

SPECIAL SECTION
UPFRONT PLANNING
BEGINS AFTER PAGE 58

WEEK

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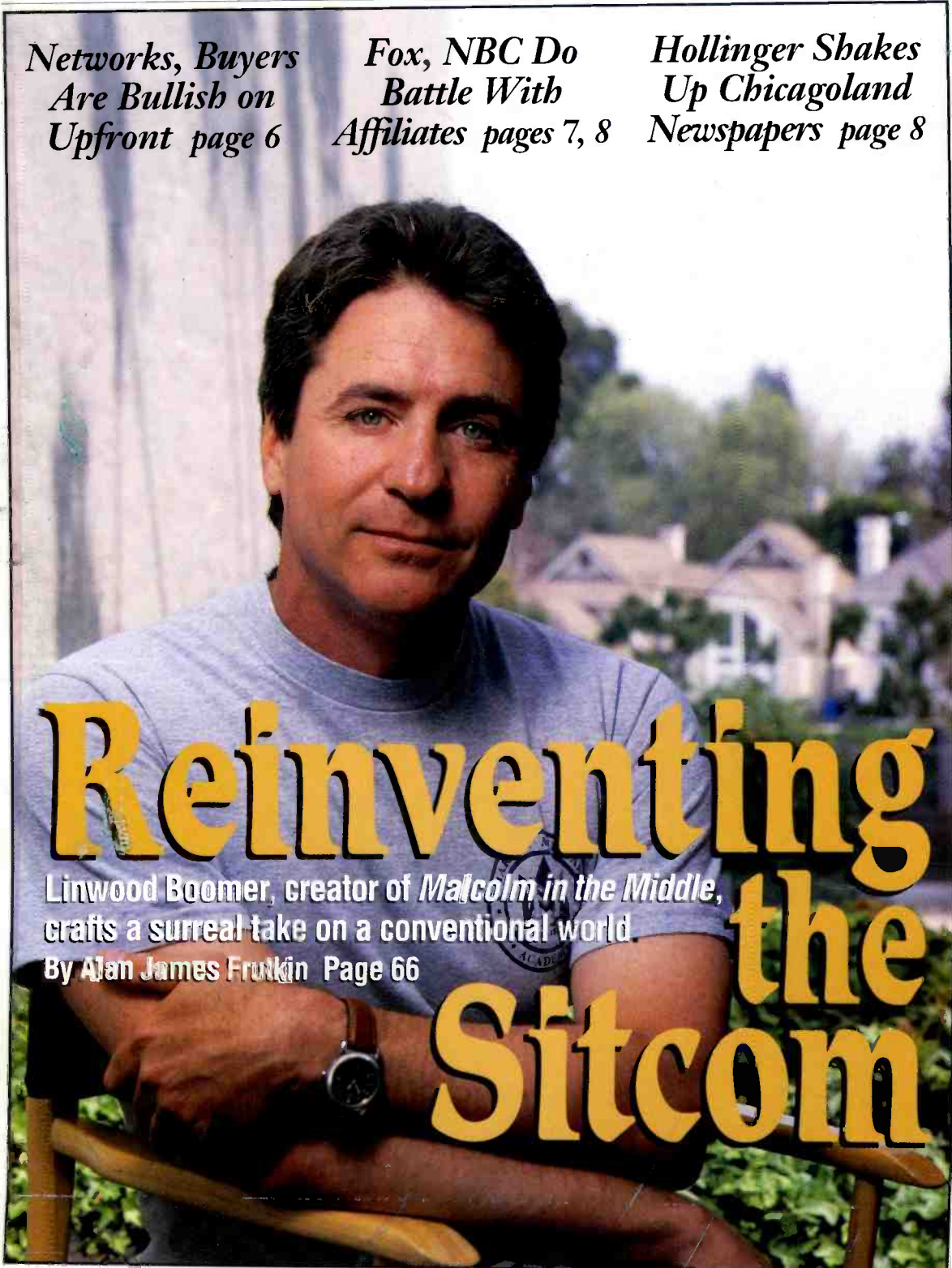
THE NEWS MAGAZINE OF THE MEDIA

April 24, 2000 \$3.50

*Networks, Buyers
Are Bullish on
Upfront page 6*

*Fox, NBC Do
Battle With
Affiliates pages 7, 8*

*Hollinger Shakes
Up Chicagoland
Newspapers page 8*



Reinventing the Sitcom

Linwood Boomer, creator of *Malcolm in the Middle*, crafts a surreal take on a conventional world

By Alan James Franklin Page 66

MARKET INDICATORS

National TV: Busy
Kids upfront market is moving slowly; syndication upfront is set to move this week. Nets and buyers are having preliminary prime-time upfront discussions.

Net Cable: Poised
Upfront negotiations with major cable nets are surfacing. Kids, though slow, is expected to pop soon.

Spot TV: Mixed
Stations saw high-single-digit gains in first quarter. Top 10 markets continue to trend strongly. Small-to-mid-sized markets are experiencing high and lows, as some are saddled with excess inventory.

Radio: Hectic
The stock market has thrown a monkey wrench into dot-com ad plans, and buyers report last-minute avail opportunities have opened up for April. May, as usual, is crammed; June looks much saner.

Magazines: Solid
Business-to-business ads are expected to keep business titles in top form well into the third quarter.

ROBBIE CAPPONETTO

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(just when you thought you had e-nough)

AT DEADLINE

Publishers Push ABC to Adjust Circ Rules

The Audit Bureau of Circulations' magazine directors' advisory committee convened last week at a retreat in upstate New York to discuss how best to change what many publishers argue are complicated and dated rules for tracking the paid circulation of magazines. A publishing executive with knowledge of the discussions said that one proposal includes the elimination of a rule that counts only those magazines sold at 50 percent or higher of basic price. Publishing executives that attended the retreat included Peter Armour, senior vp/consumer marketing at Condé Nast Publications; David Leckey, vp/circulation at Hachette Filipacchi Magazines; and Cindy Still, vp/consumer marketing at Times Mirror Magazines. In May, the advisory committee is expected to submit proposals for review to ABC's magazine buyers' advisory committee, which is comprised of agency and advertising execs.

Kennard Refutes Lobbying Charge

Federal Communications Commission Chairman William Kennard fired back a letter to Rep. Billy Tauzin (R-La.) the day after the fiery Telecommunications Subcommittee chair accused the FCC on the House floor of illegally lobbying Congress over the Radio Broadcasting Preservation Act. The House passed the act on April 14. "The Commission scrupulously adhered to the Department of Justice's guidance concerning the activities covered by [the Anti-Lobbying Act]," wrote Kennard, who appended to his letter several references to the 1995 code.

Entravision Announces IPO, Deal

Hispanic media operator Entravision Communications filed Friday (April 21) for an initial public offering in hopes of raising \$615 million. Entravision owns 17 Univision affiliates, 26 radio stations, New York Spanish newspaper *El Diario/La Prensa* and outdoor properties in New York and Los Angeles. The filing comes a day after the Santa Monica, Calif., company closed on its \$252 million purchase of Latin Communications Group, which owns radio stations and *El Diario/La Prensa*. Entravision also announced it had agreed to acquire for \$475 million Z-Spanish Media Corp., which owns about 10,000 billboards and 33 radio stations. Entravision has another \$126 million worth of deals pending for two radio stations in L.A. and two TV stations in Hartford, Conn., and Orlando, Fla.

Telemundo Scores With Cantor Deal

Andres Cantor, the reknowned announcer of soccer coverage on Univision for 13 years, has joined rival Spanish-language network Telemundo, where, under a multi-year pact, he will do soccer play-by-play. Telemundo plans to use Cantor for other assignments. Cantor also recently signed with NBC to announce the soccer game telecasts during the 2000 Summer Olympic Games this September. Known for his enthusiastic shout of "Gooodooaaallll!!" whenever a team scores, Cantor won an Emmy Award for his play-by-play coverage of the 1994 World Cup soccer competition. While Univision garners the lion's share of the overall Hispanic TV advertising and ratings market, Cantor's defection is considered by ad buyers to be a small coup for Telemundo's sports coverage.

Dharma & Greg Hits 50 Percent

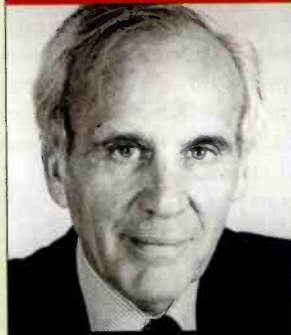
Twentieth Television said clearance levels for its fall 2002 syndication launch of *Dharma & Greg* are up to 50 percent. According to the company, eight of the top 10 markets are now secured, including Philadelphia's WTXF-TV, San Francisco's KBWB-TV and Detroit's WJBK-TV. Twentieth already had cleared New York, Los Angeles and Chicago.

Grossi Takes Reins at Columbia

Sony Pictures Entertainment continued to restructure its global television operations last week, naming veteran industry executive Len Grossi president of Columbia TriStar TV. Grossi, who ended a four-year stint as senior executive vp at UPN in 1998 to pursue entrepreneurial projects, will assume control of Columbia TriStar's network division, overseeing the Sony Pictures Family Entertainment division, its Game Show Network cable channel, Sony's distribution deals with Brad Grey Entertainment and Artists Television Group, and the company's investment in Telemundo.

Addenda: The Sunday magazine market is heating up. On April 23, **Publishing Group of America** launched *American Profile* in 250 small-market dailies and weeklies. The initial print run is 1.1 million... **Stacy Bettman**, former publisher of Hearst's *Country Living's Healthy Living*, has joined sister publication *Victoria* as publisher. *Country Living's Healthy Living* was recently discontinued. Bettman has also served as ad director for *Allure* and as group ad director for the Hearst Group.

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SI for Women Swimsuit Issue Due Out on May 4

At long last, women are getting a swimsuit issue of their own from the team at *Sports Illustrated*. Due on stands May 4, the May/June issue of Time Inc.'s 300,000-circulation *Sports Illustrated for Women* will feature its first annual swimsuit edition. Since its launch in 1998, many *SI for Women* readers had asked when the bimonthly would offer its own version of *SI*'s wildly successful franchise.

"At first blush [the answer was] was 'no, that's one territory we're not going anywhere near,'" says Sandy Bailey, editor in chief of *SI for Women*. But after repeated requests from readers, Bailey caved.

Unlike *SI*'s annual cheesecake edition, the *SI for Women* swimsuit edition will be quite a bit tamer. The section will focus on men and women athletes photographed on the beaches of Miami and Santa Monica, Calif. "It's a sexy issue, but...women and men are looking for entirely different things in a swimsuit issue," Bailey says. "Women are looking for stuff for themselves, not what looks good on Tyra Banks." But, Bailey adds, "there will be some guys as decoration." She declined to identify which athletes will be featured. —*Lisa Granatstein*

TVB, CAB Continue Their War of Words and Numbers

In the face of steady fire from the Cabletelevision Advertising Bureau, Chris Rohrs, the recently named president of the Television Bureau of Advertising, is stepping up the organization's efforts on behalf of local broadcasters. To further drive home the company line that broadcast is still a superior ad medium to cable, the TVB will soon incorporate individual local-market ratings information into its pitches to advertisers. "It's been striking to me that there is so much misinformation out there," said Rohrs. "We have to work hard to get the facts out." TVB this month also sent letters to major ad agencies promoting spot TV spending.

Neilsen Media Research's data on cable, as reported by the CAB, includes satellite TV delivery, Rohrs noted. "An advertiser has to (continued on page 8)

Upfront Expected To Come on Strong

Little impact seen from stock-market bumps; syndie to go this week

THE ROAD TO THE UPFRONT / By John Consoli

Media buyers and national television ad sales executives say that the recent wobbly fluctuations of the stock market should have a negligible impact on the upfront buying season, which is expected to open in earnest this week with the syndication segment. But that's about where any agreement between buyers and sellers ends.

As the opening bell nears, broadcast-network sellers are predicting robust upfront spending of \$7.7 billion to \$8 billion, a 7 to 11 percent increase over last year's \$7.2 billion that would yield cost-per-thousand increases of about 15 percent. Buyers see broadcast prime-time upfront spending topping out at \$7.5 billion, with CPM increases averaging no more than 10 percent. The seasonal posturing is in full swing.

This week's syndication upfront is not expected to generate big gains over last year's \$2.5 billion-plus market, buyers think. But program distributors, which sell as much as 85 percent of their inventory during the fast-closing market, counter that the upfront will generate strong price increases for hot shows. Liz Koman, senior vp of ad sales for Tribune Entertainment, whose division also sells barter ads for Universal Worldwide Television, said Universal's freshman *Blind Date* is doing well among the young audiences that advertisers covet. "We're very confident we're going to get a double-digit increase for *Blind Date*," Koman said. "It was a bargain last year [because] it was brought to the market late, and

we had to take deals where we could."

The syndie upfront will have two fewer players, with King World having merged with CBS' Eyemark Entertainment since last year and Rysher Entertainment and Worldvision Enterprises having been acquired by Paramount.

The cable networks are projecting an upfront of \$4.6 billion, up about 25 percent in dollars over last year. "We've had a lot of clients approach us, ready to do business," said Lynn Picard, executive vp of sales for Lifetime, who expects cable business to open in early May, a couple of weeks ahead of the broadcast network upfront.

Executives of the Turner networks—including TBS, TNT and CNN—which bring in 23 cents of every dollar spent in the cable market-

place, say they are poised to write a good deal of early business. Turner execs project they will do 33 to 40 percent of their deals before the marketplace moves in earnest.

The kids market is already moving, ever so slowly, but many of the buying services that control the lion's share of kids dollars have not put their money down yet. "Some [kids] buyers are doing business just to get it out of the way before the prime-time market opens," said one kids buyer who represents several major accounts. "There's really no rush, but the networks will spin that and make it seem like there is heavy demand."

Nickelodeon shot off the starting gun with a deal in which Ford Motor Co. will run ads on the network aimed at teaching kids about auto safety. Representatives for Turner's Cartoon Network said last week



Mating season: Tribune executives say buyers are hot for Universal's syndicated *Blind Date*.



that they also were writing business. Fox reps declined to comment on word that Fox Family Channel and Fox Kids did a deal with Hasbro. Jon Mandel, whose Media-Com handles the giant toymaker's ad buys, was unavailable for comment.

Kids buyers said each network was getting some ad dollars last week, and that Kids WB so far has registered the strongest CPM increases, although only in the mid-single-digits. Buyers said the WB's offering of more girl-skewing kids' programming for next season, and of course, more *Pokémon*, are fueling the network's gains.

Jed Petrick, executive vp of sales for the WB, said that the traditionally slow second quarter in kids is not being felt at his network, which has sold out all of its scatter for the quarter. "And very few audience-deficiency units were given out," Petrick said. Of the kids upfront, he added: "From what I've seen of the budgets, advertisers feel good about the programming."

Several buyers cited Cartoon Network as a place where "better value" deals can be made. But clearly, there is no rush to get kids business wrapped.

"We will get what we want when we want it," Tim Spengler, executive vp/director of national broadcast for Initiative Media North America, said of his agency's kids strategy. "Ultimately, we will settle on a price close to last year."

While Internet companies were seen as being hurt most by the downturn in the stock market, most are not big players in the upfront, and the market turmoil's affect on their scatter buys has not yet been felt. Said one broadcast network exec about Wall Street's impact on TV spending: "The stock market's numbers are not indicative of how much product people are selling, or how much revenue they're taking in. The market is paper money. It will not scare off advertisers from promoting products."

Yet others see potential softness ahead, particularly for cable. Dot-coms, which according to Competitive Media Reporting spent \$486 million on cable networks last year, may not be as flush during the upfront. "Cable is not reliant on [dot-coms], but it has been a consistent icing on the cake in the last couple of quarters," said Kristian Magel, vp of national broadcast for Optimedia International U.S. "In a situation where you will be forced to make commitments for next year, these guys don't have the capital to go spending like that. Cable is likely to be very strong, but lack of dot-com dollars will take the edge off." —with Daniel Frankel and Megan Larson ■

Affils Stand Firm Vs. Fox

Inventory buy-back plan is souring relations; UPN on the hunt

TV STATIONS / By Katy Bachman

As many as three station groups may say good riddance to Fox now that some of their stations have been given notice by the network that they could lose their affiliations.

A handful of small-market Fox affiliates have received termination letters over their refusal to comply with the network's controversial inventory buy-back plan. The groups include: Northwest Broadcasting (five of its six stations are Fox affiliates); Quorum Broadcasting (five of its 10 outlets are Fox affiliates), and Pegasus Communications (all of the group's five stations are Fox affiliates). The rebel broadcasters serve markets including Bowling Green, Ky., and Chattanooga, Tenn., and represent about 20 percent of Fox's smaller-market affiliates.

A divorce with Fox would be just fine with a top executive of one of the affected groups, who said he doesn't believe the buy-back program is fair; his group has not signed the deal and has not paid up. "It was a bad idea to start with," the exec said. "[Fox] continues to raid the balance sheets of stations. They [Fox] are no more partners of the stations than Genghis Khan."

Under the three-year agreement, which took effect July 1, Fox affiliates were to buy back 20 30-second prime-time spots per week at a negotiated below-market rate and receive an extra 15 spots from the network, of which Fox would get about 25 percent of the revenue.

"The time is coming economically when it may be better off to be an independent station, forego affiliation and become totally local. I'm convinced many of these owners are going to say enough is enough," said the group head.

The extra inventory the smaller market Fox affiliates have to peddle just isn't moving. "There's a glut of inventory," noted Chris Ensley, an analyst with Lazard

Freres. "A year ago, [Fox affiliates] figured it would be a wash. Now they're trying to figure out what they can do because they can't go back to the table," said Ensley.

Fox intends to press on with the buy-back program and cut delinquent affiliates.

"Substantially all the affiliates are paying," said Bob Quicksilver, president of network distribution for Fox Broadcasting.

"Some groups in very small markets have not paid, so we sent a termination notice telling them they must pay for the inventory or we would seek alternative affiliations," said Quicksilver.



Quicksilver put small stations on notice.

Meanwhile, UPN is on a Fox hunt. "You don't get these chances

very often," said an opportunistic Adam Ware, COO of UPN. "We think we have a compelling proposal and we're hitting the road with it. We want to do deals."

If affiliates start to bolt, it won't come at a good time for Fox. The network's household share is down more than 16 percent compared to a year ago, while UPN is climbing at a 33 percent clip. With the ownership disposition of UPN settled and regulators looking favorably towards relaxing the one-network ownership rule, UPN is ready to strike. "Fox's ability to drive growth was an '80s thing; it's a mature business. We have the merger behind us and all those resources, including [King World] syndication," said Ware. "We can bring a lot to stations' bottom line."

But even UPN's proposal may not be enough to convince broadcasters that are fed up with the entire network/affiliate business model. Disgruntled network affiliates are closely watching how Young Broadcasting's KRON-TV in San Francisco will fare after defecting from NBC in February. The lure of independence may be equally strong. ■

NBC is also getting some flack from its affiliates. See story on page 8.

know that if they buy cable on an interconnect in San Antonio, they have to factor out the satellites' numbers," the TVB chief said.

For its part, the CAB reported last week that based on its analysis of Nielsen numbers, during the week of April 10 cable earned its highest one-week ratings ever with an aggregate 43.0, a 2.5 percent increase over last year. For the same week, the Big Four broadcast networks' ratings fell 1.1 percent, to 43.3. TVB fired back the same day with a report that all of broadcast TV—including the network affiliates, independents and Spanish-language stations, earned a 38.6 rating in March compared to cable's overall 23.8. —Megan Larson

Shell Collects Responsibility For Fox Cable Networks

Taking a step toward consolidating its cable entertainment networks under one banner, News Corp. last week named Jeff Shell president/CEO of Fox Cable Networks. Shell, most recently president of Fox Sports Networks, now will oversee the sports channels, FX, Fox Movie Channel, Fox Family Channel, National Geographic Channel and the Health Network. He will not be responsible for Fox News Channel or any news nets News Corp. may launch in the future.

Since the launch of its first cable network, FX, in 1994, "the Fox cable group has just exploded," Shell said. "It has reached the size and scope that required one general person looking after it."

Shell will oversee the Fox channels' ad sales, distribution and local rights negotiations for sports franchises, along with guiding the group into the digital world. He anticipates synergies in packaging the nets in one-stop pitches to advertisers and tying together the channels for affiliates with new interactive and broadband services. While most Fox nets will join forces with in-house Web sites, Shell said he will seek outside cyber partners for some of the channels. —ML

Fox Calls On Moses to Lead Network's Marketing Efforts

Senn Moses, who joins Fox this week as the network's new (continued on page 12)

Repeat Offender

NBC affiliates say they won't rebroadcast local news on Pax outlets

TV STATIONS / By Megan Larson

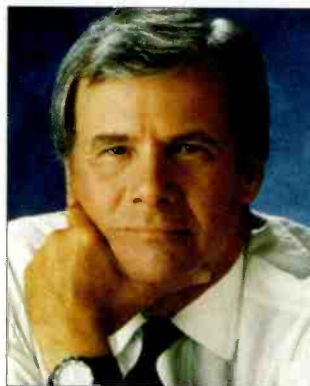
N5BC affiliates are unhappily resigned for the moment to the network's decision to repurpose the *Nightly News with Tom Brokaw* on Pax TV, but it's unlikely they will opt to rebroadcast their local newscasts on Pax affiliates, as NBC has suggested.

NBC's 11 owned-and-operated stations have agreed to repurpose their news programs on Pax outlets, which will time-shift the programs at 7 p.m. and 11:30 p.m. Though it hasn't mandated the move, NBC is encouraging its affiliate body to follow suit by entering into joint sales and programming agreements with Pax stations.

"It's ours to do it if we want, but I don't see a reason as to why we would want to do it," said Jim Keelor, president of Cosmos Broadcasting. "Our newscasts do so well that we would only end up hurting our syndicated product [that would run against the Pax rebroadcasts] and I can't imagine that syndicators would look favorably upon us doing that." Keelor said he will ask the general managers of his seven stations if they're interested, but he doesn't believe they will rebroadcast, noting NBC's failed attempt to repurpose the *Today* show on

MSNBC. Brokaw will debut on Pax May 1 at 7:30 p.m. for a one-month test period.

NBC and Pax together issued a statement last week outlining plans for a joint partnership, including Pax coverage of the Olympic trials from June 3-14. "This is the first step in our strategy of developing Pax into a full local and national Entertainment and Information Network and providing new growth opportunities for [O&Os] and affiliate[s]," said NBC president Randy Falco.



NBC PHOTO

Brokaw's repeats upset affiliates.

Affiliates have discussed taking more serious action against NBC's program-sharing strategy. At the National Association of Broadcasters conference

two weeks ago, a few station groups contemplated the preemption of the NBC game show *Twenty-One*, which Pax is now carrying. No serious move to preempt has been made, and most group executives said they do not want to go so far. But the *Nightly News* move could push the more disgruntled owners over the edge. "There are a lot of frustrating conversations going on right now about what you could or couldn't do," said Keelor. "Now if they want to pay us to do it, that may be another option...Ha Ha!" ■

Hollinger Shifts Execs

'Chicago Sun-Times' gets new top editor; weeklies publisher is out

NEWSPAPERS / By Tony Case

In the latest top-management changes at Conrad Black's Hollinger International, its largest U.S. daily, the *Chicago Sun-Times*, last week announced new blood to head its news operation and shifted the publisher of a suburban weekly chain to a corporate position.

On May 15, Hollinger will move Michael Cooke, editor of its *Vancouver Province* for the past five years, to the *Sun-Times* as editor in chief. John Cruickshank, editor of the company's *Vancouver Sun* for the past

four years, becomes vp/editorial for the daily tabloid. Current *Sun-Times* editor Nigel Wade, who said he was ready to move on after 37 "demanding years of daily journalism," becomes a corporate consultant.

At Hollinger's Pioneer Press, a string of suburban Chicago weeklies, Thomas Neri suddenly departed last week as president/publisher. Neri will head to Hollinger's corporate offices for an undetermined job.

The *Sun-Times* is bringing in fresh leadership as it plans a major redesign for this

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AND
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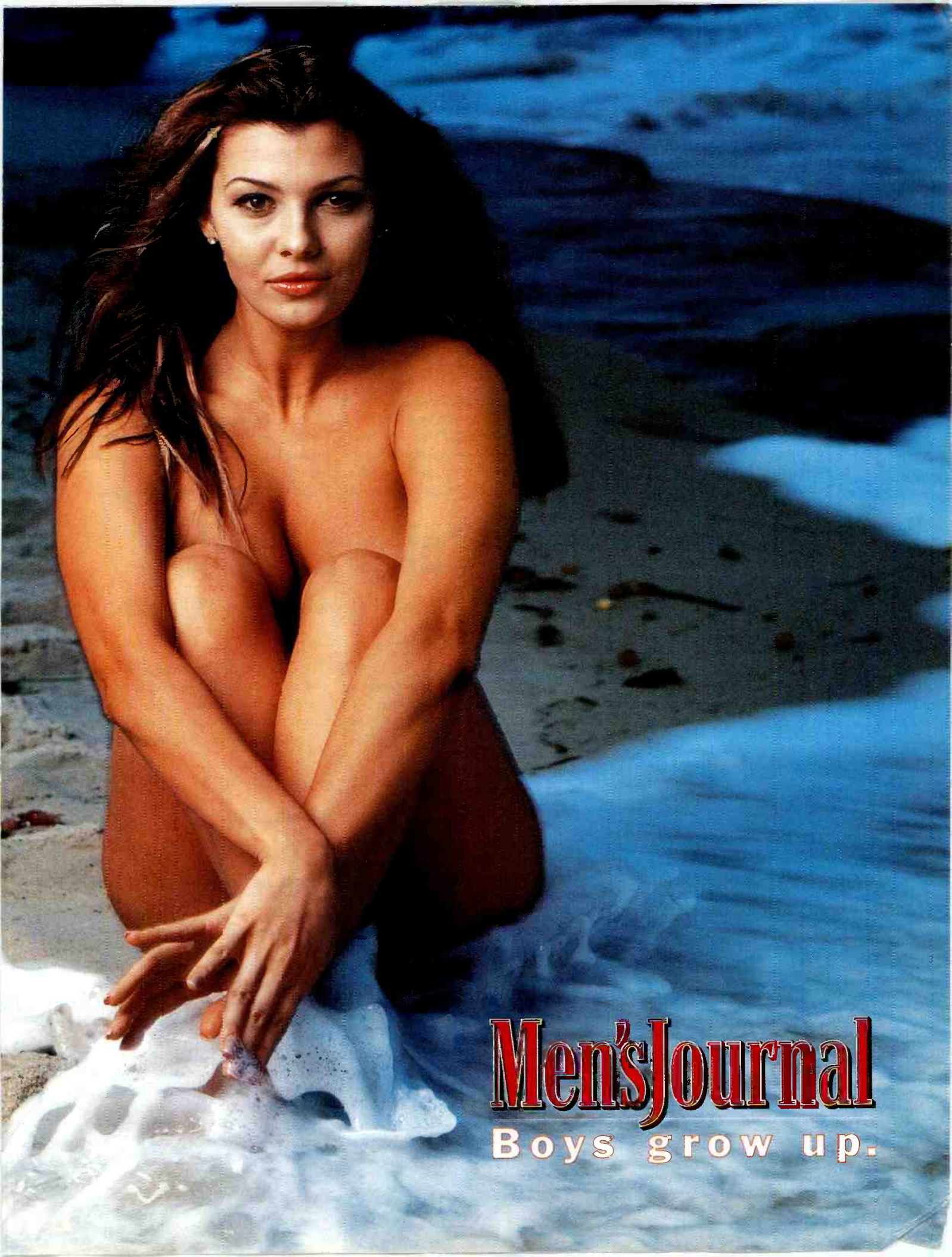
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Men's Journal
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MEDIA WIRE

executive vp of marketing, believes promoting TV shows is similar to promoting movies, and that's one of the ways he plans to approach the job. "You have to make an event out of each show," Moses said.

Moses, most recently senior vp of worldwide marketing for Sony's Columbia Pictures, handled the marketing campaigns for such movies as *Cruel Intentions* and *The Big Daddy*. In addition to on-air, print and radio promotion of Fox shows, Moses said he also plans to use the Web. "I see the Internet as a very important component of marketing a show," Moses said. "The Internet is a tremendous way to involve viewers, to get them to participate on a one-on-one basis. And that helps build a more loyal audience."

The new marketing chief will jump right in to begin promoting Fox staples and assorted specials during the May sweeps, but his big test will come with the fall schedule. Moses said he is not sure what his marketing budget will be for the new season, but that Fox Entertainment chairman Sandy Grushow, who hired him, "will give me the amount of support I need to get the job done." Grushow himself started with Fox in the late 1980s as vp of marketing. —*John Consoli*

SAG/AFTRA Strike Will Not Halt Spots, Advertisers Say

The ad community is prepared to continue production of commercials for broadcast and cable TV and radio if actors belonging to the SAG/AFTRA unions abide by a unanimous vote last week by their boards to strike beginning May 1. The ANA/4As joint policy committee said that the Association of Independent Commercial Producers will continue to produce spots during a strike. "Unlike the production environment during past strikes, large pools of competent, non-union performers now exist in many geographically diverse production centers," the JPC said in a memo to its members.

The union is opposed to advertisers' desire to eliminate the pay-per-play formula for network TV commercials that was in effect under the old contract, instead shifting to a system that offers a one time payment during each 13-week period that a commercial airs. —*JC*

fall. The paper has invested \$100 million on state-of-the-art presses that will improve the paper's color-printing capacity. With circulation of 468,000 weekdays and 403,000 Sundays, the paper has suffered a circulation slump lately, as has its rival *Chicago Tribune*. Cooke said boosting the numbers was "the first challenge to be addressed" but noted that the *Sun-Times* will show "healthy" increases in the upcoming Audit Bureau of Circulations report.

The redesign is also top of mind. "There's going to be a freshness to the whole paper, a new fragrance to the whole paper," Cooke said. "We're going in as the paper is gathering speed. We're not going to have to push it."

Sun-Times vp/advertising and marketing Larry Green is said to be a front-runner to replace Neri at Pioneer Press, but executives downplayed the speculation. "No successor has been named," said *Sun-Times* vp/operations Jack Ferguson. Ferguson said

the *Sun-Times* appointments and Neri's move were unrelated. Neither Neri nor Green could be reached for comment.

Neri, who headed Pioneer's papers for the last seven years, is a director of the Audit Bureau, where he leads a task force considering changes in rules that govern which newspaper copies are counted as paid circulation. During his tenure, Pioneer grew from 41 to 53 weekly properties and total circ rose from 175,000 to 220,000.

Hollinger has seen a slew of personnel changes lately. The *Sun-Times* has added associate publisher Kenneth J. DePaola Jr., former publisher of the company's *Daily Southtown* in Chicago. The company also tapped Peter Neill, former Pioneer vp/executive editor, to become general manager of Lerner Newspapers, a Chicago-area chain it bought just this month. Larry Kelly, former *Daily Southtown* vp/finance, was promoted to president/publisher of the paper's parent unit, Midwest Suburban Publishing group. ■

Lee's Suitors Calling

Offers for Midwest station group could approach \$500 million

TV STATIONS / By Katy Bachman

With bids expected to be as high as \$500 million, all eyes are on the sale of Lee Enterprises' TV properties, which could set the pace for future TV deals.

The Davenport, Iowa-based company collected bids today for its nine TV stations from four potential buyers: Emmis Communications, Hearst-Argyle, LIN Television and the New YorkTimes Co.

Analysts estimate half the bids value is for KOIN-TV, Lee's CBS affiliate in Portland, Ore.

The group deal comes at a time when the TV market has been hounded by lagging TV stock prices, the high cost of transitioning to digital, and less than stupendous advertising forecasts. "TV isn't growing as fast and it isn't as attractive as it once was. It's why you don't see as many TV deals," said Mark O'Brien, vp of BIA Research. "Then there's the cost of digital. You buy a TV station and you're not done spending money yet."

Compared to recent sales of radio stations in equivalent mid-size markets, it's unlikely the Lee sale will be a bellweather deal. Robin Flynn, senior analyst with Paul Kagan Associates estimated the \$500 million price at about 11 times cash flow. "There are a lot of stations on the market and lots of inventory, so buyers have leverage," she said.

Another analyst who requested anonymity said that owners that don't have to sell are banking that things will get better. Lee, which put its TV group on the block March 1 to make way for the company's focus on print, doesn't have that luxury. It needs the cash to fund several print deals already in the pipeline.

"TV has suffered because its little brother radio has outshone it every which way it can," said one analyst. "You have a superstar sitting next to the ugly duckling."

Analysts expect the market to pick up with time. "The value of the TV spectrum is grossly undervalued," said O'Brien. ■

'TV...isn't as attractive as it once was. It's why you don't see as many TV deals.' —Mark O'Brien, BIA



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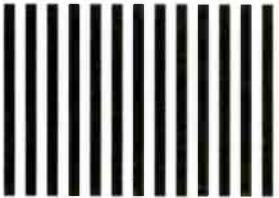
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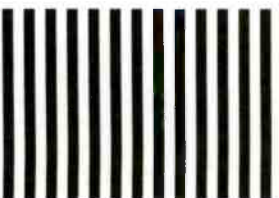
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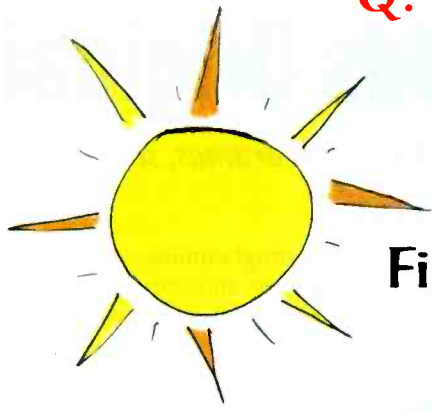
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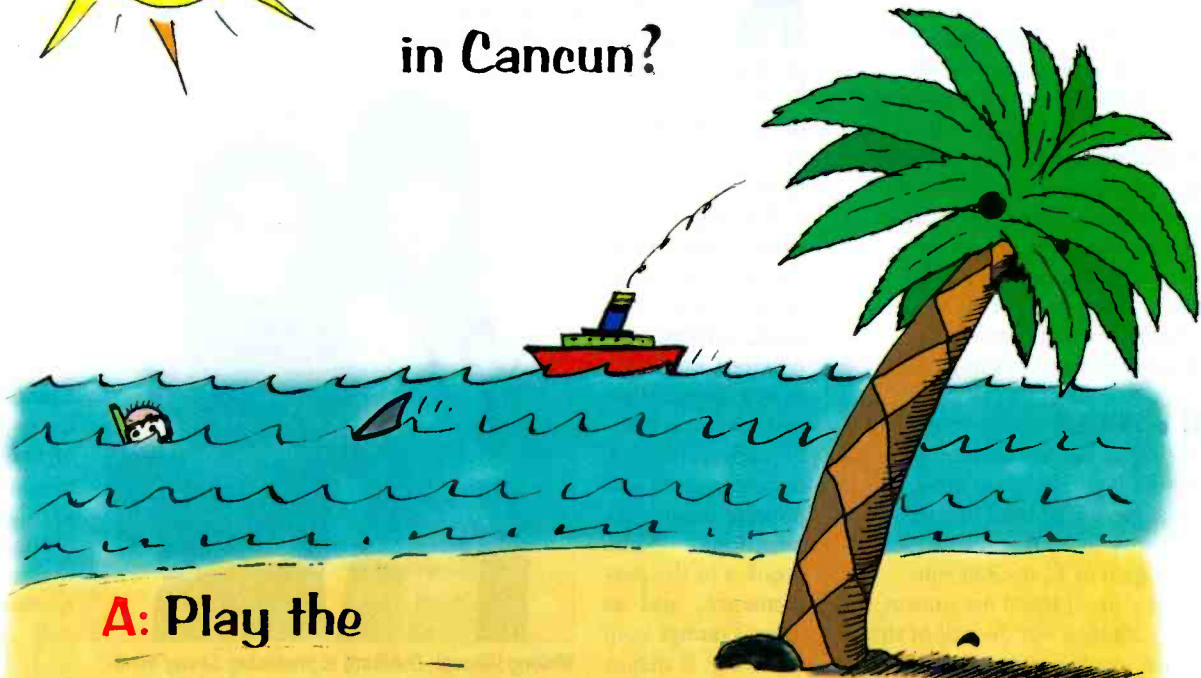


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CABLE TV

AT&T last week swapped a MediaOne cable system in Northern New York serving 125,500 subscribers with Cablevision in exchange for a system serving 357,850 subscribers in Boston and Eastern Massachusetts. In addition, Cablevision will receive an estimated \$284 million in cash and \$878 million in AT&T stock. As a result, Cablevision's cluster serving New York, New Jersey and Connecticut will reach 2.9 million households. Upon AT&T's pending acquisition of MediaOne and Charter Communications, the Boston area will form the system operator's largest cluster of 3.5 million homes. The deal is subject to AT&T's acquisition of MediaOne and approval by both companies' board of directors.

Travel Channel executive vp and gm Jay Feldman last week opted for a career on the Net. He leaves after guiding the growth of the Discovery-owned network for two years—witnessing the gain of 12 million subscribers last year. “I loved my time at the Travel Channel, but the call of the Internet was just too strong,” said Feldman. “I want to get in before the beginning is over.” His specific destination was not disclosed. Feldman began his career in broadcast, serving as general manager of several CBS-owned stations.

Discovery Channel last week entered into the realm of broadcast network ratings with its series *Walking With Dinosaurs* on April 16. The special earned an 8.0 household rating, delivering 10.7 million people and beating the network's ratings record-holder *Raising the Mammoth*, which premiered on March 12.

Ford Motor Co. signed a multiyear deal last week to advertise on Nickelodeon beginning fourth quarter. It marks the first time a major auto company has agreed to a major advertising pact on a kid-focused television network. The agreement and national safety campaign focuses on Ford's Windstar Van and utilizes the image of the *Blue's Clues* computer-animated star, Blue, to pitch the brand. — *Megan Larson*

Lifetime Adds Originals

Continues new-productions efforts with dramas, series, movies

CABLE NETWORKS / By Megan Larson

Keen on offering a “sanctuary” for women who want female characters to cheer and sentimental storylines, Lifetime is increasing its production budget by 45 percent to offer new shows requiring Kleenex be at the ready.

During its upfront presentation for advertisers in New York last week, Lifetime announced a full slate of new original dramas, daytime reality series, movies, documentaries and popular off-net acquisitions. “The proof is in the performance, and as long as ratings keep climbing, it means they are doing something right,”

said Gary Carr, senior vp/associate director national broadcast for Initiative Media. Lifetime's household ratings increased to an average 1.7 for first quarter.

For the 2000-01 season, Lifetime is rolling out cop and doctor dramas. The Whoopi Goldberg-produced *Strong Medicine* chronicles the struggles of running an under-funded and conflict-ridden women's clinic. *City Lights* showcases the emotional roller-coaster ride of a female cop juggling career and family. Original productions *Any Day Now* and *Beyond Chance* were renewed for next season.

New daytime series include the game show, *Who Knows You Best*, slated for a June 12 premiere, and *The Things We Do for Love*, profiles of real-life love, courage and relationships.

Lifetime has made a concerted effort to produce original programs in recent years. “It's good that they are doing original shows. Cable nets still base programming on repeats of off-net shows and movies, but original series is what people like to see,” said Carr. “That's why a majority of the audience still tunes into net-

work programming—they get hooked on characters and storylines.”

However, off-network acquisitions such as *Mad About You*, *Caroline in the*

City, *Will & Grace*, *Suddenly Susan* and *The Nanny* could bring in younger viewers that haven't, according to advertisers, tuned into Lifetime as much as the older demos.

In addition, Lifetime is offering its usual schedule of original movies to sniffle along with on a blue Sunday, including the *Kramer vs. Kramer*-esque *Custody of the Heart* and *When Bryan Came Home*, which deals with the psy-

chological ramifications to a family when a kidnapped child returns home after six years. Also on deck is the Barbara Streisand-produced *What Makes a Family*, the true story of a lesbian fighting her deceased partner's parents for custody of their child.

Documentaries include a study of prenatal care, produced by Rory Kennedy, called *Healthy Start*. Dylan McDermott hosts *Domestic Violence and Children*, examining the effect that abuse in the home has on kids.


Finally, Lifetime hopes to build on its 75 million subscriber base by doubling its marketing expenditures, said Rick Haskins, executive vp/marketing for Lifetime. The campaign includes interstitial vinettes on women's lives designed to empower and support viewers.

“The fact that we know women and are putting on programming that appeals to them [has improved performance], but we have been really true to our brand...Lifetime is part of the cultural language,” said Lynn Picard, executive vp of sales. ■



Making Whoopi: Goldberg is producing *Strong Medicine*, starring Janine Turner (left) and Rosa Blasi.

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NETWORK TV

The WB's recent ordering of a comedy pilot, *Hayley Wagner, Star*, for the 2000-01 season was part of its earlier deal with Viacom Productions to acquire *Sabrina, the Teenage Witch*, according to a WB executive. The show was developed by *Sabrina* creator Nell Scovell as a potential companion piece to *Sabrina*. In order to nab *Sabrina*, which had aired on ABC the previous three years, the WB had to agree to order the pilot. The show stars newcomer Bethany Richards as a former pampered child movie star who has to adjust to being a regular teenager after her career fades. But the WB exec said despite the mandate that the pilot be made, the show could make it on the air if the network decides to create an entire night of teen-oriented programming on Friday night. *Sabrina* would air at 8 p.m., followed by *Hayley Wagner*. A sitcom from Bruce Helford, starring Nikki Cox as a wannabe teen showgirl in Las Vegas married to an aspiring professional wrestler, could air at 9 p.m., followed by *Hype*, a sketch comedy from the producers of *MAD TV*.

While Nielsen Media Research has said it will not begin measurements for the 2000-01 prime-time season until after the Olympic Games end in October, TN Media is predicting that ABC will air *Who Wants to Be a Millionaire* and UPN will air *WWF Smackdown* during the Games, and that this will "negatively impact the Olympic's performance" on NBC. ABC has not divulged its plans, but *Smackdown* airs new episodes 52 weeks a year. TN Media further predicts that Olympic telecast ratings, because of the time difference from Sydney, will be "somewhat lower" than the 1992 games in Barcelona "unless some major storylines or scandals develop." Household ratings for prime-time coverage in 1992 averaged a 17.1 for the Games.

Fox, which aired a live opening of the *Lost Tombs in Egypt* during last year's May sweeps, will air a two-hour live *Opening the Tombs of the 10,000 Mummies* on May 23. Hugh Downs will anchor the show from the Sahara Desert. —*John Consoli*

Clearing the Court

Unapix lands 'Singles' on USA's UHF stations; eyes national

SYNDICATION / By Daniel Frankel

Establishing a distribution foothold can be a tough row to hoe for independent syndicated television companies. Just ask Pearson Television, which failed to launch a new court strip called *Judgment Day* for this fall amid fierce competition from vertically integrated companies. Fellow independent syndicator Unapix Syndication, however, successfully launched its own court strip, *Singles Court*, despite the show's being written off by virtually every station rep firm prior to this year's NATPE conference.

Singles Court is now cleared on Barry Diller's new UHF-residing USA Broadcasting stations. Of course, it's a far cry from network affiliates, but the clearance deal does cover New York City, Chicago, Los Angeles, Dallas, Miami and Boston.

Meanwhile, a Canadian production and distribution partner was found for

Singles Court. Toronto-based Red Apple Entertainment will shoot the show—which focuses on transgressions perpetrated in singles' relationships—and split the cost with Unapix.

"It much more approximates the model of action hours," said George Back, president of Unapix Syndication, referring to the international co-production deals many syndicated weekend hours need in order to survive.

