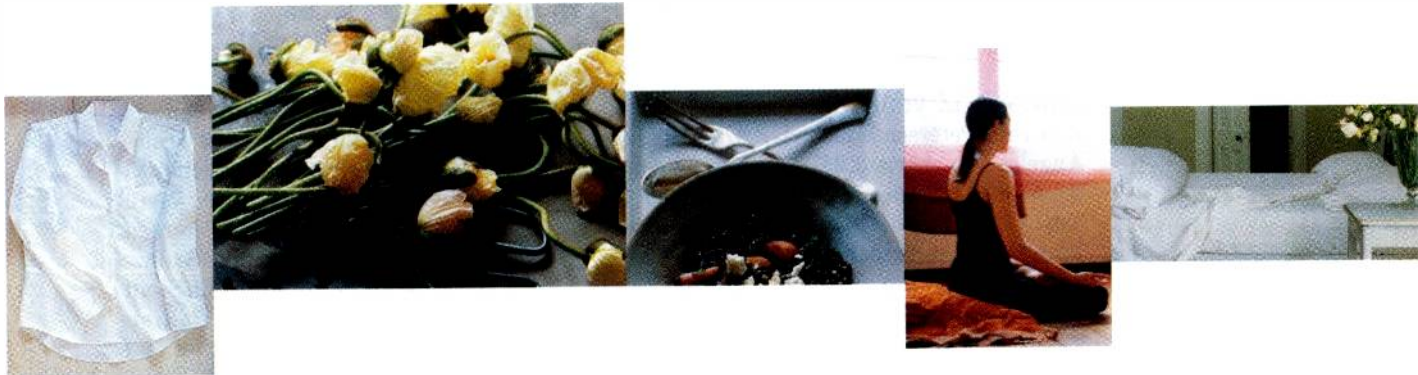
NAME  
Publisher

Date Signed, Month, xx, xxxx

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# Consumer Magazines

Fall '99

## branding

# Brand-new view

Emap Petersen has 160 magazines, but buying an ad with them doesn't necessarily mean it will be seen in print

BY JEFF GREMILLION PHOTOGRAPHY BY BRAD WILSON

Almost 52 years ago, car enthusiast Robert E. Petersen launched *Hot Rod* in Los Angeles. He charged 25 cents per copy on the newsstand. The first press run of 10,000 leapt off the shelves in days. By gearing the book to the particular interests of a small, well-defined group, Petersen had stumbled onto a formula he would exploit for nearly half a century. He would build a stable of niche magazines that, in the final years of the millennium, would become the largest special-interest magazine publisher in the country—and among the fastest-growing and most intriguingly marketed properties in publishing.

"This company has been evolving for some time," says Tom Moloney, CEO of the company now known as Emap Petersen. "But, yes, I think it's fair to say that in the last three years the evolution has accelerated."

Petersen followed up the *Hot Rod* launch with *Motor Trend* the following year, 1949, then *Car Craft* in '53. Eventually, he would

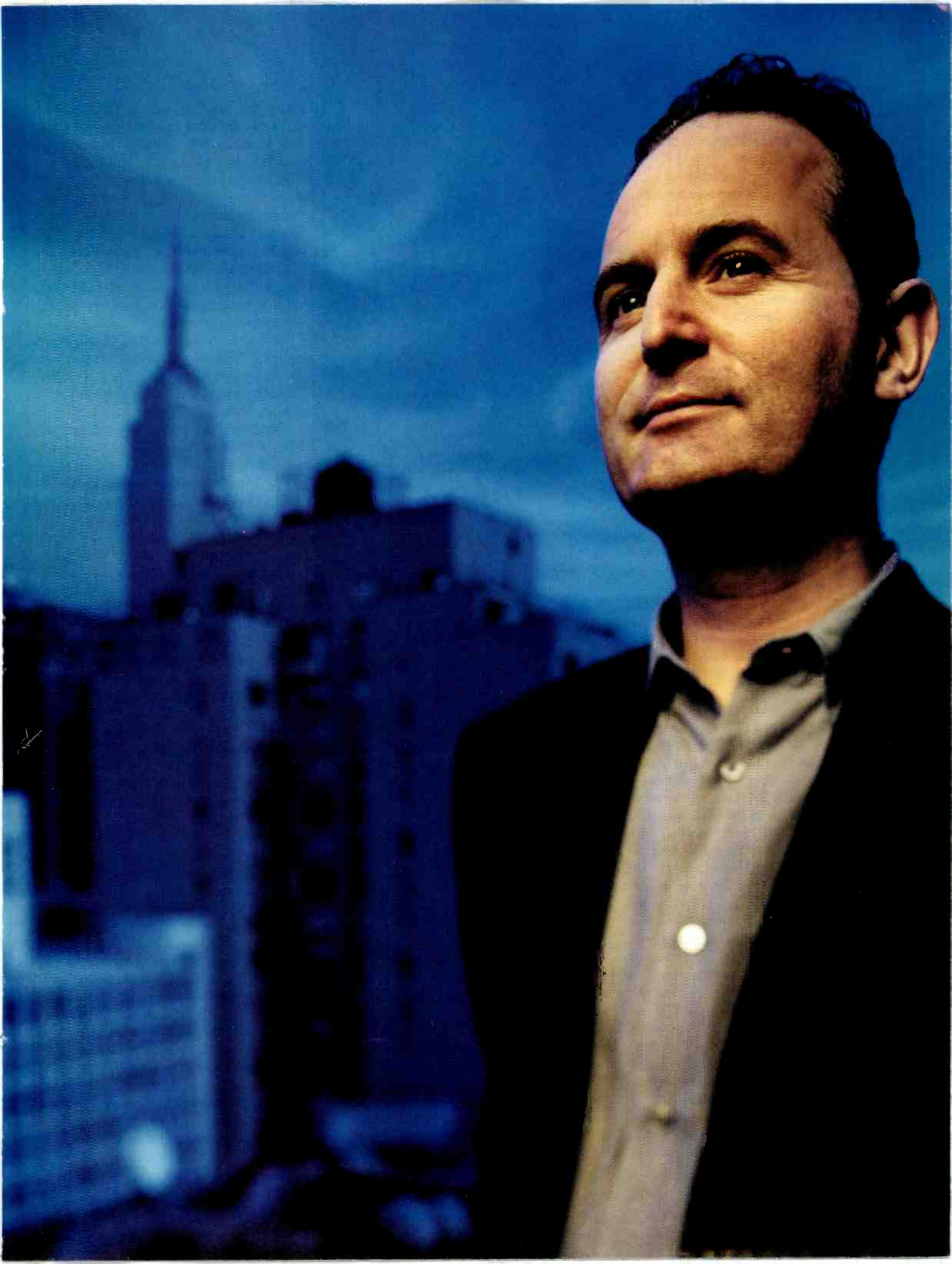
acquire *Teen* and launch *Guns & Ammo*. Every couple of years there'd be a new acquisition or start-up. The company's growth was slow and deliberate. Then, just three years ago, the pace of change at Petersen Publishing Company picked up dramatically.

An investment group led by Willis Stein & Partners, and including former *Rolling Stone* president James D. Dunning Jr. and former Hearst Magazines president Claeys Barenburg, in 1996 won a high-profile bidding war and acquired the company for \$465 million (and were roundly criticized in the industry for having paid too much). A year later, Dunning led the company's successful initial public offering. With a stock price of \$17.50 per share, the company raised \$141 million in equity.

Petersen's big-money, fast-expansion roller coaster was just taking off.

In January of this year, Petersen was sold to the British company Emap—for an amazing \$1.5 billion. The new subsidiary was renamed Emap Petersen. By the next

**The big picture:**  
"The brand is more than the magazine itself," says Emap Petersen CEO Tom Moloney.



time it changed hands, the company, still headquartered in Los Angeles, had acquired or launched dozens of new magazine titles. And, with the help of a group of new executives recruited from outside the magazine business, it had reached deep into trade publishing, trade shows, consumer events, radio, television, the Internet and licensing—in an effort to create more avenues for marketing partnerships with its customers.

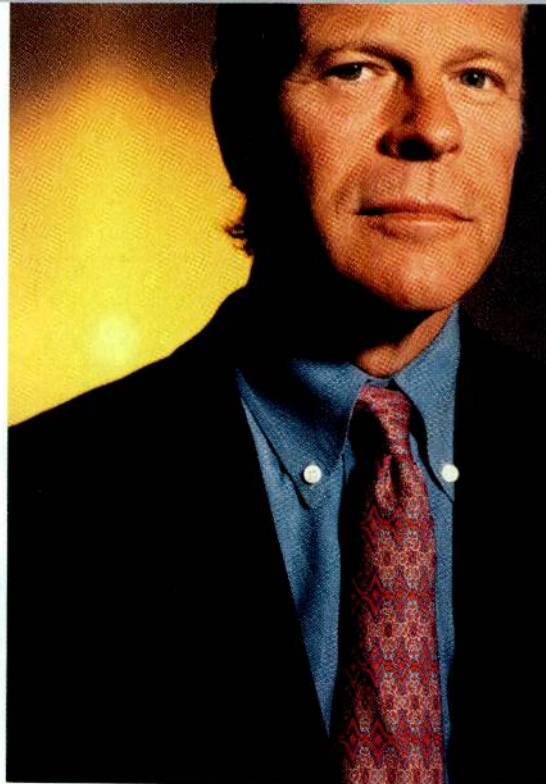
“What’s so exciting about Petersen today is that we’re aggressively extending the reach of our powerful brands into a broad range of media,” says Dunning. “We have the people, products and packaging to make it work.” Emap Petersen publishes some 160 different magazine titles and claims to reach around 100 million readers, most of whom are men or teen boys.

The pace of acquisitions and launches has stayed constant all year. Four new auto books and a large auto-show company were purchased in March. The million-circ *NFL Insider* was launched in August. The upcoming launch of a U.S. version of Emap’s *FHM* men’s magazine was announced in July. The Gravity Games, Emap Petersen’s new alternative-sports competition and rock-music festival, is currently being aired in weekly installments on NBC.

And just a few weeks ago, as this article was being researched, Emap announced another major change: Dunning’s resignation as CEO, making room for the British Moloney’s ascent. The energetic Dunning—diminutive physically but huge in determination—announced that he would pursue other “media investments.” He remains with Emap Petersen as a consultant. And his ambitious vision for Petersen—to marry the unique appeal of Robert Petersen’s little niche mags with a big-league branding and marketing scheme—is still operative.

