

MEDIAWEEK

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Upfront Opens Quietly

Broadcast nets make handful of deals; CPMs seen as flat so far **PAGE 4**

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 NBC and ABC summer shows heavy on satire

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 Group seeks to stop FCC from killing LMAs

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Will Other Half Attract Women?
 Buyers doubt clout of new NBC panel show

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Mediaweek Magazine Monitor **PAGE 31**



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MARKET INDICATORS

NATIONAL TV: STRONG
 A few upfront deals were done by the networks last week, but the nets and buyers were mum on details. Third-quarter scatter sales have picked up.

NET CABLE: HOPING
 With fingers crossed, the major cable nets' CPMs are expected to hold steady as the upfront approaches. Movies and auto are likely early spenders.

SPOT TV: FLAT
 With national advertisers pulling back buys, stations are relying more heavily on local business. Dallas, Atlanta and Denver stations get boost from strong local economies.

RADIO: MOVING
 While not as hot as last year, July is heating up with pharmaceutical and local auto dealers kicking in schedules that run through September. National is off by as much as 25 percent in big markets.

MAGAZINES: ACTIVE
 Pharmaceutical spending in magazines continues to grow in the second half of the year as drug companies look to establish new products and recently merged companies.

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At Deadline

G+J Folds 15 *Family Circle* Special Issues

G+J USA, publisher of *Family Circle* and *Rosie The Magazine*, has ceased publication of its 15 *Family Circle* annual lifestyle special-interest publications, resulting in the layoffs of nine staffers. The lifestyle mags, available only on newsstands, included *Easy Gardening* and *Quick and Easy Meals*. "It's important that we concentrate on building the *Family Circle* brand," said FC publisher Peg Farrell. "We will focus on our core product." Separately, Sally Koslow, G+J USA corporate editor of new business development and former editor of *McCall's*, has left the company.

Fox: MLB All-Star, Playoff Inventory Moving

Fox reports it has sold about two-thirds of the inventory on its telecast of Major League Baseball's All-Star Game on July 10. According to Jon Nesvig, sales president for Fox Broadcasting Co., the network is selling 30-second All-Star spots at \$325,000 each. Nesvig said that Anheuser-Busch, Nextel and Radio Shack are among the advertisers that have bought time. Fox is looking to sell advertisers packages for MLB's divisional playoff games priced at \$145,000; an advertiser would get a 30-second spot on one game on Fox, plus a :30 on a same-day playoff game on cable's Fox Family Channel. On days that Fox Family airs two postseason games in addition to a game on Fox, the package includes two spots on cable in addition to the broadcast network spot. Nesvig said Fox is looking to sell 30-second spots on the ALCS and NLCS games for \$135,000 per :30 and is "holding firm" at a rate of \$350,000 for World Series spots. He said regular-season MLB games on Fox are averaging \$30,000 per :30.

NAB Readies Digital TV Push

Abandoning the idea of asking the Federal Communications Commission to grant smaller TV broadcasters more leeway to meet the 2002 digital TV deadline, the National Association of Broadcasters' board of directors emerged from a two-day meeting in Washington last week with a more formalized marketing and advertising campaign to encourage consumers to purchase DTV receivers. Throwing its weight behind the DTV timetable is the more politically astute route for the NAB, said one lobbyist. The FCC will still have to deal with broadcasters that face DTV roadblocks, such as zoning ordinances or tower restrictions. The NAB also elected David Kennedy, president of Susquehanna Radio, as chairman of the joint board. Heading up the TV board is Paul Karpowicz, vp of LIN; John Dille, president of Federated Media, succeeds Kennedy as radio board chairman.

JUN 20 2001

Texas Justice Test Run Free to Stations

Twentieth Television will roll out its new court show, *Texas Justice*, nationally starting on Jan. 2. Currently cleared in 53 percent of the country, including all of sibling Fox's owned-and-operated stations, *Texas Justice* recently completed a 13-week test run on a limited number of Fox O&Os. From September to the January premiere date, stations licensing *Texas Justice* can air the test-run episodes free of license-fee or barter compensation.

VNU Creates Measurement and Info Group

VNU last week named Michael Connors chairman/CEO of its new media measurement and information group. In addition to his new post, Connors will continue as vice chairman of ACNielsen, which VNU acquired in February for \$2.3 billion.

Connors is charged with growing the business and developing new products and services by combining resources of VNU's growing portfolio of media and marketing research companies, including Nielsen Media Research, ACNielsen, Scarborough Research and SRDS. VNU is *Mediaweek's* parent company.

Addenda: **Tribune Co.** said late last week it plans to cut 1,400 staffers from its payroll, mostly by seeking voluntary retirements...In a study released late last week, the **National Hispanic Media Coalition** reported a slight decline in the number of Hispanics working for English-language TV stations in New York...*The Philadelphia Inquirer*, Knight Ridder's biggest newspaper, named deputy managing editor **Phillip Dixon** to succeed William "Butch" Ward as m.e. Ward took Knight Ridder's early retirement package...ABC executives last week told their affiliates the network this fall will switch the special edition of **Who Wants to Be a Millionaire** from 9 p.m. Thursday to 8 p.m. Monday and move the regular edition of *Millionaire* to 9 p.m. Thursday. Separately, Buena Vista officials confirmed plans to launch a syndicated version of *Millionaire*...New Studios USA programming president **Sarah Timberman** last week made an overall development deal with producers Danielle Stodyk and Jennifer Gwartz,

both of whom worked with Timberman at Columbia Tristar Television. Studios USA also signed a comedy development deal last week with former *Seinfeld* co-producer Steve Koren.

Clarification: In last week's issue, a chart on page 20 of the Cable Special Report should have noted that the basic cable ratings reflect performance in each network's universe, not total U.S. household coverage.

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Radio vet Charlie Banta's Millennium Group gets started in Jersey Page 12

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Slowdown Prompts Coen To Revise '01 Ad Forecast

Bob Coen, senior vp/director of forecasting for Universal McCann, last week readjusted his projections for 2001 advertising downward due to further softening in spending. Coen now projects that total ad expenditures for the year will be up only 2.5 percent, to \$249.7 billion, instead of up 5.8 percent.

Categories in this year's first quarter that experienced sharp declines in national TV spending over last year were airlines (down 26 percent); toiletries/cosmetics (down 17 percent); and beverages/snacks (down 8 percent). Categories with first-quarter growth included apparel (up 16 percent); beer & wines (up 10 percent); movies (up 8 percent); food (up 5 percent); and drugs/remedies (up 4 percent). National TV includes the seven broadcast networks, cable and syndication.

The Big Four networks suffered a 2 percent first-quarter decline in ad revenue, while cable nets recorded a 7.1 percent increase, Coen said. National spot TV ad revenue in the first quarter was down 18 percent; spot radio was off 20 percent; newspapers dipped 4 percent; syndication TV was up 2 percent; and magazine ad revenue was flat.

For 2002, Coen projected that total ad revenue will rise 5 percent, to \$262 billion. —John Consoli

NBC Scores Strong Ratings For NBA Finals Telecasts

Through the first four games of the NBA Finals between the Los Angeles Lakers and the Philadelphia 76ers, NBC had scored double-digit ratings increases over last year. Through Game Four on June 13, NBC's Finals coverage had generated the largest audience since the Chicago Bulls defeated the Utah Jazz in the 1998 Finals.

The four-game national household average was a 12.3 rating/23 share, according to Nielsen Media Research, 11 percent higher than last year's four-game average, when the Lakers played the Indiana Pacers. Among men 18-49, the Lakers-Sixers four-game average rating was an 11.0, (continued on page 6)

Upfront Bell Rings, Softly

Handful of broadcast deals done; most ad budgets are registered

THE MARKETPLACE By John Consoli

The broadcast network upfront market began to move ever so slowly last week. One network executive described the buying side as "being in terror" over not being able to get a handle on the late-starting marketplace, but a buyer countered that "the networks are at a disadvantage because they can't read the house."

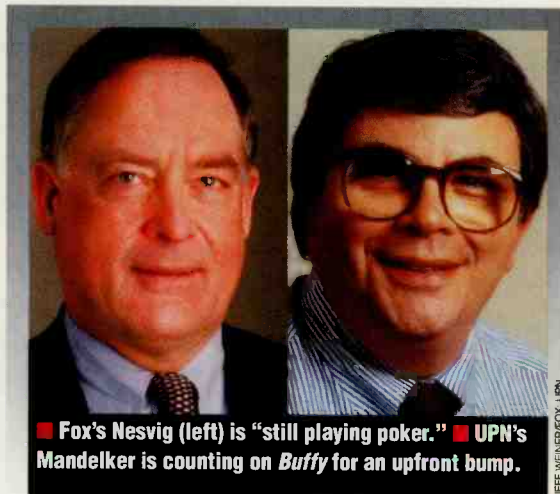
A handful of deals got done, primarily at cost-per-thousand price changes in the plus-1-to-minus-1-percent range, according to buyers. Most of the deals include protections for both advertisers and the networks that terms can be adjusted once a better read on the upfront emerges. "The last thing a buyer wants to do is to pay a higher CPM than his competitor and cost his agency an account," one network sales executive said in reference to the protection clauses.

Most of the network sales chiefs have been ordered by management not to write negative CPM business this year. "That decision has been made for me," another network sales executive said.

Almost all of the networks finalized some adjustable "concept" deals last week. But contrary to last year's upfront, when network sales execs trumpeted the huge CPM increases they had taken in, none of the sales execs would comment about terms of their deals.

While it is still early in a process that is expected to rev up this week and then linger for several more weeks, media buyers projected that the WB will end up earning the highest CPM increases (at 4 to 5 percent) and could be the only broadcast network to win significant CPM hikes over last year's upfront.

The WB, which has traditionally been the first network to sell out its upfront inventory, did some deals with movie studios, auto, retail and soft drink companies, according to industry sources. Neither WB executives nor buyers handling advertisers in those categories would



■ Fox's Nesvig (left) is "still playing poker." ■ UPN's Mandelker is counting on *Buffy* for an upfront bump.

comment on the deals.

Sources said several of the WB's deals are with new clients, which could bolster the network's average CPM since there is nothing to compare those deals to from last year. One buyer also took note of the WB's double-digit percentage ratings gains in the adults 18-34 and 18-49 demos this past season and said, "they deserve to get increases."

Fox, which like the WB skews younger and has less prime-time inventory to sell than the Big Three networks, also wrote some business. Jon Nesvig, president of sales for Fox Broadcasting, would not comment on any specifics. "We're still playing poker," Nesvig said of the uncertain state of upfront negotiations.

CBS, NBC and ABC also did smatterings of upfront business, but all were still receiving advertiser budgets and sending out sales plans at week's end.

Buyers believe CBS and Fox will finish the upfront flat to minus-1 percent in CPMs compared to last year. NBC could see its CPMs dip by as much as 4 percent, while ABC is expected to suffer the biggest decline, as much as 7 percent to 8 percent, buyers said.

Buyers cited ABC's 18 percent drop in total adults 18-49 ratings this season as a prime rea-

son to pay the network significantly less of a rate base this time around. ABC sales execs last week were said to be trying to portray the 18-49 swoon as an aberration created by the initial ratings explosion of *Who Wants to Be a Millionaire* two seasons ago. ABC was said to be telling buyers that *Millionaire's* 9.5 rating among adults 18-49 in the 1999-2000 season inflated ABC's overall 18-49 rating to a 5.6, and that this season the network returned to a more realistic 4.5 in 18-49, only 6 percent lower than the 4.8 it posted in the 1998-99 season. Whether most buyers accept that argument remains to be seen, but the few early deals ABC did were said to be at flat to minus-1 percent CPMs, which means some buyers were giving the network the benefit of the doubt, albeit with protection.

Advertiser budgets being registered with the networks last week were all over the board, with one major buyer saying his budgets were actually flat to up slightly. Another buyer, however, said his clients' budgets were off 20 percent.

While UPN did not do much early business, Michael Mandelker, executive vp of network sales, said that he's "very happy with the budgets registered," adding, "everyone who's been with us in the past is happy with our schedule and is still with us." Mandelker believes the fall additions of *Buffly*, *the Vampire Slayer* and *Roswell* will help UPN increase its overall upfront sales over last year. Mandelker would not discuss figures, but some buyers estimated that UPN's upfront take will hit \$190 million this year, up \$30 million from 2000.

One positive sign for the WB and Fox is a uptick in third-quarter scatter sales. WB president Jed Petrick said his network earlier this month had its best-ever week of scatter sales since its 1995 launch. Fox's Nesvig said third-quarter scatter for his network began picking up last month.

While some buyers noted that the scatter activity for the WB and Fox could simply be advertisers trying to reach a younger audience during the summer, Petrick takes it as a sign that the ad slowdown may be bottoming out. "Things could be getting back to normal as far as companies meeting Wall Street's expectations," he said.

Nesvig agreed. "Once a company takes steps to make Wall Street happy by cutting costs, it has to start growing its business again. You can't grow your business by not advertising."

While the broadcast upfront is finally open, cable still appears to be on hold until buyers get a handle on what their clients are going to spend in broadcast. In syndication, buyers said total upfront spending might be off as much as 20 percent. The syndie upfront also is not expected to move in earnest until after broadcast wraps in early July. ■

Taking Chances With Comedy

New satire-soaked summer series from ABC and NBC face challenges

TV PROGRAMMING By Alan James Frutkin

As the sitcom suffers through an extended down cycle on the broadcast networks, programmers seem increasingly willing—if not desperate—to try new comedic formats. But experimentation does not guarantee success, and the broadcast nets may find that they still can't pull off what the cable networks can with comedy.

On Wednesday, ABC launches its tongue-in-check game show *You Don't Know Jack*, hosted by Paul Reubens, while Comedy Central launches *Primetime Glick*, a send-up of celebrity interview shows starring Martin Short. On July 24, NBC launches *The Downer Channel*, a sketch comedy show from Steve Martin. *Jack* and *Downer* are produced by Carsey-Werner-Mandabach. Robert Morton, executive producer on both series, said the company's stabs at new formats come not a moment too soon. "Instead of doing television of the 1960s and 1970s, at least we're doing television of the 1980s," Morton added, half-jokingly.

But buyers are as aware as Morton that the conventional network comedy may be a thing of the past. "It's possible that viewers may be too bored and too sophisticated for the traditional situation comedy," said Chris Geraci, director of national TV buying for OMD/USA. At the same time, however, leading network viewers into uncharted territories can prove fatal. After all, the history of network television is littered with failed experiments, ranging from *Action* to *Cop Rock* to the embarrassingly short-lived XFL.

Experimentation seems to fare better on cable—whether pay or ad-supported. Clearly, cable networks' lower ratings requirements give them an advantage over the broadcast networks in terms of experimenting with new



ABC's *You Don't Know Jack*, starring Paul Reubens, sends up traditional game shows.

formats. Their niche appeal also offers programmers a license to pursue content that broadcast standards and practices often forbid. And that is sure to hold with Comedy Central's *Primetime Glick*.

"We always try to spin genres and take them where they shouldn't go," said Debbie Liebling, Comedy Central's senior vp of original programming and development, and executive producer on *Glick*. "There may be a desire to create programming that seems like it's breaking rules on the networks, but there's a certain veneer to a network show. At the end of the day, it doesn't come out of the filter the same way our shows do."

But given the current state of network comedy, all broadcasters can do is try. And most buyers agree if not now, when? With *Survivor* and *Millionaire's* summer success, there may be no better time. "It's always tough to build a following because viewing levels are lower," Geraci said. "But, hey, it's worth a shot." ■

Sinclair Awaits Duopoly Fate

Appeals court may decide this week if broadcaster can keep four LMAs

TV STATIONS By Jeremy Murphy

Astandoff between the Federal Communications Commission and Sinclair Broadcast Group over four markets where it operates two stations may inch closer to resolution this week, as the company awaits a ruling by the U.S. Court of

Appeals in Washington on whether it can continue operating the stations past an Aug. 6 deadline. Sinclair has asked the court, which is scheduled to hear its lawsuit challenging duopoly rules early next year, for a stay that would allow it to keep the duopolies in oper-

Media Wire

a 22 percent gain over 2000.

The Finals ratings gains come at a particularly important time for the NBA, which will shortly open discussions on a new multiyear TV contract. The league's current deal with NBC has one more season to run. Some media buyers noted that Philadelphia is a much larger TV market than Indiana, and that could account for a significant percentage of this year's Finals boost. Overnight ratings for the Philadelphia market averaged a 38.6/56 for the first four games. —JC

Take Two: Fall TV Shows Get New Execs, New Spin

With less than a month to go before production is to begin on most prime-time series for this fall, several new shows are undergoing last-minute changes. The WB's *Glory Days*, from *Dawson's Creek* creator Kevin Williamson, will add more mystery elements to the series. Also, the show's lead character will run the local newspaper rather than becoming a high school teacher.

At CBS, John Leekley, creator and executive producer of *Wolf Lake*, left the show and was replaced by Alex Gansa.

Other fall shows undergoing changes include CBS' *The Agency*, NBC's *Emeril* and ABC's *Bob Patterson*, starring Jason Alexander. —Alan James Frutkin

WB's Daniels to Move Up

Susanne Daniels, departing co-president of entertainment at the WB, "is moving on and moving up" within parent AOL Time Warner, according to a company official. AOL TW executives have been aware for some time that Daniels wanted new challenges. That's why Jordan Levin, formerly executive vp of programming, was promoted last February to co-president of entertainment.

"Susanne has been with the WB since it began [in 1994], and she rapidly moved up within the system," said the AOL Time Warner exec. "This is a natural progression for her." Daniels will be involved in program development for all AOL TW properties.

Meanwhile, UPN is searching for a replacement for programming president Tom Nunan, who last week announced he will leave the network shortly. —JC

ation until the case is heard.

At issue are four markets in which Sinclair operates duopolies: Charleston, W.V.; Dayton, Ohio; Columbus, Ohio; and Charleston, S.C. The company owns a station and operates an additional station in each market as part of local marketing agreements with other broadcasters. The FCC considers those LMAs duopolies, and because they don't pass its eight-voice rule governing duopolies, the commission is demanding Sinclair kill the agreements by Aug. 6. Complicating matters is Sinclair's bid to buy all four stations, deals the FCC hasn't approved.

"No one thinks [duopoly rules] will withstand judicial scrutiny," said Mark Hyman, Sinclair vp of corporate relations. "We're confident the court is going to issue a stay."

The case is going to be heard by the same court that is now hearing Viacom's lawsuit challenging the 35 percent station-ownership

cap. In that case, the court granted Viacom—with 38 stations reaching 40.1 percent of the U.S.—a stay until it issues a final ruling on the case.

Sinclair asked the FCC to reconsider the duopoly restrictions after they were put in place in August 1999. The rules restrict companies from owning or operating more than two of the four highest-rated stations in any given market, and requires there be eight differently owned stations in a market before a company owns or operates a second station. Because there are fewer TV stations in smaller markets, broadcasters have complained that the rules bar them from operating duopolies there.

"The one way to protect smaller to medium markets is to make sure duopolies are allowed," said Chuck Sherman, executive vp of the National Association of Broadcasters. "The eight-voice test has to be lifted." ■

NBC Readies Daytime Dudes

Station executives, buyers wonder if women will watch male panel show

SYNDICATION By Daniel Frankel

NBC Enterprises Domestic Syndication is launching its first-ever first-run show, *The Other Half*, next fall, amid concerns among station partners and ad buyers about the strip's concept.

The Other Half features a panel of host/entertainers Dick Clark, Danny Bonaduce and Mario Lopez, and Beverly Hills plastic surgeon Jan Adams discussing women's and relationship issues for a mostly female, daytime audience.

"There's some real concern about whether women will care about what a bunch of guys think about women," said a programming exec, whose station has cleared the show and who spoke on the condition of anonymity. In December, the NBC owned-and-operated

stations, along with the Gannett and Hearst-Argyle station groups, announced a profit-sharing alliance to launch the show. *The Other Half* is now cleared in 80 percent of the country for launch Sept. 10.

"Everyone's hoping for the best, but as of right now, there's certainly a lukewarm response," the station official added. Media buyers are sounding ambivalent about NBC's first-ever first-run syndication offering.

"Most likely, this won't draw any new viewers to daytime," said John Rash, senior vp and director of broadcast negotiations for Cambell-Mithun.

Ed Wilson, president of NBC Enterprises, says the show's quality will draw female audiences. "If we're so concerned about men talking to women in daytime, why was Phil Donahue successful?" said Wilson. The fact that Wilson, who prior to arriving at NBC last year helped establish the talk show careers of Arsenio Hall and Ricki Lake, is involved with the show is a plus, said station group execs.

In support of the show, NBC last week unveiled a series of on-air, radio, print and outdoor promos, all created by the NBC Agency, that will be deployed in early July, a month earlier than a typical syndication launch. ■



Four guys sitting around talking about women: *The Other Halves* (from left) Lopez, Clark, Bonaduce and Adams

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Syndie Not Alone in Poor Ratings

It seems that in a slow news period, your publication is trying to create a story where one simply does not exist. I refer to your article about the upfront in the June 4 issue, where you cite examples of poor ratings performance of syndication delaying the upfront.

The whole television upfront is certainly moving at a much slower pace than previous years, but your statement that syndication's delay is a performance-based issue is not true. Furthermore, it is bad reporting to highlight syndication's performance without putting it in context with the rest of the marketplace.