"We have to do it a little bit differently than everybody else. It's difficult to play the game if you don't own stations in New York and Los Angeles." *Singles Court* will de-

but in national syndication in either late September or early October, Back added. However, not all USAB stations will have launched at that time. For example, Los Angeles' KHSC-TV channel 46 will not premiere until November. ■



PAUL WILLIAMS III

Singles Court will feature Angela Segal, a relationship consultant.

Reading in the Big City

CMI study says newspaper readership is strong in large markets

NEWSPAPERS / By Tony Case

Despite sliding circulation numbers plaguing the newspaper business, readership remains strong in the country's biggest markets, according to a study by the industry's largest trade group and research firm.

According to the Competitive Media Index, an analysis of Scarborough Research data by Vienna, Va.-based Newspaper Association of America, more than half of adults in the top 50 markets said they read a paper every day, while two-thirds picked up the Sunday paper during the period studied.

Newspaper usage appears heaviest in the few remaining markets that are home to competing dailies, including New York, Boston and South Florida.

NAA president/CEO John F. Sturm pointed to stepped-up customer service efforts, including earlier delivery times and the creation of retention departments at many newspapers. "Newspapers are working diligently to rebuild frequency with their marginal readers," he said.

Of the cities studied, Boston had the highest percentage of weekday newspaper readers, according to the CMI. In Bean Town, home to the New York Times Co.'s *Boston Globe* and Patrick Purcell's *Boston Herald*, an estimated 67.6 percent of the population took a daily during the week. Wilkes-Barre/Scranton, Pa., which has held the top spot in the past, ranked a close second, with 67.5 percent. Other newspaper-popular

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NBC Boogies Into Sweeps

Net's 'The '70s' to vie with ABC's 'Millionaire' and 'Arabian Nights'

NETWORK TV / By Alan James Frutkin

Will *Who Wants to Be a Millionaire* propel ABC to its third sweeps victory in a row? It's possible. But NBC, which will vie with CBS for second-place honors in households and with Fox for second in adults 18-49, isn't ready to take the silver medal just yet.

April 30 marks the first night on which the two networks go head-to-head with some of their highest-profile projects during the April 27-May 24 ratings period.

From 9-11 p.m., NBC airs the first half of *The '70s*, its follow-up to last season's successful mini-series *The '60s* (part two airs May 1). ABC, however, has scheduled an aggressive evening of programming that kicks off at 7 p.m. with *Millionaire*,

followed by the first half of the Hallmark Entertainment movie *Arabian Nights* (part two airs May 1) and, at 10 p.m., *The Practice*.

Although conventional wisdom had ABC scheduling part one of *Arabian Nights* from 9-11 p.m., the network says the unconventional bridging maneuver should help to preserve the audience that *Millionaire* is almost guaranteed to deliver to the telefilm. "There's a great flow to the evening," said Jeff Bader, senior vp/program planning and scheduling at ABC. "And when the 9 p.m. hour hits, viewers who are watching ABC will not be surfing to see what's on the other networks because there's no commercial break."

But whether or not audiences use their remotes may depend on their viewing during the previous hour. "I don't think there's a big advantage these days in bridging," says Steve White, NBC's executive vp of movies,

mini-series and special events. "By its nature, *Arabian Nights* is a series of disconnected stories. So, people will tend to come and go no matter what ABC sets up as a lead-in to the movie."

Buyers seem to agree with White. "Based on the success that NBC had with *The '60s*, I would guess NBC will win," said Coby Low, senior vp and director of media resources for Rubin Postaer and Associates.

Some buyers said *The '70s* may even do better than *The '60s*. "I think the music is more suited to this generation of viewers, which is so music-oriented to begin with," said Kara Lazarus, vp/associate director of national broadcast for Bates USA.

The '70s will likely skew toward a core boomer audience of adults 25-54. *Arabian Nights* will skew younger and more family-oriented.

Meanwhile, CBS is sure to pull in its traditional Sunday-night audience with *Take Me Home: The John Denver Story*.

"It's a good choice," said Low. "Their movies tend to attract older women, and that's exactly who this story appeals to."

Fox rounds out the night by sticking to a strong schedule of regular programming, including an episode of *The X-Files* written and directed by its star, David Duchovny. "Everybody's got something, and I think the four-network share will be up," said NBC's White. But with each of the Big Four offering such unique programming, the question remains, will there be enough viewers watching to benefit all of the networks? "That's a hard question to answer," White said. "I just hope there's enough for us." ■



Disco fever: NBC's *The '70s*

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WASHINGTON

Alicia Mundy

Time Out at the 'Times'

Why did the 'The New York Times' respond so slowly to the dangerous-drugs story broken by the 'L.A. Times'?



Most of the time when people in Washington complain about the "pack mentality," they mean the penchant the press has for following a story broken by one of the national newspapers, jumping on it like seagulls on a french fry and pecking it to death.

But the flip-side of pack coverage is the refusal of the national papers to touch a story that has been broken by one of the lesser stars in the galaxy. It's an elitist attitude that cheats readers. And in Washington, that sin of omission has policy consequences.

Several months ago, the *Los Angeles Times*' David Willman began uncovering problems with a diabetes drug called Rezulin. Some 400 patients had developed liver failure after taking the drug, and dozens had died. Willman soon learned that Rezulin was only one example of a major crisis within the Food and Drug Administration—the rapid approval of new drugs, pushed by a Congress beholden to the coffers of the pharmaceutical industry. By February of this year, Willman was churning out two stories per week, sometimes on the *Times*' front page, citing frightening internal documents and worried FDA scientists.

It seemed inevitable that *The New York Times* and its high-profile science reporting staff would pick up the story. Except that it didn't.

Instead, *The CBS Evening News* jumped into the fray. It's unusual for network news to do investigative reporting these days. But new *CBS Evening News* executive producer Jim Murphy was troubled by the rise in reports about dangerous drugs like Rezulin, and decided to go deeper—despite the huge amount of pharmaceutical advertising that runs on the Dan Rather-led newscast. Correspondent Sharyl Attkisson dove in, and from late February to early April, she did eight stories that ran high up on the *Evening News* telecasts (one even trumped the Pope's visit to Jerusalem). By then, 63 people had died, and a couple of Congressmen had begun to murmur. The silence from *The New York Times* was deafening.

In late March, under the barrage of stories from the *L.A. Times* and CBS, the drug was finally withdrawn. By this time, several FDA scientists had "broken the code" and gone public, risking their careers to write directly to Congress that the top FDA leaders had ignored the problem and were taking the drug-maker's side. One FDA scientist even appeared on CBS declaiming "FDAgate." Then FDA investigators

threatened a 72-year-old doctor with prison for leaking info about the deadly drug to the press, bringing even election year-weary politicians to the fore to denounce the FDA's ham-handedness.

The New York Times finally published two stories on the affair, and they read like FDA press releases—"We found a problem, we fixed it." No discussion of the open rebellion inside the agency. No mention of the outrageous threats—the type of government acts that once sent Seymour Hersh into battle. It was like the East German newspapers of the Cold War, where inconvenient events and people were simply written out of the story.

What happened to *The New York Times* here? One possible explanation is the *Times*' well-known tendency to refuse to follow the *L.A. Times*. In his book, former White House counsel Lanny Davis wrote about how the Clinton media-meisters would sometimes confirm bad news first for the *L.A. Times*. The thinking was that if a negative scoop broke there first, the *N.Y. Times* would probably not push the story hard.

"We may have to follow the [Washington] *Post*...but we don't like to play catch-up with the *L.A. Times*," said one *N.Y. Times* reporter who requested anonymity. That attitude may have been reinforced this year, after the *L.A. Times* trashed the *N.Y. Times*' Gina Kolata over a potential conflict of interest in one of her medical stories. And perhaps the *N.Y. Times* reported the FDA's sanitized version of events in order to protect the paper's relationship with FDA officials.

It's all a puzzle to *L.A. Times* Washington bureau chief Doyle McManus. "If you're asking me why *The New York Times* is avoiding covering a major crisis that is life and death to some people, a national story, well, you'll have to ask them," McManus said.

Good idea, except *N.Y. Times* editors passed the questions on to their PR department, and the *Times*' reporter on the story, Denise Grady, hung up the phone on me. Later, a *Times* spokeswoman called back and said: "We believe we covered this in a responsible way."

The lack of attention by the *Times* to the dangerous-drugs story has fallout in the capital, noted a staffer for House Commerce Committee Chairman Tom Bliley (R.-Va.). "The hierarchy is like this," the Bliley staffer said. "We know the story's been running in the *L.A. Times*...but if it's not in the *New York Times* or *The Washington Post*, we don't have to act on it. In fact, if [a story] runs in those two papers, it gives us cover for doing something. It helped this time that CBS News is doing some stories—otherwise you might not have any reaction from Congress at all." ■

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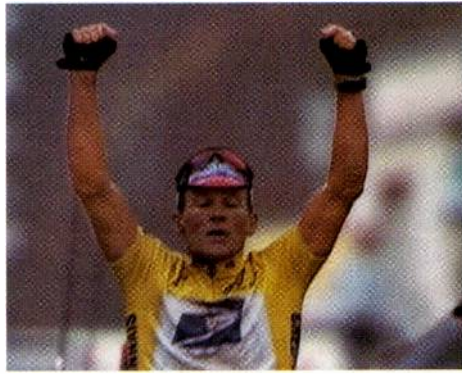
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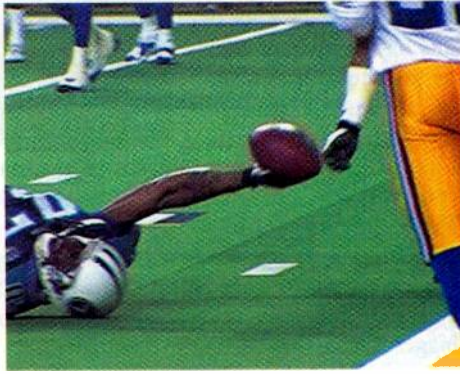


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NEW YORK RADIO

Rock's New Lineup



New York radio hasn't been the same since last September, when WNEW-FM dropped its heritage Rock format to go FM Talk. While AMFM-owned WAXQ moves to rebuild the Classic Rock brand in its own image, Infinity-owned WNEW hasn't looked back. Last week, both stations rolled out significant programming changes that provide a glimpse of the shape of New York radio to come.

As a format, FM Talk is still in its infancy. But Infinity's Ken Stevens, who last December was named vp/general manager of WNEW, came from Talker WJFK-FM in Washington, and brings to WNEW the same vision and programming acumen that made WFJK a ratings and revenue success. "We don't talk about WNEW as a Talk format. We call it a morning show in every daypart. It's that kind of entertainment," explained Stevens.

On April 17, the station took on two new shows, *The Sports Guys* and *Ron and Fez Dot Com*. At the same time the shows premiered on WNEW, Westwood One launched them into national syndication. "Ratings in New York are our first priority, but we believe if they're going to be successful here, they'll be successful everywhere," said Stevens. "This is no different than CBS providing programming for its affiliates."

Joel Hollander, CEO of Westwood One, is banking on it. "Having a New York platform from which to launch shows should help us get national distribution," he said.

In mornings, WNEW dropped Steve Mason and Sue Kolinsky for *The Sports Guys*, hosted by Scott Kaplan and Sidney Rosenberg, a sports talk show that originally got its start two years ago on the Internet. Then called *The Drive*, the show ran on CBSSportsline.com.

"The show isn't complete," said Stevens, who expects to add another team member to the mix. "Sports is a lot of it, but not more than half. The hard-core sports fan is not the target listener."

From 11 p.m. to 3 a.m., WNEW is now

airing *Ron and Fez Dot Com*, replacing Westwood's *Lovelines*, which will follow the new show. The show features hosts Ron Bennington and Fez Whatley, both comedians, talking late into the night as they surf the Internet.

Agencies are just starting to take notice of Talk on the FM band. "It's a different spin from traditional talk radio. You usually think older age cell," said one media buyer who requested anonymity. "While a lot of clients have problems with some of the content because they associate FM Talk with Howard Stern, if you have a male target, you can't dismiss it."

With only one ratings book behind it, WNEW's new programming hasn't moved the needle, scoring a 1.2 overall share and a 2.8 against men 18-49. Its biggest success has been *Opie & Anthony*,



WAXQ's Buchmann is reaching out for the Long Island suburbs.

which drew a strong 6.9 share in afternoon drive among men 18-49.

Most believe that will change with time. "WNEW will be successful if for no other reason than they are format-exclusive," said radio consultant Walter Sabo of Sabo Media. "They are the only Talk station on the FM band in the world's largest market."

Said Stevens: "I fully expect this radio station to be No. 1 among 25-44-year-old

men in every daypart except morning drive. I'll take No. 2 to Howard Stern [on Infinity-owned WXRK-FM in New York]."

Happy to have the Classic Rock franchise to itself, WAXQ-FM has its sights set on the New York suburbs, with its new morning show leading the way. Last week, Long Island personality Bob Buchmann took the mic as the host of the *Q Rock n' Roll Morning Show With Bob Buchmann*, replacing Dan Neer, who left the station to

go to Clickradio.com. Joining Buchmann is Shawn Kelly, who has been part of the AXQ morning show since October 1997.

"We tend to be suburban in our skew.

RADIO

The Latest on Power Ratios

Though they sometimes deliver mediocre ratings, Sports/Talk stations generate a higher proportion of ad dollars among radio formats, according to the latest power ratios study from accountants Miller, Kaplan Arase & Co. Power ratios measure a radio format's share of advertising against its share of radio listening. If, for example, a share point is worth \$1 million in advertising, a Sports/Talk station would bill about \$1.64 million per share. Baby-boomer favorite Classic Rock scored the second-highest power ratio. While Adult Contemporary has dropped, the format is still in a lucrative third place. Country, which has slipped in the ratings, has maintained its earning power, at 1.26. —KB

Format	1999 Ratio	1998 Ratio
Adult Contemporary	1.32	1.41
Adult Standards	0.38	0.36
Album Rock	1.23	1.33
Classical	0.64	0.68
Classic Rock	1.45	1.33
Country	1.26	1.25
Jazz	0.80	0.83
Modern Rock	1.14	1.09
News/Talk	1.14	1.26
Oldies	1.12	1.20
R & B	0.84	0.93
Soft Adult Contemporary	1.29	1.17
Spanish	1.10	1.07
Sports/Talk	1.64	1.61
Top 40	1.21	1.16

Source: Miller, Kaplan, Arase & Co., based on Arbitron data from 1,000 stations

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Premium credit card	112	215
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Source: 1999 MRI Doublebase; *Cachet* Prototype
*Cover story, *The New York Times Magazine*, 4/9/00

We're very non-ethnic in a market that is 65 percent ethnic," said Matt Ross, vp/gm of AMFM-owned WAXQ. "So we target the Island a lot."

Buchmann, who joined the station last November as program director, was the perfect suburban choice. For 20 years, he was the morning-show host and head of programming for Cox's WBAB-FM, where he was popular with Long Island radio audiences. Though his show is music-intensive, Buchmann intends to continue his on-air traditions, such as the "Trick Logic Question" and the "Friday Morning Crank Call."

While Classic Rock has been strong in general, it's had a bumpy ride in New York. A year ago, WAXQ had a 2.4 audience share among adults 25-54. That's moved to a 3.2 in the fall book and a 3.6 in the most recent monthly trend. "[Classic Rock] hasn't been done right," added Buchmann. "WNEW was many different radio stations. First it was hit-oriented, then it went too deep, then it played only adult alternative rock." —Katy Bachman

ATLANTA TV STATIONS

WSB Widens Its Lead Over Competition



As if being the market leader in ratings and revenue for 52 years wasn't enough, Cox Broadcasting's Atlanta ABC affiliate WSB-TV during the February 2000 sweeps widened its lead over the competition. Though the first TV station to serve the South faced a struggle in recent years from Gannet Broadcasting's NBC affiliate WXIA-TV, which had chipped away at its lead, WSB produced its best ratings book in years.

Granted, WSB's successful sweeps performance in the 10th-largest market is due, in part, to repeated plays of the network's *Who Wants to Be a Millionaire*, but its 27 percent growth in market share during the evening news goes beyond prime-time viewership gains. The 5 p.m. newscast delivered a 5.8 rating/28 share among adults 25-54, up from a 4.9/22 in February 1999. The 6 p.m. newscast increased 22 percent in share, to a 8.1/27, according to Nielsen Media Research data. The 11 p.m. grew 21 percent, to a 7.7/23, while WXIA fell 13 percent, to a 5/15.

The outlet programs 40 hours of news per week and, in February, ranked in the

BOSTON MAGAZINES

If You Build It, They Will Come

Though *Boston* magazine editor Craig Unger for the last five years has worked to increase home coverage in the regional monthly, advertising in the category has lagged. The magazine, however, has come up with a plan to change that: Design Home 2000. *Boston's* May issue, hitting newsstands April 26, will unveil the project in a 56-page special advertising section, the magazine's biggest yet. Design Home is a house *Boston* built in order to display advertisers' products, which will be sold for about \$3 million to benefit the AIDS Action Committee of Massachusetts.

The goal of the project was three-fold, said associate publisher/ad director Paul Reulbach: to generate more business from regular advertisers; to break new categories; and to build the *Boston* brand. Reulbach landed significant commitments from all 23 sponsors, which not only took a page in the section but also bought additional pages in upcoming issues. The section generated \$750,000 in added revenue for the company, the equivalent of a 13th issue, said marketing director Cara Ferragamo.

Boston, which is published by Philadelphia-based MetroCorp., broke several new shelter advertisers in the section, including Crate & Barrel and Benjamin Moore paints. Presenting sponsor Hitchcock Fine Home Furnishings, which opened Boston-area stores in January, was looking to build awareness with local upscale audiences, said Chris Cardoni, director of marketing and advertising for the retailer. *Boston* expects to repeat Design Home every other year. Plans are also in the works for a similar project at sister publication *Philadelphia*. —Lori Lefevre



People will be allowed to tour the home.

top five of the country's TV stations in almost every daypart among households. Helping matters is the 24-year presence of lead anchor Monica Kaufman.

"It always had a strong news product, but viewers look for consistency in news, and that consistency is attributable to Monica Kaufman," said Dave Capano, media services director for Adair Greene Advertising in Atlanta. He added that she resonates particularly well with the African American community in Atlanta, which represents an estimated 35 percent of the population. Kaufman also hosts a significant percentage of WSB's 10 hours of prime-time news specials a year.

The station's ad revenue lead also goes beyond ratings. "This is a very good cable market, and stations need to get more proactive in negotiating cost-per-points," said Lowery Ferguson, vp/associate director for Zenith Media in Atlanta. WSB account executives "are creative in their negotiations—they deliver what they promise—and take care of us. It is not difficult to sell my clients on WSB." Cost-per-points on average for the market hover around \$900 per 30-second spot in prime, Ferguson said. In 1998, WSB generated an estimated \$111 million in rev-

enue, according to BIA Research.

"It's easy for a No. 1 station to get complacent, but when the competition is aiming at you, you have to ask yourself what your mission is," said general manager Greg Stone. "You have to reach out for a greatness that you haven't achieved yet and leave that legacy better off than where you found it." —Megan Larson

MINNEAPOLIS TV STATIONS

Laughing at Politics



KSTP-TV contributed to coverage of the Campaign 2000 political process in an unusual way this month: locally produced comedic debates that may pan out into regularly scheduled features.

On April 15 and 22, the Minneapolis ABC affiliate experimented with *Mudslingers Ball* at 10:35 p.m., where leading jokers such as Lewis Black from *The Daily Show* and Jeff Jena from Showtime argued over timely political issues. The winners of each round were awarded \$2,000 worth of political airtime to donate to their favorite political party or issue committee. (continued on page 40)

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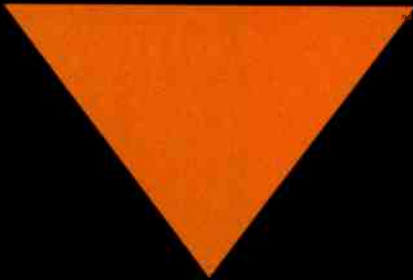




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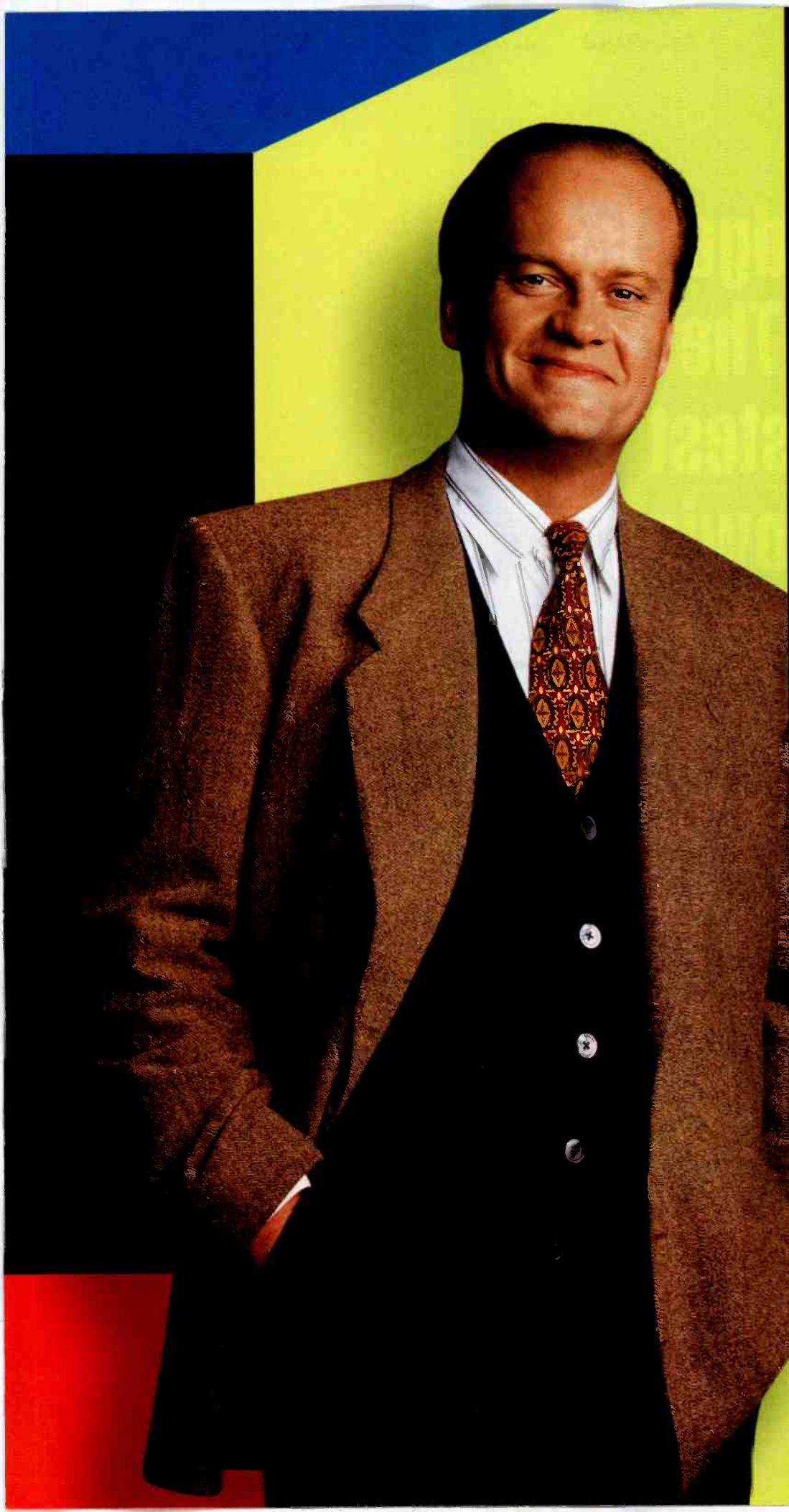
Entertainment
TONIGHT





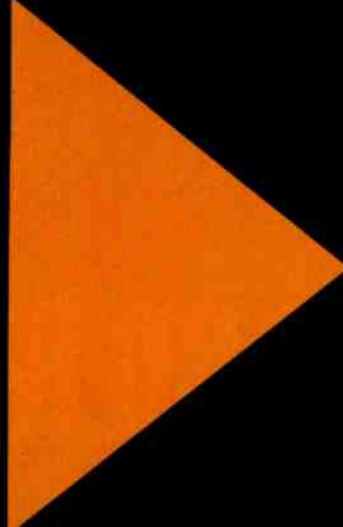
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Source: NSS Explorer, February 2000 (2/3-3/1/00) vs. February 1999 (2/4-3/3/99). GAA% when available.
A18-34, 18-49, 25-54. Roseanne flat A18-34. Married With Children flat A18-49, 25-54.



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Program
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In A Row.**



JUDGE JUDY



Market Profile

BY EILEEN DAVIS HUDSON

"It was an opportunity to do something out of the ordinary," said programming vp Mike Smith, who noted that local production company Greedy Capitalist Productions approached the station. The station and the production company split the ad inventory 50/50.

On April 15, *Mudslingers Ball* scored a 4.2 rating/11 share. Smith said that the station will base its decision to produce additional episodes on viewer response to the April 22 installment. —ML

CHICAGO MAGAZINES

Daley Helps Museums



Museums Magazines publisher Larry Warsh believes he can help Chicago's mayor Richard Daley in promoting his city as a cultural epicenter. Thanks in part to Chicago's financial support, *Museum Chicago* will launch on May 18 with a total distribution of 150,000 and a guaranteed rate base of 125,000. According to Warsh, Daley offered the local arts listing publisher—which had future plans to expand its four-book franchise into the Windy City—an undisclosed sum of money in order to speed up the process. American Airlines, Sony IMAX, Rolex, and Bloomingdale's are all advertisers in the quarterly's Chicago launch. —LL

CHATTANOOGA, TENN. RADIO

Cl. Channel Clusters



Cumulus Media has finally announced the details behind its deal for 11 Clear Channel spinoffs in four markets (*Mediaweek*, March 13). In exchange for 11 stations in Cedar Rapids, Iowa; Harrisburg, Pa., Melbourne, Fla., and Shreveport, La., Clear Channel will get Cumulus' leading five-station cluster in Chattanooga, Tenn., valued at \$68.25 million plus \$159 million in cash.

The deal gives Clear Channel its first entry into the 104th ranked Arbitron market with strong properties including top-rated WUSY-FM, a Country station with a 19.3 overall audience share. Along with WLMX-AM, WLMX-FM, WKXJ-FM and WLOV-FM, the five stations draw 31 percent of the radio audience and about 34 percent of the market revenue, according to Duncan's Radio Market Guide. —KB



TOM CARROLL/INTERNATIONAL STOCK

Buffalo–Niagara Falls

The Buffalo–Niagara Falls market, historically a blue-collar region, is still rebuilding from the collapse of the local smokestack economy a decade ago, when many steel and chemical companies drastically scaled back their operations in the area. The market, which includes eight counties in

western New York and two counties in northwest Pennsylvania, has been shrinking in population because many residents have moved away in search of better-paying jobs.

"Buffalo is like most of upstate New York—it's trying to find a new identity," says Lou Verruto, president and general manager of WIVB-TV, Lin Television's CBS affiliate in the market. "It's a problem, and everyone is aware of it."

The area is slowly starting to see signs of a turnaround, as many technology-based companies have started up or moved in over the past few years. Buffalo is also buoyed by the three sports franchises it supports—the NFL's Buffalo Bills, the NHL's Buffalo Sabres and mi-

nor-league baseball's Buffalo Bisons, all of which help draw tourists into the market from across the Niagara River in Canada. The Six Flags Darien Lake amusement park is also a major warm-weather attraction for visitors.

While Buffalo–Niagara Falls is a top-50 media market, pricing for most local avails is relatively inexpensive. "Although it has been increasing quite a bit lately, the rate structure is still a bargain," notes Bob Jordan, media director with Eric Mower & Associates in Buffalo.

The biggest news in the Buffalo–Niagara Falls television business so far this year is Nielsen Media Research's introduction on April 1 of meters into the market. Media buyers and station executives

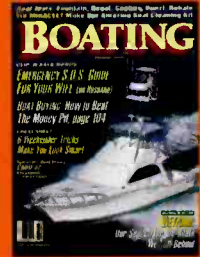
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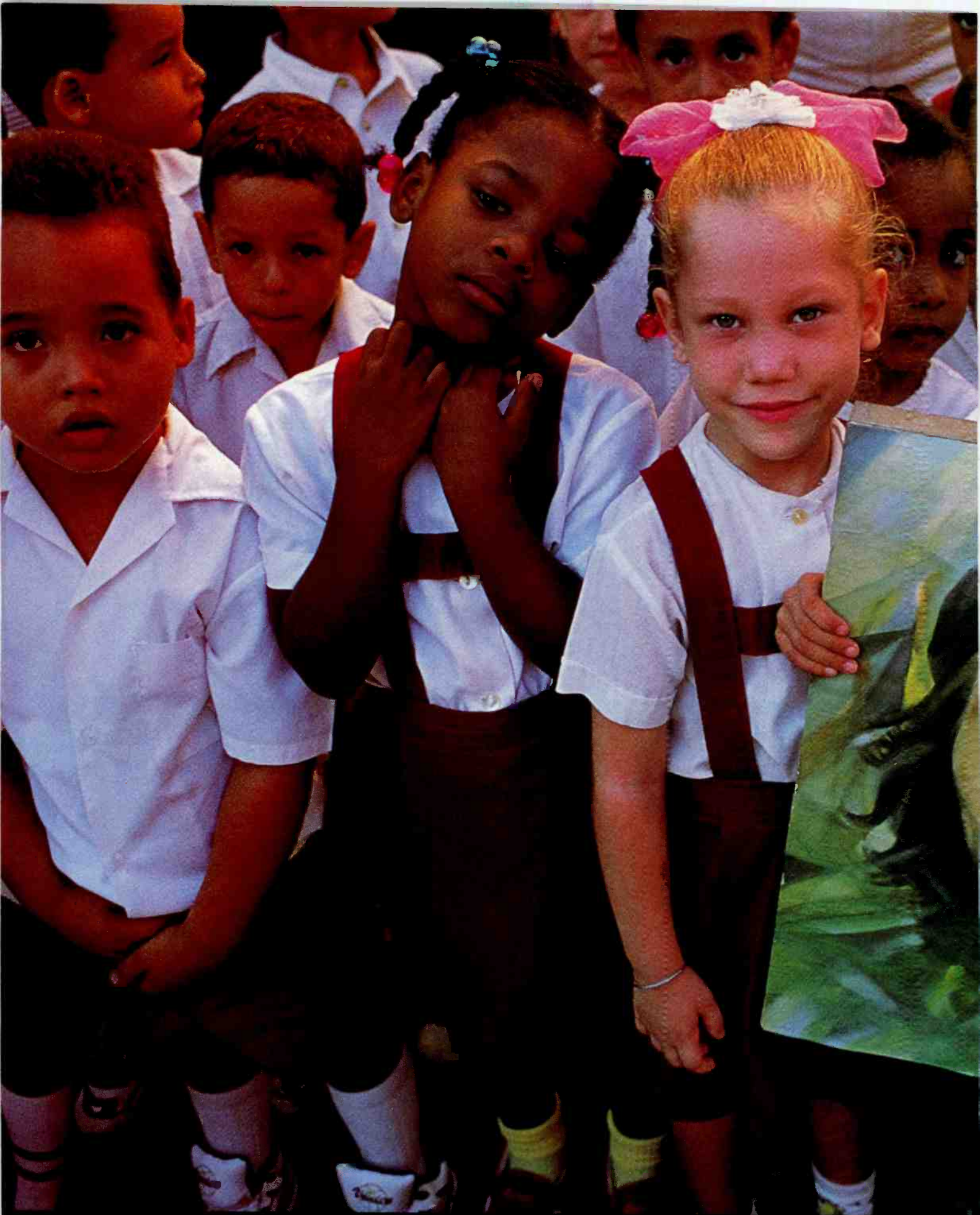
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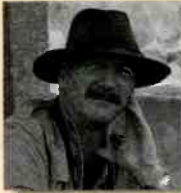


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generally agree that the addition of meters to the country's 44th-ranked TV market will have a positive impact, although the extent of that impact is open to debate. "The relative positions [of local stations in the ratings] are going to pretty much stay the same, but I think you're going to see a shifting of [ad] dollars," says James Gillan, president of Paragon Advertising.

WIVB is the only major-network affiliate in the market that has not yet signed on for the Nielsen metered service. Verruto says the primary reason his station has yet to subscribe is cost. "Although I'm hopeful that an agreement can be reached [with Nielsen], at this point, it seems that we're a long way away," the gm says.

WIVB, currently the No. 2 station in the market in local news, made some wholesale changes several years ago, including shuffling its anchors and making a pointed decision to concentrate on hard news instead of features. The station formed a documentary team that does a special hour-and-a-half-long public-affairs program on a topic of interest to the community each quarter. The most recent report, in February, was on black history in western New York. (Buffalo played an integral role in the abolitionist movement, serving as the last stop on the Underground Railroad that helped slaves find their way to freedom in Canada.)

In programming changes coming this fall, the station plans to air the syndicated *Judge Hatchett* from 9 to 10 a.m., replacing *Martin Short*. WIVB has also picked up *CBS MarketWatch* for Sunday mornings and *Double Cross* for late fringe. Also in the fall, WIVB, which now airs local news from 7 to 8 a.m. on Saturdays and 8 to 9 a.m. on Sundays, will start the Sunday newscast an hour earlier, to have continuity with Saturday.

ABC affiliate WKBW-TV, owned by Granite Broadcasting, is the market's longtime news leader. While media buyers project that WKBW will retain its news dominance despite the addition of Nielsen meters, they also believe the top dog will see its news-ratings lead diminish as other stations' numbers improve thanks to the meters.

WKBW president/gm Bill Ransom says he is confident that his station will come out of the May sweeps with the same news leadership it has maintained for years. With the addition of meters, "you're going to have higher HUT [households using television] levels, but we're still the

Scarborough Profile

Comparison of Buffalo-Niagara Falls To the Top 50 Market Average

	Top 50 Market Average %	Buffalo-Niagara Falls Composition %	Buffalo-Niagara Falls Index
DEMOGRAPHICS			
Age 18-34	32.3	29.8	92
Age 35-54	40.0	37.4	94
Age 55+	27.7	32.7	118
HHI \$75,000+	22.2	11.6	52
College Graduate	12.3	9.9	81
Any Postgraduate Work	10.5	7.8	74
Professional/Managerial	21.9	16.7	76
African American	12.4	8.1	66
Hispanic	11.9	#	#
MEDIA USAGE - AVERAGE AUDIENCES*			
Read Any Daily Newspaper	56.9	63.4	111
Read Any Sunday Newspaper	66.9	74.1	111
Total Radio Morning Drive M-F	24.5	25.1	102
Total Radio Evening Drive M-F	18.6	18.2	98
Total TV Early Evening M-F	29.3	28.9	99
Total TV Prime Time M-Sun	37.2	38.6	104
Total Cable Prime Time M-Sun	10.5	14.3	136
MEDIA USAGE - CUME AUDIENCES**			
Read Any Daily Newspaper	75.4	81.4	108
Read Any Sunday Newspaper	80.3	84.4	105
Total Radio Morning Drive M-F	79.7	80.8	101
Total Radio Evening Drive M-F	73.9	74.6	101
Total TV Early Evening M-F	67.6	77.6	115
Total TV Prime Time M-Sun	91.7	91.9	100
Total Cable Prime Time M-Sun	52.8	62.0	117
MEDIA USAGE - OTHER			
Accesses Internet/WWW	44.2	35.9	81
HOME TECHNOLOGY			
Owns a Personal Computer	56.8	47.1	83
Shops Using Online Services/Internet	10.5	6.7	64
Connected to Cable	69.3	75.0	108
Connected to Satellite/Microwave Dish	11.3	12.8	113

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

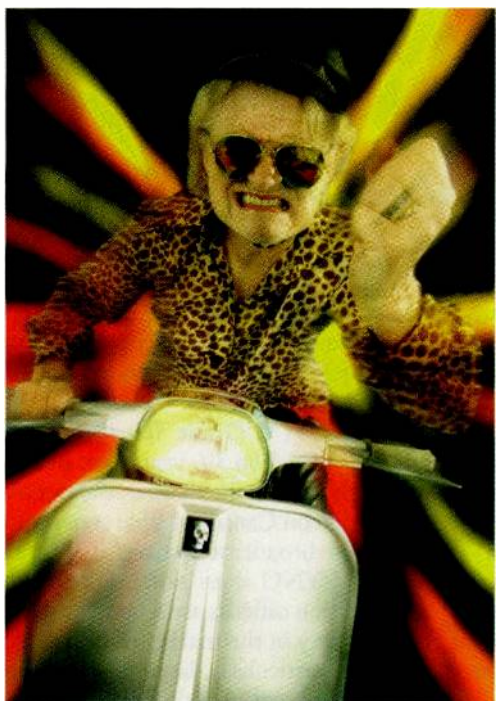
No. 1 station by a substantial margin," Ransom says. The WKBW chief says that while he doesn't wholly agree with Nielsen's audience-measurement methodology for either diary returns or meters, he recognizes that stations cannot sell advertising without the numbers. "It's the only game in town," Ransom says of Nielsen's data.

Meters are not the only thing that has the local TV biz buzzing. WKBW owner Granite is forming the market's first duopoly via its pending acquisition of UPN affiliate WNGS-TV, a locally owned, low-power outlet. Granite is completing the due diligence process to close the deal. Ransom says Granite's

purchase of WNGS will add some local-programming muscle to a station that now airs very little. Granite plans to add a 10 p.m. weekday newscast on WNGS featuring the WKBW on-air news team. WNGS currently does not air news.

WKBW in recent months has added several new faces to its management team, including news director Staci Feger-Childers, formerly assistant news director at Suneam Television's WHDH-TV in Boston, and general sales manager Gary Macko, who had held the same position at Granite's WTVH-TV in Syracuse.

On the syndie programming front, WKBW this fall will welcome *Divorce Court* and *Power of Attorney* to its 11 a.m.-



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to-noon time slot.

WGRZ-TV, Gannett Broadcasting's NBC affiliate, is the third-ranked news outlet in the market. Gannett purchased the station in January 1997; shortly thereafter, the company sold off its daily newspaper in the market, the *Niagara Gazette*, to satisfy federal cross-ownership regulations.

WGRZ president/gm Darryll Green was promoted to his current position a year ago, from vp of broadcast. Green says he thinks the addition of Nielsen meters will give a boost to WGRZ, which has run third in news for some time. "The HUT levels are up, and our viewers are up," Green says of the meters' impact so far.

Preliminary Nielsen overnight numbers have shown that WGRZ has narrowed the gap between it and the market's top two stations in many dayparts. "We're jumping for joy, frankly, that we're finally getting the reporting that we're justified," Green says. He believes that all Buffalo-Niagara Falls outlets will be able to raise their ad rates with the new Nielsen metered data.

WGRZ, WIVB and Sinclair Broadcasting's WUTV, Buffalo's Fox affiliate, also subscribe to Nielsen's Canadian ratings service. The nearby Toronto market, with some 3 million TV households, provides an additional revenue stream from Canada-based advertisers.

WGRZ got a new news coanchor last September. Randall Stanley, who shares the anchor desk with Stacy Roder, came from KUTV-TV, the CBS owned-and-operated outlet in Salt Lake City. On Tuesdays from 5:30 to 6 p.m., WGRZ

Radio Ownership

OWNER	STATIONS	Avg. Qtr.-Hour Share	Revenue (in Millions)	Share of Total
Infinity Broadcasting	1 AM, 4 FM	32.9	\$18.6	33.2%
Entercom Communications	4 AM, 2 FM	35.9	\$18.0	32.1%
Citadel Communications	1 AM, 3 FM	19.0	\$17.5	31.2%

Includes only stations with significant registration in Arbitron diary returns and licensed in Buffalo-Niagara Falls or immediate area. Ratings from Arbitron Fall 1999 book; revenue and owner information provided by BIA Research.

produces 2 *Listens*, a public-affairs show. For its syndicated lineup, the station this fall will add *Men Are From Mars, Women Are From Venus*.

Sinclair's WUTV, which has been in the market for nearly 30 years, is one of the few Fox affiliates around the country that does not carry local news programming. WUTV officials note that the station generates a significant percentage of its ad revenue from Canada (they won't say how much), and that local news programming focusing on Buffalo-Niagara Falls has minimal appeal to Canadian viewers. Instead of the news that many Fox affiliates air at 10-11 p.m., WUTV carries *Seinfeld* and *Frasier*, the outlet's biggest revenue-producers.

WUTV gm Don Moran says he has no plans to add local news. "If I went to a newscast, I'd lose half my audience," Moran says. "And if you lose half your audience, you'd lose more than half of your revenue."

Toronto is only an hour and a half from downtown Buffalo, so the Canadian impact on the Buffalo-Niagara Falls market cannot be underestimated, Moran says. While he claims that his station is

No. 1 at the moment in generating revenue from Canadian advertisers, the other major affiliates in the market have held the lead at other times.

WYNO-TV, Grant Television's WB affiliate, signed on 3 1/2 years ago. Because it is fairly new to the market, the outlet is not carried on Canadian cable systems like the other broadcast stations in Buffalo. While WYNO does not produce local news, station officials are confident that its ratings story in the market during certain dayparts, particularly daytime, will be bolstered by the arrival of the Nielsen meters.

"We see the meters changing the market's dynamics tremendously," says Gary Dreispul, WYNO station manager. "Programs for us that were miniscule in [ratings] during the day have increased 300 percent. We're enjoying increased numbers, and [the meters] also give a more accurate base of information."

WYNO is big on baseball. The outlet this season will carry 19 Cleveland Indians games (the hometown Bisons are an Indians farm team) and more than 30 New York Yankees games. And several weeks ago, the station agreed to a deal to carry five New York Mets telecasts. The station also had carried Sabres games, but team owner Adelphia Communications, which has its own Empire Sports Network on cable, took over the hockey team's telecasts for itself.

Adelphia is the largest cable operator in the market and is also a major employer in the area. The Coudersport, Pa.-based company, the country's fifth-largest MSO, is in talks to build a new office complex in Buffalo.

Cable penetration in Buffalo-Niagara Falls is at 75 percent, notably higher than the 69.3 percent average for the top 50 markets in the country. The number of consumers connected to satellite or microwave TV dishes, 12.8 percent, is slightly above the 11.3 percent average for the top 50 markets.

While cable is largely controlled by a single player, the market supports two daily newspapers—the *Buffalo News* (circulation 230,287 daily; 322,514 Sunday)

Nielsen Ratings/Buffalo-Niagara Falls Evening and Late-News Dayparts, Weekdays

Early News

Time	Network	Station	Rating	Share
5-5:30 p.m.	ABC	WKBW	12	28
	CBS	WIVB	10	23
	NBC	WGRZ	4	10

6-6:30 p.m.

ABC	WKBW	16	30
CBS	WIVB	13	25
NBC	WGRZ	4	8

Late News

11-11:30 p.m.	ABC	WKBW	14	31
	CBS	WIVB	11	25
	NBC	WGRZ	7	15

Ratings are estimates, for local news programming only (Buffalo-Niagara Falls was not metered by Nielsen until April 1, 2000)
Source: Nielsen Media Research, February 2000

Hearst editors on

The American Dream

Americans really like their leisure time, so a lot of the dream is about convenience, having the newest appliance, the latest gadget. It has, ironically, inspired a lot of industry and made us great inventors.
-Joe Oldham, Editor-In-Chief, *Popular Mechanics*

It used to be the car, the 2.5 kids.
Now it's the one kid, the 2.5 cars.
-Ellen Levine, Editor-In-Chief, *Good Housekeeping*

It's still about the home, but now there's a global influence. You can live in Maine and collect African art. Americans are more confident today.
-Jason Kontos, Editor-In-Chief, *Classic American Homes*

The American dream has pushed us into the garden. Advances in technology have made it more important than ever because growing things keeps us in touch with our roots.
-Diana Murphy, Editor-In-Chief, *Gardener*



Give us your wired, your core targets, your huddled demographics, yearning for a good read. Our editors don't just know the aspirations of a nation, they eat, sleep and breathe them every day. No wonder nearly 60 million readers find refuge in our magazines. That's more than any other monthly publisher. So come to Hearst Magazines, where they say the pages are paved with gold. For more information or a copy of the Roper Search "American Dream" Study, commissioned by Hearst Magazines, please call us at 212-841-8342. Or e-mail jhamill@hearst.com.