Emap Petersen is not a publishing company. The company’s official corporate bio begins loquaciously: “Emap Petersen...is a leading multimedia marketing solutions and brand development company.”

The “marketing solutions” strategy, which on its face might sound a bit like so much typical late-’90s mag-biz lingo (“We sit on the same side of the table as our customers,” says Dunning in a less inspired moment), actually seems to have taken hold for real at Petersen. It is much more than theory among the company’s brass that



“A single magazine ad doesn’t move markets,” says Dunning. “We can change consumer perception.”

Petersen’s magazines aren’t magazines; they’re brands. And, rather than magazine pages, it’s the brands and what they represent—and the kinds of live events and other media properties to which they can be attached—that are valuable to customers.

“The brand is more than the magazine itself,” says Moloney, who had been an exec with Emap in the U.K. before joining Petersen as COO earlier this year. “The brand is at the center of a circle, and around it are a number of different assets. They can be magazines, they can be Web sites, they can be live events, they can be TV shows. The marketing solution, as it were, is to sit down with the advertiser and understand exactly what they’re trying to achieve. And the solution is not always the same one. Sometimes ink on paper is not the appropriate way for an advertiser to get his message across.”

Petersen has created graphics that illustrate the circle-of-assets idea. In one, the 1.1 million-circ general-sports monthly *Sport* is in the center. Around it swirl a dozen other marketing possibilities. They include: the

entire magazine network; individual, related titles such as *Slam* and *NFL Insider* (which will increase its sporadic frequency to monthly next spring); *Sport TV* (to air on CBS Sundays in December, becoming syndicated next year); events such as the Gravity Games (the number of live events the company presents has increased tenfold, to 100, in recent years); and the Petersen database (the company claims that, with 20 million names, it’s the largest male consumer database). Petersen also offers custom publishing and research opportunities.

“Advertisers know their markets,” adds Moloney, “and they know the brands they’d like to be associated with. They’re looking for us to come to them with creative ways to market that product to that customer.”

Dunning puts it colorfully. “Instead of a Willie Loman ad rep coming in and selling a page of advertising, we’re sitting down as marketers and asking, ‘What are your goals?’” he says. “We’ll come back with a plan that moves markets. A single magazine ad doesn’t move markets. We can change consumer perception.”

Adds Moloney: “You really have to listen to what the customer is trying to achieve. And you need a range of assets to be able to offer a creative solution. We’re selling solutions. And if we don’t happen to have the solution, we’ll see if we can make it.”

In search of other kinds of properties to leverage—and of new profit sources—Petersen has leaped head-first into licensing, building a 12-person, in-house division to focus on it exclusively. Justin McCormack is president of Petersen Enterprises, the licensing division.

“The old model for licensing is ‘brand extension,’” says McCormack, who cut his teeth in licensing as an executive at Marvel comics. “Someone comes to you and says, ‘Look how much exposure I can give you if I stick your logo on my product.’ We’re saying, ‘But my brand is worth something in its own right. My magazine name gives value to your product.’ The new model is that, yes, brand extensions mean development of the brand, and it also means money to us.

“The magazine takes on a new role,” adds McCormack. “It’s no longer the focal point but [is] itself another extension of the brand. It becomes the beating heart of the brand, pumping information in and pumping information out.”

Enterprises has in three years built an impressive list of licensees, all of which mean



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real money—not just promotional value for the company. “We’re making it work little by little,” say McCormack, discussing one of his first deals. “We had to show the world that, hey, *Hot Rod* looks good on a bottle of hot sauce. It sounds small, but there was nothing frivolous about it. It showed the licensing industry that *Hot Rod* did lend itself to other products.” Dave’s Gourmet of San Francisco licenses *Hot Rod* for hot sauce and salsa.

McCormack says the deals have gotten bigger and bigger; his division’s revenue this year, which he declines to note, has doubled over last year.

Deals usually include a cash advance and royalties from sales. A recent coup was a partnership with a major toy compa-

ny to make miniature cars. “This past year, we signed a multiyear, multimillion-dollar contract with Mattel for *Hot Rod* by Hot Wheels and *Motor Trend* by Matchbox,” he says. Hasbro is also a partner, creating sports-hero action figures with the *Sport* name.

There have been dozens of other license deals, including *Teen* magazine jewelry, a *Guns & Ammo* CD-ROM and a *Sport* restaurant in Las Vegas. There’s even a Hot Rod University, a division of a mechanic’s school headquartered in Phoenix.

McCormack says that the company’s

strategy for building its Internet business follows its licensing model: Partner with an online company that can take Petersen’s brand and create a profitable site (probably involving online sales of products). All deals include the legal sharing of names and offer Petersen the ability to sell sponsorships against a new property. “Any time you create an extension of a magazine, you create another asset that’s saleable,” he says.

For a good example of Petersen’s total marketing concept—including multimedia ad sales and license deals—consider the hugely successful Gravity Games, which was developed

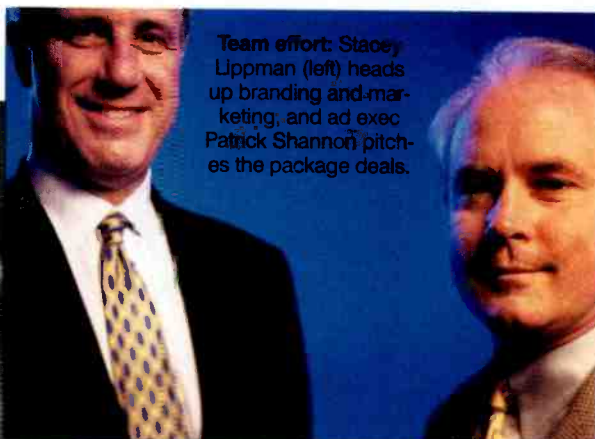
in part by ad exec Patrick Shannon. (For his efforts with Gravity Games, *Adweek* named Shannon one of the top 10 salespeople. For story, see page 18.)

“Gravity is a quintessential model of Petersen-style marketing solutions,” says Patrick Shannon, vice president of marketing. The games were conceived not only as an answer to ESPN’s X Games that would make money in its own right but also as a powerful new brand that would tie together young men and the energy and appeal of niche sports books including *Skateboarder*, *Surfer*, *Powder*, *Box*, *Slam* and *Gravity*. “We need all-encompassing brands,” says McCormack. “You look at magazines like *Box* or *Surfer*, and they’re pretty small. You create Gravity as an umbrella under which you tuck all those other brands, and it’s a meaningful grouping.”

“I said, ‘We’re going to build a new brand called ‘Gravity,’” recalls Dunning. “We’re going to make that the nomenclature of this whole cluster.”

After a year of planning, the games were held last month in Providence, R.I., which paid Petersen around \$2 million for the honor of hosting the four-day event. More than 200,000 fans showed up to watch the in-line skating, skateboarding, biking and motocross competitions—and to hear the rock concerts that were part of the festival. NBC taped the event and is currently airing it in four installments on Sunday afternoons. “NBC [which has no ownership of the event] put \$15 million behind it, promoting it,” says Shannon. “That’s second only to what they spent on the Olympics, more than they spent on the Super Bowl.”

Petersen then pulled in dozens of sponsors—including Mountain Dew, Toyota and Mennen Speed Stick—all of whom were offered unique packages, combining on-site



Team effort: Stacey Lippman (left) heads up branding and marketing, and ad exec Patrick Shannon pitches the package deals.



“Any time you create an extension of a magazine, you create another asset that’s saleable,” says McCormack.

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visibility and Petersen media advertising. "Probably the best example of tailoring unique packages for the Gravity Games was what we did for Doritos," says Shannon. "In terms of on-site, we gave them the most prominent position with all the music that we did and sponsorship of the Webcasts of some of the concerts. They're using that to support their own Web strategy." The Doritos deal did not include any magazine advertising.

"Here we had a partner that had no marketing strategy around the primary reason for this event, the sports, and had no magazine creative in an event put on by a magazine company," marvels Stacey Lippman, president of branding and marketing for Petersen. "But we were still creative and flexible enough to get them in as a major sponsor. And they're happy with it. That's not going to happen anywhere else. I'll guarantee you that.

"What we're not going to do is create these packages based on our assets and then force our sponsors to buy those or nothing," adds Lippman. "Every deal we make for Gravity is different from every other deal. Our sponsors will say, 'Can we have a little more of this and a little less of that, and we can't use that?' The key is making it for them, not about us."

McCormack's licensing was also integrally involved in the Gravity concept. But Petersen was careful not to dilute the brand's effectiveness by "strip mining" it before it had a chance to catch on. McCormack employed a consultant from the extreme-sports world to point him to the right partners. "We knew we had to come up with products that were cool, that kids might actually use or wear," he says.

Gravity licensees includes companies that produce energy bars, water bottles, watches and specialty apparel. Palace Entertainment of southern California, a miniature golf company, has licensed the name for a chain of theme skating parks it's building.

Emap Petersen believes its success has come, in large part, as the result of a commitment on the part of the company's most senior management. "If you look at what so many companies do with their array of assets, they just try to bolt them onto each other," says Lippman. "They don't really fit together in some cases. And the management at those companies, at the CEO level, they're not really committed to it. Each property is a separate profit center. There's usually a staff guy who tries to get every-

body to cooperate and put together a marketing program, but it hasn't worked. But here, this is the whole strategy.

"Take Time Warner," he goes on. "What a fabulous company. Look at the assets they've got. But what are they doing with it? There's nobody at the top who sees that as the future of the company."

Dunning says that implementing his marketing-solutions vision wasn't easy. "We faced the same challenges that Time Inc. has," he says, "just a smaller version." The CEO-

ning of the war because we have to change a culture. You guys are going to take it on the chin."

"It took step-by-step implementation," recalls Lippman. "How are you going to staff this, market it, sell it, price it? And here's the compensation based on the implementation of the strategy. You're no longer going to get compensated for selling Property X, Property Y and Property Z."

As for pricing, a balancing act between Dunning's vision and marketplace reality continues. Dunning believes that, when it comes to his solutions packages, the whole is worth more than the sum of its parts. But most advertisers expect to pay less for package deals.