You list the top five syndicated shows "suffering" declines: 8 percent for *Wheel of Fortune* and *Jeopardy!*; *Oprah* and *Judge Judy* down 10 percent and 11 percent respectively; and the 20-year-old television mainstay *Entertainment Tonight* down a whopping 3 percent. Where were the top five regularly scheduled network shows of 1999-2000 this

season? On Thursday nights, *ER* and *Friends* were down 11 percent and 10 percent respectively; *Frasier* was down 21 percent; *60 Minutes* was down 9 percent; and *Touched by an Angel* was down 17 percent (Nielsen Media Research, Sept. 4, 2000-May 27, 2001). If we are "suffering," these guys must be comatose! I do not even want to get started about cable, where the top shows exist entirely of wrestling and kids shows.

Mediaweek has always had a tradition of fair reporting. My hope is that your next article concerning syndication will be more balanced.

Howard Levy
Executive Vice President
Buena Vista Television Advertising Sales
New York

Mediaweek welcomes letters to the editor. Address all correspondence to Editor, *Mediaweek*, 770 Broadway, New York, NY 10003 or fax to 646-654-5368 or e-mail to bgloede@mediaweek.com. All letters are subject to editing.

Correction: The Nielsen ratings chart in the Market Profile on Chicago in the June 4 issue listed ratings for May 23 only. Here is Nielsen's complete data on Chicago for the May sweeps:

NIELSEN RATINGS CHART

EVENING AND LATE-NEWS DAYPARTS, WEEKDAYS

Evening News

Time	Network	Station	Rating	Share
4-5 p.m.	ABC	WLS	7.3	18
	ABC	WLS	7.3	18
5-5:30 p.m.	NBC	WMAQ	3.5	8
	CBS	WBBM	3.4	8
	ABC	WLS	8.0	18
	NBC	WMAQ	3.9	9
	WB	WGN*	3.6	8
	Fox	WFLD*	3.4	7
	CBS	WBBM	3.0	7
	UPN	WPWR*	2.3	5
	Univision	WGBO	1.6	4
	Pax	WCPX*	1.3	3
6-6:30 p.m.	Telemundo	WSNS	0.7	2
	ABC	WLS	8.2	16
	Fox	WFLD*	7.8	15
	WB	WGN*	5.2	0
	CBS	WBBM*	4.3	8
	NBC	WMAQ	3.9	8
	Univision	WGBO*	2.9	6
	UPN	WPWR*	1.8	4
	Pax	WCPX*	0.8	2
	Telemundo	WSNS*	0.7	1

Evening News

9-10 p.m.	WB	WGN	6.5	9
	Fox	WFLD	4.3	6
10-10:30 p.m.	ABC	WLS	14.2	22
	NBC	WMAQ	11.3	18
	Fox	WFLD*	7.3	12
	WB	WGN*	5.7	9
	CBS	WBBM	4.6	7
	Univision	WGBO	2.3	4
	UPN	WPWR*	2.4	4
	Pax	WCPX*	1.2	2
	Telemundo	WSNS	0.6	1

*Non-news programming Source: Nielsen Media Research, May 2001

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Digital Dollar Download

MSOs eye new ad and commerce revenue streams from VOD, Interactive

By Megan Larson

AS THE EXECUTIVES OF MAJOR MULTI-SYSTEM CABLE COMPANIES CONGRATULATED themselves for aggressive deployment of digital cable last week at the National Cable and Telecommunications Association Convention in Chicago, operators and programmers alike mulled the future bus-

iness of delivering content via video on demand and, later, interactive television. And furthermore, because one always has to turn a profit, attendees debated what kind of revenues could be generated from these platforms and whether an advertising-based model is a viable option for on-demand programming and ITV.

With digital cable penetration expected to reach 15.1 million subscribers by the end of the year and climbing, VOD has been viewed as a crucial element in operators' struggle to keep subscribers from migrating to satellite and grow their business beyond traditional analog video delivery.

"Frankly, before we had a digital box, we had an inferior product," said Jerry Kent, president and CEO of Charter Communications, which is now rolling out digital boxes at a rapid clip.

Driven by AT&T, Comcast, Time Warner, Insight Communications, Charter and Cox, VOD—which is essentially pay-per-view on steroids—is currently available to 5.7 million households. But as digital set-top-box deployment continues, half of the U.S. cable households will have the premium cable service by 2006. Josh Bernoff, principal television analyst for Boston-based Forrester Research, projects that VOD distribution will reach 36.1 million households in five years.

"Interactive television and VOD will change the way people relate to the TV," said Brian Roberts, president of Comcast Corporation, noting that by the end of this year 95 percent of his 7.5 million subscribers will be able to opt for digital. "We are sitting in the sweet

spot of all that excitement."

Though the most viable revenue model for these services is currently unclear—subscription vs. advertising—Forrester projects that, combined, ITV and VOD in time will pull in enough advertising dollars to replace the money that is expected to fall out of the marketplace with the proliferation of Personal Video Recorders. The PVR, which allows the

PVR capability into the same set-top boxes within the next five years, it creates a pure on-demand service that will yield revenue from both advertising and subscriptions. By 2006, on-demand revenues, including video on demand, subscription VOD and PVRs, will reach \$9.5 billion.

"VOD deployment will be rapid compared to other interactive advertising opportunities," said Debby Mullin, vp of new business development and ad sales for Cox Communications. "It has scale [6 million households in 2002], and that is what advertisers want."

As far as advertising potential is concerned, the ITV model is pretty straightforward—watch a commercial, click on it for more information or to receive a discount on the product being advertised or to enter a sweepstakes associated with that item. However, that presents scheduling and pricing issues. For example, the last spot in a TV advertising pod likely won't be seen if the viewer is busy interacting with the previous interactive spots.

With that in mind, companies like the digital video server and software provider SeaChange International and the on-demand TV service Diva say addressable advertising is the most logical revenue model going forward. "For the last two years, interactive TV has been the focus, but it's controversial as to whether the [advertising model] will really work," said Yvette Gordon, vp of Interactive

technologies for the Maynard, Mass.-based SeaChange. "You will probably see a lot of targeted advertising rather than interrupted interactive advertising."

"One-to-one marketing is a key element to VOD," echoed Bev Doughty, vp of programming and marketing at the Redwood City, Calif.-based Diva, which has deployed its service to 1.6 million cable homes. "It is not here today, but by 2002

we will be able to deliver motion-based video targeted advertising," she said.

As Orwellian as it may sound, in the not-too-distant-future of addressable commercials advertisers could determine what advertising the viewer will be receptive to from the programming choices one makes via the set-top box. It isn't as though Procter & Gamble will



Charter's Kent (left) joined fellow MSO chiefs in calling for rapid digital deployment to blunt the growth of satellite TV services. (Below) Tech execs checked out Passport's pitch.



OSCAR AND ASSOCIATES INC.

viewer to record and save a favorite program while fast forwarding through commercials, is expected to reduce commercial viewing by 20 percent over the next five years, according to Forrester, killing an estimated \$12 billion in television advertising.

Moreover, Bernoff said that as cable operators continue to incorporate both VOD and

know your name, age and social security number—or so one hopes—but advertisers will in theory be able to separate the BMW seekers from those who are buying Pampers every other day and send different ads to next-door neighbors who are watching different programming on TV. The message will be more targeted than a national buy on broadcast, but not exactly a personalized missive.

“There is no reason that some of the video-on-demand channels could not be ad-supported,” said Larry Gerbrandt, chief content officer for Kagan World Media. “You could argue that they will draw a higher CPM because of the more upscale homes that receive video on demand.”

Top operators like Charter and AT&T have started to run financial modeling on VOD/interactive advertising, but the potential dollar pool remains undetermined.

“The answer is we really don’t know [revenue potential], but the more advertising becomes addressable, the higher the CPMs will be,” echoed Marc Favaro, vp of national ad sales for AT&T Broadband.

The hurdle to achieving such targetability is the current lack of subscriber monitoring software, which companies such as Navic are hurriedly trying to get to market. Aside from the all-important privacy issue, there is the issue of convincing a largely reticent advertising community that it will work. “The agencies have to move beyond buying ratings to buying people, but they are not equipped to handle that yet,” said Navic’s chief technology officer, Chaitanya Kanojia. Testing of such audience-measurement services is expected to commence before the end of the year in a few markets, he said.

As for interactive television, the top MSOs are experimenting, but both operators and programmers agree that consumer demand does not yet warrant that a lot of resources be devoted to it. “Behavior modification will take some time,” said A&E Networks president/CEO Nick Davatzes, explaining that viewers are largely unprepared to turn the passive act of watching television into one where they are actively engaged in the content onscreen by clicking on icons for more information. “Tech-

nology chasing a marketplace is an avenue to disaster,” said Davatzes.

“The revenue potential is huge,” said Katie Sullivan, executive vp of ITV provider Wink Communications. “There are a lot of ways to send messages to consumers, and we haven’t even begun to scratch the surface.” Via information screens, programming guides such as Gemstar-TV Guide and other MSO/consumer interfaces, Interactive TV applications

are currently available in 2.6 million homes, and by 2006 the technology is expected to generate an estimated \$7.5 billion in revenue. To that point, a representative for Worldgate said that while ITV advertising does present some logistical difficulties, he stressed that the programming guides that typically bear interactive advertising earn anywhere from a 0.6 rating to a 1.0. “Few advertisers would argue with that number,” he said. Certainly not in cable.

Cable Networks Go Interactive House-Hunting

As much as cable operators were talking up video on demand as their “killer app” against satellite last week at the NCTA in Chicago, cable networks that have reached their distribution threshold were also looking to expand their business by hawking original programming for VOD platforms. As the major studios Sony, Walt Disney and Paramount continue to hold tight to movie rights—which Forrester analyst Josh Bernoff referred to as a suicide strategy last week—the networks appear to be taking advantage of operators eager to experiment with VOD services and expand content libraries.

A&E Networks president/CEO Nick Davatzes last week said he plans to cut an agreement with at least one cable operator before the end of the year to offer 900 episodes of its signature *Biography* series on demand. Also, Fox Cable Networks Group unveiled its “virtual channel” on the floor of the McCormick Place convention center last week that delivers same-day game highlights on demand from various arenas, such as those of the National Basketball Association.

“Some networks see the real value in [VOD], but others are like the studios in the sense that they are so used to the linear ad-based programming model, they are afraid to distract [customers] from their primary businesses,” said Joe Boyle, representative for the New York-based pay-per-view network iN Demand, which is jointly owned by cable operators Time Warner, AT&T, Cox and Comcast.

“That’s why we’re here,” said a representative for Comedy Central when asked about VOD. “We aren’t really looking for carriage anymore,” he said, referencing the fact that the traditional objective at the National show has always been to gain subscribers via analog distribution deals.

Over the last year, Comedy Central has packaged episodes of *South Park*, *Dr. Katz* and several stand-up comedy specials that, via iN Demand, are available on demand to 2,000 Cox Communications subscribers in San Diego, as well as Time Warner subs in Tampa, Fla. and Hawaii. “So few systems are live right now [with VOD], but there is an open opportunity as MSOs plan aggressive roll-out strategies,” said Brad Samuels, executive vp of affiliate relations for Comedy Central.

“Ultimately we will take direction from our distributors, but when you look at the basket of interactive offerings, VOD is a lot less threatening to the consumer,” added Discovery Communications’ vp of new media Clint Strinchcomb.

Oxygen Media is also currently discussing both Interactive TV and on-demand programming possibilities with MSOs, but chairman Geraldine Laybourne said that the network is in a good position to take advantage of VOD since the company produces a lot of original programming and has the rights to the *Oprah* library. Added C.J. Kettler, Oxygen’s president of sales and strategic relationships: “Time-shifting is great for women because with busy lifestyles, we can’t afford appointment viewing.”

Fox is looking for distribution of its virtual channel and plans to sell title sponsorships to its on-demand sports clips. However, following AOL Time Warner’s announcement two weeks ago about launching a subscription VOD service with HBO, ad-supported nets are split on what revenue models to pursue. For now, trying to sell shows on an on-demand basis is the plan. “It’s an unconventional sell, and it may take awhile to convince advertisers of the value,” said Samuels. —Megan Larson



South Park's Cartman dishes insults on demand.

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NEW JERSEY RADIO STATIONS

Millennium Grows In the Garden State

BY KATY BACHMAN

Consolidation isn't over for Charlie Banta, whose Mercury Capital Partners is partnered with UBS Capital Americas in Millennium Radio Group. Last week, Millennium moved to acquire for \$90 million a cluster of five radio stations from Nassau Broadcasting in the New Jersey Shore area, including WJLK-FM, a Hot Adult Contemporary outlet in Asbury Park.

The third deal in three months, Millennium has spent a total of \$220 million in that time for 12 New Jersey stations in four markets. "There are still many opportunities for acquisitions," said Banta, who is on his third run as a radio owner. "You just have to be diligent about looking for them. There are always reasons for buying and selling."

Formed early this year to build a radio group concentrated in large and midsize markets, Millennium's first chance to acquire stations came in March, when Citadel decided to divest four stations in Atlantic City, the company's only assets in New Jersey.

Two weeks ago, Press Communications, a small radio group best known for WKXW-FM "New Jersey 101.5," sold the jewel in its portfolio and two other of its five stations for \$110 million. "We tried for three years to do acquisitions. In this market, if you can't be a buyer, be a seller," said an emotional Robert McAllan, president of Press.

After Nassau's failed initial public offering last year left a bad taste in his mouth, Louis Mercatanti, Jr., president/CEO of Nassau, said he was looking for a way to "navigate the

company for a soft landing." Last week's sale to Millennium was the answer. "I'm left with a company half its size, but with a lot of flexibility. Instead of a macro focus on New Jersey, we have a micro focus."

"We've taken their vision and created a larger version of it," said Banta of the competition he bought out. "We've created the largest footprint ever created in New Jersey. Putting together non-overlapping assets, we can deliver a well-to-do population to regional and national advertisers."

No format changes are planned, but Banta is clearly enamored with the success of New Jersey 101.5, which bills itself as "Not Philadelphia, not New York, just New Jersey." The station's powerful signal, reaching

MILLENNIUM'S ACQUISITIONS IN NEW JERSEY

DATE	PRICE	ASSETS/MARKET/ (MARKET RANK)	LISTENER SHARE/ANN'L REV. (IN MILLIONS)
June 11	\$90 million	3 FM, 2 AM Monmouth-Ocean (49)	15.1/\$4.1
June 6	\$110 million	1 FM Middlesex-Somerset-Union (33)	5.1/\$7.6
		1 FM, 1 AM Trenton (139)	3.3/\$1.0
March 14	\$19.4 million	3 FM, 1 AM Atlantic City-Cape May (140)	15.1/\$15.8

Sources: Arbitron Fall 2000 and Winter 2001 reports, shares for listeners 12-plus, Mon.-Sun. 6 a.m.-midnight; BIA Financial Network

all but the northern part of the state, also carries considerable political clout. Using the station as a megaphone, postal worker John Budzash in 1993 initiated a statewide tax revolt that ultimately toppled Democratic Governor Jim Florio, who lost to Christie Todd Whitman. Last year, the powerful Talk outlet billed \$7.6 million last year, according to BIA Financial Network, more than 25 percent of Millennium's pro-forma combined \$28.5 million revenue. Banta believes total revenue for his emerging group can be a lot higher.

DALLAS TV STATIONS

NBC Shifts O'Brien to KXAS From Hartford

BY JEREMY MURPHY

Thomas O'Brien, president/general manager of NBC's Hartford, Conn., owned-and-operated station WVIT, last week was named to the same post at the network's Dallas O&O, KXAS. O'Brien succeeds Stephen Doerr, who in May was promoted to senior vp of news, programming and creative development for NBC's station division. O'Brien will continue to oversee WVIT until the network names a replacement.

Jumping from the 27th-largest market to the 7th isn't the biggest of his challenges. KXAS is engaged in a heated race with Belo-owned ABC affiliate WFAA, the market's longtime leader. "It's a very competitive market," said O'Brien, who got his start in 1980 as an engineering technician at Young Broadcasting's Albany, N.Y., ABC outlet WTEN. "The plan is to grow the station bigger than it is now and be a dominant player in this market."

BOSTON TV STATIONS

News Director Adds To WHDH Turnover

BY JEREMY MURPHY

WHDH-TV, known for aggressive news coverage, has spent the last three months making headlines of its own, thanks to staff turnover. The latest departure is news director Nancy Nydam, who has headed the news department of the Sunbeam Television-owned NBC affiliate for less than two years and left abruptly two weeks ago. "This is a personnel matter, and we cannot comment any further," said a station representative.

Nydam's duties changed when WHDH owner Ed Ansin recently called in Alice Jacobs, Sunbeam's vp of news, to tinker with the content and on-air promotion of WHDH's newscasts. Jacobs was given wide latitude to make the necessary changes to keep WHDH's newscasts tops in ratings, especially at 11 p.m., where its hold is slipping (only one rating point separates it from Hearst-Argyle's ABC affiliate WCVB and CBS O&O WBZ).



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Market Profile

BY EILEEN DAVIS HUDSON

Las Vegas

MILLIONS OF PEOPLE IN THE U.S. AND AROUND THE WORLD ARE LURED TO Las Vegas each year by temptress Lady Luck, but residents of the gaming and glitz mecca are largely working-class service employees. According to Scarborough Research, people who live in Las Vegas, the country's fastest-growing DMA, are 30 percent more likely to work in blue-collar jobs than residents of the country's other top-50 markets. Las Vegas are 29 percent less likely to have graduated from college. About 19 percent of the population have annual incomes of \$75,000 or higher, well below the 25 percent average in the top 50 markets (see Scarborough chart on page 15).

Las Vegas is the country's 51st-largest television market, with 559,330 TV households. In the May sweeps, Sunbelt Broadcasting's NBC affiliate KVBC-TV was the clear winner in the major local-news races at 5, 6 and 10 p.m. And while many Las Vegas may not spend much money in their local casinos, they love to watch game shows on TV. At 6:30 and 7 p.m. respectively, KVBC's winning lineup of the syndicated *Jeopardy!* and *Wheel of Fortune* outperforms all other programming in the market, generating the highest ratings of any regularly scheduled shows—including KVBC's own top-rated local newscasts.

KVBC has maintained a ratings edge over its rivals despite having suffered high turnover during the past three years, including the departures of several news anchors. In May, KVBC welcomed meteorologist Jim Siebert ("Dr. Jim") to replace Nathan Tannebaum, the senior weatherman in the market, who left the station for crosstown rival KTNV, an ABC affiliate owned by Journal Broadcast Group. (Tannebaum is currently off the air as he fulfills a noncompete agreement.) KVBC currently is looking for a new general sales manager to replace Dick Hollister, who recently left to accept the same position at KTUD-TV, King Kong Broadcasting's low-power UPN affiliate. Also at KVBC, Jamie Ios last month was promoted from assistant news director to news director.

Gene Greenberg, KVBC vp and general manager, says the outlet hasn't missed a beat despite the staff changes. "It says a lot about the station," Greenberg says. "We were able to find good, smart, talented anchors and we were able to promote them well enough that viewers felt comfortable enough with them to tune in."

KVBC is not alone in reshaping its staff. In March, KTNV made Cathy Ray and Ken Hamilton lead anchors of the station's 5, 6 and 11 p.m. newscasts. Ray and Hamilton previously had co-anchored separate newscasts with other people who are no longer with the station.

Then in early April, KTNV general manager Chris Folt left the station she had helmed for about two years. Journal Broadcast gave no explanation for Folt's abrupt departure. Mary Alice Tierney, a Journal Broadcast vp, says the company is conducting a national search for a successor to Folt and expects to name her successor this summer.

KTNV's new gm will face a daunting challenge to improve the station's poor performance in local news. In recent ratings books, the outlet has finished a distant third (behind KVBC and KLAS-TV, the CBS affiliate owned by Landmark Communica-

tions) in the key evening-news competition (see Nielsen chart on page 16). The new boss will also have to rebuild the station's sales force; KTNV general sales manager John Dalrymple recently recruited about a half-dozen members of his staff to jump with him to KVVU-TV, the Fox affiliate in Las Vegas owned by Meredith Broadcasting. KVVU executives did not return phone calls.

Journal Broadcast's Tierney would not comment on the recent flurry of staff departures from KTNV. "We're in a building process in Las Vegas," Tierney says. "It's a great market and a market that's very important to the Journal Broadcast Group."

While the ABC and NBC affiliates in Las Vegas cope with staff churn, KLAS has enjoyed relative stability. Case in point: KLAS news director Gene Ross, who joined the outlet 19 months ago, is now the senior news director in the market.

KLAS president and gm Richard Fraim says his station fin-



LAS VEGAS NEWS BUREAU

AD SPENDING BY MEDIA/LAS VEGAS

ALL DOLLARS ARE IN THOUSANDS (000)

	Jan.-Dec. 1999	Jan.-Dec. 2000
Spot TV	\$139,095.38	\$175,621.84
National Spot Radio	\$12,755.68	\$13,625.92
Outdoor	\$5,209.52	\$18,703.76
Total	\$157,060.57	\$207,951.52

Source: CMR, a Taylor Nelson Sofres company

ished strongly in the May sweeps, winning the noon and 4 p.m. news races. The station also finished first from 6 a.m. to 7 a.m. for the first time in years, besting longtime leader KVBC. Fraim says KLAS has enjoyed the most ratings growth in the market at 4 and 11 p.m. over the past few years, thanks to the newscasts' "consistency and qualitative excellence."