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House Beautiful ~ Marie Claire ~ O, The Oprah Magazine ~ Popular Mechanics ~ Redbook ~ SmartMoney ~ Town & Country ~ Victoria

Radio Listenership

STATION	FORMAT	Avg. Qtr.-Hour Share	
		Morning Drive, 12+	Evening Drive, 12+
WBEN-AM	News/Talk/Information	10.1	6.2
WKSE-FM	Contemporary Hit Radio	8.8	8.5
WYRK-FM	Country	8.7	8.9
WGR-FM	Classic Rock	8.4	6.9
WJYE-FM	Soft Adult Contemporary	6.8	7.3
WGR-AM	Sports	6.4	4.6
WBLK-FM	Urban Contemporary	6.2	8.1
WHTT-FM	Oldies	5.9	5.1
WEDG-FM	Modern Rock	4.1	5.0
WECK-AM	Adult Standards	3.9	5.6

Source: Arbitron Fall 1999 Radio Market Report

and the *Niagara Gazette* (circulation 25,160 daily; 40,333 Sunday). While the two papers compete, the *Gazette* focuses primarily on Niagara County, and the *News* covers all eight New York State counties in the DMA.

Community Newspaper Holdings Inc. purchased the *Gazette* in 1997 from Gannett. The paper is one of four CNHI dailies in the company's Greater Niagara Newspapers cluster, which also includes eight weeklies.

In January, the *Gazette* followed the lead of many other newspapers around the country by trimming its web width from 53 inches to 50 to save on paper and printing costs. At the same time, the *Gazette* switched presses, going from its own letterpress to the offset press of one of its sister CNHI papers, the *Tonawanda News*. The change has enhanced the *Gazette's* reproduction quality, says Dan Bowerman, editor of the Greater Niagara Newspapers.

For CNHI, having the four Greater Niagara properties facilitates buying for advertisers. "In this area, buyers can make a single call and place an ad and really blanket Niagara County—it makes a really efficient buy," Bowerman says.

While the *Niagara Gazette* has had a Sunday edition for many years, two other CNHI dailies added Sunday papers only recently. The *Lockport Union-Sun & Journal* launched its Sunday edition in 1998, and the *Tonawanda News* followed suit on Feb. 20 this year. With Lockport and Tonawanda on board, the Sunday products were redesigned so that each paper's Sunday edition has its own distinct look and feel. "The original Sunday paper [in Lockport] drew heavily on the *Niagara Gazette* design," Bowerman notes. "But Lockport subscribers didn't see [the Sunday paper] as theirs."

The fourth paper in the CNHI cluster is the *Journal-Register* of Medina, N.Y.

At the *Buffalo News*, editor Murray Light retired last September after 50 years at the paper, the last 30 at the helm. Light was succeeded by former managing editor Margaret Sullivan. "My goal is to aggressively and responsibly cover local news...giving our readers news that they cannot find in any other medium. We've really turned our emphasis to enterprise in a big way," Sullivan says.

The *News*, owned since 1977 by multi-billionaire Warren Buffett, has been the only game in town for newspaper advertisers in Erie County since the *Buffalo Courier-Express* folded in 1982. Although the *News* is said to be highly profitable, the paper's repro quality has not improved over the years, local media buyers say.

Sullivan says the *News* is experimenting with new printing technology that should bring about "some fairly extensive improvement in the way ink is put on the page." She also says discussions are under way about purchasing new presses to replace the daily's decades-old equipment. The *News* has made some enhancements to its presentation, including a total redesign several years ago. The paper also revamped its weekend entertainment magazine, *Gusto*, which publishes on Fridays.

In radio, the 45th-ranked Buffalo-Niagara Falls market continues to shake out. Buyouts and mergers have left control of the market to three major groups—CBS' Infinity Broadcasting, Entercom Communications and Citadel Communications—each of which claims about a third of the local radio advertising pie (see chart on page 46). "The consolidation has

kind of changed the face of things," says Richard Spears, senior vp/media director of Crowley Webb & Associates in Buffalo. "This was a really competitive and inexpensive market for a long time—that's not so much the case any more."

Last October, locally owned Mercury Radio Communications sold its properties to Citadel. The deal included the No. 2 overall station in the market, WGRF-FM, a Classic Rock stick.

Entercom last December changed the formats of two Buffalo-Niagara Falls properties. WBEN-AM, the market's top-rated AM outlet, dropped its sports content, going from News/Talk/Sports to News/Talk. WGR-AM flipped from News/Talk to Sports.

The outdoor advertising business in Buffalo-Niagara Falls is controlled by Lamar Advertising. Lamar came into the market several years ago, when it bought Penn Advertising. In 1998, Lamar acquired the inventory of another local outdoor company, Nichols Vann. Lamar now offers about 200 bulletins, about 1,000 30-sheet displays and about 210 8-sheets.

The key thoroughfares in the market for outdoor ads are I-190 and 290, Routes 133 and 198 and the New York State Thruway. Rick Dvorak, vp/gm at Lamar, says business is strong. "We're building new structures and adding to our inventory," Dvorak says. "Traffic counts are up. We're seeing tremendous growth."

Dvorak says a significant uptick in outdoor spending by auto dealers is partly fueling the growth, along with increased commitments from dot-com companies and in the amusement, financial and retail sectors.

Other players in the market's outdoor business include Outdoor Systems, TDI and, in the last year, Transit Outdoor. ■

Newspapers: The ABCs

	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
Erie County: 367,600 Households				
<i>The Buffalo News</i>	208,144	267,328	56.6%	72.7%
<i>Niagara Gazette</i>	698	884	0.2%	0.2%
<i>Tonawanda News</i>	3,797		1.0%	
Niagara County: 84,700 Households				
<i>The Buffalo News</i>	22,149	37,512	26.1%	44.3%
<i>Lockport Journal</i>	16,313		19.3%	
<i>Niagara Gazette</i>	24,454	36,053	28.9%	42.6%
<i>Tonawanda News</i>	7,986		9.4%	

Source: Audit Bureau of Circulations

With CNX Media, our revolutionary, high-quality lifestyle segments featuring  and  provide the opportunity for advertisers to follow the lifestyle and media habits of their customers — from local TV news straight to the station's website.

Advertisers can use this innovative convergent product to

We didn't start the convergent revolution. We just made it work.

reinforce their brand's awareness and offer targeted e-commerce solutions.

Let CNX Media take your product beyond the box. From television to the Internet into the inquisitive minds of the loyal local news audience, it's just the connection you've been wanting to make. For more information on advertising sales call David McCoy at 212-651-8306, or give us a click at CNXMedia.com.


Beyond the box.

pop • u

1. Widely approved

ARREST & TRIAL an-tic-i-pat-ed (v.t.):

[inevitable winner]

- From Dick Wolf, creator of Law & Order and Law & Order: Special Victims Unit.
- The most exciting new show in access for adults.
- Available for Fall 2000.

BACK 2 BACK ACTION

Jack of all Trades

Cleopatra 2525

u-nique (adj.):

[original concept]

- 98% clearance – over 200 stations.
- Broad demographic appeal.
- Double the action, Double the impact.

XENA cham-pi-on (n.):

[excelling over all others]

- 98% clearance - over 200 stations.
- For the fourth consecutive season, the #1 first-run action hour with a 3.7 rating.
- Dual audience appeal.



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For Advertiser Sales Call: 212.373.7770

Source: NSS; 1999-00 season

•lar (adj.): of or preferred.

Sold In
Over 90%
Of The U.S.

SALLY es•tab•lished (adj.):
[proven performer]

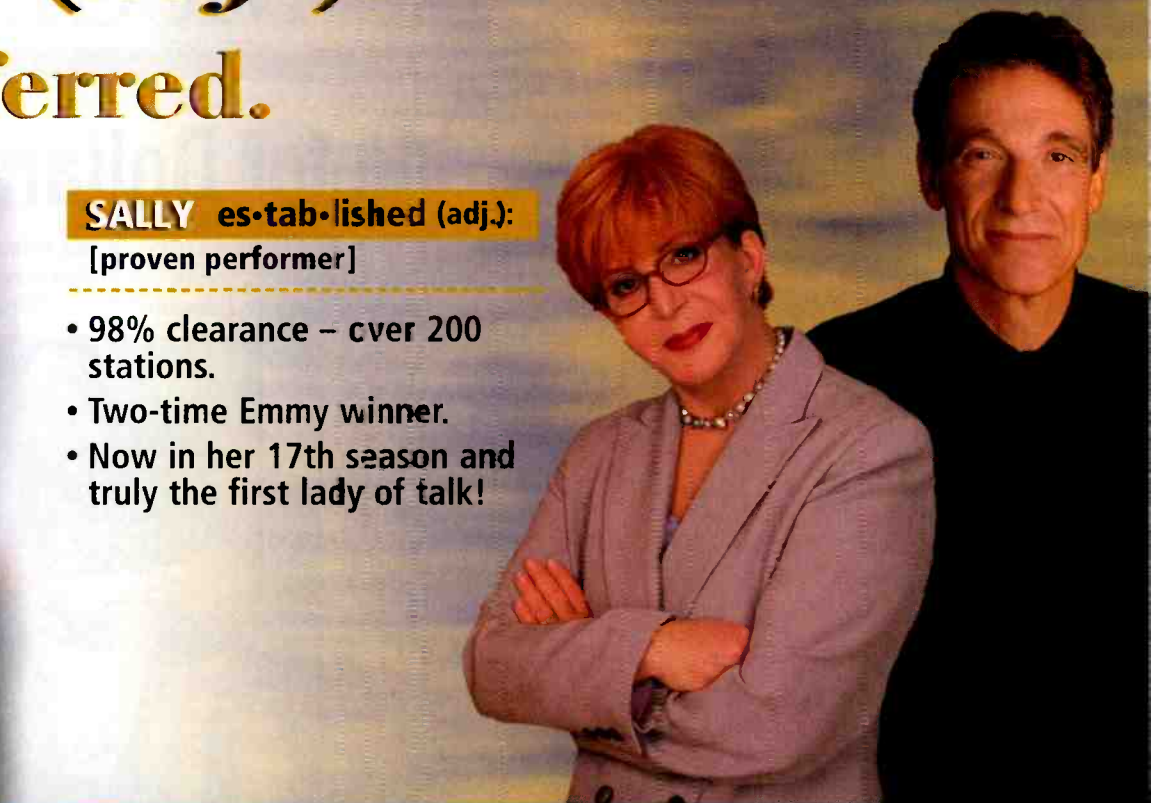
- 98% clearance – over 200 stations.
- Two-time Emmy winner.
- Now in her 17th season and truly the first lady of talk!

MAURY res•pect•ed (adj.):
[known for integrity]

- 98% clearance – over 200 stations.
- The only single-topic talk show to grow vs. the '98-99 season – Up from a 3.0 to a 3.3.
- Compelling and fast-paced, with a very personal approach.

JERRY ex•hil•a•rat•ing (adj.):
[stimulating entertainment]

- #2 rated talk show in syndication with a 4.9 HH rating.
- Strong ratings performance across all demographics.
- Pop culture icon with a world-wide following.



MOVERS

TV STATIONS

Peter Dunn was named senior vp for the NBC Television Stations' sales and marketing division. Dunn had been local sales manager at WNBC, the network's New York owned-and-operated station...Belo station WCNC-TV in Charlotte, N.C., has tapped **Stuart Powell** as vp and general manager. Powell, formerly regional director for Sinclair Broadcast Group's WPGH-TV in Pittsburgh, replaces **Richard Keilty**, who was named senior vp of Belo's TV group last November...**Darrian Chapman** has been named weekend sports reporter and anchor for NBC O&O WMAQ-TV in Chicago. Previously, Chapman served in the same capacity for NBC-owned WRC-TV in Washington, D.C., while acting as substitute host for the nationally syndicated *George Michael Sports Machine*.

MAGAZINES

World Publications has filled the top posts for *Garden Design*, which it recently acquired from Meigher Communications: **Anne Holton**, former publisher of Hearst's *Country Living Gardener*, has joined as publisher, and **Michael Boodro**, former arts editor for Condé Nast's *Vogue*, has been named editor...Magazine freelancer and former Wired Books editor **Constance Hale** has been named managing editor of Time Inc.'s *Health*. Also at *Health*, **Suzanne Herena Downing**, former advertising manager at *Country Living*, has been named consumer products manager...**Kevin McKean**, former Forbes.com executive editor, has joined PC World Communications as vp and editorial director for *PC World* and *PC-world.com*...At Parade Publications, **Deborah Martin Armstrong** was named director of business development and **Marny Gail Skinner** was named director of brand development. Armstrong will be responsible for the strategic development of advertising and marketing programs. Skinner, a former freelancer for *Tennis*, *Gruner+Jahr* titles and *Reader's Digest*, will handle research (continued on page 58)

The Media Elite

Edited by Anne Torpey-Kemph

Daring for Dollars

Some guys will do anything for a paycheck. Take Jim Thornton, columnist for *National Geographic Traveler*

and freelancer for several other magazines, who has made a career of putting his life in danger and writing about it. He's jet-skied from Siberia to Alaska, broken a rib while snow-biking, tried to lure vultures to land on his body, and even undergone unnecessary medical procedures for a *Men's Journal* piece, for which he won a National Magazine Award.

Thornton's latest death-defying assignment, for Hachette Filipacchi's *Boating*, had him floating in shark-infested waters off the coast of Florida, wearing a shortie wetsuit and a shock-emitting "backpack" that's supposed to keep the carnivores at a safe distance. To test the manufacturer's claim, Thornton went out with local shark expert Samuel "Shark Doc" Gruber and swam around

for several hours in an area where Gruber has been feeding sharks for years.

"When the sharks hear his boat, they come like cats conditioned to a can opener," says Thornton. "Pretty soon after we got there, there were like 20 of them, some 8 or 9 feet long."

Then, upping the ante, Gruber began dropping shark bait into the water. Sure enough, the device drove the sharks away, but it also drove Thornton crazy. The electric shocks it sent out were so strong that he began to think "shark bites would actually be preferable."



TIM CALVER PHOTOGRAPHY

Thornton's latest adventure was shocking.

Why does he do the things he does? "Basically, this is the best way I've found to make money," he says, suggesting that his assignments only "have the illusion of being dangerous." Now he's thinking of writing a book about his adventures because, "My biggest adventure of all is poverty—one that I'd like to put an end to." —Lori Lefevre

Mandel Can't Bag Menschel

If Jon Mandel seemed a little unsettled during the TvB panel session at the recent NAB conference in Las Vegas, he had 12 good reasons—his golf clubs. They were MIA when MediaCom co-managing director Mandel landed in Vegas for his TvB gig, a quick stop on his way to the annual Don Menschel Memorial Golf Tournament the next day in Scottsdale, Ariz.

After the panel session, Mandel headed back to the airport, where his clubs had miraculously turned up.

"It was a bad few hours in my life," says Mandel, who went on to win the first two rounds of his match play com-

petition before losing in his final round.

The Menschel pairs a team of studio and syndication execs against a squad of network and station execs. A few ad buyers round out the groups.

"I must be a virus," says Mandel, who came out on the losing side for the sixth year in a row.

—John Consoli



He was a little off his game in Vegas.

**REACH A TOTALLY CAPTIVE AUDIENCE
OF ADULTS 25-54 +**



GET ON THE BUS!

**INTRODUCING
THE NATION'S FIRST AND ONLY NETWORK
OF ON-BOARD BUS TELEVISION ADVERTISING.**

For the first time ever, you can reach consumers in their seats on their way to their destination. Over 100 commercial buses to Atlantic City now receive Direct Broadcast Satellite Television.

Your commercial plays on a closed DVD system on every monitor on every bus, in each direction, all month. Reach a completely captive audience of over 135,000 Adults each month.

A perfectly targeted captive audience for Pharmaceutical, Spirits, Healthcare, Tourism, Gaming, Auto, or other clients with an Adult 25-54+ consumer.

:30 sec, :60 sec, and full length movie trailers accepted.

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ADVERTISING™

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MEDIA DISH



FANCY JAGIELKA

Sharing a post-roast moment at the American News Women's Club's salute to PBS news man Jim Lehrer at the Four Seasons Hotel in Washington were the honoree (r.) and political commentator Mark Shields, a regular on the *NewsHour With Jim Lehrer* and the lead-off roaster at the ANWC event.



Bob Wright, president and CEO of NBC, joined Maria Bartiromo on the floor of the New York Stock Exchange for the recent launch of her financial news show, *Market Watch*, on cable sibling CNBC.



Meredith Corp.'s *More* feted Cybill Shepherd at a luncheon at restaurant Le Cirque in New York's Palace Hotel to mark the actress' 50th birthday and her appearance on the mag's April cover. With Shepherd as she got her just dessert was *More* editor in chief Myrna Blyth.

THE WALL unless you already have

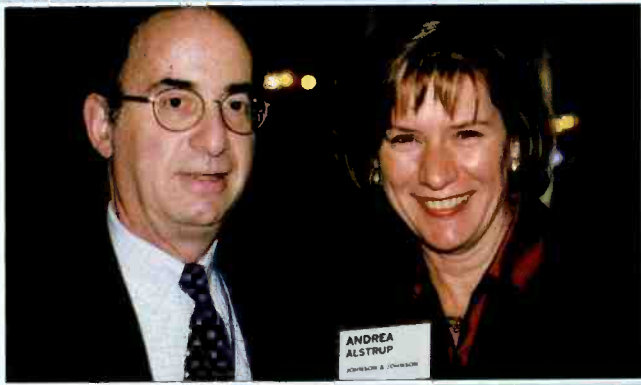
DOWJONES

VOL. CCXXXIII

MONDAY, JAN

It's

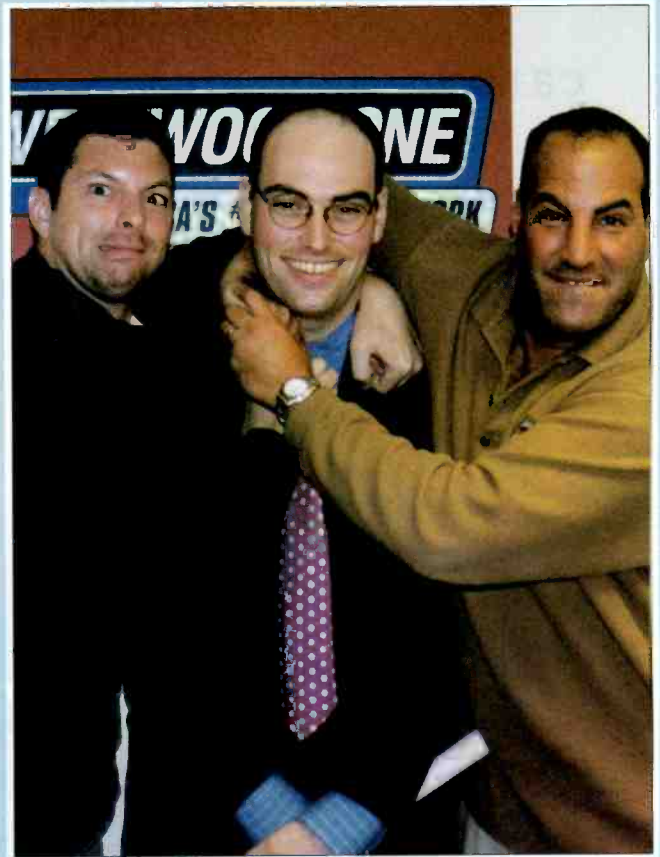
WALL STREET'S NEW



At the recent ANA Television Forum held at New York's Plaza Hotel, Andrea Alstrup, vp of advertising for Johnson & Johnson and co-chair of the Family Friendly Programming Forum, talked with Kenneth Marks, senior vp of marketing for Adweek Magazines.



Katz Television presidents Michael Hugger (l.) and Jim Beloyianis greeted Peggy Conlan, president of the Ad Council, at the International Radio & Television Society's recent Newsmaker luncheon on TV-Internet convergence, held at the Waldorf-Astoria in New York.



All choked up about Westwood One's national launch of morning-drive show *The Sports Guys* last Monday were co-hosts Scott Kaplan (l.) and Sidney Rosenberg (r.) and Peter Kosann, Westwood One senior vp of affiliate sales and new media. The Guys' no-holds-barred commentary will now be heard from 6-10 a.m. weekdays on New York station WNEW-FM, among others.

too much money STREET JOURNAL.

APRIL 10, 2000

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difference

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BROUGHT TO YOU BY THE LETTER O...

Last Monday, media maven Oprah Winfrey blew in from the Windy City to take New York by storm as she rolled out *O: The Oprah Magazine*, together with co-publisher Hearst Magazines. Highlights from her agenda that day:



9:30 a.m. **Official.** Winfrey announced the launch of *O* at New York's Le Cirque, fielding questions from the press that explained the magazine's mission—to be a personal growth guide for women. On stage with Oprah was Hearst Magazines president Cathleen Black.



7:30 p.m. **Outstanding.** Amid scores of overflowing floral arrangements and buffet tables, the Queen of Media boogied with Queen of Rock Tina Turner, who performed at the launch party at the Metropolitan Pavilion. Guests included Diana Ross, Rosie O'Donnell and Luther Vandross.

There's

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Optimize your reach, response and ROI with the combined power of the Flycast Network™ and Flycast CPCnet.™

It's time you thought twice about optimizing your ROI – by advertising on both the Flycast Network and Flycast CPCnet together. With 2,300 sites and 25 million viewers monthly, the Flycast Network reaches 38% of the entire U.S. Web audience. Add Flycast CPCnet, the industry's premier cost-per-click network, and you can reach even more people while getting guaranteed return on your marketing dollars. It's like killing *all* the birds with two stones. So start maximizing your results – and multiplying your success – by advertising on both networks, today. Call **1-877-FLYCAST** or email theoptimizers@flycast.com



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don't just advertise, optimize

MOVERS



Worldlink ups
Abruzzese-Thorman



Shellard advances
at CBS Television

(continued from page 52) for the advertising and marketing departments at Parade Publications...**John Roach** has been promoted from executive editor to editor of Emap's *Sport*. Also, Emap Metro's **Norb Garrett**, former editor in chief of *Sport*, has been named creative director of the sports group...**Brendan Lemon**, a columnist for gay and lesbian newsmagazine *The Advocate*, has been named editor in chief of Liberation Publication's *Out* magazine.

RADIO

Ken Moultrie was upped to vp of programming and consulting services at Broadcast Programming, a subsidiary of Jones International Networks. Moultrie is also the program director of *Neon Nights With Lia*. Also at BP, **Walter Powers** was named vp of client services. He will continue as programming manager and consultant...**Bobby Gailes** was named director of affiliate relations/Urban programming for United Stations Radio Networks. He was most recently the overnight on-air personality at Emmis-owned WRKS-FM in New York...Westwood One founder and chairman **Norman Pattiz** was elected chairman of the board of InterPacket Networks, a satellite-based Internet services network...**Rick Mandler** was named vp of local and broadcasting for GO.com, Disney's Internet business. Mandler was previously vp of new media for ABC Broadcasting...**Tami Booth** was named director of affiliate marketing for the Fox Sports Radio Network, a joint venture between Premiere Radio Networks and Fox Sports. Booth was most recently at Buyitnow.com as vp of broadcast marketing.

NETWORK TV

At NBC Entertainment, **Curt Sharp** was named to the new post of vp of alternative programs, reporting to the unit's president, Garth Ancier. Sharp had been a senior

executive at Digital Entertainment Network, which he helped launch. At NBC, he will oversee the creation of a new department responsible for developing alternative programming for the network's prime-time schedule, including game shows, reality shows and special events. Prior to his stint at DEN, Sharp was director of original programming for Disney Channel. NBC Entertainment also announced that **Karey Burke**, previously executive vp of comedy series, was named executive vp of prime-time series development. She has been with the network in various programming capacities since 1988...CBS Television has promoted **Robert Shellard** to vp of planning and administration, affiliate relations, from director of planning and administrations...**Val Nichols** was named vp of special projects for ABC Television. Nichols joins ABC from NBC Entertainment, where he served as director of NBC 2000 and NBC Radio and creative director for the NBC Agency. He will manage the creative teams for ABC's Jumbotron sign outside the network's Times Square studios, as well as oversee consumer-sweepstakes creative, affiliate presentations and cross-network initiatives.

SYNDICATION

Thomas Malanga has been named senior vp of finance for Buena Vista Television. He had been at MGM as executive vp of finance and strategic planning for worldwide television.

REP FIRMS

Los Angeles-based WorldLink has promoted **Sue Abruzzese-Thorman** from vp of business development to senior vp. The former Fox Sports and MSG Network vp joined WorldLink as director of business development in 1998 and was upped to vp the following year.

CABLE TV

Fox Family Worldwide announced two promotions: **Lydia Ash** was named vp of standards and practices, prime-time programming; and **Kelly DeLap** has been upped to vp of education and standards, children's programming. They will oversee all aspects of implementing the standards-and-practices policy for Fox Kids Network, Fox Family Channel, boyzChannel and girlzChannel.

SPOTLIGHT ON...

Jill Blackstone

Executive Producer, *Divorce Court* and *Power of Attorney*

Jill Blackstone says a well-trained talk-show producer can handle pretty much anything—including feuding couples.

"What you learn to do as a talk-show producer is make people better talkers for half an hour," explains



Ex communicator

Blackstone, who started her career as a production secretary on the *Morton Downey Jr. Show* in 1987 and went on to produce for celebrated syndies *Jerry Springer*, *Sally*

Jessy Raphael and the *Rosie O'Donnell Show*. Under her direction, Twentieth Television's hit reality courtroom series *Divorce Court* became the highest-rated new syndicated show in 1999.

"[On *Divorce Court*], you're trying to get people to tell their story in a compelling way," she says. "It's understanding how to get someone who's in a 20-year marriage to tell us what's relevant and leave out all the parts we don't want to know about."

Blackstone has proved so deft at applying the "conflict-oriented" elements of daytime talk to a court show that Twentieth added to her agenda *Power of Attorney*, another court entry launching next fall. For that show, she'll be dealing with big-name lawyers such as Gloria Allred, F. Lee Bailey and Christopher Darden as they battle each other in small-claims cases.

Blackstone, who holds a master's in media studies from the University of Michigan, says her understanding of what audiences want gives her an advantage in handling *Power*'s top-shelf legal talent. "I'm unencumbered by a legal education," she explains. "What I bring as a regular person is, when the conversations get too full of legal jargon, I can say, 'Hey, guys, tone it down.'" —Daniel Frankel

SpecialReport

UPFRONT

MARKETS

ADWEEK ■ BRANDWEEK ■ MEDIAWEEK

April 24, 2000

movies
fast food
athletic shoes
soft drinks
beer
candy
credit cards
computers
telecom
cereal
retail
autos

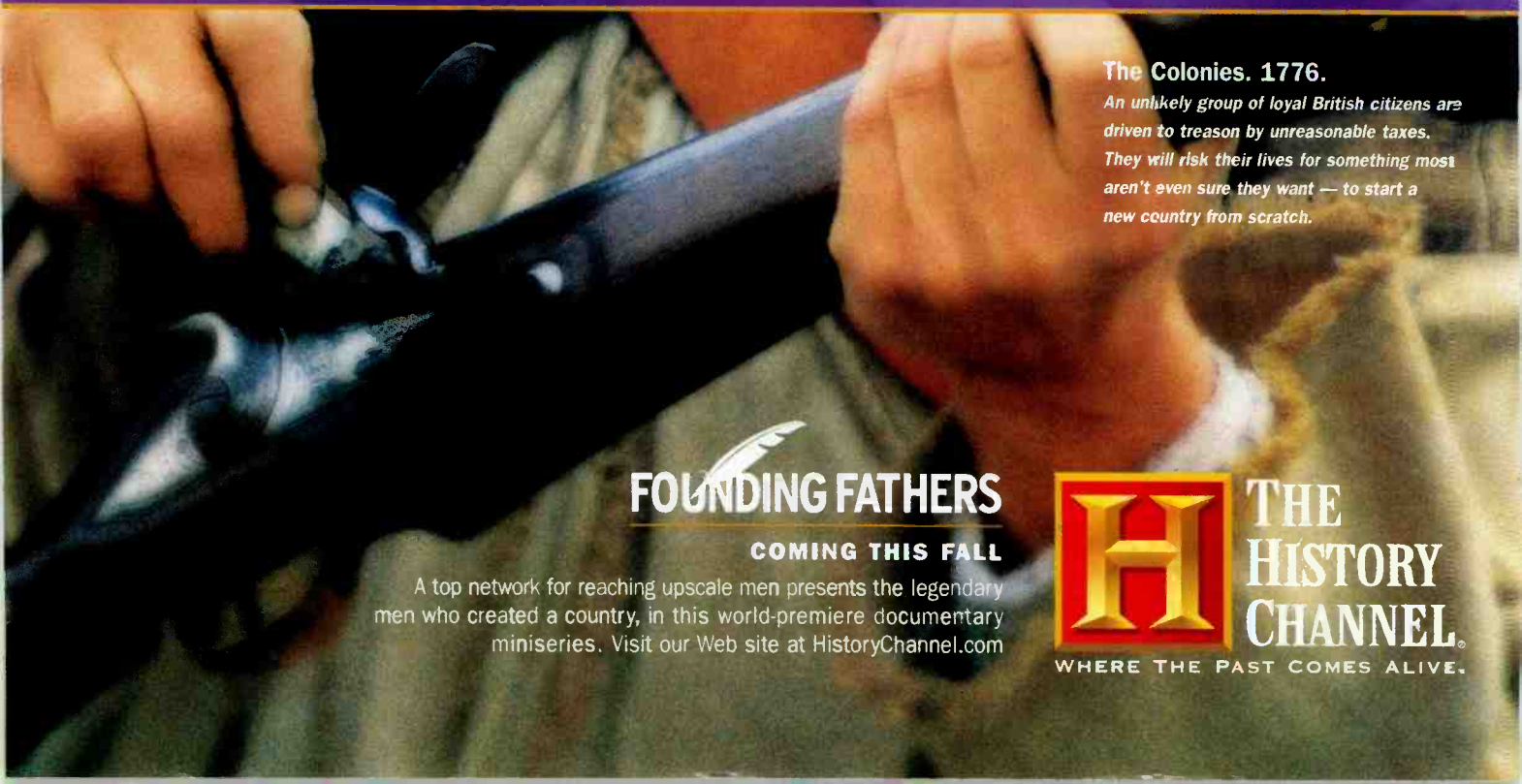
Boom? or Bust?

As the upfront looms, uncertainty over the dot-com category casts an ominous shadow



**OBEY
A KING?**

**OR DIE
A TRAITOR?**



The Colonies. 1776.

An unlikely group of loyal British citizens are driven to treason by unreasonable taxes. They will risk their lives for something most aren't even sure they want — to start a new country from scratch.

FOUNDING FATHERS

COMING THIS FALL

A top network for reaching upscale men presents the legendary men who created a country, in this world-premiere documentary miniseries. Visit our Web site at HistoryChannel.com



**THE
HISTORY
CHANNEL.**

WHERE THE PAST COMES ALIVE.

EDITOR'S LETTER

How long can it last? That seems to be the question rolling off every tongue these days. Even as the American economy thunders into its ninth year of expansion with no end in sight, one fact remains as immutable as gravity: The business cycle is not dead. Someday—perhaps tomorrow, perhaps five years from now—the economy will stall. Only in hindsight will the keepers of economic esoterica know why.

Which brings us to the subject of this year's network television upfront selling season. Times are good in the TV business. Very good. And there's no evidence to suggest that the party will end any time soon. The overall economy and the advertising marketplace are inexorably linked, and to butcher a memorable phrase from an earlier era: What's good for Yahoo! is good for Madison Avenue. The technological revolution has created an entire new category of advertisers, stoking demand for available inventory and driving prices to stratospheric levels.

But with the financial markets atwitter and some Web sites drowning in a sea of their own hubris, many believe a Darwinian shakeout is inevitable. How might such an event affect the seller's market for TV advertising? Veteran television writer Verne Gay examines the possible ramifications on the upfront and beyond, beginning on page 42.

Eventually, like computers and fast-food, the dot-com business will mature, becoming just another category, replete with stumbling giants and hungry upstarts competing for market share. That's the common denominator of this report. As a primer for the upfront season, the expert reporters at *Brandweek* ably take you category by category, from athletic shoes to telecommunications.

In an era when everyone seems to be focused on brand-extension, perhaps no segment of the industry pursues this goal with as much intensity as the major players in kids' television. So don't miss Jim Cooper's story on the subject, starting on page 50.

Keith Dunnivant
Editor, Special Reports

inside

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42 THE DOT-COM DILEMMA

Will there be a dot-com shakeout? And how would it affect the upfront?

By Verne Gay

50 NICKELODEON NATION

Cross-marketing is a powerful tool in the kids' television wars.

By Jim Cooper



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athletic shoes

HOT BUTTONS

Is retail instability over?
Will the basketball category regain lost luster?
Can Adidas maintain No. 2 slot after losing "fashionability?"

OVERALL

Spending expected to be flat

DARK HORSE

Reebok is showing signs of life after two straight years of double-digit sales declines

BY TERRY LEFTON

While many of the problems that have plagued the \$7.5 billion U.S. sneaker market have been corrected, it's still a nervous industry. A glut of models and inventory pushed out by overzealous manufacturers has largely been cleaned up and the switch to "brown" outdoor shoes by the famously fashion-fickle teen audience looks like it's not permanent.

Accordingly, the category grew slightly last year, about 2.7 percent, according to Sporting Goods Intelligence. Still, after a 6.7 percent market decline in '98 and continued turbulence on the retail scene, marketers are far from bullish.

"At the very least, we can say things have stabilized," said Mark Westerman, vp/marketing communications at Fila, which saw market share plummet from a strong No. 3 position four years ago to 12th place last year. "The industry shows health in spots, but the market is crowded with brands and there are still a lot of big retailers with a lot of issues out there, so what you have to do is pick your spots and work more closely with retailers than ever," he said.

The health, or lack thereof, among sporting-goods specialty retailers that have always accounted for the bulk of sneaker sales is what's giving the industry continuing jitters. Even after the death of Just For Feet and store closings by other big sneaker retailers, there are still too many stores selling too many of the same sneakers—many of them fellow mall tenants. With "big box" retailers like The Sports Authority under increasing pressure, there is now concern that channel of distribution may go the way

of Woolworth's.

So, even with some light at the end of the tunnel, who can blame a group as traditionally cautious as retailers for being squeamish? Even sneaker brands that are doing well are feeling the squeeze.

"Sales are just harder to come by," said Paul

Heffernan, vp/global marketing at New Balance, which more than doubled its market share since '98 to claim the No. 4 position.

"We know it's a market where we are taking share for the most part and even with a brand they've had a good run with—like us—retailers are much more hesitant to book out orders than they have been."

Nike still holds a commanding category lead at a 43.5 percent share; Adidas vaulted into second at 12.2 percent to Reebok's 12 percent. Of late, larger and more complex account-specific programs have become the norm. After the success of Nike's "Tuned Air" shoes with a Venator exclusive, every retailer is seeking proprietary product and more co-op dollars being channeled to support those and other retailer-specific programs.

"It is a weird dichotomy," said Heffernan. "We'll be having a meeting one minute about preserving brand integrity and the next minute we'll be with a big account trying to figure out how they can achieve 20 percent growth with some of the opposite tactics."

Among specific categories, running and walking appear healthy, while basketball, hit hard by a recent shoe recession and the retirement of Michael Jordan, is picking up. Other than New Balance, niche brands like K-Swiss, Saucony and Vans are showing the most health. One longtime category stalwart that may disappear by the end of the year is Converse; look for the brand once worn by Julius Erving and Larry Bird to show up as a mass-market label within a few years—probably under new ownership.

The industry continues to toy with e-commerce, but whether sneakers are a commodity that will produce meaningful Web sales is a question that hasn't been answered, even as sites like MVP.com, Sneakers.com and Dsports.com launch weekly. ■





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autos

HOT BUTTONS

Entry luxury sedans, four-door pickups and small SUVs fight to rise above clutter as new models enter the market

OVERALL

Spending likely continues to increase amid blistering competition

DARK HORSES

Does the Oldsmobile experiment continue?
Does Nissan find its new brand footing?

BY JEFF GREEN

One question hanging in auto circles is whether the selloff of dot-com stocks and the recent spate of bankruptcies and financial troubles among Internet companies will cool online companies' demand on upfront buying and reduce some of the frenzy of last year. But barring a huge swing in consumer spending patterns, there is little doubt that autos will need to spend to get their message out this year—especially among the General Motors, Ford and DaimlerChrysler brands.

With auto sales running at a blistering pace, currently well above last year's record run and on track so far this year for 18.24 million units, according to *Ward's Automotive Reports*, there's no sign that competition is cooling in the market. A key force is the continuing pressure on the Big Three from Asian and European brands as their market share continues to shrink despite the record volumes—dropping to 68.9 through March, against an increase of 7.4 percent in sales. Asian automakers improved to a 26.4 percent share of the market for the same period, with volume up 22.1 percent. The European brands were at 4.7 percent of the market with a frenzied 25.4 percent improvement in sales from the year-ago period, per Ward's data.

All this means that the Big Three still need to work harder than everyone else to keep their share of the market. Their emboldened foreign rivals will be working just as hard to capitalize on their gains.

"All the sellers are going to say this is a seller's market. They always do," said one automotive media buyer. "The biggest challenge is exclusivity. Everyone is trying to get it and there are a limited number of specials you can own."

An example of the properties automakers covet is the Pontiac Aztek deal to seal up the *CBS Survivors* series or GM's megadeal to wrap up the Olympics through 2008.



The shift is continuing to spend more money on broadly integrated buys that include magazine, Internet, TV and other outlets rather than a strict mass-market approach—especially toward the niche ends of the auto market but increasingly in the mainstream, too.

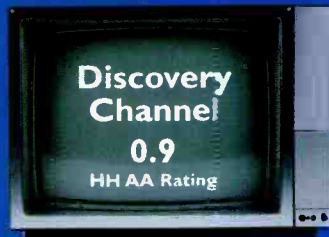
Among the key vehicle launches this summer and fall that will need heavy support are DaimlerChrysler's PT Cruiser; the automaker's always-vital all-new minivans; and the three Sebring vehicles, a coupe, sedan and convertible. Ford has its new Escape sport/utility vehicle and the Explorer Sport Trac SUV/pickup hybrid that will require a big push on the truck side.

Mercury will be looking for a boost for its 2001 Mountaineer, and Lincoln will have to get behind the new Blackwood luxury SUV/pickup

based on its highly successful Navigator. Its Mazda subsidiary will be supporting its Tribute SUV, sibling to the Ford Escape.

General Motors, which has been heavily discounting across its lineup as it fights declining market share, is at a key stage of its rebuilding program as it rolls out new products like the Aztek hybrid SUV and its Avalanche pickup/SUV hybrid. It will be a particularly important fall for Olds as the automaker tries to reposition the flagging Intrigue sedan and launch the new Aurora flagship entry luxury sedan. GM will also need additional support behind new large SUV models like the GMC Denali that roll out this fall. Buick likely will be scouting some opportunities for its new Rendezvous SUV, which hits the market in the spring and will be key for freshening the face of the division.

Asian automakers have plenty to push this summer and fall, too. Toyota's new four-door Tacoma pickup and Nissan's refreshed four-door Frontier will hit big among the blizzard of multi-entry trucks coming to market this fall. Toyota also has refreshed its RAV 4 small SUV and a new Highlander SUV is due. Honda's Acura luxury division will intro its MD-X SUV, aimed squarely at the Lexus RX 300 luxury SUV. Lexus will be entering a new segment with its IS 300 sedan, aimed squarely at the BMW/Mercedes entry-level crowd, and will face a new Mercedes C-Class and a myriad of extensions of BMW's 3-Series lineup, including an all-wheel-drive vehicle. Mitsubishi is putting a lot of support behind its new Eclipse and trying to drum up support for the rest of its lineup, while Nissan has to mount a serious push behind the new Sentra and Pathfinder. ■



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beer

HOT BUTTONS

Economics and demographics have aligned to yield U.S. beer marketers their most fertile environment in at least a decade, with both volume and pricing moving up

OVERALL

Spending up

DARK HORSE

After slashing spending in 1999, does Miller Brewing feel good enough about its new campaigns to return them to earlier levels?

BY GERRY KHERMOUCH

With consumers feeling prosperous and a demographic mini-boom of legal-age drinkers kicking in, the domestic beer industry is enjoying its best times in a decade, with both pricing and volume growing after the stagnation of the 1990s. According to estimates from newsletter *Beer Marketer's Insights*, Anheuser-Busch scored a 2.8 percent shipment gain to 96.8 million barrels (and a whopping 47.5 percent market share), Miller scored a 3.3 percent gain to 44.1 million barrels and Coors Brewing scored a 3.4 percent gain to 21.9 million barrels, all in a climate of gently edging up pricing.

Most major importers clocked double-digit volume gains, too, and the only big losers were a plummeting Pabst, locked primarily into sub-premium brands, and regional brewer Genesee.

That should all translate into hefty demand for media time among the Big Three domestic brewers, as well as several importers, as they step up advertising behind their core brands and continue to boost spending behind responsible-drinking messages in an effort to head off rumblings in Washington of more severe restrictions.

A-B should weigh in with healthy increases in spending behind its core brands Budweiser, Bud Light and Michelob Light. For brand Bud, that should translate into perhaps \$120 million in total media as the brewer continues to juggle a diverse mix of campaigns behind a flagship brand which continues to increase its share of the domestic premium business.

Although A-B at one time had planned to phase them out by now, the popular lizard characters seem set to continue, as will campaigns lauding the brand's heritage and tradition (via vehicles ranging from the Busch family members to the Clydesdales) and more narrowly focused

efforts, including the buzz-generating "Wazzup" campaign, a "Neighbors" campaign that has reinstated long-time tagline "This Bud's for You" and even a wordless Latino effort that is also getting a run on general-market media. As in the prior year, A-B will devote little electronic media to support its key promotions, in an effort to keep its TV focus on brand-building rather than clutter-accumulating tactical efforts. Spending likely will continue to be restrained on Busch.

Likely the biggest mystery ad-wise will be the tack that Miller Brewing takes. Having abandoned its disastrous "Dick" campaign behind flagship Miller Lite, the brand last year sharply dialed back spending as it felt its way toward a new positioning and ad theme,

with the astounding result that rival Coors Brewing, at half Miller's size, outspent it in media by \$125 million to \$101 million through the first nine months of the year.

With a new executive team hitting its one-year anniversary and major new campaigns introduced to wholesalers on both Lite and Miller Genuine Draft, the expectation would have been that Miller would rocket its media spending back to at least 1998 levels. But that's by no means a certainty, as the two new campaigns drew a tepid reaction from wholesalers and CEO John Bowlin was not willing to pronounce either one all the way to his oft-repeated holy grail of "world class advertising."

Coors, recording another record year, will continue to devote most of its media to the Coors Light brand that accounts for more than two-thirds of the company's total volume, but it will continue to invest in reviving its full-calorie Original Coors brand, particularly now that last summer's "Legends" campaign featuring footballer John Elway has been broadened to include a more diverse group of athletes, per wholesalers' request. Specialty brands Zima and Killian's, both motoring along to consistent growth, will get TV support as well.