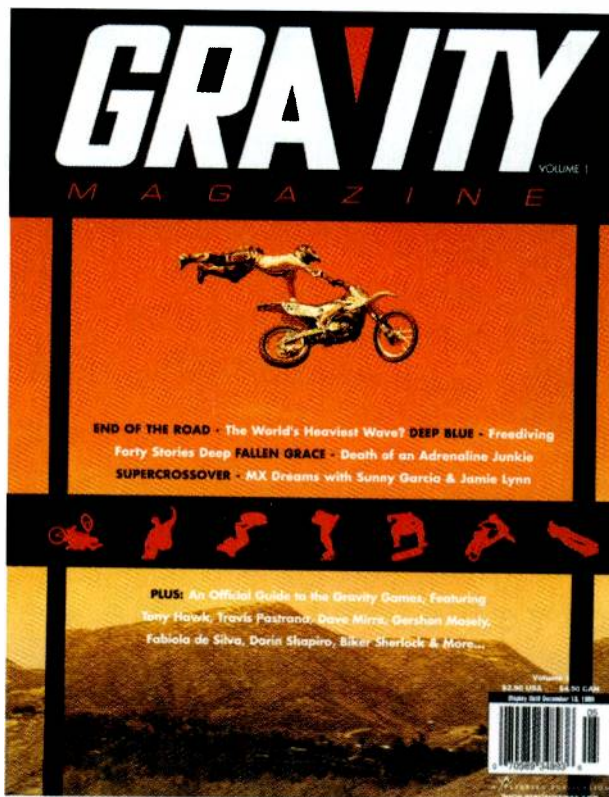
"The advertiser will try to rip the package," explains Lippman. "I can buy this for that and that for this.' They try to parse it out. But you can't buy this a la carte. It's always a package. We don't sell anything separately. And it's seamless. You may have budgetary limits, and that's fine. We can work within that. But it will be a package."

Next up for Petersen: Dunning says the company will reach farther into the business-to-business arena, investigating the possibility of a trade-show element of the Gravity Games. And in February, *FHM* launches.

"Once *FHM* is successfully launched, we'll be looking at other opportunities to launch more magazines for men," says Moloney. Emap owns *Arena*, another well-known European men's book; there is talk of launching an American version of it, as well. "It seems to me that this generation of men under 30 have changed more markedly than the three or four previous generations—the way they feel about women, the way they feel about their jobs, the way they feel about themselves. That means there'll be new magazines for those people. I don't think magazines like *FHM* are the end of a trend. I think they're the beginning."

Moloney says the marketing-solutions strategy will be at the center of all future projects. "The lessons Emap has learned from Petersen are applicable in our other territories," he says. "We'll be implementing this strategy in the UK, in France. We think it's absolutely the right way forward." ■

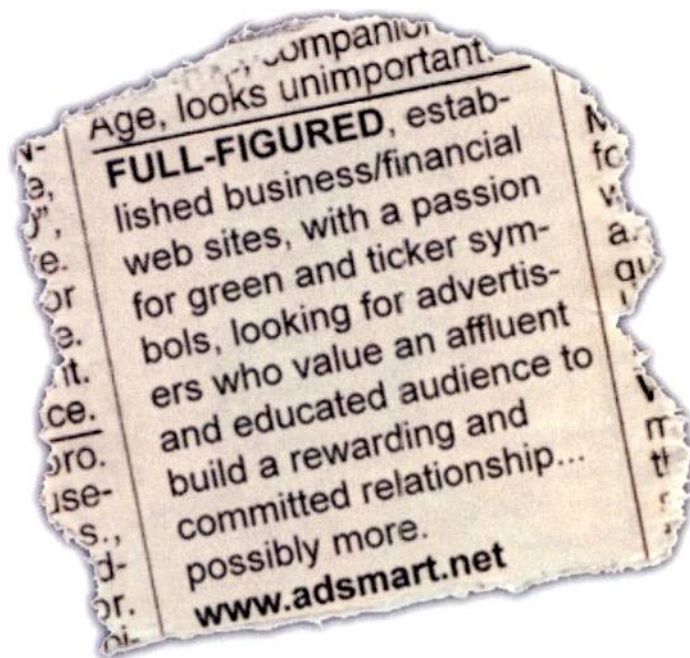
*Contributing writer Jeff Gremillion is managing editor of The Times in Lafayette, La., and an adjunct professor of journalism at the University of Louisiana.*



Gravity Games' licensees include companies that produce energy bars, water bottles and watches.

turned-consultant says that assembling a team of managers who understood the concept—almost all of whom he recruited from outside the magazine business—was essential.

"I begged them to come here," Dunning says of Lippman, Shannon, McCormack and other top managers. "I said, 'This is going to be a very lonely job at the begin-



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# Consumer Magazines

Fall '99

custom publishing



## Made to order

Marketers are waking up to the fact that custom publications can help create a relationship with clients

BY CHRISTINE LARSON PHOTOGRAPHY BY CHRIS CASABURI

You've bought the futon; now read the magazine. *Space*, Ikea's new lifestyle book, is coming this month to a newsstand near you. Looking like a hip hybrid of *Martha Stewart Living*, *Wired* and the Smith and Hawkins catalog, the magazine casts a design-savvy eye on topics from Las Vegas to Pilates to cooking—and, of course, home décor.

The editors make no bones about the

book's *raison d'être*. "We wanted to take our relationship with you one step further—into your home, on a regular basis," a letter from the editor tells readers on the first page of the premiere issue.

In the era of one-to-one marketing, what marketer could ask for more? Over the past few years, marketers seeking ever more intimate customer relationships have increasingly appreciated the charms of the custom



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magazine. In the last year alone, companies as diverse as Starbucks, Charles Schwab and Sony have launched glossy books, joining an estimated 1,400 custom magazines already in print, according to a recent survey sponsored by the Magazine Publishers of America. And as advertisers have snapped up ad space and major publishers have launched new divisions catering to sponsors, the sleepy industry of custom publishing has come of age.

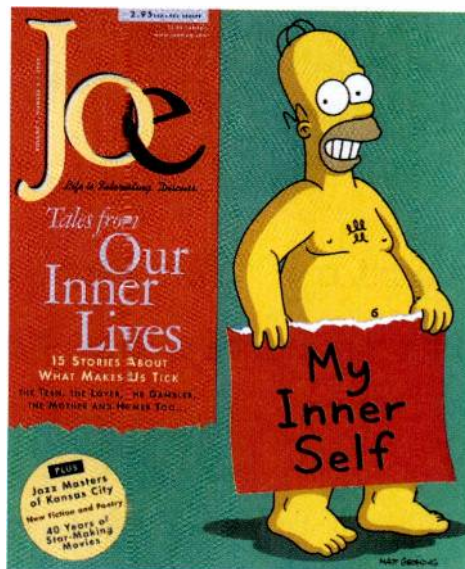
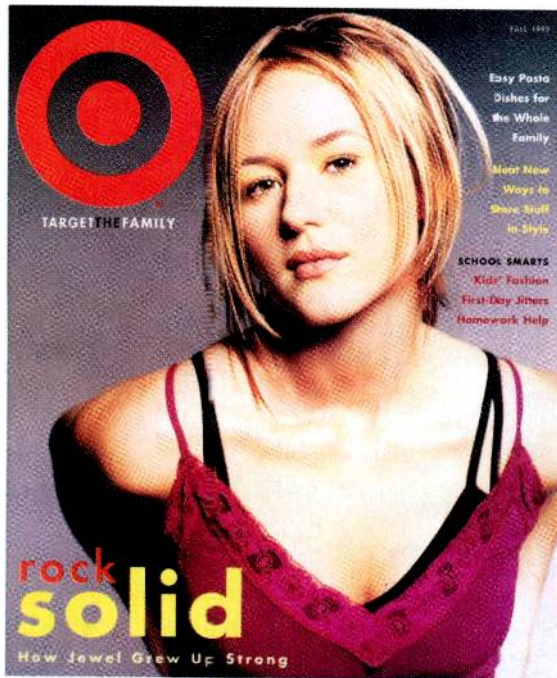
As more players join the race, the competition becomes more and more cutthroat. A year ago, *Sony Style* was published by Hachette Filipacchi, and *Target the Family*, Target's customer magazine, was with Gruner+ Jahr. Now they're both with Time Inc.

"Even in just the last year, it's become a more competitive industry. No one will just call you and say, 'Do this for me,'" says Doug MacKay, director of custom publishing at Gruner+ Jahr USA's custom-publishing division. "Getting new business is a longer and more complicated process than it used to be."

"There's been tremendous growth. It's huge," says Scott Peters, managing director at Jordan, Edmiston Group, New York, a merger-and-acquisition advisory firm. "It's allowed traditional advertisers to better think about how to grab an audience, how to keep the communication flow going. And more communication means more of a bond with customers."

While custom publishing has been around for decades, the numbers have now grown large enough to attract notice from even the most august of magazine publishers. Custom publishers will earn an estimated \$1 billion in client revenues this year, plus an additional \$700 million in advertising sales, according to the MPA survey. While custom-published products include brochures, newsletters, videos and Web sites, magazines represent the biggest slice of the pie, generating some 72 percent of client revenues and producing a projected \$640 million in third-party ad sales for 1999.

Drawn by the dollars, Time Inc., Hachette Filipacchi and Hearst have all launched custom-publishing divisions in the past five years. Of the 150 to 200 custom publishers now in the industry, more than half weren't in the business 10 years ago, and about a quarter have joined the business



Custom publishers will earn an estimated \$1 billion in client revenues this year, plus an additional \$700 million in ad sales, according to the MPA.

as recently as 1995, according to the MPA survey. Even advertising agencies are getting in on the act: McCann Erickson WorldGroup, New York, and Campbell-Ewald, Warren, Mich., jointly launched the Publishing Agency in May.

"The growth is probably the result of trends in relationship marketing and retention marketing," says Freddi Wald, vp/general manager of Time Inc. Custom Publishing, which publishes custom magazines for Starbucks, Sony, Target and others. "Clients know that it can be more expensive to constantly try to acquire new customers than to retain the ones they have," she says.

Traditional publishers, with decades of experience at developing a loyal readership, see themselves as the perfect partner for corporations seeking to build customer relationships.

"We like this business. We like it when we can put our unique abilities against a client's needs," says Christopher Meigher, chairman and CEO of Meigher Communications, publishers of traditional consumer magazines *Saveur* and *Garden Design*. His company is publishing Ikea's magazine, in conjunction with U.K.-based John Brown Custom Publishing, which publishes a custom magazine for Ikea in the U.K.