KLAS is expanding its existing 30,000-sq.-ft. broadcast facility, adding 12,400 sq. ft. Most of the new space will be used to expand the station's newsroom; other departments will then be rearranged in the building. The newsroom expansion, expected to be completed by the end of January, is the first stage of a three-phase project. The second stage will provide a new home for Las Vegas1 (known as LV1), a 24-hour cable news channel that is a partnership between KLAS, the *Las Vegas Sun* and Cox Cable. The final phase will involve upgrading KLAS for digital broadcasting and reconfiguring business offices within the new space.

KVWB-TV, Sinclair Broadcast Group's WB affiliate in Las Vegas, recently rebranded itself, dropping all marketing and promotional ties with its call letters and over-the-air dial position (Channel 21). The station now calls itself simply "WB Las Vegas." Rob Weisbord, general manager of KVWB, was recently promoted to group manager of Sinclair's stations in Las Vegas, Kansas City and Oklahoma City.

Sinclair's other TV station in the market, Independent KFBT-TV, has also shed its call-letter identity but promotes its over-the-air channel number, billing itself as "Gold 33."

Sinclair, which previously operated KFBT via a local marketing agreement, formed Vegas' first duopoly in April when it received regulatory approval to acquire the station. The stations offer advertisers two different demographics, says Lee Horswill, KVWB creative services director. The WB affiliate targets viewers 18-34 and skews about 60 percent female. KFBT skews older, targeting the 18-49 and 25-54 demos, and is decidedly more male-oriented, Horswill notes.

KFBT's programming lineup includes syndicated weekend action hours such as *Andromeda* and *Queen of Swords*. In May, the station began airing theatrical movies in prime time seven nights per week. In fall 2002, KVWB is scheduled to add reruns of *Just Shoot Me* and *Will & Grace* in syndication.

KFBT also has a niche with local sports. The station has boosted its broadcasts of Major League Baseball's Arizona Diamondbacks, from about 16 last year to between 35 and 40 this season. KFBT is also the home of University of Las Vegas football and men's basketball games and is aggressively negotiating to acquire the local rights to UNLV's women's sports, principally basketball and volleyball, Horswill says.

Entravision Communications owns Ve-

gas' Univision affiliate, KINC-TV. The station and Summit Media's Telemundo affiliate, KBLR-TV, serve Las Vegas' diverse Hispanic community, the fastest-growing segment of the market's population. While the Hispanic community is 60 percent Mexican American, it also has many residents of Central American and Colombian descent.

Gabriel Quiroz, general manager of KINC-TV, notes that many of Vegas' Hispanics are bilingual second- and third-generation people

SCARBOROUGH PROFILE

Comparison of Las Vegas

TO THE TOP 50 MARKET AVERAGE

	Top 50 Market Average %	Las Vegas Composition %	Las Vegas Index
DEMOGRAPHICS			
Age 18-34	31	31	100
Age 35-54	41	42	104
Age 55+	28	26	94
HHI \$75,000+	25	19	78
College Graduate	12	9	71
Any Postgraduate Work	10	6	57
Professional/Managerial	23	19	84
African American	13	10	79
Hispanic	12	16	131
MEDIA USAGE - AVERAGE AUDIENCES*			
Read Any Daily Newspaper	53	43	81
Read Any Sunday Newspaper	64	54	85
Total Radio Morning Drive M-F	22	22	102
Total Radio Evening Drive M-F	18	18	99
Total TV Early Evening M-F	30	33	109
Total TV Prime Time M-Sun	39	37	95
Total Cable Prime Time M-Sun	13	13	103
MEDIA USAGE - CUME AUDIENCES**			
Read Any Daily Newspaper	72	61	85
Read Any Sunday Newspaper	77	67	87
Total Radio Morning Drive M-F	75	72	96
Total Radio Evening Drive M-F	73	71	96
Total TV Early Evening M-F	71	79	112
Total TV Prime Time M-Sun	91	90	99
Total Cable Prime Time M-Sun	58	63	109
MEDIA USAGE - OTHER			
Access Internet/WWW	39	43	109
HOME TECHNOLOGY			
Own a Personal Computer	64	61	95
Shop Using Online Services/Internet	27	24	88
Connected to Cable	73	79	109
Connected to Satellite/Microwave Dish	14	15	104

*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: 2000 Scarborough Research Top 50 Market Report (August 1999-September 2000)



THE NEW STATE OF MANAGEMENT

John Kotter, the Harvard Business School professor who has written the seminal book on change management, *Leading Change*, says that the most significant change in management thinking in the past decade has been the realization that change is a constant state of affairs. He argues that the traditional model of change, which was based on a linear process of diagnosis, planning, and implementation, is no longer applicable in a world of constant flux. Instead, he advocates a more dynamic approach that focuses on creating a culture of continuous improvement and adaptation.

Accounting for Options

Accounting for options is a complex task that requires a deep understanding of the underlying assets and liabilities. The challenge lies in accurately valuing these options, which often have a long-term horizon and are subject to significant uncertainty. This article explores various methods for valuing options, including the Black-Scholes model and Monte Carlo simulation, and discusses the implications of these methods for financial reporting and investment decisions.

IDEAS WITH IMPACT

Harvard Business Review

January 2001



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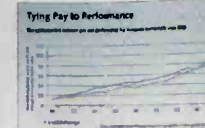
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Tying Pay to Performance



The graph illustrates the relationship between performance and pay. The x-axis represents performance, and the y-axis represents pay. The curve shows that as performance increases, pay also increases, but the rate of increase in pay slows down as performance reaches a certain level. This suggests that while high performance is rewarded, the marginal benefit of additional performance decreases over time.

Accounting for Options

Accounting for options is a complex task that requires a deep understanding of the underlying assets and liabilities. The challenge lies in accurately valuing these options, which often have a long-term horizon and are subject to significant uncertainty. This article explores various methods for valuing options, including the Black-Scholes model and Monte Carlo simulation, and discusses the implications of these methods for financial reporting and investment decisions.



THE NEW STATE OF MANAGEMENT

John Kotter, the Harvard Business School professor who has written the seminal book on change management, *Leading Change*, says that the most significant change in management thinking in the past decade has been the realization that change is a constant state of affairs. He argues that the traditional model of change, which was based on a linear process of diagnosis, planning, and implementation, is no longer applicable in a world of constant flux. Instead, he advocates a more dynamic approach that focuses on creating a culture of continuous improvement and adaptation.

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Transforming Life, Transforming Business: The Life-Science Revolution

By Joan Garavito and Ray A. Goldberg



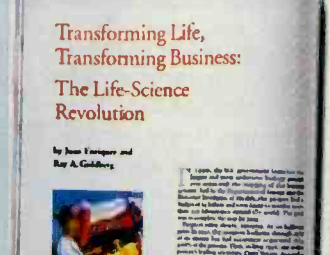
The life-science revolution is transforming the way we think about business and the way we live our lives. This article explores the impact of this revolution on various industries, including healthcare, agriculture, and biotechnology. It discusses the challenges and opportunities that arise from this transformation and offers insights into how businesses can thrive in this new environment.

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CREATING THE MOST FRIGHTENING COMPANY ON EARTH

AN INTERVIEW WITH ANDY LAW OF ST. LUKE'S

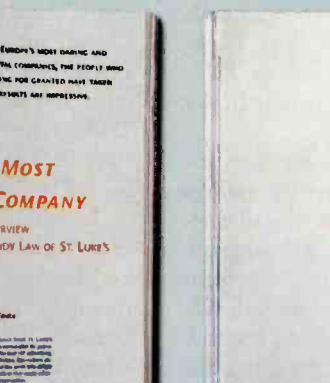
By Diane L. Conza



Andy Law, the founder of St. Luke's, is a man who has built a company that is known for its innovative and disruptive approach to healthcare. In this interview, he shares his insights on how to create a company that is truly frightening to its competitors and how to maintain that edge in a highly competitive market.

LEADERSHIP THAT GETS RESULTS

By David G. Collins



Leadership is a complex and often misunderstood concept. This article explores the qualities and skills that are necessary for effective leadership and how these can be developed and applied in the workplace. It offers practical advice and examples of successful leaders who have made a significant impact on their organizations.

SUBSCRIBE TO NOTHING.

Are you tired of the noise and clutter of the modern world? Do you want to focus on what truly matters? This article offers a solution: to subscribe to nothing. It discusses the benefits of a minimalist lifestyle and how it can help you achieve greater clarity, focus, and productivity in your life and work.

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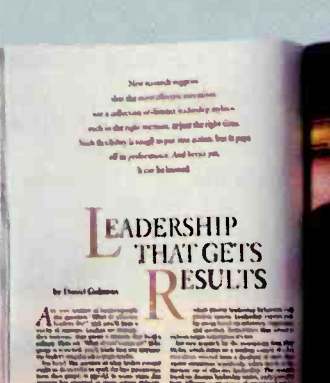
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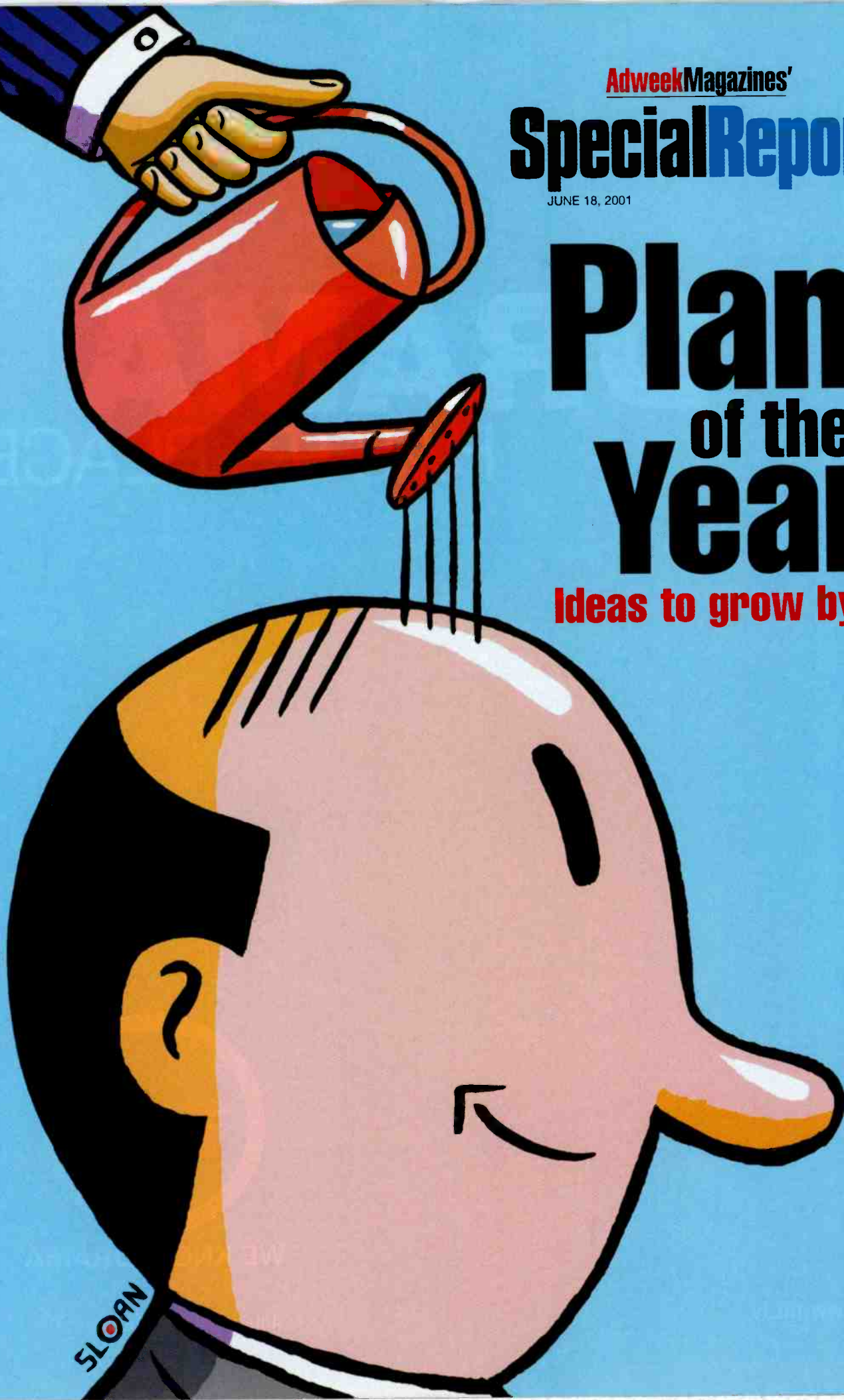
AdweekMagazines'

Special Report

JUNE 18, 2001

Plan of the Year

Ideas to grow by



IN THE DRIVER'S SEAT

Clockwise from top left: Eric Aldrich, Matt Roberts, Denise Smith, Shannon Carrier and Christine Young.



Best campaign spending between \$10 million-\$25 million PENTACOM

ing teams sell every square inch of their cars to a series of sponsors. But Dodge pursued an unusually integrated sponsorship approach. "We wanted to revolutionize the way [auto] manufacturers use NASCAR," says Bo Puffer, Dodge Motorsports communications specialist.

"We wanted to promote all the teams and cars and establish joint promotions, and get other sponsors to work together even if we weren't in the mix, because that leverages our whole program." Toward that end, Dodge hosted some 50 sponsors at a marketing summit at a race weekend in Charlotte last October. Dodge car sponsors include General Mills, Coors, Caterpillar, Sprint, Cingular Wireless, Georgia Pacific, Amoco and Kodiak chewing tobacco.

Dodge's biggest coup was a deal with General Mills to put a die-cast car from the Dodge race team in a window box on the front of 14 million cereal boxes; Dodge got most of the back for a brand message. The cerealmaker also agreed to put Bill Elliott on the front of 3.5 million boxes of Wheaties. That prized position is very difficult to attain, notes Puffer, who adds that "the back of a cereal box is like a big billboard to people who've never heard our message." The deal also gave Dodge placements on all of General Mills' boxed goods, from

Pop Secret to Hamburger Helper. In all, there were 15 promotional deals with team sponsors, says Puffer.

As the Daytona 500 neared, the media portion of the campaign revved into gear. According to Shannon Carrier, supervisor of Dodge planning at PentaCom, the print effort led off with an eight-page insert trumpeting Dodge's return that ran in the car-buff books and a 64-page custom-published job polybagged with the March issue of *Automobile*. The insert ran in three weekly tabloids for racing enthusiasts. In the mainstream media, ads ran in *Sports Illustrated's* year-end stand-alone issue, some *USA Today* and an extensive program with *TV Guide* that included a spread in the magazine's NASCAR cover story as well as spots on the TV Guide Channel and TV Guide Online.

The TV effort began with teaser spots on the Super Bowl pregame show and NHL All-Star Game. As part of an overall deal with Fox, Dodge was able to piggyback on the network's heavy promotion for its first season of NASCAR racing.

In an innovative partnership with Microsoft and its Zone.com gaming site, PentaCom and online agency Organic Media created a Dodge Race Game that went live for three days before Daytona. "Anyone could do a practice lap," says Carrier, "but if you wanted to race other users, you had to register with our site, Dodge Garage. We've had 300,000 unique visitors and 40,000 registrants, who are all in the database to receive e-mails and special offers."

On race day, PentaCom placed a half-hour program on Fox (which bought the time from its affiliates) named *Countdown to Daytona*, chronicling its return to NASCAR. That led seamlessly into Fox's pre-race show, in which

Dodge had full auto exclusivity, and the race proper, a half-exclusivity. "The whole thing looked like a Fox special on Dodge's return," says Carrier.

Dodge was just as dominant at the site. As part of the "Speedweek" festivities, the company brought in its Dodge City mobile unit, which drew 50,000 visitors with such attractions as Dodge Viper thrill rides.

As for local media, says Carrier, "we purchased anything we could." Keying off the red motif in Dodge advertising, the agency strove to "Paint the Town Red." Helicopters pulled banners; buses, trolleys and mobile billboards troled the streets; street lights and trash cans were wrapped; hotels sported huge banners; a water tower carried projections at night; one local restaurant even altered its menu to offer Ramburgers and Cab-Forward Sandwiches.

In the most insidious ploy, the Dodge message was printed on key cards to 9,000 hotel rooms throughout town. "Some General Motors people refused to carry the key," Carrier snickers.

All involved consider the NASCAR effort a resounding success in increasing the awareness of Dodge, from online visitors, to promotional exposure, to big ratings on Fox. "The best integrated marketing program I have ever seen," proclaims Puffer. "At Daytona, Dodge dominated to the point where I almost felt sorry for Ford and Chevy ... almost." ■

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For all the launch details, stop by www.ecompany.com/business2 or contact:

Lisa Bentley, Publisher 415.293.4820 (lisa_bentley@timeinc.com) or
Rich Russey, Associate Publisher 212.522.4959 (richard_russey@timeinc.com)

BUSINESS 2.0

Disclaimer: All is contingent upon the closing transaction anticipated between Imagine Media Inc. and eCompany Now Inc. pursuant to which eCompany Now Inc. will purchase certain assets relating to Business 2.0.

the first week of April. We had to find a way to get them a prime-time sponsorship within that window.”

Millionaire was a logical choice, Bergman and Auker say, because it had completed the previous season as the hottest show in prime time.

“We said since the winners never really leave the show with the total amount they earn, because of taxes, why not suggest doing some shows where H&R Block would pay the taxes so that a contestant who won a million dollars would really win a million,” Bergman says.

Case in point, John Carpenter, the first million-dollar winner on the show in 1999, wound up paying \$370,000 of that in taxes. During the H&R Block campaign, nobody won the million-dollar prize, but H&R Block paid the taxes for all winners.

Another factor in selecting *Millionaire*, in addition to its heavy viewer numbers, was that H&R Block is a member of the Family Friendly Programming Forum, and was looking to do something on a program that the entire family could watch, Bergman says.

She says in addition to all the on-air promotions and mentions, outside media covered the event. The end result was a healthy amount of buzz about it for H&R Block and ABC around the country.

Philbin, Bergman says, not only mentioned H&R Block's participation during *Millionaire*, he wound up talking about the tax-free edition shows on his ABC

morning show, *Live with Regis*.

The results were very impressive for the client, Bergman says, since the timing turned out so well: The campaign aired in the peak of the tax preparation season. “There was dramatic rise in new customers,” she says. “The volume of callers increased, the number of people coming into their retail locations went up and the number of people who registered online to have their taxes done also increased.”

Bergman says The Media Edge, which won Plan of the Year honors last year for national TV too, put together a plan that was logical for viewers and for the client.

“The best thing about this plan was that it was truly organic,” Bergman recalls. “It didn't feel forced. It worked seamlessly on the show and made sense to the viewers. And, it was able to drive large amounts of traffic to the client.”

Igiel says that while Bergman and Auker came up with the idea, credit must also go to the client, which allowed the agency enough leeway to implement the plan the right way.

“Things like this don't get done without a very smart, marketing-oriented client that understands the benefits of a plan like this,” Igiel says. “H&R Block is a client that gets it. Their people were receptive from the outset. You need that kind of support from a client. Their enthusiastic support helped us make it happen.” ■

Best use of local television

Gunter Advertising

BY JEREMY MURPHY PHOTOGRAPHY BY CHRIS CASABURI

Election Night 2000. As TV stations across the Midwest breathlessly report the latest results from what would turn out to be the nation's most gripping presidential race in history, they end each update with an unusual sign-off: “This report is being brought to you by Wyffels Hybrids.”

Wyffels what?

That was a question many viewers in the Midwest were asking last November when an Illinois seed corn company barraged the airwaves on election night with a 30-second spot promoting the company's new yellow dent corn.

But it didn't stop with just commercials. The company, seizing an opportunity to gain even more exposure on a highly rated news night, also signed on as an election sponsor for many stations in Iowa, Illinois and Nebraska, plastering its logo and slogan all over each station's coverage.

“They saw an opportunity, and they took advantage of it,” said Lynn White, a sales manager with Emmis Communica-

tions' Omaha, Neb., CBS affiliate, KMTV.