Among importers collectively moving towards a 10% share of the 190 million barrel U.S. beer business, the pattern has been more difficult to discern. On the one hand, most of them succeeded in pushing through price increases without unduly restraining volume growth, enhancing already-rich margins and generating additional cash to plow into marketing. But the spending pattern hasn't been uniformly upward. ■



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candy

HOT BUTTONS

Kids are king, but adults need to eat more candy

OVERALL

Spending up

DARK HORSE

Small manufacturers link to big partners (licenses, retailers, entertainment) for more exposure

BY MIKE BEIRNE

Candy is an impulse buy. So consumers are likely to grab sweets when paying for groceries at the checkout line rather than develop a craving for the confection aisle after watching a TV ad, right? Not if you're a kid. The 30-second ads for Topps' Ring Pop moved the sales needle every time it aired during a five-week run in several markets last year. This year Topps—convinced of the correlation between ads and tweens and teens slapping a couple of quarters on the store counter—is increasing ad spending for its hard candy roster.

After using Fran Drescher on 3 Musketeers' "Big on Chocolate, Not on Fat" campaign that won over diet-conscious women, Mars/M&M expanded the candy bar's appeal to kids younger than 10 years old. Last year, according to Competitive Media Reporting, the company rolled \$5 million into the adventures of clay-animated Porthos, Athos and D'Artagnan, positioning the brand as a light snack for children. Sales in drug, grocery and mass outlets jumped 17 percent to \$40.2 million for the year ended March 26, per scanner data from Information Resources Inc.

Pumping sales is an obvious excuse for bigger ad budgets, but there are other reasons. Just look at the Easter candy aisle at retail. A decade ago, seasonal categories including Halloween and Christmas belonged to small manufacturers of chocolate bunnies and Santa Claus. Now they've been pushed off the shelves by Snickers Eggs, Jolly Rancher Jelly Beans and Nestle's Disney-themed confections. With more than one-third of candy revenue connected to holiday sales, the small guys increasingly are looking at TV. For example, Just Born has been making marshmallow Peeps since 1953, but ran its first TV ad last year to maintain its perception as the leader among Easter candies. The Bethlehem, Pa., company also leveraged exposure for

the Mike and Ike and Hot Tamales brands through a music sweeps tie-in with Atlantic Records last year, which included an MTV ad. A Nascar "Winner's Choice" promo launches this month with TV advertising on MTV and during Nascar events. Plus, there's the Zours sour candy sampling with cereal giant General Mills that includes a 10-second mention on Trix commercials.

"We get a lot of people approaching us for sampling opportunities and you've got to ask yourself how many impressions am I getting at the end of the day?" said Kevin Riveroll, product manager. "If we can get TV, you can't pass that up."

Nickelodeon, Cartoon Network and even Radio Disney provide targeted access to the motherlode of young consumers that is more

affordable than network TV. But not all candy marketing is aimed at slots when *Pokémon* or *Beast Machines* are on. Hershey, Warner-Lambert (with Trident) and others exploit daytime and late-night programming. Sure, there's the campaign to win gatekeeper moms, but another demographic at stake here is adults whose candy consumption is below the coveted 12- to 17-year-old consumers. Adults represent a growth opportunity, particularly with a population bulge coming among the 50-and-older segment. Wrigley is tapping that strategy with Eclipse, a baby boomer gum that claims to eliminate mouth odor.

Not everyone is running to traditional mass media. Life Savers built its candystand.com with promos and proprietary games that keep visitors coming back and recast the Nabisco unit as a division with hip, young-skewing brands. Nestle recently named ecandy.com as its exclusive distributor to online shoppers and said it was looking to establish partners with other Internet destination sites that likely will link to ecandy.

Mars/M&M, the king of media spending with \$213.6 million last year, attempts to go anti-media, at least with regard to TV, with an under-the-radar campaign targeting Gen X that repositions Milky Way Dark as Milky Way Midnight, a mysterious yet cool treat. The tagline, "Carpe Noctum," Latin for seize the night, appears on print, outdoor and transit advertising and on a nightlife-themed Internet site. Sampling will hit 300 nightclubs, bars and lounges, culminating in Midnight Madness, a four-city simultaneous Webcast of eight alternative-music bands. ■



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cereal

HOT BUTTONS

Not just for kids but baby boomers, too; the fortified/organic factor

OVERALL

Flat spending expected

DARK HORSE

Will cereal makers be able to recapture a fading audience of time-strapped Americans who are increasingly choosing portable foods like bagels over sit-down breakfasts?

BY SONIA REYES

No longer the behemoths of grocery aisles, with their predictable twice-a-year price hikes and profit margins as high as 50 percent, cereal makers have taken a beating since those halcyon days of the '70s and '80s. In the '90s, something happened: it seemed no one had time any more to sit down to eat breakfast. Consumers started to grab a bagel, muffin or some other convenient food for their drive to work.

It was no surprise, then, that sales volume in the \$7.7 billion ready-to-eat cereal category has fallen more than \$1 billion since 1994. And those consumers who still eat cereal are tired of paying big bucks, their eyes opened by the cereal price wars of 1996. Now the Big Four manufacturers must play a tug-of-war for a shrinking market, made all the smaller by the surge of private-label cereals—which have been gaining steadily from 3 percent in the 1980s to 8 percent last year—and bagged cereals. Overall sales have been flat for five years. And for the first time, General Mills last year dethroned long-time category leader Kellogg from the No. 1 spot in revenue. Quaker and Post also are grabbing share.

While Kellogg was waking up from a decade-long slumber of little product innovation and lackluster marketing campaigns, General Mills edged up to first place with a plethora of new products, a focus on health and nutrition and surging marketing muscle, as evidenced by its media expenditures of \$316.2 million for 1999 versus Kellogg's \$176 million for the same period. New entries late last year, including Oat Total cereal and Honey Nut Chex, drove volume for Big G.

When Kellogg finally woke up, it introduced a cholesterol-fighting line of foods called Ensemble that had to be pulled after one year due to lackluster interest by consumers and the trade. Breakfast Mates all-in-one cereal and Country Inn superpremium cereals met a similar fate. Add to that such marketing snafus as last year's campaign, tagged "S-

Sentials," which placed the logo on cereals like Fruit Loops and Corn Pops to reference the added nutritional value.

These days, out-of-the-box thinking is a matter of survival for cereal makers. When the government last year approved the use of product labeling to tout the health benefits of soy, oats and whole grains that can fight heart disease and cancer, everyone jumped on the value-added bandwagon. General Mills rolled out its Sunrise

Organic cereal to target health-crazed baby boomers. It launched an initiative to pump calcium and Vitamin E into such venerable brands as Wheaties, Cheerios and Total. And, marketing-wise, it walked its talk with a \$30 million TV and print campaign on Brown Sugar & Oat Total, a line extension of Total (a big jump from the previous year's \$8 million) via Saatchi & Saatchi, N.Y. Similar deep-pocketed efforts can be expected to continue, and to be reflected in the upcoming upfront negotiations. For its part, Kellogg introduced Special K Plus, a calcium and Vitamin C-fortified entry that targets women.

On the kids' front, Big G is leveraging the brand equity of its most popular kids' brands like Trix and Lucky Charms via tools such as their new youruleschool.com Web site. Big G, which upped its marketing spending in '99 by 7.5 percent, is expected to stay well ahead of the pack in media spending.

The folks at Quaker Oats are also trying to spur baby boomers to relive the Golden Age of cereals with their recently relaunched "Mikey likes it!" commercials for Life cereal, first introduced three decades ago. And it plunked down \$15 million this year for a kid-targeted TV campaign centered around a five-month promotion of "Where's the Captain?" hoping to reverse sluggish sales of the cereal.

Marketing efforts, up 32 percent last year to \$99.2 million, will keep growing. And entries like Soccer Golden Goals, an oat/corn cereal marketed with the U.S. Soccer Federation, is emblematic of Quaker's commitment on the new product front.

Meanwhile, Kellogg is moving forward with renewed momentum under the stewardship of new CEO Carlos Gutierrez, whose mission is to generate growth not so much by trying to hit new-concept home runs but by pumping up existing brands (such as breakfast bars) and expanding its snack division. Last year, in its mode of retrenchment, Kellogg cut back media spending by 13.5 percent, but it is likely to rethink that as it moves ahead with its new, perhaps more realistic, strategy to regain its dominant status. ■



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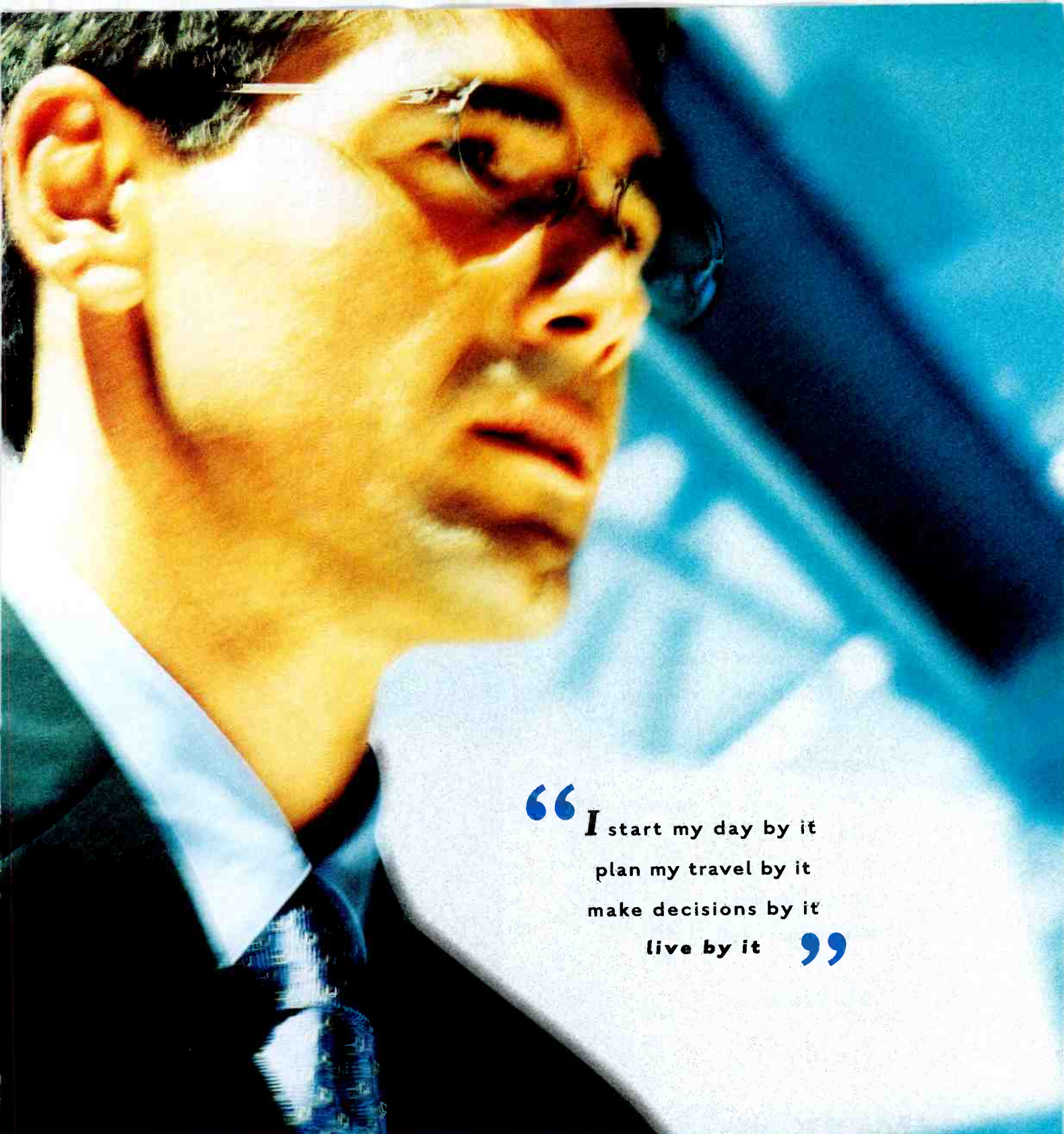
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2. Restaurants (national)	933.6 million
3. Telephone Companies/Services	598.5
4. Motion Pictures	574.0
5. Financial Products	284.7
6. Prescription Medications	277.8
7. Carbonated Soft Drinks	275.2
8. Apparel Retailers	273.5
9. Credit Cards & Travelers Checks	261.8
10. Beer & Ale	223.9
11. Home & Building Retailers	185.5
12. Candy & Mints	165.5
13. Pain Relievers/Sedatives	160.8
14. Dental Supplies	150.6
15. Online/Data Processing	149.9
16. Shampoos/Conditioners	131.7
17. Cereals	119.7
18. Vitamins/Supplements/Reducing Aids	108.0
19. Cold & Sinus Remedies	107.0
20. Cameras/Photography Supplies	105.1
21. Computers	103.5
22. General Discount Dept. Stores	102.5
23. Property & Casualty Insurance	102.2
24. Games	101.9
25. Freight	97.3
26. Pre-Recorded Audio & Video,	96.1
27. Organizations	93.0
28. Bakery Goods	89.0
29. Apparel-Dept. Stores	86.9
30. Non-Prescription Medication	85.5
31. Coffee, Tea, Cocoa, Milk Additives	84.5
32. Face Makeup	83.4
33. Hair Coloring Products	82.2
34. Retailers	80.3
35. Skin Care Creams, Lotions, Oils	80.2
36. Laundry Soaps	74.7
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39. Sport Shoes	70.1
40. Computer Software	67.9



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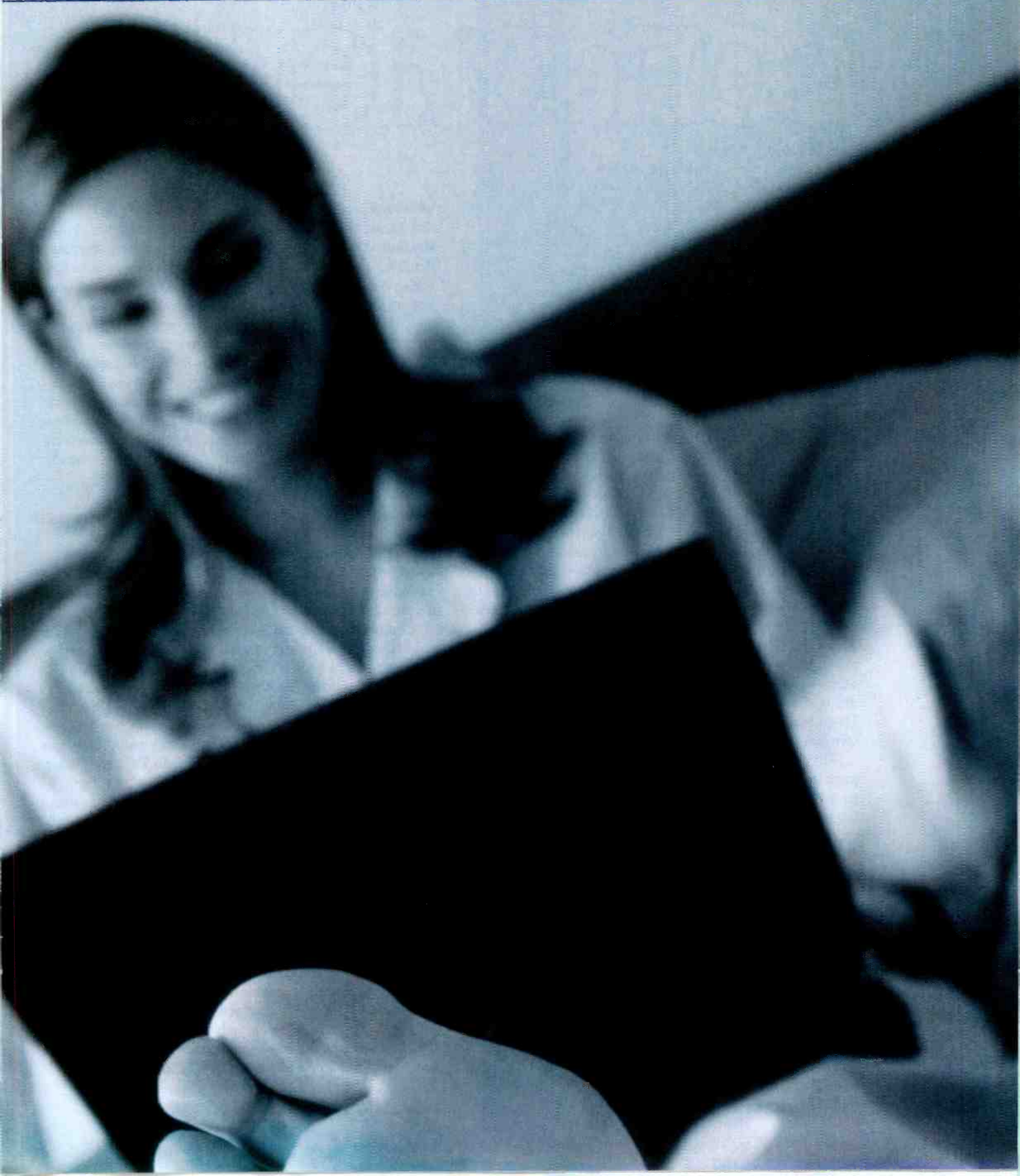
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computers

HOT BUTTONS

Internet service provider deals have revolutionized the industry as PC companies recast themselves

OVERALL

Spending up

DARK HORSE

Can IBM convince customers that it's the new Dell?

BY TODD WASSERMAN

Few companies are counting on PCs as their primary source of income these days. When you buy a PC now, there's usually an offer for a three-year contract with an Internet service provider, which cuts about \$400 off the purchase price. This cell phone-like model had been talked about for years, but finally hit in mid-1999.

Of course, there are many variations on the theme. Netpliance, an Austin, Texas, startup, offers a stripped-down PC for \$99 with a commitment to sign up for at least 90 days to its \$21.99 monthly service. Other companies, like AltaVista, offer free Internet service if the user agrees to sit through a bombardment of advertising. Virgin Interactive offers a free Internet appliance to select users who fit a demographic profile and are willing to pay \$50 a year for Internet service. America Online, meanwhile, is planning its own Internet appliance for later this year.

The few new hybrid PC/ISP companies are taking a page from dot-coms and launching big branding campaigns (PeoplePC's \$40 million push last fall, Netpliance's Super Bowl spots), but so far seem to be getting little traction. Emachines, now the No. 3 PC maker at retail, doesn't do any advertising and made its name by offering low-cost, generally high-quality merchandise and keeping retailers happy by hitting inventory targets.

So, the PC business is a little more complicated than it used to be. Feeds and speeds no longer drive the market. With most consumers having discovered that any processor running over about 300 MHz is a waste of money, the breathless anticipation over Intel or Advanced Micro Devices' next chip has become largely a relic of the past. Intel upped its ad budget 51.5 percent to \$136.5 million in 1999, according to Competitive Media Reporting, but that did little, in the end, to ward off the cash-strapped AMD,

which made remarkable gains despite spending only \$6.1 million on ads in the same period. AMD for the first time had the fastest chip on the market, and Intel is feeling the pain as it suffers product shortages and more PC makers defect to AMD. Nevertheless, Bob Kennedy, AMD's director of marketing, said the company may not do any TV this year.

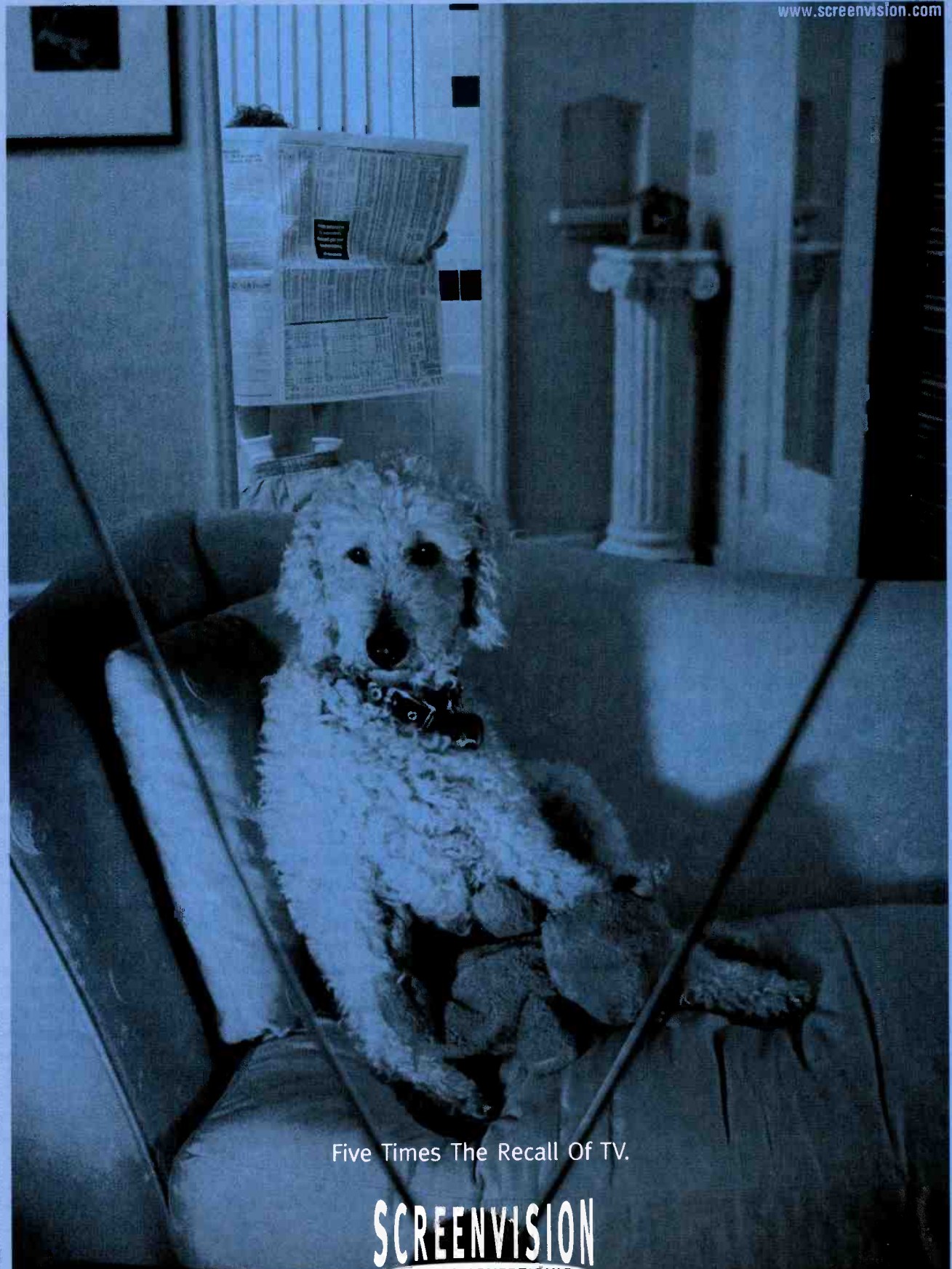
PC makers continue to try to redefine themselves as corporate Internet solutions providers. Taking a cue from IBM's successful recasting as an "e-business" enabler, Compaq, Hewlett-Packard and Dell have all turned out TV campaigns budgeted in the tens of millions of dollars over the last year billing themselves as e-biz-savvy firms. Wall Street has generally supported the strategy.

Once-stodgy HP put Lucent's Carly Fiorina at the helm and is spending \$200 million this year for its three-part "Invent" campaign, via Goodby, Silverstein & Partners, San Francisco. Investors love the effort so far, but analysts point out that HP is not really in the same class as consultants like Andersen Consulting or IBM.

Compaq's clumsy 24x7xCompaq campaign, meanwhile, did little to put it in league with Andersen or IBM, so the company put its \$300 million account up for review in February. Gateway has dipped its toes in the e-biz market with its \$50 million Gateway@Work campaign (out of \$130.9 million spent last year) last December, but its identity as a "consumer brand" has been a stigma in the corporate space before. Dell, which moved into TV advertising in a big way in 1999, in March launched an e-biz effort replete with a spotlighted e in "Dell." Meanwhile, as everyone tries to copy IBM, Big Blue launched another \$20 million effort in February to recast itself as a direct seller of PCs. Whether that campaign or the next one will convince customers that IBM is the next Dell is anyone's guess.

One exception to this—as to so many other trends—is Apple, which has shown no interest in becoming an e-business solutions provider. Apple's continual buildup to its next iteration (first iMac, then iBook, now the rumored iPad handheld) is a little old-fashioned, but it seems to be working. And there are no indications that Apple, which spent \$89.3 million on measured media in 1999, plans to tinker with a three-year-old, advertising-heavy approach that has brought the company from the brink of extinction to its most flush period since the '80s. ■





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credit cards

HOT BUTTONS

Internet
Internet
Internet

OVERALL

Spending up

DARK HORSE

Can an unknown company beat the well-established payment-card brands to e-commerce riches with a stored-value card?

BY TERRY LEFTON

There is a singular focus now among payment card brands like Visa, MasterCard and American Express: e-commerce. Given that you can't have e-commerce without a payment device, card brands are scrambling to grab a piece of a business that's mushrooming, even without providing much profitability yet for anyone involved. With a rapidly consolidating base of banks, that could come from the issuers' side instead of the brand side. A credible stored-value card for Web use will make millions for whichever company launches it.

AmEx's successful launch of Blue, the self-styled Internetcard with a Net connection that is more perception than reality, showed that consumers generally are receptive to Net plays.

"With the economy the way it is, card use is still steaming ahead," said former MasterCard marketing executive Jim Accomando, who now heads Accomando Consulting, based in Fairfield, Conn. "But as far as marketing, all the emphasis is on the Net, because people realize that it's not just potential but reality that it will be the business in the future."

Even with a booming economy, the number of cards per wallet (currently averaging five-plus), relentless pounding of direct mail (3 billion or so pieces annually) and the traditionally high TV spending for the category mean that it's still a game of stealing share. So issuers are looking to cross-sell additional financial services more than ever. Another result of the profit squeeze has been the

scattered reinstatement of annual fees and high late-payment assessments; look for more of both.

"The industry has been focused on acquiring customers for a long time," said David Gagie, marketing director at Auriemma Consulting, in Westbury, N.Y.

"Now we're seeing a shift to exploiting what they have, since, if you do that right it's a much more profitable marketing investment."

The focus on existing customers will also mean doing more with huge storehouses of data that credit-card issuers have on their customers—perhaps their most valuable assets. That, of course, could run afoul of customers' privacy concerns.

The co-branded offers, so prevalent among big brands in the '90s, have been largely re-priced or eliminated. Will the long-promised "smart cards" that can do things like track air miles or offer users instant rewards come anytime soon? "The applications are there, but the cost of implementation is still way too high, so it is hard to justify, especially when you can do many of them on the Web for so much less," said Gagie.

On the brand side, top dog Visa just keeps on keeping on with one of the longest-running TV campaigns in *any* category. MasterCard is slowly learning to effectively tie promotions to its elegant "priceless" campaign. And AmEx has, perhaps surprisingly, seen a healthy carry-over to the overall brand from the "cool" attributes it created for Blue.

Blue's apparent attraction to consumers, even without much Net functionality, means you'll see more Net plays in the near future.

Maybe that's the future of Discover, a brand that once had among the most powerful ads in the industry (who didn't know that it "pays to Discover," even if the average annual rebate is nothing to remember?) but has since lost its way. Similarly, its pioneering no-fee and cash-rebate offers have been widely copied.

"Among all the brands, they are prime to re-launch," said Accomando. ■



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By Night: Serious SmackDown!™ Fan

By Day: College Dean's List Honoree

By Night: Never misses Raw Is War™

By Day: Legal Intern


By Night: Raw Is War™ Fanatic

By Day: High School Track Standout

By Night: Stuck to wwf.com

Male Teens 12-17: Network


Male Teens

Program	Network	Duration	Share
 SmackDown!	UPN	8 pm	120 27
Millionaire	ABC	9 pm	60 16
E.R.	NBC	10 pm	60 15
Whose Line Anyway	ABC	8:30 pm	30 15
Fox Thursday Night Movie	FOX	8 pm	120 14
Whose Line Anyway	ABC	8 pm	30 12
Friends	NBC	8 pm	30 11

Source: Nielsen Media Research Regularly Scheduled Thursday Primetime, 9/27/99 — 4/02/00

Persons 12-24: Syndication



Persons 12-24

Program	Rating
 Entertainment, Inc.	17.2
Friends	5.5
WCW Wrestling	4.9
Drew Carey	3.3
Seinfeld	3.3
Frasier	2.7

Source: Nielsen Media Research Syndication GAA Ranker, 9/27/99 — 4/02/00

Male 12-24: Cable

Male 12-24

Program	Network	Duration	Share
 War Zone	USA	10 pm	60 37
 Raw	USA	9 pm	60 31
Farmclub.com	USA	11 pm	60 15
NFL Regular Season	ESPN	8:15 pm	180 12
WCW Wrestling	TNT	8 pm	60 10
South Park	COM	10 pm	30 10

Source: Nielsen Media Research Regularly Scheduled Cable Programs, 9/27/99 — 4/02/00

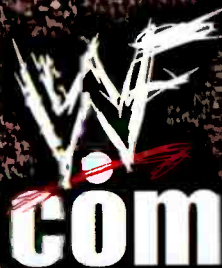
Entertainment Websites

Male Teens 12-17

Site	Unique Visitors
WWF.com	260,000
Nintendo.com	223,000
Disney Online	213,000
Uproar.com	160,000
MSNBC.com	119,000
iVillage sites	99,000
Playboy.com	97,000

Source: Media Metrix Report, January 2000

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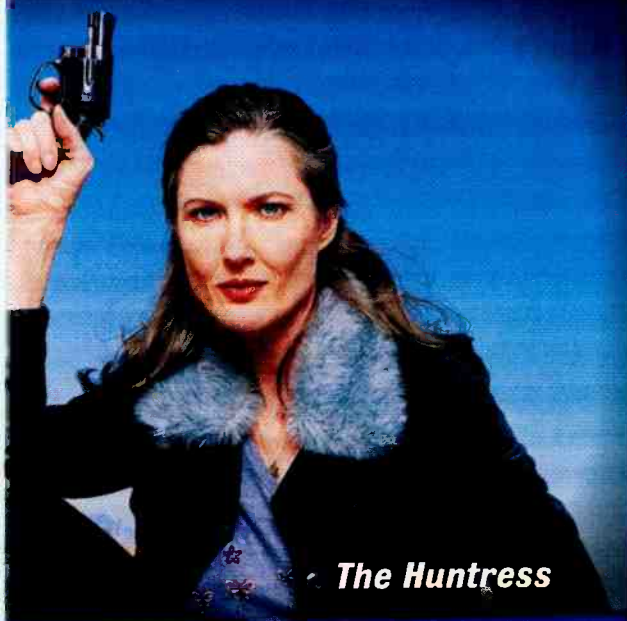
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They Nest!



After The Storm



The Huntress



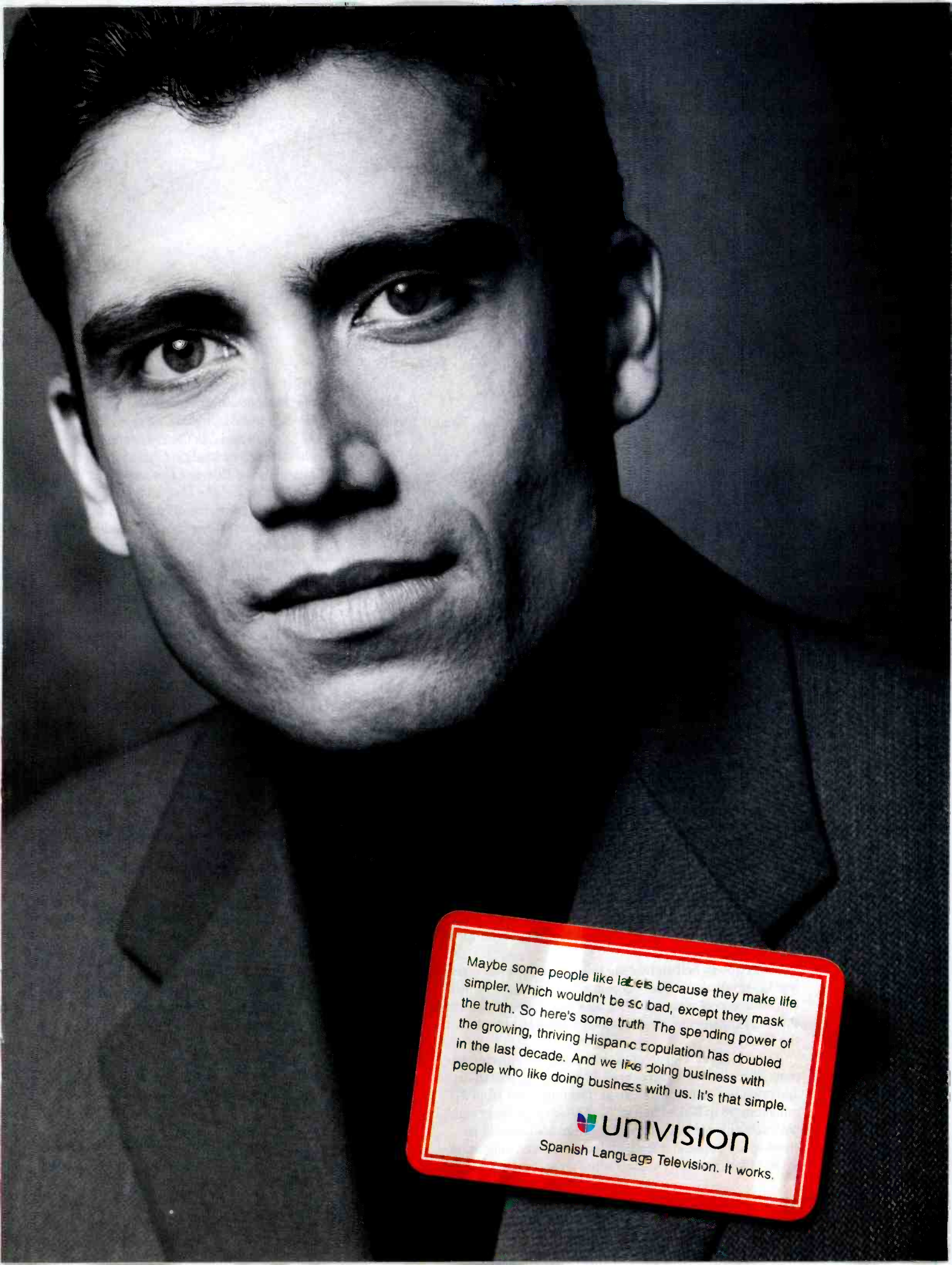
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NETWORK

Top brands in network prime time—1999

		\$(000)
1	McDonald's	240,100
2	Burger King	156,400
3	Taco Bell	104,100
4	KFC	78,700
5	Wendy's	77,400
6	Sprint PCS	76,600
7	Sprint Long Distance, Residential	71,200
8	Volkswagen Jetta	60,800
9	Nissan Maxima	57,100
10	Gap	56,100
11	Snap.com	55,800
12	Visa card	55,500
13	Home Depot	53,800
14	M&Ms	50,600
15	10-10-220 long distance	49,800
16	Office of National Drug Control	48,300
17	Coors Light	48,200
18	Subway restaurant	47,100
19	Radio Shack	46,900
20	Intel	45,000
21	Olive Garden	44,800
22	Coca-Cola Classic	44,400
23	Budweiser	44,300
24	1-800CALLATT	44,100
25	MasterCard	43,700
26	Dr. Pepper	42,100
27	Pepsi	41,600
28	Wal-Mart	41,400
29	IBM Business Services	41,400
30	1800COLLECT	40,380
31	Nike	40,100
32	Dominos	38,600
33	Claritan	38,300
34	Bud Lite	37,900
35	USPS Priority Mail	37,300
36	Pizza Hut	37,000
37	10-10-324 Long Distance	34,600
38	Burlington Coat Factory	34,500
39	Sears	34,450
40	Hallmark	34,200



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movies

HOT BUTTONS

2001 is shaping up to be the year of the sequel, and the year of the licensable all-family movie

OVERALL

Spending flat to slightly up

DARK HORSE

Can NBC's gutsy grab for young men on Saturday nights (XFL) become a must-buy for studios with action, horror or comedy fare?

BY T.L. STANLEY

Hollywood's major studios, not known for their thriftiness, have been pinching pennies even more lately. For the first time in 20 years, marketing costs fell in 1999, according to Motion Picture Association of America president Jack Valenti. But television executives need not fear: the majority of the \$24.5 million typically spent to market a movie still goes to the small screen, and that's not likely to change.

All-family tentpole movies, along with big-budget thrillers and comedies, need the kind of blanket exposure that only TV can provide, media buyers say. Other media outlets have gained clout—most notably, the Internet—but TV remains the most-relied-upon launching pad for films.

"Studios aren't going to be abandoning the medium any time soon," said Helen Katz, senior vp/director of strategic resources at Zenith Media. "Targeting will continue to be an issue, but the studios still have to go where the people are."

Increasingly, they're tuning from broadcast to cable, *Who Wants to Be A Millionaire* notwithstanding. Studios' spending on network TV dropped 6 percent in '99, but jumped 22 percent on cable.

Hollywood's belt-tightening hasn't just affected marketing. Co-productions have become commonplace, in which two studios pool resources and, as a result, lessen their risk; those arrangements are expected to be more prevalent in the future.

Studios also are keeping a closer watch on production costs, contributing to an overall \$2 million drop in the average price tag of making a movie. The tally went from \$78 million in '98 to \$76 million in '99. The savings likely won't be noticeable on-screen, where this summer's fare will be chocked with special effects and sophisticated animation.

Kid flicks will rule, as they often do in the peak summer

movie-going period, with such fare as *Nutty Professor II: The Klumps*, *The Flintstones in Viva Rock Vegas*, *The Adventures of Rocky and Bullwinkle*, all from Universal; Fox's *Titan A.E.*, *X-Men* and Jim Carrey-starrer *Me, Myself and Irene*; the clay-animation *Chicken Run* from

DreamWorks; Disney's *Dinosaur* and Warner Bros.' *Pokémon The Movie 2000*. Not only will the studios launch significant ad campaigns, their promotional partners will do likewise.

Thrillers, many with a supernatural or high-tech twist, also will predominate the summer, with Paramount's *Mission: Impossible 2*, period drama *The Patriot* with Mel Gibson, *Battlefield Earth*, starring John Travolta, and DreamWorks' *Gladiator* with Russel Crowe.

Expect multimillion-dollar campaigns, though not the kind of alliances with packaged goods, fast feeders or other marketers that family movies attract.

For the holidays, another wave of kid movies washes into theaters. Nickelodeon Movies and Paramount Pictures, along with cross-promotional partners Burger King, Gateway, Kraft, Mott's, Kids Footlocker, Toys "R" Us and Mattel, are expected to spend \$200 million to market *Rugrats in Paris: The Movie*. Universal will spend big for its holiday offering, *Dr. Seuss' How the Grinch Stole Christmas*, starring Jim Carrey, as will Disney for *102 Dalmatians* and *Kingdom in the Sun*.

Noticeably absent from the lineup is Warner Bros., whose big family-targeted guns aren't scheduled to come out until 2001, when the first film version of the wildly popular *Harry Potter* books is scheduled, as is the third *Pokémon* installment, and the animated *Osmosis Jones*. Overall, 2001 already looks to be packed with big-hype films—many of them sequels—against which the studios and their partners will mount campaigns in the tens or hundreds of millions of dollars. Summer will see Universal releasing the much-anticipated *Jurassic Park 3* and the follow-up to one of the biggest-scoring sleepers of '99, *The Mummy 2*. Sony will, after much litigation, get *Spider-Man* into theaters, along with *Men in Black 2*; Paramount, now that Oscar-winner Angelina Jolie has inked, is shooting for that window as a release for vid game-based *Tomb Raider*, and Fox will roll out *Doctor Doolittle 2*.

"Everyone is saving their best for 2001," said Ronni Pollack, president of L.A.-based Licensing Department. ■



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retail

HOT BUTTONS

Strong economy forces mid-tier to make ad dollars work harder

OVERALL

TV still an attractive option to reach fast-spending consumers

DARK HORSE

What's in store for J.C. Penney and Sears as Gap, Kohl's and Target expand their reach?

BY SANDY DOLBOW

Just like the Energizer Bunny that keeps going and going, American consumers keep spending and spending. They drove retail sales a record 8 percent last year, according to the National Retail Federation. And they're spending on a wide range of items, from food and clothing to building materials and drugstore items, according to March data from the Commerce Department.

Assuming the recent jolts to the stock market do not fundamentally alter consumers' spending priorities, all those wide-open wallets may translate into blockbuster budgets for television ad buys this fall. Already this year we've seen some major TV campaigns, starting with the Gap's big splash of colorful, jazzy ads during the Oscar presentations, reflecting the company's new merchandise mix. Another heavy-spending, high-impact TV effort is the edgy, retro-looking "Sign of the Times" campaign from discounter Target, touting its Philippe Starcke chairs and boxes of Tide detergent. And with regional chains such as Kohl's extending their reach into the Northeast, it all adds up to quite a scramble for consumers' attention—and what better way to reach them than in the comfort of their own living rooms. As Perianne Grignon, director of media services for Sears, said, "We're looking for robust sources of reach, and national broadcast is very robust. It remains an attractive channel for high daily reach."

And Sears, with a record \$2.41 billion in operating earnings for '99 and \$1.45 billion in net income, should be able to afford such reach. Last year it ditched its successful "Softer Side of Sears" campaign for a more price-oriented message, "The good life at a great price. Guaranteed," and will incorporate that theme into all its advertising going forward, at least for now. While its ad spend for 2000 will be about the same, according to compa-

ny rep Lee Antonio, "We're going to make it work harder for us." That means leveraging buys, looking for the best opportunities and looking hard at target audiences. "We're being smarter about what we buy," Antonio said. But TV is still an important part of that mix.

J.C. Penney, with a 43 percent decrease in earnings for '99 and the announced closing of 45 stores this year, is a different story. Besides its financial woes and having to adjust to a new management team, the company is looking for a new lead agency, which it expects to name later this month. In January, it booted Dallas-based Temerlin McClain, which had handled the \$110 million account for the past nine years. Last year, Penney switched its Arizona Jeans account to DDB Worldwide, also Dallas,

which created a \$20 million TV campaign targeting teens.

The mid-tier segment's troubles have been widely reported, especially the damage done by specialty stores like the Gap, with its successful Old Navy and Banana Republic units, and mass merchants such as Wal-Mart and Target, which are chipping away at their profits.

Wal-Mart's plans, as usual, are top secret. Target's "Sign of the Times" ads are still a go. "They've done well for us and we continue to reinvent [the creative]," said a rep, adding that it is too soon to comment on the retailer's fall-TV buy. But if sales are any indication, there should be plenty of money for investing in airtime. In '98, the so-called "upscale discounter" generated more than \$23 billion in revenue and \$1.6 billion in profit. This year, it plans to open 70 new Target stores, including 15 SuperTarget combination discount stores and supermarkets.

Gap is undergoing a management restructuring and dealing with an 11 percent dip in same-store sales in March. But with a planned 660-store expansion set for this year, including 120 to 130 new stores globally, at a cost of about \$1.6 billion, and annual sales in excess of \$11.6 billion, it should have a few shekels left over to continue its widely praised TV ads.

One player worth keeping an eye on is Midwest-based Kohl's, now making a strong push into the Northeast. Its fast-paced TV ads declaring "That's more like it," along with weekly sales fliers in local newspapers, are rapidly raising awareness about the 265-store chain that seems to be successfully dodging the jinx afflicting other mid-tier department stores. ■



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soft drinks

HOT BUTTONS

Guerrilla sampling rules

OVERALL

Flavors still show greatest growth

DARK HORSE

Despite continued heavy spending, will consumers overlook price increases?