Publishers also like the profits, of course, which are virtually guaranteed by the custom-publishing business model. While details vary, the magazine's sponsor typically pays all publication costs, plus a fee to the publisher, who also generally gets a cut of any third-party advertising revenues.

For traditional publishing companies, custom publishing represents an attractive new revenue stream: marketing—not advertising—dollars. For the most part, custom publications are funded by a client's marketing budget, in an attempt to cultivate a richer, longer-term relationship with customers than is possible through traditional advertising vehicles.

"If you want to secure your position in the market, and build that customer relationship more deeply, it's going to require a lot more than just TV or a direct-mail piece," says Ellen Turner, chief marketing officer of Kinko's in Ventura, Calif.

In January, Kinko's will launch *Impress*, a quarterly magazine dedicated to business creativity and visual presentation. Between 300,000 to 500,000 copies of the 64-page quarterly, published by Forbes Special Interest Publishing, will be sold at more than 1,000 Kinko's stores. Kinko's corporate



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clients will receive the publication for free.

The magazine aims to make customers more comfortable using the full—and sometimes overwhelming—range of Kinko's graphic technologies, Turner says. But while the magazine encourages broader use of Kinko's services, it also provides value to customers by teaching them how to add visual impact to their professional materials.

"The magazine lets people go deeper where they want to learn more," Turner says. "It drives satisfaction, it drives loyalty, so ultimately it's about repeat business," she adds.

For marketers, the magazine format is a welcome chance to cut through the clutter. Consumers who habitually tune out commercials, print ads, billboards, Web banners and junk mail still seem interested in picking up a magazine, even if it comes from a corporate marketing department.

"Envelopes, catalogs, junk mail—a lot of that goes into the waste basket. But if somebody receives a magazine, it gets put into the save pile and eventually into the read pile," says Paul Hale, managing director of Veronis, Suhler & Associates, New York, the investment banking and research firm that co-sponsored the MPA study.

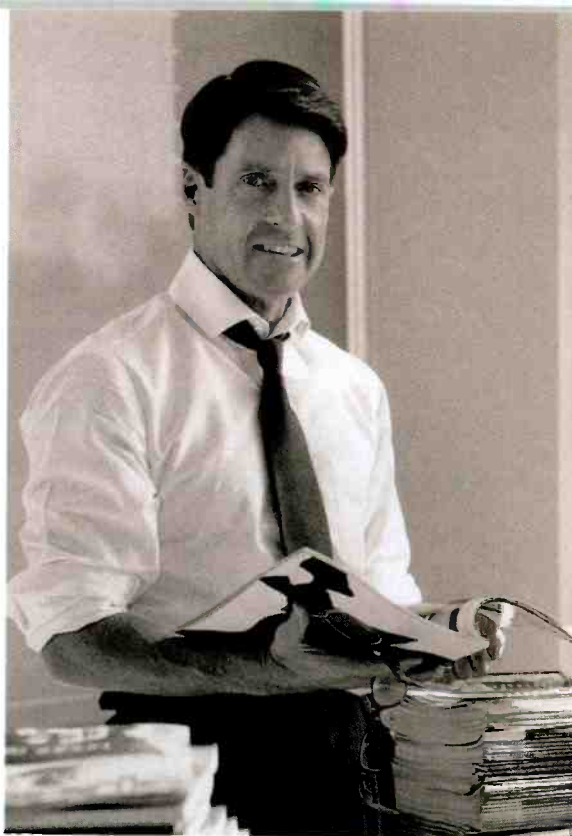
Once a customer starts reading the magazine, the sponsor enjoys the almost unprecedented luxury of his or her undivided attention.

"On TV and radio, we're one of thousands of advertisers. Now we're creating a product that showcases the breadth of our service," says Kinko's Turner.

Capturing customer interest for the length of an entire magazine, or even for a single article, is a big improvement over what a 60-second commercial or a one-page print ad offers, especially if the company has complex information to convey. It's no coincidence that the three industries spending the most money on custom publishing—healthcare, technology and financial services—all have detailed and sophisticated information to communicate.

While some companies, like Kinko's, design their custom magazines to appeal to the full spectrum of their clientele, others mine their customer database for a select subset and produce direct-mail efforts targeted to an elite group, like top customers or members of customer loyalty programs.

Over the past several years, Ikea, for example, developed a best-customer model by sorting its database according to spending, frequency, geography and other factors. While pleased with its direct-mail efforts to this group, the company felt it could take the



relationships aren't built overnight—and they don't come cheap. On average, custom publishers charge sponsors about \$478,000 a year per title, according to the MPA study. Add to this the difficulty of measuring the return on investment, and there's plenty of reason for traditional marketers to get cold feet.

"With direct mail, you know you'll generate some response in incremental spending," says Naumoff. "[The magazine] is not as clean a model. It's a little frightening," says Naumoff. To help track customer response, the company has included special promotional offers in the magazine.

For marketers leery of high costs and ambiguous returns, the potential to generate revenues can sweeten the deal. Although Ikea does not expect *Space* to be self-sustaining in its first year, Naumoff admits the long-term potential is attractive. In the company's arrangement with Meigher, the publisher keeps 20 percent of the net generated by ad sales and Ikea keeps the balance. In the meantime, the presence of third-party advertisers lends a stamp of approval to editorial that readers might otherwise question, Naumoff says.

The average custom magazine that carries third-party advertising generates \$787,000 in revenues, according to the MPA survey. But that doesn't mean all custom publishers can expect to make a profit, and if they do, it may be a long time coming.

"Unfortunately, some corporate clients don't understand the cost of mounting an ad-sales effort. It's difficult to educate corporate clients when the first thing out of their mouth is often, 'Of course, advertising's going to pay for my magazine,'" says Diana Pohly, president of Pohly and Partners, Boston. Pohly publishes 11 custom magazines for clients including Sotheby's, Continental Airlines and Whole Foods.

"The answer is, maybe it will, but in most cases, even if it's possible, it won't pay off for at least three or four years. It's a long-term investment," she says.

For companies willing to make that investment, though, there are plenty of advertisers eager to piggyback on their customer-targeting efforts.

"As an advertiser, you benefit from all the hard work we and our clients have done to target that publication," observes Rick LaFave,

**"We like it when we can put our unique abilities against a client's needs."  
—Christopher Meigher**

relationship even farther.

"We wanted to make sure we got to know them and they got to know us," says Nicole Naumoff, direct-marketing manager of Ikea North America.

Intrigued by a custom magazine Ikea already produced in the U.K., the company cut back on direct-mail brochures in the U.S. and redirected its budget to fund *Space*, which launched Oct. 13. Some 550,000 copies of the magazine have been mailed to the company's top customers, and the remainder of the 1.2 million initial print run are on sale on newsstands and in Ikea stores.

"We wanted an opportunity to communicate with people who were loyal or lapsed and say, 'Hey, we've come of age, and every three months we can demonstrate a different Ikea point of view without you feeling it's screaming product, product, product,'" says Naumoff.

And talk about a soft sell—Ikea hopes readers will like the magazine so much that they'll eventually pay for subscriptions.

While the relationship-building potential of a well-done magazine is clear, lasting rela-





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managing director, C-E Publishing in Warren, Mich., which publishes 37 titles, including *Corvette Quarterly* and *Chevy Outdoors*.

The opportunity to take advantage of Ikea's carefully harvested database is a driving reason for advertisers like upscale faucet manufacturer Moen to buy space. With a CPM of \$26, the publication compares favorably with other home publications, says Marcia Selig, associate media director at Cramer-Krasselt, Chicago, Moen's agency—while guaranteeing a hand-picked audience with a likely interest in remodeling and redecorating.

"The key driver for me was distribution," says Selig. "It offered an audience we wouldn't otherwise be able to tap into. We're reaching Ikea's best customers."

Because most sponsors aren't in publishing for the money, they tend to keep their ad-to-edit ratio relatively low. Ikea, for example, intends to maintain a 1:4 ratio even if it means passing up additional revenues. That kind of ratio often means great positioning and category exclusivity for advertisers.

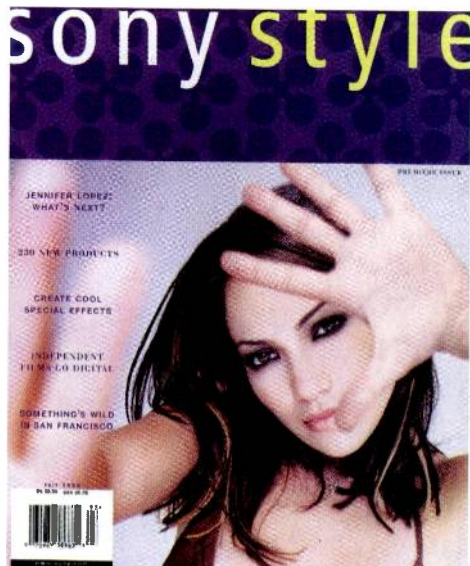
In addition to offering advertisers a highly targeted communications vehicle, custom magazines can provide a chance for third-party advertisers and custom-magazine sponsors to firm up marketing partnerships.

In the first three issues for Schwab's *On Investing* magazine, for example, Schwab offered ads only to mutual fund companies who were already part of Schwab's One Source mutual fund supermarket. The quarterly magazine, which Schwab and its publisher, Bloomberg, launched this year, is one of several benefits that Schwab provides to its Signature Service members, who have at least \$100,000 on deposit or who make frequent trades. For a sponsorship fee, the mutual funds received ads in the magazine as well as other benefits associated with other Schwab marketing programs, says Dave Dean, director of customer relationship marketing, Schwab Signature Services.

"It's one of the ways we build the relationship with our key marketing partners," he says.

Pohly estimates that 20 to 25 percent of advertisers in her company's custom-published titles have some sort of business partnership with the sponsor. For example, MCI, a cooperative marketing partner of Continental Airlines, advertises in Continental's in-flight magazines, as well as participating in other joint-marketing programs with the airline.

"It's a way for the partners to support each other. The ads generate some revenues and give exposure with the business partner.



Despite the advantages custom magazines can provide, some advertisers question the value that readers place on editorial paid for and approved by sponsors.

It's [frequently] acknowledged right there in the ad that...these two brands are coming together to benefit the customer," says Pohly.

Despite the advantages that custom magazines can provide, some advertisers remain wary. They question the value that readers place on editorial paid for and approved by sponsors, especially since many of these publications aren't requested by readers but simply arrive free in their mailbox. Some advertisers are put off by the lack of a standard audit for custom publications. Others simply don't like the idea of funding another company's marketing program.