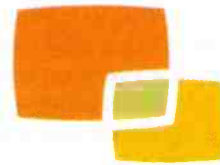
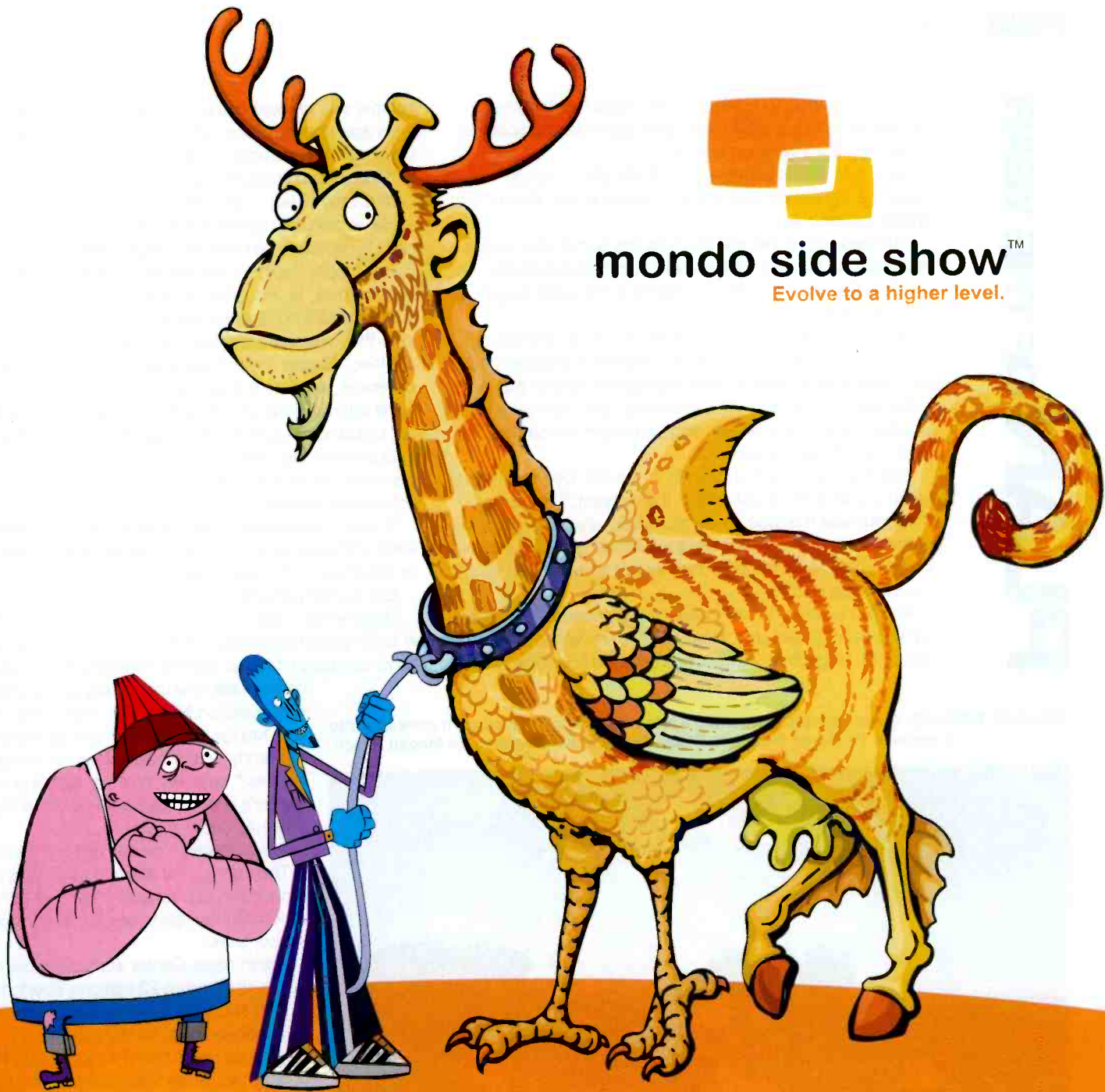
The man behind the ingenious media strategy was Randy Gunter, president of the Madison, Wisc.-based Gunter Advertising. His family-run firm knew it had to come up with something big for its client.

Wyffels, based in Atkinson, Ill., was at a critical juncture. For years, it had branded itself as a “high oil corn” company.

“If they weren't watching one station we'd hit them with another. Whenever they broke to local news, we'd be the sponsor.” —RANDY GUNTER

But the market for that product had all but disappeared in recent years. So Wyffels needed to let potential consumers know that it produced other products, most notably its yellow dent corn.

The goal would be to promote that particular product, and distinguish it from high-yielding corn seed produced by its much larger competitor, Pioneer.



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 **mondo media**



"Pioneer had a big media budget," says Gunter, who runs his agency with his wife, Cindy, and eight other employees. "That's what we were up against."

With a limited budget (about \$100,000), Gunter knew making a big splash was going to be essential. Part of that splash involved TV.

"We needed to elevate them to the same level as their competition," he says. "A television commercial instantly presents to the consumer that Wyffels is in the same league as the national brands."

But TV was expensive, especially for such a small company. Finding reasonable rates in last fall's political-heavy spot market was difficult, if not impossible. Add to that what remained of the dot-com spending and interest in the Olympics and World Series, and you begin to see the challenge Gunter was up against.

"We wanted to get on the air in the fall, because that's when we're getting data from the harvest," Gunter said. "Problem was this was an election year, where spending by political parties and activist groups reached record levels. We simply couldn't compete to buy the air time needed to get the message out."

And so he came up with quite the risky strategy. Instead of fighting over inflated spot inventory, Gunter waited until election night, long after the politicians stopped spending. There,

he spent 40 percent of the company's budgets on commercials and sponsorships, knowing the night would have an unusually high number of viewers, including farmers.

"Our research showed that farmers are politically involved," Gunter said. "They vote more than the average American."

He worked the numbers, and came up with a plan to blanket 11 markets—Des Moines; Omaha, Neb; Quincy, Ill; Quad Cities; Cedar Rapids; Champaign, Ill; Peoria, Ill; Mason City, Ia; Ottumwa, Ia; Rockford, Ill; and Sioux City, Ia.—with ads and sponsors on Election Night.

"If they weren't watching one station, we'd hit them with another," Gunter says. "Whenever they broke to local news coverage, we'd be the sponsor."

He estimated the cost of the buys would be around \$40,000, not including the \$23,000 he'd spend to produce the spot.

Gunter pitched Bill and Bob Wyffels, the owners of the company, on a Friday night and, as he expected, he faced some initial resistance.

"I wasn't necessarily there," remembers Bill Wyffels, president of the company. "The encouragement to take the leap to advertise on TV wasn't easy."

But Gunter persisted.

Despite their initial instincts—this was Wyffels first TV foray in its 23 years of business—the brothers agreed to the ambitious campaign. Gunter started immediately. Of course, he

had no idea how many people would be tuning in on Election Night. The Bush-Gore stand-off sent ratings skyrocketing across the country.

"Randy was already ahead of the gun writing this," says Bill Wyffels, recalling how fast Gunter's agency worked once the strategy was green-lighted.

"It was literally a couple of days," Gunter said.

They shot a 30-second spot using movie-production equipment, including 16mm film, which Gunter says gave the commercial a "classy look."

Within days, Gunter started his blanket buy. He bought time on 22 stations, paying between \$1,500 and \$3,000 per station. Where he could buy sponsorships, he did that too.

"Results went into the night," Gunter says, adding that each time a station would report the latest numbers, they'd also mention the Election-Night sponsor: Wyffels.

"People were really startled," says Bill Wyffels, recalling the shock many in the industry experienced after seeing such a small company launched such an aggressive media strategy. "It got a message across about the company, raised us to a level of being like the big boys. It couldn't have been better."

"It was very successful for them," Gunter says. "They're looking at a 25 percent increase in sales, and they attribute a lot of the success to the campaign we did."

If the Wyffels brothers didn't know the true power of TV before, they do now.

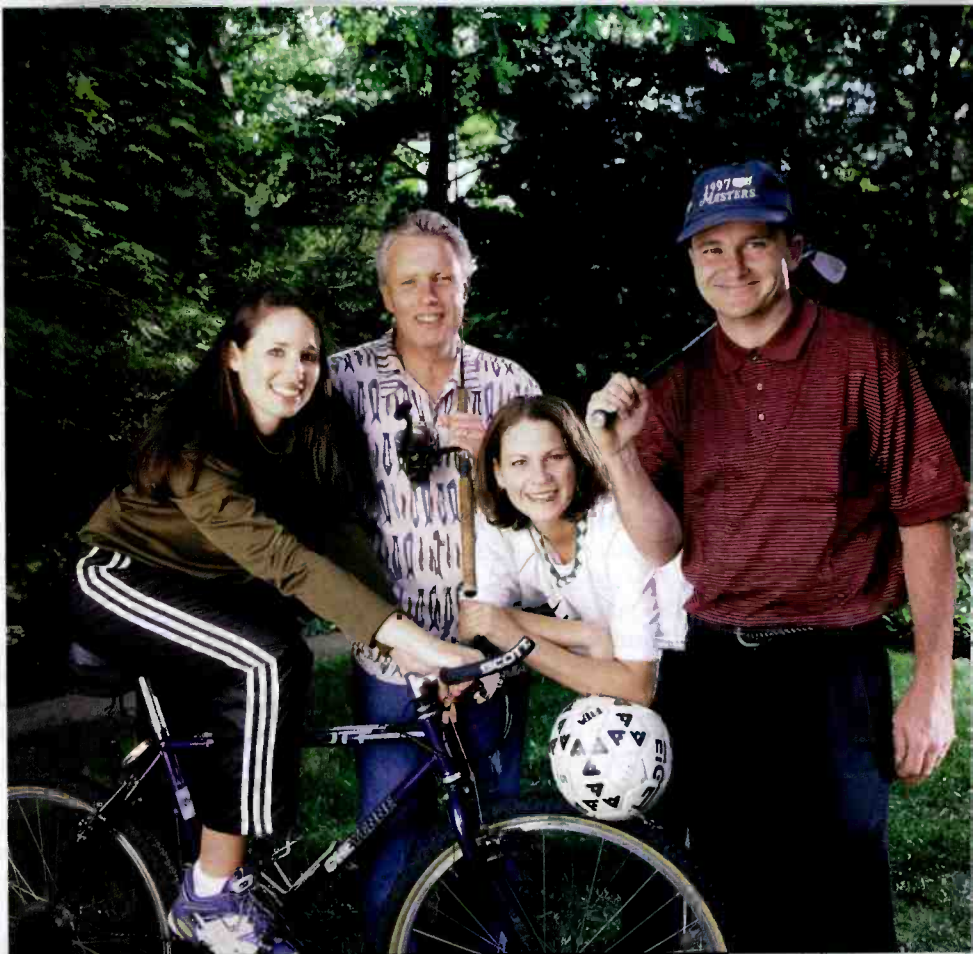
"I think TV can be extremely powerful when the content, message and quality is delivered," Wyffels says. "I'm a true believer." ■

FIELD OF DREAMS Gunter Advertising turned a relatively unknown seed corn company into a regional TV player. From left: Cindy Gunter, Randy Gunter and Megan Rusch.



Best use of local television
GUNTER ADVERTISING

TEAM MONSTER
 Left to right: Shea Kelly,
 Alan Johnson, Andrea
 Kane and John Moore of
 Mullen opened
 Monster.com's eyes to
 the possibilities of
 print advertising.



It is understandable why Monster.com was hooked on television. As one of the first Internet companies to heavy up on TV, the fledgling brand was an instant player when it launched during the 1999 Super Bowl with its witty "When I grow up" campaign.

But when Mullen sat down to plan Monster's 2000 media spending, the ad agency knew there was more to a successful media plan than splashy television spots.

"They had had a lot of success with television," says John Moore, vp/group media director at Mullen. "But we wanted to look at the totality of the media plan and understand how a bunch of different media can complement each other."

The only catch was that regardless of the medium, the online job search site still wanted to guarantee a huge impact.

"[Monster CEO] Jeff Taylor's whole MO is if somebody zigs, we zag," says Moore. "Anything different, anything big, anything that is perceived to be successful is judged to be good."

It took a lot of negotiating, brainstorming and ingenuity, but Mullen's award-winning magazine plan, which appeared in eight Time Inc. magazines in fall 2000, certainly met Monster's standard. In the two-page advertorials, Monster took ownership of Labor Day and sent a brand message that was clear: Monster is focused on personal empowerment.

Even though Mullen had worked with Monster since its

"It was really Mullen that made us think there's no reason that you can't run an ad in a golf magazine."—ZHENNA GALLAGHER

launch in 1999, executives at the Wenham, Mass.-based agency didn't have an opportunity to focus on media planning until they sat down to discuss spending for 2000. The Mullen team was convinced that Monster needed to look beyond television in 2000.

"This was 1999-2000 and Internet penetration was not nearly what it is today," says Shea Kelly, associate media director. "The folks Monster was targeting skewed heavily toward magazine usage."

Best use of magazines (tie)

Mullen

BY LORI LEFEVRE PHOTOGRAPHY BY CHRIS CASABURI

"Also," she adds, "print was going to give us an opportunity to communicate with them in a more relevant way beyond simply reaching eyeballs."

After much bargaining, Mullen secured \$3 million, a small percentage of Monster's \$40-million ad budget, for a print campaign. Next, the agency needed to come up with a plan that was good enough for Monster.

"Because the 'When I grow up' spot was very, very successful, our senior management was extremely fond of television," says Zhennaa Gallagher, director of advertising for Monster. In addition to TV, "we always viewed going into print as a very big thing."

Together, Mullen and Monster decided to focus the campaign around Labor Day by making the holiday Monster.com Day. Mullen developed its plan around job seekers' ambitions and passions. The ambition aspect was easy: reach readers when they were focused on getting a promotion. Passion was a little more complex.

Mullen determined that people also thought of their jobs as time away from their outside interests. Monster's goal was to help readers get closer to their hobbies and passions through changes at the job, such as flex-time or home offices.

PLAN OF THE YEAR

It was the yin and yang approach that made Mullen choose a diversity of magazines. It wanted a mix of both enthusiast titles and more business-focused books. Monster had never thought of reaching viewers this way. It had planned to attract business executives through the likes of *Fortune*, *Fast Company* and *Business 2.0*.

"It was really Mullen that made us look at it in a different light and made us think there's no reason that you can't run an ad in a golf magazine," recalls Gallagher.

With the first obstacle behind them, Mullen planners needed to optimize the relatively small print budget. To Mullen's advantage, publishers were extremely eager to land Monster's business. Mullen decided to leverage its money by turning the bid into an all-or-nothing game, letting the magazine companies vie for the business. Monster's entire budget would go to one stable of magazines.

"They led us in the strategy of looking at a single publisher to maximize our investment to create a brand presence and give the appearance that we were bigger than we really were," says Gallagher.

Time Inc. responded to the call. Its New England sales offices took the lead because of its close relationships with Mullen, developing a proposal that offered Monster prime placement and loads of added-value.

"It's not often that we have a shot at an exclusive," says John Cooney, New England sales director for *Sports Illustrated*. "More importantly, it was a client that had never

been in magazines before. We offered them showcase positioning, added-value and strategic pricing."

Mullen selected *Fortune*, *Money*, *Time* and *On* (formerly *Time Digital*) to fulfill the plan's "ambition" needs, and *Family Life*, *Real Simple*, *This Old House* and *Sports Illustrated* to meet the "passion" requirements.

Value-added programs amounted to about \$800,000, with *SI* coming up with the lion's share. Time Inc.'s editorial projects department crafted advertorial content that was specific to each magazine. The piece ranged from getting organized at work for *Real Simple* to one about understanding and maximizing benefit packages in *Money*.

"The advertorials gave us the opportunity to very explicitly interpret Monster in the context of a particular magazine," says Alan Johnson, senior vp/director of media services for Mullen.

The results were extremely positive. During fourth quarter 2000, when the campaign broke, traffic at the Web site was up 33 percent. Also, a fourth quarter brand awareness study revealed that 20 percent of people learned about Monster from magazines, a mere 6 percent lower than television.

Monster initially doubled its print budget for 2001. But due to the current economic environment, the company now is taking a closer look at its spending. Late in the year, Monster moved its account from Mullen to The Arnold Agency and has only run print on a limited schedule. ■

Best use of magazines (tie)

PentaCom

BY LISA GRANATSTEIN PHOTOGRAPHY BY JON MURESAN

For the past seven years thousands of Jeep Cherokees, Wranglers and Liberties from across the country motor through Virginia's Blue Ridge Mountains to meet up on old Highway 29. There, with tooting horns and flags waving, some 8,500 spirited drivers and their families wend their way to the 4,800-acre Oak Ridge Estate that for three days in August is converted into Camp Jeep.

Camp Jeep, a creative print plan developed by PentaCom for Daimler-Chrysler's Jeep brand, is an owner loyalty event geared to celebrate the Jeep "Go Anywhere, Do Anything" active lifestyle. All the major publishing companies participate, including Time Inc., Condé Nast Publications, Meredith Corp., Hearst Magazines and Emap.

"What [Camp Jeep] has done is actually allowed us to acquire a premium position, if you will, in our industry, with respect to putting in place a peak experience for Jeep owners," says Diane Jackson, senior manager/Jeep Global Advertising Media. "There's a loyal following. They feel as if

they have something that is uniquely their own."

Though media plan winners typically have budgets to create and implement their marketing strategies, PentaCom relies on value-added participation from its magazine partners. "Rather than a contest or a sweepstakes or a bonus page, we're using value-added to bolster the Jeep experience," explains Lee Wilson, who until recently was senior

"My first time, my mouth was hanging open. Magazines go well above and beyond the added-value."—ALLISON GELZAYD

vp/director of Jeep planning, and now oversees Mercedes. "Every magazine comes in and asks 'How can we help you?' And we have the answer ... Camp Jeep."

More than 60 magazines carrying Jeep advertising participated in last year's jamboree, offering a slew of activities—everything from fly casting clinics by Time4 Media's *Outdoor Life* to harmonica lessons for kids by Wenner

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Media's *Rolling Stone*—that reflect their editorial missions. The on-site activities provided by the magazines were valued at \$600,000, according to PentaCom.

Each year, an announcement is placed in the *Jeep News* quarterly, and a mailing is sent to likely participants. The real goal is to recruit new Jeep owners, but everybody is welcome, says Wilson.

PentaCom rents the Oak Ridge Estate, located outside Charlottesville, and converts the horse pasture into mini-tent villages, with wood chip-lined paths, fresh cold water on every corner and an ample supply of Port-O-Potties. "My first time, my mouth was hanging open," says Allison Gelzayd, PentaCom's associate media director of Jeep planning, of the setup. "Magazines go well above and beyond the added-value."

For \$275 per vehicle, drivers and their families are treated to the various classes—last year the now-defunct Condé Nast *Women's Sports & Fitness* invited renown volleyball pro Gabrielle Reece to teach the game to children. And Time Inc.'s *Sports Illustrated* hosted kayaking classes by Olympic gold medallist Scott Strausbaugh. Moreover, there are engineering roundtables, where Jeep owners can ask questions about their vehicles of the experts who actually built and designed the Jeeps.

Naturally, there is also a Jeep accessories tent, where

branded floor mats and chrome pipes can be purchased, and a provisions tent for the must-have Jeep logo-wear.

"Merchandising works at its best when it's really supporting the advertiser well and it's also fitting in with all the reasons that they're participating with you as a brand," says David Kieselstein, personal finance magazine group president, who oversees Time Inc.'s *Money*, which last year hosted "Investing 101" seminars. "PentaCom did some good thinking about what Jeep owners are all about. It's really [an effort] to tie into passions of their owners that go beyond just owning and driving the vehicle. That's what every brand should shoot for."

Camp Jeep's beginnings, however, were much more humble. In its first year, the agency invited owners, set up a tent, sold people Jeep parts and taught them how to use winches. "It was fine, it was nice," recalls Wilson, laughing. "But it wasn't very interesting." The following year, Rodale, publisher of *Mountain Bike* and *Bicycling*, volunteered to come out and brought mountain biking experts. And *Sunset*, published by Time Inc.'s Southern Progress Corp., taught barbecuing techniques.

The catch for publishers has always been that they have had to come up with an activity that in some way mirrors the Jeep lifestyle. A lot of early planning is required for the publishers to get their programs off the ground. Publishers are

invited in to discuss their contributions with the PentaCom team, which includes senior planner Shelly Stanton and assistant media planner Tobylynn Jones, as well as senior vp/director of print buying Debbie Jones (who will oversee planning for future Camp Jeeps).

Sometimes, the least likely candidates find a creative way of signing on. *Newsweek* provided dinner cooler bags and *Kiplinger's Personal Finance* gave antique seminars. Last year, Hearst's *House Beautiful* restored the Oak Ridge Manor estate's garden for Camp Jeep's second on-site wedding. Lifetime and E! cable networks recorded the festivities.

Following last year's Camp, an evaluation form was mailed to 2,500 campers, which not only added to the Jeep databases, but also tracked the attitudinal changes toward the Jeep brand. PentaCom received a whopping 99 percent response rate. Among the responses: 66 percent strongly agreed they felt better about the Jeep brand; 77 percent strongly agreed they would recommend a Jeep vehicle to friends; and 82 percent strongly agreed they would buy another Jeep after the Camp Jeep event.

"Success has many ways of telling its tale, and our key barometer is: Does it work year after year?" says Steven Binder, who recently joined *Golf Digest* as senior vp/publisher. Binder became a fan of Camp Jeep during his tenure as senior vp/corporate sales for Condé Nast. "This is a really good example of co-branding an exciting event because you're reaching customers that are important to both of us. We feel it's a win-win." ■

HAPPY CAMPERS From left to right: PentaCom's Shelly Stanton, Deborah Jones, Tobylynn Jones, Diane Jackson and Allison Gelzayd ride herd on the Jeep roundup.



Best use of magazines (tie) PENTACOM

EYE OF THE NEEDLE
From left to right: Angela Taylor, Janice Merlino and Teri Bauer of DDB Seattle made it virtually impossible not to know about "Fred Hutch Day" last September.



Rain or shine. In Seattle those words are the mantra for how people live their lives—and plan their media campaigns.

To mark the 25th anniversary of the Fred Hutchinson Cancer Research Center, DDB Seattle developed a "radio roadblock"—a one-day celebration in which 25 of the city's stations participated in a series of events—most of which were outdoors. And all of which were planned rain or shine.

The weather gods smiled on Seattle that day and the sun shone, making the roadblock an unqualified success and putting the name of the Nobel Prize-winning institute on the lips of just about everyone in Seattle.

Janice Merlino, senior vp/media director, wasn't fazed by the soggy possibilities: "When it's raining it's normal here, so everyone just goes on with whatever they were doing."