BY THERESA HOWARD

Despite new entries in the carbonated and non-carbonated soft-drink categories, beverage marketers are increasingly turning to grass roots programs to create an extended launch phase for a slow build before committing huge media dollars. Pepsi-Cola's three-year-old purified municipal water, Aquafina, is just hitting airwaves this year with a \$10 million advertising push, while Coke's mineral-infused Dasani brand, going into its second season, is still leveraging sampling, direct mail and promotional activity to spur trial and repeat sales.

But carbs continue to dominate the focus of big-budget companies, between Pepsi's return of the Pepsi Challenge and Coke's heavy push this summer behind the Discover can promotion. Following that national program, Coke will lead into the Olympic season with spending behind PowerAde and fresh work for the Enjoy campaign, which is slated for a second flight in July.

Despite heavy media behind those brands, both Coke and Pepsi will supplement ad campaigns with grass-roots sampling and promo activity, with Pepsi taking to baseball stadiums, schools and shopping malls to execute the Challenge. Coke, meantime, will use concerts and theme parks in its Discover can promotion.

Despite Coke's increase in marketing spending—up some 9 percent for the year—the company is looking simultaneously at global brand support and the regional backing of local product intros, as part of a broader reorganization that calls for quicker response times to consumers and the competition. One example of what it seems to have in mind is the recently introduced Red Flash brand in

Texas, challenging regional institution Big Red.

Regardless of spending, however, marketers will have to combat purchase resistance by consumers who may be looking for substitutes following price increases. Though first-quarter volume was up in North America for both Coke and Pepsi, even in these economically flush times both companies are leery about consumer reception to increases, which are averaging about 7 percent.

On the diet front, Coca-Cola is poised to unleash a \$50 million campaign behind Diet Coke this summer with a roster of celebs, while Pepsi will continue to back Pepsi One under a recently revised tagline, "Too good to be one calorie. But it is."

For flavor brands under Dr Pepper/7 Up, the two lead brands will continue a heavy teen focus. As part of the "Dr Pepper makes the world taste better" campaign, Dr Pepper will continue to extol teen virtues and lifestyles that are featured in the jazzy, upbeat ads. In an effort to stretch dollars, Dr Pepper added a mix of 15-second spots to the lineup this year and has linked to Fox and CBS with promos and heavy entertainment programming buys. But Dr Pepper is going to have to look beyond Fox for key target programming, now that long-running *Party of Five* and *Beverly Hills 90210* made their last stands this season.

Sister brand 7 UP, meantime, is expected to continue its heavy teen focus with pitchman Orlando Jones, who became the front guy on the brand earlier this year with the "Make 7 UP Yours" campaign.

Other flavor leaders Sprite and Mountain Dew will continue to back their respective brands with a teen focus too. Under Coke's regional strategy, Sprite is slated to implement various global strategies that are sourced locally.

Mountain Dew, which staged new executions behind its ongoing "Do the Dew" campaign, will vie for a heavy sports presence as a continuing supporter of both ESPN's X Games and NBC's Gravity Games. The Pepsi brand, meanwhile, is making a greater push behind ethnic marketing with its first Latino dedicated spot, which broke weeks ago, and three ads featuring singer Busta Rhymes. ■



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telecom

HOT BUTTONS

Big Three ease spending
Dial-arounds dead
Baby Bells and others fight for rest of long-distance business

OVERALL

Spending flat

DARK HORSE

Will wireless spur more spending?

BY TODD WASSERMAN

Will the relentless consolidation in the telecom business ever end? And will Sprint find happiness with MCI WorldCom? Most analysts agree eventually that the two will pair off, though the Federal Communications Commission has made noises to the contrary. That may be good news for MCI WorldCom CEO Bernie Ebbers, but not for anyone counting on making a living off telecom advertising. Ebbers is notorious for cost cutting, and has already put the brakes on MCI's spending.

MCI has cut spending across the board. Last year MCI devoted \$650.4 million to measured media, according to Competitive Media Reporting, but don't expect that to continue this year. Similarly, a post-merger Sprint is unlikely to top the \$214.6 million it spent last year.

AT&T, which has sunk billions into cable in a gamble that will either remake the company or hobble it, is similarly unfocused on advertising. The firm spent a whopping \$824.5 million last year. The eased ad spending reflects not only consolidation, but what amounts to a paradigm shift for the long-distance business. Prices—and margins—have collapsed, throwing out of whack any calculations of a favorable return on expensive TV spending. Remember when Sprint was touting a dime a minute? Now the company offers a rate as low as 2 cents a minute with its "bucket of minutes" plan. That's the latest salvo in a price war that started with Sprint's "Nickel Nights" promo last summer.

MCI extended its 5-cent Sundays program to other nights and weekends. AT&T stuck with a 7-cent all-day plan. Aside from the usual price pressures, long-distance providers have to battle Internet-based telephony, which threatens to gut the whole business. That may have been one of the factors that encouraged AT&T and MCI to cut

their spending on dial-around advertising this year. After spending \$394 million to promote its 10-10-220 and 10-10-321 dial-arounds last year, MCI is now drastically cutting back, a rep said. AT&T, which spent \$61 million promoting its 10-10-345 (formerly "Lucky Dog") service, is also easing its spending to focus on repeat users.

As if the Big Three telecom companies didn't have enough to worry about, now there are some Baby Bells on steroids to watch. Thanks to federal rulings, they are now free to pursue the long-distance business as well. Bell Atlantic began chasing that business in New York in January and Verizon, the likely name of the \$53 billion Bell Atlantic-GTE merger—assuming that goes forward—will probably chase it into other states. Bell

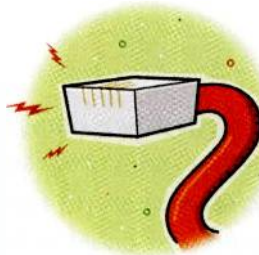
Atlantic has already branded its wireless unit, the result of a merger with Vodaphone, under the Verizon brand. Overall, Bell Atlantic hopes to put \$300 million behind the Verizon rebranding, compared to \$200 million in total spending last year and \$120.5 million for GTE.

SBC, another giant Baby Bell, swallowed up Ameritech for \$62 billion and is still in the process of sorting itself out. Most recently, SBC consolidated Ameritech's \$85 million account at its roster ad agencies.

An SBC rep declined to comment on SBC's future spending plans. SBC spent \$231.7 million last year and Ameritech \$98.8 million, according to CMR.

BellSouth, which has broken two campaigns with an estimated total outlay of \$80 million so far this year, is eager to recast itself as an Internet-savvy company, rather than a Baby Bell.

The non-Baby Bells are more of a crapshoot. Analysts say with all the industry consolidation, some are merely biding their time until they get bought out or find a merger partner. Indeed, Qwest recently entertained a bid from Deutsche Telekom. Qwest, which is merging with US West, may be looking to do some consumer long-distance advertising, but so far it has stuck with its "Ride the Light" branding campaign via agency J. Walter Thompson, New York. Alltel, the Little Rock, Ark., telco, keeps a low profile, but runs a profitable business pushing its telecom services packages with wry TV spots via Martin Advertising, Birmingham, Ala. Its next effort is set for June. Alltel spent \$198.6 million last year. ■





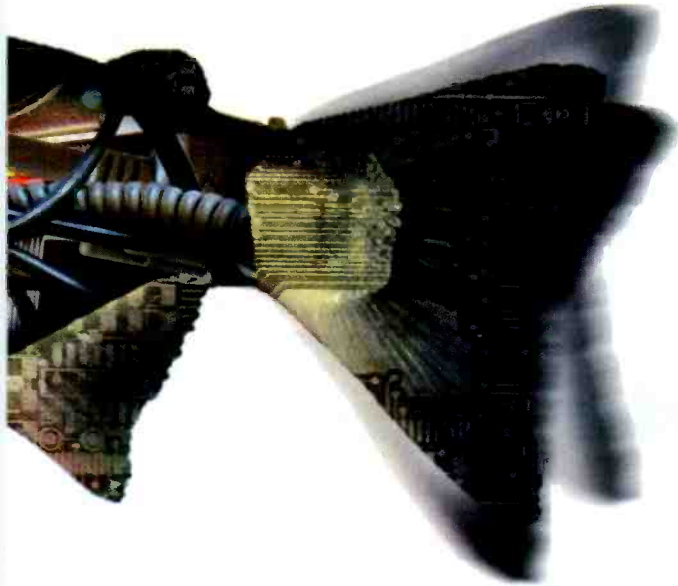
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His name is Damon. No last name, he asks. He wants to eat lunch in this town again. He's had plenty of experience with dot-com advertisers.

Good experiences (they're usually receptive to ideas). Bad experiences, too (some aren't always receptive to paying for them). A first-rate creative man who has developed campaigns for a few of the world's leading corporations, Damon has whipped up a number of them for the dot-coms over the last couple of years as well, and while he professes to know nothing about their media buying habits, or how dramatically they upset the television markets last year, he knows a little something about how they spend their money. And why so many of them decided to get into advertising for the first time in 1999.

The dot.com dilemma

With many Internet ventures treading water and a shakeout expected, the impact on the advertising marketplace could be profound. Or not.

BY VERNE GAY ILLUSTRATION BY JON CONRAD





'This madness is a one-time, self-limiting epidemic.'

"It's for potential investors," he explains bluntly.

Not for customers, although those would certainly be wonderful. Or for increased site traffic (ditto). But for investors. The apparent logic is that if a fund manager sees a nice slick network TV commercial that obviously cost a LOT of money, then he or she will envision a strapping dot-com startup with a brilliant future (albeit one still in need of investors).

If true, then the looming question circa April 2000 would appear to be an obvious one. What happens if investors, large and small, are no longer willing to place their bets on struggling dot-coms even if they do have killer ad campaigns?

There are other rather obvious questions, too. What happens if venture capitalists are no longer willing to bankroll hugely expensive campaigns that have questionable or barely demonstrable efficacy (see: Super Bowl)? Or what happens if many dot-com advertisers realize that they've wasted all this money on media campaigns targeting consumers whom they barely understand or (evidence suggests) barely understand them? How, then, might that affect the looming upfront market, which skyrocketed last summer, or the scatter market, which has done the same since last fall?

Or this more pressing issue: what happens if dot-com companies, which were badly hit in the massive sell-off in mid-April, have no more money...at all?

Does anyone smell "shakeout" in the air?

A few people do, and a few have, in fact, for quite some time. Last year's remarkable tsunami of dot-com ads—some smart, some funny, some memorable, most not—may be cresting, and we won't insult anyone's intelligence by pointing out how huge an impact this could have on the dot-com-sotted agency and media businesses.

To be sure, the debate has begun in earnest and no one can be sure exactly what will happen in the crucial weeks ahead. Naturally, everyone has an opinion. During the stock market debacle of early April, Forrester Research declared that if "current market conditions" continued, a number of dot-coms would go under. Of course, if such "conditions" continued, a number of brick-and-mortars would tumble into a pile of dust as well. *Barrons* published a chilling account in late March that graphically chronicled how two dozen dot-coms may be looking at an early grave.

But contrarians beg to differ. Jack Myers, chief of the Myers Group (which specializes in media consulting) insists this year "will be more active" in dot-com advertising because "there is a battle going on for dominance and dominance depends on building your brand. Just look at the number of dot-coms that received funding over the last twelve months. These companies won't shrivel up and die. If anything, they'll be more aggressive."

Even so, there seems to be a growing feeling that

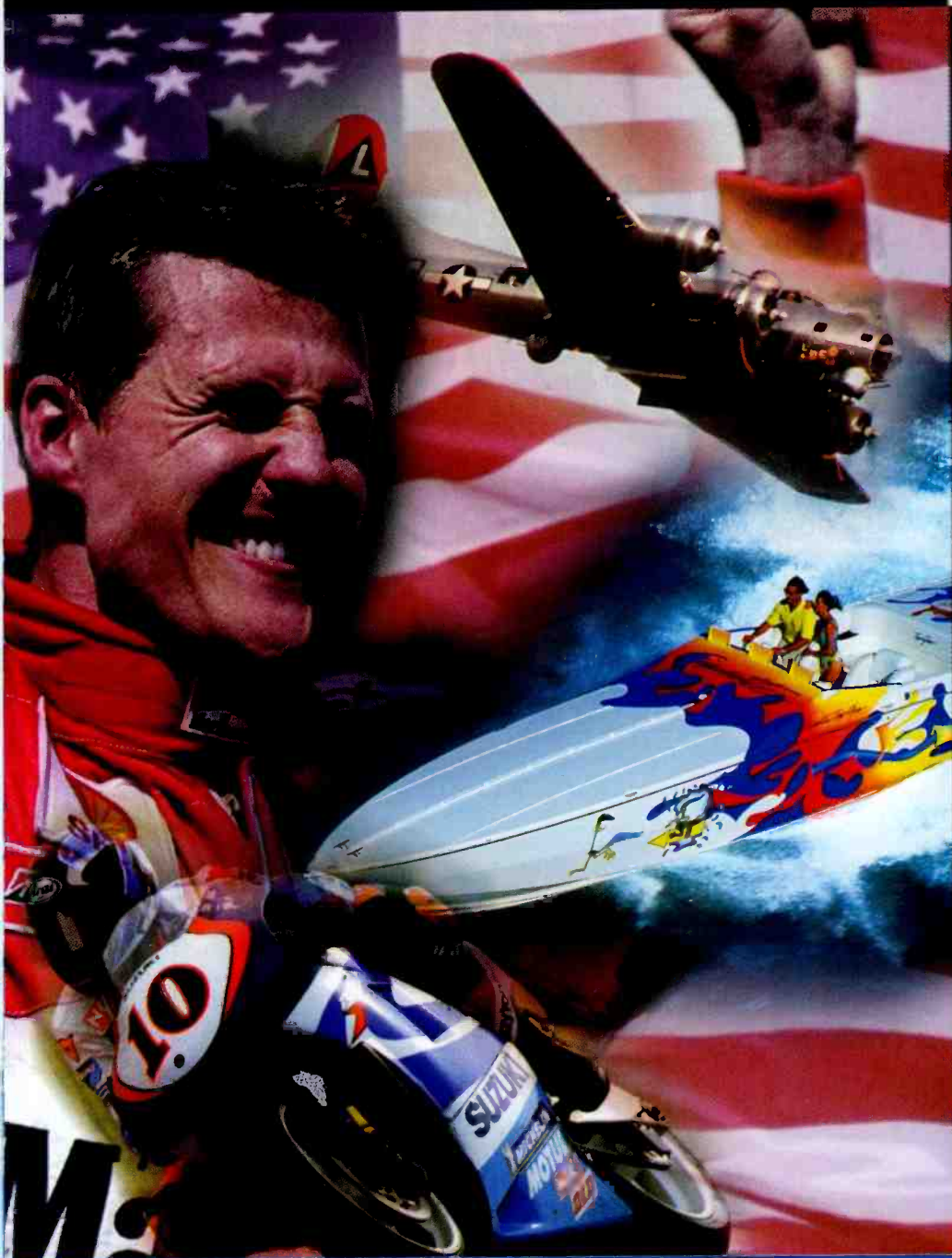
much of the advertising simply is not working, if only because there has been so much of it so quickly. Scott Rosenberg, managing editor of *Salon*—in a stark reflection of the presumed dot-com ad backlash underway out there—observed last fall that "the TV networks, radio stations and Internet-ad-fattened magazines and newspapers are laughing their way to the bank. But their glee will be short-lived: This madness is a one-time, self-limiting epidemic."

Ah, but what glorious madness it has been. In 1999, dot-com advertisers spent a total \$1.1 billion on network and spot television, or a mere billion more than '98, according to Competitive Media Reporting. Among TV advertisers, the category is now ranked 16th, right behind old standard bearers like cereals (14th) and food/beverage retailers (15th) and ahead of property insurers (17th) and retailers (18th.) A fun fact: dot-com advertisers as a whole spent more on television last year than all major national advertisers, save General Motors (\$1.4 billion.) Cable revenue grew 33 percent in the first quarter alone, which the Cabletelevision Advertising Bureau directly attributed to you-know-who.

And more facts: dot-com companies and start-ups assigned \$3 billion in billings to agencies last year (according to this publication). There was \$5 billion in venture funding in the especially frenetic third quarter of last year alone. Because many dot-coms have typically ploughed between 50 percent and 90 percent of this dough into marketing costs, you realize that can add up to real money fairly quickly.

Who are these nouveau riche from the land of Silicon? Household names they are not: WebTV and WebMd assigned nearly \$100 million in billings last year. Drugstore.com, Bol.com, Carsdirect, and Autobytel had another \$130 million to spend. A question, unfair or not, is:

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next? Most observers do not expect the dot-coms to be a significant presence in the upfront; they spent peanuts last year—only \$60 million, by one estimate.

There are two key reasons they have stayed away from the upfront. The first is obvious: venture funding, in many instances, did not become available until after the torrid market closed last May. (Even dot-comers couldn't figure out a way to spend money they didn't have.) Second, most of them—particularly the e-retailers—wanted to play the scatter market to boost Christmas traffic and sales.

When the money finally did come in last fall, even the networks were shocked by the massive flow. One high-level source recalls, "I never expected a billion dollar scatter—maybe \$500 to \$700 million—and it was all because of the dot-coms."

So now what? In network TV buying, the tail frequently wags the dog—scatter, in other words, has a profound impact on the upfront. If many major advertisers fear a similar scatter boost later this year, some will no doubt increase their upfront commitments. That could mean 1999's record \$7.2 billion prime-time market could be surpassed this year, and rate hikes—which averaged in the mid to high teens—could be topped as well.

Almost certainly the bet in some quarters is that the dot-coms—most of which are struggling to regain confidence among investors—will not materialize in either the upfront or scatter

markets. And if they don't show up for fourth quarter scatter, then why spend your wad in the upfront?

It's a risky bet, to be sure. Another network source—reflecting some of the confusion out there—says "they were never even in the ['99-2000 upfront] and I don't frankly expect any of them to be part of it this year. I

don't think they can figure out what their marketing needs are going to be. And some of the dot-coms have run their course, even though there are two or three behind them who think they've got a better idea of inventing a mousetrap."

Nevertheless, one highly respected buyer who has seen categories come and go over the years lays out the upfront-versus-scatter debate this way: "I think there are a number of advertisers out there who are saying, 'Is this going to continue into 2001? Or are we going to see a slowdown after the first of year?' It's all speculative at this stage, but it's not inconceivable that a number of advertisers may [want to] hold back for scatter because if the dot-coms fall apart, [they] can make some good deals."

True, but it's a dangerous bet indeed. Consider: if the networks also decide the dot-coms are on the skids, and that some major upfront players are holding back for scatter, then they may simply sell more in the upfront and decrease available inventory for scatter. This means they would be constricting the supply of scatter avails later this year. And that could mean high scatter rates, again.

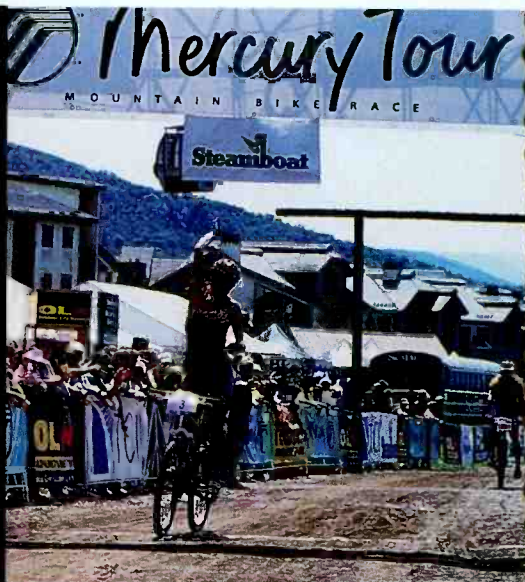
So perhaps the moral of this tale, in the end, is a sobering one. The dot-com ad boom may simply peter out, drained of cash and ideas for truly effective ad campaigns. Venture capitalists may grow impatient with campaigns that don't improve red-ink-drenched balance sheets. Or the dot-com boom may keep roaring right along, as more and more keep looking for the magic formula that will turn losses into profits, and more and more simply assume that the pot of gold really is somewhere at the end of the rainbow.

But never—never—bet against the networks' ability to hike rates. Like spring turning to summer, that seems to be one of the natural and inviolable cycles of this business. ■

Verne Gay, who covers television for Newsday, is a frequent contributor to Mediaweek.

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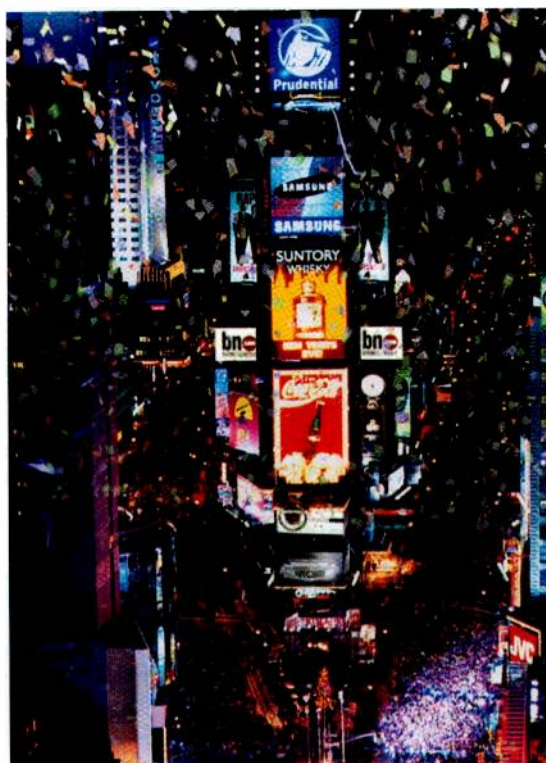
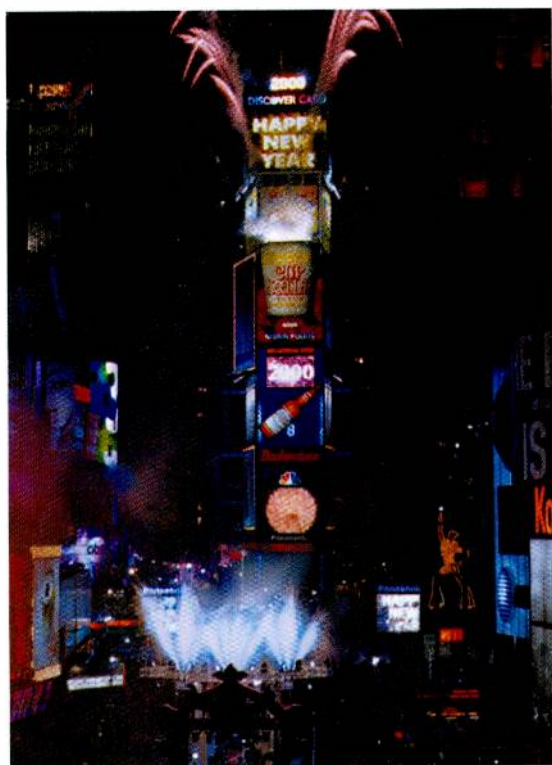
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Beyond the BOX

In kids' television,
brand extension is
all the rage

BY JIM COOPER

NICKELODEON
From point-of-purchase displays for *Wild Thornberrys* to *Nick Jr* magazine, Nick aims to be ubiquitous.

As competition for the kids television audience intensifies, cable networks are expanding their brands to be everywhere kids 2-11 and older train their eyes. From the boxes of Frosted Flakes and McDonald's Happy Meals to CD-rom direct mail campaigns and real time Web pages, the major kids players—Nickelodeon, Cartoon Network, Fox Family Channel, Disney Channel and others—all have aggressive marketing plans for the new season.

Nickelodeon has long been the proponent of cross-media messaging. Commanding more than 50 percent of the kids 2-11 audience, the network is also the focus of a national magazine, a large online presence, and various licensing deals. *Rugrats: The Movie* is the most obvious example of Nick taking a successful property like *Rugrats* the show and turbo charging it.

Blues Clues, which is supported by a live show, continues to be the breakout preschool hit, and it would be difficult to find a home with a 2-year-old that doesn't have a stuffed *Blue* or a number of his videos.

The network has also developed innovative ways to sign on non-traditional kids advertisers such as Gateway. Just last week Nick signed the first-ever kids automotive deal with Ford, featuring *Blue*.

"We identify key franchises such as *Rugrats* and initiatives such as *Kids Choice Awards* and key windows throughout year," says Pam Kaufman, senior vp, promotions marketing, Nickelodeon. She added that Nick is trying to build big relationships with a smaller number of companies.

For example, Nick, in partnership with Kraft, launched a promo campaign called Smell- O-Vision last August. Targeting the opening of the network's new fall season and the back-to-school season for Kraft, the promotion centered on the prime-time launch of *Rocket Power*. In an effort to bring kids closer to the programming, Nick placed smell cards and 3-D glasses in 100 million packages of Kraft and Blockbuster products and aggressively advertised the special premiere of a "Smell-O-Vision" block of programming.

"We always try to put our audience first and spend a lot of our time coming up with more cool stuff for kids," says Kaufman,

For its recent *Snow Day* theatrical release, Nick selected a school in Los Angeles and, with imported snow, created a snow day in the land of the endless summer.

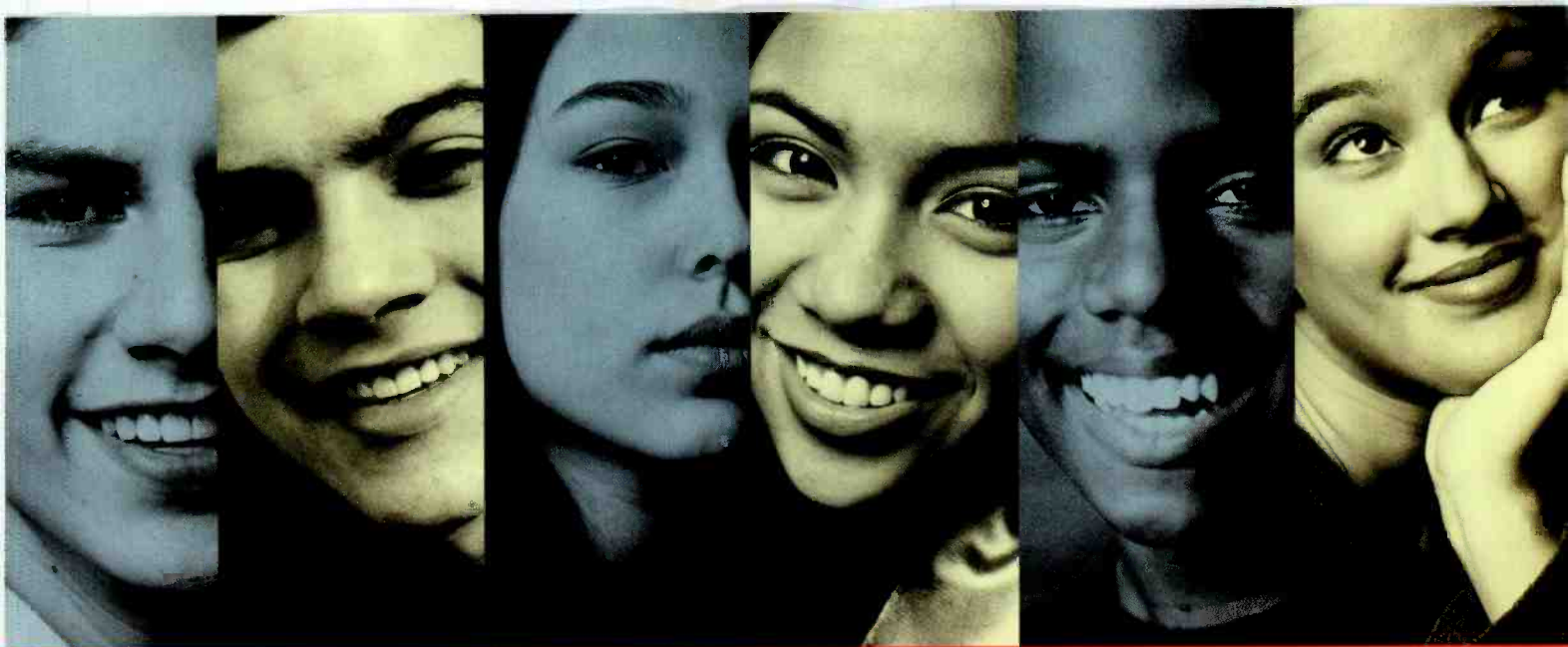
Rugrats in Paris, for which Nick has signed marketing partners including Burger King, Gateway, Kraft, Matel, Foot Locker and Toys R Us, will be a critical event for the network, says Kaufman. The movie will introduce new characters that will be featured in a new series and licensing program.

"It's the launching pad for the next phase of *Rugrats*," says Kaufman.

Ad support for the movie will hit hard in October in advance of the movie's fall premiere.

The network will continue to interact with its audience online via voting and polling and experiment with real time animation, Kaufman said. *Jimmy Neutron*, Nick's 2001 holiday release, might launch on Internet before the network. The network's brand is also boosted by the monthly Nickelodeon and bi-monthly Nick Jr. magazines, with a combined circulation of 1.4 million.

Kaufman says the recent push to further diversify the network's programming with more Hispanic focused shows such as *Dora The Explorer*, *Taina* and *Brothers*



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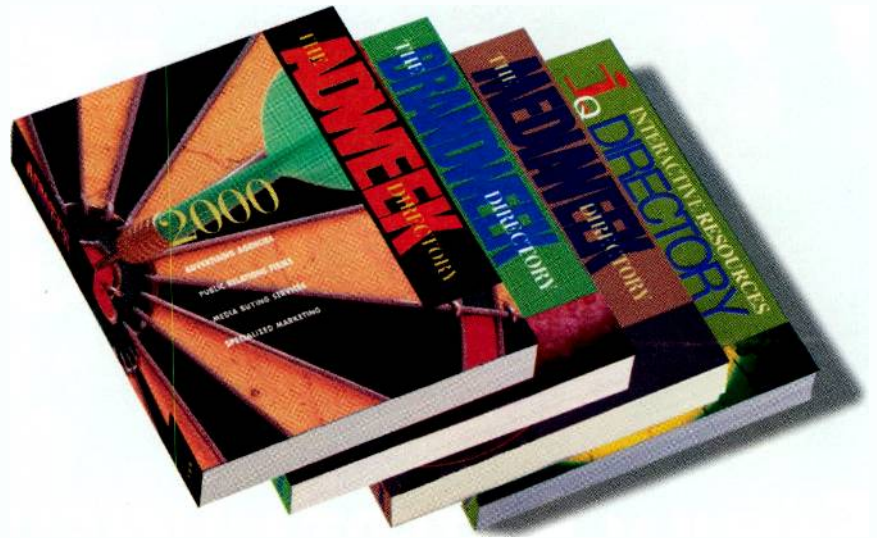
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http://www.qba.com

Brand Established: 1942
Product/Service Category: Food
Media Expenditures:
Sales: \$405,000,000 approx.
Set: Mar.
Advertising Agency/Contact
Advertising & Communica
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Morano, Vice Pres.

Additional Advertising Agencies
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The *Source* magazine and the Strategic Research Institute will present "Welcome to the Hip-Hop Generation," a marketing conference focusing on how to reach the multibillion-dollar hip-hop market, April 27-28 at the Loews Santa Monica Beach Resort in California. Participants will include top-level execs from HBO, Turner Sports, UPN and Fox Sports Interactive. Contact: 212-967-0095.

The New York Chapter of **American Women in Radio & Television** will host a luncheon May 2 at the Yale Club in Manhattan. The topic will be "Women in Sports: Leveling the Playing Field." Contact: 212-481-3038.

New York magazine and The Standard, publisher of *The Industry Standard*, will host a **media summit** May 3 at the Museum of Modern Art in New York, focusing on issues affecting both traditional and new media. Speakers will include C. Michael Armstrong, CEO of AT&T; Peter Chernin, COO of Fox Entertainment Group; Geraldine Laybourne, CEO of Oxygen Media Entertainment Group; Norm Pearlstine, editor in chief of Time Inc.; Tom Rogers, CEO of Primedia; and Arthur Sulzberger Jr., publisher of *The New York Times*. The event will cover topics including advertising, Hollywood and finance. Contact: 800-255-4388.

National Cable Television Association will present "C2K," its **annual conference**, May 7-10 at the Morial Convention Center in New Orleans. The event will include sessions on operations, programming, broadband and international opportunities. Contact: 202-775-3669.

The **American Business Press** will hold its **spring meeting** May 7-10 at the Arizona Biltmore in Phoenix. Contact: Yac-quoi Moore at 212-661-6360.

Scarborough Research will present a **radio marketing conference** for radio station sales execs May 18-19 at the Key Bridge Marriott in Washington. Featured topics will include: pitching against newspapers and selling the power of ethnic formats. Contact: 212-789-3561.

Inside Media

NEWS OF THE MARKET

Edited by Anne Torpey-Kemph

Univision Hot in First Quarter

Spanish-language TV network Univision reported net revenue of \$181.5 million for the first quarter ended March 31, up 32 percent from the \$138 million it posted for the same period last year. Net income for the first three months was up more than 200 percent to \$20.8 million from \$6.6 million.

Emmis to Launch Conservationist Mag

Indianapolis-based Emmis Communications has teamed with Creative Street, producers of conservationist television program *Game Warden Wildlife Journal*, to launch an offshoot magazine based on the TV show. *Wildlife Journal*, a quarterly now available on newsstands, launched with a total distribution of 50,000 and a guaranteed rate base of 35,000. It has a cover price of \$3.95. Steve Walburn, former editor at Atlanta-based Game & Fish Publications, has been named editor. The TV program, which airs in more than 115 markets, will add NBC-owned WMAQ in Chicago in the fall.

Success to Relaunch in June

Success magazine, which was purchased in December by the Success Companies LLC, based in Raleigh, N.C., after former owner Success Multimedia Enterprises Group filed for bankruptcy last May, will relaunch in June. The maga-

zine, which has a circulation of 350,000, has been on hiatus during the transition. It has been completely redesigned, with the logo returning to a serif font that *Success* used in the mid-'90s. With Ripley Hotch, former editor of *Communications News*, at the helm, editorial content has been expanded and now focuses mostly on people. The new owners have committed to a minimum number of editorial pages, regardless of advertising sales. President and publisher Victoria Conte, who also owns a marketing and media agency, headed up the relaunch. Separately, *Success* last week announced it will be the umbrella sponsor for the Worldwide Senior Tennis Circuit in the U.S., which will be dubbed "the Success Magazine Tour." The circuit puts on tennis events featuring players over 35 who are no longer active on the ATP Tour.

Study Reveals Local-News Laments

A growing number of viewers are getting tired of story repetition in local newscasts, according to a study released by Malibu, Calif.-based Insite Media Research. The audience still wants the Elian and O.J. stories, but they don't want to hear the same basic elements of the story at 5, 6 and 11 p.m., said news consultant Scott Tallal of Insite. "I was taught to produce for the new tune-in, but it is absolutely the wrong approach for 2000," said Tallal. "With the prolifer-

FamilyPC Gets Finishing Touches

Ziff Davis' *FamilyPC* will unveil a redesign with its June issue, hitting newsstands May 15. The new look will introduce new typefaces, a new logo, more white space, and new navigational devices. For the past six months, the 5-year-old title has been introducing more lifestyle editorial content—including beauty and health stories—with the goal of giving families guidance on using technology effectively. The redesign is intended to make all the new elements fit together, says editor in chief Robin Raskin. Also in June, the ZD monthly will increase its rate base from 500,000 to 600,000. It has announced another increase, to 700,000, as of next January.



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Inside Media

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ation of news on television and on the Internet, people just want to dip in to hear the latest." Out of 400 people interviewed, 22 percent said they avoid local news altogether. TV stations that are already delivering news without the repeats include CBS affiliate KFMB-TV in San Diego and KSSN-TV in Fresno, Calif., and the 10 p.m. newscast on Chicago CBS O&O WBBM-TV.

WWOR Report Spurs Animal-Protection Law

New York UPN affiliate WWOR-TV is reaping the fruits of its labors. As a result of a November 1998 investigative report by the Paramount-owned station, President Clinton recently signed into law a bill that protects animals during air travel. New Jersey Senator Frank Lautenberg spearheaded the legislation after watching WWOR's exposé *Dying to Fly*, about major airlines' violation of the Animal Welfare Act by losing, injuring or killing 5,000 pets a year. The law holds airlines accountable, forcing them to report accidents, and enforces better training for employees to deal with animals. After receiving several complaints from viewers who had lost pets during flights, WWOR's news team "began digging and discovered the lack of any real airline or government accountability," said station news director Will Wright. The story, which took six months to complete, was produced by Allison Gilbert and Rob Sunde and reported by Matthew Schwartz.

SFX Renamed, Repositioned

SFX Entertainment, the diversified promoter, producer and presener of live entertainment events, has shortened its corporate name to SFX. Since it was founded by Robert F.X. Sillerman after he sold off his radio group in 1997, SFX has acquired more than 40 live-entertainment and sports-marketing companies, organized under SFX Music, Theater, Family Entertainment and Sports divisions. With the new name, all the acquired companies' names will be phased out and renamed SFX with a new logo and tagline: "It's better live." Clear Channel, which announced in February that it will purchase SFX for \$5.5 billion, "is committed to strengthening SFX as a separate brand," noted SFX CEO Michael Ferrell.

Sirius to Star on Broadway

Satellite radio broadcaster Sirius Satellite Radio has announced two programming alliances aimed at providing a channel called Broadway's Best, devoted exclusively to Broadway music, news and entertainment. The partnerships, with *Playbill* magazine and the League of American Theatres and Producers, which operates under the Live Broadway trademark, will create daily features, specials and live programming for the new channel. In addition, Sirius and partners have agreed to cross-promote each other. Sirius will be featured in editions of *Playbill*, and Live Broadway will offer Sirius sampling opportunities at Broadway events and other venues. Sirius plans to launch its national subscription radio service at the end of the year.

BuyMedia Buys Marketron

Bringing together old and new media, BuyMedia.com, the 5-year-old online buying service, has acquired Marketron, a 28-year-old broadcast software company. Marketron, which will be integrated into the BuyMedia online system within one month, provides scheduling, accounting and sales proposal systems for 750 radio

and TV stations, about 60 percent of which are in the top 50 markets. "If you want to streamline the buying process online and ultimately add electronic invoicing, you have to meld it into a traffic and scheduling system for the station," explained Mike Jackson, BuyMedia founder and CEO.

Pics Adds Best Buy to Hi-Def Roster

Pics Retail Networks has announced plans to offer custom high-definition programs in more than 350 Best Buy stores nationwide. The programming, to be transmitted to in-store television walls and monitors so that customers can view it while they shop, will include sports clips, movie trailers, live concert music footage, ads and other programming, all in the HD 1080i format. PRN delivers the programming via digital satellite to retail stores including Wal-Mart, Sears and Circuit City. "Digital programming is here and now, and we couldn't be more pleased that we are one of the first major retailers to offer this in-store programming to our customers," said James Damian, vp of Best Buy.

George Honors Founder With Donation

Hachette Filipacchi Magazines has donated \$100,000 in proceeds from *George* magazine's 1999 John F. Kennedy Jr. tribute issue to the John Fitzgerald Kennedy

New Studio Boosts WGN's Visibility

In a live, on-air ribbon-cutting ceremony, "the girlfriends," Kathy O'Malley and Judy Markey of radio's *The Kathy & Judy Show*, christened the new, expanded "Showcase Studio" at top talker WGN-AM in Chicago. Positioned at the southwest corner of the Tribune Tower facing Michigan Avenue so pedestrians could stand and watch, the old studio accommodated only three people on-air. The new studio, built on one level and elevated slightly above street level, has improved sight lines and room for more people on air. To demonstrate, Kathy and Judy hosted the five-member singing group Rockapella, who performed at stand-up mics for the opening. The Tribune-owned station will broadcast from the new studio from 9:00 a.m. to 9:00 p.m. and on weekends.



On display: (From left) WGN director of engineering Jim Carollo, "girlfriends" Markey and O'Malley, and engineer Ed Wilk in the Chicago station's expanded studio

MARLENE WELLS, WGN

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Inside Media

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Space.com Heads Into Print

Space studies Web site Space.com is launching a print extension, *Space.com Illustrated*, on July 4. The bimonthly magazine, to be published by Hearst's custom publishing division, will have a circulation of 150,000 and carry a cover price of \$2.50. Anne Mollegen Smith, president of Qwerty Communications, a publishing consulting company, is serving as editor. Space.com is headed by former CNN executive vp of CNN and CNNfn president Lou Dobbs.

Ziff Rejoins ABP

Under the direction of new CEO Jim Dunning, Ziff Davis Media has rejoined the membership of the American Business Press after a six-month break. ABP regards Ziff's return as a significant addition that gives the business-to-business

organization added muscle at a time when the magazine industry faces a postal-rate crisis and rampant convergence with other media. Separately, the ABP will announce a name change in early May to reflect its recent transformation to a multimedia association for the business marketplace.

Broadcast Facility Set for Space

It's unusual for an aerospace company to get into the multimedia production and broadcast business, but NASA supplier SpaceHab Inc. apparently sees an out-of-this-world opportunity. A builder of modules used to house in-orbit laboratories, SpaceHab plans to build and deploy a school-bus-sized commercial multimedia broadcast facility that will attach to the International Space Station now being constructed for projected completion in 2002. SpaceHab also recently announced the launch of its fully owned subsidiary Space Media Inc., which will

handle the project. Once operational, the studio will house everything from television news reports to motion picture filming to 24-hour-a-day Web cameras, according to John Getter, an award-winning space journalist who was hired as Space Media's senior vp of creative services.

MTV Scores With *Jailbait*

Jailbait, MTV's second original film production, earned a 3.5 household rating on April 16, delivering 2.6 million homes. Among the network's key demo, adults 18-34, the black comedy generated a 4.4 rating, delivering 2.7 million homes. *Jailbait* chronicled the disastrous results when a college senior gets involved with a younger student.

TBS Plays *Game* for Strong Ratings

The TV premiere of action flick *The Game*, starring Michael Douglas and Sean Penn, earned TBS a 3.2 rating on April 16, delivering 2,101,000 adults 18-49 and 2,084,000 adults 25-54. The network rounded out the week with a 2.1 prime-time rating and a 1.2 total-day rating. Three encore performances of *The Game* are scheduled this month.

CNBC Benefits From Market Dive

Following the stock-market plunge on Friday, April 14, CNBC racked up the ratings last Monday as viewers surveyed the damage to their portfolios. During the business hours of 5 a.m. to 7:30 p.m., CNBC earned a 0.8 rating, delivering 564,000 households—16 percent higher than the network's previous high three weeks ago. Average second-quarter ratings to date have grown 10 percent over first quarter, CNBC reported.

Billboard Tracks Web Hits

Billboard has launched a new feature on its Web site, Hits of the Web, which ranks music based on Internet activity. Several leading music-themed Web sites, including Amazon.com, AtomicPop.com, Listen.com, Lycos and MP3.com, will report viewers' favorites, based on purchases, downloads and searches, to *Billboard* for its rankings. These ratings are available on Billboard Online at www.billboard.com/hotweb. Plans are to make these Internet activity rankings a feature in its print property, *Billboard* magazine. *Billboard* and *Mediaweek* are both published by BPI Communications.