"Some advertisers we approached [for *Space*] would say, 'Gee, I'm just not going to spend money to support Ikea. I don't want to see my good, hard-earned ad dollars going to another merchandiser,'" says Meigher.

To overcome the suspicions of potential third-party advertisers, some custom publishers, like C-E Publishing, conduct reader surveys to prove that the audience reads and values the magazine. C-E also contracts with MRI to audit some of its publications. The MPA has discussed developing an audit standard for custom publications, but no action is planned in the short term, says Kelly.

Despite the hurdles, industry experts agree that advertisers are more receptive now than in the past.

"Advertisers used to look at custom magazines with suspicion and doubt, but the market is changing and [custom magazines] are becoming a more viable advertising tool. I think it's changed a lot in the last three or four years," says G+J's MacKay.

New players in the custom-publishing industry, like traditional publishers and ad agencies, are likely to increase the amount of third-party advertising in these magazines, says Chris McMurry, chief operating officer of McMurry Publishing in Phoenix. The 14-year-old company publishes 21 custom titles.

"With ad agencies and traditional publishers both getting into custom publishing, they're now out selling ads into those products. They're out there telling advertisers that this is just as important as traditional publications. They've convinced advertisers of the kinds of things we've been saying for years," he says. ■



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adweek magazines  
roundtable

## You just don't understand

Publishers and media buyers have often felt misunderstood. But they all want the same thing: a little more face time and a lot of hard numbers

While publishers and media directors are on different sides of the table when it comes to making deals, they are side by side on the subject of what the problems are in trying to make those deals. When Adweek asked four publishers—Richard Beckman, *Vogue*; Patricia Haegele, *Good Housekeeping*; Michael Kelly, *Entertainment Weekly*; and Dawn Drew, *National Geographic Traveler*—and four media directors—Jeanne Tassaró, The Media Edge; David Verklin, Carat Global Media; Priya Narang, DeWitt Media; and Alan Jurmain, The Lowe Group—to come together for a roundtable discussion on how to bridge the gap between the two, we found there was more agreement than dissent. All say publishers need more than five minutes to explain their readership to clients, and the more quantifiable that readership, the easier the sell. But the question of how to get that face time, or how to obtain those numbers, brought out differing opinions. And our audience of publishers and marketers had some thoughts of their own. What follows is an edited version of that discussion, which was moderated by *Mediaweek* editor Bill Gloede on Sept. 23 at the Rainbow Room in New York.

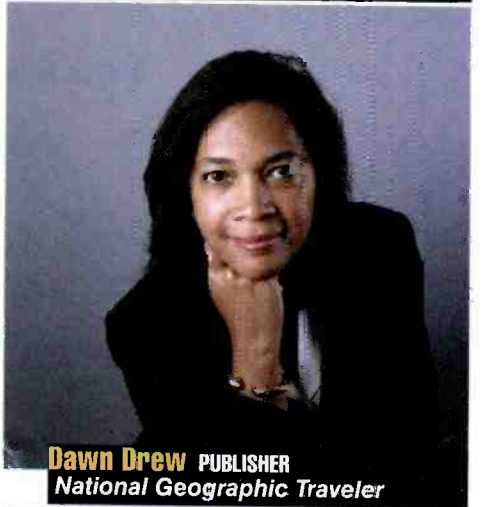
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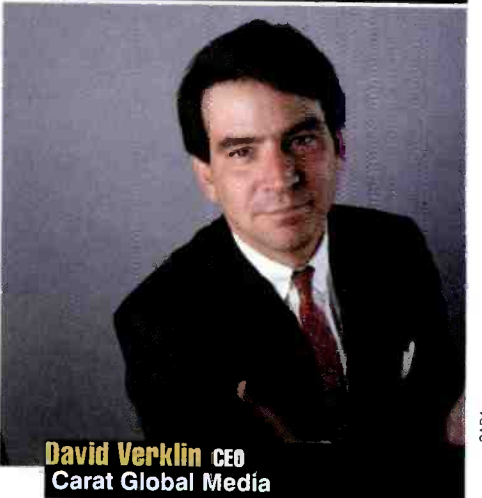
**Jeanne Tassaró** SVP, DIR. PRINT SVCS.  
The Media Edge



**Priya Narang** SVP, MEDIA DIR.  
DeWitt Media



**Dawn Drew** PUBLISHER  
National Geographic Traveler



**David Verklin** CEO  
Carat Global Media

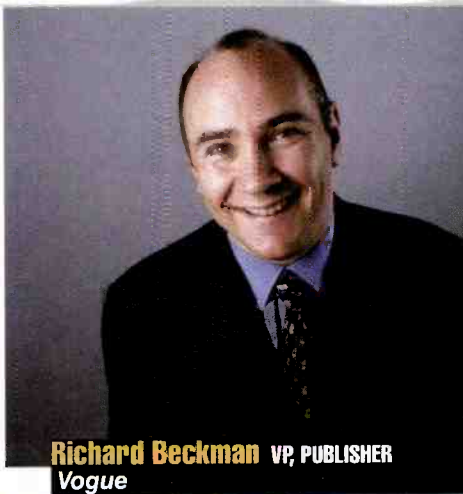
**ADWEEK:** I figured I'd start this off today with a couple of props: This is a copy of *Mediaweek* from July 8, 1991. Lou Schultz made this comment: "Who needs them." He was talking about magazine publishers. In a fit of foresight he predicted in 1991 that cross-media deals were going to make the individual title publisher unnecessary. Clearly, he was ahead of his time. The following week the crack reporting staff at *Mediaweek* dug this one up: "Publishers to Schultz: Who needs media directors?" This sums up the tension between the buying and selling sides in the magazine business, and that's what we want to get at today. Let's start with publishers. Do media buyers and planners understand your magazines?

**Mike Kelly:** Well, we have the advantage of having a lot of buyers and planners read our magazine. The better question is, do buyers understand magazines, or have we as an industry—and, being a good Irish Catholic boy, I always take all the blame upon myself—supported the fundamentals as we should have over the years, or have we gotten caught up in the buying and selling equation and not really supported the A to Z selling of magazines? Are things like ABC circulation reports and syndicated research used and understood in the proper way? So, I would say that it's not so much do they understand the magazines, but do they understand the fundamentals of analyzing the media power of magazines?

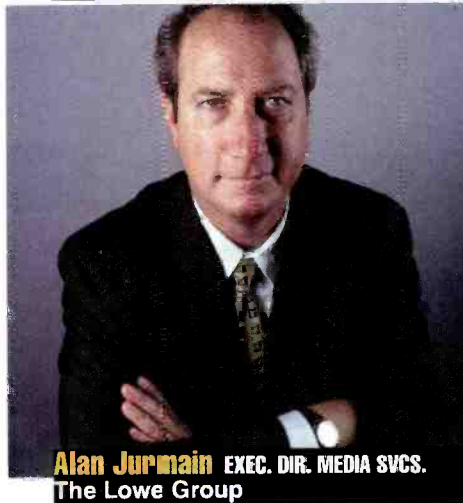
**ADWEEK:** Media buyers, do publishers understand your clients' needs?

**David Verklin:** I think so. The first thing is that the average salesperson in this country, in the magazine business, is better paid, better supported, better lead, better motivated and better equipped to do his or her job than in the majority of American media departments. Media, for a long time in this country, has been a third-class citizen, and I believe that we've seen more change in the American media business on our side of the desk in the last 15 months than we've seen in the last 15 years. I think you're seeing a sea change in the importance of media in the American advertising business. None of you people here call on Young & Rubicam, you call on a company called The Media Edge. None of you call on Leo Burnett anymore, you call on a company called StarCom. You don't call on Grey, you call on a company called MediaCom.

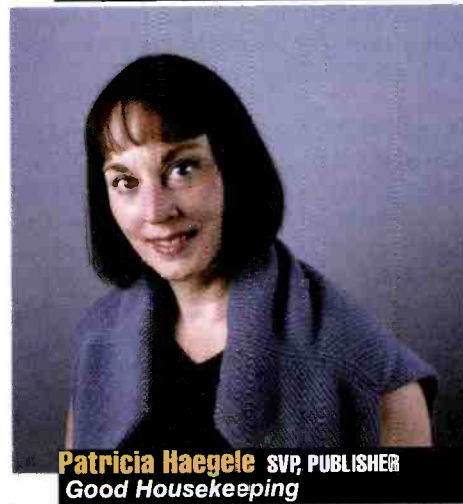
I'm very impressed with the typical salesperson that comes to see our organization. This business, on your side of the desk,



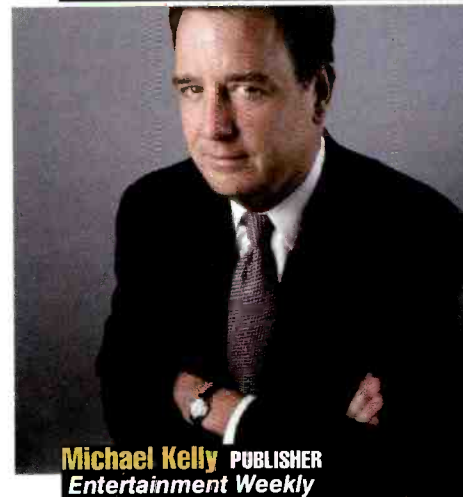
**Richard Beckman** VP, PUBLISHER  
*Vogue*



**Alan Jurmain** EXEC. DIR. MEDIA SVCS.  
The Lowe Group



**Patricia Haegele** SVP, PUBLISHER  
*Good Housekeeping*



**Michael Kelly** PUBLISHER  
*Entertainment Weekly*

has undergone enormous change over the past decade and, frankly, if you're not very good selling magazine space, you're not in the business anymore. I, like Kelly, have that Catholic upbringing. Maybe I take on too much of the guilt, but I feel the same way. I worry about our side of the desk and making sure we keep the best and the brightest in the business and that we continue to use an open-door policy and that we don't do media buying and planning by RFPs.

**ADWEEK:** Pat Haegele, let me address the same question to you that I addressed to Mike. Do the planners out there, especially the young planners in those media departments, do they understand your magazine and your audience?

**PATRICIA HAEGELE:** No. Let me elaborate on that because I too am Catholic, so it's my fault. The reason I say that the media people do not understand *Good Housekeeping* is that so much of the emphasis is quantitative, and quantitative is a far cry from the qualitative analysis that needs to be done to really understand the magazine. It's incumbent upon us, as well as media directors and the media community, to not only encourage but demand that the qualitative analysis be conducted appropriately. I think we need to join together to decide what that qualitative analysis should be. In answer to your question, no we are not understood because it's not analyzed properly to be understood.