But, she added, when the sun does shine the city has a celebratory air about it, and that's exactly the way it felt on September 13, 2000, a.k.a. "Fred Hutch Day." Local celebrities, acting as "town criers," hosted the citywide party and spread the word of the events by way of recorded spots and live interviews.

In Westlake Park and at the Space Needle, the "Signs of Hope" exhibit spotlighted the stories of those on the front lines in the war against cancer. Panels covered

"Radio is so promotionally oriented, and it has the arms and legs to go out there and do the live remotes." — JANICE MERLINO

with the heartfelt messages of cancer survivors and others touched by the disease were displayed at a sculpture garden.

For "Fred Hutch Day in the Workplace," 3,800 downtown-area employees from companies such as Pike Place Market, Starbucks, Briazz and Seattle's Best Coffee wore Fred Hutch T-shirts.

More than a third of the Space Needle's 2,000 visitors that day were treated to discounted elevator rides and

Best use of radio

DDB Seattle

BY LAUREN MILES PHOTOGRAPHY BY REX RYSTEDT

greeted by John Curley, host of *Evening Magazine* and Brad Goode, KIRO TV anchor. The Seattle landmark was illuminated with a legacy light to commemorate the anniversary.

Half of FHCRC's dozen or so local volunteer organizations staged smaller events—ranging from bake sales to rallies—all of which received radio attention.

While the events themselves included a huge number of people, that just wasn't enough. The goal was nothing short of everyone.

"The whole concept was to involve the whole city in anyway we could," says Merlino. Still, not everyone in Seattle could attend the events, so that's where radio came in. With only \$50,000 to spend in the medium, Merlino knew she had to get as big a bang out of her buck as possible: "We'd have to blow our wad and do the whole shebang at once."

And it worked. The campaign reached 92 percent of the target audience, adults 25-54, in the Seattle-Tacoma DMA. When all was said and done, the campaign delivered 10 million gross impressions. Only radio could have delivered those numbers on that budget.

PLAN OF THE YEAR

"Radio is so promotionally oriented, and it has the arms and legs to go out there and do the live remotes," says Merlino. Neither TV nor out-of-home could offer as much added value as radio. In short, she says, "Nobody does it like radio does it."

For maximum impact, the bulk of the campaign was concentrated in morning drive time, but events trickled throughout the day.

When it was all over, Merlino and her team had managed to leverage \$280,000 worth of free air time and remotes—more than five times the budget. The \$50,000 was used to help stations offset the costs of live remotes and studio time. Spread across 25 stations, the \$50,000 didn't amount to much per station, so it wasn't the money that persuaded stations to take part.

In fact, it was a combination of altruism and good business sense that convinced stations to participate. The radio stations wanted to be part of a good cause and associated with a research heavyweight like the cancer research center.

But getting local celebrities on air was certainly a factor. And as more stations signed on, the "peer pressure" to be part of the citywide festivities built.

And finally there was the agency's clout that won over any dissenting stations. "We spend a lot of money in the market with clients like McDonald's and Quest. They like to make us happy," says Merlino.

To some degree, this was business as usual for DDB. Its staffers are used to orchestrating complex and large-scale campaigns on behalf of clients—though this one was decidedly more fun.

However, for the cancer center this was all new. In fact this was The Hutch's first real foray into the world of advertising.

Apart from a few isolated ads for donor events, this was the center's first full-scale campaign. "We're a fairly young institution. We wanted to do something to create some visibility for The Hutch," said Linda Gainer, vp/external affairs at FHRC.

Fred Hutchinson Cancer Research Center, named for the late Mariners pitcher and Red Sox manager, only takes patients on a referral basis. So the intent really wasn't to bring in new patients. It was the more intangible goal of raising awareness among locals—and potential donors.

Though FHRC has a Nobel Prize and a national rep, area hospitals are more top-of-mind with locals, says Gainer: "We raised the local profile. Certainly some of the events reached out to a different base—a younger group that is not as sensitive to the issues of cancer."

But there was more to the celebration than simply good publicity, she adds. "We've always enjoyed good support from the community. It was kind of like a give-back to the community." ■

Best use of newspapers

Fallon

BY TONY CASE PHOTOGRAPHY BY MIKE HABERMANN

It's not your grandfather's bank ad.

Fallon Minneapolis, winner of this year's Plan of the Year for newspaper advertising, snagged the Citibank account by promising to be "unbanklike" in its approach. The result: a series of whimsical ads promoting the bank's various financial services, appearing in unorthodox sections of the paper and sporting catch phrases like "Sometimes wealth is buying the \$6 popcorn and not obsessing over the fact that you just paid \$6 for popcorn."

Another appeal, promoting Citibank's home-equity line of credit, drew in readers with the hook: "There's got to be at least \$25,000 hidden in your house. We can help you find it."

Still another spot showed up in the comics section, of all places. Alongside *Peanuts* and *Doonesbury*, the ad declared: "Sometimes wealth is having time to read these."

After the initial, attention-grabbing one-liners, each ad went on to explain the benefits of a particular banking service. Some included a toll-free telephone number and Web

address. Every ad ended with the distinctive, red-colored Citibank logo, along with the tagline "Live richly."

With the campaign, Fallon faced the challenging task of promoting the one-on-one, personalized services of a financial behemoth to a mass audience faced with growing competition for their dollar—and, consequently, an explosion of advertising messages. Breaking through all the clutter was no simple task.

The ads were "intentionally not page-dominant. They did pop off the page, but were small and charming, in a quiet voice."—LISA SEWARD

"We went through a lot of creative explorations to figure out what the line was. But we also needed to break away from the traditional way banks talk about themselves, which was to concentrate on their functional attributes or to talk about you and your money in a sappy way," said Maggie Shea, Fallon's group account director over the Citibank business. "We needed to find an emotional connection that felt

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The campaign, with its clever catch phrases, sought not only to stand out from more traditional, somber banking ads, but also to be, in the agency's words, "iconic." The ads were "intentionally not page-dominant," said Fallon's media director Lisa Seward, who also served as a Plan of the Year judge. "They did pop off the page, but were small and charming, in a quiet voice."

Financial institutions have long been devoted users of newspapers, with their deep reach and rapt readership. It might be old-fashioned, but newspaper advertising proved to be a powerful element of the Citibank campaign, according to the agency. "It might have been easy, in being 'unbanklike,' to dismiss the medium, which is used in abundance by local banks," Seward said. "But [newspaper] also offers a lot of opportunity we hadn't realized. The timeliness and flexibility definitely plays a role. When you're launching a product ... you have to ensure your ad is seen on a particular day. Newspapers get the daily reader, while a magazine audience accumulates over time. You also can quickly go to press with an ad."

The media director added that newspapers' ad departments proved helpful in alerting the agency to other bank ads, when and where they were running, so Citibank could ensure it got the best possible placement.

Besides Seward and Shea, Fallon troops associated with the campaign included AOR director Alan Higley, connection planner Doug Holroyd, media supervisors Demian Brink and

Tasha Kruger, media planners Jen Shadowens and Deb Linksvayer, and assistant media planners Eric Ferch and Anne Padilla. Fallon got the Citibank account in August of last year.

The six-week newspaper campaign, which began in mid-January and was budgeted at \$1,975,000, ran in 19 dailies across nine markets, including New York, Chicago, Los Angeles, San Francisco, Washington, Miami, Las Vegas, Buffalo and Rochester, N.Y. Fallon, which both created and placed the ads, used the dominant newspapers in those markets, including *The New York Times*, *Chicago Tribune* and *Miami Herald*, as well as smaller, more specialized vehicles, such as the Herald's Spanish-language edition, *El Nuevo Herald*. The newspaper element was part of a broader, multimedia effort that encompassed national broadcast, cable, magazine and outdoor. Newspaper accounted for 7 percent of the overall campaign. Fallon estimates that 30 million consumers were exposed to the newspaper ads alone.

More important than exposure, the campaign apparently drove traffic in a big way. After ads ran for Citipro, a new Citibank financial service, inquiries at bank branches shot up a whopping 47 percent.

Fallon broke the print side of the campaign into three parts. First, to tweak readers during the first week of the campaign, the agency rolled out small color units, layered three-deep in various sections of the paper, including the comics, movie listings and the main-news section.

Then, for the next five weeks, the agency switched to larger ads offering greater detail about Citibank's services. Those ads ran in the main section of papers, as opposed to more traditional, business-section placement.

For the third part of the campaign's push, Citibank sought to motivate its own employees to promote its services. So, with each new ad message introduced, stacks of newspapers were sent to local bank branches.

While most advertisers are obsessed with demographic subsets, the Citibank campaign was designed to appeal to consumers across all groups. And while financial institutions often focus on milestone events—buying a home, having children, graduating college—the campaign focused, rather, on "the everyday role of money," Shea explains.

Seward calls the Citibank approach "very different from how other banks communicate with people. The banking category across the board is guilty, I think, of speaking to consumers as account numbers and not as people. So [with this campaign], we're trying very hard to acknowledge customers as human, with human motivations."

And sometimes, those motivations can be as basic as a cup of java. As one of the Citibank ads noted, "If you gave up your morning coffee for a year, you could make an extra mortgage payment. But man, you'd be grumpy." ■



Best use of newspapers **FALLON**

EXTRA, EXTRA
Back row (l to r):
Deb Linksvayer,
Alan Higley, Jen
Shadowens and
Erick Ferch.
Middle row,
seated at table
(l to r): Doug
Holroyd, Katie
Hines and
Demian Brink.
Front, seated at
table (l to r):
Tasha Kruger,
Anne Padilla and
Lisa Seward.

BUSHWACKERS
Julie Johnson, Bruce Murdy and Jennifer Sousa helped to transform placid, historic Charleston into a T-Rex playground for the Charleston IMAX Theatre.

Sometimes, a little creative vandalism really pays off.

Strangely, that was what the media department at Rawle-Murdy Associates in Charleston, S.C., found out as they implemented an attention-grabbing—make that attention-arresting campaign—for client Charleston IMAX Theatre.

The campaign, which won Rawle-Murdy top honors in the Out-of-Home category for *Mediaweek's* Plan of the Year competition, was for the IMAX film *T-Rex: Back to the Cretaceous*, which premiered last August.

At the time, the theater was only about two months old. Ticket sales for the first movies, which focused on dolphins and Mount Everest, were underwhelming. The city—which still draws millions of tourists to its Civil War historic sites, its graceful and painstakingly preserved plantation estates and its elaborate gardens—seemed slow to embrace the high-tech IMAX concept.

“Ticket sales were sluggish in June and July,” says Julie Johnson, media director at Rawle-Murdy. “Plus, in August [when *T-Rex* debuted] we knew people were getting into back-to-school mode. So we really knew we had to launch this and grab people’s attention.”

As it turned out, that was not a problem once the campaign was set in motion.

Using a total of eight 14-by-48-foot billboards on major

“One of the most surprising things about this campaign was what an easy sell it was for us in the media department.”—JULIE JOHNSON

arteries in and around Charleston, Rawle-Murdy set to work. The creative called for a killer campaign. Well, actually, a campaign that looked like a killer had attacked the large boards.

Billboard vinyls were literally ripped to pieces along the left- and right-hand portions, making them appear as though the claws of a T-Rex had shredded the creative. A rough hand-painted message reading “T-Rex In 3-D! Now Attacking IMAX” was placed in the middle of the



Best use of out-of-home

Rawle-Murdy

BY RICHARD BRUNELLI PHOTOGRAPHY BY CHRIS CASABURI

billboard to make it look vandalized.

Though the outdoor campaign had a minimal budget, its impact was of Jurassic proportions. For starters, a good deal of the people of Charleston (not to mention the tourists) were scratching their heads when they looked up at the big boards. But more importantly, that curiosity sparked a 10 percent surge in IMAX ticket sales for all movies (not just *T-Rex*) playing at the theatre last August.

“This campaign allowed us take great creative and use it in a really innovative way,” says Johnson. “I think we pushed the envelope here.”

The agency’s media plan certainly did that. The first level involved making the IMAX theatre’s current boards look like they had been hacked by T-Rex talons. Then Johnson and her team, which included media buyer Jennifer Sousa, negotiated a deal with local radio station WAVF to use the claw technique on its billboards. Additionally, the team developed promotional deals with the station involving on-air IMAX ticket giveaways.

Rawle-Murdy then upped *T-Rex's* presence by getting other clients involved. Grocery chain Piggly Wiggly donated the use of its billboard for two months ... free of charge.

PLAN OF THE YEAR

The agency also struck a deal with Adams Outdoor, which allowed Rawle-Murdy to negotiate with Adams clients whose contract had expired to have their boards shredded by T-Rex before they came down. Adams got so wrapped up in the campaign that it provided old boards of previous clients, and installed the creative at unsold locations.

"One of the most surprising things about this campaign was what an easy sell it was for us in the media department," Johnson recalls. "This was a really unique way for us to use the inventory."

And it was extremely unique for Charleston, which is not known for its innovative use of out-of-home.

"This is a beautiful, historic town," Johnson says. "It isn't a great outdoor market." Translation: Charleston does not equal Time Square.

Erin Collier, who worked in the agency's public relations department on the *T-Rex* campaign and is now marketing manager of the IMAX theatre, puts it another way: "We didn't want to seem the red-haired stepchild around Charleston. We wanted to embrace the community. But we wanted to show that IMAX is a very different animal."

But there were some at Rawle-Murdy Associates who voiced concerns about the campaign when it was still in the planning phase. One, in particular, was agency president Bruce Murdy.

His chief concern—and it was probably a good idea that someone sent up a red flag on this point—was that the vinyl

that was torn by mock dinosaur claws not be just left there to flap around in the breeze. "I had some concerns about how it could be done without it looking trashy," he says.

The solution was a two-step process: in essence, tear the vinyl downward as if by an angry beast, but then partially paste the shreds back onto the board. An agency art director was sent with the outdoor company to help achieve the desired effect.

"Personally I've always loved outdoor," Murdy says. "It's larger than life. And if you have a great message it can affect people in big ways."

Would he be supportive if his employees came up with another bizarre idea that surprises people, generates a buzz in the community and makes a client's cash register ring?

"Absolutely," Murdy says. "The greatest challenge, whether it's in the creative department or the media department, is to figure out new ways to top what's been done before."

The media approach for the *T-Rex* campaign might prove tough to top. In a way, it took on a life of its own. It generated amazing interest in the Charleston community in general. And it fostered a new level of partnership in the city's advertising/media community.

"I couldn't put a price tag on the value we got for the amount of money we spent," Johnson says. "But another amazing thing is that this campaign really created a cooperative spirit among the media in this market." ■

Best use of new media

Universal McCann

BY ALAN J. FRUTKIN PHOTOGRAPHY BY BRIAN DAVIS

For years, movie marketers have used network TV roadblocks to build interest in their films. But rarely has a movie studio used the same technique in its Internet marketing of those films. That is, until Columbia Tristar Home Entertainment, along with Universal McCann/Los Angeles, went online to the exclusion of all other media in marketing the DVD and home video release of Columbia Tristar's sci-fi thriller *Hollow Man*.

"Our objective was reach," says Cheryl Lodinger, senior vp of marketing for Sony Pictures' Columbia Tristar Home Entertainment. "And because *Hollow Man* is not a traditional title, we decided that the Internet would be a great way to let people know about it."

Lodinger, who came up with the idea, added that she and her team knew *Hollow Man*'s sci-fi nature would appeal to young males, a demographic known as active Internet users. And to reach as many of those young males as possible, Columbia Tristar posed the question to

McCann as to whether or not they could apply a roadblock-like buy to the Internet. And whether it could be done with a budget of about \$200,000.

"Initially, our thought was that it would be too expensive to roadblock the entire Internet," says Steve Aleksich, McCann's account supervisor on the *Hollow Man* project. Aleksich added that the McCann team then embarked on

"We soon realized that putting a message across Yahoo was a lot of inventory. That just wasn't feasible for us."—ELIAS PLISHNER

a more targeted approach to the campaign, narrowing its focus to several top Internet portals, entertainment sites, and sci-fi sites.

The street date for the *Hollow Man* DVD and home video release was Jan. 2, which, by all accounts, was not the best timing. "It's post-holiday," Aleksich says. "So a lot of people already had purchased gifts before Christ-

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NOT-SO-HOLLOW MEN

From left to right: Elias Plishner, Steve Aleksich and Terry Powers of Universal McCann made it hard for Internet users to miss their message.

PLAN OF THE YEAR

Best use of new media **UNIVERSAL McCANN**

mas." But even if consumers traditionally are looking to save money after New Year's, Lodinger says this particular post-holiday season still had provided them with a silver lining: "Many people not only got DVDs for Christmas, they got DVD players."

McCann offered Columbia TriStar three different scenarios: a campaign on New Year's Day, on the actual street date, or the Friday after the street date. While traditional media buys usually go out in advance of a street date, Columbia TriStar chose Friday, Jan. 5, for its online buy, partly to steer clear of any holiday sluggishness, and partly to take advantage of any weekend consumer activity.

"Obviously, the Friday going into a weekend is a big day for retail to advertise," Lodinger says. "And we wanted to do this on a weekday, so that people who don't have Internet access at home, but who have it at work, would be able to see the campaign."

Once the date was chosen, the McCann team began approaching various portals and sites to inquire about purchasing entire inventories on January 5. "Our first thought was to not do any targeting. But some people thought we were crazy," says Elias Plishner, McCann's interactive media strategist. "We soon realized that putting a message across a platform like Yahoo was a lot of inventory. It was about several million dollars worth of inventory. And that just wasn't feasible for us."

Fortunately, that proved not to be necessary. The agency decided that it could go into areas where young males would most likely be: mainly, sci-fi, tech and entertainment areas. McCann whittled the *Hollow Man* buy

down to two portals, Yahoo and Lycos, plus the young male-skewing entertainment site ign.com and Sci-Fi Channel's sister site, scifi.com.

Then came the somewhat tricky task of choosing the timing for the roadblock.

"Our thought was to run it all day long, but because of budget constraints, we knew that wouldn't be possible," Plishner says. So Universal McCann determined when Internet traffic spikes most. The findings: The best time to hit the target audience was both the mid- to late-lunch hour for workers and what is generally referred to as Internet prime time—6-9 p.m.—for home-computer users. To capture consumers nationwide they chose to run the roadblock between 12-4 p.m. EST, and 6-12 p.m. EST.

Chuck Coons, Columbia TriStar's director of online technologies and domestic marketing, says that in addition to McCann's media buy, several hundred advertising-free sci-fi fan sites also were contacted. And many of them agreed to post at no charge either the banners that Sony created for the campaign or an image from the actual packaging.

It worked. According to Videoscanner, which tracks consumer sales of DVDs and home videos (and which is owned by *Mediaweek* parent company VNU), *Hollow Man* held the No. 1 spot on the sales chart for its first two weeks of release.

McCann's Aleksich says the ratio of delivered impressions to booked impressions for the *Hollow Man* buy was high, and that with approximately 4 million impressions recorded, the campaign over-delivered by 20 percent. Plishner adds that despite going up against the DVD and home video releases of films such as *Gladiator* and *Scary Movie*, *Hollow Man* sustained substantial numbers of impressions for its first month of release, and remained in the top 20 in sales throughout its first three months of release.

Despite the success of the *Hollow Man* DVD marketing campaign, Lodinger says, the Sony unit has yet to try the tactic again, sticking both with magazines and television as its primary media.

But even though *Hollow Man's* target demographic may have been best suited for a male-skewing, online marketing campaign, she says the concept could work for female-targeted titles as well.

And the McCann team seems eager to build on the success they achieved with *Hollow Man*. "With interactive media, we've adopted a philosophy of test, learn and evolve," Plishner says. ■

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Movers

TELEVISION

Kelly Kahl, senior vp of program planning and scheduling at CBS since August 1998, was promoted to executive vp of program planning and scheduling. Kahl oversees all scheduling of prime-time series, specials, TV movies and miniseries. He joined CBS in January 1996 as vp of scheduling for CBS Entertainment, following three years as director of network research at Warner Bros. Television. Before that, Kahl was with Lorimar Television, which eventually merged with Warner Bros. As part of the team that worked with now CBS Television president Leslie Moonves at both Lorimar and Warner Bros., Kahl helped launch *ER*, *Friends* and *The Drew Carey Show*.

AGENCIES

Jayne Spittler, senior vp and media director of Starcom MediaVest Group, will retire at the end of August after 20 years with the company's research and planning divisions. She will continue to serve as a consultant...**Geoffrey Klapisch** was appointed senior vp, group media director for Hill, Holiday/New York, responsible for all media planning on Verizon Wireless in the Northeast corridor. Previously Klapisch was vp of business planning and integration for Boston-based Fidelity Investments ebusiness. Before that, he was a senior vp, director of strategic planning for Media Direct Partners in New York.

RADIO

Sporting News Radio has named **Ryan Williams** sports director and **Jennifer Hadden** executive producer for Sporting News Radio. Both come from Sports-Fan Radio Network; Williams was program director and host of the network's morning show and Hadden was director of marketing and promotions...**Gary Krantz** has been promoted to senior vp of operations for Premiere Radio Networks, from senior vp of sales for Mediabase, Premiere's music information service. Premiere is the programming arm of Clear Channel Communications...**Thomas Glade** was named vp and radio market manager of Clear Channel's radio operations in San Antonio. Glade (continued on page 20)

Media Elite

EDITED BY ANNE TORPEY-KEMPH

Guggenheim Leaves 'Em Thinking

MOST MEDIA RESEARCH EXECs toil behind the scenes. Not Bernie Guggenheim. Recently retired as Campbell-Ewald's senior vp and media research director, Guggenheim has left his mark on a number of research companies and trends.