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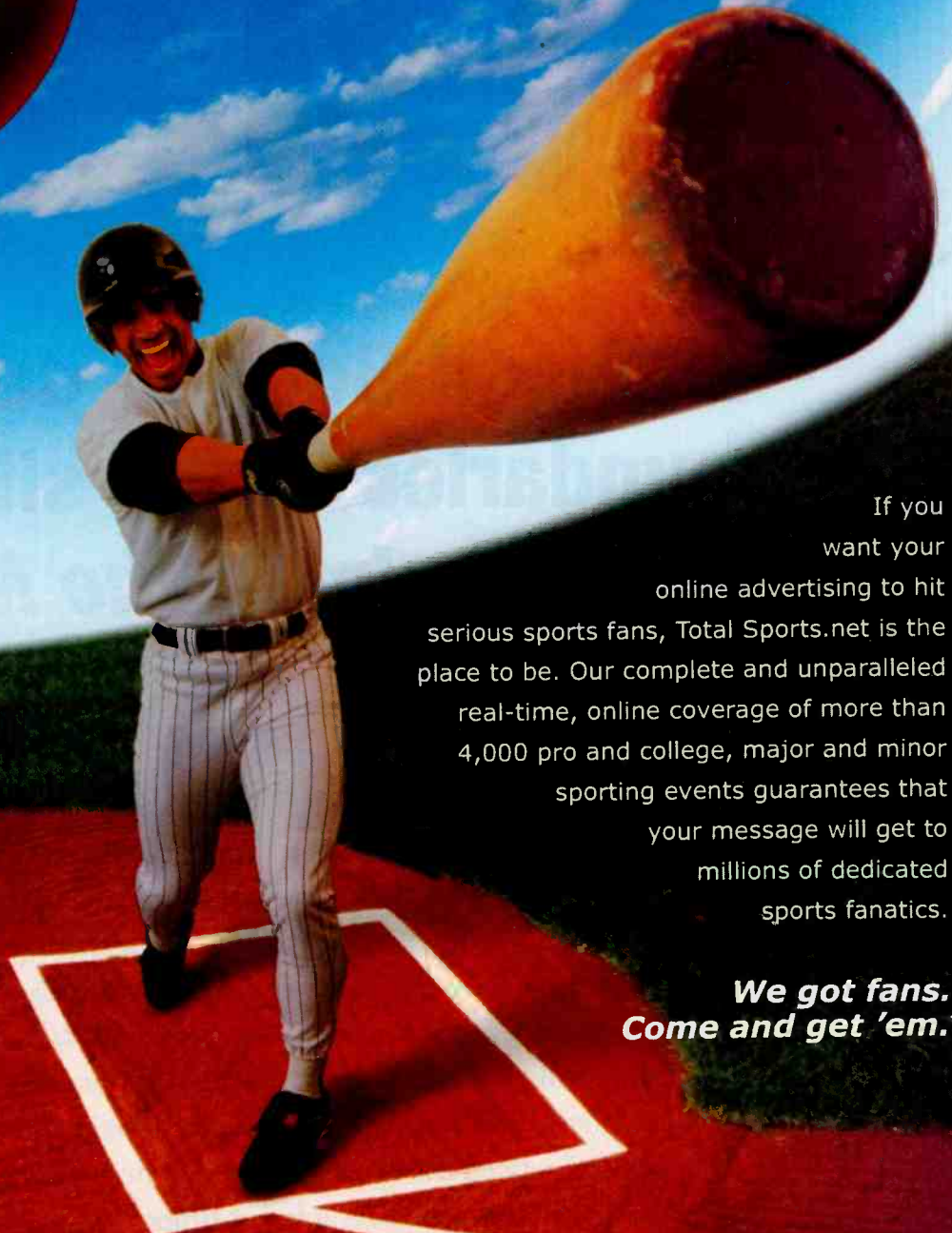
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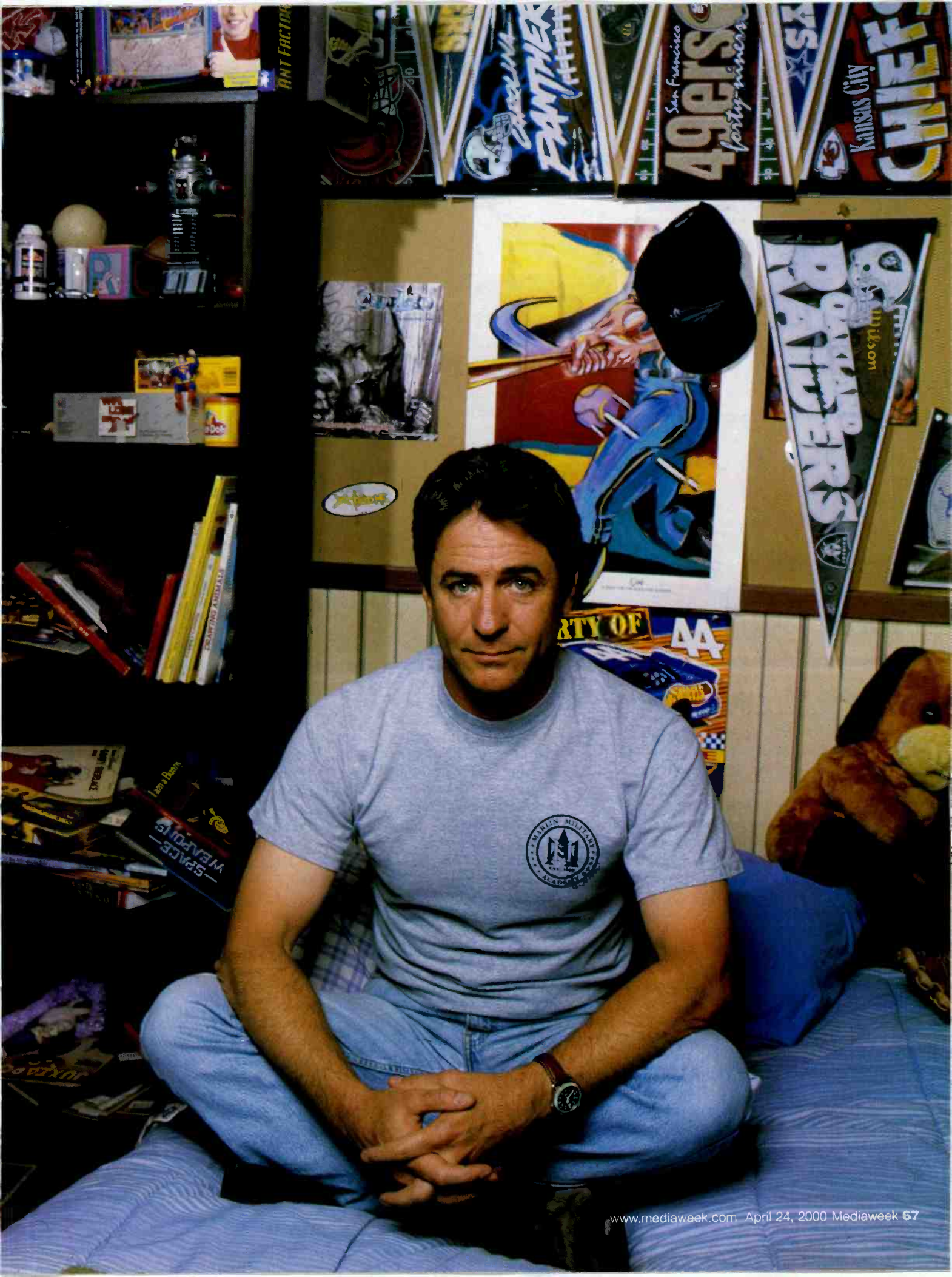
Linwood Boomer pushes the boundaries of the sitcom with *Malcolm in the Middle*

By Alan James Frutkin

Creating a hit TV series is a crapshoot. Ask Linwood Boomer. Two years ago, the man behind *Malcolm in the Middle* was cold—a showbiz term meaning, well, the opposite of hot. With writing credits that included the NBC comedies *Night Court* and *Silver Spoons*, the network's failed comedy *Men Behaving Badly*, and executive producer credits on ABC's failed comedy *Townies* and NBC's hit comedy *Third Rock From the Sun*, Boomer was looking for work.

Having passed the age of 40 (he's 43 now), finding a steady gig was tough. "If you're over 20, a lot of times you need to convince executives, and even other writers, that you're worth keeping around,"

Photography by Robbie Caponetto





By having Malcolm (Frankie Muniz, r., with costar Justin Berfield) speak to the camera, Boomer "gave him a friend" while maintaining his sense of isolation.

Boomer says. "So you have to keep writing new sample material."

That's what *Malcolm* was. A sample. Something Boomer could use to get other work. So why not write about his childhood?

"I had been dining out on these stories for a long time," he says, noting the parallels between his and young Malcolm's life (Boomer was a gifted student, one of four boys, and his mom was a disciplinarian of sorts). "I wanted to just get it out of my system."

The rest might be history, but *Malcolm*'s success this season also has provided many in the industry with a renewed sense of hope for comedy's future on television. *Malcolm*'s hit status suggests that the format still has some life in it—and that, after five decades of permutations, the genre still has room to be refined.

Of course, Boomer shrugs off any link between the success of his series and TV comedy's ultimate salvation. Bottom line? Fox took a chance on *Malcolm* and it paid off. It's a lesson that's been drummed into TV writers, producers

and programmers for the past 50 years. But as broadcasters finalize their pilot slates for fall 2000, a closer look at the series may offer some valuable tips to those searching for the next big hit.

Linwood wrote a script that was so excellent, anyone who took the time to read it could see it was something different," says Gail Berman, president of Regency Television, which produces *Malcolm* for Fox. "I don't know if he thought that it would set the world on fire or that it would be deliberately different. I just think it was his personal vision, and I responded to that."

The term "personal vision" is worth noting here. The creative process almost always begins with the writer (programming execs have been known to generate show concepts). In the best scenario, the writer brings his vision, or, as some refer to it, his passion, to the project.

When Boomer was writing *Malcolm*, Berman had just arrived at Regency, which, at the time, was a startup company trying to establish itself as an alternative to Hollywood's larger TV produc-

tion houses. Berman says her goal was to encourage writers to explore new ideas "as opposed to the clone of whatever else was on TV." Boomer's agent, Rick Rosen, sent the script out to several key players around town. Among those players was Berman, who read it and realized that it blended perfectly with her own ambitions.

Despite the high caliber of *Malcolm*'s script, Boomer wouldn't take his product straight to the airwaves unencumbered by outside editorial forces. In most cases, the producing studio and the network assume those roles. And here's where the creative process can get tricky. A network may genuinely warm to a project, but may believe that project still needs work. In pursuit of its target demographics, it also may feel the need to alter or massage certain elements of the script.

Boomer notes that prior to Fox green-lighting *Malcolm*, UPN had expressed interest in the show but suggested shifting its focus to Malcolm's older brothers. "Those are the things that are really hurting television," Boomer adds.



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"The simplistic sense that if we want an 18-year-old [viewer], we can only show 18-year-olds, because somehow 12-year-olds are bizarre aliens to them."

Theoretically, the studio's role in this tug-of-war is to protect the writer's vision. Berman says studios often capitulate to a network's demands simply to make a deal. "I've had negative experiences with being able to protect writers or with companies that just go along with the network because [they] want to get this thing picked up," she says, emphasizing that studios seldom sell out their writers' interests intentionally. Everybody's just trying to do the right thing. It's just people wanting to get their shows picked up and do the best they can to do that."

In *Malcolm's* case, Boomer says, Regency not only fought for the script's integrity but also held out for a deal that basically guaranteed its integrity.

"It's rare for a studio to be that adamant for creative reasons," he adds.

Ironically, Fox's former programming chief Doug Herzog green-lighted *Malcolm*, which became the network's only new hit of the season. Boomer still marvels at that Fox meeting, after which Herzog told him, "Yeah, let's shoot this." Equally stunning for Boomer was the fact that there were no subsequent meetings in which he was asked to change his script and characters, "Like, can they be black. Or can they be nicer," Boomer says of what he had anticipated hearing. "That's not necessarily the reason *Malcolm* is successful. But I do think the reason its gotten a lot of critical attention is because of its freshness."

So why is *Malcolm* a hit? There is no single answer. Such determinations become less about pinpointing a specific reason than examining the range of elements that combined to create the show's undeniable appeal. But if creating series television can be likened to shooting craps, then Boomer and his staff rolled 7s their initial time out.

First, there's the writing. Sharp and consistently funny, the show's humor works on levels aimed at both children and adults. Then, there's *Malcolm's* talented star Frankie Muniz, not to mention the extraordinary performances of

Malcolm's parents, actors Jane Kaczmarek and Bryan Cranston.

The show's overstuffed visual style seems perfectly suited to today's MTV-era of image bombardment. Boomer has acknowledged the debt he owes to Fox's animated hit *The Simpsons* for his own show's look and feel, but he adds that

**'The eye of the viewer
we're trying to entice is so
sophisticated now.'**

**—Gail Berman,
Regency Television**

Malcolm's ties to *The Simpsons* extend far beyond the surface. *The Simpsons*, says Boomer, "takes a very bizarre cartoon world and makes it more emotionally real." *Malcolm*, he adds, turns that equation on its head. "The world is pretty normal, but emotionally, things get a bit surreal."

As chaotic as *Malcolm's* world may be, the show's big heart is always in evidence. The affection that *Malcolm's* parents display for their children—and for each other—infuses the series with a genuine sense of family life that may be its biggest draw with viewers. As of Sunday, April 2, *Malcolm* has averaged a 10.1/15 in households, and a 8.6/20 in adults 18-49, pulling in approximately 17.5 million viewers.

Economics also may play a role in *Malcolm's* success. "For years, *Roseanne* was the only show where [the characters] made less than \$200,000 a year," Boomer says, noting that like *Roseanne's* Connor family, *Malcolm's* parents are middle-class aspirants struggling to make ends meet. "I'm all for fantasy," Boomer continues, pointing to the slew of urban-sophisticate *Friends*-clones that continue to dominate the marketplace. "But every show doesn't have to be like that."

In fact, one reason Boomer was apprehensive to shop *Malcolm* around was that he feared some networks might lift

Malcolm's parents into the upper-middle class. "In the truly ugliest sentiment that network executives have, anyone who makes under \$70,000 is a loser," he says, underscoring how dismissive programmers can be about the majority of their own viewers. "The average income in this country is \$18,000 a year, and people [in Hollywood] who make more are just god-damned lucky. The idea that you're supposed to be embarrassed if you're not making six figures a year is creepy."

But both Berman and Herzog stuck to Boomer's vision, which, at times, was surprisingly hazy. *Malcolm's* mom, Lois, clerks at a mass-merchandise chain, much like Kmart, although a store name is never mentioned. As for *Malcolm's* dad, Hal, no one—ranging from viewers to most of the writing staff—knows what he does.

What's more, *Malcolm's* family has no last name, and the town in which they live is undetermined.

"We left a lot of things unsaid on the show, mostly because I didn't have a good answer, and I didn't want to get locked into something that I wasn't sure was terrific," Boomer says. As time went on, he adds, leaving those details unresolved "just became fun." Playfulness notwithstanding, Boomer's decision seems to have provided the show with an everyman, everytown authenticity to which viewers also are responding. "The show works because it's relatable," says Sandy Grushow, chairman, Fox Television Entertainment Group. "It reverberates for a lot of people."

Hal's ambiguous occupation was less serendipitous than some of *Malcolm's* other quirks. Boomer was raised in the Northern California suburb of San Mateo. Although he knew his dad was a mechanical electrical engineer, he says that until the age of 15, he had no idea what that title meant. "Unless your dad's got a specific job like a fireman, or a policeman, or a job you've actually seen on TV, kids don't know what their dads do. You know he goes there and he comes back."

It was that childlike perspective that Boomer hoped to preserve by leaving Hal's occupation blank. When pressed, he says he once labeled Hal a systems manager, "just because that still sounds

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Boomer, whose writing credits include *Night Court*, concedes the debt *Malcolm* owes to *The Simpsons*.

like something no one would understand."

It wasn't only a childlike perspective Boomer was after. It was the perspective of a unique child. Possessing both superior intelligence and the mischievous soul of an all-American boy, Malcolm is as removed from his defiantly average family as he is from his nerdy classmates. (After screening the series premiere, Boomer says his mom told him, "Your IQ certainly wasn't 165.")

Reaching back to his own childhood for inspiration, Boomer notes that writing about his past was painful initially.

Malcolm, he says, is "fundamentally on his own. The normal kids are not smart enough to interest him. The kids who are as smart as him are just socially too weird. His family is not a terrific resource. But whenever I tried to write the show and be true to that, it wasn't funny. It was depressing."

So what did Boomer do? He broke the fourth wall. It is a gimmick that dates back to comedy series such as *The George Burns and Gracie Allen Show* but hasn't always proven successful (Fox's *Get Real*, and CBS' *Grapevine* come to mind). On *Malcolm*, however, addressing the cam-

era seems to be less of a gimmick than it is a logical outgrowth of Boomer's script.

"The breaking of the fourth wall gave [Malcolm] a friend without violating the sense that he's on his own," Boomer says. "When he turns to the camera, you get the sense that he's talking to you as a friend. You can't really interact with him or help him out. But you can watch and feel sympathetic. That was what made me feel it was OK to have this kid be by himself. And it was a way for the show to be funny and not depressing."

Comedy is a funny business. Whereas contemporary dramas have greatly evolved from their predecessors both in terms of visual style and narrative complexity—think of *ER* and *Ben Casey*, or *NYPD Blue* and *Dragnet*—the situation comedy remains much as it was in TV's golden age.

Berman points to the mother of all TV comedy, *I Love Lucy*, as an example.

"Not much has changed since then," she says of its set-up, joke format. "It's being done pretty much the same way that Desi Arnaz came up with the idea to do it."

Although the structure of TV comedy may not have changed, the audience for it has, Berman says. "The eye of the viewer that we're trying to entice is so sophisticated now," she adds, noting the advent of cable, the Internet and even video games.

"We need to progress as a form too, or we'll continue to lose [viewers]. It's our obligation to keep them. They have no obligation to come."

Judging by its success, *Malcolm* is helping to move the format forward. As a single-camera comedy, the series shoots on location without a live audience and airs without a laugh track. Boomer says breaking out of those conventions has enabled him to develop a wider vocabulary of jokes than is possible on traditional situation comedies.

But only a handful of single-camera comedies have succeeded on television (*M*A*S*H* and *The Wonder Years* are two

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by the WB of *Sabrina, the Teenage Witch* from ABC, the art—and the gamble—of jumping programs from network to network is very much alive. And while no other switches other than *Sabrina* are etched in stone for next season, four other series—*Sports Night* (ABC), *Norm* (ABC), *The Hughleys* (ABC) and *The PJs* (Fox)—could find homes on other networks should their pink slips arrive as expected. NBC's already cancelled *Freaks and Geeks* is also said to be eyeing a new life next season, on a cable network.

For the WB, acquiring *Sabrina* was a coup given that the show's target audience—females 12 to 34—is precisely what the network sells to advertisers. "The key to getting another network's product is making sure the series compliments your schedule, which is why *Sister, Sister* [which moved to the WB in 1995 from ABC] and *For Your Love* [which came over from NBC in '98] were successful for us and why *JAG* is a hit on CBS," says Jamie Kellner, president and CEO of the WB. "It's all about choosing the demographically correct programming, and we were delighted upon hearing of *Sabrina*'s availability."

Kellner says that the WB also is weighing an option it has for the claymation series *The PJs* if Fox doesn't renew it.

While picking up a series from another network can smack of desperation, keeping a fading show alive—as NBC notably did in 1982 with its acquisition of the ABC sitcom *Taxi*—is often a way to build key relationships with Hollywood's creative elite. "By acquiring *Taxi* for a fifth season, NBC saw an opportunity to brand a 'quality' image for itself," says Perry Simon, president of Viacom Productions and a former NBC programming executive. "Grant Tinker and Brandon Tartikoff were looking to create a haven for quality Hollywood talent, and keeping *Taxi* alive opened the door to future opportunities for the network with James L. Brooks, Stan Daniels, Ed Weinberger and Glen and Les Charles. Although the show's ratings declined, NBC accomplished exactly what it wanted to with *Taxi*."

With the Peacock network continuing to struggle in the plum Thursday 9:30 p.m. time period this season, and ABC's sophomore (and often pre-empt-

ed) *Sports Night* an unlikely renewal candidate for that network next season, NBC has shown interest in the series for its waning Must-See TV franchise. "We certainly have our eye on *Sports Night* should ABC release the series," says Garth Ancier, president of NBC Entertainment. "Depending on what our development slate looks like, a series like *Sports Night* or *Norm* could fit well in one of our comedy blocks. I wouldn't rule anything out at this point."

Some media buyers believe that the critically acclaimed *Sports Night* could improve its survival chances by changing its address. "There is every reason to believe that *Sports Night* will do better as a member of NBC's Thursday lineup than on ABC Tuesday," says Mike Greco, manager of broadcast research at BBDO. With mundane fare like *Suddenly Susan*, *Veronica's Closet*, *Stark Raving Mad* and *Battery Park* having clogged up NBC's Thursday slate for the past several seasons, the addition of



Must-See contender: Ancier is considering *Sports Night* for NBC.



The WB's Kellner may make a play for *The PJs*.

Flipping Through the Years: 15 Prime-Time Shows That Switched Networks in the '90s

Matlock
(NBC 1986-92;
ABC 1993-95)



In the Heat of the Night
(NBC 1988-92;
CBS 1992-94)

Unsolved Mysteries
(NBC 1988-97;
CBS 1998-99)



Davis Rules
(ABC 1991;
CBS 1992)

Family Matters
(ABC 1989-97;
CBS 1997-98)

Step by Step
(ABC 1991-97;
CBS 1997-98)

Sister, Sister
(ABC 1994-95;
the WB 1995-99)

Brotherly Love
(NBC 1995-96;
the WB 1996-97)

Naked Truth
(ABC 1995-96;
NBC 1997-98)



In the House
(NBC 1995-96;
UPN 1996-98)



JAG (NBC
1995-96; CBS
1997-present)

Something So Right
(NBC 1996-97;
ABC 1998)



Clueless
(ABC 1996-97;
UPN 1997-98)

Between Brothers
(Fox 1997-98;
UPN 1999)

For Your Love
(NBC 1998;
the WB 1998-present)

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Sports Night in the 9:30 slot following *Frasier* could restore the network to a seamless night of quality programming, Greco says. And for viewers, he adds, the switch of *Sports Night* to NBC Thursday "would be a better opportunity to finally discover one of the best-written shows on television."

Acquiring *Sports Night* could also solidify NBC's working relationship with series creator Aaron Sorkin, whose critically acclaimed *The West Wing* launched on the network this season.

"Series switching networks is often more than just an issue of ratings," says Simon of Viacom Productions, producer of *Sabrina*. "It's about fostering future relationships and making a commitment to a series that is not necessarily successful. There is every reason to believe NBC would do whatever it could to work out a long-term deal with Sorkin, and committing to *Sports Night* would be a definite step in the right direction."

When CBS was aggressively pursuing a deal with prolific producers Marcy Carsey and Tom Werner in the early '90s, the partners' sitcom-that-couldn't, *Davis Rules*, suddenly returned to the air on CBS, four months after it had been cancelled by ABC. Although *Davis* was also a washout on the Tiffany network, putting the show on the schedule helped CBS cement a relationship with Carsey Werner that led to the studio's more successful CBS offerings *Cybill* in 1995 and *Cosby* in 1996.

Most established series that relocate to new networks do not enjoy ratings success after making the switch. Of the 15 prime-time series that changed addresses in the 1990s (see chart on page 78), only two—*Sister, Sister* and *JAG*—lived on and prospered in their new environs. *JAG* found itself a better fit when it moved in 1997 from NBC to the more appropriate, older-skewing CBS.

But more often, the switch to a different network is merely a weigh station on the road to permanent cancellation. Some examples from recent seasons include *Between Brothers* (Fox to UPN), *In the House* (NBC to UPN), *Clueless* (ABC to UPN), *Matlock* (NBC to ABC), *The Naked Truth* (ABC to NBC) and *Something So Right* (NBC to ABC). Looking farther back in prime-time history, the pattern repeats. For every successful relocation—such as *Father Knows Best* (CBS to NBC, 1955), *Leave It to Beaver* (CBS to ABC, 1958) and *My Three Sons* (ABC to CBS, 1965)—there have been many failures. The relocated losers list includes *The Bionic Woman*, *Diff'rent*



By taking *Taxi* off ABC's hands in '82, NBC forged relationships with producers that later paid big dividends.

Strokes, *Family Matters*, *Get Smart*, *The Ghost & Mrs. Muir*, *Hazel*, *In the Heat of the Night*, *My World and Welcome to It*, *The Real McCoys* and *Step by Step*.

One change-of-address gamble that paid some short-term returns was made by the producers of *The Tony Randall Show*. After a moderately successful first season on ABC in 1976-77, the sitcom was offered a lukewarm, 13-episode renewal. CBS enticed *Randall* to switch with a full-season order of 22 episodes. But CBS yanked the show after its second season, meaning that the producers merely succeeded in prolonging the show's life by nine telecasts.

A similar scenario unfolded for *Family Matters* and *Step by Step*, two long-running ABC comedies that moved to CBS in 1997 as part of the network's attempt to brand its own Friday-night kids sitcom block while developing a relationship with Thomas Miller, Edward Milkis and Robert Boyett, producers of the shows. But after one low-rated season, CBS pulled the plug on both programs and quickly abandoned its go-young strategy on Fridays.

"When a network lets go of a show, the numbers are generally declining," Simon notes. "Add to that the disruption of switching networks on a potentially unfamiliar or demographically incompatible night, and most established shows do not succeed."

An exception: *Sister, Sister*'s arrival from ABC in the 1995-96 season gave the young WB its highest household, women, teen and kids shares ever in an 8 p.m. time slot. The *Sister, Sister* example is "proof positive that not every move from one network to

another is a pure indication of a weak performer," says Dave Walsh, president of broadcast consultancy Walsh Media.

It's also an instance of how modest or declining ratings for an established series on one network may offer the potential of greater returns at another address. "Although the numbers for *Sabrina* are down [on ABC this season], it is still the No. 1-rated series in prime time among female teens—the perfect complement to the WB's lineup," notes Garnett Losak, vp and director of programming at Blair Television, the station rep firm.

Sabrina's new lease on life with the WB is also a boost for the show's prospects in syndication. "With so many WB stations already set to air the syndicated repeats of *Sabrina*, having the network now owning the franchise and the promotion is an added bonus," Losak says. "It also affords the syndicated run at least another 22 episodes."

Elsewhere at the netlets, with UPN said to be looking for more urban-oriented comedies for next season, the modest ratings success of ABC's *The Hughleys* could potentially generate some interest.

So as the nets issue cancellations, renew established favorites and pick potential new winners (and losers) for fall in advance of next month's upfront presentations to advertisers, it all comes down, as usual, to finding the programs that will deliver. Just one more thing for the programming chiefs to keep in mind as they create their slates: One network's calamity can sometimes be another network's charm. ■

Marc Berman covers the television business for *Mediaweek Online*. He is based in New York.



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Ask Jeeves Manservant Front, Center in Ad Effort

BY JANIS MARA—Jeeves, the fictional at-your-service butler featured on the Emeryville, Calif.-based search engine Ask Jeeves, will get quite a workout as the star of the company's new business-to-business marketing campaign, which launches tomorrow.

The pinstripe-suit-clad manservant will be depicted attending board meetings, joining work groups and participating in other business situations in an integrated effort that will appear in two major newspapers starting Tuesday. The ads will eventually roll out in a variety of publications, both in print and online.

The multimillion-dollar campaign also will involve some nontraditional marketing. For example, men in butler costumes will hand out free copies of the *Wall Street Journal* and *The New York Times*—the newspapers carrying the Ask Jeeves B2B ads.

Ask Jeeves is best known as a search engine for consumers that can answer questions posed in ordinary English instead of the hyper-terse language usually required by search engines. Jeeves, the butler, is its central character, though unlike some avatars, he does not move or speak.

"When we launched three years ago, the key thing we had was our consumer site,"

said David Hellier, vice president of marketing for Ask Jeeves. "We had an interesting technology and this incredible brand icon we could build from. Now we want to get the word out that we can enable other businesses to give the same experience to their customers that our visitors get."

According to Hellier, a year ago the company had only two or three business customers using the Ask Jeeves technology, but now it has more than 80 business customers, including MSN, About.com, HotBot and Lycos.

Ask Jeeves is offering businesses the opportunity to use either or both of its two unique search-oriented properties. One is the Popularity Search. When a visitor uses the Ask Jeeves search engine and a number of sites are located in response to a query, a patented algorithm looks at click-streams across the Net. Based on the number of people who have visited each site, how long they stayed and where they came from, the search engine returns the most popular sites, ranked in order. A business

could use the Popularity Search feature to help its customers conduct searches of the business's Web site itself or to conduct Internet searches from the site.

The Jeeves Answers technology, the company's other offering for businesses, makes it possible for users of a business's Web site to ask questions in plain English. "This is deployed on marthastewart.com for answering wedding-related questions," Hellier said.

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In a new business-to-business marketing effort, search site Ask Jeeves portrays its Jeeves character as someone who can help businesses.

"Customers want to get to the most relevant information most quickly," Hellier added. "We provide a human element and a better, more intuitive way for customers to get answers." ■

SeeItFirst to Launch GLIDE Tool

BY ERIK GRUENWEDEL—In an effort to give Web content producers the ability to synchronize advertising with streaming video on the Internet, SeeItFirst, a Fremont, Calif.-based provider of interactive products and services, has created the Graphical Linking Independent Dynamic Editor tool.

Available May 1, GLIDE will enable broadcasters with little or no HTML and programming experience to easily create customized text messages, surveys, general information, announcements, promotions, banner ads, hyperlinks and other platforms, according to Craig Lynar, vice president of marketing for SeeItFirst.

"GLIDE is a simple way for any novice to interface with the interactive video and add advertising information on the fly with no programming experience," said Lynar.



Currently, an advertising spot is recorded on videotape, which is then converted to an AVI digital entity.

After the digital format is encoded, the appropriate message is embedded into the entity and then encoded again based on the media player being utilized on the client's site.

Finally, the digital video is encoded for up to nine different bit speeds and posted on the appropriate server.

The business-to-business GLIDE tool, which Lynar claims will reduce

overhead charges from 30 percent to 40 percent based on increased efficiencies and reduced labor costs, is accessed through standard browser interfaces and is compatible with the Microsoft Windows Media Player, RealNetwork's RealG2 and Apple Computer's QuickTime. ■

Primary Knowledge Unveils Version 2.0

BY JANIS MARA—Web analytics firm Primary Knowledge, New York, today launched Primary Knowledge for e-Content 2.0.

Like the company's original e-Content offering, the product gives content-oriented sites, such as online communities, the scoop on what visitors to their sites are doing, albeit anonymously. While the first release primarily reported on which content areas were being consumed, e-Content 2.0 gives more complex information.

"We've broadened e-Content's reporting to include things like what it's costing to attract customers," said Peter Adams, CEO of Primary Knowledge.

The earlier release might tell a women's site how many users were visiting the cosmetics area. The upgrade will also report on things like whether site usage by registered customers had dropped or which of five promotional e-mails was most effective, Adams claimed. ■



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Homesteaders Invited To TimeDance Party

BY JANIS MARA—TimeDance, an online invitations and activity planning service, today announced that it has added a new partner, Homestead, a homepage-building site, to its dance card.

Celebrants, partiers and Netheads-about-town who create their own sites at Menlo Park, Calif.-based Homestead will now have the option of issuing customizable invitations to events such as parties and business meetings via TimeDance.

"When a user clicks on 'Invite my friends,' all the information they have entered about an event, time, date and so forth, pops up and they just add their friend's e-mail address and send it off," said Mark Lazar, CEO of Redwood City, Calif.-based TimeDance.

TimeDance defines itself as "more of an infrastructure company than a branded business-to-consumer company," according to Lazar. The company is focused on enabling other sites to provide e-mail invitations.

Lazar says TimeDance offers a unique targeting opportunity for marketers. For example, BabyCenter, iBaby and eToys are current advertisers on the site's baby shower area.

"Our traffic has doubled every month since December and we have spent a fraction of what Evite, our competition, has spent," said Stuart West, vice president of

business development at TimeDance.

Josh Silverman, CEO of San Francisco-based Evite, countered, "TimeDance's traffic has doubled out of a tiny base. We have spent more on offline advertising because we're trying to build a brand. They're just a feature of other peoples' sites."

According to TimeDance's West, "We built our team and our technology with scalability as key. Our competition is well-meaning but not as experienced. Some of the feedback we've gotten is that Evite cannot handle the volume."

Silverman says that Evite "can handle tens of millions of users. We have not had problems with the site going down from traffic from our partners." According to Silverman, Evite's engineers include the former head of West Coast operations for Lycos and a database architect with 20 years of experience.

Evite, which launched in July 1999, five months before TimeDance's latest incarnation, is the more established company. Evite's partners include CitySearch, the GO network, EarthLink, Oxygen and Juno; TimeDance's partners include NBCi and Egreetings.

"In the invitation and event planning

category, Mambo, Event411 and Evite to date are pretty well-entrenched," said analyst Anya Sacharow of New York-based Jupiter Communications. "But if a competitor is aggressive with marketing and developing its brand, and has a good solid brand, there's a chance to succeed. Time will tell."

In the meantime, TimeDance and its new partner seem pleased with the match.

Michael Geller, vice president of strate-



TimeDance's online invitations and activity planning service is now available to Homestead homepage builders.

gic partnerships for Homestead, said, "We offer a ton of elements—stock tickers, online stores, online radio—for users' sites. Partnering with TimeDance is an opportunity to wrap in a best of breed for invitations." ■

Responsys Unveils Jumpstart Beta

BY ANN M. MACK—Responsys.com, a provider of online permission marketing for e-commerce companies, tomorrow will launch the beta version of Responsys Jumpstart, a hosted application for small- to mid-size businesses. The new application, which encapsulates the same underlying permission marketing engine as the Palo Alto, Calif. company's flagship application, Responsys Interact, will allow businesses of all sizes to engage in affordable e-commerce marketing programs.

"With the introduction of Jumpstart, we are delivering the power of permission marketing to small- and mid-size companies, allowing many to truly engage in interactive e-commerce for the first time," said Anand Jagannathan, president and CEO of Responsys.com. "Our intuitive platform is designed to grow with a business and

to quickly become an integral part and facilitator of their e-commerce infrastructure."

Unlike predecessor Responsys Interact, which is targeted to e-commerce companies that carry lists of 20,000 or more names, simpler (and less expensive) Jumpstart does not integrate e-commerce capabilities into its service. Responsys.com leaves that responsibility to the e-commerce company itself or the portal that hosts the company.

Users of Jumpstart can sign up for the service on a per campaign basis, purchasing monthly block credits of 500, 1,000, 5,000 and 10,000 e-mails. During the public beta period, businesses can send up to 500 free e-mail messages per month. On the other hand, users of Interact must contract with the company for a six- or 12-month period, paying for each campaign, which can cost anywhere from a

few thousand dollars to more than \$40,000.

Jumpstart offers template-based campaigns that require no layout, HTML experience or IT assistance to implement. With the application, users can perform online permission marketing functions such as driving Web site sign-up and registration; collecting demographic information; creating, sending and tracking targeted newsletters; sending targeted offers and promotions with clickthrough tracking; and offering recipients the ability to update their profile information using a link at the bottom of every message sent.

As a permission-based marketing platform, Jumpstart requires that users only send e-mail to individuals who have specifically agreed to receive their marketing information. Jumpstart includes a double opt-in feature in which individuals who have signed-on to a mailing list must confirm their request via e-mail before they are added to the list. ■



Jumpstart allows companies to send relevant e-mails.

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Barbie Banner Ad Leads the Pack Of Toy Advertisers Across the Web



Company: Mattel, www.mattel.com. Industry segment: Toys & collectibles manufacturers. Impressions: 810,000



Company: The Upper Deck, www.upperdeck.com. Industry segment: Toy & collectibles manufacturers. Impressions: 43,000.



Company: Galactic Sun Productions. Industry segment: Toy & collectibles manufacturers. Impressions: 80,000.



Company: Lenox, www.lenox.com. Industry segment: Toy & collectibles manufacturers. Impressions: 58,000.



Company: The Upper Deck, www.upperdeck.com. Industry segment: Toy & collectibles manufacturers. Impressions: 57,000.

Dorian Stuart is hardly alone when she said, "I was madly in love with Barbie when I was little girl." But a smaller number of doll lovers have followed the 49-year-old Stuart, who graduated to vintage doll collecting in later years.

An online ad for the popular Mattel Icon, which appeared on sites such as Nickelodeon and Yahoo!, was the most widely distributed banner across the Net compared to other toy banners appearing in the month of March, according to Seattle-based internet research firm AdRelevance.

The Barbie banner ad delivered more than 800,000 impressions and offered Web surfers the opportunity to create a customized "Friend of Barbie doll" when users clicked through to the official Barbie Web site. What began as a mass market doll has become a highly collectible item for some. Stuart feels there are "too many as far as collectible value," but admits that "they're good quality, sturdy dolls. They can take all sorts of abuse."

Stuart ought to know. She parlayed her life-long passion for dolls into her now 20-year-old Dorian's Doll Hospital, a doll repair business, that she operates out of her home in Reading, Pa.—Christine Sparta

AdRelevance from Media Matrix provides advertisers, agencies and publishers with marketing intelligence about when, where and how competitors—and potential clients—are advertising on the Web. AdRelevance helps Web publishers generate advertising sales leads in real time, while advertising agencies and Web marketers can track competitors' Web advertising placements, expenditures and creative. For a free demo of AdRelevance call (877) 844-5083, or visit the Web site at adrelevance.com.



“My ad is uncomfortable in crowds.”

April 24, 2000



Case Number 346: Subject hoped to build brand identity and overcome anxiety when meeting new people.

Treatment: Intensive sessions on name-brand DoubleClick sites like U.S. News, The Dilbert Zone, PBS and Travelocity. Targeted encounters with 1.6 million consumers per month on quality DoubleClick Finance sites like StockMaster, Big Charts, ClearStation, EDGAR Online, Individual Investor Online and Fast Company.

Results: Subject reported "boost in brand confidence" and demonstrated a healthy adjustment to sudden popularity.

See complete patient file at
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Online Ad Therapy.

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Case #346
DATEK
ONLINE



Failing Health

General health care sites have lost ground to disease-specific sites as well those run by local hospitals. Can this category be revived? By Hassan Fattah

Online health wasn't supposed to be brain surgery. For years entrepreneurs have touted the power of health care over the Internet and the potential riches to be reaped in linking consumers to health information and patients to their doctors.

For the health care industry, which is still almost 70 percent paper driven, the Web was to be the technological panacea every patient and doctor was dreaming of. It would make communication easier and would empower patients like never before. Even more important, taking just a sliver of the \$1 trillion spent on health care annually or the billions spent on pharmaceutical advertising promised massive riches for entrepreneurs.

But what looked good on paper has proven much harder to implement in real life. The near implosion last month of drkoop.com, the celebrated site named after former Surgeon General C. Everett Koop, underscored the dire condition of many health sites as they struggle to find a winning strategy.

Eager entrepreneurs are quickly learning that their grand visions will be much harder to realize than they'd ever expected. Health care has been slow to move on the Web—at least in the ways entrepreneurs expected it to. And general health sites like drkoop.com and others have had to compete with a host of competitors ranging from deep-pocketed sites like Yahoo! Health to grassroots sites run by local hospitals. Most troubling of all for the startups, however, is that advertising dollars are proving much harder to come by than anticipated.

"The Web isn't the doctor killer that many health care sites think it is," says Michael Barrett, senior analyst at Forrester Research. "Internet sites have to assume co-empowerment; people thought it was a matter of bringing the doctor to the Web, but it's really a matter of bringing the Web to the doctor."



FALL OF AN ICON

Despite drkoop's powerhouse brand and its river of traffic, the company became a poster-child of online health gone wrong when its auditor, PricewaterhouseCoopers, questioned the long-term viability of the business. In a filing with the Securities and Exchange Commission, PricewaterhouseCoopers expressed "substantial" doubt about the company's "ability to continue as a going entity," pointing out that the Internet health company had "sustained losses and negative cash flow from operations since its inception."

According to company filings, drkoop earned almost \$7.7 million from advertising and about \$1.7 million in subscription revenues in 1999, but it spent \$9.3 million on production and a whopping \$45.5 million on sales and marketing, leaving it with only \$35 million cash in its coffers, according to the company's 10K, filed in late March.

The speed of drkoop's fall also underscored the high stakes of online health, and online business in general. With its prominent brand and high-profile partnerships with the likes of AOL, Netscape and ABCNews.com, drkoop.com was touted as the decisive leader in online health as recently as February. It boasted more than one million registered users who logged onto its 15 interactive communities for information on everything from

**ABC CBS USA TODAY APB NEWS THE NEW YORK TIMES
THE WALL STREET JOURNAL US NEWS & WORLD REPORT**

Which one of these leading news organizations has covered all of the following?

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The crime risk in communities surrounding the 1,497 U.S. four-year colleges

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addiction to children's health. And according to Media Metrix, drkoop and its associated content on AOL collectively had 6.7 million unique visits in February, making it the No. 2 health site behind the recently merged Healtheon and WebMD.

When word got out about PricewaterhouseCoopers' filing earlier this month, investors promptly pounded drkoop's stock price down to almost \$2, and dragged down many other online health stocks with it (At its 52-week high, the stock was at 45.) But more important, the announcement sounded the death knell for independent health sites struggling to live on advertising dollars alone. Indeed, analysts say, content once was king, but content alone no longer makes a business.

"You saw the fall of drkoop because they did not aggressively diversify their business in time," says Claudine Singer, senior health analyst at Jupiter Communications. "They just fell flat when you compare them to the competition." Singer notes that management bungles over the past year—including an SEC insider trading inquiry and controversies that raised questions about editorial integrity at drkoop—also helped bring about the fall.

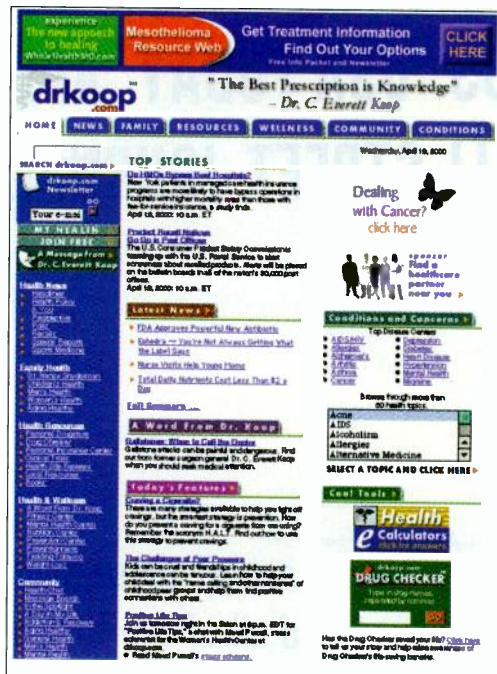
Still, the small pot of online health advertising dollars more than raised a red flag. Singer estimates that in 1999, pharmaceutical players—the biggest source of ad revenue in the health business—spent only \$100 million online, compared to billions on broadcast, print and other media. Although that figure is expected rise to \$700 million by 2004, the ad dollars are simply not enough to keep many of the sites in business.

“People thought it was a matter of bringing the doctor to the Web. But it's really about bringing the Web to the doctor.”
—Michael Barrett, Forrester Research

"There were a lot of players that debuted as pure plays now rethinking those strategies," says Singer. "You can't make it on content alone because the ad dollars just aren't there."

And while general health care sites like drkoop.com, OnHealth.com and others spend millions marketing themselves, they're competing in a more crowded marketplace. Non-health-specific sites like newspapers and portals can more easily attract a

Healtheon/WebMD touches on all aspects of the health care business in one "full-service" site.