**ADWEEK:** Jean, I suspect that you understand *Good Housekeeping*. Do your people understand it?

**JEANNE TASSARO:** I certainly hope they do. I think in cases where people are not understanding a magazine properly, or a magazine salesperson is not understanding a client's objectives, those are really cases of the individuals not asking the right questions or looking for the right kinds of information.

A lot of decisions, unfortunately, tend to overemphasize the quantitative aspects of the magazine. That's unfortunate. That's something that I think we need to continue to train not only our young people in the agency business but people new to the sales industry to talk beyond just the numbers. We need to remember that magazines represent some of the biggest brands in this country, and when you talk to a planner about your magazine, the conversation should focus on what it is about this brand that makes it different from the other magazine brands out there. If you can ingrain that in a planner's head, then

they're going to have a very different perception of a category and what role each magazine plays in the category than they will focusing on who has the highest comp and who has the highest coverage.

**ADWEEK:** Richard, would you comment on some of the quantitative data from LI Simmons and MRI and some of the problems that publishers have with the one-shot approach that they take with their flash-card presentations?

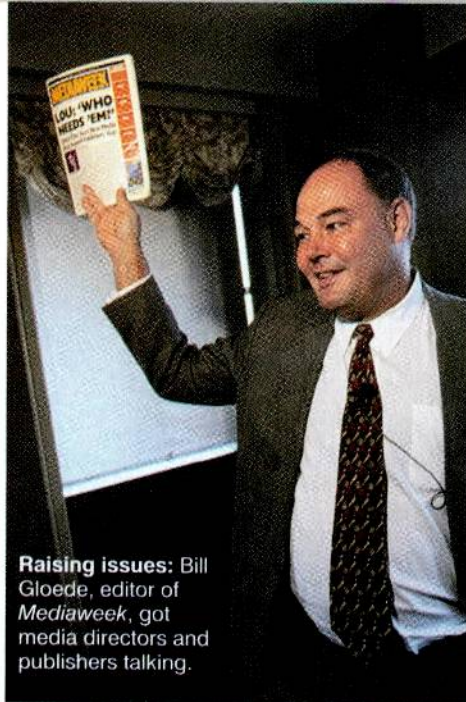
**RICHARD BECKMAN:** Well, I don't think it's specifically a problem with the syndicated research studies. I think it's much more a problem in how much weight is put on the findings of these studies, and we're in a business that has become, particularly in the last two decades, overly commoditized, and part of that is our fault and part of that is their fault. The part of it that is their fault is they don't have the time, because the departments are smaller than they used to be, to effectively qualitatively evaluate magazines and, therefore, there's an overdependence on the numbers.

I think the onus is on us to talk about our magazines with passion and the essence of the brand. We all know the problems with syndicated research. It's truly not an objective or effective evaluation of the value of a magazine, but you know there's nothing else out there. If we cannot do our jobs and effectively go out and brand our magazines and position our magazines differentially in the marketplace, then, of course, we're going to leave the media community with just the numbers to evaluate it.

**ADWEEK:** Priya, can publishers and their sales reps get easy access to your people?

**PRIYA NARANG:** Sure. I think it depends on the level that you're calling on and, again, what kind of information you're presenting. I think that if somebody is trying to give an overview of the publication to a media director, it's probably not the best time spent. I think media directors tend to want to meet with people who are higher up—the publishers, the ad directors of the magazine—and to talk more specifically about building our businesses.

Our media planners meet on a regular basis with salespeople. I encourage it. I think it's important for us to be current on information, to be knowledgeable. God forbid our client says, "What do you think about *Wallpaper* magazine?" and somebody doesn't have an answer. It's very important to cus-



**Raising issues:** Bill Gloede, editor of *Mediaweek*, got media directors and publishers talking.

tomize your presentation to the specific level and department that you're talking to. When I meet with someone, I want them to be talking about my clients' business and how their publication can deliver, and quantify and qualify their best prospects.

**ADWEEK:** Dawn, you've been in the process of creating a brand. Is it a different process? Is it more difficult when you had a brand name to start with but have to get a new publication out there, to get it understood?

**DAWN DREW:** Yes, it is difficult because we do have such a major brand that's part of what we are, and it really does define us. I can't tell you how many people in this room assume that I work for *National Geographic* and not *National Geographic Traveler*. It's really tough in the halls of the agencies to get in there and differentiate your product as well as explain it. We need more time with people in media decision-making jobs, we need more time with people on the client side who want to see us and talk about the product.

**ADWEEK:** Alan, one of the things that media directors have told me over the years is, "Anything you can do with *Mediaweek* to get my people to read and watch what it is they're buying would be a great service." Do you find that, or is it just people who are trying to find an excuse for not reading 200 magazines?

**ALAN JURMAIN:** It might be a bit unrealistic to expect that media planners are going to be able to read all 200-plus magazines, and the reality is many of the titles aren't going to be in their domain from a personal interest standpoint. Ultimately, I would say magazines need to understand that we're trying to

do one of two things. For our clients, we're either trying to build brand image and solidify a brand or get a consumer closer to a transaction with our client. It isn't so much that I need to be overly familiar with an individual magazine or a planner needs to be overly familiar with all of the numbers as much as the perspective that's brought to this table needs to be how can that magazine help my client improve brand image or get me closer to that transaction?

**D.V.:** One of my biggest concerns is it's hard to ask the right questions when you can't get a face-to-face meeting with somebody, and that's a problem that we have in our industry. I'm very worried about the pernicious side effects of RFP-only media planning or quantitative-only media planning. On the other hand, when you're running businesses the size of some of these businesses up here, you're really looking for an enormous amount of media buying through a very limited-size pike, and that's why the system has been created that we're all living with, RFPs, one-meeting and one-shot negotiations. I am really worried about the relationship side of the business, the face-to-face dialogue side of the business. Good magazine media planning is enormously time-consuming. To do it right is way, way time-consuming, and it's hard.

**ADWEEK:** How important is buzz, and is it a realistic measure of a magazine's worth to a client?

**D.V.:** It's valid. I'm not that expert in working on a fashion account, but I love talking to fashion people about magazines. I went out to lunch with Jane Greenberg at the Gap once, and, at the time, she didn't know a CPM from a cable-knit sweater, but she would tell me who the photographer was on every fashion shoot, she would talk to me about the price points of the clothing, she would talk to me about the buzz and who the editor was, she would tell me who the beauty editor was. To her, buzz was incredibly important. Where Tina Brown went was a rationale to go buy space in it. Look at *Talk* magazine's volume. How much of that went with Tina? In my mind, that is as valid a magazine-selection criterion as quantitative analysis.

What I find fascinating is clients feel that way, too. You've got to basically be able to capsule *Talk* magazine in a minute to a client. You say, "We think we should use *Talk*, here's the six reasons, it's got this kind of quantitative factors, etc." Buzz is incredi-



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**ADWEEK:** Pat, how do you fight that?

**P.H.:** I think you have to be able to sustain it. I think sometimes buzz can be a negative because people love it to begin with, and then it doesn't deliver. I think it's a combination of both, and there is strength, frankly, in knowing that what you're getting is going to be delivered, knowing that the media analysis and plan is constant with a magazine that's been around and delivers time after time.

**ADWEEK (referring to media buyers):** Do you think these folks are getting too powerful, too big, gaining too much clout?

**M.K.:** All I've been reading about is how we in the media have more clout now and how unacceptable that is. Everything is relative, and they approach it as we do—on a brand-by-brand basis. The name of the game has always been that we think that if we have more, they'll buy it all, and they think if they buy it all, they should pay less. I don't think it's a matter of power or aggregation. It's really separating each brand and looking at its brand value.

Everybody's looking for differentiation. Their clients are looking for differentiation. We're looking for differentiation, and all buzz does is promise that there may be some differentiation with the reader, as well. We're all in the buzz business, let's face it: The clients are, the agencies are—J. Walter and Ogilvy put Mindshare together as much for buzz as anything else. Buying power will be there, but buzz is a big part of the equation.

**ADWEEK:** Richard, there's been some consternation out there with the Condé Nast acquisition of Fairchild Publications. You are now a very vertically integrated company. Could you speak to the issue of how much control is too much?

**R.B.:** Unlike in broadcast or other media, this is an unregulated industry in a sense that anyone can launch a magazine in any particular field, at any particular time. We have *Architectural Digest* and *House &*

*Garden* in the same company; we have *Bon Appetit* and *Gourmet* in the same stable; we have *Mademoiselle*, *Glamour*, *Allure* in the same stable, *The New Yorker* and *Vanity Fair*. I don't see this in any way as controlling the market. There are some fantastic other fashion magazines out there in the field, too. Look at the fabulous job that Time Warner did of launching *In Style* and how they carved this enormous niche in such a short period of time. We do have a lot of good magazines out there, but it in no way prevents anyone else from coming into the marketplace and doing exactly the same thing *In Style* has done.

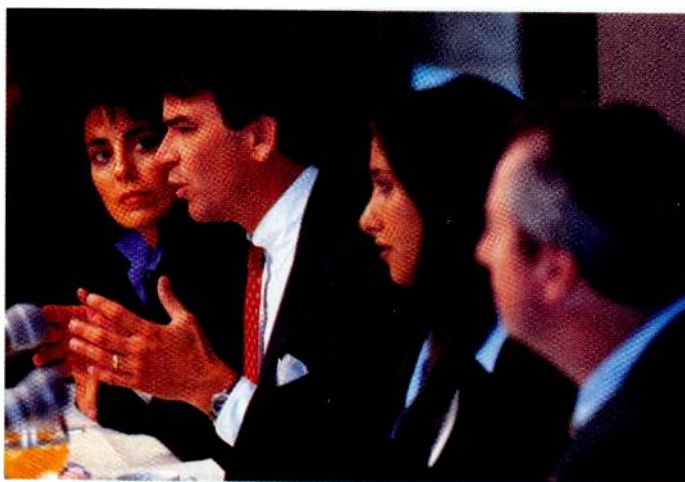
**ADWEEK (addressing the media buyers):** Let me flip that around and ask all four of you: Are they getting too powerful in terms of the size of their companies?