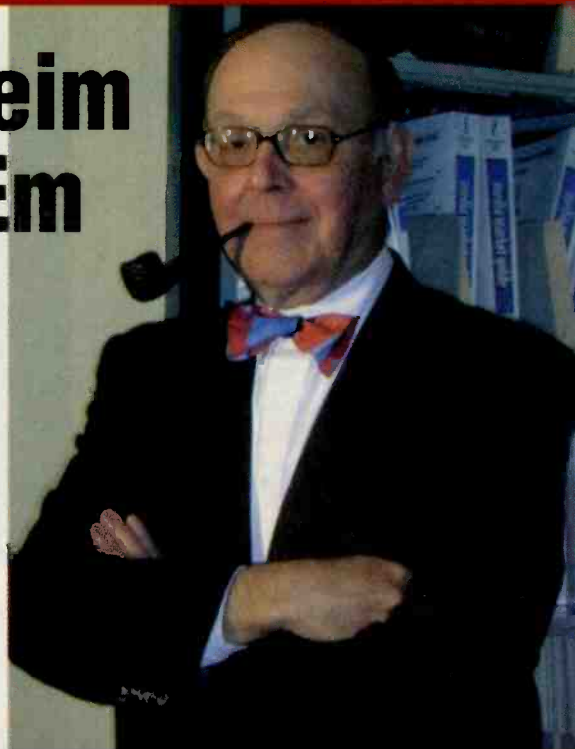
During his 35-year tenure at Campbell-Ewald in Detroit, the outspoken exec headed up both the print and broadcast buying groups. He was a member of the agency's media strategy board, with a strong voice in the planning activities of all accounts. But perhaps Guggenheim's most lasting legacy will be the effect he's had on the estimated 500 media, research and agency execs who learned at the foot of the master.

"Everybody should have a Bernie Guggenheim as mentor and teacher," says Lou Schultz, chairman and CEO of Initiative Media Worldwide. "He taught me how to think. For a guy who specialized in research, he was [extremely] marketing-oriented."

Other media and ad luminaries who call Guggenheim their mentor include Anna Fountas, president of the Traffic Audit Bureau; Fred Sattler, executive vp and executive media director of Doner; and Dale Coons, senior vp and media research director at Campbell-Ewald, who succeeds Guggenheim at the agency.

Revered by those who worked with him, Guggenheim was equally feared by the media companies whose data he scrutinized. Never shy about expressing his opinions, he attacked Simmons Research Bureau's "two-tier" methodology in 1978. "I thought it was for the birds, and said so loudly," Guggenheim remembers. That ultimately led to a single standard methodology used by MRI; Simmons is no longer used for print measures.

In three and a half decades, Guggenheim has seen research fads come and go, and come back again. "The same issues repeat them-



Bye-bye Bernie: The retired research guru says buyers today "know the price of everything and the value of nothing."

elves, almost like a bad lunch," says Guggenheim. Take optimizers, for example. Guggenheim played with optimizers in the '60s and '70s, long before they hit big in Europe and emigrated back to the U.S. "Optimizers produce optimum schedules of the past, but the past isn't what you're going to buy," he says. "No one has done a post-evaluation of an optimizer. No one wants to find out." Guggenheim doubts we've learned anything new from research, despite growing mountains of data and new ways to crunch it. "Buyers and planners today know the price of everything and the value of nothing," he says. "People are increasingly focused on cost-per-points and less willing to say this is the right thing to do based on [their] professional opinion."

The research companies won't improve the situation, he warns. "They're no longer entrepreneurial ventures...The companies have to make money and report quarterly earnings. They're not going to aggravate all the broadcasters in the country and all the publishers in the country by coming out with a better number. So who is going to do this? It's got to be the advertiser, the agency. It's our job to see that money is invested wisely."

Don't look for Guggenheim to go the usual consultancy route. He says he'll be working on his golf game. —Katy Bachman

Movers



Updegrove moves to Newsweek



Kraynak tapped for Viacom Plus

(continued from page 19) comes to Clear Channel from Bonneville International Corp., where he was general manager for WWVZ-FM, WWZZ-FM and WXTR-AM in Washington, D.C.

MULTIMEDIA

Lisa Kraynak was named to the new position of vp of marketing for Viacom Plus, where she will be responsible for developing integrated marketing packages for Viacom advertisers across the company's TV, radio, Internet and outdoor properties. Kraynak was most recently vp of strategic marketing for iVillage.com.

MAGAZINES

Mark Updegrove has left *Time* as president of the Canadian edition to join *Newsweek* as U.S. publisher. Also, **Julie Krumholz**, former associate vp at CNET, has been named vp of marketing for *Newsweek*...**Maarten Terry** has moved over from marketing director of Time Inc. Home Entertainment to Time4 Media, a division of Time Inc., as vp, group marketing director of the Consumer Marketing Group. **Fred Nelson**, vp of marketing and promotion for Time Inc.'s *Entertainment Weekly*, has been promoted to associate publisher, marketing and promotion...**Julie Michalowski** has been upped from director to vp of circulation for the *Golf Digest Cos.*, a subsidiary of Advance Publications...At Emap USA, **Bill Foy**, national sales manager of Emap's outdoor division, has been named group publisher of its Motorcycle Group, replacing Bob Weber, who has taken a position as vp, general manager for cycle-parts distributor White Brothers. Also, **Sean Finley**, western advertising manager of the Motorcycle Group, has been promoted to publisher of its off-road titles.

Media Elite



Charity case: Maxim g.m. Lance Ford (r.) boosts the bidding for Blanchard at a benefit auction.

Do I Hear 40?

MAGAZINE-HOSTED GOLF outings this time of year are a dime a dozen. But leave it to *Maxim* to think *inside* the box, with its recent Urban Open, which had a group of advertisers and celebrities putting their way around Manhattan on a nine-hole "course" that spanned several New York landmarks, including Grand Central Terminal and Penn Station.

Guests stayed around post-putting for an auction benefiting Sehorn's Corner, a charity for single-parent families. But the bidding left *Maxim* editor Keith Blanchard rather humbled: For a happy-hour date with him, bidding started at 35 cents and stopped at \$85. Lunch with Pepsi kid Hallie Kate Eisenberg fetched \$200. —Lori Lefevre

Media Dish



Allure editor in chief Linda Wells (l.) and publisher Nancy Berger flank Aida Turturro, star of HBO's *The Sopranos*, at the magazine's recent Keeping America Beautiful race in New York's Central Park. Proceeds from the event went to the American Cancer Society.



At Manhattan's W Hotel, *Gear* recently hosted a luncheon for the ad community to preview its September issue, which will be guest-edited by Craig Kilborn, host of CBS' *The Late, Late Show*. (l. to r.) *Gear* executive editor Aaron Hicklin; Kilborn; and Linda Gaunt, executive vp of communications, Giorgio Armani.



On hand at the Magazine Publishers of America offices for the launch of the MPA's diversity Web site, (l. to r.) Patricia Crocker France, vp of marketing, *BusinessWeek*; Nina Link, MPA president; William Kupper, president, *BusinessWeek* Group; and Marlene Kahan, executive director, American Society of Magazine Editors

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Calendar

The 2001 **Promax & BDA** conference for creators of programming promotions will be held June 20-23 at the Miami Beach Convention Center. Allen Rosen-shine, chairman/CEO of BBDO World-wide, will be the keynote speaker. Con-tact: 310-788-7600.

The **Media Institute** will host a communi-cations forum luncheon, focusing on broadcasters' digital transition, June 28 at the St. Regis Hotel in Washington. Speak-er will be Gary Chapman, president of LIN TV Corp. Contact: 202-298-7512.

The **Television Critics Association** will hold its summer press tour July 9-27 at the Ritz-Carlton Huntington Hotel in Pasadena, Calif. Sessions will be as fol-lows: syndication, July 9; cable, July 10-14; the WB, July 15; UPN, July 16; Fox, July 17-18; CBS, July 19-20; TCA Day, July 21; ABC, July 22-23; NBC, July 24-25; and PBS, July 26-27. Contact: 626-568-3900 for hotel reservations. The tour is open only to TCA members.

Myers Forums will present a **retreat for media and ad industry executives** July 10 at the Roosevelt Hotel in New York. The session will include an upfront update, interactive TV case studies, and 2002 ad spending forecasts. Contact: 212-764-5566.

The **Outdoor Advertising Association of America** will present its **annual sales training seminar** July 17-18 at the Mar-quette Hotel in Minneapolis. Contact: 202-833-5566 or www.oaaa.org.

The Poynter Institute will present a five-day **seminar on producing television newscasts** Aug. 5-10 at the Institute's St. Petersburg, Fla., offices. Contact: www.poynter.org or 727-821-9494.

The **Radio and Television News Direc-tors Foundation** will present a **news decision-making workshop** Aug. 17-18 at the Doubletree Hotel in Philadelphia. Ramon Escobar, MSNBC executive pro-ducer, and Al Tompkins, broadcast/online group leader for the Poynter Institute, will be featured speakers. Cost: \$50 per sta-tion. Contact: 202-467-5252.

Inside Media

NEWS OF THE MARKET

UPN Spends Saturdays With MGM

UPN and MGM have struck a revenue-shar-ing deal in which the network will air MGM films during a Saturday-afternoon block on all of its affiliated stations, beginning Aug. 4. MGM will manage the national ad sales for the 57 films and split the revenue with UPN. MGM will also secure clearances for the movie franchise in markets where there are no UPN affiliates. UPN will deliver an initial run of the film to its affiliates, and the affil-iates may opt for a second airing during a spe-cific window. Among the films are *Three Ami-gos*, *Curse of the Pink Panther*, *Rocky V*, *Hoosiers* and *RoboCop 2*. UPN will use the Saturday-afternoon movie airing to promote its week-night prime-time programming.

ET Weekend Bucks Syndie Trend

The weekend version of Paramount Domes-tic Television's long-running entertainment magazine series *Entertainment Tonight* con-tinues to show year-to-year growth at a time when most syndicated shows are seeing diminished ratings. During the May sweeps, *ET Weekend* posted a 3.7 average audience rating, up 9 percent from last May and good for first place among all weekly syndicated programs. The latest figures point to a pat-tern of continued growth for the weekend version, which launched in 1998. Last May's 3.4 AA rating represented 26 percent growth over the same period in 1999.

Time Warner N.Y. to Carry FX Earlier

The target date for Time Warner systems in New York to begin carrying cable network FX has moved up four months, to Sept. 5.

The general entertainment channel will launch on channel 58 and be delivered to more than 1 million subscribers in the No. 1 market. In December 1999, Time Warner agreed to bolster FX's distribution on its systems, which reach approximately 13 mil-lion subscribers.

Scripps' Hart to Depart Station Biz

Six years after taking over as head of E.W. Scripps' TV station division, Jim Hart is call-ing it a career. The 58-year-old veteran broadcaster, who previously served as presi-dent of Multimedia's TV station division as well as vp/general manager of Multimedia-owned Knoxville, Tenn., NBC affiliate WBIR-TV, announced he plans to retire in July. John Lansing, vp of station operations for Scripps, is expected to succeed Hart.

Clear Channel N.Y. Leaves Local Ass'n

Clear Channel's New York radio stations are leaving New York Market Radio, the local radio association that markets the medium to advertisers and agencies, at the end of the month. "We loved being a part of the broad-cast community, but we weren't getting a return on our investment," said Andy Rosen, market manager and general manager of WLTW-FM, one of the seven CC stations that are pulling out. Rosen said that instead the cluster is investing in an office to handle sales for its female-targeted stations, which account for 25 percent of the market's radio revenue, according to BIA Financial Net-work. The news was a blow to the associa-tion, which still counts Infinity, ABC, and the vast majority of top stations as its members.

'Tis The Season for ESPN

ESPN will launch an original reality-based series, *The Season*, that will take an inside look at professional athletes in the locker room, on the field, and behind closed doors. The first episode, to air June 26 at 8 p.m., will showcase pro golfer Tiger Woods at the U.S. Open. The second episode will air on July 5 and feature Philadelphia 76ers Allen Iverson and Dikem-be Mutombo, having followed them through the NBA Finals. The next show will air in January, taking an all-access look at the football program at the Uni-versity of Arizona.

Woods is examined in *Season* opener.



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Inside Media

Sandy Josephson, executive director of NYMRAD, said the board will meet on June 28 to address the situation.

Nescafé Goes Abroad With MTV

MTV International and Nescafé announced a multimillion-dollar deal that makes the coffee brand a major sponsor of MTV's Video Music Awards, the network's most-watched program. The deal includes on-air and online exposure related to the awards, international sponsorship of the MTV series *Making the Video*, international image spots promoting Nescafé on MTV; and international competitions run by both MTV and Nescafé.

May's Not Merry for Mags

Magazine advertising spending continued to slow in May. Total revenue dropped 9.4 percent to \$1.5 billion for May, according to Publishers Information Bureau. Ad pages were down double-digits, skidding 16.9 percent to 22,368. Magazine ad revenue and paging so far this year lag behind last year, down 1.9 percent and 9.4 percent respectively.

Time Inc. Said to Be Eyeing U.K. IPC Group

Time Inc. is reported to be in talks to purchase IPC Magazines Group, a leading publisher of consumer magazines in Britain. The price could range from \$1.17 billion to \$1.39 billion. A Time Inc. representative said the company had no comment on the reports. In the past year, the company has acquired *Business 2.0* and *Times Mirror Magazines*.

VNU Auctioning Consumer Mags

Dutch magazine publisher VNU held an auction last week for its 150 consumer publications, which are valued at an estimated \$1.6 billion. ING Barings is reportedly bidding on the properties for Russian publisher Independent Media. Hearst Magazines International, VNU's largest international partner on its consumer titles, has the option to continue its partnership with a new owner. VNU is *Mediaweek's* parent company.

Primedia in Licensing Deals for Teen Mags

Primedia Enterprises, the licensing arm of Primedia Inc., announced a series of licensing agreements for its *Seventeen*, *Tiger Beat*, *Teen Beat* and *Lowrider* magazine brands. The agreements include eyewear for *Seventeen* produced by Lantis Eyewear Corp., T-shirts for *Tiger Beat* and *Teen Beat* brand names by Passing+ sane, a young-adult market trendsetter; and scale vehicles of *Lowrid-*



Harvey Birdman stars in new "courtroom drama."

Scooby Doo's Shaggy getting arrested for possession. Also on the Adult Swim schedule are new episodes of *Space Ghost Coast to Coast* and *Home Movies*. Cartoon reaches 72.2 million households and approximately one-third of its audience is over 18.

Cartoon's in the Swim

Cartoon Network on Sept. 2 will launch a new programming block targeted to 18-to-34-year olds. Adult Swim will air on Thursdays and Sundays from 10 p.m. to 1 a.m. with five new series, including *Sealab 2021*, *Aqua Teen Hunger Force*, and *Harvey Birdman*, an animated "courtroom drama" with story lines such as

er magazine touring trucks by New-Ray Toys Development.

Sheingold Named CBS Spot Sales Chief

Richard Sheingold was named president of CBS Spot Sales and executive vp of sales for Viacom TV stations. Sheingold will oversee all sales activities of the 16 CBS and 19 UPN TV stations owned by Viacom. He will be responsible for all national ad sales for the CBS Television Stations division.

Univision to Acquire Raycom P.R. Unit

Spanish-language media company Univision will acquire Raycom Media's Puerto Rico-based subsidiary, which includes two full-power TV stations, WLII in San Juan and WSUR in Ponce. Together the stations reach 100 percent of the 1.3 million TV households in Puerto Rico. The deal also gives Univision the rights to Raycom's long-term affiliation agreement with WORA in Mayaguez, and a long-term marketing agreement with WSTE in Ponce, Mayaguez, Aricibo and San Juan. The deal is expected to close in the first quarter of 2002.

Radio's Opie and Anthony Get Syndicated

WNEW-FM's bad boys of New York radio, Opie and Anthony, recently reached a three-year agreement with Infinity that includes national syndication, which will likely be handled by Infinity-managed Westwood One. Westwood currently handles another Infinity afternoon-drive Talk team, Don and Mike. Since 1998, when Infinity changed WNEW's format from Rock to FM Talk, afternoon-drive hosts Greg "Opie" Hughes and Anthony Cumia have scored the highest ratings for the station, particularly among men 18-34. This month *The Opie and Anthony Show* will

be syndicated in 22 markets, including Philadelphia (WYSP-FM) and Chicago (WCKG-FM), both Infinity stations. WNEW will remain the duo's flagship.

Interep Improves RadioExchange

RadioExchange, a free electronic data interchange system for the buying and selling of radio, has a new feature that allows agencies to upload buy proposals into software from Strata Marketing and Donovan Data Systems, the two most popular submission programs. Developed by radio rep firm Interep in conjunction with Katz Media, RadioExchange was introduced last October.

XM Radio Partners With CNBC

A business news channel is coming to XM Satellite Radio through a deal with CNBC, which has agreed to provide the Washington, D.C.-based radio company with continuous live audio of CNBC programming. After successfully launching its second satellite last month, XM is on track to begin marketing 100 channels of digital radio direct to consumers in late summer. XM's only competitor, New York-based Sirius Satellite Radio, is on a similar rollout schedule.

Pre-Launch Shift at Rodale's Style

Sarah Gray Miller has left her features editor post at World Publications' *Garden Design* to join Rodale Press' *Organic Style*, giving the title its second editor before launch. She replaces Carol Brooks, who signed on in December and was dismissed last week. Miller will report to Christopher Hirschheimer, the new editorial director for Rodale's Organic Living Group. The new women's lifestyle magazine will launch as a bimonthly in August.

Culture Trends

MTV's BUZZWORTHY

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

Week of 6/11/01

Artist/Group: Nikka Costa
Song/Video: "Like a Feather"
Album: *Everybody Got Their Something...*

Talk about being born into music. Costa sang at the age of five with Don Ho, who was produced by her father - who in turn worked with Frank Sinatra. Her music leans more towards a fusion of rock and soul (which recently landed her on the Chris Rock Show), but not a bad way to start anyway...

Artist/Group: Craig David
Song/Video: "Fill Me In"
Album: *Born to Do It*

Likening his sound to legends Stevie Wonder and Michael Jackson as well as the under-appreciated Terence Trent D'arby, David's album is set for release in the U.S. in July. At age 18, he became the youngest British male to score a #1 UK hit. He has scored seven international #1's overall...

©2001 MTV

The Hollywood Reporter's Box Office

For weekend ending June 11, 2001

This Week	Last Week	Picture	3-Day Weekend Gross	Days In Release	Total Gross Sales
1	New	Swordfish	18,145,632	3	18,145,632
2	2	Shrek	16,520,052	26	176,069,428
3	1	Pearl Harbor	14,721,419	17	143,987,500
4	New	Evolution	13,408,351	3	13,408,351
5	3	The Animal	9,607,627	10	35,651,090
6	4	Moulin Rouge	7,649,148	24	27,569,224
7	5	What's the Worst That Could Happen?	5,476,007	10	22,397,310
8	6	The Mummy Returns	4,700,130	38	188,749,560
9	7	A Knight's Tale	1,702,336	31	52,660,994
10	8	Bridget Jones' Diary	1,145,298	59	67,350,448

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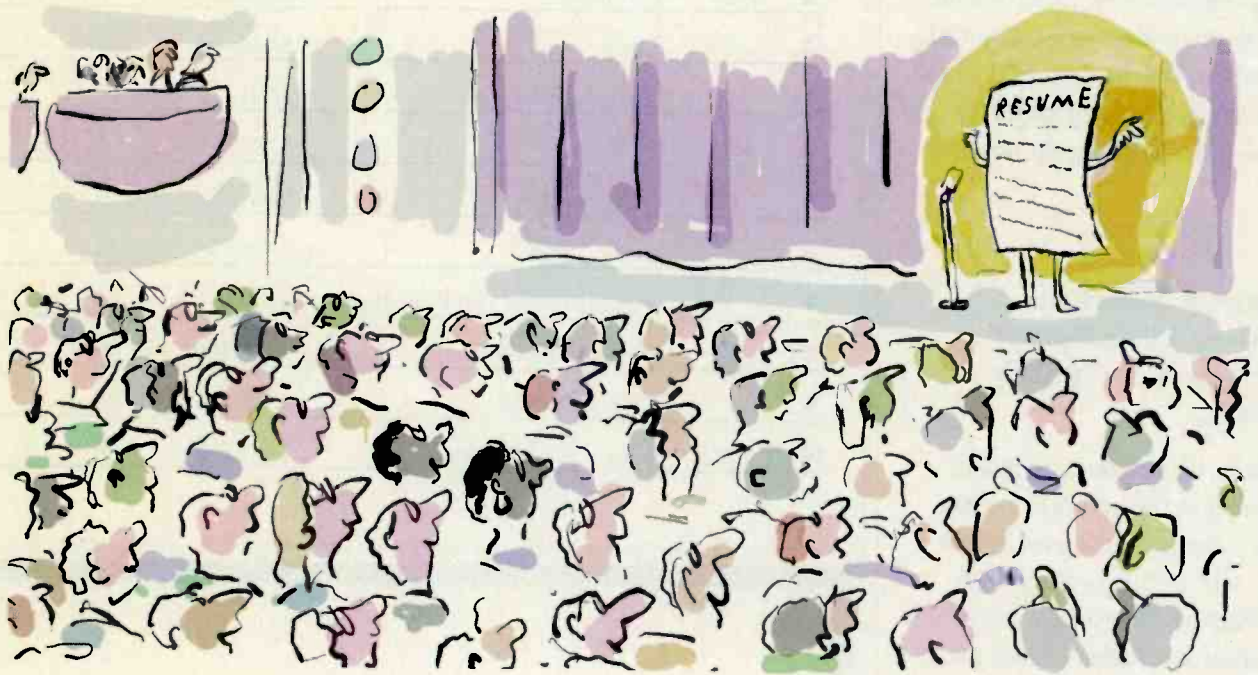


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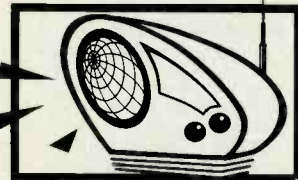
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2. **Eve w/ Gwen Stefani** "Blow Your Mind"
3. **Nelly** "Ride Wit Me"
4. **Missy Elliott** "Get UR Freak On"
5. **Janet Jackson** "All for You"
6. **Snoop Dogg** "Lay Low"
7. **City High** "What Would You Do?"
8. **Staind** "It's Been Awhile"
9. **R. Kelly** "Fiesta Remix"
10. **Tyrese** "I Like Them Girls"
11. **Sum 41** "Fat Lip"
12. **Linkin Park** "Crawling"
13. **Sunshine Anderson** "Heard it All Before"
14. **Tantric** "Breakdown"
15. **Uncle Kracker** "Follow Me"
16. **2Pac** "Until the End of Time"
17. **Lil Mo w/ Fabulous** "Superwoman"
18. **Destiny's Child** "Survivor"
19. **Train** "Drops of Jupiter"
20. **Stella Soleil** "Kiss Kiss"

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The Billboard 200

The top-selling albums compiled from a national sample of retail store sales.