The fall of the popular-but-unprofitable drkoop.com may have been the death knell for independent health sites attempting to exist on advertising dollars alone.

mainstream health audience—"casual health seekers," Forrester analyst Elizabeth Boehm calls them. Disease-specific sites for cancer, diabetes and other diseases and conditions are major pulls for chronic disease sufferers who require deeper, more sophisticated content than the broad-based sites can offer and will provide

detailed personal medical data to get it. Meanwhile, a host of governmental and nonprofit sites are siphoning off another significant part of the audience, mainly doctors and newly diagnosed patients, who want less commercialized content that is trustworthy, deep and more clinical than general sites can offer. According to Media

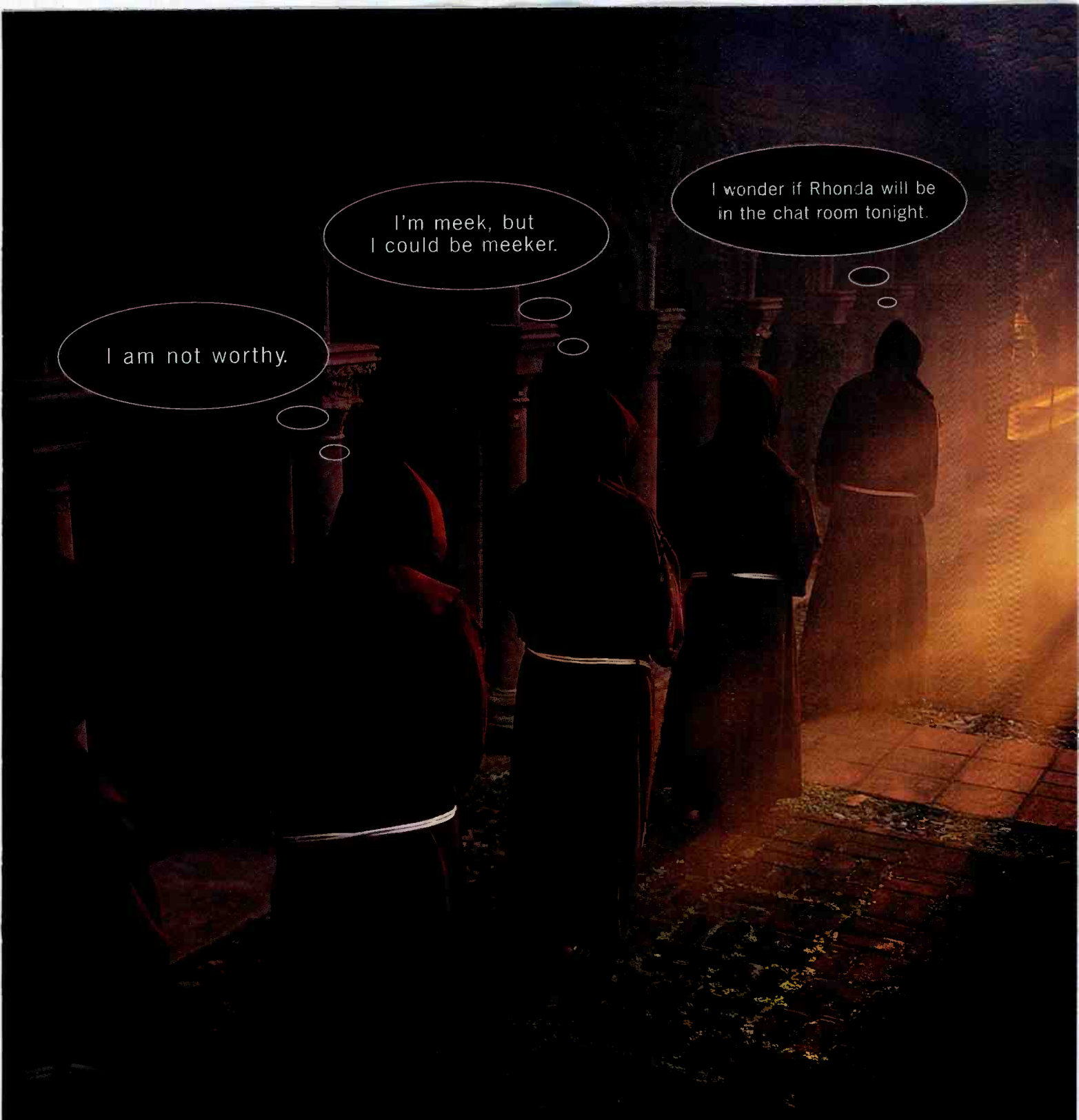
Metrix, the National Institutes of Health's Web site alone garnered 1.7 million users in February, amounting to more than half the viewership of drkoop.com, with almost no advertising dollars whatsoever.

A NEW GAME PLAN

The next few months will see a complete reassessment of the online health marketplace and the strategies of health sites, analysts agree. Forrester's Boehm expects general health sites to transform into "full-service" sites offering a combination of rich content, pervasive partnerships and disease-management services all under one site. In short, what were once three strategies—content, connectivity between doctor and patient, and electronic medical file access—will become one.

"They're going to evolve into networks of health sites," says Boehm, "and those will include networking with the e-commerce space."

No two players exemplify this trend better than Healtheon/WebMD and Medscape. Both have incorporated a broad mixture of content, commerce and health care connectivity,



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I'm meek, but
I could be meeker.

I wonder if Rhonda will be
in the chat room tonight.

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“You can’t make it on content alone because the ad dollars just aren’t there.”—Claudine Singer, Jupiter Communications

cobbling together a mix of strategies to ride out the turmoil in the market. In the process, both are emerging as market leaders ready for the next generation.

Healthon/WebMD, originally Healthon, is the brainchild of Silicon Valley pioneer Jim Clark, who sought to connect insurance companies, doctors and patients over the Net to streamline costs and cut paperwork. In May 1999, Healthon acquired health content provider WebMD, adding a deep database of content to its service offering. Since then, the company has made a series of acquisitions, all to build a system of software and services to automate tasks like HMO enrollment, referrals, data retrieval and claims processing. The result is a so-called “end-to-end” health business that can touch every bit of the health market.

“Knowing that the online world is extremely fragmented, we’ve been big believers in the convergence of [business] models,” says Reggie Bradford, Healthon/WebMD’s chief marketing officer. These days, Healthon/WebMD facilitates communication between physician and consumer, distributes products and content, and produces its own content. The planned acquisition of Medical Manager announced in February will place

Unique Visitors to Health Sites, February 2000

SITE	UNIQUE USERS	IMPRESSIONS	TOP FIVE ADVERTISED LOCATIONS
ALL DOMAINS	70,359	18,000,000	
OnHealth.com	4,858	54,000	Yahoo, AOL, Excite, iWON, Disney
AOL - Health Channel	3,793	—	
drkoop.com	2,900	52,000	AOL, Yahoo, Go, Beseen, theglobe.com
WebMD.com	2,426	62,000	Yahoo, Lycos, Netscape, CBS SportsLine, spree.com
NIH.gov	1,792	—	
Intellhealth.com	818	5,400	Lycos, WON.net, AOL, LookSmart, TalkCity
Medscape.com	612	31	Spinner, MSN, BabyCenter
Healthcentral.com	559	14,000	AOL, MSN, Queendom.com, AltaVista, Excite
RXlist.com	277	—	

Healthon/WebMD in control of two-thirds of the 3 billion annual claims done electronically, says Bradford.

Once that acquisition is complete, Bradford says, Healthon/WebMD will have a business model similar to that of AOL. It will have a recurring revenue business that handles transactions, a distribution business and a content business to attract traffic.

If Healthon/WebMD is an end-to-end solution, Medscape, sees itself as the piece that’s at the beginning of it all. The company began as a physician’s reference site, but has since grown to offer everything from rich content for about 1.7 million physicians and healthcare workers to consumer content through CBS Healthwatch, which distributes Medscape’s content. In late February, Medscape entered a triple merger with online medical records provider Medica-Logic and Total eMed, a provider of remote transcription services over the Internet. The \$1.3 billion deal will leverage Medscape’s strong ties to doctors to support the medical records business and the transcription business.

“We have three companies merging, each with a separate revenue stream, each of which will contribute to the core strategy,” says Medscape president and CEO Paul Shiels. “The merger offers substantial synergy for all of us.” The combined company will target doctor-patient communication, allowing people to access their medical records and make doctor’s appointments online. It will also provide physicians new tools to connect to their offices.

While Healthon/WebMD and Medscape seem to have promising business models, both companies still have a lot of work to do.

Doctors have proven to be a slow-moving bunch when it comes to going online. In a recent report, “Why Doctors Hate the Net,” Forrester’s Barrett points out that doctors will only selectively adopt features and services that make their lives easier and faster. “It’s not that the doctor isn’t technologically inclined,” Barrett notes. “They use the Web to check their finances and plan their vacations. But they won’t go to it for the heavy clinical stuff.”

So does all this mean that health content on the Web is dead? Definitely not, analysts say. “I’m not one to count out the pure content models. I have great faith in them,” Shiels says, “but as they say, it’s going to be an interesting time [for them].”

Indeed some analysts still have faith in drkoop’s revival, based on its strong brand and massive audience. “Drkoop has a lot of traffic and a good brand,” says Boehm, “I wouldn’t write them off just yet.” ■

Hassan Fattah is a freelance journalist based in New York. He can be reached at hfattah@yahoo.com



A strong brand may help revive the Web site named for former Surgeon General C. Everett Koop, some analysts say.

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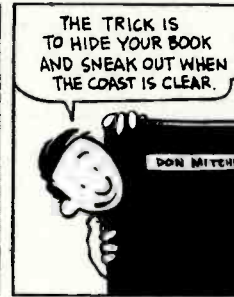


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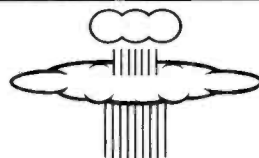
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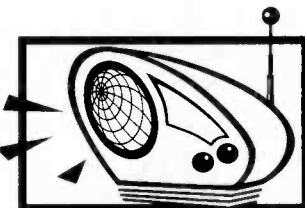


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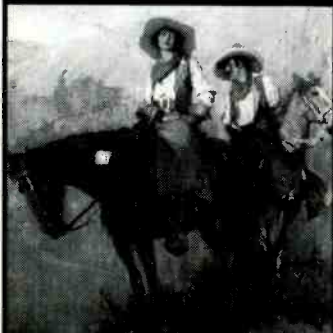
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ever drawing on the well-known philosophies and drive of our parent agency. Plus, we have little packets of cocoa and you can use all the toilet paper you want. **Wooded yet?** E-mail a resume to: ohwhatperks@ddbdigital.com (That's free, too.)



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IT'S A MULTI-MEDIA ENTERTAINMENT NETWORK - THE E-ZONE NETWORK.

At the forefront of media and technology is **e-Zone Networks Inc.**, a rapidly expanding, pre-IPO company. With the development of an interactive media network that delivers media rich programming and e-commerce functionality to today's active lifestyle consumers, **e-Zone** has issued a wake-up call that will change the way interactive advertising is done.

We've had a successful introduction to the market. We're open to ideas and we're positioned to lead the way in e-commerce, e-radio, the internet and interactive media. **Join us for the adventure.**

Advertising Sales Manager

Locations: New York, L.A., San Francisco and Atlanta

Advertising Sales Account Executive

Locations: Chicago and Dallas

What would make you an **EXCEPTIONAL e-Zone team member?**

Find out by visiting our website for a complete job description and to apply online:

www.ezonetworks.com

RESEARCH MANAGERS

Hearst Magazines, the world's largest publisher of monthly magazines, seeks several creative, professional, hard-working Research Managers to work in Syndicated and Custom Market Research. Candidates will be responsible for providing media and marketing research data in support of the magazines sales efforts. Syndicated Research candidates must have extensive knowledge of syndicated studies such as MRI, JD Power and IntelliQuest. Custom Research candidates must have experience working with research firms on study design and implementation, questionnaire design and setting up tabulation specs and banners. All candidates should be able to write detailed analyses of research findings with marketing implications, graphics and suggestions for further study. College degree, strong computer skills, and 2-5 years of magazine research experience required. We are an equal opportunity employer, dedicated to promoting a culturally diverse work environment. Please send your resume and cover letter stating salary requirements to: Dept. RM, 224 West 57th St., New York, NY 10019, fax 212-262-2680.

SWEEPSTAKES/ GAMES AGENCY

D.L. Blair, the leading international sales promotion agency, is offering an excellent opportunity to talented, highly-motivated candidates to work in the area of sweepstakes/games development and administration as Assistant Account Executives/Account Executives.

Applicants must be detail oriented and possess strong oral and written communication skills. Sweepstakes agency or related experience desirable, not required. Salary commensurate with experience.

Mail or fax resume to:
Department HC

D. L. Blair, Inc.
1051 Franklin Avenue
Garden City, NY 11530
FAX (516) 746-3889

(No phone calls, please)

Coldwater Creek

Come grow with us in this beautiful northern Rockies ski resort community at the edge of a world-class mountain lake. Coldwater Creek is one of the most respected multi-channel fashion retailers in the country, the result of unique products, great service, and fresh creative. Here at "The Creek" we move at a rapid pace, providing ample opportunity to hone your talents in a "quality-first" atmosphere.

Catalog Graphic Designer Our in-house agency team needs you to design and photo-direct women's fashion and gift catalog titles. The successful candidate needs a minimum 5 years experience in design or advertising, a 4-year college degree in art, strong photo art direction skills and a demonstrable sensitivity to styling, propping and the details of design.

Copywriter Our in-house agency team needs you to create great copy for our varied promotional campaigns. You'll own entire projects, from preliminary concept stages through the final approval point, for direct mail, retail stores, e-commerce, & investor relations. The successful candidate will have a 4-year college degree in writing or journalism, at least five years project experience within an ad agency, superior ad copywriting skills and a passion for promoting a great brand.

We offer a great compensation package and paid relocation. Send your résumé and copies of your 5 best work samples to:

Coldwater Creek, Human Resources Department
1 Coldwater Creek Drive, Sandpoint, Idaho 83864
Email: employment@thecreek.com • Fax: 208-265-3199
www.coldwatercreek.com

EOE

ASSOCIATE MEDIA DIRECTOR

SMC is seeking candidates with creative and strategic minds who understand not only the traditional role of media, but also its role in the larger context of marketing. Responsibilities will include strategic and hands on planning with clients, training new staff, cultivating vendor relationships, and guiding the media department to the future of media.

National print experience a must, digital marketing experience a plus. Minimum 5 years agency experience required.

Mail/fax/e-mail resume and cover letter with salary requirements to:

SMC

Attn: Bettina Roda, HR Manager
830 E. Main Street, 24th Floor
Richmond, VA 23219
Fax (804) 788-8893
E-mail: broda@siddall.com
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MARKET RESEARCH ANALYST

Research market conditions in local, national, and regional areas to determine potential sales of computer, computer electrical components, and computer paraphernalias. Design format for data gathering; analyze data to forecast future sales trends. Gather competitors info to determine marketing strategies. Collect customer preference and buying habits. Req. MBA with one yr exp. Resumes: Micromax, Inc. 1 Prince Rd., Whippany, NJ 07981

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1-800-7-ADWEEK

HELP WANTED



NEW ENTERTAINMENT MAGAZINE NOW HIRING TALENTED ADVERTISING SALES & MARKETING STAFF

IMAGINE MEDIA, America's fastest-growing magazine publisher (Business 2.0, PC Gamer, Maximum PC, PlayStation Magazine, Next Generation) is looking for talented ADVERTISING & MARKETING STAFF for a new ENTERTAINMENT MAGAZINE launching soon.

Positions available include:

EASTERN ADVERTISING SALES DIRECTOR

The Eastern Advertising Director will be responsible for all ad revenue in eastern sales territory, [may include Chicago and Detroit], and the management of the day to day sales process and operations. Should have about 7+yrs. direct experience and be familiar with the entertainment and men's categories. Must have key contacts (liquor, consumer electronics, tech is preferred) to produce immediate results necessary for a consumer launch of this magnitude. As key member of magazine management team, an emphasis to develop common goals, produce results and lead the east coast sales team by example. The ideal candidate will utilize strong client relationships, develop new business, effectively manage and travel within territory, and sell creatively to increase business.

ADVERTISING SALES MANAGER

The Advertising Sales Manager is responsible for all sales activity in a pre-determined territory. Candidate will be directly responsible for creating and increasing sales in the territory, develop lasting relationships with clients and using current contacts to generate revenue. The successful candidate will be knowledgeable about principles of selling and the advertising sales process, have a strong understanding of the key markets, a talent for organization and scheduling, and persuasive communication skills, including writing, speaking, presentation and telephone skills. The ability to close business is essential.

ACCOUNT MANAGER

The ideal candidate will understand how to build strong client relationships, develop new business, effectively manage and travel within territory, and sell creatively to increase business. We offer fantastic environment and a competitive compensation/benefits package.

MARKETING DIRECTOR

The ideal candidate will have about 4-6 years experience in magazine marketing or entertainment-related experience; experience with advertising, PR, event marketing, qualitative/quantitative research and collateral, excellent organization and communication skills with a proven track record in project management. Desired characteristics include eagerness to take measured risks and push "out of the box" thinking, problem solving skills that are both direct and imaginative, excellent interpersonal skills, the ability to thrive in a chaotic environment, and a high degree of self motivation. Ability to manage multiple projects and meet deadlines a must. Experience with HTML a plus.

Send a cover letter, resume and relevant material that demonstrates ability to: Steve Aaron, Imagine Media, 500 5th Ave., Suite 320, New York, New York 10110 or saaron@imaginemedia.com. www.imaginemedia.com

National Consumer Travel Magazine Seeks Ad Sales Super Star

One of the nation's leading custom publishers specializing in consumer travel magazines, American Airlines Publishing, seeks a dynamic New York-based account executive to represent *Southwest Airlines Spirit*® magazine. Southwest Airlines, the 4th largest domestic carrier, is also the fastest growing airline. The position is responsible for selling advertising space and servicing existing accounts. Travel throughout the northeast required.

Qualifications: Degree in business, marketing or a related field, at least three years media sales or ad agency experience, and powerful presentation skills. Compensation package includes salary, commission and full benefits including flight privileges on American Airlines. Qualified applicants should fax resumé to Debbie Cooper Dunkin, *Spirit* Advertising Director at (817) 967-3964 or email to Debbie_Dunkin@amrcorp.com.

AmericanAirlines® is an Equal Opportunity Employer



We currently have openings in our Austin, Boston, Chicago, and San Francisco offices for the following positions:

Account Supervisor

Here's your opportunity to join our constantly expanding operations. Candidates must have a minimum of 7 years' experience in all aspects of account management, planning, budgeting and strategy. Knowledge of high-tech and business-to-business marketing required. Need a professional to manage an account team, while providing strategic counsel to our high-tech clients.

Account Executive

This opportunity will provide the chance to manage our growing list of high profile clients. The ideal candidate has 4+ years of proven account management experience in a formal advertising agency setting. Exceptional communications skills coupled with strong organizational abilities are required. Fast paced environment requires ability to see big picture, but still manage the details of multiple accounts and projects.

Senior Account Planner

Looking for a high tech marketing guru that has experience in positioning and promoting emerging technology products and services. This individual must have experience on either the agency or client side with demonstrated results for achieving clients' marketing objectives. Must have extensive knowledge of primary and secondary research processes; all marcom tools including print, direct mail, collateral, sales support materials, web and electronic marketing. Excellent written and oral presentation skills a must.

Art Director

We are looking for talented and passionate individuals with agency experience to join our growing team! The right candidate will be able to handle any project from concepting and designing through final execution and have experience in print, direct mail and collateral, just to name a few. We need someone who has worked on national accounts, developed a compelling portfolio and has an interest in the high-tech industry.

Copywriter

We need copywriters at all levels with solid agency experience to make technology sexier than it already is. You'll handle everything from creative concepting and development, to execution of ads, direct mail, collateral, and just about any other piece of marketing you can think of. The right candidate will be passionate about copywriting and love the high-tech industry.

Ready to help one of the premier high technology branding agencies grow?
Send your resume and samples to: sdavis@tfaleoburnett.com

If you're more comfortable with the old standby, address your envelope to:
TFA/Leo Burnett Technology Group • 444 N. Michigan Avenue • Suite 1500 •
Chicago, IL 60611 • Attention: S.Davis

And for more information, visit us at www.tfaleoburnett.com

DR MEDIA BUYER

Candidate should have a min. of 3+ years DR television buying experience in both Spot & National Buying. Strong negotiator and good with details. Client exp. a plus! Please send, fax (212-907-7460), or email resume with cover ltr. and salary history to:

TN Media Direct
101 Park Ave, H.R. Dept.
New York, NY 10178-0065
Email: hrtmedia@truenorth.com

EOE/AA

M/F/H/V

HELP WANTED

Consumer Products Marketing

If We Only Hire Followers... We Would Not Be Leaders.

Beiersdorf Inc. is a global market leader in skin care and medical products with such well-known brands as Nivea, Curad, Futuro, and Eucerin. Due to our dynamic growth, we are currently seeking top-notch marketing professionals for our Wilton, CT headquarters location.

Assistant Product Manager

Assist in product and package development for consumer medical products, including project and budget management responsibilities. You must have one to two years of relevant marketing, agency, or selling experience with exposure to promotions, market research, pricing, forecasting, and retail dynamics; and a BA/BS (MBA in Marketing preferred).

Associate Product Manager

Manage projects in all elements of the marketing mix for consumer medical products, including product development, packaging, advertising, and promotion. BA/BS in Marketing (MBA desirable), and a minimum of two years of consumer brand marketing experience required.

Product Manager, New Products

Conceptualize and bring to market new skin care products. The successful candidate will have three to five years of consumer marketing experience (prior skin care and new product development experience preferred), with the ability to lead and motivate an international team to meet tight deadlines. BA/BS required (MBA in Marketing preferred).

For consideration, please forward your resume, including salary history and indicating position of interest, to: Human Resources, Beiersdorf Inc., PO Box 5529, Norwalk, CT 06856-5529. FAX#: (203) 563-5893. Email: choque@bdfusa.com No phone calls, please.

BDF ●●●● Beiersdorf Inc

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SENIOR AD SALES EXECUTIVE

Investor's Business Daily, America's fast-growing business and financial newspaper is searching for an experienced salesperson in the New York office.

Candidate should have 5-10 years sales background, possess the ability to work successfully at client and agency levels, and thrive in an entrepreneurial sales environment. College degree is a must.

ADVERTISING SALES REPRESENTATIVE

Investor's Business Daily has an outstanding opportunity for an individual looking to make ad sales a career.

Candidate should have at least 2 years of sales experience, or agency background and possess the energy and drive to develop new business. College degree is a must.

We offer a competitive compensation program.

Please fax or e-mail your resume, and a brief cover letter telling us why you're the perfect fit to:

Fax: (212) 626-7532

E-mail: johanna.dellarmo@investors.com

ADVERTISING

REALIZE YOUR POTENTIAL!

STERN'S, a subsidiary of Federated Dept. Stores and a major retail force in the NJ/NY metro area, is looking for individuals to join our fast-growing, fast-paced advertising dept.

The qualified professional must have at least 2 years retail experience in fashion and a demonstrated talent in all relevant aspects of layout, design, model selection, photography and stylist direction. (We utilize NY-based models & photographers). Must have excellent computer skills and be MAC proficient in QuarkXpress, Adobe Illustrator and Adobe Photoshop.

FASHION ART DIRECTOR

The detail-oriented, technically competent person we seek will have 2-3 years graphic design experience, the ability to perform in a fast-paced deadline-oriented environment. Expertise in QuarkXpress required. Knowledge of Adobe Illustrator & Photoshop essential. Will assist in all phases of preparation & production of newspaper ads & special projects. Candidate must have creative/artistic ability. Attention to detail and the ability to follow-through on assignments from start to finish is also required.

GRAPHICS DESIGNER

We offer excellent compensation and benefits package including promotions from within and storewide discounts. Send resume with salary requirements and position apply for to: **Executive Placement Dept ADV, STERN'S, Bergen Mall, Route 4 East, Paramus, NJ 07652**, or email us at: R03LMH@fds.com. Visit our website at www.retailology.com. Equal opportunity employer M/F.

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STERN'S

Subsidiary of Federated Department Stores

Field Marketing Manager

Individual will analyze store/market level sales, serve as a liaison between corporate marketing department and store-level General Managers to design and implement traffic building programs for a dynamic dining and entertainment concept. Developing added-value promotions in conjunction with media buys will be an additional responsibility.

Candidate must possess a college degree (prefer Marketing/Advertising) and 5+ years of advertising agency or client field marketing experience. Food service or entertainment industry experience is preferred. Working from home and 25% travel are other elements of this position.

Please forward your resume to: **Margo Manning, AVP Team Development, 2481 Manana Drive, Dallas, TX 75220;** Fax: (214) 357-1007; or Call: 1-800-434-TEAM. Email: margo_manning@daveandbusters.com EOE.



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WWW.COMEDYCENTRAL.COM/JOBS

Comedy Central, the only all-comedy network on television, proves time and again to offer the most inspiring, creative, and rewarding job opportunities in the industry.

We are in search of the best, the brightest and the most creative to join our dynamic team!

Manager, Sales Planning
New York-Based

Candidate will be responsible for supervising planners on the creation of sales proposals by prioritizing plans and giving general guidance on pricing. Additional responsibilities will include preparing and completing plans with regard to initial pricing strategies and working closely with the Inventory Manager to implement inventory goals. You will also be responsible for the completion of major projects such as bottoms-up budget and upfront/scatter tracking; performing spreadsheet analysis of ad sales pricing and inventory trends; audience demographic and daypart breakdowns; sales revenue budgets, & contributing to the integration of the new sales planning system.

You should possess a minimum of 3 years industry experience in related planning or agency fields; strong communication, computer and math skills, and a knowledge in systems/applications (Proposal System, Excel, Access). Bachelor's degree is preferred.

Please forward resumes indicating job position with salary requirements to:

COMEDY CENTRAL

1775 Broadway 10th floor, New York, NY 10019

Attn: H.R. Department Fax: (212) 728-1978

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Join a Red-hot Startup.

TradeYard.com is the leading b2b e-commerce player in the buying, selling and auctioning of used construction, mining, and farming equipment online. We are seeking creative and talented individuals to fill the following marketing positions:

- Director of Online Marketing
- Director of Database / Direct Marketing
- Director of Corporate Communications
- Manager of Marketing Finance and Co-op Administration
- Marketing Managers

This is a ground-floor opportunity with a well-funded, pre-IPO company in the hottest segment of the economy—b2b e-commerce. We offer competitive salary, benefits and a generous stock option plan. Our casual office is located south of Market in San Francisco in a bright and airy historic warehouse only blocks from mass transit and I-80. Please e-mail your resume to jobs@tradeyard.com or fax it to us at 415-247-8444.

TradeYard.com SM

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EAST COAST ACCOUNT MANAGER
THE NEW YORK TIMES

The New York Times
upfront

The New York Times Upfront, a newsmagazine for teens, is seeking a high energy **East Coast Account Manager** with a minimum of 2 years of sales management experience. As we enter our second year of operation, Upfront is truly poised for great things, and the East Coast Account manager has the opportunity to come in on the ground floor and make a difference. The East Coast Account manager will sell integrated advertising programs to entertainment, fashion, package goods, educational resources, technology and footwear categories along the east coast and in the midwest.

Our ideal candidate has a college degree, and a minimum of 2 years sales experience that includes strong presentation, communication and sales skills, preferably in the teen or young adult market. You must be a strategic thinker, self-starter and able to work independently, while also meeting deadlines. Base + bonus and expenses. Some travel is required.

Interested candidates should forward their resume and cover letter to the attention of ECAM/N.S. by e-mail to hrrsume@nytimes.com or by fax 212-556-4011.

EOE

We regret that we are only able to respond to those candidates contacted for an interview.

Art Director and Copywriter Needed

Underpaid, underappreciated, or just bored? Small, hot Dallas agency will pay top dollar for a talented art director, or even better, an art director/writer team. Great ad and collateral design skills a must. Direct response and online a plus. **Please send resume and work samples to Guy Lyman, Creative Director, rizzuti.com, 15601 Dallas Parkway, Suite 1050, Addison, TX 75001.**

rizzuti.com

HELP WANTED

A Great Opportunity at TV Land.

We're MTV Networks, one of the world's most exciting entertainment companies and a member of the Viacom corporate family. Our growth translates into an environment where dynamic careers can really take off. Right now, we have an outstanding opportunity for a Media Planning Coordinator to join our team in TV Land.

MEDIA PLANNING COORDINATOR

In this role, you will monitor and utilize on-air programming, maintain daily scheduling of TVLand logs, assist in the implementation of short-form programming and act as a liaison between programming and partner departments. To qualify, you must have 1+ years media experience and knowledge of database management and television programming. Bachelor's degree is preferred. Strong attention to detail is essential.

We offer a competitive salary and outstanding benefits. For consideration, send your resume and salary requirements to: **MTV Networks, Staffing Resources, Dept. LE-MC, 1515 Broadway, 16th Floor, New York, NY 10036. E-mail: jobmtv@mtv.com. Fax: 212-846-1473. (NO ATTACHMENTS PLEASE). NO PHONE CALLS PLEASE.** We regret that we can respond only to those candidates who meet the above requirements. We are an equal opportunity employer/AAP embracing and encouraging diversity in the workplace.



ACTIVE INTERNATIONAL

We are a fast paced international media trading company located in Rockland County. Currently we have the following positions available for individuals who are highly motivated, detail-oriented and possess numerical aptitude.

MEDIA BUYER

Must be a strong media negotiator to work on blue chip accounts. Experience a plus, but willing to train a strong spot TV buyer in all aspects of Canadian Media.

ASSISTANT INT'L MEDIA BUYER

Entry level positions exist for bright, recent graduates. You'll learn all facets of media buying. Related degree and/or experience a plus.

For the above positions, please forward resume to:
Attn: Jackie Fantasia, Fax: (914) 735-2255.

MEDIA BUYERS(2) (SPOT RADIO/TV)

Excellent position with enormous growth potential. Must have strong negotiating skills. Trade experience preferred but not necessary.

For the above position, please forward resume to:
Attn: Jennifer Cooney, Fax: (914) 735-0505.

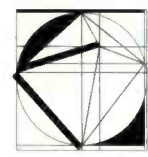
Qualified candidates should forward resumes to: **ACTIVE INTERNATIONAL**, One Blue Hill Plaza, P.O. Box 1705, Pearl River, NY 10965. (See above for ATTN: and Fax#). EOE/Employee Owned M/F/D/V.

www.activeinternational.com

AG

Account Directors and Supervisors
AG Worldwide (formerly Amell Group) a highly charged creative environment is seeking experienced Account Directors and Supervisors to lead branding efforts for recently won fashion, luxury, lifestyle and entertainment business. These positions require energetic, smart team players with leadership savvy who can write and speak effectively and strategically. Successful candidates will have five to ten years experience with developing branding, marketing and creative strategies and relationship building. Online experience is preferred, but not required. Please fax your credentials to our representative at 212 869 5535 or e-mail in doc format to resultsg@aol.com. No phone calls or walk-ins, please.

THE DESIGN GROUP



MEDIA BUYER/PLANNER

LOOKING FOR A MEDIA BUYER/PLANNER WITH SOLID NATIONAL AND INTERNATIONAL EXPERIENCE TO JOIN AN ESTABLISHED DESIGN AND MARKETING FIRM. MUST HAVE CLIENT PRESENTATION SKILLS AND EXPERIENCE. IF YOU ARE INTERESTED IN HELPING A QUALITY-ORIENTED COMPANY GROW WHILE LIVING IN A REGION WITH GREAT QUALITY OF LIFE, CONTACT US TODAY.

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GREENSBORO, NC 27419 E-MAIL TO: tdgroup@bellsouth.net

Advocate Weekly

The area's guide to progressive news, arts and entertainment.
FAIRFIELD/WESTCHESTER COUNTY Senior Account Executive: Experienced in advertising sales, restaurant or retail. Contact Eric Benjamin, (203) 406-2475 or email: ericb@fairfieldweekly.com
NATIONAL SALES ADVOCATE • WEEKLY NEWSPAPERS Represent 100 alternative newspapers to national marketers. Strong background in advertising, marketing and knowledge of beverage, telcom, other sales-driven industry helpful. Contact Jessica Stern (203) 406-2467 email: jstern@newmassmedia.com
These positions are based in Stamford, CT. All positions carry full benefits. The Advocate • Weekly Newspapers are a subsidiary of Times-Mirror Inc.

MEDIA DIRECTOR

Growing small agency with premium clients needs strategic, self-confident, organized self-starter specializing in print.
Great opportunity to put your agency experience to work in this vital position. Must be comfortable with everything from planning to buying and direct client contact. 5yr. min. agency exp. Great opportunity. Good Benefits. Friendly environment.
Fax resume to 212-366-0468 or email to mheitner@hewe.com

Junior Traffic Managers

Wieden+Kennedy/New York is looking for junior traffic managers. Agency trafficking experience required, 1-2 years. Must be personable, energetic and able to work in a hectic, fast-paced environment.
Fax or e-mail resume and salary requirements to:
Marc Villanueva
917 661 5500
marciv@wk.com

Wieden+Kennedy

Art Director

Man, are you good. You can jump from exhilarating Gen-X to elegant blue chip without breaking a sweat. You play the Mac like Hendrix plays the guitar. And you're *fast*. Conceptual thinker. Great at inspiring staff and clients with your ideas. Quark, Illustrator, Photoshop, and marker comps? Well, you eat them for breakfast.

We're a small, full service ad agency in Norwalk, CT with beautiful waterfront penthouse offices offering diverse clients, good benefits, and solid advancements.

Fax Resume to 203-866-3510

Banyan Group

Madison Ave for the Real World.
50 Washington St., Penthouse, Norwalk, CT 06854

HELP WANTED



**WRITER/PRODUCER
ON-AIR PROMOTION**

The History Channel is currently seeking an experienced writer/producer of on-air promotion to be a part of our marketing team. If you have a "blow us away" promo reel and a minimum of 5 years experience as a writer/producer you could make "History" with us.

On-line and off-line editing experience, graphic production and, most importantly strong copywriting skills are a must. Directing, Mac design, studio production experience and a marketing background are helpful.

Those who do not meet minimum requirements need not apply. For immediate consideration, please forward your resume with salary requirements and 3/4" non-returnable videotape to:

A&E Television Networks
Attn.: HR/Dept. WPTH

235 East 45th Street, New York, NY 10017
or email: recruiter@aetn.com Fax: 212-907-9402

NO PHONE CALLS PLEASE. EOE.



DIGIMARC

ACCOUNT MANAGERS WANTED!

Digimarc is seeking account managers to develop new business and to manage its growing account list of magazine publishers, ad agencies, and top brands. Digimarc MediaBridge is proprietary software, which can actually transform magazine ad pages into direct links to the Internet through the use of PC video cameras and other scanning devices.

Account Managers will be responsible for achieving sales objectives, conducting sales training for customers' sales staffs, developing creative solutions for customers, and developing long-term relationships with key accounts.

We are seeking individuals with at least 3 years of sales or media planning experience, a proven track record of success, excellent relationship building skills, a high comfort level with technology, excellent communication skills, willingness to work in a fast-paced, entrepreneurial atmosphere.

Digimarc offers a complete benefits package, an extremely competitive base salary, bonus, and options. Please mail, or e-mail resume, cover letter and salary requirements to:

230 Park Avenue, Ste. 1000, New York, NY 10169
Fax: (646) 435-5593 bedmunds@digimarc.com

MEDIA BUYER

Washington DC agency is looking for a seasoned media buyer with 3-5 years experience. Must be a strategic thinker with the ability to manage multiple projects. Retail, real estate, and new business experience a plus. Mail, fax or e-mail resume and salary requirements to:

C. Briolat

The Bomstein Agency
2201 Wisconsin Ave., NW
Washington, DC 20007
FAX: 202.337.1469

E-mail: info@bomstein.com

No phone calls. Principals only.
EEO

**ADVERTISING SALES
NEW YORK**

The James G. Elliott Company, a leading national media/marketing/sales firm seeks an experienced magazine advertising salesperson in our New York office. Min. 3 to 5 years experience, college degree, personal & industry integrity. Experience in Consumer Goods and Services preferred. Team player with good follow through and communication skills. Computer/internet literacy, oral presentation skills required. Base + commission, solid benefits. Fax resume:

Attn: Jonathan Stone
(212) 588-9201

Or e-mail

j.stone@jamesgelliott.com

Our clients are
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Sound like Account Service Heaven? Well, we do think we've got it pretty good. We're working with some of the most visionary and successful e-businesses and dot-coms on the planet. We're growing their businesses through the power of technology, strategy, and marketing communications. And right now we've got oodles of opportunities for you to partake in the nirvana.

We're looking for big-thinking ACCOUNT MANAGERS and experienced ACCOUNT DIRECTORS. Go to www.p3m.com for detailed job and company information.

Relocation to Silicon Valley or San Francisco no obstacle.

*actual client behavior may vary



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Incredible jobs at one of the nation's fastest growing, fully integrated communication's companies. We are opening a new Palo Alto, CA vicinity office to service a leading global financial client.

We are seeking:

ACCOUNT DIRECTOR

10+ years experience; financial services exp./supervisory exp. a must

ACCOUNT EXECUTIVE

3+ years experience; financial services exp. preferred

MEDIA SUPERVISOR

4+ years experience; financial services exp. preferred

ASSOCIATE CREATIVE DIRECTOR

3-5+ years experience; financial services experience a must

ART DIRECTOR

3+ years experience; financial services exp. preferred

COPYWRITER

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Recruiting Manager

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E-mail: lynn.kinghorn@dsw.com

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Lowe Lintas & Partners
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 EOE

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Classified Asst: Michele Golden

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CULTURE TRENDS

MTV Around the World

Week of 4/17/00

MTV U.S.

Artist	Title
1. Hanson	This Time Around
2. Bloodhound Gang	Bad Touch
3. Jennifer Lopez	Feel'n' So Good
4. Madonna	American Pie
5. Third Eye Blind	Never Let You Go

MTV Europe

Artist	Title
1. Blink 182	All the Small Things
2. RHCP	Otherside
3. Eiffel 65	Move Your Body
4. Shania Twain	I Feel Like a Woman
5. Britney Spears	...Make You Happy

MTV Russia

Artist	Title
1. Devochki	Govorila Mama
2. Zemfira	Iskala
3. Tom Jones	Sex Bomb
4. Tatiana Svetlova	Odinokaja Avezda
5. Limp Bizkit	Break Stuff

MTV Australia

Artist	Title
1. Mandy Moore	Candy
2. Madonna	American Pie
3. All Saints	Pure Shores
4. N'Sync	Bye Bye Bye
5. Eiffel 65	Move Your Body

©2000 MTV

Top R&B/Hip-Hop Albums

The top-selling albums compiled from a national sample of retail store sales.

This Week	Last Week	Wks on Chart	Artist	Album
1	-	1	Da Brat	Unrestricted
2	2	4	Soundtrack	Romeo Must Die
3	1	3	Big Punisher	Yeeeah Baby
4	5	20	Sisqo	Unleash the Dragon
5	6	18	DMX	And Then There Was X
6	11	16	Jay-Z	Life and Times of...
7	8	6	Gerald Levert	G
8	7	4	Ice Cube	War & Peace/Vol. 2
9	9	22	Dr. Dre	2001
10	4	4	Drag-On	Opposite of H2O

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Top Country Albums

Compiled from a national sample of retail store sales.

This Week	Last Week	Wks on Chart	Artist	Album
1	1	33	Dixie Chicks	Fly
2	2	29	Faith Hill	Breathe
3	3	19	George Strait	Greatest Hits
4	4	124	Shania Twain	Come On Over
5	5	42	Trisha Yearwood	Real Live Woman
6	6	112	Lonestar	Lonely Grill
7	7	46	Dixie Chicks	Wide Open Spaces
8	8	45	Tim McGraw	A Place in the Sun
9	9	10	Toby Keith	How You Like Me Now
10	11	21	Kenny Rogers	She Rides Wild Horses

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Check enclosed for \$ _____

Bill Me (Directories shipped upon payment.)

Charge my: Visa MC AMEX

Account # _____ Exp. Date _____

Signature _____

PRINT EDITION \$340

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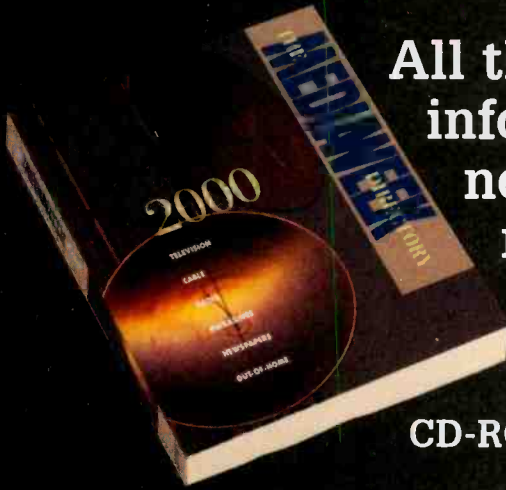
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Magazines

BY LISA GRANATSTEIN

Bullish on Dot-Com Biz

Two New Economy mags increase frequency, despite market's hiccups

In the face of the recent tech stock freefall on Wall Street, which sent a shiver of fear over cutbacks in dot-com advertising, two scrappy San Francisco-based business monthlies, *Red Herring* and *Business 2.0*, are poised to aggressively grow their properties. *Red Herring* is announcing this week it will shift to a biweekly frequency,

beginning with the Oct. 30 issue. The move matches the publishing schedule of Imagine Media's *Business 2.0*, which plans to ramp up with its June 13 edition, on stands May 30. The two upstarts place themselves in the company of heavyweights *Fortune* and *Forbes*. *RH* publisher Ted Gramkow and Imagine Media's Business division president Michela O'Connor Abrams say their aim is to cut down ad clutter and make them more timely.

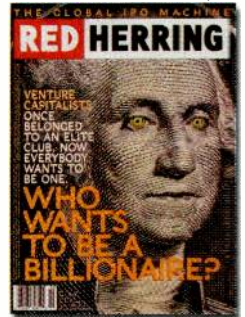
Business 2.0 will also spin off a business lifestyle magazine that will publish twice this year, the first of which will be bundled with 300,000 copies of *Business 2.0*'s Oct. 24 issue. In 2001, the untitled spinoff will publish nine times. Lisa Gabor, formerly an *In Style* senior editor, will be editor in chief. Abrams will do double-duty, overseeing the new title's business side.

Given that both magazines rely heavily on ads from financial services, dot-coms, and tech, the shakeout could affect their bottom lines. "They do face some significant risks, because it's been the venture capital money that's been funding all that advertising," says Jim Nail, a senior analyst at Forrester Research. "Certainly, with the gyrations in the valuations of those companies, that money's just not going to be as forthcoming as it has been."

Abrams doesn't seem worried. "At some point we will see some companies go away, but I don't think that will result in a decline in advertising," she says. "There's about \$20 billion worth of new capital looking for

and the spending frenzy may soon settle down, "if it has any impact on [*RH*] it's nowhere near enough to alter our plans," adds *RH*'s Gramkow. "But it's something to be aware of."

The decision to go biweekly comes as little surprise given their impressive performance to date. *Red Herring* boasts a paid circulation that grew 104.8 percent to 162,666 in last year's second half



More issues should add up to less clutter.

business plans and the financial markets are still pretty robust."