**A.J.:** I don't think they're getting too powerful in terms of the size of their companies. There may be a couple of situations—and certainly the Viacom/CBS [merger] starts to tread on some of that—where the new regulations enabling stations or media companies to control or dominate a market could create some problems in terms of controlling pricing. I think it's still very much freedom of choice, and it's got to be based on what's best for my client. At our place, we're going to construct individual media plans for individual brands, and we're going to continue to pick the best media vehicles that are going to get the job done.

**P.N.:** I don't think that [publishers are] exploiting the power that they should be. I think you have the potential to be much more powerful, and by that I mean understanding our businesses and our multidimensional media needs. We also have a budget that goes toward Internet advertising, we have a budget that goes against direct marketing and database, we have a budget that goes against event marketing and promotions. To be able to go internally and exploit your own resources so that you can come back to us with a fully integrated package and multidimensional campaign is really what we're

looking for. Why shouldn't [a publisher] come to me and say, "You know, in addition to advertising I can help you out with database and I can do retail promotion and I could help you augment your "VH-1 Fashion Awards" presence. It's a great way to help your bottom line. We are more than willing to give more revenue overall to your publication if you can help alleviate some of our marketing objectives and our multidimensional tasks at hand. Again, are you powerful? To answer that question, yes. Could you be more powerful? Yes.

**D.V.:** We're a pretty big company ourselves, but, no, I'm not that worried yet about size. Consolidation is happening all over the world. Financial services, the airlines—look at any part of our economy and we're going to see more consolidation. I've never really done a cross-media deal—maybe I'm the only person at this table. I don't really know



**Cross purposes:** David Verklin of Carat Global Media says cross-media deals, while fast becoming the norm, are still new to buyers.

how to do it. I'll never forget the first time I was at Time Warner, when the companies first merged, and someone said, "Let's do a cross-media deal." The first thing I did was ask Time Warner to tell us what they owned. They started going through this list that took like a half hour, and I got into analysis paralysis. How do you start? I don't even know where to start.

That's what I think happens in some cases with these big companies—there's so much you can do, you do nothing. I think that the first issue is the size issue. I'm not sure the two parts of our industry are quite in alignment yet. I'm not sure we're structured on our side to buy what these guys are selling on a multiplatform basis. We're trying to figure it out. The second thing is, I don't think anybody in this room sells space any-



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more. I think you guys sell marketing programs. Space is usually a component of what you are selling and that, I think, has been a sea change in the business in the past 10 years. If you look at the deals that guys like [Richard] Beckman have put together, space is a part of the package, but look at the size of the marketing departments you have. You have enormous staffs that didn't even exist a decade ago. I would argue that print is becoming more and more a part of the marketing-solutions business.

**J.T.:** I think we're evolving from a model where we select media vehicles to one where we create communication programs. As advertisers, ultimately what we want is to reach our consumers, and the more a media company can offer us in terms of how to get to that consumer and how to link the message from print, to broadcast, to Internet, to

communications conglomerates, and I think mine is one of them. We don't have movie tie-ins and we don't have a television station that you can tie into. How do you evaluate that? That's a difficult challenge for us right now.

**J.T.:** In those kinds of cases I would say to you, "Tell me how best then to use your magazine." You have this equity with your readers, how can I capitalize on that? There's got to be something more than simply putting pages in the magazine, and if the magazine is ultimately the main focus of where I can direct my activities, then how can I best use that magazine? Maybe I shouldn't be doing a normal page creative unit in that magazine. Maybe there's a particular position that I can in some way franchise, or do something a little more creative and make a bigger statement in your magazine than a general advertisement.

**D.D.:** That's true, and very often we do get asked that. When we come back with something, we still get asked, "Where's the Internet, where's the TV, where's the other stuff?" Because we're still being evaluated on the same basis as a buy with Condé Nast.

**A.J.:** I don't think it should be a detriment to your doing business, because ultimately what I want to do is assemble a "best in class," and it would be best in class from a Web site basis, best in class from a magazine-title basis or

television programming basis. The assumption that the Time Warners are going to have all of those under their roof—I think it's a nice dream, but usually what happens is by default you end up taking along media partners that aren't necessarily best in class. I don't know many advertisers that are willing to do that at this stage of the game, so you really want to walk away from the table with the best components.

**P.N.:** If you can demonstrate accountability in whatever way you can, that's important. Here's my two-second story: There's a publication that is published out of somebody's garage in L.A. The publisher called me and said, "You should have BMW, your client,

advertise in this publication, which is shipped to country clubs across the country." I said, "Prove to me that people read this magazine and that you can move product." This person, with this tiny magazine, blew in a card that said, "Come in and test drive a BMW, and we'll send you a putter. If you end up buying a car, we'll send you a golf bag." For a 50,000-circulation publication to have a 12 percent response rate was incredible, and I would have to hold that to par with a million-circulation publication with, say, a .5 percent response rate. If your 50,000 book is published out of a garage or out of a Condé Nast, it's really irrelevant to us.

**ADWEEK:** Publishers, what's the future for print? You all have Web sites, right? There's all this corporate buzz about the Web sites, the dot.com advertising is through the roof. Are we going to have jobs?

**M.K.:** I think the future of magazines is being written right now, where the dominant brands, information brands, on the Internet are coming out of magazines, that some of the most profitable and most highly watched news programs are called magazines. So, really, you have to think what a magazine truly is and what the medium is doesn't matter quite as much. We have about a million people a month come to our Web site. Why aren't they considered *Entertainment Weekly* readers? We consider them *Entertainment Weekly* readers. They're just coming to us in a different way. It's how we approach the future that's going to define our future, not whether or not the printed page is relevant.

**P.H.:** We're no longer a magazine, we're a brand. We started out the morning talking about the fact that we are marketing brands today, and if we haven't figured out how to take the brand beyond the printed word by now, we are going to be left in the dust.

There are opportunities. We have combination packages now in terms of brand message with *Dateline NBC*, we have "GHI Reports," which is bought by 45 stations across the country where we do newsreels to them 12 times a month, we have our online sites where we're constantly in a dialogue with the reader online. We're also going to market with product that's branded *Good Housekeeping*.

**D.D.:** Magazines are portable, they are effortless, they are things that you can return to over and over again. We are at a turning point with magazines because right now, for the first time ever, we can really



**Food for thought:** If a magazine can demonstrate accountability, says DeWitt Media's Priya Narang, the size of the publication doesn't matter.

direct mail, to retail events, the more powerful our message to that consumer is going to be. So it gives us the opportunity to move from buying media properties to creating media opportunities. We're looking at what a brand needs—what can this media brand offer me, and how do we link complementary brands so that the whole is greater than the sum of the parts?

**ADWEEK:** Dawn, how do you deal with a request for a cross-media deal?

**D.D.:** Well, actually, I was going to ask, What do you do with magazines that are simply a title? There are a lot of titles out there that are not part of these big commu-



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**Brand aid:** Verklín and The Media Edge's Jeanne Tassaro agree that magazines can benefit from brand development.

augment the content, and we can provide the accountability that advertisers ask for through the electronic medium. The example for *Traveler* is that just recently we asked our readers in the magazine to tell us online what their personal places of a lifetime are. We've gotten thousands of responses from readers online, and that was a request we made in the magazine. So, we're seeing that readers are going from the magazine to our site. There is that accountability there, there is that relationship that allows them to go from the pages to another medium, so I think the future of magazines is very bright. I think they are always going to be the anchor and the other things are going to be branching off from them.

**ADWEEK:** Media buyers, do you do buys that include the magazine and the site, or is the site still added value?

**J.T.:** The fact is that Internet users tend to be heavy magazine readers. As far as how we approach magazines who have Web sites, it depends on the site and what it has to offer. What the Internet can give us is a way to expand upon our brand, to communicate with our readers between issues and, again, to build a more powerful dialogue with our consumers. For magazine properties that can offer that kind of communication channel—for example, something like *Vogue.com*—that's a great example. *Vogue* is obviously a fashion icon, it has incredible equity in the fashion industry. Going to the Web site and having live feeds from "Seventh on Sixth" in between issue cycles—that's terrific, it's a great way of expanding upon the brand and is an interesting opportunity for an advertiser. For a mag-

azine that right now simply has a site that has a reprint of the cover story, what's the opportunity there?

**D.V.:** Martha Stewart saw it first. A guy named Eric Thorkilsen from Time Warner was one of the early proponents of this. When Time Warner was first presenting *Martha Stewart*, he said, "The brand's not print, stupid, it's Martha Stewart. It has different delivery systems, there's Martha Stewart in the printed page, there's Martha Stewart syndication, there's Martha Stewart sheets." I'll never forget the presentation. He's just so right. It's not about

being in the printed-page business anymore, it's about brand development.

There's just one thing I lose sleep over. You've got to advance the power of the knowledge and the research in the magazine industry. What I'm frustrated about is that we're asking the same questions and giving the same answers for the last two or three decades, and that's a weakness. What's the difference between a page and a spread and its power? The positioning discussions that we have are ludicrous. We need to move the dialogue forward.

**P.N.:** We keep referring to magazines as if it's one entity, and they're not read the same way, and it would be valuable research to understand how people are reading your magazines. For example, with, say, newsweeklies or business publications, through qualitative research we've done, we've found that people are in an information-seeking mode when they read these types of publications. They might go right to the business information that they need and get out of there. Whereas, say, your favorite leisure magazine is something that you will sit back on a couch and read cover to cover.

As far as the future for magazines, it's true that the Internet is stealing mostly from TV, and people who are Internet-savvy are heavier magazine consumers, but, at the same time, it's changing the dynamics. I think it's obsolete for us to think that a newsweekly is current. What's current about reporting news a week later when you can go right online at that point in time to CNN.com or *Wall Street Journal* online and consume your information immediately? Does that mean that they should be obsolete? No, it just means that newsweeklies might have to change their

focus. Magazines will change as a response to how consumers consume information.

**A.J.:** Clearly, the health of the magazine industry is going to be just fine. There's an intimacy, it's one of the few media that is unplugged, and we tend to read magazines by design and not by default.

From an Internet standpoint, we're trying to do two things: build brands and create transactions. I think the Internet might be better used right now, at least in building brands. Ultimately, what we want to buy are the ones that consumers are clamoring for, where the consumers create the buzz.

Magazines have done a terrific job in two areas: One is database mining and understanding the consumer, and also segmenting and talking about consumers and dimensionalizing consumers beyond quantitative and straight demographics. Now, most of the conversations talk more about demographic behavior, cross-product purchasing. American Express, Condé Nast, Time Warner—they all seem to do a good job and are mining those areas much better than they have in the past.