This Week	Last Week	Weeks on Chart	Artist	Album
1	1	3	Staind	Break the Cycle
2	-	1	Radiohead	Amnesiac
3	-	1	St. Lunatics	Free City
4	3	5	Soundtrack	Moulin Rouge
5	2	6	Destiny's Child	Survivor
6	-	1	Jessica Simpson	Irresistable
7	5	10	Various Artists	Now 6
8	4	4	Tool	Lateralus
9	-	1	Turk	Young & Thuggin'
10	6	4	Missy Elliott	So Addictive

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The Billboard Hot 100

The most popular singles compiled from a national sample of radio play and retail store sales.

This Week	Last Week	Peak Pos.	Weeks on Chart	Title	Artist
1	1	1	11	Lady Marmalade	C. Aguilera/Lil Kim/Mya/Pink
2	2	2	20	Hanging By a Moment	Lifeshouse
3	4	3	18	Ride Wit Me	Nelly w/ City Spud
4	6	4	6	My Baby	Lil' Romeo
5	9	5	15	Drops of Jupiter	Train
6	7	6	13	Fiesta	R. Kelly w/ JayZ
7	5	5	16	Follow Me	Uncle Kracker
8	10	8	11	Peaches & Cream	112
9	8	8	14	Get UR Freak On	Missy Elliott
10	3	1	15	All for You	Janet Jackson

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Magazines

EDITED BY LISA GRANATSTEIN

Money Matters

Time Inc.'s personal finance Web site lays off staff as part of merger with CNNfn

BY LISA GRANATSTEIN

TIME INC. LAST WEEK PULLED THE PLUG ON MONEY.COM, DISMISSING 8 OF ITS 25 staffers and merging its Web site and remaining staff with AOL Time Warner sibling CNNfn.com. In recent weeks, a committee that includes David Kieselstein, Time Inc. personal finance magazine group president;

Craig Matters, Money.com executive producer; and Allen Wastler, CNNfn.com managing editor, have been meeting to map out the combined entity's strategy.

"The Money.com site doesn't go away," says Peter Costiglio, Time Inc. spokesman. "But since CNNfn.com and Money.com are working together, there are certain redundancies and certain efficiencies we can achieve."

Time Inc. units this year have been pressed to slash budgets and make staff reductions to meet AOL Time Warner's ambitious cash-flow goals for Wall Street.

The move comes as CNNfn prepares for big changes of its own this fall. The Turner Broadcasting financial cable network will be renamed CNN Money and will focus more on personal finance advice.

The Money-CNNfn combination will mirror *Sports Illustrated's* relationship with cable channel CNN/Sports Illustrated. And like their merged sports site, clicking on Money.com or CNNfn.com will likely land viewers on the same Web page. Since 1997, CNN/SI has operated a combined SI and CNN/SI Web site out of the network's Atlanta headquarters. The megasite was launched shortly after the start-up of the CNN/SI network in December 1996.

Despite Money.com's highly recognizable domain name and backing from deep-pocketed Time Inc., a planned expansion into a personal finance megasite never got off the ground. Meanwhile, competitor SmartMoney, published by Hearst Corp. and Dow Jones & Co., succeeded in creating a highly trafficked site.

Launched in 1994 as part of Time Inc.'s



The combined Money and CNNfn sites will soon apply the same synergistic formula employed by Sports Illustrated and CNN/SI.

failed Pathfinder portal (which folded in 1999), Money.com hit a high point in 1997, when it won the first National Magazine Award for New Media. Last year, Money.com was to get a \$50 million boost to launch a personal finance hub that would offer users referrals to brokerages and banks. Revenue was expected to come from ad sales and payments from companies that received referrals. But AOL's acquisition of Time Warner last January put the relaunch of Money.com on ice, and the site had remained in limbo ever since. "Money was not able to move fast enough," says a Time Inc. staffer familiar with the strategy. "There were too many hands in the pot—entrenched Time Inc. hierarchy; leftovers from Pathfinder, AOL and Netscape; and CNNfn—it's been your classic Time Warner turf war. Everything slows down, and there's no way to take advantage of what they have."

So far, the shotgun marriage between the magazine and the cable channel's sites has resulted in "deeply suspicious, awkward meetings," says the Time Inc. staffer. Plans are said to be in the works to move the remaining Money.com staff downtown to CNNfn's off-

60sec. With



Robert Gregory Publisher, *Rolling Stone*

Q. Ad pages in *'Rolling Stone'* have been sliding this year, down by 23.8 percent to 724 through July 5. How is the second half looking, and what ad categories are you focusing on? **A.** We will have one or two more soft summer issues, but August and September are starting to look strong. One of the categories springing to life for us is automotive because car companies have become obsessed with reaching a younger buyer. You're soon going to see luxury car lines that have never advertised in *Rolling Stone*. **Q.** Has all the turnover on the business side of 'RS' made for a tough challenge in dealing with media buyers? **A.** A stable team will be key to our keeping this new momentum going. [Since I came aboard in March], I replaced the entire management team, hiring eight people in eight weeks, including associate publisher Michael Hess, who came from the dot-com world. **Q.** What's coming up? **A.** We're going to be doing five covers of 'N Sync with the Aug. 16 issue, on newsstands July 27. It's the first time ever that *Rolling Stone* has done a separate cover for each member of a band. **Q.** Given that *'Rolling Stone'* has a mostly male-skewing audience, will your readers really care about buying Lance Bass covers? **A.** Anybody who went to an 'N Sync show, as I did, and saw the frenzy can see that this is going to sell issues. We will also increase the newsstand draw across the country. **Q.** Speaking of concerts, you must be a pretty popular guy, considering all your connections. **A.** It's amazing how long-lost second cousins are calling me. One thing we should please include here: 'Please don't call me for Madonna tickets.' —LG

ices; Money.com producer Matters will likely oversee the merged CNNfn-Money site, and Wastler will run day-to-day operations. Money executives declined to discuss the changes. "We are not at a point of talking about specific strategy," says Costiglio.

Real Numbers

ABC to offer audits of readers

BY LISA GRANATSTEIN

Publishers have long depended on their subscriber studies to generate data about who is reading their magazines.



Lavery: The service will be available this fall.

Despite thousands of dollars spent each year on such research, ad agencies often second-guess the methodology, scrutinize the sampling and frequently distrust the results of such commissioned surveys.

The Audit Bureau of Circulations, which tracks the sale

of magazine subscriptions and single copies, in November will launch an audit service that will verify the subscriber studies conducted by research firms. The Magazine Subscriber Profile Verification service will enforce research standards and reporting formats. Since September 1999, the newspaper industry has had a similar audit service, the Reader Profile study.

"Our members—both advertisers, agencies and publishers, [should] benefit by having a third party establish research and reporting standards," says Michael Lavery, the Audit Bureau's president and managing director. "While there are many very reputable and responsible researchers, there is the added credibility that is brought by an independent, third-party verification."

Publishers that stand to benefit most from the service will be new publications (including Hearst's *O*, *The Oprah Magazine*), which typically must wait several years to have their readership measured by Mediemark Research Inc.'s syndicated survey, as well as the hundreds of niche publications that are too small for MRI's biannual report. Often, publications

Mediaweek Magazine Monitor

Weeklies June 18, 2001

New York is ahead 7.88 percent this year through its June 15 "Black-Out" issue, thanks in part to an uptick in retail ads from Bergdorf Goodman, Henri Bendel and Banana Republic, says publisher Alan Katz. Overall, the weekly's fashion spending is up a whopping 64.5 percent for the year. Katz adds that the launch this month of the "New York Shops" page will help attract more of the same. —Lori Lefevre

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
NEWS/BUSINESS								
BusinessWeek	18-Jun	98.26	19-Jun	160.67	-38.84%	1,823.06	2,826.55	-35.50%
The Economist	9-Jun	58.00	10-Jun	66.00	-12.12%	1,357.00	1,455.00	-6.74%
The Industry Standard	18-Jun	26.00	19-Jun	157.00	-83.44%	1,058.00	3,996.00	-73.52%
Newsweek ^{E/R}	18-Jun	29.33	19-Jun	39.25	-25.27%	808.33	1,085.10	-25.51%
The New Republic	18-Jun	11.50	19-Jun	6.14	87.30%	216.53	221.16	-2.09%
Time ^{E/R}	18-Jun	51.86	19-Jun	76.35	-32.08%	1,082.13	1,408.40	-23.17%
US News & World Report	18-Jun	17.23	19-Jun	22.84	-24.56%	628.59	804.87	-21.90%
The Weekly Standard	25-Jun	8.50	26-Jun	10.50	-19.05%	238.00	227.30	4.71%
Category Total		300.68		538.75	-44.19%	7,170.50	12,023.38	-40.36%

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
SPORTS/ENTERTAINMENT/LEISURE								
AutoWeek	18-Jun	21.94	19-Jun	22.61	-2.96%	696.37	741.02	-6.03%
Entertainment Weekly	15-Jun	42.22	16-Jun	39.74	6.24%	784.86	880.10	-10.82%
Golf World	15-Jun	18.00	16-Jun	21.99	-18.14%	619.59	769.32	-19.46%
New York ¹	18-Jun	22.60	19-Jun	25.40	-11.02%	1,270.80	1,178.00	7.88%
People	18-Jun	62.12	19-Jun	92.56	-32.89%	1,711.27	1,863.56	-8.17%
The Sporting News	18-Jun	8.00	19-Jun	12.70	-37.01%	246.10	291.20	-15.49%
Sports Illustrated	18-Jun	43.29	19-Jun	41.31	4.79%	1,078.65	1,239.60	-12.98%
The New Yorker ^D	18-Jun	95.50	19-Jun	107.12	-10.85%	1,100.71	1,154.17	-4.63%
Time Out New York	13-Jun	57.06	14-Jun	70.56	-19.13%	1,585.14	1,751.62	-9.50%
TV Guide ^X	16-Jun	47.62	17-Jun	48.08	-0.96%	1,390.10	1,619.11	-14.14%
US Weekly ⁶	NO ISSUE		19-Jun	17.83	N.A.	432.65	413.05	4.75%
Category Total		418.35		499.90	-16.31%	10,916.24	11,900.75	-8.27%

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
SUNDAY MAGAZINES								
Parade ^X	17-Jun	11.37	18-Jun	9.45	20.32%	296.86	302.54	-1.88%
USA Weekend ^X	17-Jun	12.83	18-Jun	7.93	61.79%	276.58	281.96	-1.91%
Category Total		24.20		17.38	39.24%	573.44	584.50	-1.89%
TOTALS		743.23		1,056.03	-29.62%	18,701.32	24,509.63	-23.70%

D=double issue; E=estimated page counts; X=YTD included an extra issue in 2000; 1=one more issue in 2001; 6=six more issues in 2001; @=one few issue in 2001

Biweeklies June 18, 2001

ESPN The Magazine, which has struggled this year due to cuts in tobacco advertising and a slowdown in footwear spending, is beginning to see a rebound in the latter category with a bump in pages from And 1 and Adidas. Still, ESPN is off by 20.65 percent YTD through its June 25 issue. —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 ^B	10-Jul	29.66	11-Jul	201.07	-85.25%	716.44	1,909.33	-62.48%
ESPN The Magazine	25-Jun	47.66	26-Jun	63.00	-24.35%	607.78	765.92	-20.65%
Forbes ^W	25-Jun	71.10	17-Jul	109.83	-35.26%	2,035.85	2,713.31	-24.97%
Fortune	25-Jun	124.83	26-Jun	271.17	-53.97%	2,088.55	3,187.72	-34.48%
Inc. ^F			NO ISSUE			477.10	858.90	-44.45%
National Review	9-Jul	14.91	17-Jul	17.67	-15.60%	254.50	259.31	-1.85%
Red Herring ^B			NO ISSUE			790.93	1,545.92	-48.84%
Rolling Stone	5-Jul	89.92	6-Jul	95.73	-6.07%	723.60	949.27	-23.77%
CATEGORY TOTAL		378.08		758.47	-50.15%	6,903.82	10,643.76	-35.14%

B=four extra issues in 2001; F=18 issues per year; W=Best of the Web issues

not measured through syndicated research tend to rely on smaller, custom-made studies by firms like MRI's custom division or Beta Research and Erdos & Morgan. Media buyers then use the demographic information gener-

ated by such studies and compare it to the magazines that are measured via syndicated research. "On this side of the desk we see all manner of studies, and there just isn't much coordination," says Cynthia Evans, senior vp,

Mediaweek Magazine Monitor

Monthlies July

	RATE BASE (2ND HALF '00)	CIRC. (2ND HALF '00)	CURRENT PAGES	PAGES LAST YR.	% CHANGE	YEAR TO DATE	YTD LAST YEAR	% CHANGE
BUSINESS/TECH/NEW ECONOMY								
Entrepreneur	540,000	543,177	100.80	131.48	-23.33%	830.43	1,068.58	-22.29%
Fast Company	500,000	586,791	71.66	191.81	-62.64%	582.39	1,163.92	-49.96%
Fortune Small Business	1,000,000	N.A.	59.74	69.31	-13.81%	262.71	290.93	-9.70%
Technology Review	250,000q	261,150	28.00	52.00	-46.15%	226.17	204.41	10.65%
Upside ¹⁰	250,000	308,035B	33.00	136.00	-75.74%	340.10	884.50	-61.55%
Wired	475,000	507,816	83.00	182.14	-54.43%	755.85	1,284.29	-41.15%
Category Total			275.40	631.26	-56.37%	2,167.22	3,828.05	-43.39%
ENTERTAINMENT								
MovieMag ¹¹	312,000	315,873	27.33	27.15	0.66%	200.05	187.74	6.56%
Premiere	600,000	612,352	30.66	42.42	-27.72%	249.68	352.06	-29.08%
The Source	440,000	454,736	127.44	122.71	3.85%	812.99	854.85	-4.90%
Spin	525,000	540,063	63.00	100.00	-25.99%	527.61	625.33	-15.53%
Vibe ¹⁰	725,000	760,152	70.88	N.A.	N.A.	602.21	566.30	6.34%
Yahoo! Internet Life	1,000,000	1,003,771	51.69	76.94	-32.82%	422.53	651.78	-35.17%
Category Total			382.01	369.22	3.46%	2,815.07	3,238.06	-13.06%
ENTHUSIAST								
Automobile	625,000	653,574	63.67	60.40	5.41%	426.10	533.79	-20.17%
Backpacker ⁹	280,000	281,566	N/A	NO ISSUE		339.41	375.37	-9.58%
Bicycling ¹¹	273,000	282,774	50.85	65.55	-22.42%	290.90	353.09	-17.61%
Bike ¹⁰	165,000	171,597	43.23	69.53	-37.83%	252.59	335.55	-24.72%
Boating	None	200,165	105.67	120.64	-12.41%	963.79	1,054.67	-8.62%
Car and Driver	1,350,000	1,402,657	102.94	104.13	-1.14%	632.20	710.11	-10.97%
Car Craft	375,000	375,186	41.10	61.13	-32.77%	301.40	380.54	-21.82%
Chevy High Performance	200,000	219,821	77.98	93.21	-13.55%	499.81	554.40	-9.19%
Circle Track	130,000	130,212	82.90	75.91	-17.14%	477.40	563.29	-15.24%
Cruising World	155,000	160,065	92.87	88.37	5.09%	775.39	775.39	0.24%
Cycle World	310,000	317,613	98.47	102.07	-3.53%	704.91	624.81	12.82%
Dir Rider	170,000	201,342	102.56	87.06	17.80%	809.95	707.58	14.47%
Flying	None	313,246	72.31	74.70	-3.20%	488.88	507.87	-3.74%
Four Wheel & Off Road	375,000	451,260	89.60	104.50	-14.26%	597.28	630.93	-6.38%
Golf Digest	1,550,000	1,563,476	99.74	127.31	-21.66%	785.56	930.65	-15.59%
Golf Magazine	1,400,000	1,405,017	99.35	120.05	-17.24%	822.52	977.46	-15.85%
Hot Rod	800,000	805,035	58.32	73.51	-20.66%	493.78	486.46	1.09%
Motorboating	None	127,664	91.32	117.65	-22.38%	887.91	1,010.38	-12.12%
Motorcyclist	240,000	255,456	67.52	71.07	-5.00%	472.44	476.48	-0.85%
Motor Trend	1,250,000	1,285,178	77.76	74.35	4.59%	487.26	537.44	-9.34%
Petersen's Photographic	200,000	204,537	82.18	93.21	-11.83%	611.05	637.91	-4.21%
Popular Mechanics	1,200,000	1,238,681	54.41	68.53	-20.80%	405.52	469.44	-13.62%
Popular Photography	450,000	454,122	179.73	194.12	-7.41%	1,222.47	1,304.74	-6.31%
Power & Motoryacht	None	157,039 ⁸	144.71	154.66	6.43%	1,457.16	1,342.00	8.52%
Road & Track	750,000	771,024	103.76	102.21	1.52%	651.91	679.44	-4.05%
Road & Custom	150,000	167,592	89.15	89.15	0.00%	639.34	626.75	2.01%
Sailing World ¹⁰	55,000	56,882	47.59	33.83	40.67%	265.59	268.11	-0.94%
Salt Water Sportsman	160,000	162,948	71.63	83.71	-14.43%	747.08	653.82	14.26%
Skin Diver	200,000	200,916	81.82	83.81	-2.37%	500.03	558.06	-10.40%
Sport Truck	200,000	202,635	133.85	81.86	63.51%	609.31	550.83	10.62%
Stereo Review's Sound & Vision ¹⁰	450,000	454,317	65.85	74.32	-11.40%	434.95	448.01	-2.92%
Tennis ¹⁰	700,000	711,855	60.41	70.28	-14.04%	319.07	328.47	-2.86%
Yachting	132,000	135,184	135.11	139.50	-3.15%	1,218.61	1,176.47	3.58%
Category Total			2,748.28	2,997.23	-7.07%	20,591.57	21,577.37	-4.57%
FASHION/BEAUTY								
Allure	800,000	876,584	56.98	56.76	0.39%	609.51	608.37	0.19%
Cosmopolitan	2,500,000	2,592,887	136.01	150.92	-9.88%	1,014.19	1,184.94	-12.84%
Elle	950,000 ⁹	945,887	47.70	61.31	-22.20%	995.30	1,071.51	-7.11%
Essence								
Glamour	2,100,000	2,147,263	91.00	99.32	-8.38%	841.11	990.22	-15.06%
Harper's Bazaar	700,000	721,738	49.45	47.30	4.55%	867.09	812.56	6.71%
In Style	1,300,000	1,584,691	108.75	126.19	-13.82%	1,436.18	1,515.25	-5.22%
Jane ¹⁰	600,000q	683,184	N/A	NO ISSUE		400.36	369.88	8.24%
Lucky ⁹	500,000	N.A. ⁶	33.72	N.A.	N.A.	276.55	N.A.	N.A.
Mademoiselle	1,100,000	1,100,185	46.05	54.06	-14.82%	428.48	523.39	-18.13%
Marie Claire	775,000q	946,321	69.62	73.76	-5.61%	802.00	797.20	0.60%
Vogue	1,100,000	1,174,183	118.00	122.73	-3.85%	1,483.81	1,526.13	-2.77%
W	400,000	451,883	39.21	36.00	8.92%	979.50	1,009.60	-2.86%
Category Total			796.49	828.35	-3.85%	10,134.08	10,389.05	-2.45%
FOOD/EPICUREAN								
Bon Appetit	1,100,000	1,280,105	84.96	109.25	-22.23%	667.82	722.30	-7.54%
Cooking Light ¹¹	1,400,000	1,453,558	104.26	89.24	16.83%	651.46	663.97	-1.88%
Food & Wine	800,000	860,254	123.23	120.28	2.45%	651.84	657.92	-0.92%
Gourmet	900,000 ⁹	946,345	51.00	75.62	-32.56%	652.84	647.98	0.75%
Category Total			363.45	394.39	-7.85%	2,623.96	2,692.17	-2.53%
GENERAL INTEREST								
Atlantic Monthly ^{11,10}	450,000	496,722	66.30	27.45	141.53%	269.31	333.86	-19.33%
Biography	575,000	613,637	30.33	32.20	-5.81%	252.35	224.94	12.19%
Harper's Magazine	205,000	213,141	23.00	25.50	-9.81%	149.91	186.74	-19.72%
National Geographic	7,800,000	7,828,642	34.89	34.37	1.51%	221.87	195.76	13.34%
New Choices ¹⁰	600,000	602,456	50.23	48.19	2.11%	255.97	295.75	-13.45%
People en Español ¹⁰	300,000	316,984	N/A	NO ISSUE		308.75	311.88	-1.00%
Reader's Digest	12,500,000	12,566,047	81.35	88.97	-8.56%	650.71	683.25	-4.76%
Smithsonian	2,000,000	2,051,045	43.80	37.20	17.74%	390.20	414.72	-5.91%
Talk	600,000q	619,259	N/A	NO ISSUE		338.84	334.99	1.15%
Vanity Fair	1,000,000	1,050,684	52.33	85.21	-38.59%	898.25	981.21	-8.45%
Category Total			382.23	380.09	0.56%	3,736.16	3,963.10	-5.73%
HEALTH/FITNESS (MEN)								
Flex	150,000	152,588	166.18	181.90	-8.64%	1,179.46	1,095.93	7.62%
Muscle & Fitness	None	454,177	132.33	149.20	-11.31%	1,002.97	921.00	8.90%
Runner's World	500,000	516,091	36.66	38.63	-5.10%	226.56	260.72	-13.10%
Category Total			335.17	369.73	-9.35%	2,408.99	2,277.65	5.77%
HEALTH/FITNESS (WOMEN)								
Fitness ¹¹	1,050,000	1,121,229	62.71	66.29	-5.40%	376.92	368.59	1.98%
Health ¹⁰	1,300,000	1,339,754	94.76	91.72	3.31%	544.76	536.72	1.50%
Prevention	3,000,000	3,008,136	86.01	96.78	-11.13%	608.46	691.83	-12.06%
Self	1,100,000	1,294,091	73.00	87.44	-16.51%	696.98	696.25	-0.10%
Shape	1,500,000	1,618,130	72.02	95.53	-24.61%	510.06	521.70	-2.23%
Category Total			389.50	437.76	-11.25%	2,667.18	2,816.09	-5.29%

print research, for the Media Edge and a member of the ABC task force developing the audit service. "[It will be] a central clearinghouse that assures us of basic standard-research practices."