While the market may have changed

Mediaweek Magazine Monitor

Weeklies

April 24, 2000

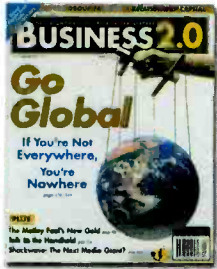
Detroit's small ad budgets for the first half of 2000 have some publishers playing catch-up. Time Inc.'s *Sports Illustrated*, which has the biggest share of automotive advertising among consumer magazines, according to PIB, has seen its numbers dip lately. *SI*'s ad pages through the April 24 issue fell 3.65 percent. Ford and General Motors have both shifted money from their media budgets into their own Web sites, in an effort to reach out to prospective buyers, says publisher Fabio Freyre. But with Ford expected to increase its print commitment in the second half of the year, and the promise of the summer Olympics, Freyre says *SI* will quickly make up the loss. —Lori Lefevre

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
NEWS/BUSINESS								
Business Week	24-Apr	131.76	26-Apr	79.40	52.36%	1,728.37	1,200.65	43.95%
The Economist	15-Apr	65.00	17-Apr	97.00	-32.99%	954.00	953.89	0.01%
The Industry Standard	24-Apr	159.83	No Issue	N.A.	N.A.	2,401.48	383.16	526.76%
Newsweek	24-Apr	61.94	26-Apr	57.69	7.36%	670.85	732.03	-8.36%
People	24-Apr	73.32	26-Apr	59.83	22.55%	1,171.74	1,156.05	1.36%
Sporting News	24-Apr	20.57	26-Apr	26.33	-21.88%	255.69	288.05	-11.23%
Sports Illustrated	24-Apr	48.03	26-Apr	51.66	-7.03%	827.43	858.78	-3.65%
Time ^E	24-Apr	79.33	26-Apr	48.52	63.50%	918.63	793.82	15.72%
US News & World Report	24-Apr	34.21	26-Apr	40.16	-14.82%	493.90	605.68	-18.46%
Category Total		673.99		460.59	46.33%	9,422.09	6,972.11	35.14%
ENTERTAINMENT/LEISURE								
AutoWeek	24-Apr	28.70	26-Apr	40.46	-29.07%	502.91	490.18	2.60%
Entertainment Weekly	21-Apr	31.96	23-Apr	20.00	59.80%	513.14	479.01	7.13%
Golf World	21-Apr	22.17	23-Apr	26.17	-15.28%	497.01	440.78	12.76%
New York	24-Apr	104.20	26-Apr	39.60	163.13%	771.30	699.10	10.33%
New Yorker	24-Apr	130.62	26-Apr	98.87	32.11%	768.77	572.73	34.23%
Time Out New York	19-Apr	80.06	21-Apr	77.30	3.57%	1,130.19	1,002.45	12.74%
TV Guide	22-Apr	58.55	24-Apr	56.18	4.22%	1,130.25	1,138.09	-0.69%
Category Total		456.26		358.58	27.24%	5,313.57	4,822.34	10.19%
SUNDAY MAGAZINES								
Parade	23-Apr	10.47	25-Apr	10.75	-2.64%	201.25	210.77	-4.52%
USA Weekend	23-Apr	7.79	25-Apr	17.52	-55.54%	187.99	220.34	-14.68%
Category Total		18.26		28.27	-35.42%	389.24	431.11	-9.71%
TOTALS		1,148.50		847.44	35.53%	15,124.90	12,225.56	23.72%

E=ESTIMATED PAGE COUNTS

Magazines

over 1998, according to the Audit Bureau of Circulations. *RH's* rate base will grow 43 percent to 250,000 in July. Two-year-old



Biweekly frequency starts May 30.

ads through May shot up by 275 percent to 1,495 pages, and *Business 2.0*, increased by 401 percent to 1,162 pages, *Industry Standard* year-to-date left them in the dust, soaring 526.8 percent to 2,401 pages.

Some buyers believe that high-cost TV and radio budgets will get hit sooner, and harder, than print. "At the end of the year the books will still be stronger than they were last year," says Paul Benjou, senior vp/group media director at Draft World-Wide. Dot-coms "have to hold onto their print... [but] when shakeouts do occur towards the end of the year I think it's the following year where we're going to have to sit down and see what the issues are."

Still Harper's After 150 Years

But June issue tweaks look

As the country's oldest literary monthly, *Harper's Magazine* has included contributors from Herman Melville to Tom Wolfe. Aside from that penchant to draw from such a diverse palette of writers, little else has changed since the magazine's launch in 1850. *Harper's* has been redesigned only six times, the last being in 1984 under Lewis Lapham, its editor for 22 years. "Why fix it if it ain't broke," says Lapham. "Give people something that remains constant in an otherwise changing world."

Of course, there are times when change is necessary. The celebration of *Harper's* 150th anniversary next month is as good a time as any to break with tradition. "I'm philosophically opposed to selling special issues to convince people that they are reaching readers who they want to reach all year round," says John "Rick" MacArthur,

Mediaweek Magazine Monitor

Biweeklies

April 24, 2000

In a marketplace that has companies looking to grab as much tech and dot-com advertising, it's become crucial for magazines to find ways to stand out, says *Inc.* marketing director Eileen McCarthy. As a result of *Inc.*'s partnerships with the Consumer Electronic Association, and PhoCusWright, an Internet travel marketing firm, the small-business biweekly has seen its ad pages grow by 23.63 percent to date. New advertisers include LastMinuteTravel.com, Sabre, WorldSpan and DeltaAir.com and electronics company Harman/Kardon. —LL



	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
BUSINESS/ENTERTAINMENT								
Business 2.0 ²⁰	1-May	282.99	1-May	83.66	238.26%	1161.61	289.15	301.73%
ESPN The Magazine	17-Apr	61.47	19-Apr	61.37	0.16%	452.71	446.83	1.32%
Forbes	1-May	165.30	1-May	203.80	-18.89%	1,724.20	1,348.20	27.89%
Fortune	1-May	251.33	26-Apr	310.25	-18.99%	1,938.06	1,199.53	61.57%
Inc.F	1-May	113.83	1-May	69.40	64.02%	545.20	441.00	23.63%
National Review	1-May	20.51	3-May	19.92	2.94%	159.43	171.14	-6.84%
Rolling Stone	27-Apr	51.50	29-Apr	57.37	-10.23%	508.96	552.53	-7.89%
CATEGORY TOTAL		946.93		805.77	17.52%	6490.17	4448.38	45.90%

B=MONTHLY IN 1999; F=18 ISSUES PER YEAR; 20=20 ISSUES PER YEAR



While some investors may be skating on thin ice, given the market's recent nosedive, publishers' May issues are more reflective of the bull run. Luxury ads this month bulk up several magazines' page counts. "There's no doubt that this bull market is driving luxury goods advertising," says Kevin O'Malley, vp/publisher of *Men's Journal*, whose men's lifestyle magazine just closed its biggest first half ever. High-end fashion and accessories, including Perry Ellis, Prada, Armani, Cartier and Cole Haan, are fueling the Wenner Media title's 52.30 percent growth to date. Mercedes and BMW also bought in to *MJ*. "We really speak to the new modern successful professional who works hard

Monthlies/May

	RATE BASE (2ND HALF '99)	CIRC. (2ND HALF '99)	CURRENT PAGES	PAGES LAST YR.	% CHANGE	YEAR TO DATE	YTD LAST YEAR	% CHANGE
BUSINESS/TECH/NEW ECONOMY								
Fast Company ¹⁰	305,000	402,603	215.00	144.00	49.31%	762.00	503.00	51.49%
Red Herring*	130,000	162,666	298.70	95.32	213.37%	1494.53	398.61	274.94%
Wired	425,000	468,905	180.00	112.6	59.86%	815.00	481.90	69.12%
Category Total			693.70	351.92	97.12%	3,071.53	1,383.51	122.01%
DO-IT-YOURSELF								
Family Handyman ⁹	1,100,000	1,121,794	76.17	66.21	15.04%	289.03	264.00	9.48%
Today's Homeowner ¹⁰	950,000	955,713	66.89	65.04	2.84%	242.81	200.22	21.27%
Category Total			143.06	131.25	9.00%	531.84	464.22	14.57%
ENTERTAINMENT								
Blaze	300,000	N.A.	44.50	51.50	-13.59%	181.69	196.50	-7.54%
People en Español ¹⁰	250,000	295,022	57.22	45.33	26.23%	223.56	142.17	57.25%
Premiere	600,000	603,835	46.81	56.05	-16.49%	230.83	284.05	-18.74%
The Source	425,000	425,713	128.88	130.00	-0.86%	604.76	589.84	2.53%
Spin	525,000	546,382	83.33	92.50	-9.91%	434.60	412.97	5.24%
Vibe ¹⁰	700,000	726,028	99.67	101.54	-1.84%	434.32	400.42	8.47%
Category Total			460.41	476.92	-3.46%	2,109.76	2,025.95	4.14%
ENTHUSIAST								
Audio+++	None	80,357	NO ISSUE	38.98	N.A.	118.47	205.59	-42.38%
Automobile	625,000	650,666	88.10	86.36	2.01%	384.33	371.21	3.53%
Backpacker ⁹	265,000	279,045	79.56	86.68	-8.21%	306.54	310.39	-1.24%
Bicycling ^{11/10}	273,000	277,260	57.79	73.82	-21.72%	218.50	232.97	-6.21%
Bike ¹⁰	165,000	188,911	69.01	53.38	29.28%	214.83	126.45	69.89%
Boating	None	202,265	176.38	159.12	10.85%	801.24	802.02	-0.10%
Car and Driver	1,350,000	1,377,270	118.29	128.15	-7.69%	509.48	512.41	-0.57%
Car Craft	375,000	380,128	58.48	66.25	-11.73%	260.24	283.64	-8.25%
Chevy High Performance	200,000	205,809	88.93	85.77	3.68%	386.09	370.21	4.29%
Circle Track	130,000	129,565	88.49	94.75	-6.61%	404.38	457.91	-11.69%
Cruising World	155,000	155,175	110.00	119.55	-7.99%	584.78	574.16	1.85%

\$2,000,000,000

How Big is Your Slice of the Pie?

6th Annual Movies & the Media

SPECIAL ISSUE MAY 16, 2000



Today, the average cost of marketing a major release is over \$25 million. In 1999, Hollywood's top 10 studios spent at least an estimated \$2 billion* in media expenditures. With an estimated 85% of the budget going to print, broadcast and outdoor advertising, media strategies must be carefully planned and continually fine-tuned.

The Hollywood Reporter's "Movies & the Media" will examine the studio and independent film marketing strategies, where the Industry spends its money and how it chooses media. We'll look at trends, key changes in the marketplace, costs, fragmenting audiences, research, national and regional magazines, newspapers, radio, TV and new technologies changing how the marketing message is delivered.

This issue provides you with an opportunity to advertise your message to the buyers of media in entertainment. Position your newspaper, magazine, TV or radio outlet to Hollywood. Advertise your demographics and let them know why you should get a bigger slice of their media pie.

*Source: Competitive Media Reporting

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Space Deadline: May 1 • Materials Deadline: May 4

***The Hollywood* REPORTER**

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UK: Paul Johnson, European Sales Director, (44-207) 822-8301

Asia/Pacific: Lisa Young, Australasian Sales & Marketing Manager, (612) 9238-7883

Required reading.

Magazines

president and publisher. "But this is not the *Sports Illustrated* swimsuit issue or *The New Yorker* fiction issue, it's a 150th anniversary issue. That's special."

For the first time since its centennial, *Harper's*—run since 1980 by the John D. and Catherine T. MacArthur Foundation and the Atlantic Richfield Company—will publish a themed issue, on stands for three months starting May 23. The June issue, dubbed *Harper's Magazine Summer 2000* edition, will be perfect-bound and will carry 184 pages.

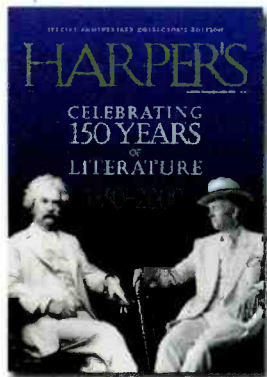
Inside, readers will be treated to a greatest hits of essays, letter and fiction from contributors such as Mark Twain, Orson Welles and Nancy Reagan. In "Dispatches from 1850," contemporary writers go back in time.

Author Annie Proulx describes the culture of California in "An Expedition Map," and Allan Gurganus writes about "T. Barnum and My Great-Great-Granddad's Slaves." Lapham himself chimes in with a 12,000-word history of *Harper's*, and a slew of cartoonists from 1900 and 2000 dream up visions of the future.

The big package, however, comes at extra cost. The \$4.25 cover price will jump to \$5.95 for June. (In July, *Harper's* will increase to \$4.50.) Newsstand draw will also be increased for the Summer issue, up 33 percent to 120,000 issues, says MacArthur. *Harper's* purchased extra rack space in Barnes & Noble, which will display the June issue near the cash registers for the duration of the summer. *Harper's* also secured special displays with national airport chain WH Smith, and Hudson News.

With no ad-page premium and a likely bump in sales, many advertisers who had once passed on *Harper's* signed on for June. While *Mediaweek Magazine Monitor* reports *Harper's* ad pages through May dipped 10.1 percent to 110, June's 47 pages will help get the magazine back on track. For the first time, Rolex signed on. Others returning after a long absence include Merrill Lynch, Lands' End, Saturn and insurance company AIG.

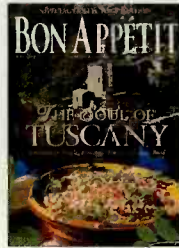
"What the world is all about is precision targeting," says Gene DeWitt, chairman of



Not your average swimsuit issue

Mediaweek Magazine Monitor

Monthlies/May



and plays hard." says O'Malley. "That active lifestyle is something that luxury marketers are really responding to."

Lynn Heiler, publisher of Condé Nast's *Bon Appétit* agrees that luxury advertisers are targeting a different group of consumers. "The whole luxury goods category of advertisers is branching out and looking to reach people in a different way, in their leisure time," says Heiler. She adds that a recent trend toward entertaining has attracted these advertisers to the entire epicurean category, which is up 13.27 percent. *Bon Appétit*, which is up 23.30 percent through May, welcomed new ads from Christian Dior, Givenchy and Hilton in Hawaii.

	RATE BASE (2ND HALF '99)	CIRC. (2ND HALF '99)	CURRENT PAGES	PAGES LAST YR.	% CHANGE	YEAR TO DATE	YTD LAST YEAR	% CHANGE
Muscle & Fitness	None	477,013	140.82	118.83	18.51%	624.01	612.46	1.89%
Runner's World	480,000	522,976	43.78	55.15	-20.62%	167.95	211.66	-20.65%
Category Total			393.44	370.26	6.26%	1,739.19	1,804.33	-3.61%
HEALTH/FITNESS (WOMEN)								
Fitness ¹⁰	1,000,000	1,002,194	63.48	66.87	-5.07%	253.36	304.50	-16.79%
Health ⁹	1,100,000	1,202,084	93.00	72.00	29.17%	373.00	268.00	39.18%
Prevention	3,000,000	3,037,457	119.46	92.16	29.62%	493.57	315.18	56.60%
Self	1,100,000	1,142,683	120.00	125.73	-4.56%	467.20	434.25	7.59%
Shape	1,300,000	1,519,787	103.67	69.81	48.50%	319.93	269.72	18.62%
Women's Sports & Fitness ¹⁰	475,000	550,232	77.73	81.67	-4.82%	236.58	180.04	31.40%
Category Total			577.34	508.24	13.60%	2,143.64	1,771.69	20.99%
KIDS								
Boys' Life	1,300,000	1,252,920	18.48	11.56	59.86%	69.90	47.77	46.33%
Contact Kids ¹⁰	300,000	310,690	11.00	5.00	120.00%	28.67	19.33	48.32%
Disney Adventures ^{10/+}	1,000,000	1,045,041 ^b	26.00	17.90	45.25%	119.22	95.09	25.38%
KidCity ¹⁰	250,000	261,806	8.00	5.00	60.00%	15.00	18.33	-18.17%
Nickelodeon Magazine ¹⁰	900,000	906,318 ^b	34.00	23.00	47.83%	138.15	92.66	49.09%
Sports Illustrated for Kids ⁺	950,000	1,027,703 ^b	28.18	18.67	50.94%	108.51	99.33	9.24%
Category Total			125.66	81.13	54.89%	479.45	372.51	28.71%
LIFESTYLE								
Esquire	650,000	687,946	75.33	73.47	2.53%	389.12	348.19	11.76%
Gentlemen's Quarterly	700,000	757,558	145.73	127.39	14.40%	666.42	590.33	12.89%
Maxim [@]	950,000	1,663,686	102.90	100.84	2.04%	415.70	303.98	36.75%
Men's Health ¹⁰	1,525,000	1,606,221	89.25	92.18	-3.18%	273.76	345.89	-20.85%
Men's Journal ¹⁰	575,000	575,704	117.08	99.65	17.49%	397.76	261.17	52.30%
Outside ^B	550,000	558,912	101.49	79.63	27.45%	473.48	501.20	-5.53%
DID NOT REPORT								
Penthouse								
Playboy	3,150,000	3,151,512	48.47	49.30	-1.68%	261.31	236.61	10.44%
Category Total			680.25	622.46	0.09	2,877.55	2,587.37	11.22%
MATURE MARKET								
New Choices ¹⁰	600,000	602,624	51.71	53.89	-4.05%	200.78	193.55	3.74%
Senior Golfer ¹⁰	185,000	187,727	75.48	42.60	77.18%	344.33	246.58	39.64%
Category Total			127.19	96.49	31.82%	545.11	440.13	23.85%
OUTDOORS								
Bowhunting ^B	160,000	171,681	27.55	24.97	10.33%	108.58	111.63	-2.73%
Field & Stream	1,750,000	1,790,251	85.59	77.38	10.61%	303.04	294.78	2.80%
Guns & Ammo	575,000	587,462	47.50	38.08	24.74%	197.31	186.31	5.90%
Handguns	150,000	155,400	28.05	36.88	-23.94%	152.42	155.20	-1.79%
Hunting	350,000	355,374	34.52	30.03	14.95%	157.72	161.95	-2.61%
Outdoor Life ¹⁰	1,350,000	1,375,536	51.21	51.71	-0.97%	200.43	200.76	-0.16%
Category Total			51.21	259.05	-80.23%	1,119.50	1,110.63	0.80%
PARENTING/FAMILY								
American Baby	1,805,000	1,706,343 ^b	48.33	47.58	1.58%	219.76	216.56	1.48%
Baby Talk ¹⁰	1,500,000	1,503,382 ^b	32.66	27.80	17.48%	150.51	152.11	-1.05%
Child ¹⁰	920,000	921,332	73.28	47.09	55.62%	222.88	217.26	2.59%
FamilyFun ¹⁰	1,105,000	1,136,884	104.95	55.43	89.34%	282.95	246.10	14.97%
Family Life ¹⁰	500,000	510,826	36.69	55.22	-33.56%	137.79	189.81	-27.41%
Family PC	500,000	504,516	79.82	96.64	-17.40%	334.88	448.90	-25.40%
Parenting ¹⁰	1,400,000	1,415,855	109.52	117.94	-7.14%	419.07	439.15	-4.57%
Parents ⁺	1,780,000	1,806,806	142.51	145.27	-1.90%	606.77	572.79	5.93%
Sesame Street Parents	1,100,000	1,144,948	42.31	45.87	-7.76%	185.72	193.68	-4.11%
Category Total			1,308.91	638.84	104.89%	2,560.33	2,676.36	-4.34%
PERSONAL FINANCE								
Individual Investor	500,000	502,856	63.44	46.50	36.43%	288.34	251.90	14.47%
Kiplinger's Personal Finance	1,000,000	1,068,556	73.52	67.62	8.73%	351.20	354.00	-0.79%
Money	1,900,000	1,929,347	110.70	111.72	-0.91%	544.77	537.78	1.30%
Mutual Funds	800,000	834,087	62.74	43.44	44.43%	323.19	211.21	53.02%

Mediaweek Magazine Monitor

Monthlies/May

Food & Wine is also seeing a bump from the category, which accounts in part for its 18.20 percent increase, says Rick Smith, *F&W* vp and associate publisher. The American Express Publishing monthly broke a wide range of high-end advertisers, including Rolex, BMW and Thomasville Furniture.

Elsewhere, many advertisers are now going after a still largely untapped group—the Hispanic market. “What we’re seeing is that advertisers are really seizing this opportunity,” says Elizabeth Bradley, associate publisher of Time Inc.’s *People en Español*. “They’re looking at [Hispanic] spending power, which is [an estimated] \$400 billion.” The *People* spinoff has seen mucho growth in

	RATE BASE (2ND HALF '99)	CIRC. (2ND HALF '99)	CURRENT PAGES	PAGES LAST YR.	% CHANGE	YEAR TO DATE	YTD LAST YEAR	% CHANGE
Cycle World	310,000	316,249	115.31	96.07	20.03%	446.41	374.41	19.23%
Dirt Rider	170,000	175,795	110.45	96.07	14.97%	530.25	471.42	12.48%
Flying	None	310,455	84.84	75.16	12.88%	368.72	321.29	14.76%
Four Wheel & Off Road	375,000	395,892	100.10	105.11	-4.77%	431.90	426.41	1.29%
Golf Digest [®]	1,550,000	1,559,853	136.39	154.80	-11.89%	639.43	621.49	2.89%
Golf Magazine	1,400,000	1,401,885	159.87	122.14	30.89%	731.84	700.79	4.43%
Hot Rod	800,000	818,964	75.60	106.31	-28.89%	344.15	406.03	-15.24%
Motor Boating & Sailing	None	122,647	151.04	184.76	-18.25%	762.82	855.87	-10.87%
Motorcyclist	240,000	250,279	88.67	91.14	-2.71%	323.74	326.85	-0.95%
Motor Trend	1,250,000	1,299,492	87.73	106.32	-17.48%	373.81	455.65	-17.96%
Petersen's Photographic	200,000	207,424	107.48	96.22	88.07%	459.94	471.20	-2.39%
Popular Mechanics	1,200,000	1,239,654	75.89	67.51	12.42%	325.95	295.41	10.34%
Popular Photography	450,000	454,430	197.81	177.65	11.35%	925.72	833.77	11.03%
Power & Motoryacht	None	1,573,569	182.33	185.66	-1.79%	1,032.33	1,012.25	1.98%
Road & Track	750,000	760,420	103.70	124.15	-16.47%	465.06	508.22	-8.49%
Rod & Custom	150,000	159,935	96.90	93.82	3.28%	448.21	416.85	7.52%
Sailing World ¹⁰	55,000	62,123	49.48	44.71	10.68%	194.12	170.57	13.81%
Salt Water Sportsman	150,000	152,098	118.00	92.27	27.89%	580.53	476.83	21.75%
Skin Diver	200,000	211,960	70.67	74.30	-4.89%	392.57	318.69	23.18%
Sport	1,000,000	1,022,447	22.55	32.84	-31.33%	108.33	138.77	-21.94%
Sport Truck	200,000	202,445	121.52	70.74	71.78%	401.43	351.79	14.11%
Stereo Review's Sound & Vision ^{10/11}	450,000	452,625	66.83	58.99	13.29%	318.96	267.80	19.10%
Tennis ^{10/11}	700,000	707,817	74.82	71.82	4.18%	237.97	299.78	-20.62%
Yachting	132,000	133,016	156.28	135.90	15.00%	875.15	771.11	13.49%
Category Total			3,489.29	3,457.27	0.93%	15,908.22	15,540.21	2.37%
FASHION/BEAUTY								
Allure	800,000	865,059	118.94	125.15	-4.96%	444.85	448.65	-0.85%
Cosmopolitan	2,400,000	2,854,511	202.74	195.28	3.82%	818.14	763.06	7.22%
Elle	900,000	947,673	182.40	186.78	-2.35%	895.70	849.77	5.40%
Essence			DID NOT REPORT					
Glamour	2,000,000	2,200,304	191.59	224.00	-14.47%	718.84	809.68	-11.22%
Harper's Bazaar	700,000	733,545	100.88	108.18	-6.75%	689.37	594.84	15.89%
InStyle ^{4/W}	1,100,000	1,434,272	304.35	199.95	52.21%	1,270.18	835.89	51.96%
Jane ¹⁰	500,000	541,611	80.80	62.36	29.57%	298.90	283.80	5.32%
Mademoiselle	1,100,000	1,177,986	95.27	117.03	-18.59%	382.29	435.77	-12.27%
Marie Claire	700,000	903,127	159.51	132.10	20.75%	603.74	510.47	18.27%
Mirabella ¹⁰	550,000	558,009	35.99	50.70	-29.01%	150.55	227.77	-33.90%
Vogue	1,100,000	1,183,134	217.42	220.11	-1.22%	1,274.11	1,184.69	7.55%
Victoria	950,000	971,888	46.82	65.41	-28.42%	197.58	203.94	-3.12%
W	400,000	434,495	139.25	134.51	3.52%	850.05	816.41	4.12%
Category Total			1,736.71	1,687.05	2.94%	8,455.05	7,830.23	7.98%
FOOD/EPICUREAN								
Bon Appétit	1,100,000	1,210,606	127.83	108.61	17.70%	507.53	411.61	23.30%
Cooking Light ^{11/12}	1,400,000	1,443,369	129.56	101.51	27.63%	452.98	395.80	14.45%
Food & Wine	800,000	840,101	111.47	104.60	6.57%	435.23	368.23	18.20%
Gourmet	850,000	901,289	177.04	176.47	0.32%	484.23	484.12	0.02%
Category Total			545.90	491.19	11.14%	1,879.97	1,659.76	13.27%
GENERAL INTEREST								
Atlantic Monthly	450,000	460,121	56.20	60.02	-6.36%	262.89	233.07	12.79%
Biography	500,000	546,140	44.23	40.32	9.70%	158.87	139.36	14.00%
George ^{10/11/12}	400,000	558,549	38.56	33.83	13.98%	89.80	184.03	-51.20%
Harper's Magazine	205,000	212,661	18.00	25.17	-28.48%	109.58	121.92	-10.12%
National Geographic	8,500,000	8,514,274	37.16	37.16	0.00%	173.81	162.57	6.91%
Reader's Digest	12,500,000	12,556,410	112.75	107.08	5.30%	490.53	445.21	10.18%
Smithsonian	2,000,000	2,027,759	81.18	64.90	25.08%	335.13	338.08	-0.87%
Vanity Fair	1,000,000	1,052,290	146.91	112.99	30.02%	666.42	680.23	-2.03%
Category Total			534.99	481.47	11.12%	2,287.03	2,304.47	-0.76%
HEALTH/FITNESS (MEN)								
Flex	150,000	196,784	159.34	141.34	12.74%	723.35	745.50	-2.97%
Men's Fitness	400,000	530,647	49.50	54.94	-9.90%	223.88	234.71	-4.61%

Magazines

Optimedia. “And if you want to sell to reasonably affluent group of intelligent people...it's a very good book for advertising.”

Woman's Touch

'Family Money' refocuses

Family Money, from Meredith Publishing Group, is moving away from its family focus to cover finance with a female spin. Launched in August 1998 for a dual audience, the 500,000-circ bimonthly has over time naturally gravitated toward a female readership. *FM*'s editors are now in the midst of realigning the magazine's content to better serve its readers. A redesign is slated for late fall.

“This is a repositioning,” explains Time Inc. *Money* vet Caroline Donnelly, who joined in November as *FM*'s editor in chief.

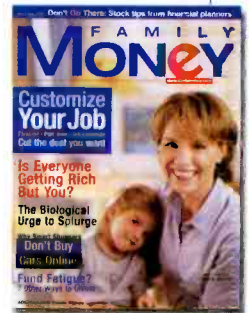
“The magazine sold as a women's magazine for a long time, but I didn't think the editorial product delivered that—that's going to be my job.”

Already, *FM* has begun to address concerns over balancing work and family, dealing with work stress at home, and health issues. Columns in the works include “First Year After,” which explores the year following life-changing events such as divorce.

To carry out the editorial changes, Donnelly is beefing up her staff. Karen Hube, formerly a *Wall Street Journal* reporter covering personal finance, joins next week as senior editor. Also joining *Family Money* in mid-May as executive editor will be Nancy Perry Graham, a *Money* and *Fortune* vet and most recently *People's* “Insider” columnist.

The changes do not necessarily make for a sure bet. Condé Nast's supplement *Currentcy* published only once in 1998, and Gramercy Group's *Women in Touch* only published three issues before folding last fall. And the category has some competition. *Equity* is published biannually by WorthMedia. *Money for Women*, a one-shot *Money* spinoff that boasts a 1 million rate base and 51 ad pages, debuts next week.

Beginning with the July/August issue, *Family Money's* rate base will grow by 5 percent to 525,000, says vp/publishing director



The “e” signifies more Web coverage.

Magazines

Joseph Lagani. Ads, which average 35 pages per issue, are primarily personal finance and tech. Lagani says he hopes to boost *FM's* smattering of automotive pages.

Bio's Rhythm

Ad pages, circ rise at A&E pub

In a crowded field of celebrity-driven magazines such as *People* and *US Weekly*, A&E's *Biography* magazine has established its own foothold, thanks to gains in circulation and ad pages, and a different editorial take.

"We talk about not just the moment that's happening now in a person's life, but how they got that way, where they came from, who their family was, giving us a picture of the whole life," explains Paulette McLeod, general manager and editor in chief. Relaunched three years ago from *A&E Monthly*, a programming guide for the cable network, *Biography* today covers Hollywood celebrities including Michael J. Fox and historical figures like Charles Dickens.

The May issue will add a new section called "Biography Passport," which has already drawn new advertising into the fold. The issue also has a six-page special ad section on travel, breaking business from Missouri Tourism and Delta Steamboat. Overall, *Biography's* ads grew 14 percent to 158.9 pages through May, according to *Mediaweek Magazine Monitor*.

The monthly's circulation has mushroomed from its initial rate base of 100,000. Paid circ in last year's second half increased by 27.2 percent to 546,140, according to the Audit Bureau of Circulations. In

July, *Biography* will guarantee advertisers a circ of 575,000, up from 500,000, says publisher Amy Wilkins.

While A&E and the magazine do not share editorial or ad-sales resources, one possible on-air collaboration could come from the magazine's column "Who Am I?," which is being released as a board game next fall, says McLeod. A&E execs may produce a version of the game for the network. —Lori Lefevre



May includes new sections and advertisers.

Mediaweek Magazine Monitor

Monthlies/May



packaged goods, fashion and technology.

Some magazines didn't fare as well in May. *Men's Health's* latest projects, including the fall launch of *MH-18* and the recent launch of an Italian edition, have left the title overextended. *MH* saw its pages drop 20.35 percent to date, mostly due to a loss of Italian fashion ads. A reorganization that funneled sales reps to the spinoff left *MH* until recently understaffed, says advertising director Tom Bair.

Also, in May, *Sport* dropped 31.31 percent, *Mirabella* went down 29.01 percent and *Discover* fell 29.25 percent. —LL

	RATE BASE (2ND HALF '99)	CIRC. (2ND HALF '99)	CURRENT PAGES	PAGES LAST YR.	% CHANGE	YEAR TO DATE	YTD LAST YEAR	% CHANGE
SmartMoney	725,000	764,086	109.72	122.73	-10.60%	498.94	504.65	-1.13%
Worth ¹⁰ Q	00,000	534,653	128.16	118.52	8.13%	326.09	298.34	9.30%
Category Total			548.28	510.53	7.39%	2,332.53	2,157.88	8.09%
SCIENCE/TECHNOLOGY								
Discover	1,000,000	1,088,269	33.33	47.11	-29.25%	182.20	242.01	-24.71%
Popular Science ¹⁰	1,550,000	1,552,076	48.75	68.77	-29.11%	230.59	234.50	-1.67%
Scientific American	640,000	695,968	39.50	29.51	33.85%	157.75	161.92	-2.58%
Spectrum, IEEE	None	304,430 ^c	47.36	42.08	12.55%	255.65	236.59	7.63%
Yahoo! Internet Life	700,000	747,279	93.56	79.81	17.23%	354.43	282.41	25.86%
Category Total			93.56	267.28	-65.00%	1,180.62	1,157.43	2.00%
SHELTER								
American HomeStyle/Gardening ¹⁰	980,000	1,001,530	75.02	79.40	-5.52%	256.00	227.52	12.52%
Architectural Digest	775,000	835,563	157.41	130.74	20.40%	741.46	689.38	7.55%
House & Garden	650,000	770,325	96.36	83.59	15.28%	384.50	329.98	16.52%
Country Living	1,600,000	1,690,255	100.23	114.16	-12.20%	427.27	435.95	-1.99%
Home ¹⁰	1,000,000	1,007,660	108.00	132.91	-18.74%	440.95	423.21	4.19%
House Beautiful	850,000	876,262	104.06	118.14	-11.92%	409.44	388.37	5.43%
Martha Stewart Living ¹⁰	2,100,000	2,363,785	170.17	147.58	15.31%	657.50	545.3	20.56%
Southern Living	2,450,000	2,535,930	178.00	164.80	8.01%	668.40	649.90	2.85%
Sunset	1,425,000	1,448,028	139.75	118.23	18.20%	591.14	518.10	14.10%
This Old House ¹⁰ @/S	650,000	672,754	91.66	100.14	-8.47%	352.89	291.86	20.91%
Category Total			1,220.66	1,189.69	2.60%	4,929.55	4,499.62	9.55%
TEEN								
CosmoGrlit ¹⁰ L	500,000	850,000 ^c	47.50	N.A.	N.A.	175.63	N.A.	N.A.
Jump ¹⁰	350,000	426,467	49.43	45.83	7.86%	129.93	151.58	-14.28%
Seventeen	2,350,000	2,392,562	122.44	95.42	28.32%	530.34	498.18	6.45%
Teen	2,000,000	2,126,567	54.52	50.10	8.82%	226.13	222.11	1.81%
Teen People ¹⁰	1,300,000	1,665,974	96.81	61.21	58.16%	367.71	272.03	35.17%
YM ¹⁰	2,150,000	2,262,532	57.55	53.83	6.91%	191.42	203.72	-6.04%
Category Total			428.25	306.39	39.78%	1,621.16	1,347.62	20.30%
TRAVEL								
Condé Nast Traveler	750,000	773,706	258.83	251.04	3.10%	658.91	661.41	-0.38%
Travel & Leisure	925,000	992,670	195.86	179.05	9.39%	725.50	696.03	4.23%
Travel Holiday ¹⁰	600,000	612,101	74.50	90.99	-18.12%	324.83	307.75	5.55%
Category Total			529.19	521.08	1.56%	1,709.24	1,665.19	2.65%
WEALTH								
Robb Report	None	121,185	109.60	95.00	15.37%	549.60	536.00	2.54%
Town & Country	425,000	437,546	134.34	155.80	-13.77%	564.80	538.87	4.81%
Category Total			243.94	250.80	-2.74%	1,114.40	1,074.87	3.68%
WOMEN'S SERVICE								
Better Homes & Gardens	7,600,000	7,611,023	199.05	201.70	-1.31%	835.06	753.35	10.85%
Family Circle			DID NOT REPORT					
Good Housekeeping	4,500,000	4,549,975	138.88	124.50	11.55%	579.45	534.79	8.35%
Ladies' Home Journal	4,500,000	4,525,455	131.58	142.19	-7.46%	555.81	538.05	3.30%
McCall's			DID NOT REPORT					
O, The Oprah Magazine ⁰	500,000	N.A.	168.87	N.A.	N.A.	168.87	N.A.	N.A.
Redbook	2,250,000	2,250,262	135.01	123.17	9.61%	566.73	481.06	17.81%
Woman's Day ¹⁷	4,350,000	4,280,909	149.81	119.70	25.15%	693.54	635.37	9.16%
Category Total			923.20	711.26	29.80%	3,399.46	2,942.62	15.52%
MEDIAWEEK MONITOR TOTALS			13,626.45	12,577.17	8.34%	54,897.37	51,324.29	6.96%

FOOTNOTES: RATE BASE AND CIRCULATION FIGURES ACCORDING TO THE AUDIT BUREAU OF CIRCULATIONS FOR THE SECOND HALF OF 1999; N.A. = MAGAZINE FAILED TO REPORT TO ABC BY DEADLINE; b=AUDITED BY BPA INTERNATIONAL; c=NON ABC/BPA TITLE; B=YTD INCLUDES BUYER'S GUIDE 2000; L=LAUNCHED 5/99; O=LAUNCHED 5/00; R=REVISION; S=INCLUDES OUTDOOR LIVING EXTRA ISSUE; W=INCLUDED INSTYLE WEDDINGS; 4=FOUR MORE ISSUES IN 2000; 9=PUBLISHED NINE TIMES; 10=PUBLISHED 10 TIMES; 11=PUBLISHED 11 TIMES; 17=PUBLISHED 17 TIMES; @=PUBLISHED ONE FEWER ISSUE IN 1999; @@=PUBLISHED TWO FEWER ISSUES IN 1999; +=PUBLISHED ONE MORE ISSUE IN 1999; +++=PUBLISHED THREE MORE ISSUES IN 1999; #=STEREO REVIEW AND VIDEO WERE MERGED IN JAN. '99

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“In today’s fast-paced and competitive environment, knowing your product and your customers just isn’t enough. The Media School gave our sales team the inside advantage in understanding and effectively speaking the language of media planning and buying.”

Joan Sheridan LaBarge was appointed executive vice president and group publishing director of Weider Publications, Inc. in January 1999. She oversees all advertising sales, marketing and promotional efforts for Shape, Men’s Fitness, Jump and Fit Pregnancy Magazines, and the Corporate Sales division of the company.

Within the last year, Ms. Sheridan has created and implemented a new organizational structure, built a key management team for the corporation, and significantly increased ad revenues. She implemented strategic training programs and seminars for her department of 80 employees to benefit them in the new millennium. Prior to Weider publications, Ms. Sheridan served as vice president and publisher of Family Life magazine at Hachette Filipacchi Magazines.

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2000

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Media Person

BY LEWIS GROSSBERGER



The Story of *O*

OH, IF ONLY MEDIA PERSON WERE A WOMAN.

◆ Only then could he fully appreciate *O*, the magazine of all things Oprah. Only then could he be inspired, empowered and uplifted to the highest degree. Only then could he achieve his full measure of personal growth and “become more of who you are,” as Oprah likes to say, rather than always being stuck with less of who he is or the same amount of who he is, except for when he gets on the bathroom scale, at

which time he really does become more of who he is, much like Oprah herself during those unfortunate periods of stress when the diet isn't working.

Of course, even as a male, that unhappily less-evolved species, Media Person truly believes that he can benefit from this bold new magazine. *O* is packed with so much earnest advice, empathy, understanding and steely determination to help people get off their lazy butts and improve themselves that even if every woman in America drinks it in, there will still be plenty of betterment left over for a few million stray guys to lap up on the sly.

On its cover we find—so who did you expect?—Oprah—coiffed, jeweled, painted, accoutered, plucked, combed, fussed over and gussied up to within an inch of her life, dressed in studied casual elegance and smiling brightly, radiating the contentment, confidence, power, influence and wealth that will no doubt be yours once you have learned the secrets revealed within.

Opening it up, we see (along with thousands of ads) not one but two columns by Oprah, an interview by Oprah with Bill Cosby's wife (in which Oprah confesses that “today, in my first interview without a camera, I feel nervous”), a feature called “Oprah to Go,” which offers four of Oprah's favorite quotations, ready to be cut out and secreted in your purse or, better

yet, taped to your mirror, “where you'll see them—and be inspired by them—every day,” a brief catalogue of Oprah's favorite books (gee, do you think Maya Angelou will be on it anywhere?), accompanied by “a gift from *O*”: four cardboard bookmarks with holes in them so you can “personalize these with homemade tassels.” Omigod, Martha Stewart will be furious! Oprah's poaching on her territory!

O does have other writers besides

**Only emulate Oprah and always do well and do good,
and good and wellness shall flow to you.**

Oprah, though. One of Media Person's favorites is Jewel, the singer-actress, who “opens her diary and her soul,” offering thoughts from her very own personal journal, such as “My childhood was molded by the beauty of nature as well as the knowledge of how much people suffer.”

Oh, yes, there are also tons of the usual women's magazine standbys: diet tips, advice to the distressed, beauty, fashion, health, fitness, recipes, décor, celebrities and the like.

Over and over, though, comes the seductive song of self-improvement: Strive to be better! Only emulate Oprah and always do well and do good, and good and wellness shall flow to you. Oprah sayeth unto thee: “Happiness is never something you get from other people; the happiness you feel is in

direct proportion to the love you are able to give.” Or was that the Beatles?

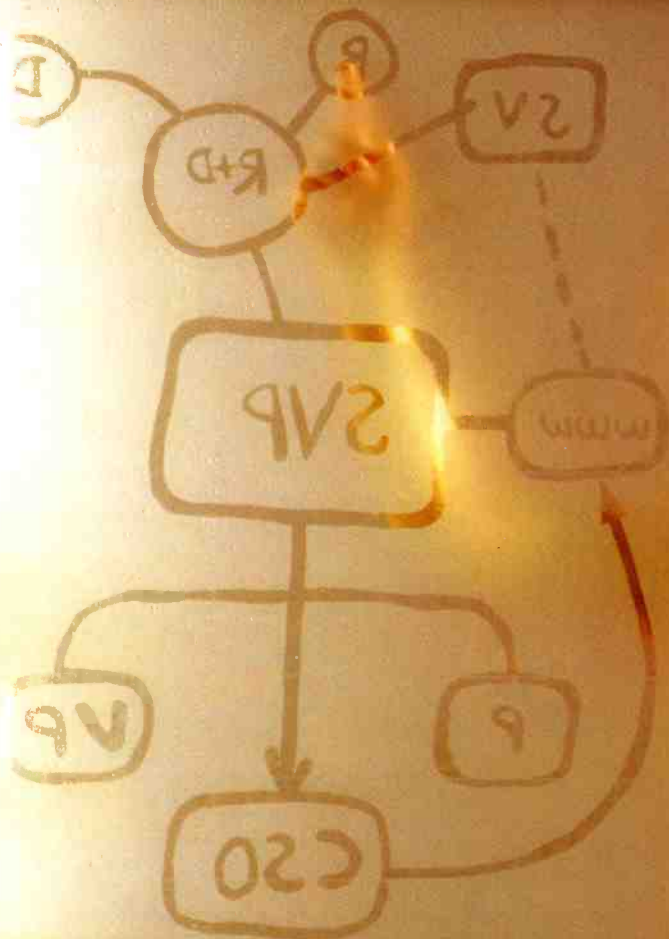
Other we're-getting-better-every-day-in-every-way departments include “This Month's Mission,” which this month teaches you how to increase your deposits of personal courage (“Practice saying no without feeling guilty. Start with small issues and graduate to bigger ones”), and “Something to Think About,” a one-page worksheet that encourages you to “find a quiet spot to consider the questions below,” questions such as “What is my heart's deepest desire?” and then “use the space to write down your thoughts.”

OK, Media Person found a quiet spot—his bathroom provided the perfect silent, contemplative space for sitting and considering. On his white dais, door closed, lid open, sheltered from the distracting din issuing from the TV set (which was tuned to *Oprah*), Media Person pondered deeply the question of what is his heart's deepest desire. Oddly enough, the answer soon swept through him explosively as though being expelled by some preternaturally powerful surge of nature, and the answer was this: His heart's deepest desire was to be left alone by all the people constantly trying to sell him and everyone else formulas, prescriptions

and abjurations on how to improve themselves!

Overwhelmed by his epiphany, Media Person found himself sinking into a blissful state of

relief. Over and done with was the strain brought on by thinking he had to become as self-realized as Oprah, with her opulent empire of TV, movies, books, Web sites and Personal Growth Summits. Oy, the guilt, the envy, the growing pains! Ordinary, thrillingly ordinary, was what Media Person could become, an ambition made easier by the knowledge that he had in fact already achieved it! Oprah, Media Person must thank you. Owing to your efforts, he has grown perhaps a little smaller—yes, slightly diminished, it's true—yet so much happier and more secure and, most important, resistant to the endless spiel of the betterment barkers. Ovarions are due you, Oprah. Outstanding is what you are and what you will always be. ■



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