**ADWEEK:** Does anyone from the audience have any questions?

**LUISA FAIRBORNE, regional advertising director, *People en Espanol*:** We're in a situation where essentially we are creating this medium of Spanish-language magazines. I'm in a situation where my magazine is in a different language, so it may not be a magazine most buyers can pay attention to. Still, we expect the same kind of consideration when we call on you, and that hasn't been happening. We have a market that is growing, that is the future, and yet it's down on the list of priorities.

**P.N.:** There's a difference between a media planner's favorite magazine and a magazine that their clients would consider. I'm not a fan of *Four Wheel Drive Magazine*, but it's good for one of my clients. It's important for you to educate us about the market, show us how you're reaching the market and why it's a relevant market, and then educate our planners and our departments about how you can deliver that market. Will somebody pick up your magazine and read it cover to cover? Maybe not if it's not their favorite magazine, but it doesn't mean that they won't research it and analyze it and evaluate it for their clients if it's relevant.

**A.J.:** Luisa, something tells me you've got a bigger job to do on the client side, maybe in terms of prodding them to ask the question,



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Are there Hispanic initiatives that need to be taken for an individual brand? Different clients have different priorities, but I would suspect that all of them evaluate whether there's a need for reaching different segments—Asian, African Americans, Hispanic. Once those initiatives are carved up, then I would say you should be as fertile as anybody.

**CHRISTINE MILLER, executive vice president, marketing, Magazine Publishers of America:** I want to do two things. One is to say on the question of research and knowledge, we're enormously committed to that at the MPA. We're small in terms of budgets and scopes, so what we're looking for is partners. I think a joint research idea is great. We've tried to create templates that could be picked up by agencies or advertisers and expanded like the one we just did with A.C. Nielsen. Ours was a three-month study. It should have been a yearlong study. If we have a partner to do it, we can really learn something. We'd love to explore that.

The second thing is, I hear a lot about cross-platform programs. The advertisers seem to be demanding it, and then I hear on the publishing side we're learning how to put them together, figure out alliances either on our own or, in the case of single titles, with other companies. In the middle there seems to be this grand canyon that things fall into which is, how do we get this done? How do you organize as agencies to have your people be able to help clients execute this kind of buy? The demands for it are really growing. We heard it last month with Ford Motor Company saying they want cross-media platforms, cross everything. We want to deliver it, but how do we get it done with you?

**D.V.:** I'd like to take the first shot at that. On the joint-research front, one of the problems with the industry is that you guys spend as an industry an enormous amount of money on research, and we don't believe it because it perceives home cooking. If you did a joint piece of research with the research department at Media Edge, I'd believe it.

Now I want to talk about multiplatform deals. Many of you know that I ran a full-service advertising agency until 18 months ago, and I'll tell you the dirty secret: It's that the

creative side of the business hasn't been structured for joint media deals. You come to me at Hal Riney with a joint media deal that's got outdoor billboards, magazine campaigns, a one-third-page black-and-white promotion, some fashion shows, some banners, and I go to the creative department and tell them that I need some outdoor creative, I need a third page black-and-white, I need some Internet stuff—I couldn't get a third page ad out of Hal Riney with a shotgun.

The problem in my mind is the business isn't structured creatively. Buying the media is not that tough. But I couldn't get the creative work out the door, and that's the problem with a multiplatform deal. We're not structured, in the full-service agency world, creatively to buy what you're selling because we can't create the ads that well.

The issue is, how do we buy what you're selling creatively and be able to use all of those things? I think more and more you're going to be doing the creative. You have the capabilities of doing it today, you've got the



**The great beyond:** *Vogue's* Richard Beckman and *National Geographic Traveler's* Dawn Drew say advertisers expect a buy to resonate beyond the magazine.

departments that can do it with marketing departments, and some of the secondary creative work is going to be done by you to fill those multiplatform deals. I think that's going to be the future of the business for multiplatform deals. Not all of it—the big TV, the big magazine campaigns will continue to be done this way, but we're in the middle of a sea change.

**P.N.:** The key is not to sit back in our chair and wait for you to come to us with a menu of all the things you can offer. It's really important for us to, first of all, sit with our clients, decide what our objectives are and then go to

a media partner and say, "Here is a multiplatform deal that we're looking to put together, how could you use your resources to deliver on X, Y and Z?" We're looking to produce a 30-second commercial, we'd like to have print creative, we will have outdoor, we need database and whatever it might be and work with you on delivering that. That way, it's not wasting your time. We're actually coming to you and we're designing, developing and exploiting all of your resources." In that case, it works. I do agree with David that sometimes people will come to us with deals that we just can't execute, but I think there's definitely a future for working together and really using you as our partners.

**J.T.:** Today we've seen a trend where the business clients have realigned themselves by consolidating buying responsibility. This is ultimately setting up the model to create integrated marketing programs.

If we can bring these kinds of programs to clients, I don't think too many clients are going to let them fall by the wayside on the basis of, "Well, the creatives are telling me that they don't really like it or they don't know what to do with it." I think that more and more the clients will be putting the challenge on the agencies, and that's our job and that's something we've got to live up to, to come up with the ideas that fit in those programs.

**P.H.:** What I find is that the more components you have to a media buy, the less they want to pay on a CPM basis. It's a way to reduce the price even further. That seems to me to be the objective on the other side. I was devastated to see how *Good Housekeeping* was used

as the lead book to put together big Hearst packages at the detriment of our rate. Last year and this year were the first two times in a long time that we've seen positive rate increases that are phenomenal, because we've taken back the brand and marketed properly as opposed to putting together this package with the buyer on the media side saying, "How much less can I get it for if I'm going to buy more?"

**R.B.:** I think the skill here is not just in giving you more for less but using the various different tentacles of the program to make a fully integrated in-house program that makes the program resonant. I've never

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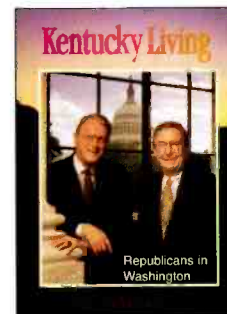


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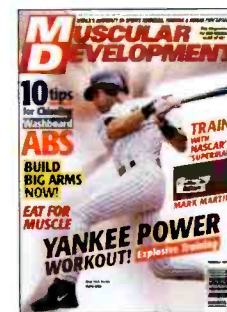


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really experienced them asking me to bring my core property down in price. What they'd look for me to do is they'll pay the price, but they want to make damn sure that it resonates beyond just the magazine. A "Man of Year" at *GQ* is a prime example of that in terms of bringing people into the program and then allowing it to resonate.

**M.K.:** Wouldn't you say that in the old days, when you had an ad director, they labored over how much of the budget went to print, how much went to television, how much went to cable, how much went to promotion? I don't think there are any lines in the pie chart anymore. All these clients want to do is create value and sell their product. If you have something that you can, by linking together a necklace of opportunity, create more value for the client with, it's been my experience that you generally create more value for yourself, as well.

**SEAN SULLIVAN, associate publisher, marketing, GOOD HOUSEKEEPING:** Sometimes there's a sense that, after we leave a presentation at a media company, the

information that we do offer, because it's so unique, there's no way to use it and it does get discounted. For instance, we publish our average price paid, but no one else does. Does that get factored into the evaluation? Because we have our warranty that we stand behind but no one else does, does that get factored in? Because we'll share our sell-through at newsstand but no one else does, we feel that when we get the information back, why we didn't get the business—those things are cast off. Is there a way to help move that information up the ladder through the agency?

**PN.:** I hate to say this but you are completely right that you provide that information, but at the end of the day we do our own analysis and use the numbers that we want to use, and the most valuable thing a magazine can offer is how your readers are our best prospects, and if that's being able to show what kinds of cars they say they drive and how many, that's important, or what kind of cereal they eat and how many boxes, that's important. But we're really buying into the premise of your reader, and all those

things are a function of why they're a good prospect. But it's almost irrelevant unless you can deliver a tie back to our business, and that's the bottom line.

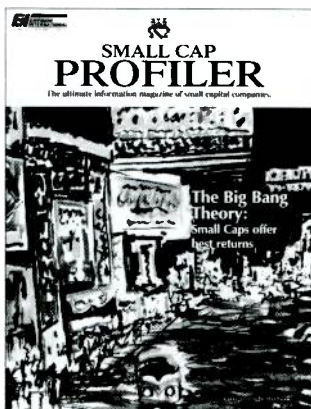
**A.J.:** There are some planners who are going to make a quantitative buy. You guys happen to compete more in the quantitative category than maybe some other magazines, and if that isn't what's going to drive it, then I think you've got to magnify those benefits that you bring to the table. If it's going to be more of a qualitative story, then you've got to shift gears and be prepared to press the buttons that are going to make the planners respond, but you've got to understand what is pressing their buttons. Hopefully, it comes through with an RFP, if that's how they're doing business.

**J.T.:** And I think to really communicate as best you can what value those different pieces of information will ultimately bring to the table. The seal is a powerful entity, but the fact that you have a seal and it's recognized—what does that really mean to me and to my client? If you can show that when the seal is awarded, there's an increase in usage, in sales, in consumer awareness—whatever the case may be. Because of that, well, now you've given me value aligned with that differentiating factor, so that's something for me to take back to my client.

**D.V.:** Those things will be appreciated by a very well-trained passionate, enthusiastic, motivated media person on the other side of the desk, and that's where I'm most concerned. How many of you are mentors to a young media person? I'll never forget Rufus Finch from *True Story* magazine. I wanted to quit the agency business a bunch of times—I wasn't even making \$8,000 a year. I was eating pizza at night—going to Lutece for lunch—but eating pizza for dinner—and it was a sales rep from *True Story* who said, "Stick with it." I'm worried that that's not happening anymore, we're losing personal relationships. When you see a person one time—people are coming and going, they're not staying at the same agency, not staying on the same magazine—looking at a page of CPMs is as much as you can get. You've got somebody who's been in the business for six months and is making media decisions, and that's not in our mutual best interest. How up do you have to go in an organization before those comments are being appreciated?

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- ROCHESTER, AUGUST 19, 20
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SEPTEMBER 13, 14
- NASHVILLE, SEPTEMBER 16, 17
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- SEATTLE, OCTOBER 28, 29

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(they do their deals at the bar)

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(actually the private dining room next to his office)