As part of the auditing service, ABC will not only draw the sample of random subscribers for its member's research study, but also will oversee the wording of the questionnaire and will review the results. The information gleaned will be basic demographic data, including a particular readers' sex, age and marital status.

ABC just completed a field test of the service with the independent spiritual magazine *Guideposts* and received an encouraging 56 percent response rate. *Guideposts* began to accept advertising last January.

"All we had before was our circulation story from the ABC audit and our MRI prototype, so now we've got this data that gives us a much better story" to tell advertisers, says Janine Scolpino, *Guideposts* vp/publisher, who agreed to have the publication's MRI custom research audited. "If clients are saying they want this kind of thing to build confidence in their buying decisions, why not?"

While other publishers so far have not committed to the audit (which is expected to cost less than the \$5,000 charged for newspapers), the industry, for the most part, appears to be supportive. Publishers on the ABC task force include representatives from Hearst Magazines, Condé Nast Publications, G+J USA and Time Inc. "We support the service so far," says Stephen Tyler, director of syndicated research for Condé Nast and a task force member. "Hopefully, this will give more value to publishers' subscriber studies."

In mid-July, the ABC board will meet to discuss ways to further refine the audit service. Also at that meeting, final passage is expected of proposed reforms detailing how paid circulation is measured and reported by publishers.

Saving Paper

Ad woes have a silver lining

BY LORI LEFEVRE

With postal rate hikes going through the roof and advertising and circulation revenue headed south, publishers can't seem to catch a break this year. One bright spot is paper prices, which are declin-

ing at their steepest rate since the mid-1990s, the result of surplus inventory now that most magazines are printing smaller issues.

The cost of 40-lb. grade 5 paper, the type

most commonly used by consumer magazines, has fallen 12 percent over the past six months, to \$825 per ton, says Wendy King, a financial dividends manager who follows the

	RATE BASE (2ND HALF '00)	CIRC. (2ND HALF '00)	CURRENT PAGES	PAGES LAST YR.	% CHANGE	YEAR TO DATE	YTD LAST YEAR	% CHANGE
KIDS								
Boys' Life	1,300,000	1,259,656	11.26	13.75	-18.11%	84.90	97.95	-13.32%
Disney Adventures ^{10M}	1,100,000	1,117,332 ^B	20.72	4.25	387.53%	134.72	149.97	-10.17%
Nickelodeon Magazine ¹⁰	900,000	941,662 ^B		NO ISSUE		157.50	185.33	-15.02%
Sports Illustrated for Kids	950,000	963,639 ^B	25.82	22.67	13.90%	171.76	157.80	8.85%
Category Total			57.80	40.67	42.12%	548.88	591.05	-7.13%
MEN'S LIFESTYLE								
Details ^{10LL}	400,000q	446,223		NO ISSUE		348.46	N.A.	N.A.
Esquire	650,000	679,052	43.65	39.75	9.81%	489.59	510.27	-4.05%
FHM ¹⁰	400,000	N.A.		NO ISSUE		200.03	174.95	14.34%
Gentlemen's Quarterly	750,000	898,508	67.23	87.64	-23.29%	820.53	900.86	-8.92%
Maxim	2,000,000	2,458,150	79.15	79.58	-0.91%	614.36	590.97	3.96%
Men's Fitness	850,000	607,738	61.00	53.88	13.21%	431.39	370.22	16.52%
Men's Health ¹⁰	1,625,000	1,629,568	58.51	56.46	3.63%	417.75	410.81	1.69%
Men's Journal	600,000	612,186	54.36	59.67	-9.90%	508.81	575.90	-11.65%
Outside	575,000	591,334	62.82	65.17	-3.61%	511.39	653.98	-21.80%
Perfhouse	None Claimed	768,954	41.83	40.68	2.83%	257.37	248.73	3.47%
Playboy	3,150,000	3,211,393	59.57	46.24	28.83%	368.15	371.89	-1.01%
Stuff	750,000	812,079	44.80	N.A.	N.A.	327.26	156.99	108.46%
Category Total			572.92	529.37	-8.23%	4,946.63	4,965.57	-0.38%
OUTDOORS								
Bowhunting ⁹	160,000	196,652	39.86	39.25	1.55%	148.23	146.64	1.08%
Field & Stream	1,750,000	1,755,389	33.26	54.61	-39.10%	267.24	400.05	-33.20%
Guns & Ammo	575,000	591,355	25.07	36.41	-31.15%	191.16	282.58	-27.20%
Handguns	150,000	152,471	15.40	23.36	-34.08%	137.05	170.53	-19.63%
Hunting	350,000	380,798	29.65	31.70	-6.47%	152.41	217.55	-29.94%
Outdoor Life ¹⁰	1,350,000	1,351,394		NO ISSUE		171.81	236.90	-27.48%
Sports Afield	450,000	459,396	35.45	N.A.	N.A.	160.00	169.14	-5.40%
Category Total			178.69	185.33	-3.58%	1,227.90	1,603.39	-23.42%
PARENTING/FAMILY								
American Baby	1,830,000	1,831,750 ^B	46.21	54.40	-15.06%	320.17	315.84	1.37%
Baby Talk ¹⁰	1,800,000	1,800,769 ^B		NO ISSUE		194.51	190.88	1.90%
Child ¹⁰	970,000	929,376		NO ISSUE		304.64	292.40	4.19%
FamilyFun ¹⁰	1,200,000	1,232,544		NO ISSUE		298.05	372.31	-19.95%
Family Life ¹⁰	600,000 ^Q	683,800		NO ISSUE		216.50	191.93	12.80%
Family PC	700,000 ^Q	698,866	38.66	54.49	-29.04%	286.48	446.98	-36.91%
Parenting ¹⁰	1,450,000	1,460,041		NO ISSUE		475.50	558.25	-14.82%
Parents	1,991,000	2,004,929	104.99	110.75	-5.20%	733.23	843.66	-13.09%
Category Total			189.86	219.63	-13.55%	2,829.08	3,212.25	-11.89%
PERSONAL FINANCE								
Individual Investor	500,000	501,036	25.33	37.00	-31.54%	235.16	374.32	-37.18%
Kiplinger's Personal Finance	1,000,000	1,019,282	35.27	46.65	-24.39%	376.67	457.67	-17.70%
Money	1,900,000	1,906,352	76.93	84.13	-9.56%	609.12	782.31	-22.14%
Mutual Funds	800,000	827,363	30.17	44.18	-31.71%	334.61	417.90	-19.93%
SmartMoney	750,000	763,334	62.21	85.79	-27.49%	514.03	694.83	-26.02%
Worth ¹⁰	500,000	501,071	48.33	62.03	-22.09%	344.61	438.69	-21.45%
Category Total			278.24	359.78	-22.66%	2,414.20	3,165.72	-23.74%
SCIENCE/TECHNOLOGY								
Discover	1,000,000	1,005,981	33.21	53.93	-38.42%	197.95	279.24	-29.33%
Natural History ¹⁰	300,000	333,180	22.01	27.67	-20.46%	180.75	196.20	-7.78%
Popular Science ¹⁰	1,550,000	1,554,698	29.79	34.07	-12.57%	236.58	314.28	-24.72%
Scientific American	640,000	701,581	22.33	18.61	19.99%	156.50	206.02	-24.04%
Spectrum, IEEE	None	304,430 ^A	39.48	45.17	-12.60%	365.45	351.04	4.10%
Category Total			146.92	179.45	-18.19%	1,146.63	1,346.78	-14.86%
SHELTER								
Architectural Digest	800,000	821,992	59.49	56.98	4.41%	946.65	978.51	-3.26%
Country Living	1,600,000	1,673,792	69.39	62.40	11.20%	562.65	586.56	-3.42%
The Family Handyman ¹⁰	1,100,000	1,156,280	59.33	60.50	-1.93%	347.08	433.18	-19.88%
Home ¹⁰	1,000,000	1,020,938	73.67	89.89	-18.04%	519.52	607.82	-14.53%
HomeStyle ¹⁰	980,000	982,205	40.90	79.39	-48.48%	287.23	387.42	-25.86%
House Beautiful	850,000	853,748	58.78	56.80	3.49%	550.78	585.12	-5.87%
House & Garden	700,000	726,549	54.05	54.86	-1.48%	550.78	537.29	2.51%
Southern Living ^{10F}	2,500,000	2,537,485	100.33	104.90	-4.36%	642.21	898.70	-6.29%
Sunset	1,425,000	1,448,007	81.06	95.91	-15.48%	671.01	823.81	-18.55%
This Old House ^{10H}	650,000	663,345	95.54	86.82	10.04%	524.99	526.33	-0.25%
Category Total			582.54	748.45	-7.47%	5,802.90	6,360.74	-8.77%
TEEN								
CosmoGirl! ^{10L}	500,000	601,531		NO ISSUE		259.07	240.46	7.74%
Seventeen	2,350,000	2,374,803	81.84	92.01	-11.05%	697.91	746.99	-6.57%
Teen	2,000,000	2,057,623	37.72	44.14	-14.54%	230.73	295.00	-21.79%
Teen People ¹⁰	1,500,000	1,600,504	17.00	16.13	5.39%	505.99	490.02	3.26%
YM ¹⁰	2,200,000	2,202,979		NO ISSUE		350.30	249.58	40.36%
Category Total			136.56	192.28	-10.32%	2,044.00	2,022.05	1.09%
TRAVEL								
Condé Nast Traveler	750,000	785,177	80.87	90.70	-10.84%	825.51	863.27	-4.37%
Travel + Leisure	925,000	960,485	90.81	77.91	16.56%	932.47	952.11	-3.08%
Travel Holiday ¹⁰	650,000	653,224	65.54	60.93	7.57%	566.09	421.82	34.20%
Category Total			237.22	229.54	3.35%	2,324.07	2,247.20	3.42%
WEALTH								
Robb Report	None	100,667	82.30	90.00	-8.56%	887.30	830.60	6.83%
Town & Country	425,000	435,511	55.26	64.41	-14.21%	797.86	775.34	2.90%
Category Total			137.56	154.41	-10.91%	1,685.16	1,605.94	4.93%
WOMEN'S LIFESTYLE								
Martha Stewart Living ¹⁰	2,100,000	2,436,422	108.05	145.55	-25.76%	980.18	979.76	0.04%
More ^{10**}	600,000 ^Q	588,218		NO ISSUE		319.50	222.50	43.60%
O, The Oprah Magazine ^Q	900,000 ^Q	2,162,868	83.18	123.35	-32.57%	718.40	292.22	145.84%
Victoria	950,000	973,629	23.83	21.33	11.72%	204.25	254.42	-19.72%
Category Total			215.06	290.23	-25.90%	2,222.33	1,748.90	27.07%
WOMEN'S SERVICE								
Better Homes & Gardens	7,600,000	7,617,985	427.81	123.19	3.75%	1,008.12	1,111.99	-9.34%
Family Circle ¹⁰	5,000,000	5,002,042	86.00	61.74	39.29%	709.16	725.21	-2.21%
Good Housekeeping	4,500,000	4,558,524	125.38	97.30	28.86%	872.48	806.69	8.16%
Ladies' Home Journal	4,100,000	4,101,550	79.49	80.27	-0.97%	684.01	751.51	-8.38%
Redbook	2,250,000	2,289,865	84.56	96.89	-12.73%	720.27	784.00	-8.13%
Woman's Day ¹⁷	4,350,000 ^Q	4,244,383	77.19	120.57	-35.98%	881.55	990.64	-11.01%
Category Total			960.43	879.96	9.38%	4,875.59	5,170.04	-5.70%
MEDIAWEEK MONITOR TOTALS			9,095.23	10,037.13	-9.28%	73,211.59	84,821.17	-6.51%

Footnotes: ratebase and circulation figures according to the Audit Bureau of Circulations for the second half of 2000; B=audited by BPA International; C=non-audited title; X=did not file audit by deadline; O=launched in 5/00; P=launched in 11/00; Q=raised rate base during period; S=launched as a monthly on 8/00; LL=relaunched in 1/00; 9=published nine times per year; 10=published 10 times; 11=published 11 times; 13=published 13 times; 17=published 17 times; **will publish one more issue in 2001; ***will publish two more issues in 2001; F=YTD includes Favorites issue; @=will publish one fewer issue in 2001; M=Special Music Issue in 7/00

"Demand for paper has been down considerably," says Wendy van Roden, vp of sales for Websource Paper, a paper merchant. "The publication paper market started slowing late last year due to the dramatic falloff in dot-com advertising, and then continued as declines in magazine advertising became widespread."

Through May, total magazine advertising pages slipped 9.4 percent over the same period the prior year, according to the Publishers Information Bureau.

While publishers are hardly breaking out the champagne because many already have year-long paper contracts in place, the trend is still good news. "I don't think anybody budgeted for [the price decline]," says Anthony Morgano, COO of American Express Publishing Corp., publisher of *Food & Wine* and *Travel & Leisure*.

Meanwhile, paper companies that serve the magazine industry are slowing down their production. This spring, Stora Enso North America, which supplies paper to titles including Time Inc.'s *In Style*, and International Paper, which supplies to publications including *National Geographic* and its sibling magazines, cut back on their production. This month, Sappi Fine Paper, which produces high-grade paper used by Condé Nast Publications, publisher of titles including *GQ* and *Vogue*, cut its paper production by 30,000 tons over the next four months in an effort to manage its surplus inventory.

"It's clear that [suppliers] are bracing for the long haul," says another paper merchant, adding that paper companies have projected that sales will not revive until the second quarter of next year at the earliest.

There is some disagreement over whether the time is right for publishers to take advantage of the reduced rates. "With overall weak paper prices, it is an excellent time for magazine publishers to begin locking in long-term, fixed-price contracts to take advantage of the down cycle," says Enron's King.

Yet AmEx's Morgano will not bulk up on lower-cost paper now; he's planning to stick to his contract. The volatility is not worth the risk, he says. "When the prices come down too low, [paper companies] stop adding capacity. Then eventually, prices shoot back up," says Morgano. "We'd much rather have stability with more predictability. We have to set our advertising rates well in advance, and big cost fluctuations make economic planning a real challenge."

paper business for Houston-based Enron Corp.'s risk-management arm. For publishers looking to sign contracts now, the savings can really add up. For example, if a 1 million-

circulation magazine that typically uses 10,000 tons of paper per year were to buy all of its inventory for this year at the current price, it could save up to \$1.1 million.

Media Person

BY LEWIS GROSSBERGER



Economy Ignominy

IS IT REALLY NECESSARY TO HAVE AN ECONOMY? IT GIVES US

nothing but trouble, and worse, no one really understands it. Some people (called “economists”) pretend they do, but they’re lying. Shun them. The previous economy fooled us into thinking everything was fine,

but it turned out to be only a “bubble” that popped us right into the current economy, one which does nothing but make Media Person nervous. He fears this economy is trying to kill him. He can’t prove it, but that is his fear, and fear is usually smarter than optimism and downright brilliant compared to exuberance.

The media business is very sensitive to the economy, since it has unwisely allowed itself to become dependent on a precious resource that economists term “money.” The previous economy was awash in this substance, but the current economy is in a dry cycle. (Media Person is working hard to find out where all the money went and will let you know as soon as he does.)

Most of the money for the media business comes from advertisers, and they are now loath to part with it, since they are concerned about something called “profits,” which is too technical a term for Media Person to understand, although he thinks they are something he would like to have but never seems to be involved in the sort of activities that produces them.

With less “revenue”—as money is sometimes referred to, in order to confuse people—the media managers have to make a painful decision, which can be stated as a simple algebraic equation: “Let’s see, how many workers can we get rid of and still put out the product before the customer notices it sucks?”

Many newspapers, for instance, are now shedding employees faster than Rudy Giuliani disposes of his future ex-wife’s bodyguards and Yankee tickets. Fortunately, however, nobody ever gets fired. They either get “buyouts” or “layoffs.” Of the two, the former is of course much preferred because, even though it’s similar to being executed, you get a little present

first. The amazing—indeed, almost miraculous—thing is that no matter how many workers vanish, there is no effect whatever on the quality of the paper’s news coverage. At least that’s what the management always assures us.

Magazines handle the situation a bit differently. The first thing magazine owners always think of, being generally more creative than newspaper owners, is firing the editor. A new editor is then appointed, who immediately orders a “redesign.” This move, which consists of changing all the typefaces and making the pictures either a) bigger or b) smaller, lets the reader know that a bold new vision has arrived and will finally allow the magazine to realize the perfection that mysteriously eluded it the last time around. The excitement this process produces among the readership and the media

pursue the story, are the existence of Secret Strategic Emergency Planning documents detailing the job cuts. Remember, not only must personnel be reduced; their absence must be explained to the audience. Here are how some selected shows will cope:

Frasier: Gone are the following: Dad (trips over his dog Eddie, fractures skull); Daphne (goes back to England after realizing what a supercilious little twit Niles is); Roz (commits suicide after a pay cut deprives her of Prozac); Eddie (worms epidemic).

The West Wing: A Republican is elected president, fires President Bartlett’s entire staff and, to hold down the budget, hires only two assistants.

Sex and the City: The four leading ladies stay, but their inexhaustible supply of boy-friends gets laid off, (in the most literal sense possible) replaced by money-saving battery-powered devices, several of which will get speaking parts.

The Sopranos: When gambling revenue drops alarmingly, Tony will be faced with the

LET’S SEE, HOW MANY WORKERS CAN WE GET RID OF AND STILL PUT OUT THE PRODUCT BEFORE THE CUSTOMER NOTICES IT SUCKS?

community is almost too intense to bear.

Even television can suffer in an unhealthy economy, though not as much as other media businesses because, with a few exceptions, such as the Regurgitation Channel or Nepalese C-SPAN, television usually makes more money than it knows what to do with. Still, a protracted economic downturn could wreak havoc even in this vital industry, which is, of course, a chief supplier of the one resource Americans cannot live without, entertainment.

That is why network executives must have contingency plans in case things get worse. And they do. Unreported by most news organizations, which lack the inside sources available to Media Person and the sheer guts to

painful dilemma of whether to lay off his family or his family.

ER: Ebola virus gets loose in the hospital, wiping out the entire staff, except Dr. Green and one nurse, who have a torrid affair and also manage to save a sweet, elderly black woman who sprained her ankle.

CSI: All cadavers will be played by the same actor wearing various wigs and disguises, at a huge savings.

The X-Files: Congress shuts down the FBI due to total incompetence. Scully is reassigned to the Adopt-a-Highway program, where she supervises captured extraterrestrials assigned to cleaning a stretch of the Washington Beltway.

Just Shoot Me: Someone finally does. n

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